

GONZO

Weekly #122

EXCLUSIVE:

**Doug critiques
Anthony Phillips'
most famous
record**

EXCLUSIVE:

Hinkley's Heroes

EXCLUSIVE:

Cream box set

EXCLUSIVE:

**What happens
when we send
a geneticist to
a desert island?**



THE ANT INVASION



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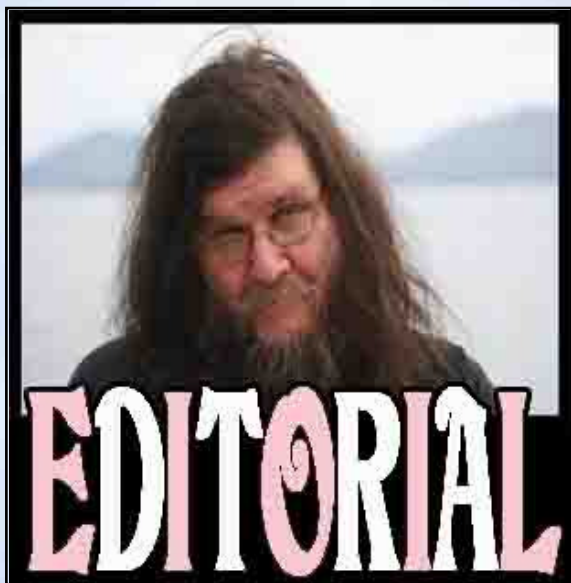
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THE THREE COMMANDMENTS OF GONZO WEEKLY:

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*, a magazine that basically I make up as I go along. This week is a particularly weird one because both my trusty computer and I have been riddled with a virus, which has left me with a temperature and pretty much as deaf as a post, and the computer out of action for much of the past few days.

Add to that, the people who made the iPad app

that I have been in the habit of writing the vast proportion of this magazine on over the past few months has taken it upon themselves to suddenly charge through the nose for a product which was originally free, and - until I pay for the privilege - everything that I had already written for this issue was stuck in limbo.

I managed to unlimbo it, but with a head that feels like a family of alcoholic badgers have been eating pasta in it, it took far longer than it possibly would have done otherwise. However, there is an upside to all the disasters of the last week; I have spent more time reading than usual and have worked my way through an impressive number of books from my 'must read' pile, which teeters unsteadily by the side of my favourite arm chair.

Bizarrely, despite my lurgy, I was up early this morning to have a gander at the eclipse. However, as I spent the 1999 eclipse in a boat on the line of totality in the English Channel with Uri Geller, peering through an eyepiece Graham uses for his sun ray lamp, whilst standing in the garden with him and Mother was not quite as impressive an experience.

I wrote at the time:

As the disc of the sun slowly disappeared



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



I began to feel a very primal panic. I ceased to be an intelligent and reasonably cultured middle-aged writer and surprisingly quickly reverted to being a primal savage. I clutched my girlfriend's hand, and much to my surprise I found that tears were rolling down my cheeks. I looked around, embarrassed. Even more to my surprise I realised that most of the people I could see were crying. This was just something so completely alien to any of our shared life experiences. From our earliest days, daytime meant the sun, even if it was hidden behind clouds, and for the first time in any of our lives - and there were about 1500 people on the ferry - the sun had disappeared. The rational part of my brain knew perfectly

well that this was only an uncommon astronomical phenomenon. The sun (like it says in the song) had been "eclipsed by the moon" and I knew perfectly well that, in a few minutes, everything would be back to normal in the UK for the next seventy-four years.

However, emotionally I knew no such thing. I was like an ancient savage who believed that the celestial sphere had been devoured by the inexorable force of the daemonic serpent-dragon and in my heart of hearts I was convinced that the sun had gone for good, and that within the blink of a cosmic eye, I, together with all life on earth would shrivel and die away forever.

اللجنة لهم إذا كانوا لا تأخذ نكتة

The worst thing about this sunless world was the strange, colourless, half-light. Everything was tinged with a murky and unpleasant shade of puce. It was as if the creator had finally tired of the antics of his unruly and ungrateful servants and vomited back all the collected prayers, hopes and fears of mankind throughout the ages all over the pantheon of his creation. The entire world was the colour of vomit, and for what seemed like a lifetime, although I was in the middle of a crowd of 1500 people together with my then lover and many of my closest friends, I felt utterly desolate in a world which God - or at least the oldest God known to mankind - had deserted.

I felt a bit like that for the past two days; not because the sun, the fount of all life, had disappeared, but because I have been computerless for the past few days, and it is frightening how much of my life is intrinsically linked with my computer. Sure I could potter about online with my iPad, but all my music, all my writings, my emails and everything else are on this rickety old machine in the office.

It is frightening how dependent I (and I suspect everyone else reading this magazine) have become on just one item of machinery, after truly only a very few years (I only got a PC for the first time in 1997) and it makes me wonder how we would survive without them. I suspect that we probably wouldn't.

Please forgive the doom and gloom in my editorial today, but I am feeling rather doomy and gloomy today, and spending a day writing about music that I cannot actually hear doesn't do much to help the position.

I was going to end this editorial with a quote about the "Pony Express always getting through", but I found, to my sadness, that when I looped up the Pony Express, I found that they did always (except once) get through but that the service was so expensive they went bankrupt, so they are not a fitting analogy for this magazine. However despite all the manifold cock ups, the magazine is still here. But you know that already; you are reading it at this very moment, so that was probably the most self-evidently pointless thing I have ever written..



Rolling Stones, Marvin Gaye, Spandau Ballet, Ronnie Wood, Kanye West, Cream, Strange Fruit, Friday Night Progressive, 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, Albert Maysles, Andy Fraser, Anthony Phillips, Hinkley's Heroes, Roy Weard, Henry McCulloch, Tony O'Mally, Graham Parker, Don Mescall, Suggs McPherson, Nick Lowe, Andy Fairweather-Low, Paul Carrick Hawkwind, Yes, Rick Wakeman, Wally, Geoff Downes, Chris Squire, Neil Nixon, Organik Reflektion, Wyrd, Weird Weekend, Osbournes, 1D, Beatles, Nirvana, Alarm Will Sound, Golden Resurrection, Indico, Martolea

IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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

Dramatis Personae



THE GONZO WEEKLY

all the gonzo news that's fit to print

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

NAMING THOSE RESPONSIBLE

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

Corinna Downes,
(Sub Editor, and my lovely wife)

Graham Inglis,
(Columnist, Staff writer, *Hawkwind* nut)

Bart Lancia,
(My favourite roving reporter)

Thom the World Poet,
(Bard in residence)

C.J.Stone,
(Columnist, commentator and all round good egg)

Kev Rowland,
(Kiwi Reviewer)

Lesley Madigan,
Photographer *par excellence*

Douglas Harr,
(Staff writer, columnist)

Jessica Taylor,
(PA and laughing at drunk pop stars)

Richard Freeman,
(Scary stuff)

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

Orrin Hare,
(Sybarite and literary *bon viveur*)

Mark Raines,
(Cartoonist)

Davey Curtis,
(tales from the north)

Jon Pertwee
(Pop Culture memorabilia)

Dean Phillips
(The House Wally)

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

and **Peter McAdam**
(McDada in residence)

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

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

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So what's it all about, Alfie?

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

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

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

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

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

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

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

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

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

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

THE ^{gonzo} NEWSROOM

NO EXPECTATIONS The Rolling Stones expected American tour announcement for today looks like it has been delayed. The Stones team have been frantic putting up billboards in main cities across America in the past week with the hashtag #satisfactionThursday. A 14-date tour was expected to be announced today. Nashville's Mayor Karl Dean went as far as to say that an announcement for his city would be made Thursday at 11am. 'I know I have an announcement to make at LP Field. I don't want to say anything prematurely [sic] but lets just say don't 'Start Me Up' on that topic. I can't give you any 'Satisfaction' answering your questions. And if you bug me about it I'm going to tell you to 'Get Off My Cloud'. **Read on...**

THERE THERE MY DEAR Marvin Gaye's family have filed an injunction to prevent the distributing, copying and performing of Blurred Lines. Earlier this month the relatives of the late musician emerged successful after accusing singers Robin Thicke and Pharrell Williams of copying Marvin's 1977 song Got to Give It Up for their hit track. Nearly \$7.4 million was awarded in damages to Marvin's family, but they're not stopping there. Yesterday his children, Nona, Frankie and Marvin Gaye III, took to court to file a new injunction, as well as seeking to add fellow artist T.I., who features on Blurred Lines, to the verdict, along with record labels Universal Music, Interscope Records and Star Trak Entertainment. If granted, this injunction could see Marvin's relations take royalties and other dispensation, even songwriting credits. "With the digital age upon us, the threat of greater infringement looms for every artist," the clan explained in a statement. "It is our wish that our dad's legacy, and all great music, past, present, and future, be enjoyed and protected, with the knowledge that adhering to copyright standards assures our musical treasures will always be valued." **Read on...**

TO CUT A LONG STORY SHORT Today the glamorous Henley Festival, in partnership with BMW, is proud to reveal the final headline artist for this year's series of spectacular shows. On Sunday

12th July one of Britain's biggest bands Spandau Ballet will take to the Floating Stage and close 2015's fun-loving & quirky festival. With ten UK top 10 singles, eight top 10 albums and a catalogue of iconic hits including, Through The Barricades, To Cut A Long Story Short, Gold and the legendary number 1 single True; Spandau Ballet are one of the most successful groups to emerge from the New Romantic era and are sure to give the Henley Festival crowd a foot-stomping performance this July. Tickets are on sale from 2pm www.henley-festival.co.uk priced from £35. **Read on...**

WOOD YOU BELIEVE IT? Published this May 2015: Genesis Publications announces a new, signed limited edition book by Ronnie Wood: 'How Can It Be? A Rock & Roll Diary.' Ten years before he joined the Rolling Stones, Ronnie Wood's musical apprenticeship with The Birds catapulted him onto the stage of swinging London's music scene, aged just 17. Featuring a cast of characters including Jeff Beck, Pete Townshend, Eric Clapton, Keith Moon, Marianne Faithfull and many more, the story of Ronnie's adventures was handwritten in his 1965 diary. Inspired by its discovery 50 years later, Ronnie Wood presents his journal for the first time, plus much more in a major new book for 2015. Ronnie Wood's 1965 handwritten diary has been produced in facsimile, down to its scuffs and scratches. Ronnie Wood reflects on the words he wrote 50 years ago and shares his memories in an extensive new manuscript. **Read on...**

WAY OUT WEST Over 50,000 people have signed an online petition launched to prevent Kanye West from headlining this year's Glastonbury Festival. The Change.org petition was set up after the announcement that West will headline the Saturday night of this year's festival. The original petition read: "Kanye West is an insult to music fans all over the world. We spend hundreds of pounds to attend glasto, and by doing so, expect a certain level of entertainment. Kanye has been very outspoken on his views on music...he should listen to his own advice and pass his headline slot on to someone deserving! Lets prevent this musical injustice now!" **Read on...**

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

your e cards
someecards.com



Nicked from Jaki Windmill's Facebook pages

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

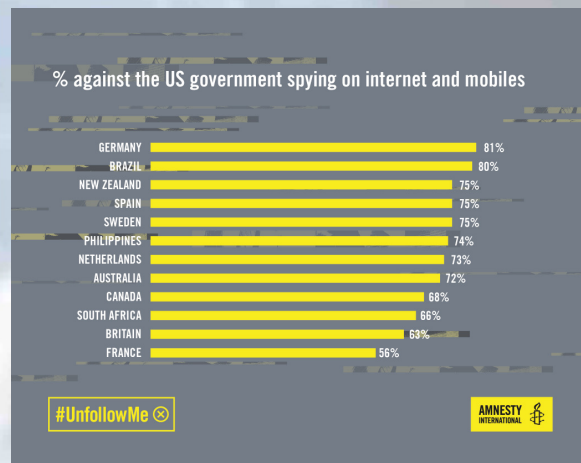
John Maynard Keynes

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

— Desolation Row by Bob Dylan

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

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



The United States' mass surveillance of internet and phone use flies in the face of global public opinion, said Amnesty International as it published a major poll to launch its worldwide #UnfollowMe campaign.

The poll, which questioned 15,000 people from 13 countries across every continent, found that 71% of respondents were strongly opposed to the United States monitoring their internet use. Meanwhile, nearly two thirds said they wanted tech companies – like Google, Microsoft and Yahoo – to secure their communications to prevent government access.

"The United States should see this poll as a warning that surveillance is damaging its credibility. President Obama should heed the voice of people around the world and stop using the internet as a tool for collecting mass data about peoples' private lives," said Salil Shetty, Amnesty International's Secretary General.

"Today's technology gives governments unprecedented power to watch what we do on the internet. We need independent scrutiny to watch the watchers so that power is not abused. Yet today there is little or no legislation in any country that really protects our human right to privacy against indiscriminate mass surveillance. Indeed, more countries are actually considering laws granting wider surveillance powers, at the expense of people's rights."

