

GONZO

Weekly #137



*When music sounds, all that I was I am
Ere to this haunt of brooding dust I came;
And from Time's woods break into distant song
The swift-winged hours, as I hasten along.*

Walter de la Mare

we bid farewell to the bassist and founder-member of Yes

CHRIS SQUIRE R.I.P



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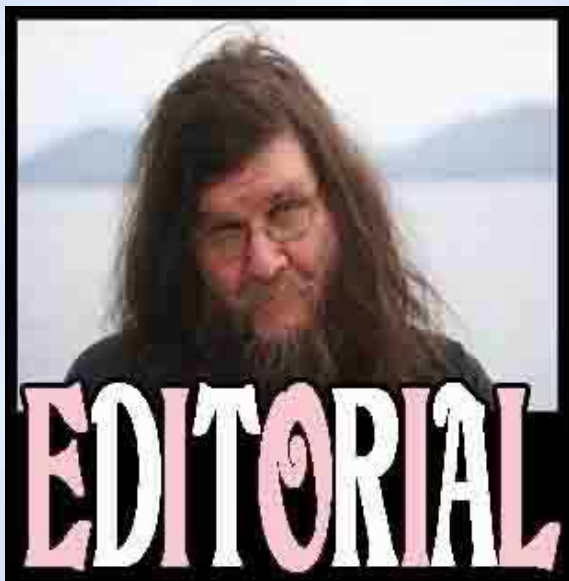
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THE THREE COMMANDMENTS OF GONZO WEEKLY:

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 best magazine in the world put together for free by a bunch of social outcasts, and edited by a fat bloke and his small kitten. However, I think that last sentence qualifies it all a bit.

In 1999, and again in 2002, when much loved public figures died, there was a great outpouring of public grief, here in the UK at least, amongst large sectors of the population. I always disliked

Princess Diana intensely, and encouraged the (probably apocryphal) story that a friend of mine queued for eleven hours in order to write surreal stoned drivel in the book of condolences in Exeter Cathedral. I also got sacked from my position at the BBC for claiming (on air) that her death had been the result of a conspiracy by Interflora, who seemed to have been the only people to benefit.

Five years later when it all happened again I was less cynical, but refused to join in the grief for a lady of 101 to whom I was not related, despite the fact that she had lived an extraordinary life and achieved some extraordinary things.

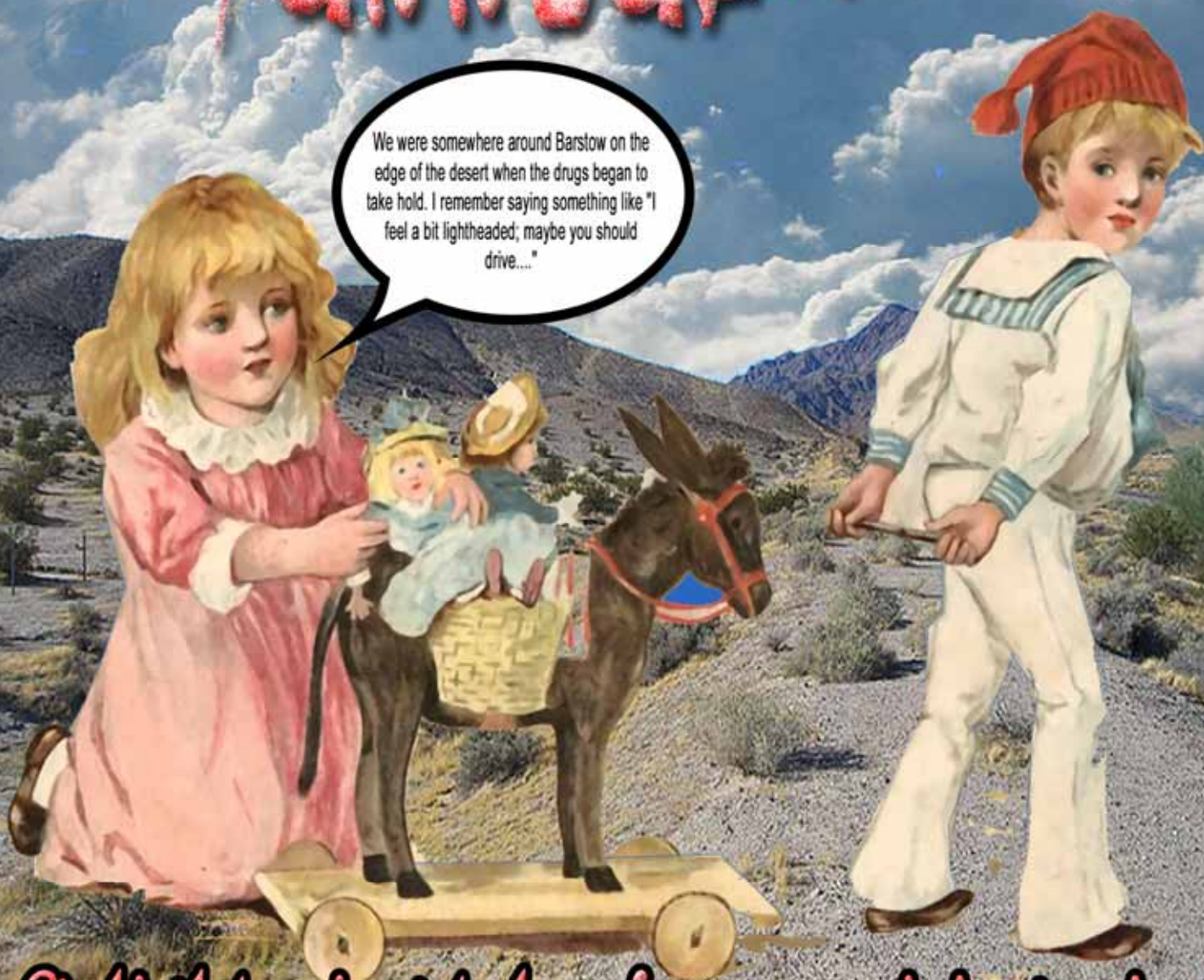
Over the lifespan (so far) of this magazine we have seen the deaths of many luminaries, and tried to

celebrate their lives in these pages. Two in particular spring to mind: Daevid Allen (earlier this year) and Mick Farren (in 2013). I knew both personally, and whilst



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 thought that I had better tell you immediately" she said. "But Chris Squire has just died!"



neither death was unexpected, they both hit me hard.

After the magazine comes out some time on Saturday afternoon, I usually spend much of the weekend resting, and this weekend gone was no exception. Sunday afternoon, Prudence the bulldog and I had gone to bed for a post-prandial snooze, and were just drifting off into the arms of Morpheus, when Corinna, my darling and long suffering wife burst in.

"I thought that I had better tell you immediately" she said. "But Chris Squire has just died!"

Unlike Mick Farren or Daevid Allen, I never knew, or even met Chris Squire. I never even saw

Yes live, unlike Corinna who saw them on the notorious *Tales from Topographic Oceans* tour back in 1974, but he had been part of my life - by default, which is probably not the right word - for over four decades, since an elder boy on the school bus leant me a copy of *Close to the Edge*, and I realised for the first time that there was life outside the Top 20.

I was saddened, but not particularly surprised by the news.

In May 2015, Squire announced a hiatus from Yes after he was diagnosed with acute erythroid leukaemia. Squire died on 27 June at his home in Phoenix, Arizona. It has been a quarter of a century since I last worked for the National

اللجنة لهم إذا كانوا لا تأخذ نكتة



Health Service, but I am perfectly aware what acute erythroid leukaemia is and what a diagnosis of the same in an elderly man probably means. But to have it confirmed was a shock.

But the real shock came the next day. I have always admired Chris Squire's bass playing. He always said that his two main influences were Paul McCartney and John Entwistle, and lots of people over the years have been surprised that someone could claim two such apparently

disparate influences, but they always made perfect sense to me. I am a bass player myself, and the two musicians that he cited were probably my greatest influences as well.

So I have always seen Chris Squire as someone to be admired. To me, his melodic but earthy bass playing was as much part of the classic sound of *Yes* as Rick Wakeman's keyboards or Jon Anderson's voice. But I never knew quite how much loved he was.



When Diana Princess of Wales died in 1997, and when Elizabeth the Queen Mother died in 2002, there were books of condolences in public places, and veritable mountains of soft toys and wilting flowers by the roadsides, and of course nothing of the sort happened to mark the passing of an elderly rock and roll bassist. But in all the years that I have been editing this magazine (139 weeks because there have been 137 issues and two weeks on which we put out double issues) I have known such an outpouring of emotion on the internet. The Facebook groups on which I post the daily notifications of the *Gonzo Daily* online magazine each day are full of tributes to, and memories of the man. And my email inbox has been bursting with even more messages of respect and loss.

So this week as my assistant Jessica, Prudence and I have been beaver away in the converted potato shed which serves as my office, my recording studio, my video editing suite, the place where I breed tropical fish and play online video games, I have been listening to *Yes* and slowly planning how I would explain to you all why this issue of the peculiar little e-magazine which I started because it amused me, is dedicated to Chris Squire.

Because he was a great musician, the one remaining original member of the band, and the only person who had played in every one of the different line-ups, and stylistic directions that the band has taken since he and Jon Anderson first started the band back in 1968. Chris Squire always said that he had always hoped that the band that he had founded would continue down through the decades long after the original members were dead and gone. Maybe it will work out like that, maybe it won't. I, for one, certainly hope that it does. But one thing is certain. Whatever happens in the future, *Yes* will never be the same. And neither will we.

Many blessings and much love to you all,
Om Shanti

Jon Downes



Chris Squire, Morrissey, The Beatles, Culture Club, Sir Paul McCartney, Barbara Dickson, Nick Holland, Gilli Smyth, Van Morrison, Strange Fruit, Friday Night Progressive, Canterbury sans Frontiers, Bruce Rowland, Val Doonican, Third Ear Band, Arthur Brown, Inner City Unit, Hugh Hopper, Pete Sears, Captain Beefheart, Brand X, Lee Walker, Grant Lee Phillips, John Brodie-Good, Suzanne Vega, Gerry Leonard, The Fall, John Haylock, Roy Weard, Hawkwind, Yes, Steve Howe, U2, Morrissey, Michael Jackson, Sid Vicious, Nick Cave, Neil Nixon, Virginia Astley, Cnoc An Tursa

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

THIS CHARMING MAN: After his triumphant show at New York's Madison Square Garden as part of a US tour, Morrissey has announced three UK dates for September 2015. Morrissey will be playing a show at Hull Arena on Friday 18th followed by dates at London's iconic Eventim Apollo, Hammersmith on Sunday 20th and Monday 21st September.

The singer, who released his highly acclaimed autobiography in 2013 is the most distinctive pop lyricist of his era. His last album 'World Peace Is None Of Your Business' marked his first solo release since 2009's 'Years of Refusal.' The album charted at number 2 in the UK, and is Morrissey's 12th top ten UK album. **Read on....**

ONLY A NORTHERN SONG: Sony has successfully defended their intellectual property and stopped the release of the film The Beatles: The Lost Concert. The film was based around 35 minutes of footage obtained by Ace Arts of the band's first U.S. concert on February 11, 1964 at the Coliseum in Washington, DC. Additional footage, photos and interviews were used to flesh out the show to make a 92 minute documentary.

On May 6, 2012, Ace Arts and Screenvision had planned on showing the film in 500 theaters across the U.S. before Sony and Apple Corps successfully obtained an injunction to stop the presentation. Ace Arts subsequently sued Sony and ATV, saying 'At the eleventh hour, in mid-April 2012, Sony/ATV, at the insistence of, and in conspiracy with, Apple Corps, wrongfully interfered with the distribution contract by making false statements to exhibitors, theater owners and potential distributors concerning Ace's legal right to exhibit the documentary, making unjustified threats of legal action and filing a baseless lawsuit in England.' **Read on...**

KARMA.....UM SOME SORT OF LIZARD, AT ANY RATE: Boy George looks at the Culture Club reunion as part of his 'recovery'. The 54-year-old musician is the lead singer of the hit band, who released legendary tunes like

Karma Chameleon and Do You Really Want to Hurt Me in the 1980s. Culture Club is kicking off a new tour on July 17 in Canada, 12 years since they last toured in North America, and Boy views their reunion as something special. 'Three of the four of us are in recovery,' George told the New York Daily News, with his guitarist bandmate Roy Hay noting, '

This whole comeback is just one big amends.' Boy admitted reuniting can pose somewhat of a challenge for him. But he's able to look past momentary acrimony and find value in each of his bandmates. **Read on...**

THE WALRUS WAS.....: Sir Paul McCartney has shared his "frustration" at people thinking John Lennon was the Beatles. The 73-year-old musician and John formed the band along with George Harrison in 1960, with drummer Ringo Starr joining in 1962. They went their separate ways in 1970 and all produced solo music, but John's career came to a halt when he was assassinated in 1980.

It was a difficult period for Paul and all involved, and not only because they had lost someone close to them. "When John got shot, aside from the pure horror of it, the lingering thing was, OK, well now John's a martyr. A JFK. So what happened was, I started to get frustrated because people started to say, 'Well, he was the Beatles.' And me, George and Ringo would go, 'Er, hang on. It's only a year ago we were all equal-ish,'" Paul recalled to British magazine Esquire.

"Yeah, John was the witty one, sure. John did a lot of great work, yeah. And post-Beatles he did more great work, but he also did a lot of not-great work. Now the fact that he's now martyred has elevated him to a James Dean, and beyond. So whilst I didn't mind that 'I agreed with it'

I understood that now there was going to be revisionism. It was going to be: John was the one. That was basically the thing." **Read on...**

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



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someecards.com

Nicked from Jaki Windmill's Facebook pages

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

John Maynard Keynes

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

— Desolation Row by Bob Dylan

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

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

DISABLED POWER: Last week there was a heavy police presence inside the lobby at Parliament as campaigners from Disabled People Against Cuts demonstrate during Prime Minister's Questions. One woman was led away by police as she tried to get into the chamber at the House of Commons. Another protester, Mary Johnson, from Doncaster, South Yorkshire, said: "We tried to get down there because the Government needs to listen. We tried to get into the chamber but we were stopped by police." She said she witnessed one protester being "dragged away by police" claiming officers' behaviour was "disgusting" and that they had been "pushing wheelchairs around". **Read on...**

CAMERON ONLINE WAR? UK Prime Minister David Cameron really hates the internet. He's long been willing to mention companies like Snapchat and Whatsapp as real security threats to the nation. He's declared a semi-official war on porn, which has of course been spectacularly unsuccessful and has already resulted in countless abuses in the name of conservative prudery and outright censorship. And now, he is gearing up to begin one of the most fundamental attacks on the internet that it's possible

to imagine: he wants to ban encryption.

