

**GONZO**  
Weekly #102

**EXCLUSIVE:**  
**Steve Hillage**  
**interview**

**EXCLUSIVE:**  
**Doug Harr on**  
**Supertramp**

**EXCLUSIVE:**  
**More news from**  
**Daavid Allen**

**EXCLUSIVE:**  
**What are**  
**Galahad up to?**

**EXCLUSIVE:**  
**Jon on Joy**  
**Division**

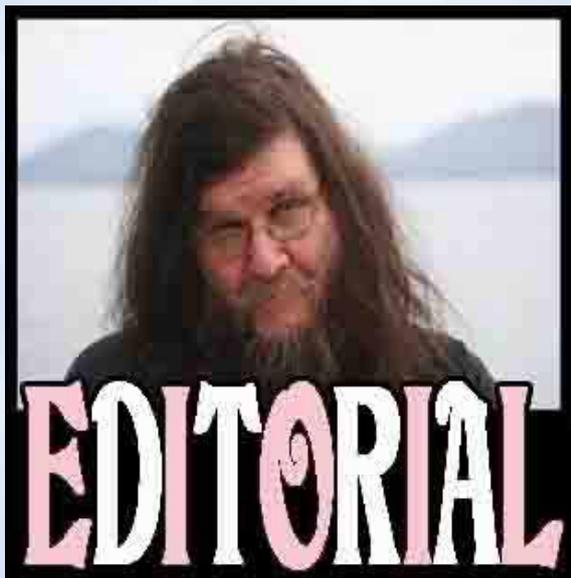
**EXCLUSIVE:**  
**We send Carl 'Blue'**  
**Wise to a desert**  
**Island**

**A WELCOME ON THE HILLSIDE**

THE THREE  
COMMANDMENTS OF GONZO  
WEEKLY:

1. Art is as important as science and more important than money
2. There is life after (beyond and before) Pop Idol
3. Music can and sometimes does change the world

If you think those three ideas are stupid then you should probably give up reading this magazine now.  
Otherwise... enjoy



Dear friends,

Welcome to another issue of *The Gonzo Weekly*. There are weeks, as we all know, when everything goes according to plan, and runs like clockwork. There are others when it doesn't.

I was supposed to be in Scotland for Samhain, and although I will be the first to admit that I didn't really want to go, in a moment of unfathomable bonhomie, I agreed to do it. To my great relief, various things that are too dull to explain, happened in mid-week and I

was able to offer to withdraw from the line-up, and an amicable decision was reached for me to do so. I am quite glad really, what I do isn't really 'paranormal' (which is an expression I dislike intensely), and I doubt whether an audience of *Most Haunted* buffs would be very interested in my explanation of how the chupacabras of Puerto Rico is not an intergalactic vampiric entity, but can be explained using perfectly acceptable scientific terms of reference.

So I find myself here this weekend instead of in Stirling. However, I have also had a few health scares this week, spent one day in bed, and fallen down quite publicly on three occasions when I was perfectly sober. This is not something particularly to be celebrated, but I am not going to bellyache about it until I know whether this is something *truly* worth bellyaching about.

Then, so far this week we have fostered a 10 day old baby pigeon with a deformed leg. Martha, as she is called as she was hatched practically a century to the day after the demise of Martha the last passenger pigeon, is currently in a hospital cage in the kitchen being fed every two hours. Then on top of all of this we have had Julia the Psychic (who I have nicknamed 'The Happy Medium' as a house guest, and are just about to take receipt of a tank full of African cichlids, before Andy the Druid, his lovely wife Amy (nicknamed 'Nursey' by yours truly) and their



delightful daughter Charlotte turn up to do Samhain stuff. On top of this we are putting out a 90pp magazine! Is it any wonder that like the crew of Tom Waits' vessel sailing for *Singapore* we are "all as mad as hatters here!"

With all this stuff happening have we had any chance to listen to music this week? Well yes, although I am eagerly awaiting the *Steve Ignorant's Slice of Life* album which is in the post, and am also looking forward to hearing *Yusuf/Cat Stevens'* new offering, yes we have.



I really liked much of the first album by the Ting Tings about five years ago, although the follow-up was disappointing. The third album was released this week and I spent one evening listening to it on Spotify whilst I attempted to write deathless prose.

God it is awful!