In June 2013 whistle-blower Edward Snowden revealed that the US National Security Agency was authorised to monitor phone and internet use in 193 countries around the world. In a snapshot of the agency's surveillance capabilities, it was revealed that it collected 5 billion records of mobile phone location a day and 42 billion internet records – including email and browsing history – a month.

<https://www.amnesty.org/en/articles/news/2015/03/global-opposition-to-usa-big-brother-mass-surveillance/>

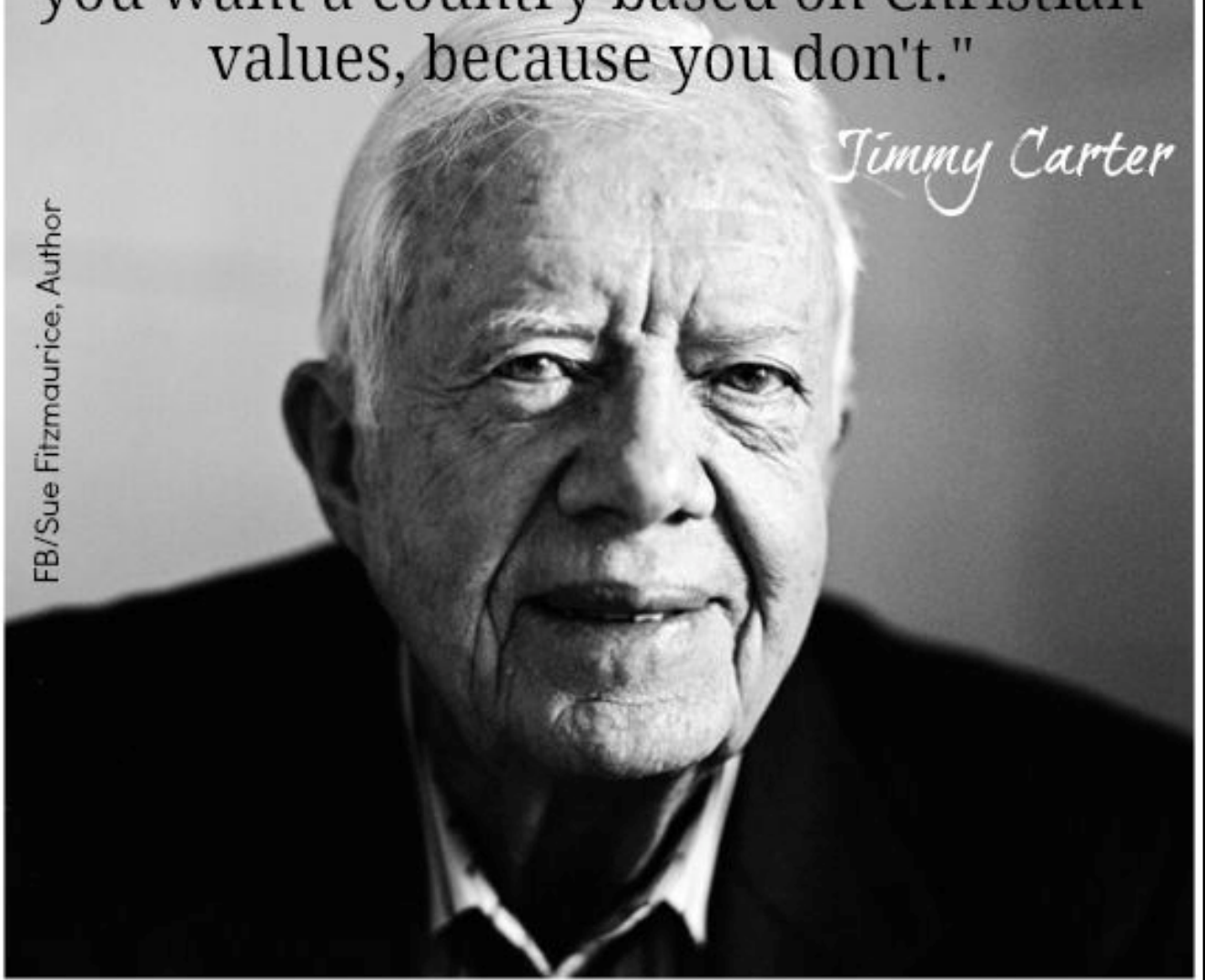
Democracy watch



"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

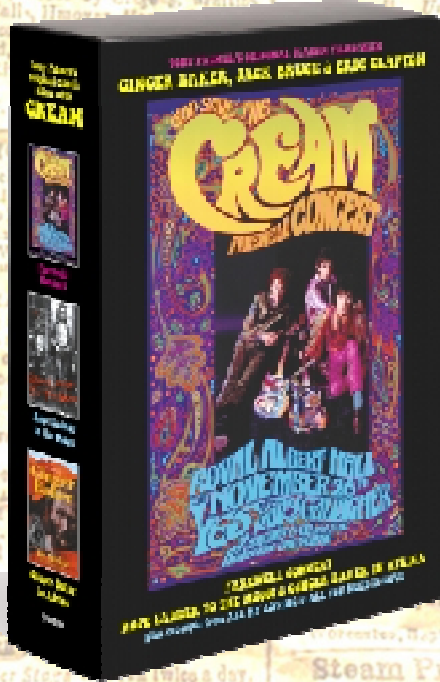
The strong and courageous
take a camera

The weak and cowardly
take a gun

**What sort of
person are you?**

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





Cream - 3 DVD Boxset (3DVD)

Contains Tony Palmer's original classic films with Ginger Baker, Jack Bruce & Eric Clapton.

Cream's Farewell Tour at the Royal Albert Hall (Bonus Features: We're Going Wrong from All My Loving, Layla and Tales of Brave Ulysses from All You Need Is Love, Facsimile of the Original BBC Script)

This was one of those occasions of which it can truly be said: those who were there, will never forget it. November 26th 1968, at the Royal Albert Hall – it only seems like yesterday. And having looked at this again, the concert really does seem as fresh and

as pulsating as it was then.

Jack Bruce - Rope Ladder to the Moon (Bonus Feature: 2009 Interview between Jack and Pete Brown)

Jack Bruce remains the greatest bass player in the entire history of rock 'n' roll. He became a legend because of his association with Cream, still one of the most extraordinary bands ever to grace the stage.

But his own story is even more extraordinary. Born amid the slums of Glasgow known as the Gorbals, his musical talent was quickly recognised and he attended the Royal Scottish Academy of Music where he played the cello and keyboards. Then he discovered jazz...and rock 'n' roll. Although Cream did not immediately bring the financial rewards some people imagine, after the group broke up in 1968 he was able to buy a large island off the Scottish coast. Some rags to riches story!!

With Cream he also discovered he was a considerable composer - many of the group's famous hits were written by him - so it was no surprise when in 1970 he released a jazz-orientated LP of his own compositions called Songs for a Tailor.

This 55-minute film, made at the same time, takes Jack from the Gorbals, via Cream, to his island called Sanda, playing the cello, the sitar and thundering away on the



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 OLCHAM)

TONY PALMER'S ORIGINAL CLASSIC FILMS WITH

**GINGER BAKER
JACK BRUCE
& ERIC CLAPTON**

Farewell Concert Rope Ladder to the Moon Ginger Baker in Africa









ALL MY LOVING
ALL YOU NEED IS LOVE

TONY PALMER'S ORIGINAL CLASSIC FILMS WITH

GINGER BAKER, JACK BRUCE & ERIC CLAPTON

CREAM



FAREWELL CONCERT
ROPE LADDER TO THE MOON & GINGER BAKER IN AFRICA
plus excerpts from ALL MY LOVING & ALL YOU NEED IS LOVE

And I have just been informed that the first 500 copies are autographed by Tony Palmer, himself

organ of the Albert Hall in London, while featuring many of the tracks from his LP. With his strong socialist principles (his father had been a member of the Communist party) Jack Bruce himself provides the striking commentary. "What kind of a society do we want?" it begins....

Originally shown on the BBC in 1971, this critically acclaimed film has been restored to something approaching its former glory and reminds us yet again what a great musician Jack Bruce WAS.

Ginger Baker In Africa with Fela Ransome-Kuti (Bonus Feature: The Artist by Baker Gurvitz Army)

In November 1971, Ginger Baker wanted to set up a recording studio in Lagos, then the capital of Nigeria. He was among the first great musicians to realise the potential of African music. He decided also that it might be an invaluable musical experience if he travelled to Nigeria overland. Unfortunately, this involved crossing the Sahara Desert. Mad? Well, crazy - but that was what was so endearing both about the man and the musician. He bought a Range Rover - one of the first ever models - and it fell to me (because of my relationship with CREAM) to film this odyssey. And the music of Nigeria, when we finally got there, was a revelation. This was before the time of the oil boom and a succession of corrupt governments; the music pulsated with reckless freedom, from the African talking-drummers of Oshogbo, to a visit to the eastern city of Calabar where Ginger's friend (the then unknown) Fela Ransome-Kuti performed for us with devastating power. I remember filming Kuti in a stadium filled with several hundred jiving Africans. Ginger & I, his driver and my cameraman were the only white faces. Scary. But not so scary as our nights in a Calabar hotel (well, 'hotel' is a bit of an exaggeration). The walls of our room, not to mention the seedy mattress on the floor, we recovered black with mosquitoes. I remember Ginger saying that if we survived this, we could survive anything. I'm glad he did, and the film pays tribute to his indomitable spirit and to his extraordinary musicianship.

Running Time: 57mins



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



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

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).

The show is broadcast on Miskin Radio every Sunday from 10-00-midnight. Every other week the show is now presented by Jeremy Smith and as the two promotional pictures that he sent consisted as one of him covered in mud and the other of him covered in guinea pigs he is obviously mad as a bagful of cheese, which means he will fit in here just fine! He writes: I've been a huge music fan ever since my parents bought me a transistor radio and I would listen to the sixties pirate music stations at nights under the covers. This love of live music has stayed with me to this day and I still love standing in a small club like the Borderline in London with some mates and watching a band with a pint in my hand. With the Strange Fruit radio show, I want to continue the trend of doing themed shows and playing the music I love..



Strange Fruit 112 - Something to do in a town like Leatherhead

A gazetteer of Great Britain from the mouths of Strange Fruit artists!vbFeatured Album: 101 Damnations: Carter the Unstoppable Sex Machine

Tracks

- 1 The Hitsville House Band: Kilburn Lane
- 2 Sleaford Mods: Fear of Anarchy
- 3 The Head: Nothing to do in a time like Leatherhead
- 4 Carter USM: 24 minutes to Tulse Hil
- 5 Elbow: Jesus is a Rochdale Girl
- 6 Billy Bragg: A13, Trunk Road to the Sea
- 7 Man: Scotch Corner
- 8 John Otway & Wild Willy Barrett: Louisa on a Horse
- 9 UK Vomit: Aylesbury Rock City
- 10 Attila the Stockbroker: Airstrip 1
- 11 Cathedral: North Berwick Witch Trials
- 12 John & Yoko: The Luck of the Irish
- 13 Carter USM: Midnight on the Murder Mile
- 14 Blyth Power: City of Morpeth
- 15 Richard Thomson: Cooksferry Queen
- 16 Leyton Buzzards: Saturday Night Beneath the Plastic Palm Trees
- 17 The Levellers: England My Home
- 18 Half Man Half Biscuit: For What is Chatteris
- 19 The Proclaimers: Letter from America
- 20 The Skids: Iona
- 21 Carter USM: The Taking of Peckham 123
- 22 Peter Sellers: Balham Gateway to the South
- 23 Show of Hands: Bristol Slaver
- 24 Hugh Cornwall: Please don't put me on a slow Boat to Trowbridge
- 25 KLF: It's Grim Up North (Part 1)
- 26 Al Stewart: Clifton in the Rain
- 27 The Guy Who Sings about Cities and Towns: Hemel Hempstead is a nice place
- 28 The Steeples: Sunbathing in Toxteth
- 29 Luton Fire: Wipe Those Tears

**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:

Hasse Fröberg and the Musical Companion
<http://www.facebook.com/pages/Hasse-Fröberg-and-the-Musical-Companion/84014399944>

Kant Freud Kafka

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

El tubo elástico

<http://www.facebook.com/ElTuboElastico?pnref=about.overview>

Steam Theory

<http://www.facebook.com/pages/Steam-Theory/229398167072825>

Jeremy Cubert

<http://www.facebook.com/pages/The-Jeremy-Cubert-Project/44624435837>

SYNCROMIND PROJECT

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

Cailyn Lloyd

<http://www.facebook.com/pages/Cailyn/88087502602>

Hello Moth

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

Bernier DeCarlo

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

MOTR

<http://www.facebook.com/pages/Mysteries-Of-The-Revolution/13339313306> — with Hasse Fröberg, Jeremy Cubert, Simon Tj, Javi Herrera, Michael Bernier, Mysteries Of The Revolution, Alfonso Ro Mo, Enzo Ferrara, El tubo elástico, Ritchie DeCarlo, Steam Theory and Cailyn Lloyd.