Now, he and his supporters wouldn't frame it that way. The exceedingly reasonable-sounding question is whether, in Cameron's own words, "we want to allow a means of communication between two people which even in extremis with a signed warrant from the home secretary personally that we cannot read." This question contains the magic word, the cure-all that has always been able to break the back any real surveillance backlash: warrant. That's why you will not find official British sources characterizing this new initiative as a ban on encryption; they say they still want you to have the encryption, just so long as they can break it whenever they want. This ability to be secure against everybody except the biggest and best-funded hackers in the world is a bit like the ability to turn invisible, but only while nobody's looking. **Read on...**

UNCOOL FOR CATS: Animal rights groups have reacted with outrage after a "circus" with three tigers and two lions is to open in a Welsh market town on Friday. Born Free and Animals Defenders International are leading a campaign to ban big cats from performing in British circuses. But backbench Tory MPs keep getting any potential legislation stalled. Now a series of shows will start on Friday in Welshpool billed as 'An Evening with Lions and Tigers' The animals belong to Thomas Chipperfield who kept them in fields in Scotland over the winter as revealed by the Daily Mirror. **Read on...**

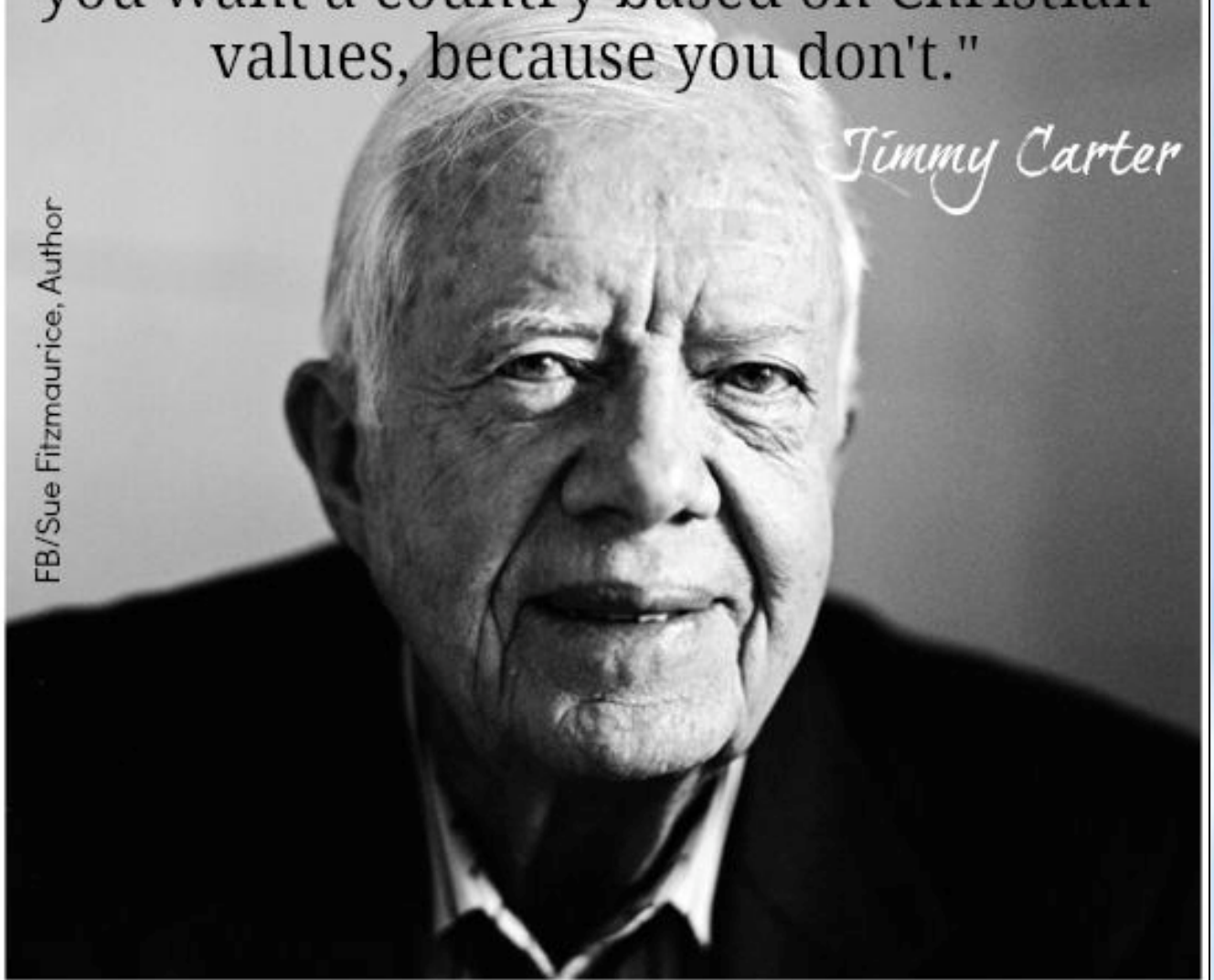


Democracy watch

"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.





CALL FOR HELP

Hi,

This is Bertrand POURCHERON, we may know each other or you may have heard of me.

I have written voluntarily in several fanzines since the 80s (Harmonie, Koid'9, Highlands, etc) but also worked for professional press from 1995 to 2008 (Rockstyle, Hard Rock Magazine and Rock Hard before stopping for serious disease).

I helped Japanese bands to tour (Wappa Gappa, Ars Nova, Gerard) across Europe, and I was also involved in booking gigs in Paris and in Marseille, my living area, through the organization Prog La Vie (Halloween, Ars Nova, Drama, The Flower Kings, IQ, etc...). It was often without counting my hours, voluntarily and sometimes at my own costs.

I helped spreading the word about Japanese progressive scene through reissues, production and management of local groups via Musea label (I

travelled to Japan every year from 1998 to 2007 in search of new bands to manage). I also supported some French bands like ECLAT or LAZULI.

Today, my life has changed. I encountered some professional, personal and health issues. I am now alone, caring for my daughter during weekends and holidays. Besides, my disabling health prevents me from working.

And unfortunately, my invalidity pension is far too small to honour all my monthly charges. I have very few money to live, even with the financial help of my parents.

I am now turning to you, friends, persons who know me from word-of-mouth or who read my articles. You could help me in several ways.

I try to sell the remainder of my CD collection : you can make your choice on Priceminister website. I am registered with the moniker PROG13 (the list is updated every week):

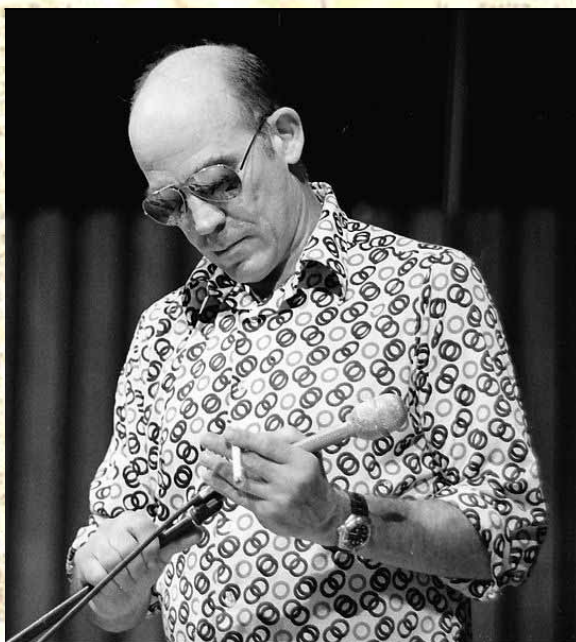
<http://www.priceminister.com/boutique/PROG13>

Or you can write to me at BERTRAND POURCHERON RESIDENCE LE BALZAC - BATIMENT A ALLEE CALLELONGUE SAINTE ANNE 13008 MARSEILLE - pourcheron@orange.fr and I will provide you with the complete list, as all references are not recorded on Price Minister. However, selling my records isn't enough to allow me to live and raise my daughter in good conditions.

If you feel touched by my misfortunes, you can also donate by check, Western Union or Paypal : emma.pourcheron@orange.fr.

Any financial help, be it minimal or higher, is welcome. I thank you in advance for your help, and also for relaying to whoever you think might be touched by my situation. I would prefer not to ask for donation, but my living conditions are increasingly worsening. Thank you very much.

MICHAEL DES BARRES 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)



WHO GONZO? WHY GONZO? WHAT GONZO?

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

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

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

"I was not proud of what I had learned but I never doubted that it was worth knowing."

Hunter S. Thompson



BARBARA DICKSON with NICK HOLLAND

'In this special acoustic performance, Barbara, with her pianist Nick Holland, explores her catalogue of songs at an intimate level. Letting the words and melodies take 'centre stage', they will perform a wonderful range of material drawing on her folk roots, her exploration of the songs of Gerry Rafferty and some of her classic hit records.

ALL Tickets: £22

Reserved seating...

BOOKINGS £1 transaction fee, plus £1 (optional) postage, will be charged on all telephone bookings except purchases made in person at the Stratford ArtsHouse Box office.

Note: That certain ticket prices and offers are currently only available via telephone booking 01789 207100, or in person at the Box Office.



the week that's past



GILLI SMYTH NEWS

Orlando Allen writes:

“Important Gong Global Family News Update: So after a Tuff 2 weeks of aged care homes hospitals and red-tape we finally have the Legendary Shakti Yoni Gilli Smyth settled again!! Pheeew when she was In the Byron Bay Feros she had a series of 4 falls over a week which landed her in byron bay hospital. She has now fully befriended the wheelchair and needs fulltime 24/7 advanced care and sadly we almost lost her in the process of the feros/hospital bureaucracy with Byron feros moving Gilli to Higher Care center in Bangalow as she could no longer walk,

Her ability to talk has now been compromised with her dementia starting to hit whole new levels as well - I have been offline in sonic holographic service as Its been deeply disturbing for me as after 4 years of full time care I am strongly linked

with my mum telepathically and it has been a nightmare to have to be letting go when she is in such a state. yet I must say though that only those who have parents, family or loved ones with more advanced Dementia would understand why* and the feelings of powerlessness leaving her there are damn hard when one has done everything to assure she has the best care available it's paradoxical as there is no way the family could pay for home care at the level she needs, I am struggling paying 600 a week for her to be in feros.

She so sweetly expressed when me and Kavi rescued her from leaving her body by arriving intuitively (we werent notified) with drummers timing and immediately getting water and food into her as unbeknownst to us she had been refusing the nurses - to eat or drink for 2 days!! - so it was hard to find her in a severely dehydrated out of it state with the only sentence she could finish that day to us was bless her that she was trying to get to the infinite!! * the good news is She is now eating and drinking regularly yet still has the dementia bearing down her fast which have been triggering bouts of forgetful depression, I have been walking her to the park and getting sunshine and Qi into her daily, we have our new huge lovely thinking Tree being that we sit under now.

I have been Offline completely as I until now didnt know how to emotionally deal with it publicly as its a very different situation to Daavid yet I feel it a duty to the global family to keep all informed - anyways shes back for a bit before taking off with the Dingo virgin into the infinite* so anybody wanting to get messages to her please leave a message I will pass on to her personally* I am back online now too and i have much catching up to be done as I clocked almost one month with no internet altogether*

So with Huge Divided

Alien Sub Sonic Love - Ur loyal Flamedog Alien XX “

the week that's past

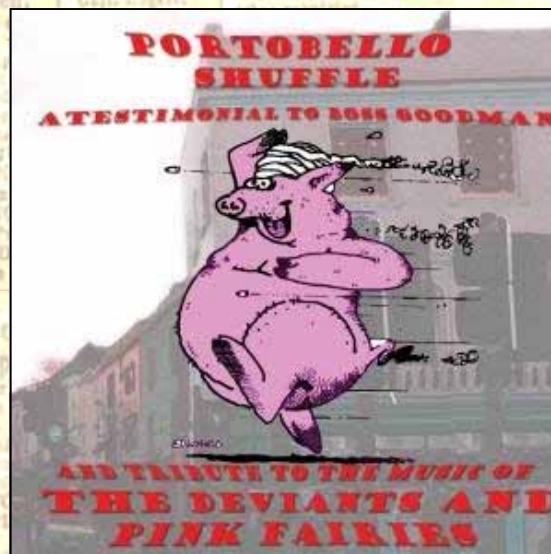
The Gospel According to *BART*

My favourite roving reporter sent me a peculiar piece of news this week. It concerns the legendary Van Morrison:

"Van Morrison joined an elite group of musicians Friday, one that includes Mick Jagger, Paul McCartney and Bono.

The Belfast-born singer-songwriter was awarded an honorary knighthood by Britain's Queen Elizabeth during her annual Birthday Honours celebration. The newly-titled Sir George Ivan Morrison was selected to receive the highest honor for an individual in the United Kingdom for his "services to the music industry and to tourism in Northern Ireland."

<http://www.rollingstone.com/music/news/van-morrison-receives-honorary-knighthood-20150613#ixzz3eAkgja00>



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

● Progressive rock band Galahad, a seven-piece outfit with gigs waiting, are looking for a new lead singer to complement the two keyboards, two guitar set-up. They play music by the likes of Marillion, Genesis and Twelfth Night. Contact Roy on (Christchurch [redacted])

HISTORICAL GALAHAD

Look what Galahad posted on their FB page this week. The original advert in the local paper from thirty years ago which ended up getting Stu Nicholson into the band...

GONZO CURRENTLY IN STOCK AT GONZO (UK)

GONZO CURRENTLY IN STOCK AT GONZO (USA)

#THECROSSING
GREENPEACE



I'M ON BOARD!

I stand with the volunteers on the Greenpeace ship *Esperanza* to speak for the Arctic.

Those people who are against gay marriage and say, "In Genesis it was Adam and Eve, not Adam and Steve," are so narrow minded...

Everyone knows that in Genesis it was Phil Collins, Tony Banks and Mike Rutherford



Peculiar News of the Week



Andrea Rider shared a link to your timeline.

July 1 at 6:42pm · 🌐



A Man Got High On 52 Different Drugs Then Drew These Trippy...

Bryan Lewis Saunders is an artist from Washington DC who has drawn over 8,000 self portraits – one for every day of the last 21 years – and has taken a shitload of...

www.the-open-mind.com

Each week **Richard Freeman**: world famous cryptozoologist, explorer, author, and one of the most peculiar people I know picks a suitably off story from the world's press. But he is away at a funeral and this week's contribution comes from Andrea my occasional secretary:

THIS WEEK:

<http://www.the-open-mind.com/a-man-got-high-on-52-different-drugs-then-drew-these-trippy-self-portraits/>





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 128 - While My Guitar Gently Weeps

The best Guitar Radio Show ever played on a local radio station on a summer's Sunday evening. And



if that isn't faint praise, I don't know what is!!!