I hate to say so, but I can find no redeeming characteristics whatsoever. The inventive spark that made the first album so engaging has been replaced by layers of anodyne Protocols funk. The witty and sassy lyrics of the first album are now replaced by such dull platitudes that, writing this the next morning, I can't remember any of them.

The album apparently took months to make in Ibiza. My mate Martin, his girlfriend Marianne and I could have done the same thing in a weekend or two at my place. No wonder the music business is disappearing up its own arse!

Brian May, Slipknot, Noel Gallagher, U2, Ting Tings, Daevid Allen, Galahad, Twelfth Night, David Crosby, Neil Young, Barbara Dickson, Strange Fruit, Sub Reality Sandwich, Friday Night Progressive, Jack Bruce, Bill Bruford's Earthworks, Attrition, Don Cornell/Eddy McDonald, Blodwyn Pig, Hugh Hopper, Tony Palmer, Benjamin Schmid, Wagner Family, Carl Orff and Hindemith, Peter Banks Empire, Delired Chameleon Family, Trey Gunn, Robert Calvert, Firemerchants, Joey Molland, Keith Levene, Daevid Allen, Rick Wakeman, Steve Hillage, Xtul, Supertramp, Carl "Blue" Wise, Joy Division, Hawkwind, Yes, Marilyn Manson, The Deltones, Alice Cooper, Elvis Presley, Sid Vicious, 1D, IQ, Millenium, Lenny Sendersky & Tony Romano, Faun

#### 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 <sup>gonzo</sup> NEWSROOM

- **THE QUEEN OF HELL?** Brian May is a man of many talents first and foremost he is the legendary Queen guitarist, an astrophysicist, Commander of the Most Excellent Order of the British Empire (CBE), vice-president of animal welfare charity the RSPCA and a keen stereoscopic enthusiast. With the purchase of his first card in 1973 May started a lifelong and world-wide search for Les Diableries, which are stereoscopic photographs depicting scenes of daily life in Hell, he has since amassed a collection of over 100,000. In October 2013 he helped publish the book 'Diableries: Stereoscopic Adventures in Hell' and now has realized a lifelong ambition by bringing this phenomenon, which started in Paris in the 1860s, to life. "One Night in Hell" - filmed in Dolby 3D and Dolby Atmos - is a devilish and spectacular animation short that tells the story of one skeleton's journey into a stereoscopic Hell. With the film features exclusive new music from Brian May & the Czech National Symphony Orchestra. **Read on...**
- **OASIS - AN UNLIKELY PUNT** Noel Gallagher has put the dampeners on fans hopes of Oasis reforming in 2015 and Oasis have drifted from 16/1 to 25/1 to headline at Glastonbury next year. Noel Gallagher's High Flying Birds are 10/1 to headline at the festival. 'Some Oasis fans were convinced that Glastonbury was perhaps the one event that could tempt the brothers back on stage together but it looks like a forlorn hope now,' said William Hill spokesman Rupert Adams. Odds to headline Glastonbury 2015: 8/15 Fleetwood Mac, 3/1 AC-DC, 3/1 Muse, 7/1 Stone Roses, 8/1 Elton Jones, 8/1 Prince, 9/2 U2, 10/1 Daft Punk, 10/1 Noel Gallagher's High Flying Birds, 10/1 Pink Floyd, 12/1 David Bowie, 14/1 Iron Maiden, 14/1 Queen, 16/1 Kate Bush, 20/1 Coldplay, Radiohead, 25/1 Oasis **Read on...**
- **SAYING SORRY FOR ITUNES** U2 have hinted that they may tour new album 'Songs of Innocence' by playing two gigs in each city they visit, one acoustic and one "loud and explosive." Adam Clayton revealed the plan in a new interview with Rolling Stone, with the

bass player saying that "There is talk of doing two different kinds of shows." The band previously said they'll be touring their new album in 2015 with a series of indoor arena shows planned. Explaining the idea, Clayton continued: "One night would be a kind of loud, explosive rock'n'roll kind of event and then the other night's show take the acoustic arrangements of some of the songs, and kind of present those songs in a much more intimate way. But we don't really know how that's going to sound and look." **Read on...**