**Listen
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Friday Night Progressive



Albert Maysles (1926-2015)

Maysles, together with his late brother David were an American documentary filmmaking team whose works include *Salesman* (1968), *Gimme Shelter* (1970) and *Grey Gardens* (1976). The brothers were born in the Dorchester neighbourhood of Boston, living there until the family moved to Brookline, Massachusetts when Albert was 13. Their parents, both Jewish, were immigrants to the United States; their father, born in Ukraine, was employed as a postal clerk, while their mother, originally from Poland, was a school teacher.

Best known for his work in direct cinema (cinéma vérité), Albert did not begin his career as a filmmaker; he got a Master of Arts degree from Boston University where he taught psychology for three years before making the switch to film. He took a trip to Russia to photograph a mental hospital, and returned the next year with a camera

gifted to him from CBS to film his first documentary, *Psychiatry in Russia*.

Their 1964 film on The Beatles forms the backbone of the DVD, *The Beatles: The First U.S. Visit*. Several Maysles films document art projects by Christo and Jeanne-Claude over a three-decade period, from 1974 when Christo's Valley Curtain was nominated for an Academy Award to 2005 when The Gates headlined New York's Tribeca Film Festival.

Albert graduated in 1949 with a BA from Syracuse University and later earned a master's degree at Boston University. Albert has continued to make films on his own since his brother's death. Jean-Luc Godard once called Albert Maysles "the best American cameraman". In 2005 Albert was given a lifetime achievement award at the Czech film festival AFO (Academia Film Olomouc).

Albert Maysles died at his home in Manhattan on March 5, 2015, aged 88.

THOSE WE HAVE LOST



Andrew McLan "Andy" Fraser (1952 – 2015)

Fraser was an English songwriter and bass guitarist whose career lasted over forty years and includes a notable period as one of the founding members of the rock band Free in 1968, at age 15. Fraser was born in the Paddington area of Central London and started playing the piano at the age of five. He was trained classically until twelve, when he switched to guitar. By thirteen he was playing in East End, West Indian clubs and after being expelled from school in 1968 at age 15, enrolled at Hammersmith F.E. College where another student, Sappho Korner, introduced him to her father, pioneering blues musician and radio broadcaster Alexis Korner, who became a father-figure to him. Shortly thereafter, upon receiving a telephone call from John Mayall, who was looking for a bass player, Korner suggested Fraser and, still only 15, he was in a pro band and earning £50 a week, although it ultimately turned out to be a brief tenure.

Korner was also instrumental in Fraser's next move, to the influential band Free, which consisted of Paul Rodgers (vocals), Paul Kossoff (guitar) and Simon Kirke (drums). Fraser produced and co-wrote the song "All Right Now" with Rodgers, a #1 hit in over 20 territories and recognised by ASCAP in 1990 for garnering over 1,000,000 radio plays in the United States by late 1989. In October 2006 a BMI London Million-Air Award was given to Rodgers and Fraser to mark over 3 million radio and television plays of "All Right Now". Simon Kirke later recalled: "All Right Now was created after a bad gig in Durham. We finished our show and walked off the stage to the sound of our own footsteps. The applause had died before I had even left the drum riser. It was obvious that we needed a rocker to close our shows. All of a sudden the inspiration struck Fraser and he started bopping around singing All Right Now. He sat down and wrote it right there in the dressing room. It couldn't have taken more than ten minutes."

Fraser died on 16 March 2015 at his home in California. He had been battling Cancer and AIDS. The cause of his death is under investigation. Fraser is survived by his daughters Hannah and Jasmine Fraser.

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 Daevid Allen shirt

actions



Gonzo #23 The Michael Des B...

actions



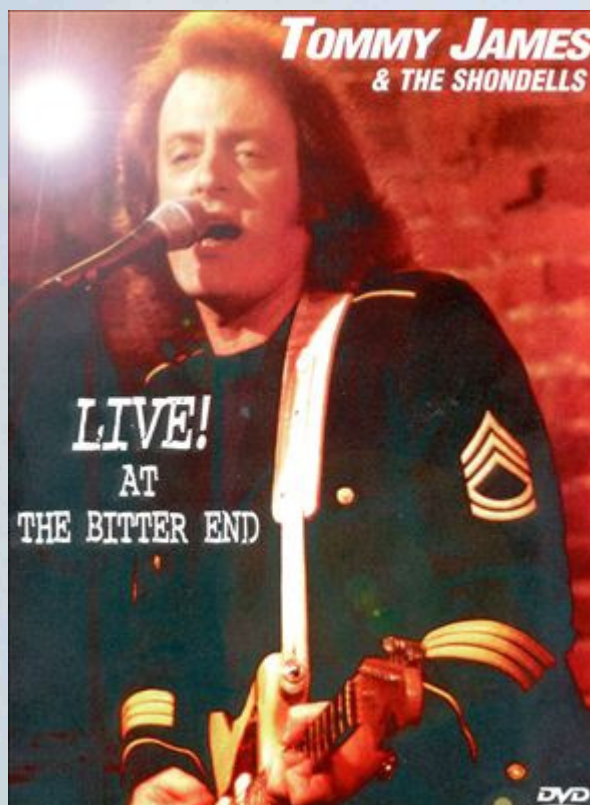
Yer original Gonzo Weekly shirt

actions



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

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



Artist 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. HS T263CD

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 selftitled LP in 1986 (whose CD version contains an extra track) and a CD in 1996.

The first (selftitled) consists of electric guitar improvisations with intense riff 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

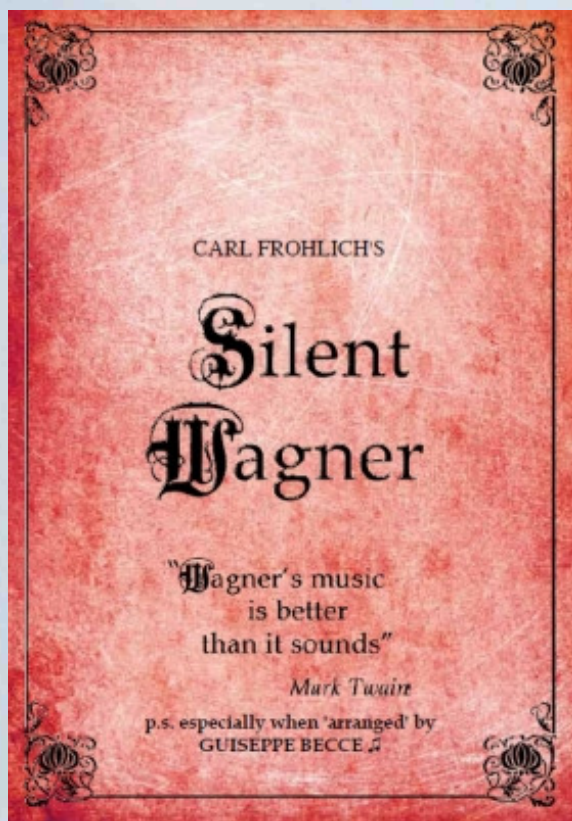
Title Carl Frohlich's Silent Wagner

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.

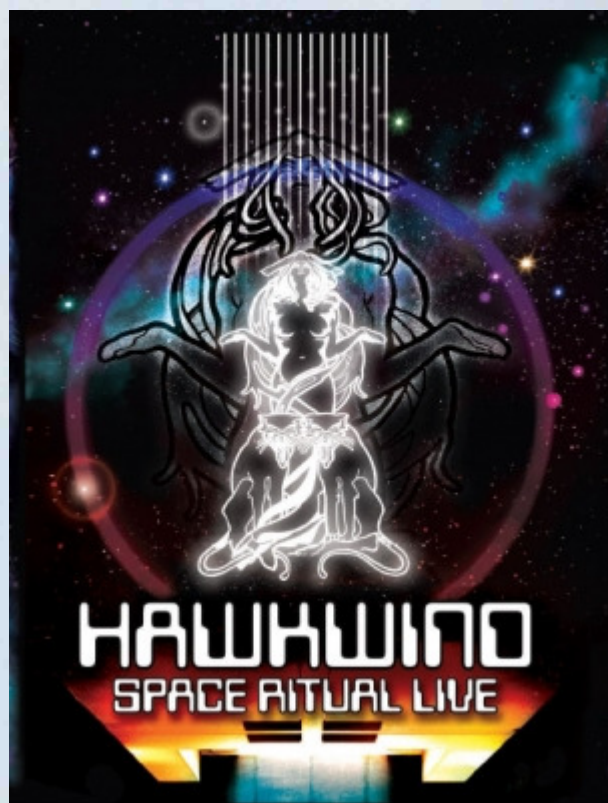
But here we are, finally. The Life and Works of Richard Wagner, directed by Carl Fröhlich, first released on 20th November 1913, now on a DVD complete with the music that would have been heard at its first screenings before the First World War.



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. HAWKGZ103 DVD

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.

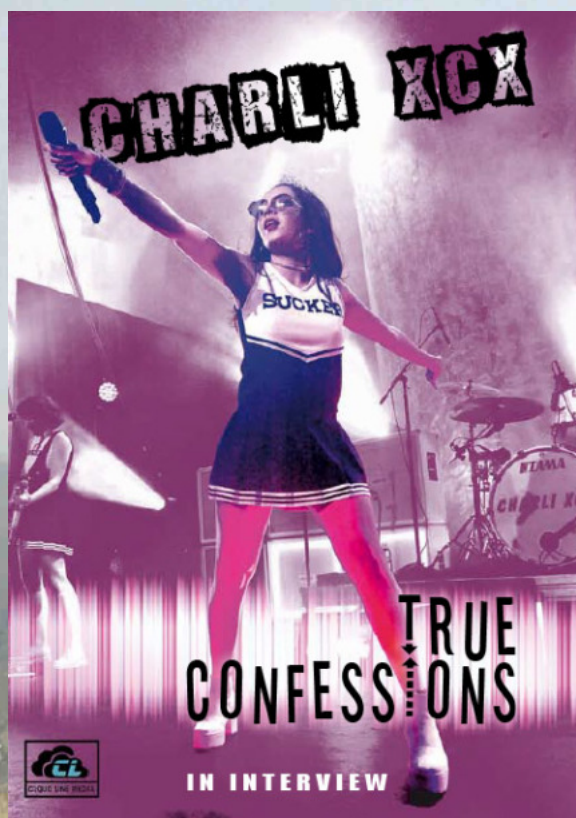
The album features guest appearances from Nightwish's Troy Donockley on uilleann pipes and whistles, one of Ireland's top young harpists Seána Davey and a string section from the Royal Philharmonic orchestra. Karnataka rose to the forefront of the female-fronted symphonic progressive rock scene with 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 Enico Pinna, the melodic driving bass of Ian Jones, the innovative and symphonic orchestrations of Turkish keyboard player Cagri Tozuoglu 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.



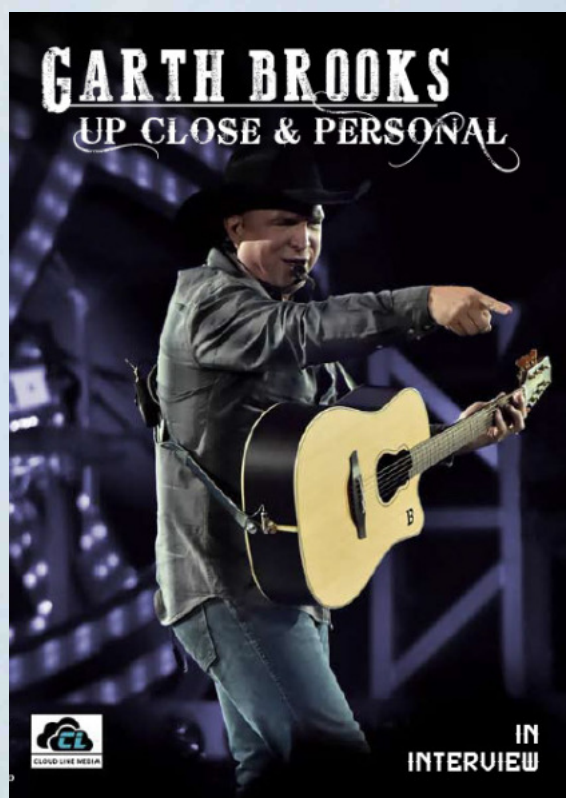
Artist Paul Buff/Frank Zappa
Title Paul Buff Presents
Highlights From The Pal and
Original Studio Archives
Cat No. 9516-2
Label Crossfire

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.

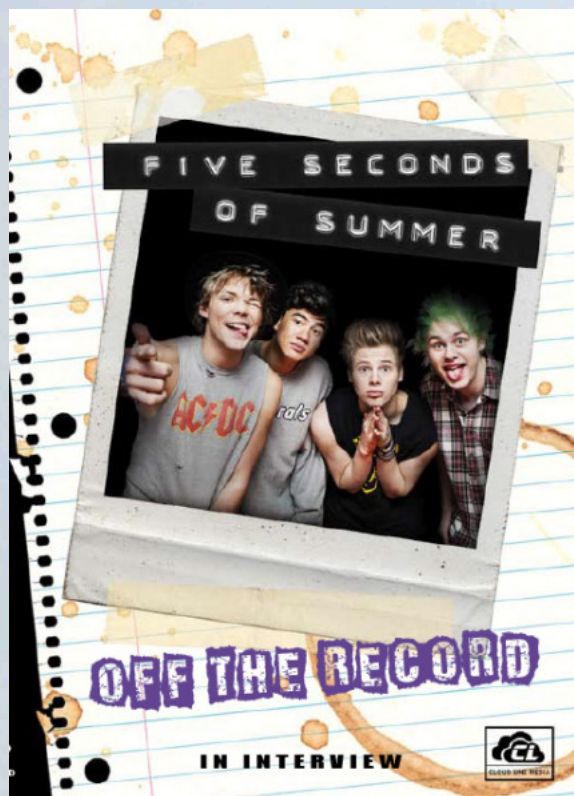


Artist: Garth Brooks
Title: Up Close and Personal
Cat No. DOC1DVD

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.