Featured Album: The Stooges: Funhouse

Tracks

- 1 Television: Venus
- 2 Jefferson Airplane: Embryonic Journey
- 3 Daavid Allen: Stoned Innocent Frankenstein
- 4 The Beatles: While My Guitar Gently Weeps
- 5 The Kinks: All day and All of the Night
- 6 The Stooges: TV Eye
- 7 The Stooges: 1970
- 8 The Rolling Stones: Dead Flowers
- 9 The Only Ones: The Beast
- 10 Luna: Ihop
- 11 Al Stewart: Apple Cider Re-Constitution
- 12 The Byrds: Eight Miles High
- 13 The Buzzcocks: ESP
- 14 The Clash: I'm so Bored with the USA
- 15 Jefferson Airplane: Volunteers
- 16 Alice Cooper: Under my Wheels
- 17 Richard Thompson: 1952 Vincent Black Lightning
- 18 Magazine: Shot by Both Sides
- 19 The Stooges: Funhouse
- 20 The Durutti Column: Beginning
- 21 The Allman Brothers Band: In Memory of Elizabeth Reed
- 22 The Grateful Dead: Box of Rain
- 23 Wishbone Ash: Warrior
- 24 Lou Reed: Intro / Sweet Jane

**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:

Metamorphosis

<http://www.facebook.com/waldek.knade>

Merrell Fankhauser

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

Abstrakt

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

David Kollar

<http://www.facebook.com/pages/David-Kollar/1450495081883509?fref=ts>

Existence

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

Josh Swann

<http://www.facebook.com/pages/Joshua-Swann-Music/454649144641680?fref=ts>

Circuline

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

Eduardo Aguillar

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

Chris Cuda

[http://www.facebook.com/chriscludamusic?](http://www.facebook.com/chriscludamusic?pnref=about.overview)

[pnref=about.overview](http://www.facebook.com/chriscludamusic?pnref=about.overview)

Biondi Noya

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

Background Art by: Rod Underhill — with Waldek Knade, Josh Swann, Chris Cuda, David Kollar, Merrell Fankhauser, Eduardo Aguillar, Agnieszka Cz, Andrew Colyer, Alan Charles and Biondi Noya.

**Listen
Here**

Friday Night Progressive



CANTERBURY SANS FRONTIÈRES: Episode Twenty Two

We at Gonzo Web Radio are very proud to bring you Canterbury Sans Frontières - a podcast dedicated to the music of the 'Canterbury Scene' and more. Creator Matthew Watkins writes:

As with Canterbury Soundwaves, a new three-hour episode will be released with each full moon. I decided to wind down Canterbury Soundwaves so that I didn't end up

- (i) repeating myself,
- (ii) scraping the bottom of the Canterbury barrel, or
- (iii) becoming increasingly tangential.

This new podcast broadens the musical remit, so it'll be about one-third 'Canterbury sound', together with progressive/psychedelic/experimental music from the Canterbury of today, the remainder being a mix of music from various times and places which I feel to be in a similar spirit of creative adventurousness. I'll be doing a lot less talking, and the programme will be less

expository – so no interviews, barely listenable bootlegs, etc. I also plan to include guest one-hour mixes from various musicians from the current music scene in Canterbury (Episode 2 features a mix from Neil Sullivan from Lapis Lazuli).

And for those of you who wonder what Matthew was referring to when he writes about Canterbury Soundwaves we have brought you all the back catalogue of that as well. Those wacky guys at Gonzo, eh?

THIS EPISODE:

Gong playing a Steve Hillage composition written during his sojourn in Canterbury, a good example of some late period Soft Machine, a very Soft-Machine-influenced slice of Belgian prog-psych, glitch electronica from Canterbury and Reykjavic, recent local live recordings from The Boot Lagoon and Syd Arthur, Caravan playing an early Soft Machine number, an Anglo-French Kevin Ayers cover, Sun Ra, Mingus, King Crimson, Hatfield live in '75 and an extraordinary Malian interpretation of Terry Riley's "In C".

**Listen
Here**



**Christopher Russell
Edward "Chris" Squire
(1948 – 2015)**

Chris Squire was an English musician, singer and songwriter. He was best known as the bassist and founding member of the progressive rock band Yes. He was the only member to appear on each of their 21 studio albums, released from 1969 to 2014.

Born in the Kingsbury area of London, Squire took an early interest in church music and sang in the local church and school choirs. After taking up the bass guitar at age sixteen, his earliest gigs were in 1964 for The Selfs, which later evolved into The Syn. In 1968, Squire formed Yes with singer Jon Anderson; he would remain the band's sole bassist for the next 47 years. Squire was widely regarded as the dominant bassist among the English progressive rock bands, influencing peers and later generations of bassists with his incisive sound and elaborately contoured, melodic

bass lines. His name was associated with his trademark instrument, the Rickenbacker 4001.

In May 2015, Squire announced a hiatus from Yes after he was diagnosed with acute erythroid leukemia. Squire died on 27 June at his home in Phoenix, Arizona. The band's first show of their tour with Toto on 7 August 2015 will mark the first Yes concert performed without Squire. From 1991 to 2000, Rickenbacker produced a limited edition signature model bass in his name, the 4001CS. Squire released two solo albums, *Fish Out of Water* (1975) and *Chris Squire's Swiss Choir* (2007).



**Bruce Rowland
(1941 – 2015)**

Rowland was an English rock drummer best known for his memberships of The Grease Band and folk rock band Fairport Convention. He was also a prolific session musician. Rowland was born at Park Royal, Middlesex on 22 May 1941. In 1968, he played drums on the Wynder K. Frog album "Out of the Frying Pan", and in 1969 joined The Grease Band, who were then Joe Cocker's backing band. He played for Cocker's performance at the Woodstock Festival, on Cocker's second album, *Joe Cocker!*, and on the UK top ten hit single "Delta Lady".

In 1970, Cocker and the Grease Band parted company, and Rowland stayed with them for their albums "The Grease Band" (1971) and "Amazing Grease" During

THOSE WE HAVE LOST

this period, Rowland also played session for Shawn Phillips, Andy Mackay, Jackie Lomax, Gallagher and Lyle, and others, also contributing drums to the original recording of Jesus Christ Superstar. He spent some time with Ronnie Lane's Slim Chance, including his solo debut album, Anymore for Anymore, and the Lane/Ronnie Wood soundtrack album Mahoney's Last Stand before becoming a full-time sessionist.

Rowland's involvement with Fairport Convention began in 1972, a particularly turbulent year for them, during which they had three drummers. His contributions later appeared on the unreleased, but much bootlegged "The Manor Album". The arrangement became more formal during the recording of Rising for the Moon (1975), when Dave Mattacks left the band during the recording sessions, due to differences between himself and producer Glyn Johns. By the following album, Gottle O'Geer, Rowland had become a full member of the band and his contributions extended beyond drums to keyboards and backing vocals, and this continued with the two succeeding studio albums The Bonny Bunch of Roses and Tipplers Tales, and the 1979 live album Farewell Farewell. Rowland later quit the music business and moved to Denmark. He spent his later years in Brixham, Devon. He had a paint business and later sold it to retire and concentrate on creating a retirement home for himself and Barbara.

He died on 29 June 2015 of cancer, aged 74, not long after marrying his long term companion Barbara.

Michael Valentine "Val" Doonican (1927 – 2015)

Doonican was an Irish singer of traditional pop, easy listening and novelty songs who was noted for his warm and relaxed style. A crooner, he found popular success especially in the United Kingdom where he had five successive Top 10 albums in the 1960s as well as several hits on the UK Singles Chart, including "Walk Tall" and "Elusive Butterfly". The Val Doonican Show, which featured his singing and a variety of guests, had a long and successful run on BBC Television from 1965 to



1986 and Doonican won the Variety Club of Great Britain's BBC-TV Personality of the Year award three times. According to The Guardian, he had "an easygoing, homely charm that enchanted middle England."

Val Doonican died at a nursing home in Buckinghamshire on the evening of 1 July 2015, aged 88. He had not been ill. His daughter Sarah told The Guardian: "Until 87, he was as fit as a flea. It was just old age, I'm afraid — the batteries ran out." Leading tributes to Doonican, fellow entertainer Bruce Forsyth said, "It is very sad. He was always a lovely man to work with ... He was a very warm person, and number one in his field. He brought a lovely warmth with his personality and was a very popular man." Elaine Paige commented on Twitter, "Sad to hear of Val Doonican's passing ... RIP Val", while BBC disc-jockey Tony Blackburn said "So sad to hear that Val Doonican has passed away. He was a lovely man and a true professional who I worked with on several TV shows R.I.P."

THOSE WE HAVE LOST



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



Gonzo #32 The Dutch Festie c...

actions



Gonzo #30 The Mick Abrahams...

actions



Gonzo #27 The Prog shirt

actions



Gonzo #24 The Daavid Allen shirt

actions



Gonzo #23 The Michael Des B...

actions



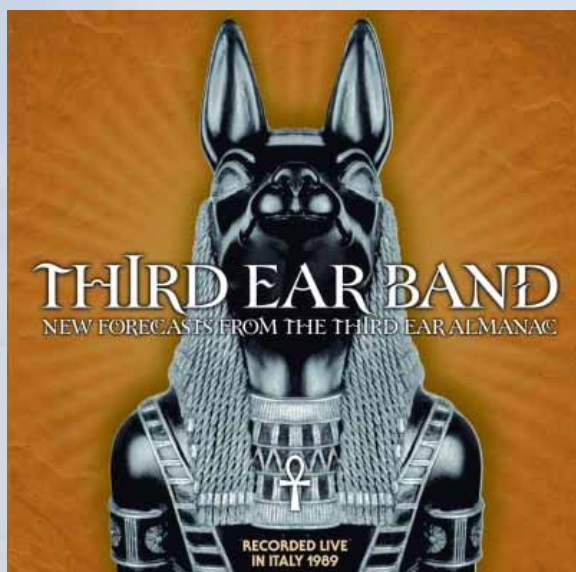
Yer original Gonzo Weekly shirt

actions



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

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



Artist Third Ear Band
Title New Forecasts from the Third Ear Almanac
Cat No.HST312CD

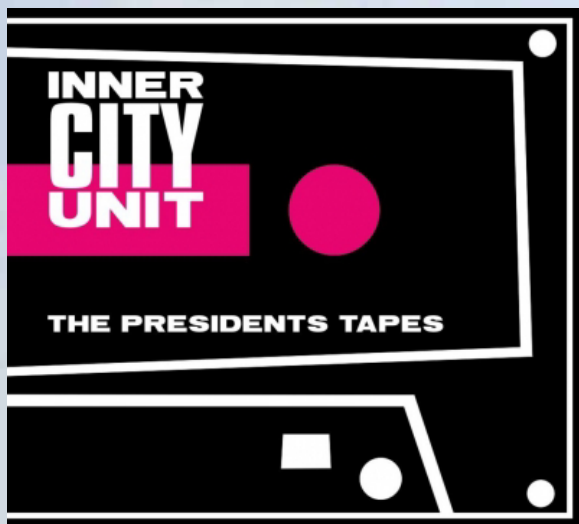
The Third Ear Band were undoubtedly one of the strangest and most innovative psychedelic folk bands to come out of London in the late 1960s. New Forecasts from the Third Ear Almanac is a live album recorded live at the Teatro Impavadi, Sarzana, Italy on the 11th January 1989, and captures this extraordinary band at its weirdest and finest.



Artist Arthur Brown
Title Live in Bristol 28th Oct 2002
Cat No.HST300CD
Label Gonzo

When the God of Hellfire returned to the stage in the United Kingdom after a strange anabasis in Texas when, together with Jimmy Carl Black (the Indian in the Mothers) he was painting houses for a living, pundits were surprised how vibrant and relevant he still was as an artist. Any thoughts that he was a novelty one hit wonder from the sixties vanished like the morning mist, and Arthur entranced audiences wherever he went. This show from 2002 will show you exactly what I mean.



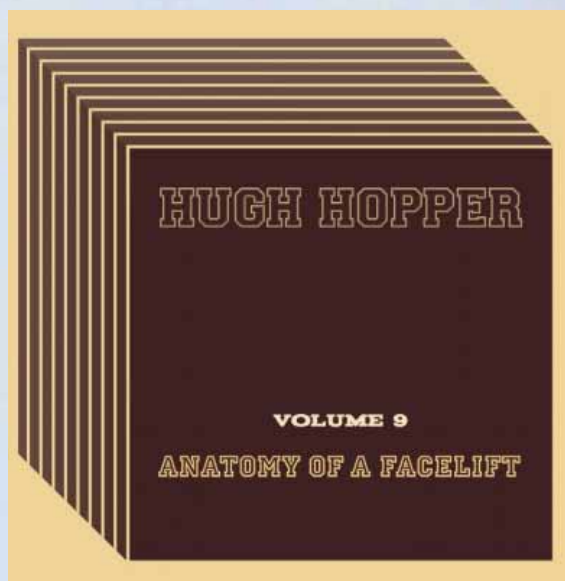


Artist Inner City Unit
Title The President's Tapes
Cat No.RRA105CD
LabelGonzo

According to Wikipedia: "In 1984 Nik Turner and Dead Fred were removed from Hawkwind and decided to reform ICU. Judge Trev and Stupp were unavailable for the making of the next album New Anatomy so they recruited Steve Pond, who had previously toured with ICU during the shows for the Passout album as synth player, to play guitar and program the drum machine. Mick Stupp rejoined the band in time for the New Anatomy live shows and was joined by another ex-Hawkwind man Dave Anderson on bass. The second incarnation of ICU released an EP, Blood and Bone, and a second album, The President's Tapes." Singing topical songs like "World of LSD," "Big Foot" and "Stonehenge Who Knows?" the group uses organ, flute and production effects to evoke the period, on this ever entertaining record.

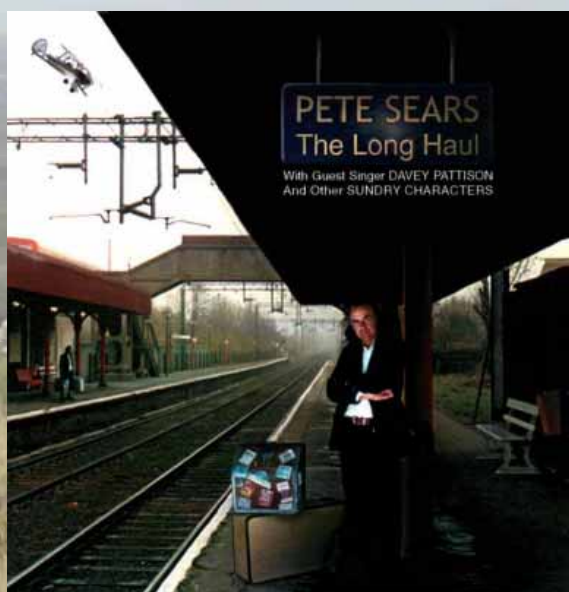
Artist Hugh Hopper
Title Volume 9: Anatomy of a Facelift
Cat No.HST260CD
LabelGonzo

This is volume nine of a ten part series curated by the late Mike King, which cherry-picks some of the best and most intriguing items from Hugh Hopper's archive. Until he died a few years ago, Hugh Hoppe, probably best known for his work with Soft Machine, was one of Britain's most versatile and innovative bass players, and this multi album set confirms what a sad loss to both jazz and rock his passing was. Vale Hugh. Vale Mike.



Artist Pete Sears
Title The Long Haul
Cat No.HST316CD
LabelGonzo

As one of the most sought-after session players in rock 'n' roll, Pete Sears has performed with everyone from Rod Stewart to Jefferson Starship. It's not surprising, then, that Sears put together an all-star cast of artists — including John Lee Hooker, Jorma Kaukonen, The Band's Levon Helm, Peter Rowan, David Grisman, Steve Kimock, and countless others — to support him on his latest studio effort The Long Haul. Throughout the disc, Sears mixes raw roadhouse blues with laid-back, folk-rock selections that flow together wonderfully.