- **ROCK IS DEAD? NO IT ISN'T (A SLIPKNOT AND A KISS)** Slipknot frontman Corey Taylor has responded to recent comments by Kiss singer Gene Simmons that rock is "finally dead". In a recent interview conducted by his son Nick, Simmons argued that rock artists don't receive the same support from record companies that they did in the '60s and '70s. When asked what he would say to young musicians and songwriters today, Simmons affirmed, "Don't quit your day job is a good piece of advice. When I was coming up, it was not an insurmountable mountain. Once you had a record company on your side, they would fund you, and that also meant when you toured they would give you tour support. There was an entire industry to help the next Beatles, Stones, Prince, Hendrix, to prop them up and support them every step of the way. There are still record companies, and it does apply to pop, rap, and country to an extent. But for performers who are also songwriters - the creators - for rock music, for soul, for the blues - it's finally dead. Rock is finally dead." In reply, Taylor told North Carolina radio station Rock 105.5: "Nothing against Gene. I understand what he was trying to say. His way of making albums and making music and getting things out there is dead. But you just kind of have to roll with the technology, you have to rise with the times, you have to learn to use those to your advantage. You can't just sit back and just kind of do album-tour-album-tour - there's so much that goes into it now." **Read on...**



"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...

This lunchtime we had a visit from our old friend Beth Tyler-King who singlehandedly runs Hartland Wildlife Rescue. She is profoundly deaf, and was particularly angry about recent Government remarks about deaf and other sensorial handicapped people.

I am waiting for her to send me through some of the news items which she mentioned that sound absolutely appalling, but in the meantime I found this thought provoking piece on the website of *The Stage*:

Graeae Theatre Company's artistic director Jenny Sealey has called on the theatre industry to rally behind deaf actors, who are facing "catastrophic" cuts to government support.

The Access to Work scheme provides funding for deaf and disabled people to hire support workers – such as sign language interpreters – required in order to find and sustain work.

In recent months it has been claimed that it has been more difficult for people to access the support. Many deaf people have claimed that new, unclear guidelines have restricted the funding they can receive. Sealey – who co-directed the Paralympic Games Opening Ceremony in 2012 – has herself had ongoing interpreter support cut by 53%, and can no longer claim any support for international projects.

The Department for Work and Pensions launched an enquiry into the effectiveness of Access to Work, and the possibility of increased funding for the service, in September.

Speaking at a protest outside the Houses of Parliament, Sealey said: "The bureaucracy stopping people accessing that money is very profound".

"Some deaf actors will not be able to come and work...because they are not having their Access to Work needs met. That is certainly a huge impact on the theatre world.

"If the theatre world don't support the whole Access to Work issue, theatre will then go back to being what it is now, really: male, pale and stale. We have a massive battle on our hands." **Read on...**