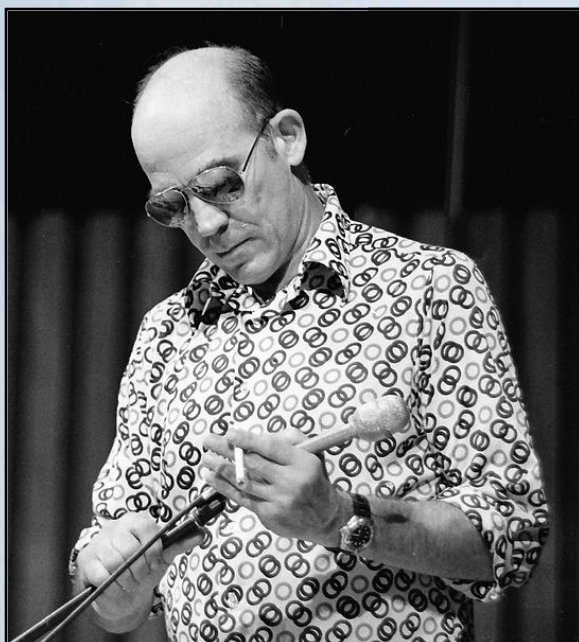
This DVD features over 100 minutes of interviews with the band collected from across their brief career, in which they discuss music, life, love, partying, fame and everything in between. The interviews reveal four fun-loving, energetic and ambitious individuals looking to make great music while living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

"Nonetheless, I felt like I knew him well enough so that we did not have to do much talking. From the very beginning I had felt a definite contact with Yeoman, a kind of tenuous understanding that talk is pretty cheap in this league and that a man who knew what he was after had damn little time to find it, much less to sit back and explain himself"

Hunter S. Thompson

ver GONZO Weekly BACK ISSUE BONANZA

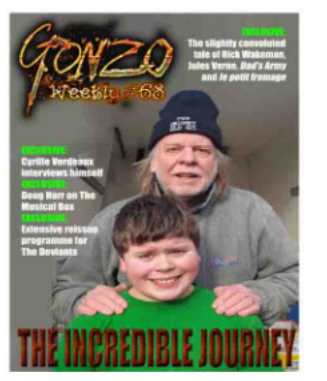
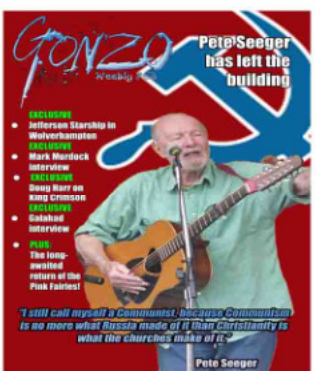
This is all very exciting and things are changing very rapidly. There is now a dedicated website at www.gonzoweekly.com. At the moment it is extremely skeletal, but it will be titivated and enhanced and augmented with other stuff over the next few months.

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 devertthings, 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 COSMIC PUFFIN FESTIVAL,
ENGLAND**

**FRI 8TH MAY DESERT FOX FESTIVAL,
PIACENZA,
ITALY**

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

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

**TUES 12TH TBA
ITALY**

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

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

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

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Douglas Harr

Ear Candy for the Hungry Audiophile

Anthony Phillips' Masterpiece

The Geese and the Ghost



I actually tried to return this album to my local "Licorice Pizza" record store after spinning it just once, back when it was released in 1977. At that time, it was more common for a local record shop to employ teens who might help guide you to new records based on your taste, instead of making you feel like a complete idiot. Knowing I was a huge fan of all things Genesis the clerk encouraged me to keep it for another week and try again, that "it wasn't rock 'n roll, but I'd like it." I loved the brilliant second Genesis album, *Trespass*, and knew that Anthony had been their guitar player then, but leaned a bit more towards the sound of "The Knife" than "Stagnation" at age 17. However, I followed his advice and have thought for over 30 years now about the thanks I should have given him for convincing me to keep this amazing record, one of the most beautiful thematic albums ever recorded.

That *The Geese and the Ghost* still comes up in Gracenote

as a "Rock" album still brings a smile. The record is actually a combination of classical, renaissance and pastoral folk pieces, sporting three tracks in the verse-chorus mold. After short musical intro, the opening track "Which Way The Wind Blows" is sung in delicate tones by Phil Collins, recorded before he took on lead vocals for Genesis. The music and lyrics set the mood perfectly for what is to come:

*I sit in the sunset
Watching God's evening,
Receding so gently now
Into the Westlands.
I think I'm at peace now
But of nothing am I certain
Only which way will the wind blow next time?*

Phil's pretty, choirboy like vocals and 12 string guitar accompaniment draw the focused listener back to another, simpler time, evoking the pastoral scene gracing the album's front cover. It's one of the most graceful, exquisite songs of all time.

What follows is a magnificent showcase of acoustic 6 and 12 string guitars, bass, cello and violin (with occasional orchestra), winds (including flute, oboe, recorders, and lyricon), and all manner of piano and keyboards, with sparing use of electric guitar, drums and percussion. Besides Phil Collins and Michael Rutherford of Genesis, additional guests will be familiar to fans, including John Hackett (brother of Steve) on flute and Jack Lancaster (Blodwyn Pig, Lancaster Lumley, Aviator, and many others) on flute and lyricon. Viv McAuliffe sings a duet with Phil on "God If I Saw Her Now" – a lovely delivery on this touching song.

The featured tracks are two suites, the renaissance sounds of "Henry: Portraits from Tudor Times" and the title track "The Geese and the Ghost." These suites are multi layered acoustic masterpieces featuring dexterous 12 string guitar playing, composed by Anthony and Mike – much of it way back when *Trespass* itself was written, then developed over the ensuing years. Anthony sings a third vocal track, "Collections," in his breathy, quavering manner, ending the



record with one of the most emotive, poignant piano pieces ever put to record, "Sleepfall: The Geese Fly West" ending with an orchestrated coda so delicate it seems to vanish in the distance of an imagined dusky sunset.

The material for the album was written and recorded over a period of seven long years, before finally seeing the light of day, due mainly to busy schedules and record label indifference. It's a wonder the album did get released on Passport records in the states and Hit and Run records in the UK and elsewhere. That it did, and is now available in this new re-mastered release from the Esoteric label, available at Cherry Red records, is a blessing.

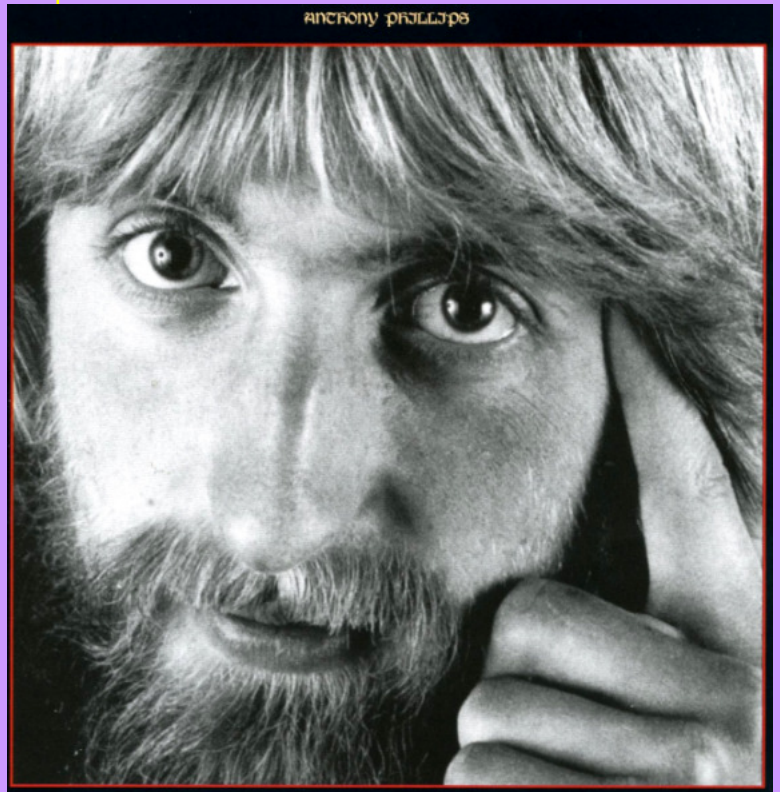


The three-disc set is by far the best presentation of this material since the original LP release. The stereo CD is crisp, clean and most importantly quiet. The DVD disc includes a version of the main album in a 5.1 surround sound mix. These 5.1 mixes, which have been so popular of late for progressive rock re-masters, often don't satisfy, but this is a case where they accomplish what is intended. The mixes place the listener right in the center of the dense acoustic recordings, illuminating additional detail, and retaining all the clarity and integrity of the stereo version.

A second disc of bonus tracks include several that fans will

already know – one of the best being the track Anthony recorded with Mike and Phil in 1973, “Silver Song,” written for departed early Genesis drummer John Silver. This is followed by what might have been a B-side “Only Your Love” from the same period. The two tracks feature Phil again on vocals at a level of quality that should have made his replacement of lead singer Peter Gabriel two years later an easier decision. Apparently there had been consideration of making this a side project while the Genesis gem *Selling England By The Pound* was being written. Amazing how much music was pouring from these talented musicians during that period. Besides Anthony’s “Master of Time,” the rest of the bonus tracks are demos and outtakes from *Geese* – of interest mainly to fans who may want to dissect the final product. One last thing as far as content – it should be noted that a short segment of additional material was found for “Henry” – a reprise of “Lute’s Chorus” that will please fans and new converts alike.

The package is a spoil of riches – Phil Smee at Waldo’s Design & Dream Emporium should be commended! Within a sturdy CD sized box comes the three discs, each in a thick paper slipcase, adorned with blown up images from the magnificent cover painting by artist Peter Cross. A fold out poster is included with the album cover and byline on one side, and the narrative for “Henry” on the other, each of the six segments include the original line drawings along with the text. For



the uninitiated, it will aid your enjoyment of the record to read these while actually sitting down to listen – as actress and fan Rosanna Arquette nicely puts it, “...there is this feeling of hope, innocence, and fantasy when you made music for the sake of music rather than a single or hit record. It’s a whole experience, not just a chapter, but the book read cover to cover.” That booklet that includes this heartfelt quote, details the work and it’s long path to its March 1977 release, including liner notes and gratitude from Anthony. It includes photos and original adverts, which describe the album in a most fitting way for the time: “*The Geese and the Ghost* is a musical panorama from the intimacy of haunting love songs through the majesty of historical pageants to the drama and destruction of war.”

No question this album rewards the focused listener who is open to classical and renaissance era music, with just a hint of progressive “rock” for good measure. It’s [not] only rock ‘n roll, but I like itrather, I love it.





Photo by Rob Ayling

One of the most eagerly awaited releases from Gonzo in the spring of 2012 was a double CD from Anthony Phillips and Andrew Skeet. The album - which is called *Seventh Heaven* - contains some of the lushest and most beautiful music that I have heard for a long time.

Anthony Phillips is - of course - best known for being one of the founder members of *Genesis*, and Andrew Skeet is known for his orchestrations for many bands including *Suede* who are one of my favourite bands of all time. So, what do they sound like together? The answer is remarkable.

Anthony seems to be a genuinely nice chap. He seems genuinely interested in my day job, and we talked about Charles Fort, Leonardo da Vinci, and other esoteric subjects (as one does) before we got stuck in to talking about the new album:

Jon: The weird thing is talking about an album, which I have only heard bits of. But the thing that I thought was very interesting, was that I was reading the write up about you and your collaborator on your website; I wondered, *how* does it work? Does one of you think of a tune, and the other think 'I'll go and orchestrate it'?

Anthony: Without wishing to be terribly boring, the genius of this really was that I was commissioned to write what they used to call a library music album. They now call it 'production music' because it has gone much more upmarket. But it is basically stock music for TV and film, where they haven't got time, or haven't got budgets, or whatever, to commission composers. Of course, the other thing nowadays, is the editors love it because they don't have to worry about composers straight up; they just take the music down from the shelf and of course with the sophisticated modern editing they can chop all these pieces of music around without some composer standing over their shoulder and saying 'sorry mate, you can't do that'.

They can create a kind of collage, they can create their own score you see from available pieces of music so computer technology has changed a great deal and I was asked to do one of these production albums and I was given pretty much a free hand. I was told to sort of do anything that

is very filmic and descriptive. I studied music after leaving *Genesis* and I can arrange, but I don't have the really wide range of arranging abilities across all sorts of different genres that Andrew Skeet has.