Artist Captain Beefheart
Title Live in Cowtown, Kansas
City 22nd April 1974
Cat No.GZO107CD
LabelGonzo



Isis magazine describes this recording well: "There are very few truly iconoclastic figures in the history of popular music since the mid 20th century, but Don Van Vliet (1941-2010), aka Captain Beefheart, is certainly one of them. By the time of this April 1974 broadcast, Captain Beefheart - and the 29th incarnation in a long line of ever-mutating Magic Bands - had reverted to more traditionally-structured compositions, to the chagrin of some fans. The touring band included some highly revered players including reedsman Del Simmons, who had previously played with Charlie Parker, guitarists Dean Smith and Fuzzy Fuscaldo (recently with Curtis Mayfield), bassist Paul Uhrig from Bobbie Gentry's group, and drummer Ty Grimes, fresh from Rick Nelson's acclaimed Stone Canyon Band. Caught live in Kansas City, Beefheart was amidst an extensive US (and subsequent European) tour promoting his eighth album, "Unconditionally Guaranteed". The often truculent Beefheart is in an unusually upbeat mood throughout."

Artist Barbara Dickson
Title Morning Comes Quickly
Cat No.CTVPCD013
LabelChariot

Barbara Ruth Dickson, OBE (born Dunfermline, Fife, 27 September 1947) is a Scottish singer whose hits include "I Know Him So Well" and "January February". Dickson has placed fifteen albums in the UK Albums Chart from 1977 to date, and had a number of hit singles, including four which reached



the Top 20 in the UK Singles Chart. The Scotsman newspaper has described her as Scotland's best-selling female singer in terms of the numbers of hit chart singles and albums she has achieved in the UK since 1976. Morning Comes Quickly was originally released in 1977 and this is the first time on CD. Comes with an additional bonus track "Here Comes The Sun".



Artist Brand X
Title Live in San Francisco
Cat No.HST284CD
LabelGonzo

Brand X have sometimes gone down in history as being Phil Collins' other band. But this is just not fair. The band were ridiculously deft musicians and took their audiences on sonic journeys unparalleled in jazz or rock. There has never been a band quite like them and I doubt that there ever will. This extraordinary record tells you exactly what I mean.



The Invisible Opera Company Of Tibet

The Glissando Guitar Orchestra

The Magick Twins

Nukli

Shankara Andy Bole

The Pigeons

Jah Buddha

Avec la musique de Gong

2nd October 7pm - 1am

Tickets: £12.50

Zephyr Lounge, Leamington Assembly

2A Spencer St, Leamington Spa CV31 3NF 01926 311311

FAREWELL TO CHRIS SQUIRE

I asked Andy Phillipson, a friend of us all and a Bard affiliated to the Order of Bards, Ovates & Druids, who is rapidly becoming the *de facto* Padre of the CFZ, or at least I have much the same relationship with him as my late father used to have with the village Vicar, back in the days that the CofE promised “a scholar and a gentleman in every parish” for a few words to speed Chris on his way to the next stage of the great adventure.

He wrote:

Chris Squire

All ages of humanity have had men such as this - The leaders, the innovators, the pioneers To your Spirit, we say thank you Blessed Be

Do not stand at my grave and weep
I am not there. I do not sleep.
I am a thousand winds that blow.
I am the diamond glints on snow.
I am the sunlight on ripened grain.
I am the gentle autumn rain.
When you awaken in the morning's hush
I am the swift uplifting rush
Of quiet birds in circled flight.
I am the soft stars that shine at night.
Do not stand at my grave and cry;
I am not there. I did not die.

Mary Elizabeth Frye



REMEMBERING CHRIS SQUIRE



The news of Chris Squire's death reverberated across the Internet. First to comment was bandmate Geoff Downes (of whom I am tired of reminding people that as far as I am aware, I am no relation). He tweeted:

"Utterly devastated beyond words to have to report the sad news of the passing of my dear friend, bandmate and inspiration Chris Squire."

Rick Wakeman made the following tribute on his website:

"I knew, like many of us, that Chris was seriously ill with a rare form of leukaemia, but had heard the encouraging news that he was responding well to treatment and so felt optimistic that with treatment, love and prayer, he would beat it. Ironically I wrote to Paul Silveira, (the manager of YES), on Friday evening to enquire how Chris was and heard the desperately sad news yesterday. The phone has not stopped ringing and my inbox is overflowing with tributes from so many people which simply shows the effect that his contribution to music made to so many

of us, musicians and fans alike.

We have now lost, who for me, are the two greatest bass players classic rock has ever known. John Entwistle and now Chris. There can hardly be a bass player worth his salt who hasn't been influenced by one or both of these great players.

Chris took the art of making a bass guitar into a lead instrument to another stratosphere and coupled with his showmanship and concern for every single note he played, made him something special.

Although Chris is no longer with us in human form, his music has not gone with him and that will be around long after all who read this will also have departed this mortal coil. That's the great gift of music. That gift can be passed on with what has been created and so Chris will always live on.

I, like all of you, send my heartfelt condolences to all Chris's extended family and may there be some solace for them in knowing the impact he had on so many of us.

Chris's passing, truly marks the end of an era."

I spoke to a long standing Internet buddy of mine, Richard Stellar, who – some years ago now – worked with Chris creating his website. He told me: "My relationship with him was kind of strange but he was a great guy, a lovely guy, and with him came you know, he was all about rock and roll".

And continued: "To me, he was the best bass player that ever lived, hands down. I mean, the guy invented melodic bass, he told me that his influences were John Entwistle and Paul McCartney; there's probably not two more divergent styles of bass playing. And you could tell by listening to him, I mean I grew up on his music and I loved his playing and I remember when Yes reissued some old stuff you could tell that he'd mixed it because his bass playing was right upfront and it was great."

He told me about working for Chris: "I did his website



for a while but when you have a guy like Chris Squire everyone is trying to do his website. It's the one thing that a fan with any skills, or that knew anything about building a website, hears something that they can offer.. and I'm no different. I approached him as a fan, as a matter of fact I was enquiring into the availability of a solo CD and he answered me himself, which I found unbelievable, and we hit up an online friendship and then I told him that I had done work for Keith Emerson and he said that he was having a big problem at the time with their webmaster who once told Chris Squire 'you play bass and I'll do your website' meaning like, 'butt out' and that infuriated Chris and Scotty and so they were looking for someone else, and I happened to be there at the right time..

And I started doing work for him and really trying to extend the envelope of what the technology was through the video.. and he had just come out with his Christmas CD and I knew a guy at Starbucks and we got very close to doing a deal with Starbucks.. so because of that deal I was very much within the inner circle of Chris and Scotty and some musicians that surrounded them and I thought, 'this is unbelievable, 10 yrs ago I was watching this guy on stage with the original line-up of Yes at the Universal Amphitheatre and now I'm actually working for him!.'

I was touched by what he told me about Chris' relationship with his fans: "The fans would really hit on him a lot, and ask him for stuff, and when I saw him he was great with fans at the meet and greets and

stuff.. and the fans loved him and there was always a small knot of guys that would follow Yes around from place to place and he was always really cool with those guys. So he could really be a lovely guy and he could be a bit of a prick sometimes, but just like everyone there were many facets to his character and he was an incredible musician, the best bass player".

The portrait Richard drew for me on Monday lunchtime (first thing in the morning where he lives in America) was of a *real* human being rather than an idealised picture of a superstar. He had his flaws, as do we all, but he was a kind, generous and immensely talented man who forever changed the role of his instrument within the pantheon of rock and roll.

Finally, I would like to print in full a statement from Jon Anderson, that Billy James from Glass Onyon PR emailed me later on Monday:

A Statement From Jon Anderson About the Passing of Chris Squire

Chris was a very special part of my life; we were musical brothers. He was an amazingly unique bass player - very poetic - and had a wonderful knowledge of harmony. We met at a certain time when music was very open, and I feel blessed to have created some wonderful, adventurous, music with him. Chris had such a great sense of humor... he always said he was Darth Vader to my Obiwan. I always thought of him as Christopher Robin to my Winnie the Pooh.

We travelled a road less travelled and I'm so thankful that he climbed the musical mountains with me. Throughout everything, he was still my brother, and I'm so glad we were able to reconnect recently. I saw him in my meditation last night, and he was radiant. My heart goes out to his family and loved ones. Love and light.....Jon



Douglas Harr

Ear Candy for the Hungry Audiophile

YES: BEYOND, BEFORE, AND AGAIN

Been thinking since Sunday about what to say after the passing of Chris Squire, the immensely talented bass player and vocalist for Yes. I've seen Chris play live over the years at more than a dozen Yes shows, and every time his performance has been incredibly entertaining and inspiring. He is one of the most important musicians of our time and will be sorely missed by fellow artists and fans alike, as evidenced by the outpouring of remembrances and condolences over the past week. Yet the band Yes will continue and change once again, as they have so many times over these more than 40 years. And that's an honor to Mr. Squire, and a very good thing to know.

Chris had been part of the artistic flowering of rock music since it's maturation during the 1960's and beyond. The progressive rock and jazz-fusion genres nurtured some of the best bass players of the modern era. Unlike much of mainstream rock and jazz, these adventurous forms inspire each instrumentalist to stretch out, to explore the boundaries of their craft and produce artistic music that startles and amazes listeners. Such was the case with Chris Squire and his signature Rickenbacker bass. To help describe just what makes Squire so unique, I reached out to my collaborator, author and musicologist friend Tim Smolko. He came up with an excellent four-part answer to this inquiry:

1. Squire's treble register. Squire spent as much time exploring the upper register of the bass as he did the

lower. Utilizing such a wide pitch range gave him the ability to construct his elaborate bass lines, take solos, and interact with the other melodic instruments in the band (voice, guitar, and keyboards). Most players create intensity by developing a low, growling tone. Squire not only did that (the "Roundabout" bass line), but he created the same intensity in his upper register.

2. Squire's use of a pick. Squire was not the first to play the bass with a pick, but he was among the early pioneers. His use of a pick gave his playing the speed, execution, and punchiness that most other bassists didn't have.
3. Squire's participation in the "emancipation" of the bass. I like to compare what players like Squire did for the bass guitar to what Beethoven did for the cello. In the Classical period before Beethoven, composers often gave cello players a boring job: just play the root position notes that underlie the harmony. Haydn and Mozart came along and gave cellists more interesting parts, but it was Beethoven who treated the cello as an equal instrument alongside the violin and viola. In his string quartets, the four instruments are equal partners. Chris Squire did the same for the bass guitar. Instead of playing just the basic notes that outline the chord progression, they created melodies of their own and became an equal partner with the other instruments. It's as if Squire is soloing all the time, but he's still laying the foundation for the song. Like



<http://diegospadeproductions.com/>



Yes: Chris Squire San Jose (c) diegospadeproductions 2012



Yes at The Warfield, San Francisco (c) diegospadeproductions 2013

Paul McCartney and John Entwistle, Squire stands out as a great bassist because he treated his instrument as a melody instrument.

4. Squire's band mates helped him become great. It's obvious when listening to Yes that the other members never dictated to Squire what to play. He had the freedom to make his bass parts as elaborate as he wanted. Not only that, the other players "took over" some of the traditional roles of the bass guitar in order to let Squire become the melodic player that he was. Steve Howe, Peter Banks, Tony Kaye, Rick Wakeman, and Billy Sherwood often played the low-end notes and the basic rhythm of a song while Squire did something else.

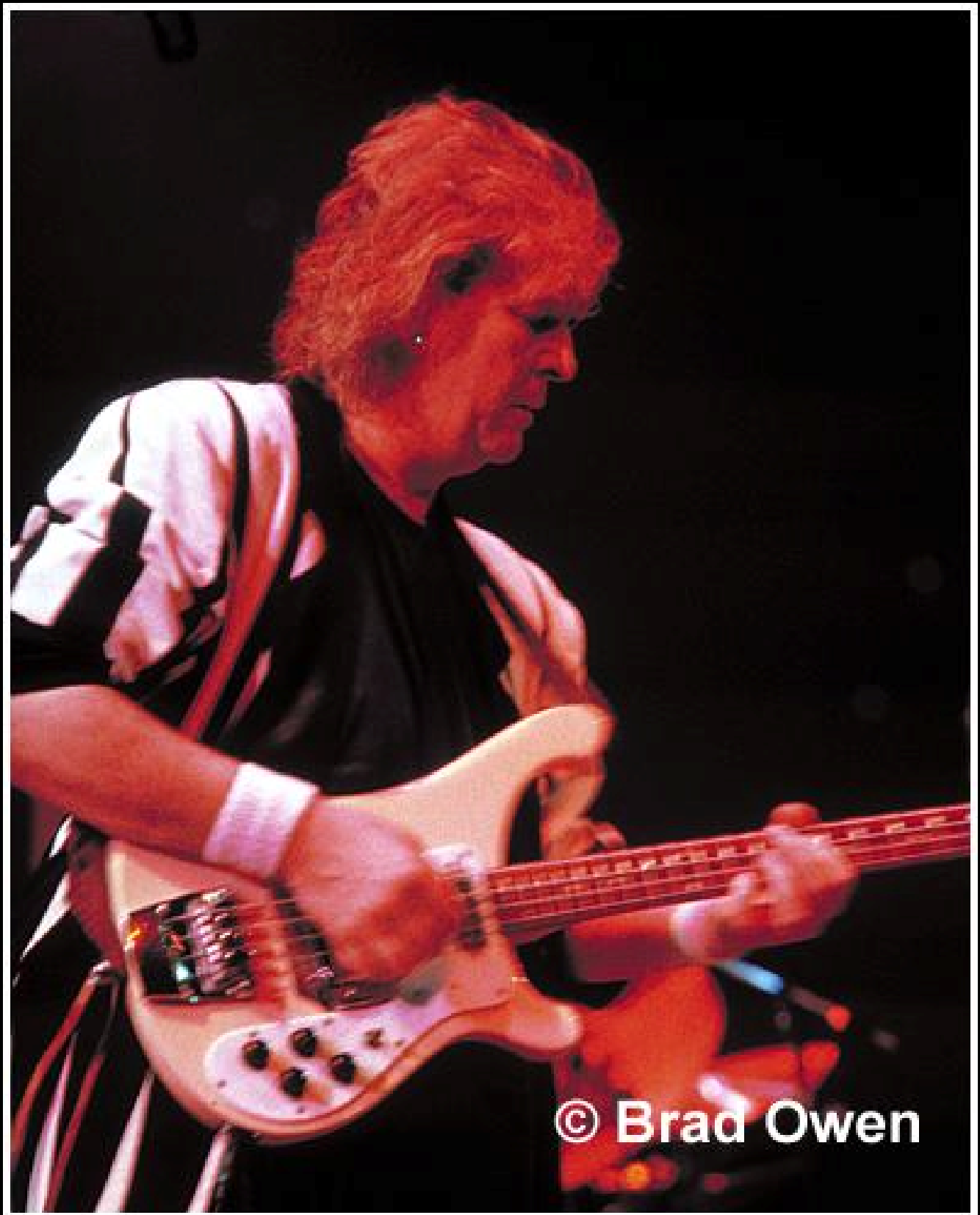
All keen and valid observations; thank you Tim! It's particularly important to understand that his bass melodies share the sonic palette as an equal partner with the other instrumentalists. In addition, the other aspect of Squire's talent as a musician was his powerful vocals. Chris could almost be called the co-lead vocalist of Yes, so frequent was his simultaneous harmonic pairing with Jon Anderson, Trevor Horn, Benoit David, and Jon Davidson. The signature Yes sound relies in large part on these vocal harmonies. At every show I attended Chris was consistently in strong clear voice, and it's an important part of his legacy.