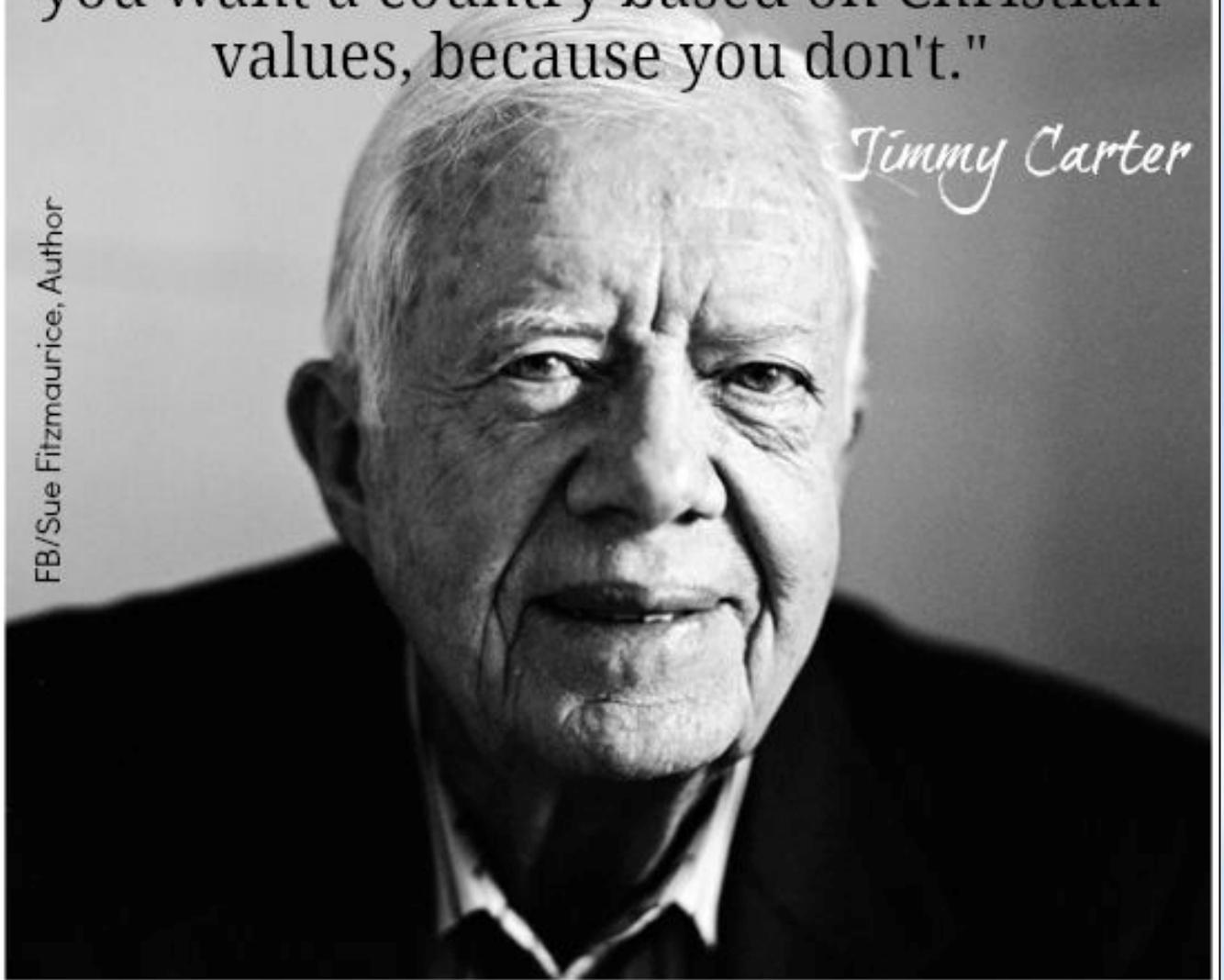


Democracywatch

"If you don't want your tax dollars to help the poor, then stop saying you want a country based on Christian values, because you don't."

*Jimmy Carter*

FB/Sue Fitzmaurice, Author



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## THE LAST WEEK AT GONZO DAILY

Sunday  
Monday  
Tuesday  
Wednesday  
Thursday  
Friday  
Saturday

IF YOU ARE NOT A PART OF THE SOLUTION YOU ARE A PART OF THE PROBLEM.

ELDRIDGE CLEAVER

## Two types of people visit rhino in the wild

The strong and courageous  
take a camera

The weak and cowardly  
take a gun

**What sort of  
person are you?**

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



# DAEVID ALLEN UPDATE



The news trickling through from Daevid Allen is consistently good. This was posted on the Planet Gong Facebook page this week, and was sent to me by our good friend Thom the World Poet:

“From the Gasman.....Okee dokee, got a call from himself this morning, looking for some post I'd sent him that hadn't turned up in 'Stralia yet (we always used to do that to make it turn up the next day, fingers crossed).

He sounded in much stronger voice than the last time I heard him 3-4 weeks ago, and said he was now eating Mangos, and Lychees and other soft foods for the first time in 6 months. This means that he is finally putting on some weight. Horrah!

I'll post some more bits of what we talked about this evening.”