I didn't know Andrew Skeet; effectively he came in purely as arranger but I felt that his contribution to those original pieces was greater than just arranging. This is an old chestnut this one, you get some composers who are very mean and even if a bloke transforms a track completely they won't cut him in on the publishing. And there are some numerous stories, and we won't mention any names, but it does come a time where you have got to look back and say, hang on, my piece was basic and this guy has absolutely transformed it, therefore this is not just arranging, in the public's mind they are hearing something which is completely transformed. So I sort of cut Andrew in on that a certain amount and we enjoyed working on it so much that we then did really a couple of other projects off our own bat, one where he put strings on some guitar music of mine, and we got on so well that we decided to take the best of all these different sessions where we'd moved from just strictly speaking arranger and composer, to co-composers, and we have included them all on this double album.

Jon: So what sort of time period were they written over?

Anthony: It was really written over 2008 and 2011 - there is the odd bit that comes from earlier. Like every composer you've got little ideas from the past likesketchbooks of stuff don't you, so I suppose the earliest musical idea, (actually I think there is one from back in the mid-90s) but most of them would be in the last two or three years. And for me it was just one of the most exciting things because, you know, you write a piece on piano, you sketch a few things out, but there is something about when the baton goes up and if you've got a good arranger, just how sumptuous it sounds.

The great thing about Andrew is he doesn't over-schmaltz it. Some arrangers over-schmaltz it and he doesn't - it's emotional but he stays just on the right side of it. And then we have actually co-composed a couple of things which is, to go back

AN INTERVIEW FROM THE ARCHIVES

to your original question, where I suppose it's like back to the *Genesis* days where somebody would write what we called a bit and it would be, 'I've got this bit and you've got that bit to add on', and this sort of Sellotaping goes on.

For instance the opening track 'Credo in Cantus' was very much my tune to start with, but then the glorious middle section, which is a lot better than my middle section, is Andrew's. So actually that worked really well. I just threw the initial idea at him, and he just developed the middle, and then came back to my section and the end. So I've been very, very lucky to meet somebody with whom I am so sympatico, and who is so clever.

Jon: I tell you the thing that struck me, and I don't know if this is me being objective, or just where my head was while I was listening, but several of them sounded like religious music

Anthony: That's interesting.

Jon: They sounded like 19th Century hymns

Anthony: That's interesting because *Genesis* were famously, in the early days, influenced by the English Chorus tradition. We loved some of the hymns at Charterhouse, and the first *Genesis* album had hymns as links, so I think I've always probably retained, without being an overtly religious person, that love of church music. At times it has worried me, because people have said 'oh gosh this sounds like something you should hear in church, and I've thought I have strayed too far down that line, but it is not something I would deny that there is that something in the musical generic makeup, but you are actually the first person to say it, so I'm hoping that it's not too much that way.

Jon: I think it's a good thing, personally. It is one of the things that really irritates me about the Church of England is the way they've got rid of some of those glorious old hymn tunes and replaced them with facile pop music.

Anthony: Herbert Howells, to name but one, was somebody that we absolutely loved, and some of his hymns are absolutely glorious. Yes, I shall take the compliment in the right way, so thank you.

Jon: My favourite track, by the way, of the ones I have heard so far is 'Shipwreck of St Paul'. That is bloody amazing.

Anthony: That is really kind of you. There is an

interesting story there, actually because if you read the blurb the library company very kindly – the production company, well the great Universal publishers, put up the money to record the stuff in Prague and we went out there.

There was a mixture of some terrific players – how can I put this – excellent individual players, but man for man probably not quite as good as some of the crack London session players who are used to simply getting the most difficult stuff chucked at them every day, and we found that with that one that the Philip's, I suppose I can't pretend that I am incredibly influenced by Philip Glass but I respect him, but there are a lot of other composers that I like more. But there's a Philip Glass-type figure and those kind of arpeggios are on strings maybe partly because I didn't write them terribly well, but I think the London players are more used to that than the Prague players and we did have trouble.

I mean it's a very difficult piece, so we re-did that one at Abbey Road. We re-did about five at Abbey Road before Christmas, which I funded, the ones that had been particularly difficult in Prague and it really did come up trumps, and I mean Andrew re-scored it and I'm so glad you liked that because – if you had heard the original version – it isn't great to be honest, and I'm so glad we re-did it. And incidentally, I don't know if you know this, but I must come clean on this, but I got the title, I was just looking through my diary of Saints' days and national holidays in different countries and it seems to be that some of them have All Saints Day, and there are various others, but actually in Malta there is a Saint's day – the Shipwreck of St Paul – around the time of late February and I was so taken by the title that I used it.

Jon: I didn't know that.

That was the track that stuck out, and remember that was hearing it over the computer, because I got that from your website. I think it's absolutely smashing.

We continue talking about the opera singer whose extraordinary voice is showcased on the album...

Jon: Now Lucy Crowe – what a voice

Anthony: Yes, we got her originally through a fixer friend called Dominic Kelly, and she is with a very big agency but we got her for considerably less than we would have done through the big



agency. She's a lovely lady and she's also very approachable – she's not a kind of diva, she's a brilliant opera singer, but she likes singing other stuff as well so she's quite an all-rounder.

She literally just came in and just did the track for us. It's about the only time the next neighbours have said to me.... 'oh I really liked what you were doing'. We we actually recorded her in a downstairs non-soundproofed room to try and get a bit of ambience, and so they could hear her, but they couldn't hear the music because it was obviously on headphones, and they were saying, gosh that singer was very good.

It's about the only compliment I've ever had from them actually.... but she was absolutely delightful. But I haven't seen her since, because almost immediately afterwards she went off to have a baby and I think it is probably now...the baby was born around Christmas... so I would think she would be starting to perform again soon. Yes, a lovely, lovely voice and obviously been very successful and we were very, very lucky to get her. We hope to do some more stuff with her clearly.

Jon: The thing that I thought was the most striking about the whole album. You were talking earlier about how the computer age has changed everything for everybody, and everybody I speak to - without any exception - for the Gonzo blog says that. Its changed for writers too: I'm writing

things that instead of going through the three month editorial process, are now up being read three or four hours after I've written them, which I think is exciting. I like being able to do that.

But working with a real orchestra and going all the way to Prague – it's an oddly old-fashioned, but rather satisfying way of doing it. That's really rather nice.

Anthony: It is in a way, although I don't think the analogy quite holds up, I know what you saying about the whole process. Because obviously all the major, major scores for films are still recorded in a studio with real players. Now I know where we are heading here, with samples are getting more and more sophisticated and soon you possibly won't not need players etc.. This has been said, but it's going to take many, many more

years before you are going to be able to actually imitate the multitudinous nuances of all the different instruments and the inter-play between them, to replace that, so I think whilst a lot of studios have lost ground for the intermediate stuff - as you rightly say, the computer stuff, a lot of the rock music and stuff.

I think for classical music, and for orchestral scores, I think the old studio – the conventional studio – with bits of orchestra is very much still here to stay for a while.

Jon: Which is a good thing, I think

Anthony: Which is a great thing, and also keeps people in work as well. There is just something about hearing players; it's that humanity, it's that inter-relation between all those people that is so exciting. You won't get I mean if you work at home and just build it up layer by layer.

Jon: No that is something that Pro-tools just doesn't give you.

Anthony: Well that's quite right. Yes, I'm learning how to edit that at the moment, having a battle with it, but I'm getting there.

Jon: Well the bits I have heard of the new album, I think are absolutely wonderful

Anthony: Thank you very much indeed

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

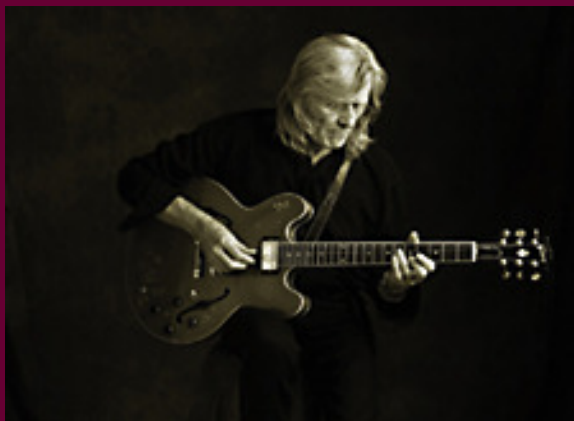
p.s. Start helping elephants today at [nature.org/elephants](https://www.nature.org/elephants) and follow us on Instagram, Facebook or Twitter to get action alerts.



Hinkley's Heroes – Half Moon Putney 17th March 2015

By Roy Weard

The course of rock and roll over the last 50 years has been littered with casualties. We all know the famous ones, the Jimi Hendrix / Janis Joplin / Jim Morrison stories, the tales of 'live fast, die young', a motto that loomed large in the legends of the music world. Most of these people, however, never intended to die young at all and many would possibly have been happy to settle into the cosy middle aged chat show persona that people like Alice Cooper have now adopted. Alongside all the famous names there are a bunch of people whose guitar riffs, keyboard lines, vocals and songs graced and uplifted many albums and live shows but who never made it to household name status. They toured and partied with the big names but somehow never quite became big names themselves.



Henry Campbell Liken McCullough (born 21 July 1943, Portstewart) is a Northern Irish guitarist, vocalist and songwriter. He is best known for his work as a member of Spooky Tooth, Paul McCartney & Wings, The Grease Band and Sweeney's Men. He has also performed and recorded as a solo artist and session musician.

So it is when the phone stops ringing for the session or live work, or illness strikes them down, they find there is no pension pot at the end of the tour and the money they made and gleefully spent or just ignored in their headlong pursuit of rock and roll hedonism is all gone. They had not carefully stashed away a nest egg for an old age they never really expected to have. Even if they are healthy there is a sudden realisation that a lifetime spent playing an instrument or even being a technician (to use a word 'modern' roadies would rather own) neither prepares nor qualifies them from any other life.

When that illness or accident strikes one thing becomes clear, and that is who your real friends are. All those, 'stars' arm around the shoulder as you walk off stage, drenched in sweat with the cheers of the crowd ringing in your ears' moments count for little when you find yourself struggling. When Henry McCullough was struck down by a severe heart attack at the end of November 2012 he found himself in that position.

That is what this is about really, you cannot just write a review of this gig, you have to know the background to it and see it all from the start and that is where I'll begin. I have known Tim Hinkley, Bob Tench and Steve Simpson since the '80s, toured with them in various bands and I was pleased to accept when Tim asked me to help out with the show he was putting together as a benefit for Henry. For a long period in seventies Tim fronted Hinkley's Heroes, a band that boasted a pantheon of star players, Boz Burrell, John Halsey, Mitch Mitchell, Jim Cregan, Mick Ralphs, Poli Palmer, Mike Patto, Roger Chapman, Eric Burdon and many other well known names. Henry included, played alongside him and from that roll call he chose a core of players for this gig.

They convened at John Henry's studios in north London on Saturday 14th March to start rehearsing; John Halsey on drums, Bob Tench, Steve Simpson and Neil Hubbard on guitars, Kuma Harada on bass, Mel Collins on sax and Tim on keyboards. This was not just a rehearsal though, it was also a meeting of old friends, a swapping of stories and a remembering of old times. On the left of the room Steve Simpson and Bob Tench made up 'Hooligans Corner' rolling out licks like it was a stroll in the park and all the time laughing and chuckling at each other, swapping little musical jokes. John sat behind the drums alternating sharp playing with a machine gun patter of dry one liners, Kuma poured bass all over the arrangements whilst Neil and Tim provided the backbone to it on with sharp rhythm lines and sparkling piano runs. And then there was Mel Collins. A man whose sax graced so many



recordings from the Stones to King Crimson - and beyond. In the course of three days' rehearsals the friendship between these people came through as much as the musicianship did. They had a shared

history and a mutual love of this music and that underlined what was going on. In the breaks in rehearsing, as we gathered round the tea urn, the stories rolled out. All the 'Do you remember





when.....?' and 'What about the time.....' tales, slices of a rock and roll timeline that some of us are gradually writing down (I have a book out now and Tim's book is coming soon.). Tim has a sharp ear as a Musical Director, a post he has held with many acts from Van Morrison through to Johnny Halliday with many stops in between, and that experience honed the songs down.

During Sunday and Monday we were visited by the guests who would be performing on the night. Tony O'Mally, Graham Parker, Don Mescall, and Suggs

McPherson all turned up and ran through the songs they were going to play on Tuesday at the *Half Moon*. Don, in particular, walked in, looked around and said, 'I can't believe I am here playing with all this rock and roll royalty.'

On the evening of the gig the HalfMoon was packed to the gills. We arranged to have the concert relayed to the bar TV for those who could not get a ticket for the sold-out show. The band took to the stage and launched into 'The Shape I'm In' and immediately the audience was on their side cheering and stomping along after three further songs, 'Real Mutha', 'Alcatraz' and 'All I Wanna Do', Tim surrendered his place on the piano to Tony O'Mally for 'Use Me' amidst a wash of wah wah guitar from Steve and Neil. During the first set John Halsey also took the microphone for The Rutles song 'Easy Listening', with Steve Simpson providing the backing 'Rock-a-do' choruses and the set was finished off in fine style when they were joined by Don Mescall playing a song he wrote with Henry, 'Live





Long Rock and Roll’.