Which brings us to Squire's longevity and legacy in general. Provided one does not count the *Anderson, Wakeman, Bruford, Howe* album as Yes, Chris has been in every incarnation of the ever-changing Yes lineup, enduring for over 40 years. Other band members have come and gone, some with fairly prolific solo careers, particularly Rick Wakeman and Jon Anderson. Yet with the exception of his outstanding 1975 solo album *Fish Out Of Water*, and a few other collaborations, Squire's primary focus had been Yes. He poured every ounce of his focus and his talent into it's many incarnations, helping drive the relentless touring schedule that has kept the music alive.

And it is important that Yes does live on and endure, as they have thus far when other band members have passed on or have left the fold. The fundamental reason for this is clear – the band has produced a huge catalog of music, rife with stellar compositions and virtuosic musicianship. This music should and will be played even after the original and long standing members are no more. As evidenced recently when Squire first announced that his illness would preclude his involvement in the upcoming Yes tour and he indicated his support for collaborator Billy Sherwood to carry on in his stead. "The other guys and myself have agreed that Billy Sherwood will do an excellent job of covering my parts and the show as a whole will deliver the same Yes experience that our fans have come to expect over the years." I for one am very interested to see who will fill in for Chris over the coming years and what kind of interpretations they will do of his work.

Which leads me to the broader question, one often debated amongst fans on Facebook and other social media sites, as to what gives a musical group it's identity. This is the point recently raised by Geoffrey Himes in a Smithsonian.com article (<http://www.smithsonianmag.com/arts-culture/band-without-its-original-members-still-same-band-180955730/?no-ists>). Mr. Himes poses a valid question about rock bands, "How much can you change its personnel before it's no longer the same band," suggesting there is both a legal angle and a fan's perspective to consider, and continuing with other valid points. It's interesting fodder when considering a group like Yes. I've read posts by fans adamant that "Yes is not Yes" without Jon Anderson, who so embodied the band's core vision and spiritual leadership. But I would argue that like the classical composers of the past, progressive rock music should be played in concert into the distant future for generations to come.

Let's celebrate the fact that progressive rock music, particularly as composed by bands such as Yes, is that good. That it is a valid and viable form of music and it can continue to be interpreted for original and new audiences, just as has been the case with classical and original jazz forms. While any original members





Yes at The Warfield (c) diegospadeproductions 2009

survive and are able, they should be part of the family that continues in this pursuit. While I can still catch Steve Howe, Jon Anderson and the other band members, either together or solo, and while they can still play, I will continue to attend their live shows, and will continue to recommend others do as well, provided they still enjoy the results. As new musicians come to the fore and perform this music, if they do it well, I will be there to enjoy their mastery of these works and honor the memory of those who came before them. Like all fans, I was terribly disappointed when Jon Anderson fell ill just before the summer of 2008 tour, as I had 3rd row tickets to the cancelled show in Mountain View. But the band soldiered on, with new vocalist Benoit David, then Jon Davison and we've seen every tour since. We've also seen Anderson live in solo tours including one with Wakeman in Scotland, and we loved every minute. Last year Davison again took lead vocals for the band at *Cruise To The Edge* and put in an astounding performance. He hit the most powerful sustained note I've seen by any Yes singer for "Heart of the Sunrise" on the refrain "I feel lost in the city...."

The band are on tour this summer with Toto, as well as hosting the third annual *Cruise To the Edge* voyage this November and they will begin a tour of the UK and Europe next year, having announced that the set list will include all of *Fragile* (1972) and *Drama* (1980).

Both of these albums showcase some of Squire's most intricate bass leads, and so it's fitting timing that these will be the focus of this upcoming tour. We were all deeply saddened to hear of the passing of the great Chris Squire and I for one will be at the upcoming shows and beyond, to celebrate his life's work and continuing legacy.

Chris said it best in a 2013 interview with Jason Saulnier "I believe that like a symphony orchestra there could be a version of Yes in 100 or 200 years from now, honoring the music and presumably creating new music as well. That would be a nice thing I think."



<http://diegospadeproductions.com/>

Yes at The Warfield (c) diegospadeproductions 2009

LOOK WHAT BART'S DONE!

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

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



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

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



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

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

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

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

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

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

FAMILY CIRCLE

JON ANDERSON | MATT MALLEY



Celtic Folk, World and Indian Music.

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

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

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

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

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



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

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

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



Helping Families along the Way

Proudly Supporting People with Autism Since 1998

AUTISM AFFECTS FAMILIES

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

OUR MISSION

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

WE ARE IMPROVING LIVES

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



AND PROVIDING SUPPORT

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

Flutie Foundation Programs:

- Advocates for Autism of Massachusetts (AFAM)
- The Laurie Flutie Computer Initiative
- AccesSportAmerica (An Adaptive Summer Water Sports Program)
- The Flutie Family Safe & Secure Project
- 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

Lee Walker's AURAL NECTAR FOR THE SOUL

Late June. A sultry, overcast evening in Liverpool city centre, and the very air seems drenched in a humidity that frays tempers and saps the energy needed to perform even the most basic of physical movements. Like the ordinarily simple task of walking along Bold Street, Bohemian and student-centric, and lined with quirky coffee houses and assorted bars, talented buskers and shops selling retro-chic clothing, for instance.

Tonight, it's a sluggish struggle, like traipsing through molasses up a set of stairs in some sweat-inducing nightmare. But my girl and me are willing to make the Herculean effort it requires to arrive outside 'Leaf,' the highly popular tea shop and music venue located half-way along this most unique of streets, because the hugely talented Grant Lee Phillips: 'The Americana Troubadour,' had bothered his arse to make the ahem, slightly more strenuous journey from the heart of California to play at this tiny, intimate venue....

And ample reward our braving of the elements with songs dredged from the depths of his part American, part Blackfoot/Cherokee Indian soul. You know. That magical, sacred place, where all the very best things reside.

So, we mopped our brows, sprayed deodorant liberally under our arms in misty clouds, and stepped gratefully into the darkened, candle-lit, and crucially, cool surrounds of 'Leaf.'

The stage is sparsely illuminated. Just a string of multi-coloured fairy lights that look as though they've been stolen from the decks of some 1950s cruise ship, above which they'd dangled like the anti-climatic conclusion of a doomed holiday romance, are strewn above the singer-song-writer.

And yet, somehow, their cheesiness only adds to the ambience. As does the sartorial elegance of Mr Phillips, himself. Clad in suddenly fashionable again double denim, and strumming, strike that, pummelling his acoustic guitar like he's trying to thrash it to within its life, he inspires gasps of astonishment from the females in the crowd, and I grit my teeth at the sudden stab of jealousy, as I'm forced to admit, he does indeed....

And he's a fantastic frontman, too. Effortlessly, he addresses the crowd, gathered in hushed reverence, with in-between song banter, displaying wit drier than a Death Valley puddle. 'Hey, I love Liverpool,' he announces sincerely. 'I'm just not sure about the purpose of this moat,' he adds, pointing to the empty deserted space in front of the stage. 'But then again, you Brits did invent the moat, so who am I to question its wisdom?'

But deserted spaces or not, the intimacy between the singer and his fans is as palpable as the atmosphere of bonhomie that plainly exists in these quaintly characterful surroundings.

His set was made up of a large proportion of Grant Lee Buffalo tracks, the highly regarded alt-rock band that enjoyed a fair degree of success and critical acclaim back in the mid to late 1990s, and for me, it's the socio-political protest songs that stand out: the haunting strains of Mockingbirds, with its references to the Waco siege of 1993, juxtaposed with the horribly contemporary line 'Pray the holy war is ending,' along with 'America Snoring: the searing indictment of his nation's apathy in the face of the U.S. Government's plans to 'legislate all the things they hate.'

Hearing these dark songs, all these years later, a kind of miracle occurs. When the lyrics are this poignant, this heartfelt, this heart-breaking, you should be left feeling like you've been dropped from a fleecy summer cloud into the deepest, lightless abyss...and yet they're sung and played with such feeling, such melodic mellifious-ness (is that a word? Well, if it isn't it should be), that instead they're more a mid-summer's dream of sheer entertainment.

There's a second miracle, too. These powerful anthems by rights could easily be shorn of their power, as bereft of true meaning as a drunken simpleton helping meaningless abuse at bemused passers by. Instead the sheer excellence of the performance ensures they these tunes retain every ounce of passion and righteous anger, as they did when they were first recorded.

And Grant Lee's newer songs, folkloric and image filled are truly nostalgia-wracked they conjures up a welter of emotions and memories to go whirling through your mind. Visions of long summer days and autumn evenings. The blazing sun tightening your bare skin at the end of a perfect June day, walking barefoot across the sands or through green fields of corn towards home as nightfall wends its way across the undulating hills, and dips beyond the rim of the world.

In short this was a magnificent gig, and as we emerged onto the now quiet streets, the suffocating closeness long dissipated. Our hearts were aglow. Great music can do that. And right there is miracle number three.....

Grant Lee Phillips live at The Leaf, Liverpool. 25/6/15



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.





SUZANNE VEGA

**LIVE AT THE COLSTON HALL,
BRISTOL 17/6/2015**

In many ways, this gig perfectly showcased the difference between a real musical talent, dare I say it, from the last century, and the somewhat contrived acts of today.

The city's flagship venue, with its recent multi-million pound refurbishment, still sadly has the most uncomfortable seats in the UK, but this evening, I barely noticed my physical discomfort. The support act was a youngish guy called Ben, who produced half an hour's worth of self-penned songs, which he enthusiastically accompanied on acoustic guitar, one on piano, and he just sounded like lots of people who had gone before to me. In fact, you got the impression he had done a

self-marketing course before deciding to become a 'musician', telling us which national radio shows had played one of his songs, and what his latest chart position was in the iTunes music store 'singer/songwriter' charts. He also seemed to have spent a lot of time doing his hair. Please.... anyway, he left us pretty sharply to sign copies of his latest CD in the interval.

Slightly oddly, the left hand side of the stage held the remaining mic, a couple of small guitar amps and a few guitars sitting on their stands. The lights dimmed and on strode the lady herself, along with a be-suited guy, with genuinely dishevelled hair, who plugged in some kind of custom electric.

John Brodie-Good



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Silence descended. The guy, who was Gerry Leonard, started gently banging his hand on the body of his guitar to give a basic drum type rhythm, which using some echo trickery gently laid a backbeat and Ms Vega started singing.

It was a short piece, and I realised very quickly, this was going to be something special. The 80s wasn't the best decade for music in my humble view, but I remember hearing a kinda quirky song on the radio called Marlene on the Wall. I, as a lot of people did, bought the LP and it's contents, then and today, still sound as fresh and original as it did 30 years ago.

Dressed in black, slim, elegant, with noticeably long and slender hands and fingers, Suzanne Vega took us into her world for the next 90 minutes or so, and out of our own. In a way, that to me is the real definition of a musical artist, we join them on their journey, whether up or down, and often both. She was relaxed, confident, and sang from within. Her voice swoops and soars within it's range, her guitar adding melody and her unique rhythms.

I've done a bit of research since the night, she frequently tours and ply's her trade all over the world, which I suspect financially she doesn't need to do. She must have sung most of the songs we heard tonight many times, but at no time did she ever give a single impression she was just trotting them out. (Well OK, maybe Tom's Diner which she did in a more 'shuffle DNA remix' style than her own, recorded acapella version) She took her time between songs to tell the story of what was coming next, and towards the end, after being called back for genuine encores, asked her audience what they wanted



to hear. She refused one (too soon since her divorce) but also played one they hadn't rehearsed. She was warm, intelligent, funny and just came across as genuinely human throughout. She had nothing to prove and really graciously accepted our applause after each song.

Her companion on stage, was also a serious ear-opener. Leonard has apparently worked with Bowie quite a bit and his fretwork and effects worked superbly with her own distinctive voice and guitar play. His custom-built guitar sported two leads, allowing him to play it as an electric, and acoustic (a PRS apparently). It also seemed be able to create subtle synth-strings type sounds, and on occasion he seemed to be using bass pedals sparingly too.

On one of the newer songs, the aptly named 'I never wear white', he let rip with some really grungy fuzzed out playing too. (I've now got his 'The Light Machine' CD on order from the U.S, recorded under the Spook Ghost name, which is supposed to be a very original sounding work.) She has a large repertoire to draw on, including last year's 'Queen of Pentacles' album which I must listen more to. Produced by Mr Leonard, it gives the sonic feel of the pair of them on stage at times. I've always loved 'Small Blue Thing' from her debut album and I still can't get it out of my head, and the vision of her singing it, days later. She played songs old and new, and with her clear voice it was easy to enjoy the ones I'd never heard before.

One of her more intriguing stories was her first visit to the UK, in 1979, when she came as 'costume fixer' for a group of American theatrical players who performed in Glastonbury town that spring. She declined an offer to join some of the cast to 'go over the wall' into the adjacent festival but as she said, she had no idea 10 years later, she would be one of the headliners at that very same festival.

Why she wore a bullet-proof vest for her appearance then, she did not explain however! I'm a bit of a hi-fi nut (on the basis that the better your home music sounds, the more you get out of it), but at one point, I just let my eyes drift and soaked in the sound of the voice and guitars.

I smiled inwardly as I felt yet again, you just can't beat that 'pure' feeling of 'live' music. As always though, a little more volume would not have gone amiss (probably 'elf 'n safety, a council-run venue, or maybe my hearing is just getting shot!). I've already seen two other reviews of the night, one said it was a great reminder of the eighties, the other said it was well played 'folk music'.

It was neither, it was so much more. Some may view her as somewhat pretentious and arty. I didn't really know what to expect, but you have to see her to know. I've still got a warm glow inside and that's what it's all about. A truly musical artist, magical stuff.