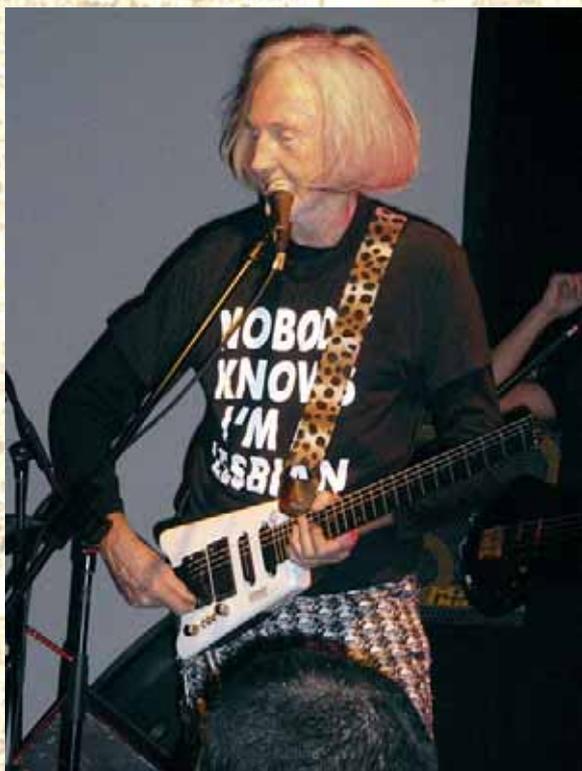
**MICHAEL DES BARRÉS ON**  
**LITTLE STEVEN'S**  
**UNDERGROUND GARAGE**  
 MAXIMUM ROCK AND ROLL  
 MORNINGS 8AM - 11AM ET CH21 **SIRIUS** | ((XM))  
 SATELLITE RADIO  
 (FILLING IN FOR ANDREW LOOG OLDFAM)

the week that's past

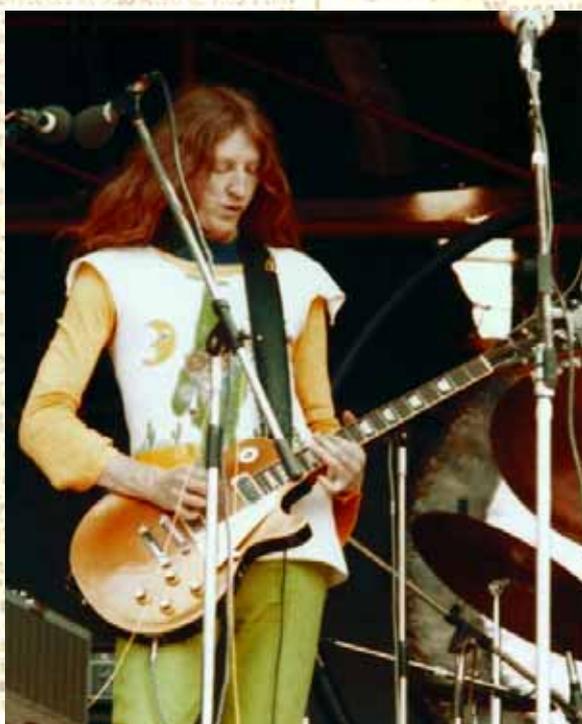
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Between Norwich and Philadelphia.  
Sail on WEDNESDAY of each week.  
The line is composed of the following Packets:  
New Bed. James L. Day, Capt. Nash.  
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copying and forwarding to the said models, designs or  
manufactures to be patented, & deposited there, which  
will be sent free of expense and risk and will dispatch  
He prepares Certificates, Specifications, Assignments, and all  
the necessary Papers and Drawings; will make contracts to  
translate American and foreign works, to test validity of  
patents, and to prosecute the same.



I am sure that you will agree with me that these are very encouraging developments indeed. My personal belief is that life is a bit like the pantomime of *Peter Pan*. In it all the children in the audience are encouraged to clap their hands if they want to make sure that Tinkerbell the fairy doesn't die.



We have clapped our hands in a way. Hundreds of Daevid's friends and supporters from across the globe have made an effort of psychic will, again and again, sending our successive waves of healing power across the aether.

I truly believe that the cumulative effect of all these healing vibes has been able to combine with Daevid's own natural recuperative strength and help massively with the healing process.

I co-wrote a book with Nigel Wright about seventeen years ago in which I hypothesised that this Odylic Life Force Energy was not only the essential stuff of healing, but also was responsible for many Fortean occurrences within what I refuse to call 'The Paranormal'.

A lot of people bought it because it had a UFO on the front cover, but most people ignored its true message.

But I digress.

Daevid and Gilli have both been spectacularly well recently, but I think that with the hopes and prayers of a whole community focussed on them, and also the release of the new *Gong* album raising consciousness about their lives and work once more, that the results for these two dear people will continue to be positive.