During the interval they held an auction of items donated to the fund by various people. Platinum disks by Madness, U2, and Pink Floyd, white label disks by The Who, and Monty Python, a box set of Beatles vinyl disks, a flight case containing a bottle of wine and glasses and even some cheese made up to look like a stack of records.

Nick Lowe opened the second set with an acoustic rendition of one of Henry’s songs, ‘Failed Christian’ and he was then joined by Andy Fairweather-Low and Paul Carrick for a short, sweet set of close harmony country rock which was lapped up by the audience.

Then we were back with the band, starting with Bob Tench and Tim Hinkley as a duo doing a sweet and soulful version of the Van Morrison song ‘Tupelo Honey’ before the rest of the band came back and were joined by Paul Carrick for his most famous song ‘How Long (has this been going on)’. Another Henry song ‘Time To Put The Snakes To Bed’ followed and then Mel Collins took the lead for the Alain Toussaint instrumental, ‘Freedom for the Stallion’ a beautiful lilting track he played on Alvin Lee’s 1974 live album, ‘In Flight’. Graham Parker joined the band for ‘Local Girls’ and Soul Shoes and by this time the room was really cooking. After another couple of songs

by the band Suggs McPherson finished the evening off with ‘It Must Be Love’ and ‘Madness’.

The whole event was one characterised by good humour, great playing and a real sense of warmth. Lots of cries of ‘C’mon Henry’ were heard during the evening and I think the whole evening left the audience feeling uplifted. On the left side of the stage were three magnificent photos of former Heroes, now, sadly, no longer with us. Mitch Mitchell, Boz Burrell and Mike Patto looked down on the stage and I am sure that somewhere their spirits would have approved.

During the rehearsals John kept doing a drum roll on his electronic toms, which was quickly followed by someone playing the opening notes from ‘Eastenders’ and howls of laughter. This made an appearance in the show too but I am sure the audience had no idea why.

The gig, the auction and some donations from other musicians managed to raise over £20,000 pounds for Henry and hopefully the vibes from the gig crossed the Irish Sea and raised his spirits too. There is talk of another Hinkley’s Heroes gig sometime later this year. If it happens and if you get a chance, go; you will not be disappointed.

LOOK WHAT BART'S DONE!

Here at Steppin' Out, I'm all about current music. My favorite musician of the person, formerly of the progressive music group YES. (Yes, I am a dinosaur in that regard 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
- The Allison Keller iPad Program
- Joey's Fund Family Grant Program

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

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LEARN MORE | www.flutiefoundation.org

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YEs 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.



Max Blake is a dear friend of mine and a PhD student studying Insect Genetics at the University of Aberystwyth. He is a bass guitarist and one of the country's leading experts on various creepy crawlies that most people don't even know exist.

Why are we sending him to a desert island? Because we can, gentle readers, because we can.

Max's Top 10

Last Friday, my old mate Jon Downes asked me for my top 10 Desert Island Disks. Having nothing better to do in the laboratory in the 30 minutes between him messaging me and rolling into the pub, I obliged...

I've been told to make up my own rules, so very roughly: These are disks, not albums. Certain musical suites don't conform to 'normal' single disk standards, but are included all the same (it's pretty obvious what I'm talking about below!)

These aren't 'all-time greatest albums' or whatever. It's the soundtrack to the island, and life there. As much as I love everything by John Zorn's Naked City, I don't think I could cope with it as an album for the years on the island.

Without any more stalling, my Desert Island Disks in no particular order:

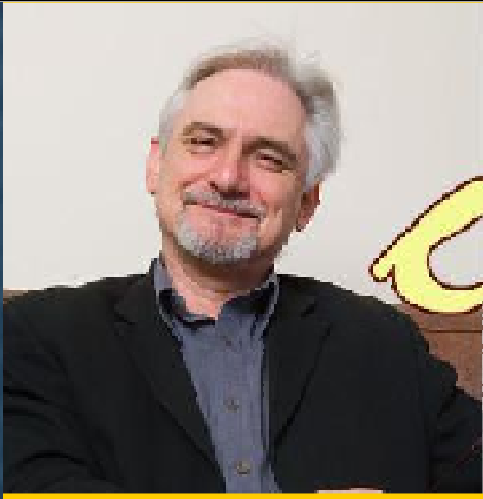
- Der Ring des Nibelungen, written by Richard Wagner (between 1848-1874). See the first point above...



Max's Top 10

- Anthology, by Can (2011). Trying to choose one Can album to take with me just wasn't happening, and this is a superb mix of their best. A track for every mood
- Terria, by Devin Townsend (2001). Not his most focussed album certainly, but another in the 'track for every mood' vein. Plus I'd love screaming Earth Day to myself when I wake up
- The Melody of Rhythm, by Béla Fleck, Zakir Hussain and Edgar Meyer (2009). Sitting at the border of three radically different but interrelated genera (jazz, classical and world), the musicality just flows beautifully here
- Mr. Bungle, by Mr. Bungle (1991). I was totally torn between this and California, but their first album is twice as long so it won't get as stale as quickly. That's the only reason it wins.
- Buck Fever, by Estradasphere (2001). Completely bonkers and utterly brilliant. Never has a concept album about deer hunting sounded so good, nor gone through as many musical genera in a single song
- Annihilation of the Wicked, by Nile (2005). I have to cover as many of my favourite genera on the Island, so AotW takes the brutal Death Metal spot. Pulverising.
- OM, by Negura Bunget (2006). Following from the above, the Terrifying Atmospheric Post Black Metal (probably a real genera) has to be taken by this masterpiece.
- Tilt, by Scott Walker (1995). Even more terrifying than the above, just in a totally different way. Try listening to them one after another, it really works.
- Tales from Topographic Oceans, by Yes (1973). Either the worst prog album ever recorded, or the best. I guess I'll have plenty of time to figure that out on the island.

So there we have it, my hastily thrown together Desert Island Disks. I have to throw some shout outs to a couple of albums that didn't quite make it: Anthems to the Welkin at Dusk by Emperor, Live Over Europe by Genesis, Minimum-Maximum by Kraftwerk, Cop/Young God/Greed/Holy Money by Swans (yes, it's been remastered as a single set) and finally You Can't Do That On Stage Anymore by Frank Zappa. I should have just made it a 15 album list really...



c.j.stone

BAGHDAD GIRL

She is fifteen years old and she has just finished her exams. She likes cats. She has a blog which consists almost entirely of pictures of cute little kittens rolling about on well-tended lawns, or relaxing, stretching and yawning, or playing with balls of wool. She is like most teenage girls the whole world over.

Her name is Raghda Zaid and she lives in Baghdad.

If you want to know what life in Baghdad is really like, then you should take a look at Raghda's blog. In between pictures of cats she adds these totally unselfconscious comments on the state of her city, on the killing and the violence all around, on the fear that stalks their every move. It would take a



hard man indeed not to be moved by the simple humanity of this one, small girl.

She has aunts and cousins and uncles - a whole wide, extended family - who also have blogs, all of whom have links to her site. So you can read about Rose from Baghdad, Raghda's aunt, who was pregnant with her second child, and about her husband Ahmed who was having to do all of the housework because of complications. Rose says she will no longer talk about the political situation in Iraq as it is futile.

She says, "speaking about politics has become useless to me, it will not change the facts of what will happen in the future and I don't think that what I see and feel will make any difference to anyone or to what will happen to my own country."

Or you can read the words of Mama, a 34 year old mother of three, from Mosul, Rose's sister and Raghda's aunt. And on Mama's site you can read about the killing of one of the elder's of their family, their 78 year old uncle, shot in the neck by American soldiers while driving in his car and killed instantly.

Now this is the remarkable thing.

As you know, blogs have the facility to allow

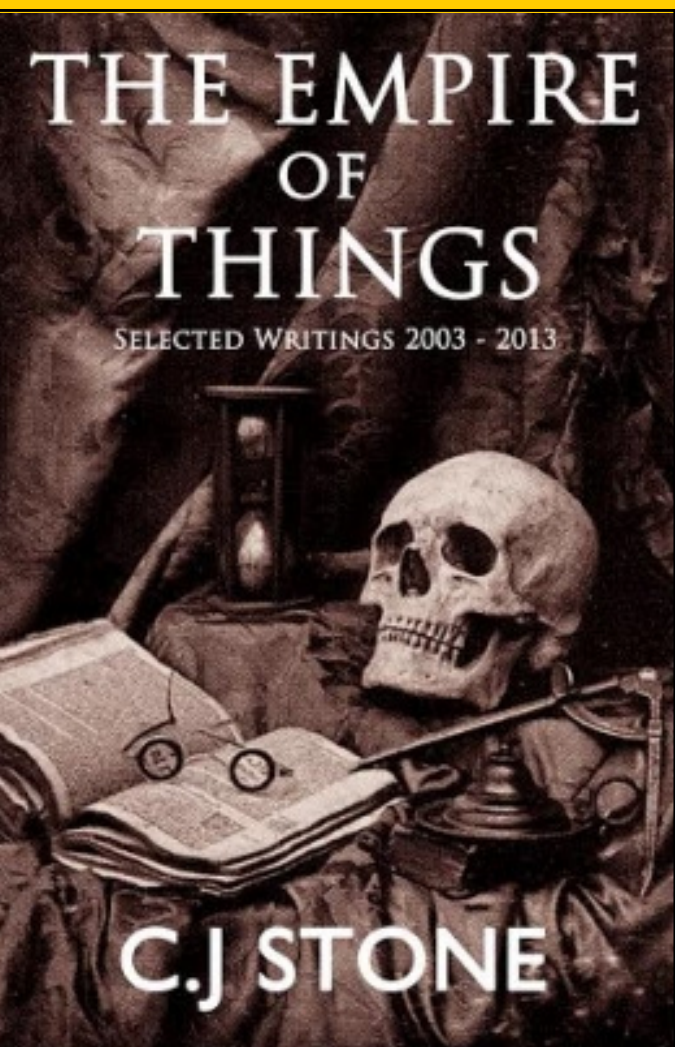
comments. So following the heart felt report of Mama's uncle's violent end, you can read what the mothers and daughters and fathers of American servicemen have to say.

You can read the sorrow, and you can read the justification. You can read the confusion and the sense of pride.

Sometimes the American commentators miss the point. Sometimes they are aggressive. Sometimes they are patronising. But sometimes, too, they are sympathetic. Sometimes you even get a sense that there is the beginning of an understanding.

Across that vast gulf, across that oceanic divide, both of territory and of culture, there is some form of communication going on.

Read on



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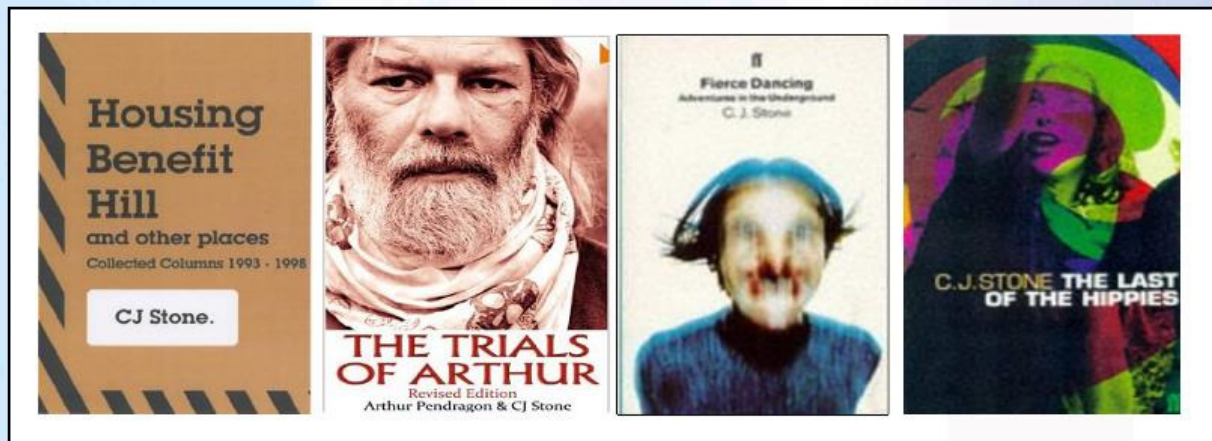
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**OTHER BOOKS BY
C.J.STONE**



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..

<https://www.youtube.com/watch?v=Wt0VYsmhtkM> - a sample of the oxford show

Word is drifting spacially around the internet that a 1978 Hawklords video might be in the pipeline... sometime in the future, and possibly the Uxbridge gig. Quite some years ago, "The Sonic Assassins" book by space-rock chronicler Ian Abrahams said the Uxbridge gig in November 1978 was filmed and it's presumed that this generally-unseen film may be the source for some 1978-era clips of Hawkwind that have turned up on British television occasionally.

"I am told that it will be commercially released at some point in the future," is one quote that has surfaced recently.

While more than one gig is "in the frame" as a candidate, Uxbridge would seem to be the most likely candidate.