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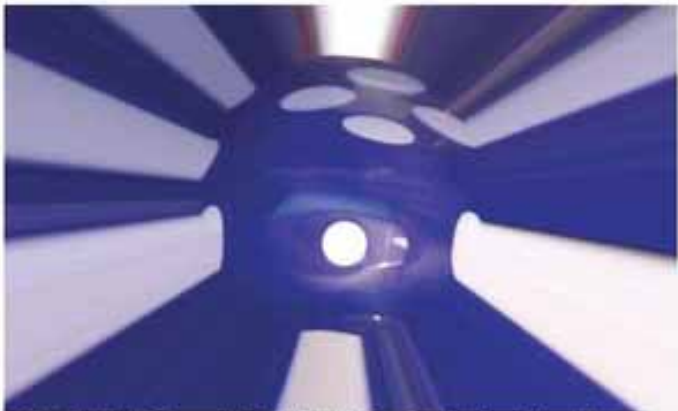
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THE FALL



SUB-LINGUAL TABLET

The Fall Sub-Lingual Tablet Cherry Red Records

Why do I love The Fall so much? Good question. Let me try and answer. As a lover of the mutability of the English language, its multiplicity of meanings and its seemingly infinite elasticity, its possible connections and mutations reflecting the complexity within the neuronc pathways of the human brain, Mark E Smith's lyrics fascinate, baffle and quite often make me piss myself with laughter. Not for him the romanticised poetry of Terry meets Julie on "Waterloo Bridge" or Carly Rae Jepsen's teenage hormonal cry of desperation as on "I Really Like You"; no, his lyrical concerns are far more instinctive, cerebral (caustic) and colourful. It is as if his mind were in some parallel universe where everything is slightly disjointed; a world sitting in a perpetual drug-induced English lesson and the teacher is Stanley Unwin.

Mere Pseud Mag.Ed, The league of bald headed men, Hexen definitive/strife knot, To NK roachment Yarbles, Senior twilight stock replacer, I could go on. Even without the music you want to know what the hell is going on here. It's like a back street



shop with whitewashed windows; you walk past and you can hear laughter and smell something that smells like patchouli oil mixed with dead cat, you hear 'Mother Sky' by Can on a sound system, and there's a puddle of blood coming from under the door. You want to go in, your hand is on the door handle, you're nervous but intrigued, you bravely step forward, and you are never the same again. You find yourself in an English lesson on Mars and there's an unaided ventriloquist dummy sitting in deckchair with the voice of Arnold Schwarzenegger telling a class of primary school kids about the importance of pronouns, and the kids turn to look at you and they all look like Brian Cox.

Smith uses words you never hear in any other pop (or otherwise) songs, sometimes you can even hear them.

Usually though they are coated with a varnish of impudent sound, a sound that could be described as amateurish, but WTF! ... if his band (s) started sounding like - God forbid - Def Leppard or Foreigner, then the suicide rate would soar and I'd be in intensive care for another year. The Fall are a mystery wrapped in an Enigma machine; a million ways to be repulsed and enthralled, often within the same song. Who makes the Nazis indeed?

Having said that though, of late there has been a marked change in the sleekness and efficiency of some of his ever-changing line-ups. Erased are the ramshackle indie rockabilly and simplistic naiveté of earlier configurations, and in its place a more user friendly backing. Mark's delivery on the other hand has gone in the opposite direction, becoming even more strident and fan club divisive.

Thirty-one albums and counting, we tentatively enter Smithworld once again, "Venice with the Girls" has Smith's chucking out time, haranguing the pub landlord vocals spewing all over a cracking garage rock tune, which sets the scene for the whole album. This current band is tighter than George Osbourne's sweaty hand round his big fat wallet. "Fibre Book Troll" is a huge shouty stain on the pavement with some whistling at the end, "Junger Cloth" plays Connect 4 with a copy of Roget's Thesaurus.

Over a tacky keyboard motif and some excellent drumming, Smith sounds like a man having an eye test in *Specsavers* whilst on acid; at one point the phrase 'dry cleaning fluid' leaps out at you, and I realize this is why I love The Fall. There are duds, "First One Today" and "Stout Man" fail to ignite, but the likes of album centrepieces "Auto Chip 2014-2016" and "Quit iPhone" prove there's life in the old bugger yet. Needless to say, don't expect a collaboration with The Barcelona Symphony Orchestra just yet. **JOHN HAYLOCK**

WORDS FROM THE WEARD

After a life spent in and around music Roy Weard has finally written it all down. From his beginnings in the folk clubs of the early sixties, to playing the free festivals of the seventies with his own band 'Wooden Lion', to touring as a merchandiser with acts like Santana, The Pink Floyd and Genesis, to fronting cult London bands 'Dogwatch' and 'Roy Weard and Last Post', then touring again as a sound engineer and tour manager for many different bands and solo acts. A wide and varied life - this book spans all of that and more and is freely sprinkled with backstage stories and tales of a life spent on many different roads. It also contains many photographs, mostly taken by Roy, the crews he toured with, or by the fans of his various bands.

Even now he is unable to give up being involved in music. He still fronts the revived band 'That Legendary Wooden Lion', is part of the team that puts on monthly gigs in Brighton and Hove under the name of 'The Real Music Club' and does a weekly one hour radio show on Tuesdays at 4pm on Brighton and Hove Community Radio.

As of now, he also writes a regular column in this august publication



I can't quite remember *Wooden Lion's* first gig. John was not a natural singer by any means but we did have a bunch of full-on songs, all written by the band, and Gareth Kiddier and John Lyons were pretty good musicians, so we began to get more gigs.

There were the inevitable line up changes – firstly when Gareth left the band, and later when John Lyons also left, to be replaced by Rob Dee. Shortly after this Alan Essex (later rechristened 'Cardinal Biggles'), a friend of Rob's, joined on synth. We played all over London at that time and had a regular spot at *The Cafe Des Artistes* in Chelsea. This was a bit of a disco haunt, given to renditions of the long version of 'Gimme Some Lovin' by *Traffic*, 'Haitian Divorce' by *Steely Dan* and 'Superstition' by Stevie Wonder. God knows what the patrons made of our brand of music, but we kept getting rebooked. We also played around the East End of London. *Haverling College*, *The Growling Budgie* in Ilford (where the DJ said of the support act – 'Sounds like that guitarist got Bert Weedon's 'Play in a Day' book, and he only got it this afternoon.').

We also had a regular spot at *The Greyhound* in the Fulham Palace Road, West London. *Grope* had played there in its later days and we carried that forward, having developed a friendship with Duncan, the landlord. This was a cavern of a gig. At some point in its history someone had taken an enormous bite out of the first floor and that allowed people on that floor to look down onto the stage. The stage was a good size and there was a balcony that ran around the back so, not only could you look at the band from the front on ground and first floor levels, you could also look straight down on them from behind. The other interesting part was the two large sloping pillars that went from the side of the stage all the way up to the balcony. I would often climb these and jump up and surprise the punters up there. I had a poster – now sadly lost, which showed the gigs for one week. Thursday night they had *Roxy Music*, Friday was *Be-Bop Deluxe* (Bill Nelson's amazing band), Sunday was *Status Quo* and on the Saturday – *Wooden Lion*! I often wondered why we kept getting the Saturday night slot.



It was only later that I realised that the pub was always packed on a Saturday, no matter who played. Why book a band to pull when you can book one that was quite cheap?

This was all in the height of the early '70s and the place was heaving most weekends, lots of interesting women and odd punters. My old friend Lemmy, by then playing bass for *Hawkwind*, was often there, as were many other well known musicians. Music still lived in small clubs at that time, as can be seen from *The Greyhound* poster, and many posters from other venues of the time. I used to go to *The Railway Tavern* in Stratford to see various bands like *Free* play to a small audience, all sitting on the floor of an upstairs function room in a dilapidated pub.

Sam Apple Pie were the resident band and they seemed to run things. They were a great blues based band with a strong singer and a great guitarist in 'Snakehips' Johnson. It was there that I met Patsy. I met Patricia Carr one night at a gig there and we stayed together for quite a while. She was a beautiful woman who had been born and raised in Canning Town and had a real East End down to earthiness about her. A great woman to be with - and she painted the original *Wooden Lion* logo which wound up emblazoned on the back of our van, a vehicle which, sadly, wound up as a hay store in a field in Sheerness. Patsy moved into the house in Romford Road with me for a while. It all got wilder and wilder there, and pretty soon we found we were being asked to move on.

One thing occurs to me as I write this. Back in the '70s there were very few young homeless people. Yes, there were squatters and sometimes there were people who needed a place to stay for a while but, on the whole, flats were cheap and the deposit was

low. These days, if you find yourself with nowhere to live and little money, the chances of getting any kind of accommodation are slender. A lack of housing stock, and the way that we treat property as an investment, rather than a place to live, means that those at the bottom end of society don't get a look in.

Anyhow, I moved out of the rooms in Romford Road and into a small flat over a takeaway fast food outlet not far away. Patricia and I split up then and she moved back home with her parents in New Barn Street. I shared this new flat with Alan Grey, the *Stranger Than Yesterday* guitarist.

Wooden Lion were still playing lots of gigs. One of these was at the fledgling Asgard Club at *The Railway Tavern*, run by a college friend of mine, Paul Fenn. This club operated on Fridays and *Sam Apple Pie's* Blues club was there on Sundays. I remember walking out of there with an amplifier, carrying it to the van. Now, upstairs at *The Railway Tavern* there were swirling light shows, hippies, loud music and mayhem. Downstairs was a trip in time worthy of Dr Who. The downstairs bar was peopled by older guys in drab raincoats and hats nursing pints of Pale or Brown Ale. So, there I was, a slightly stoned hippie carrying an amp head.

The cable hooked round a free standing fire extinguisher and it fell over. I stood it up again and turned away - but it was one of those old style units which, when turned over, broke a vial of acid (not the kind I was used to) and this mixed with a carbonate mixture which, when it met the acid, generated carbon dioxide and, in turn propelled the liquid from the extinguisher's nozzle. As I walked away the process began, with an arc of liquid shooting across the bar and soaking the clientele. I put the amp down and tried to do something with the extinguisher, but there was no way to stop it and all I succeeded in doing was to soak the landlord who had rushed over to try to direct the liquid out of the pub. It was all like a scene from a slapstick comedy - Carry On Tripping, maybe.



THE SCIENTIFIC INVESTIGATION OF THE UNEXPLAINED

PHENOMENA

MAGAZINE

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c.j.stone

Review: Britain's Biggest Hoarders (with some reflections on the pathological nature of banking)

Hoarding

There was an interesting programme on the TV recently. It was called Britain's Biggest Hoarders. In it the presenter, Jasmine Harman, the daughter of hoarding-mother Vasoulla Savvidou, took us around the houses of various chronic hoarders. Aside from her mum, we were also introduced to Alan Burgess, and Richard Pout, both of whom are (or were) badly out-of-control hoarders.

Firstly we have to be clear what we mean here. This is hoarding on an epic scale. It's not just a case of having a box or a wardrobe or a shed full of stuff which you don't like to throw away. This is hoarding gone pathological. Hoarding as a compulsion. Hoarding as an illness. Hoarding to the point where the person's health and well-being is threatened, and which impinges upon their loved-ones and their neighbours and even, in some cases, threatens their life.

It is hoarding which fills up every room in the house, from floor to ceiling. Hoarding which fills up the halls and the bathroom and the bedrooms and which means you have to pick your way through minute passages between overweening mounds of stuff in danger of toppling over. Hoarding which spills out into the garden, which moulders in the damp air; or hoarding in the kitchen, so that out-of-date food falls on the floor and begins to rot, creating a health hazard, as the floors become slimy with composting food and packaging, with disintegrating newspapers and discarded carrier bags.

Hoarding, in fact, which is a form of mental illness, not unlike anorexia or Obsessive Compulsive Disorder; only where Obsessive Compulsive Disorder leads to a life of pathological cleanliness,

compulsive hoarding leads to clutter and mess and dust and spores and germs and infestations and filth. Imagine someone with OCD having to live with a compulsive hoarder! It would be like matter and anti-matter coming into contact. It would lead to one mighty big explosion.

I recommend the programme highly, not only because it allows us a peek into the lives of people with this very strange disorder, but also because the presenter, having grown up with a mum with the illness, is deeply compassionate with her subjects, so we are given a real insight into their illness and what it means to them.

It was, indeed, compulsive TV, and, were it only available in box form, I would feel compelled to keep a copy of it in my own hoarding wardrobe. As it is, it is currently available on BBC iPlayer, and I would recommend you go and see it while you can. After that you will have to nag the BBC to show it as a repeat.

But the thing which strikes you the most about the problem is that for those who suffer with it, it is normal.

It is sane.

It makes sense.

Normal

Take Richard Pout. He is the one whose life is threatened by his hoarding, as he is recovering from a serious illness, and the state of his house is now a hazard. He has a rat. He understands that his house needs to be cleared: or at least that the floors need to be cleared so that he can walk properly without danger of falling down the stairs. But when the

presenter introduces him to someone to help clean up, the work goes painfully slowly because he has to inspect everything as it leaves the house. Boxes and boxes of newspapers pile up to await his inspection. He cannot let them go until he's looked through them to see if there is anything interesting in them. The theme then becomes persuading him to allow a single box of newspapers to leave the house without his prior inspection.

You see, that is normal. In his head, it is normal. There might be an interesting article in one of those newspapers, who knows? And who hasn't kept newspapers or magazine articles with the thought that you might want to read them again one day?

The normal description of someone who hoards magazine articles and newspapers and books for future reference is a writer; only these days us writers do most of our work on-line on that vast treasure hoard of information known as the internet.

Or Alan Burgess. He's a compulsive collector of things. He doesn't like useful stuff being thrown away. He collects things that other people discard, and which he thinks could come in handy one day. He picks them up out of skips or from charity shops. And meanwhile he has filled up every room in the house, and has now spread out and filled both the front and the back gardens too, and he and his wife

Marion only have half a bed to sleep on, and the only place where Marion can sit down to eat her dinner is on the toilet!

Obviously the neighbours have complained about the state of Alan's gardens, and the local council are threatening to prosecute him, so he is forced to rope in some friends to help clear up the mess. But when Marion shows him a pair of plastic bar-like objects with wheels and asks if she can throw them away, he is unable to let them go.

"You want these?" she says.

"Yeah."

"For moving a fridge?"

"You can move anything with them."

Read on



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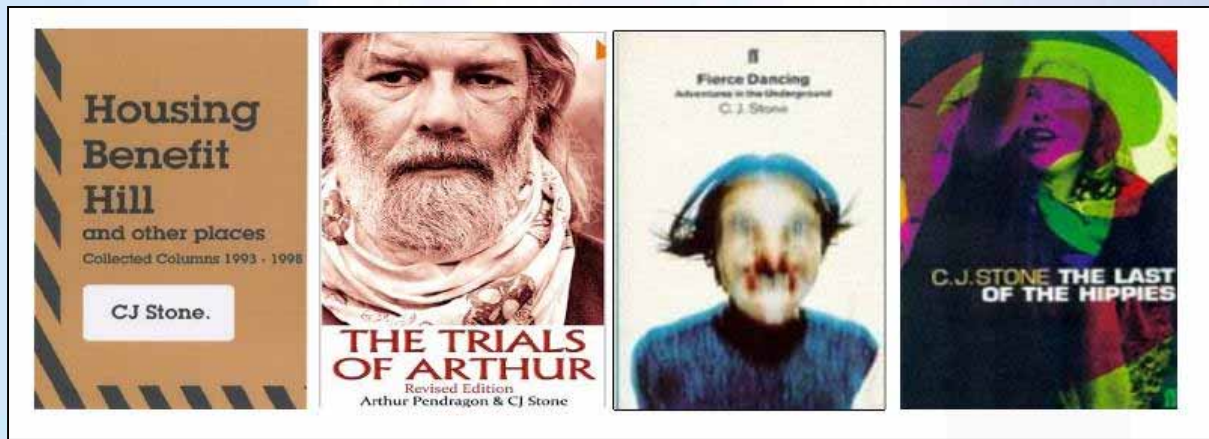
Times Literary Supplement

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

Herald

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

Independent on Sunday



Housing Benefit Hill:

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

The Trials of Arthur:

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

Fierce Dancing:

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

The Last of the Hippies:

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

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

the latest news from the Hawkverse..