Love you Daevid

Om Shanti

the week that's past

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the necessary Papers and Drawings; will make certificates  
into American and foreign writs, to test validity of  
Foreign and



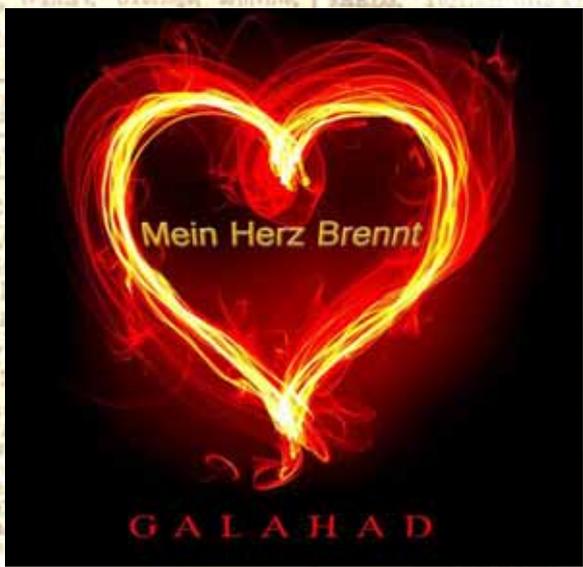
This picture turned up on various Facebook pages today. It was accompanied by the following blurb:

Stop Press: Rumours of the formation of a Bournemouth prog supergroup prove possibly accurate as your roving reporter and accompanying paparazzo capture this coming together under the gaze

of Steve Hackett and fellow Genesis revival type chaps in Southampton last night. With Stu Nicholson, Greg Spawton, Andy Poole and Roy Keyworth. Big Gad Knight anyone?!

A union between members of *Galahad* and *Twelfth Night* would certainly fuel many a prog fan's nocturnal fantasies, but is it actually going to happen? Or is this just a piece of opportunistic rumour-mongering? I suspect the latter, but one never knows. Stranger things have, and do continue to happen.

In the meantime, the final of the three EPs that the band have released this year is continuing to win fans across the board. I, for one, can't wait to find out what they are doing next. A little bird has whispered in my ear that an album may be on the way.



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

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

the week that's past

# The Gospel According to BART

My favourite roving reporter has been out and about again this week and sent me several interesting stories. The most important of these concerns the Radio Station Sirius FM. I will quote the beginning of the article in full:

Although songs recorded before 1972 receive no copyright protection under U.S. law, that doesn't mean SiriusXM can keep playing the Beatles, the Supremes and many other classic recordings without paying the artists and their record labels, California Judge Mary Strobel ruled earlier this week. Strobel's ruling was a bit of a surprise, as she had signaled two months ago she would side with SiriusXM. But in late September, a federal court ruled in favor of the Turtles in the hit Sixties group's \$100 million class-action lawsuit against the satellite radio company for playing its songs without permission—leading Strobel to agree that California law "must be interpreted to recognize exclusive ownership rights as encompassing public performance rights in pre-1972 sound recordings."

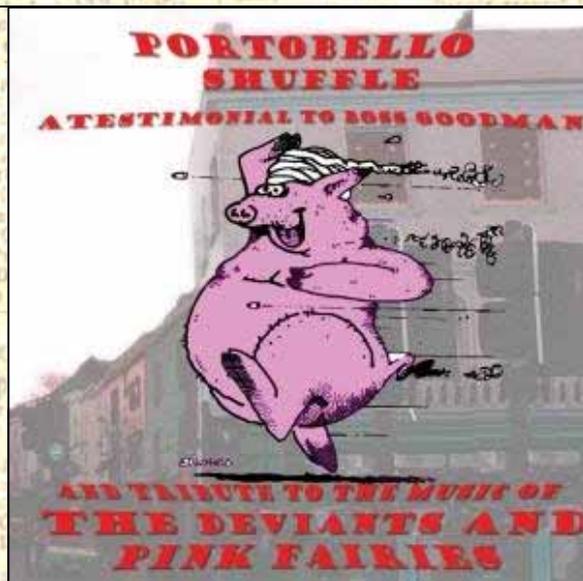
Read more about this landmark decision:  
<http://www.rollingstone.com/music/news/siriusxm-must-start-paying-artists-for-pre-1972-recordings-20141017>

David Crosby has confirmed that Neil Young is "very angry with" him, although he doesn't go into details. I agree with Bart when he comments that "this is silly", but I have to admit that I am intrigued to find out, and wonder whether his forthcoming second volume of memoirs due out any day now will be illuminating at all.