Uxbridge

Uxbridge has several claims to fame. Many visitors to London will know the name as a London Underground terminus, a tube destination in the north west London area. The "Battle of Britain" air defences were co-ordinated from Uxbridge. And the Hawkwind replacement known as the Hawklords played a gig at Brunel University and it supposedly was professionally filmed by Charisma Records, Hawkwind's then-record label.

It's been suggested that band member wrangles are behind the suppression of the gig video - a fairly routine surmise where Hawkwind and indeed many other bands are concerned. However, that doesn't explain why around half of the professionally-recorded audio have been released on CD: first by Dojo in 1992; and then a slightly different selection of tracks were put out by Cherry Red in 2009. Indeed, the latter is still officially available, the product being described as "newly mixed from the original 24-track tapes."

Of course, someone might have been caught on-camera scratching their bollocks. That could explain why it's not fit to be viewed.

Plymouth

The Plymouth Polytechnic show (the third-from-last





date on the tour) was, as mentioned, professionally recorded; and parts of the performance first saw the light of day in 1982 on one of the "Weird Tapes" releases. Released on cassette tape and distributed by mail order, "Weird 104" covered around half of the show. It was subsequently reissued on CD as "Weird 4" but nobody's ever suggested that film cameras were at that show.

Oxford?

Uxbridge and Plymouth were at the end of the tour and those audio recordings correspondingly reflect a band that's well in the groove at that point. It's been suggested that the Oxford show was also filmed, which would be slightly surprising as that date was the opening night of the 42-date tour; a point at which any glitches or shakedown issues might be expected to be at their absolute maximum. If film and/or sound crews are

going to be brought along, it makes sense for them to do their biz when the band's settled in and has dealt with any teething problems.

An audio bootleg of the Oxford show reveals the gig to have been somewhat different to the main tour and nowhere is this more evident than on the double narrative Sonic Attack/The Awakening, where Bob Calvert goes into a free-fall vocal mode, declaiming about "switching off Jimmy Young" (a then-DJ on BBC Radio 1), ad-libs about guerrilla fighting, announces several times that he "did it without thinking" and then ends several minutes of his thought-journey by saying "I don't need a microphone anymore!" If a film of that show became available, it would be a major treat for Calvert fans.

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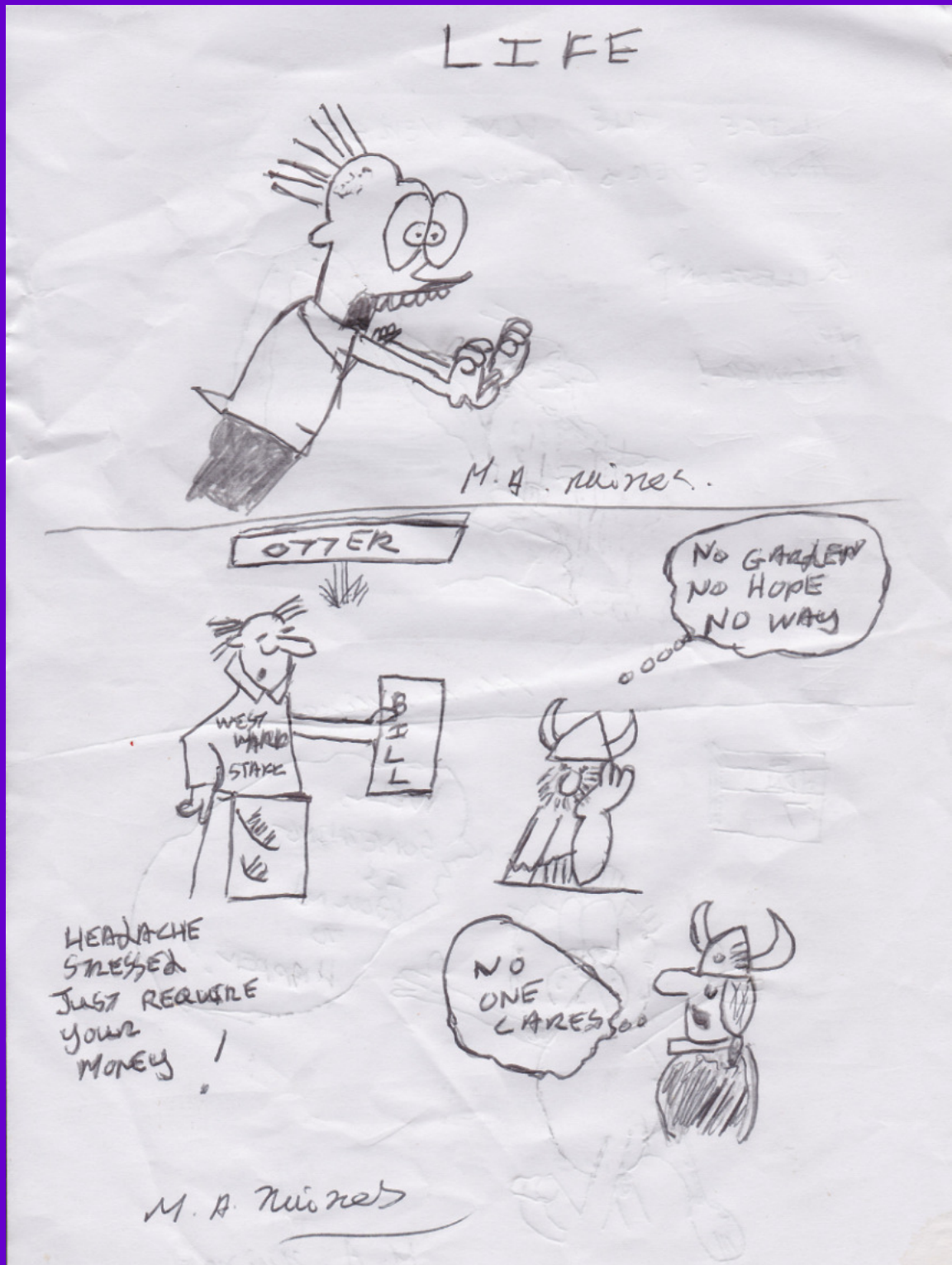
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www.hawkwind.com

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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 been a fairly ordinary week in the annals of the Yes-watching community, but there have been a few things of interest.

We start off with an article about Uncle Rick's current UK tour, and an article about Gonzo artistes *Wally* which explains in some detail how Uncle Rick discovered them and nurtured their career.



- **DUST BIN DISCOVERIES: WALLY'S LOST SOFT-PROG MASTERPIECE**
- **Musician Rick Wakeman playing show at The Hawth this week**

I don't know if it is only because I am a musician myself that I find things like this interview with Geoff Downes (no relation) about his onstage keyboard rig so unutterably fascinating, but I do.

- **Geoff Downes Keyboard Rig 2014**

Finally, a set of three short interviews with Chris Squire which tell us all sorts of things that we would otherwise never have known...

- **Chris Squire on being linked with John Anderson Yes interview**
- **Chris Squire on recording songs with SYN Yes interview**
- **Chris Squire on musical influences Yes interview**

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

RICK WAKEMAN

JOURNEY & RETURN TO THE CENTRE OF THE EARTH

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

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

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

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

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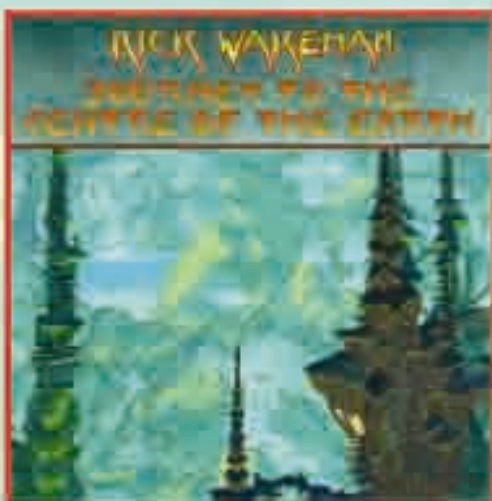
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Wyrd

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.

The first four acts have been confirmed for the Reflektions gig in Barnstaple, which is—as I am sure you all remember—a fundraiser for The Small School in Hartland. The acts are: Dogleg, Tracy Nicholson, Jim Watts, and Days Of Old. The Small School is a co-educational, independent school for 11-16 year olds, based in Hartland, Devon. We believe education should be based on trust and mutual respect, together with a commitment to the school community. They aim for a flexible and responsive approach to an individual's interests, needs and abilities, thereby seeking to develop self-motivated learning. Although over thirty years old, the Small School continues to pioneer a human scale approach to education and there is no other secondary school quite like it in the country. Many new 'Free Schools' have been influenced by the ethos of the Small School, but human scale at the Small School means a maximum of 40 students only. The event will take place on 17th April, at St Anne's Chapel, Barnstaple. It is curated by Martin and compèred by yours truly. There will be sonic installations from the Organik Reflektion, and as well as talking nonsense and introducing the acts I have been prevailed upon to don my guitar and do some of my stuff live for the first time in more years than I care to remember.

And for those of you interested in such things there is a timelapse film of today's partial solar eclipse featuring the title track of the forthcoming Organik Reflektion EP by 4th Eden.

<https://www.youtube.com/watch?v=qaCAOyDMRE4&feature=youtu.be>

REFLECTIONS

**An evening of Acoustic Music in aid of
The Small School in Hartland
Paternoster Row, Barnstaple EX31 1SX
April 17th 7:00pm**



www.4th-eden.com



Changing the world one gift at a time

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

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



Thom the World Poet

Rob Ayling writes:

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

COFFIN or SUITCASE?

Esau or Ishmael?
Aliyah or Allies?
Populism or pogroms?

Hate is not a race
Violence kills the violent
All bombers are suicide bombers
History is a bunker
Memories are genetic
Crusades as Jihads

Palestine the new Israel?
Gaza the New Shoah?
Remember your Pasts
before they become your future.



*North Devon Firefly
Faery Fayre & Ball 2015
Saturday 18th July*

12 noon till 1am

Clovelly Parish Hall

Wrinkleberry Lane

Clovelly, Devon EX395SU

www.spanglefish.com/northdevonfireflyfaeryfayreandball2015

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ROCK and ROLL

a cabinet of curiosities

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

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

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

I spend quite a lot of my day being doorman-doorperson-exit/entry technician, or whatever one calls it these days, to a host of four-legged animals. The two main offenders are Archie the dog (especially during the evenings) and Peanut the cat (basically all day long). The latter likes to play the game of 'let me out of the back door so I can sit at the kitchen window and 'yeowl' to be let back in seconds later'. He is particular fond of that little trick, but also partakes in the pastime of demanding entry through the front door, followed by a quick traverse through the sitting room and kitchen and then demanding exit through the back door. He has been known to do this continually for long periods of time, and I have come to think that saying this particular felid is round the bend is an underestimate of mammoth proportions.

Ah well. That explains why I spend a lot of my day at doors. And I did actually start this week with this explanation for a reason, but for the life of me I cannot remember what that reason was now.

Stuff it. Let us just press on eh?

Acid
+
Heavy Metal =



I am not sure about the acid addition in the above equation, but I am fairly certain that too many sandwiches and lashings and lashings of ginger beer ingested during a hot summer's afternoon with no parasol to shield one's self from the golden rays of the sun would also lead to similar antics, with or without heavy metal.

And whilst on the subject of life's little pick-me-ups:

One Direction duo face drug penalty

"One Direction stars Zayn Malik and Louis Tomlinson face losing more than £3,000 each if they are caught using, or promoting, illegal drugs in Manila.

The pair have been asked to post bonds of 200,000 pesos each for a special work permit, ahead of two concerts in the Philippine capital this weekend.

Local immigration said the bond was intended "to protect public interest".

It follows a video leaked last May in which Malik and Tomlinson were shown allegedly smoking cannabis in Peru.

Elaine Tan, of the Philippine Bureau of Immigration, said the band would be prevented from performing if producers fail to post the cash bond before the concert.

The amount includes an additional processing fee of 20,000 pesos.

"The condition is intended to protect the public interest should the band members commit any violation during their stay in the Philippines," said Tan.

It is understood a concert producer went to the Immigration Bureau on Thursday to post the bonds, said Christine Ching, a spokeswoman of Anti-Drugs Advocate.

The group has also called on the Philippine Drug Enforcement Agency to send officers to monitor the

band.

"We want to see their pure, raw, untainted talent," said Ching, adding that there was concern about the popular band's influence on Filipino youth.



She said the group had met with concert producers, and they had agreed to allow government drug agencies and advocate groups to monitor band members.

One Direction are due to play at the seaside Mall of Asia Concert Grounds on 21 and 22 March.

After the leak emerged last year, One Direction's Liam Payne - who was not seen in the video - tweeted an apology, saying "I love my boys and maybe things have gone a little sideways. I apologise for that."

"We are only in our 20s and we all do stupid things at this age," Payne wrote."

Well it seems Manila have this one signed, sealed and stuffed in a brown envelope.