Do not panic: Hawkwind, the Cold War and "the imagination of disaster"

It's not often one finds Hawkwind as the primary subject of a research paper, and

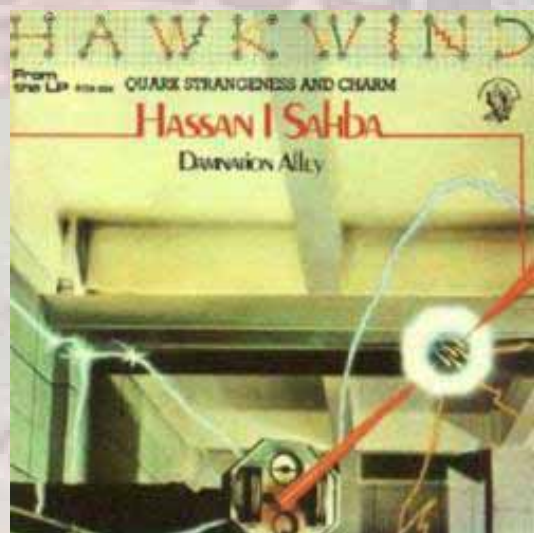


indeed maybe this historical research document is the first such. It's written by one Erin Ihde, of the School of Humanities, University of New England; the Australian one in NSW, not the American ones, that is; and runs to over 9,000 words.

The introductory "abstract" says, "From the early 1970s to the early 1990s, their work also included references to Cold War issues. An examination of their concert appearances, musical output and printed matter reveals that relevant material often reflected the "imagination of disaster" made famous in an essay by Susan Sontag. As well, there are correlations between the waxing and waning of Cold War tensions, and the presence and absence of such themes in their work. Thus, their work provides an example of how popular music could serve as a barometer of the impact of the Cold War on popular culture."

The author discusses how the Cold War was an ever-present part of life, suggesting that "tracing the career of Hawkwind ... highlights the importance of music as forum of popular culture through which the Cold War can be examined."

"Hawkwind were (and continue to be) an influential band that never quite made it into the league of such groups as, say, Pink Floyd or Led Zeppelin. Founded in London in the late 1960s, they are most easily, if not particularly accurately, compared to Pink Floyd. Both bands are regarded as founders of the genre known as 'Space Rock', involving trippy music as a forum with extended jams, space-related lyrics, elaborate light shows



and the consumption of mind-altering substances," he writes, before giving various examples of their lyrical content that references - either directly or indirectly - the Cold War.

Hawkwind's associations with the Campaign for Nuclear Disarmament are also described, as are the band's printed tour programmes and of course various album tracks, which often referenced disaster imagery of one kind or another. Altogether, an interesting read.

<http://cogentoa.tandfonline.com/doi/full/10.1080/23311983.2015.1024564>



HAWKWIND PASSPORT APPLICATION



Greetings space travellers!

This is your Hawkwind Earth Visitors Passport application form.

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

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

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

Volunteer Crew Register

Name

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

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

Full Earth Address:
.....
.....

Post Code

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

Telephone Number:

Additional info:

www.hawkwind.com

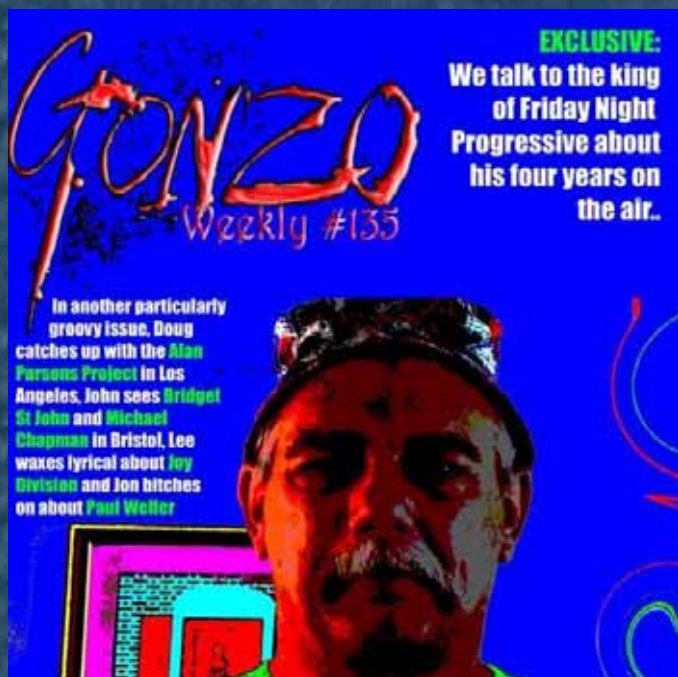
Any enquiries hawkwindpassports@hawkwind.com



Yer GONZO ISLAND DISCS

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

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



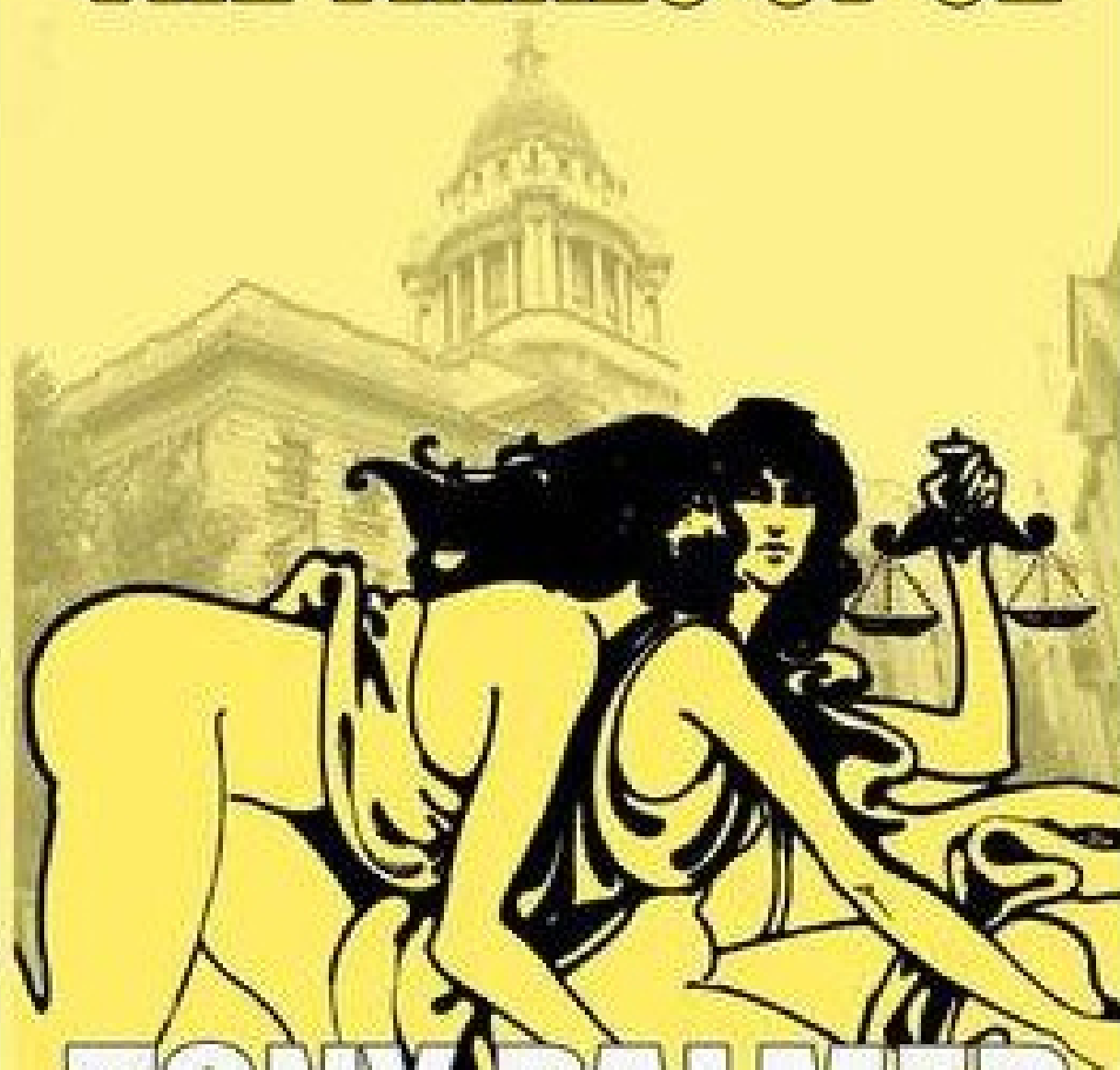
Last week we posted an interview with the enigmatic M Destiny of Friday Night Progressive. This week I asked for his desert island discs, and received three different ones.

On the next page you will find his top ten albums that have been released privately

M Destiny's Top Ten (independent)

1. The Life of a Star - Astronomusic
2. New World - Dave Kerzner
3. El Tubo Elastico – El Tubo Elastico
4. Foyers of the Future - Moonwagon
5. False Flag - Three Wise Monkeys
6. The Game of Ouroboros - Theo
7. Electric Stillness – The Former Life
8. Passes By - Grus Paridae
9. Diamonds - Kraan
10. Mondo Profondo/New Worlds - Karda Estra

THE TRIALS OF OZ



TONY PALMER

With contributions from RICHARD NEVILLE, FELIX DENNIS and JIM ANDERSON
and other veterans of the *OZ* Obscenity Trial

40TH ANNIVERSARY EDITION

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.

This week, of course, the news from the Yes camp has been dominated by the news surrounding Chris Squire's death. I cherry-picked just three of the news stories at random...

- 'Yes' Guitarist Chris Squire Dies
- Chris Squire RIP Yes Bassist Dead (1948-2015)
- Yes bass guitarist Chris Squire dies aged 67

However, there have been some very interesting

stories that were not related to Chris' untimely demise, like another story providing an examination of the changing functionality of the Rock and Roll Hall of Fame, (there was another story like this last week) and an interesting interview with Steve Howe about one of his greatest musical heroes.

- Yes Release Video From Upcoming Live Release
- YES: Axing a third of Rock Hall nominating panel imperils those who created rock (commentary)
- STEVE HOWE OF YES ON WES MONTGOMERY

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!





Thom the World Poet

Rob Ayling writes:

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

LITTLE LEBANON

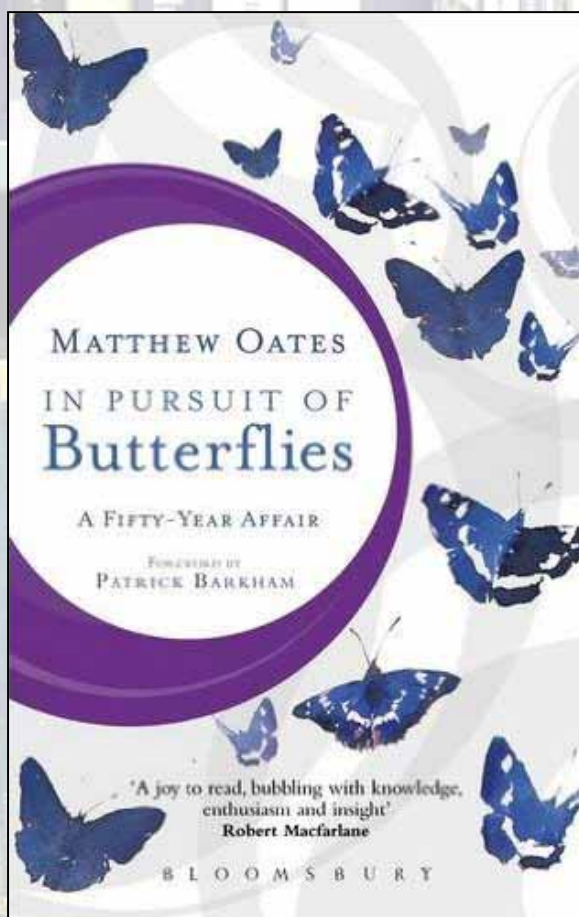
opening her arms to Syrian refugees/Palestinians
Proxy front for so many /infiltrated &subverted by foreign powers..

My landlady Mrs Saad/Lebanese and psychic
promised me a home as long as she lived."as long as i do poetry"
She loved her country's Gibran.Because of him ,i stayed fifteen years..

She is with the angels now-she taught me qualities of character
How to listen with respect.How to be open-hearted and generous.
When i left,she sold her home."It's no fun anymore!",she smiled
I meet Rahjav when buying his second hand van.When he gaves up selling cars
he hands me to George.I become part of his extended family.My cars rely upon his skills.
Brother by brother,i exchange Kahlil Gibran for necessary car maintenance.
Always this spark of kindness,goodwill,intelligence and loyalty.
I am learning Lebanese,slowly.One day ,i will be as Cedar...
Ancient,listening..

Yer Gonzo Bookshelf

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



Hardcover: 480 pages
Publisher: Bloomsbury Natural History (4 Jun. 2015)
ISBN-10: 1472924509
ISBN-13: 978-1472924506

I really don't know how many books I have read over the past few years that mention the 1970 Isle of Wight Festival. It was the show at which Mick Farren and a couple of mates, under the guise of the UK White Panther Party put together an anarchic free festie on a hill overlooking the official event. It

was the show at which ELP are rumoured to have got together for a jam with Jimi Hendrix, prompting nearly half a century of rumours that have categorically been denied by Greg Lake at least. It was one of the last shows Hendrix ever played before his death eighteen days later. And it was the show that a young Matthew Oates attended because he wanted to see Leonard Cohen.

For those of you who have never heard of him, Oates is somewhat of a legend amongst those of us who are interested in the long twisted saga which surrounds the sixty odd species of butterflies which are found in the United Kingdom. He is the National Specialist on Nature for the National Trust, and his biography on their website proclaims: "Butterfly expert, author, poet...Matthew Oates is something of a Renaissance Man. Celebrating 50 years of butterflying in 2013, Matthew is one of those rare ecologists with a background in the arts – his passion for butterflies matched only by that for the great English poets Coleridge and Edward Thomas.

Graduating in English, Matthew then moved into the world of nature conservation and has been at the Trust since 1990. He is particularly drawn to people's relationships with nature, places and seasons, and increasingly the impact of weather on wildlife.

Matthew is well known to the media. He's made a number of appearances on BBC Radio 4 - from the *Today* programme and *Shared Earth*, to presenting two short series: *In Pursuit of the Ridiculous* and *In Pursuit of Spring*. His TV credits include *The One Show*, *Springwatch*, *Great British Summer* and *Butterflies - A Very British Obsession*."