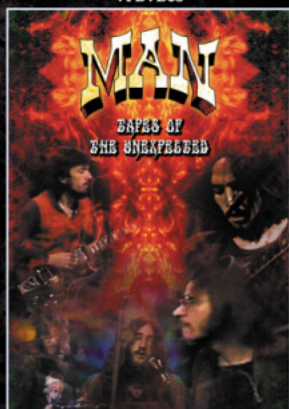
The Beatles All 4 Remco 1964 British Invasion Dolls W/ Scuff Crease Free Boxes US \$413.00 (Approximately £270.46)

"Here we have a complete set of the original and iconic 1964 Remco official Beatles figures still in their original boxes. Offered are all four members of the band: John, Paul, George, and Ringo, complete with their respective instruments. The condition of the dolls is excellent, with all four looking to have never been removed from their original backings or perhaps even packaging. All the dolls are in never-played-with condition with near perfect hair and unmarred gold embossed signatures on their instruments. The condition of the boxes is superb, with the George Harrison box being the best of the four, with no scuffing or creasing and perhaps never opened, then John, Ringo, and Paul, in that order. The celluloid on George's box is straight and intact, with just a small smudge, but otherwise is very

THE BITCH IS BACK

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

MAN
Tapes of The Unexpected
VPD66

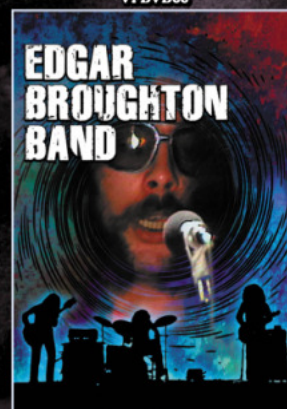


"Mad, bad & dangerous"
(Available for the first time on DVD)

FRANK ZAPPA'S 200 MOTELS
TPDVD127



EDGAR BROUGHTON BAND
Live
VPD66



RENAISSANCE
Kings & Queens
VPD67



PETER HAMMILL
In The Passionkirche Berlin
VPD65



THE STEVE HILLAGE BAND
Live at The Gong Family Unconvention
GWVP101DVD



VAN DER GRAAF GENERATOR
Live at The Paradiso
VPD64



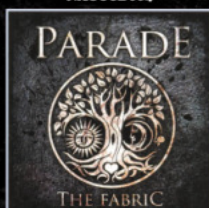
PANIC ROOM
Satellite
FMCDD02



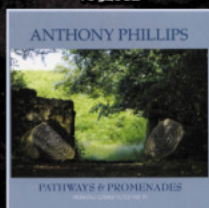
KARNATAKA
The Gathering Light
KTKCDD05



PARADE
The Fabric
NAUTCDD04



ANTHONY PHILLIPS
Pathways & Promenades
VP526CD



RICK WAKEMAN
Past, Present and Future
MFVP125CD



SPIRITS BURNING
Crazy Fluid
VP492CD



HAWKWIND
San Francisco 1990
HAWKVP48CD



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clear. The box for John is in beautiful condition, with no crinkling and straight tabs, but is missing its celluloid”

Yet another set of Beatles figures. Is there no end?

WTF fun fact #2493

There is a music piece called "As Slow as Possible" which started in 2001 and has a duration of 639 years. It can take years for a single note to be played.

wtfunfact.com

Genuine Kanye West Left Over Nandos Brit Awards Yeezus Yeezy - £100.00



Credit: Tom Hansen

need the money really so hope it goes to someone as avid as myself;”

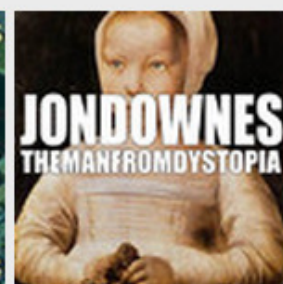
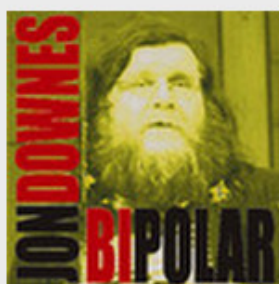


And here I suppose I could get into the whole Kanye West at Glastonbury debacle, but I think enough has been said out there already. Although I shall just add one little thing; something that niggled when I read it. There was a remark, which appeared on Twitter I believe, in response to the petition against him appearing, from someone who accused another tweeter of being racist because they didn't think he should be at the event. Huh? There is always one isn't there.....

But for my two pennies' worth (I can't resist, really I can't) any man who thinks it is cool to post nude photos of his wife to celebrate her

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music

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achieving 'x' number of followers on – again I think, Twitter – is not one I have any respect for whatsoever.

The Rarest Nirvana Record In The World!

"Lake Of Fire" Picture Disc GFS79P

You WILL NOT Find Another One Of These Anywhere - £10,000.00



“Hi and welcome to my auction this Exceptionally rare Nirvana "Lake Of Fire" 7" Picture Disc. Geffen GFS79P Featuring "Something in the way" and "Lake of Fire"

This is so rare, not to be confused with the mass produced picture sleeve 7".

Try and try as you may, you will not find another anywhere in the World. A true investment and collectors item.

As nirvana enthusiasts ourselves we know what we're talking about we know that this record is so rare that it isn't even included on many discogs and vinyl databases. You will find GFS79 but not GFS79P”

I am blown away.



Okay - fine; whatever. I am sure they are great....

The osbournes halloween toys – 99p

No other information here folks, but a picture paints a thousand words as we know. But why isn't Kelly screaming too? Is it because she has been stunned into agonising silence by the pain induced from having a giant pumpkin land on her foot? We will never know.



Ozzy Osbourne ULTIMATE 165 Guitar Pick Collection Plectrum Picks Jake Zakk Wyld - US \$6,500.00 (Approximately £4,413.51)



“Hi Guy's & Gal's!!!! Well, it's that time again where I end up listing a bunch of GREAT 100% REAL guitar picks. This listing is for the biggest collection of Ozzy Osbourne and related guitar picks ever offered. This truly is The Ultimate Sin

of collections. This collection of picks dates back to the 1986-87 tour with Jake E Lee. There are not a lot of picks missing from Ozzy in here, along with Zakk Wyld and his solo band Black Label Society (BLS). I made really big files on these picks from you to see every different picks shown - and there really are some great ones!!! Key words Black Sabbath, Geezer Butler, Jake E Lee, Steven Gibb, James Lomenzo, Blasko, Gus G, Jason Newsted, Metallica, Robert Trujilio.....”

That's nearly £27 per plectrum. Aren't plectra usually made of plastic?

Punk was once ridiculed, and today is part of the culture. I hope that is NOT going to happen with Justin Bieber.



somecards
© 2011

One already has happened, although I have read reports that he is mending his ways. So it could be, unfortunately, true for both observations. Time will tell.

Well folks, it is just about the witching hour and my besom is quivering in the corner in anticipation of a night flight, so I had better get Lilith strapped into her harness and get on my way to make mischief

Toodle-pip



Weird weekend **2015**

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



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

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

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

THE 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 fortune 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!

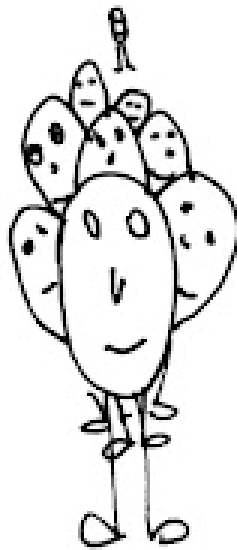
The event is raising money for the Centre for Fortean Zoology, the world's only full time, professional cryptozoological organisation. The profit from food and beverages goes to The Small School.



FRIDAY	
7 - 7.15	Intro
7.15 - 8.00	Nick Wadham: TBA
8.00 - 8.30	Break
8.30- 9.30	Lee Walker: Urban legends of Liverpool
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	Richard Freeman: Dragons
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	Lars Thomas: Tasmania 2015 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 WORLD'S FIRST CLONED CARTOON CHARACTER

modada@ninehenrys.com

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

THE NINE HENRYS



"Gee, Marvin. What are you doing with that guy underneath your feet?"

CLASSIC LOST BROADCAST RELEASES FROM

GONZO

HS1031D / D



ROCK OF THE 70's

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

THE LOST BROADCASTS

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

HS1046D / D



THE LOST BROADCASTS

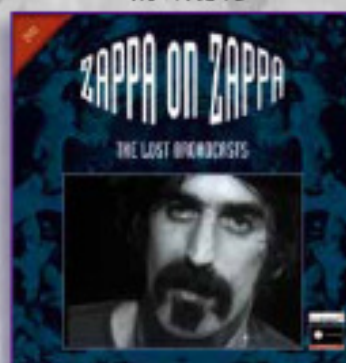
INCREDIBLE STRING BAND
HS1068D / D



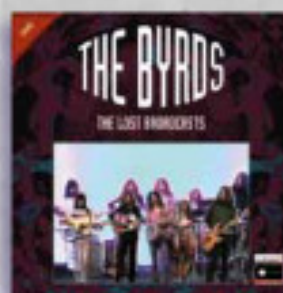
CAPTAIN BEEFHEART & HIS MAGIC BAND
HS1112D / D



FRANK ZAPPA
HS1109D / D



CURVED AIR
HS1058D / D



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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.

Alarm Will Sound:

**Acoustica: Alarm Will Sound
Performs Aphex Twin**

(Cantaloupe, 2005)

**What? Organic re-imaginings of
inspired electronica.**

There isn't that much to say in this case, other than, in the humble opinions of the authors of this book the collaboration running to almost 70 minutes on this album works perfectly. Alarm Will Sound is a 20 piece chamber orchestra, their musical territory



of choice takes in minimalist and experimental classical works and overlaps into the areas of ambient associated works that border modern classical.

They bring a classical competence, an unfettered willingness to explore sounds, and a sense of performance to their work. This collection, is, in effect, a greatest hits package of Aphex Twin works to 2005, with Drukqs in particular being pillaged for suitable tracks. Richard D James and Selected Ambient Works Volume II are also rifled in search of material and Alarm Will Sound are at their best sequencing the varied works from each album to make a complete work that changes moods, subtly shifts its focus and showcases the compositional genius of a man more famous for providing ambient and mood changing music.

The album is never better than the moments it segues from one Aphex album to another, for example, following "Meltphace 6" from Drukqs with "Blue Calx" from Selected Ambient Works Volume II with a confidence that suggests both pieces were always part of some greater whole.

This is acoustic music, performed by the very best musicians. The percussion tracks, in particular, manage the massively difficult job of imitating machines, and simultaneously sounding organic and inspired.

The timing of each interjection, a blast of brass here, deep noted strings there, never slips from perfection and the production; a big sounding widescreen work that improves as the volume goes up, is another bonus. Ultimately, Acoustica works because it makes the completion of its demanding task, translating these works from one realm to another, sound inevitable.



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,

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£3 (refundable against book purchase)

www.thebrunswick.net



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



MARȚOLEA

Marțolea

Since 2007, Marțolea has been the project of Alin Drimus, who also contributed with pipe parts to Negură Bunget's "OM" album.

Marțolea is a Demonic entity in Romanian mythology who lives up in the mountains and descends on Tuesday nights to lure with his singing and punish the women caught working.

Marțolea is a concept strongly related to the dark side of the Romanian folklore in the Northern Carpathians and Bucovina.

Various traditional Romanian instruments made an appearance in the musical expression, because they give a unique atmosphere of old folk tales and recreate an authentic soundscape. Some of the instruments are still used nowadays in Carpathians and Bucovina by shepherds or passionate people believing in preserving old traditions and ways of thinking.



Marțolea:

Alin Drimus: Vocals, guitars, bass, drums, bucium, kaval, mouth harp, wooden flute

MARȚOLEA



Website

Metal Archives

You Tube

Samca

Muma Pădurii

Spaima

And so we come to the end of another issue. It is a quarter to one in the morning and I am swilling coffee to keep me awake, even though I was deeply asleep in my armchair only about fifteen minutes ago. A mixture of cold medication and sheer exhaustion had got to me, and I was dreaming that I was staying at my elder stepdaughter's house in Staffordshire, when someone I used to know quite well came to tea and presented me with a baby baboon as a gift.

What precisely that means in the lexicon of those who interpret such things I have no idea, but it is exactly the sort of thing that might well happen to me on occasion, although I very much hope that it doesn't.

I am very proud of this magazine, but I am even prouder of the team who put it together with me each week, and most of all I am proud of my lovely, long-suffering, and ever-so-slightly nutty



wife Corinna who, continually surprises me by her depths of emotional, physical and moral resource from which she draws so liberally in her activities with me.



During the hour and a half when I was asleep and dreaming peculiar dreams about baboons, she was writing her pages for this magazine, typesetting some others, and proofing the rest with only this final page of my ramblings left to do. I hope that next week is a little bit less fraught than this past one has been, that everyone gets over their colds, that Mother's cold doesn't progress any further than the few coughs and splutters that she has had so far, and that nobody presents me with an unwanted pet baboon.

One never knows one's luck.

Om Shanti

Jon



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Somewhere Over Detroit

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ON STAGE 20.30

FROM HARPOS CONCERT THEATRE, DETROIT

11 DEC 1980
ON STAGE 20.30

CAPTAIN BEEFHEART



& The

Magic Band

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

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