This book, very thinly disguised as an autobiography is nothing less than a personal look at fifty years of British butterfly reports from 1963 to 2013, based around, but not inclusive of, his own observations across the years.

He is what Bob Marley once called a "natural mystic" and his prose and poetry reflect a deep,



spiritual and completely overwhelming love of the British countryside and its papilionid inhabitants, of the sort that one found in the reminiscences of 19th Century country parsons, but is increasingly uncommon in our own degenerate age.

I have always been fond of natural history memoirs, the moth collecting books of P.B.M Allan - a trilogy: *Moths and Memories*, *A Moth Hunter's Gossip* and *Talking of Moths*, being particular favourites - but until a few years ago I thought that this was a literary genre which had vanished forever. Then along came a book by Patrick Barkham, which resurrected the genre, but also managing to bring it up to date with such 21st Century additions as text messages, soon to be ex-girlfriends, and all sorts of other things that dear old Philip Allan would probably never have mentioned (although one of the trilogy listed above does hint at a teenage dalliance with the massively saucy daughter of a country innkeeper).

Now Matthew Oates comes along with probably the most poetic and romantic (in the literary sense)

book on British Butterflies, complete with comments about Bob Dylan's *Blood on the Tracks*, which unlike so much poetry that I have read by scientists, is truly not at all bollocks! His prose even borders on the Richard Jeffreysesque, and - trust me - that is truly high praise indeed as far as I am concerned.

The tragedy of this book is that it is unlikely to be read outside the butterflying community, and that is a great pity. This is the sort of book that should be read by anybody who appreciates the countryside and the world about us, and also contains a fair smattering of social history of the British middle classes, chronicling a way of life that is unlikely ever to happen again.

I truly recommend this book to everyone who reads this magazine, even the sort of person who would never consider buying a book about little fluttering insects.

Well done Matthew.



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Faery Fayre & Ball 2015
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12 noon till 1am*

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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...

No adventures with my mother to report this past week I'm afraid. However, last night my firstborn tried to embarrass me in Morrisons supermarket so the week has not been without its excitement. She was not successful in her mission, as I do not embarrass easily, but I will give her 10 out of 10 for effort.

After fighting with the self-service checkout and having the assistant come over to us umpteen times to sort out the blasted thing I do admit to my temper being rather more frayed than usual. It was as we left the supermarket that my daughter then made her valiant attempt in embarrassing me by saying – very loudly – to the staff on our leaving, "Thank you for your patience and for looking after my mother whilst she raged".

Cheeky cow.

So what have we for our cabinet this week? Not a lot really of any substance; just the usual.

U2. Set of Five Russian Nesting Dolls. Rock Music. US \$47.00 (Approximately £30.11)

"The set of five nesting dolls is carved of wood, hand painted and lacquered in Central Russia. Signed by the artist. Tallest doll is 4 inches. New."



This item came up as the first thing on a new page and actually made me jump when I saw it. It scared the living daylights out of me to be sure. There is something about a large Bono that can do that to a girl.

Morrissey Miserable Paper Doll Ltd Ed Print
The Smiths Indie Johnny Marr - £10.99



"From Piper Gates Design (makers of the Joy Division and Syd Barrett colouring books) comes a limited edition Morrissey Miserable Paper Doll. Continuing all things paper doll it was decided to tackle the subject of one Stephen Morrissey. Concentrating on The Smiths era this paper doll set contains (amongst other things) an overcoat,

national health spectacles, colourful shirt, hearing aid and of course Johnny Marr to help him write your favorite songs. This strictly limited edition set of two prints comes in a edition of 87 copies and is signed by the artist. It is printed on 250 gram high quality silk paper and measure 30cm x 40cm. The ideal Christmas/ birthday present for any Morrissey/ Smiths."

This is really miserable. It makes one think of an overcast autumnal afternoon, just before it is time to walk down to the primary school to pick the kids up.

MICHAEL JACKSON SKETCH DRAWING
MICKEY MOUSE UN SIGNED - US \$4,999.99
(Approximately £3,203.48)



"A SKETCH OF MICKEY MOUSE CREATED BY MICHAEL JACKSON. THIS SKETCH WAS ORIGINALLY PART OF THE GUERNSEYS JACKSONS AUCTION WHICH



THE BITCH IS BACK

INCLUDED ITEMS THAT WERE ALL ORIGINALLY THE PERSONAL BELONGINGS OF THE JACKSON'S WHICH WERE AWARDED TO A BUSINESS MAN BY THE NAME OF HENRY VACCARO. THIS SKETCH WAS ALSO LATER FEATURED IN A HERTIGAGE AUCTION. ONE OF MICHAEL JACKSON'S FAVORITE DISNEY CHARACTERS WAS MICKEY MOUSE. THE SKETCH INCLUDES A LETTER OF AUTHENTICITY FROM HENRY VACCARO. THE SKETCH MEASURES 9x12 INCHES."

If you say so, then it must be true.



michael
jackson
official
spitting
image
figure
1987
very
rare -
£9.99

"this
auction
is for a
michael
jackson
spitting
image
figure.
Made in
1987"
The
photo
with this
auction
was
pretty

awful - a bit like the actual item.

SID VICIOUS CARTOON ACTION MAN
DOLL SEX PISTOLS SEDITIONARIES BOY
PUNK ROCK - £10.99

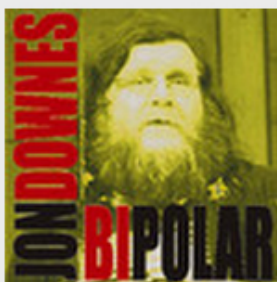


"SID VICIOUS ACTION MAN DOLL
"SiditIoNaRies". HAND MADE BY PUNK
ARTIST Soo Cloud. IMAGES CENSORED AS
TO COMPLY WITH EBAY RULING. APROX
11.5 INCHES TALL."

Looks like the dog chewed this up a bit due to
separation anxiety one day. Poor Sid.

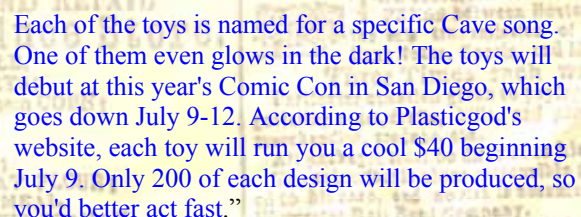
SHAMELESS SELF PROMOTION TIME

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



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

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Boston; J. H. ENIGHT'S HAT STORE, 105 Main St.
Worcester. E. C. LEONARD. dr



I like the hair - reminds me of this advert:



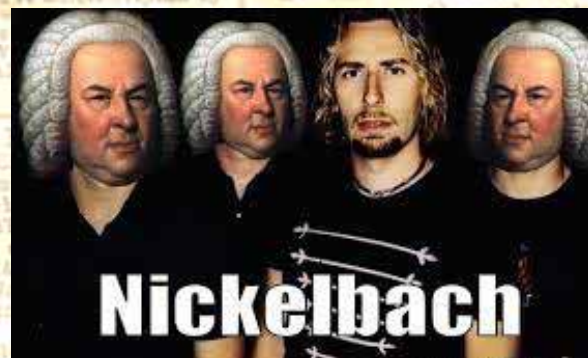
BEATLES PSYCHE DELIC FIGURES DOLLS
statue - US \$69.00

“THESE ARE THE BEATLES FIGURES POLY
RESIN APPROX. 6” HIGH
THE FIGURES ARE MADE OUT OF
POLYRESIN, HANDPAINTED PLEASE LOOK
AT THE PICTURES FOR MORE DETAIL.”



I'm outta here....

Tara for now



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.

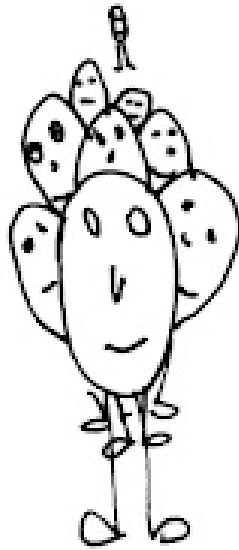
For the second time, Cryptozoologists, parapsychologists, ufologists, and folklorists will be descending on The Small School in Hartland, to share their findings and insights. Unlike other events, the *Weird Weekend* will also include workshops giving tips to budding paranormal investigators, and even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

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



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

THE NINE HENRYS



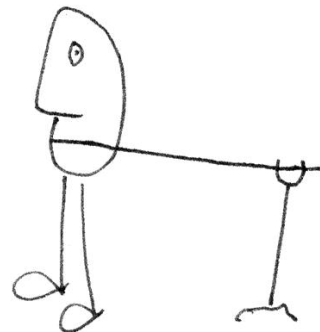
The Nine Henrys are a quirky bunch of cloned cartoon characters. They live in a strange lo-fi domestic surrealist world peopled by talking rock buns and elephants on wobbly stilts. Over the years the Henrys have been published in a variety of local NE magazines and now here for the first time thanks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



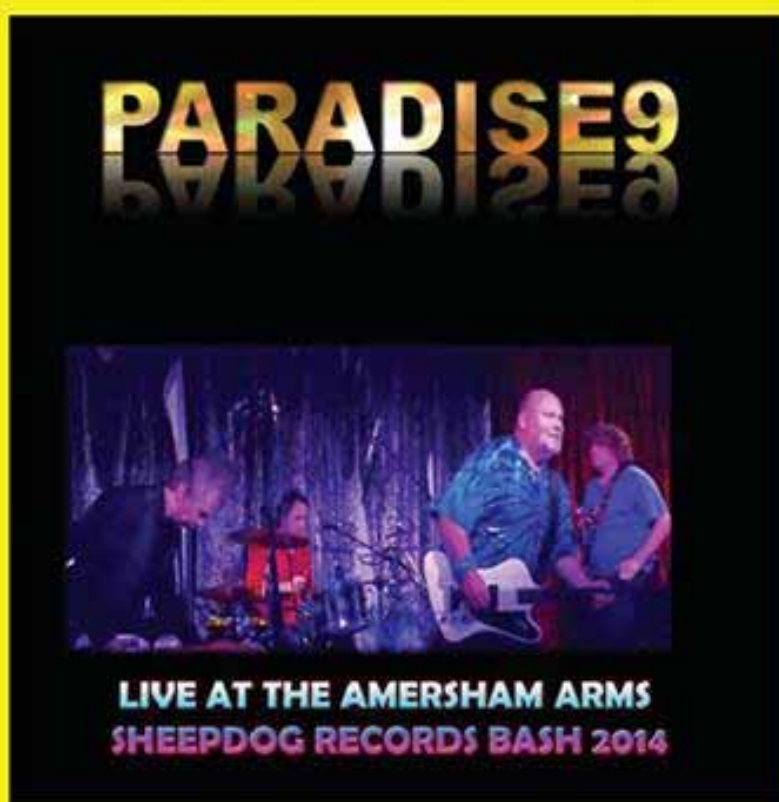
Smile Extension.

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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.

Virginia Astley: From Gardens Where we Feel Secure (Happy Valley, 1983)

What? Ambient/conceptual work of fragile beauty, the nearest the eighties got to its own Tubular Bells..

It's doubtful if Astley or Rough Trade Records (who rapidly took over distribution and catalogue duties from Astley's own Happy Valley label) would welcome the Tubular Bells comparison, but for those who missed this album's brief sprint to #4 in the UK indie chart it's a good place to start. This is an album-length, selfcontained masterwork that establishes its own terms and makes a case for you to join it. From Gardens is a languid and dreamy album combining



sampling technology, piano driven tone-poems, sparing studio effects and a plundering of English classical music to create a work of genuine beauty.

The album charts an English landscape from dawn to dusk on an idyllic summer day. Astley's vocals add sounds, but not words to one track, woodwinds drive "Hiding in the Ha Ha." Elsewhere, chirping birds and church bells are amongst the field recordings woven into the musical tapestry. From Gardens... remained elusive for many years before a 2003 CD reissue but continues to cruise below the radar, probably for two reasons: firstly, Astley's headlong sprint into the past – as in reviving sensibilities for her work that drew on the English composers of the early twentieth century – was always likely to make it cultish. Secondly, From Gardens... suffers every time a book (like this) or a website rediscovers it because the descriptions inevitably focus on the idea behind it, and what you hear for fleeting seconds.

Presented in words the album reads like a twee little indulgence from a middle-class musician. The whole point about From Gardens... is its strength, sense of purpose, adherence to its difficult task and ultimately the fact it pulls off its ambitious aims.

A few British musical acts have trawled historic ideas and used the latest technology to re-imagine them. Miranda Sex Garden – for example – opened their albums account with a collection of madrigals. Astley belongs in this company as much as she belongs with composers like Ivor Gurney. Somewhere between those two worlds From Gardens Where we Feel Secure indolently flexes its limbs, surveys the shimmering heat haze of a perfect English summer day, and decides there is no more beautiful place



Cnoc An Tursa

From their website: "Cnoc An Tursa are a Scottish Metal Band forged in Falkirk 2006 by Alan Buchan and Rene Hill, and ancient Borough whose Motto is: "Better Meddle wi' the De'il than the Bairns O' Falkirk"

Cnoc An Tursa create intense, epic ballads combined with the tales of a much neglected art form; old Scottish poetry. Their sound represents a totally unrivaled form of heavy Scottish metal with ravenous melodic undertones and ancient rhythmical lyrics, capturing a sound deeply rooted in ancient heritage; giving a fresh perspective on what Scottish metal has to offer."

Current members:

Scott Anderson - Vox.
 Reni McDonald - Guitars Keyboards, BVox.
 Alan Buchan - Guitars -BVox.
 Bryan Hamilton - Drums.
 Tony Dunn - Bass - BVox.



Facebook

Website

Metal Archives

You Tube

The Piper O'Dundee

Ettrick Forest in November

And so, boys and girls, here we go. It is just after midnight and I am writing my final bits for this week.

A quarter of a century ago I was sitting in a pub with my friend Jane Bradley (who, herself, died twenty years ago, and is remembered on the song 'The Day we Buried Jane' on my last album). I cannot remember the name of the pub but I could take you there in a trice if it hasn't been knocked down. We were talking about feral wallabies in The Peak District, when a stocky bloke with a deep, cultured voice and an impressive beard came into the pub. Jane introduced us.

It was Richard Ingram: physicist, anarchist, social activist, potter, astronomer (the House Astronomer for Glastonbury Festival for a number of years), sometime



reader of Gonzo Weekly, and speaker at the Weird Weekend. I became very fond of him over the years, and was saddened to hear over the weekend that he has died of cancer aged 68. Bless you my friend. May your spirit soar free. Because, after all, it always did.

Andy the Druid who I



introduced elsewhere in this issue, writing for Chris Squire, wrote a few words for Richard:

For Richard

Birth, life, death and rebirth
In an eternal circle
Your soul a blessing to this Earth
Your passion still warming all who knew you
The wheel has turned, your soul flies free, returning to spirit
Your rebirth, that you are remembered always by those who love you

Go well Richard

And so say we all. So mote it be!



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