You can find out more here:

<http://www.rollingstone.com/music/news/david-crosby-neil-young-is-very-angry-with-me-20141011>

Sadly it has now become somewhat of a slanging match with Crosby denigrating Young's guitar-playing expertise, tweeting "I know at least 20 better guitar players than Neil. 3 in Snarky Puppy alone ..Hendrix , Stevie Ray, get a grip." Stephen Stills and Graham Nash have yet to respond to Young's comments that CSNY will never tour again...ever..



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. [arsydeede@yahoo.co.uk](mailto:arsydeede@yahoo.co.uk)



According to Barbara's Facebook Page her new album is being mastered as we speak and will be on 'Songs of Praise', to be recorded in Edinburgh on November 27th.

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

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

the week that's past



# Peculiar News of the Week

## The 600-years-old butt song from hell

<http://chaoscontrolled123.tumblr.com/post/76305632587/luke-and-i-were-looking-at-hieronymus-boschs>

**My Peculiar friend Richard Freeman sent this:** Luke and I were looking at Hieronymus Bosch's painting The Garden of Earthly Delights and discovered, much to our amusement, music written upon the posterior of one of the many tortured denizens of the rightmost panel of the painting which is intended to represent Hell. I decided to transcribe it into modern notation, assuming the second line of the staff is C, as is common for chants of this era. so yes this is LITERALLY the 600-years-old butt song from hell



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!

---

#RESTASOLOQUELLOCHENONC AMBIA



JANUARY 2015



# STRANGE FRUIT



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

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

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

**Listen  
Here**



19-10-14 - Show 93

- Hawkwind (feat, Brian Blessed): Sonic Attack
- Bloodsucker: Conversations with Real Vampires
- Stitched Back Foot Airmen: Why
- Wild Man Fischer: The Wild Man Fischer Story
- Os Mutantes: Adeus Maria Folo
- Cannibal Corpse: The Undead Will Feast
- Deep Purple: Bloodsucker
- Winterset: Horse of Mud
- Sky Picnic: Upon Further Reflection
- Sky Picnic: Lady of the Moon
- Sky Picnic: Her Dawn Wardrobe
- Durutti Column: Spanish Lament
- Esther Ofarim: Song of the French Partisan
- Aphex Twin: Domino
- Banana Splits: We're the Banana Splits
- Stinky Picnic: Animals on the Beach
- George Formby: Happy go Lucky me
- Wild Man Fischer: Which Way did the Freaks Go
- Wild Man Fischer: The Leaves are Falling
- Wild Man Fischer: Monkeys versus Donkeys
- Wild Man Fischer: Think of me When Your Clothes are Off
- Noura Mint Seymali: Eguetmar
- Aicha Tachiniwite: Track 4
- Noura Mint Seymali: El Mougelmen
- Ringo Starr: Just a Dream
- Don Hinson: Monster Surf Stomp
- Matthew Smith: The Seaside Town
- Wild Man Fischer: Merry Go Round
- Wild Man Fischer: The Circle
- Joshua Scott Breakstone: Exit 6

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

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

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

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



This week the titular submarine dwellers, Jaki, Tim and Maisie the Cow are in the Sahara Desert. They are not quite sure how they got there but I like to think that they landed near Laâyoune in the country now known as Western Sahara, and taken one of the small seasonally active watercourses into the heart of the desert. But then again I am ridiculously pedantic about these things, and if they have followed my suggestion they are in completely the wrong part of the Sahara Desert for Tim's "I'm in De Nile" joke to make any sense.

There is a joyous discussion about Wilko Johnson's miraculous recovery from cancer, they reminisce about meeting him at Mick Farren's funeral, and Jaki describes how she tried to cover up an awkward social situation with him by making an oral sex joke. There is vintage live music from Television, before they talk nonsense about Berbers and barbers. This is interspersed with some glorious North African shamanic musostuff. Then comes more bad jokes about dates.

I love this show, it is one of the highlights of my week. It gets better and better...

**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:

- Progeland  
<http://www.facebook.com/Progeland>
- Seconds Before Landing  
<http://www.facebook.com/SBLMusic>
- MOTR  
<http://www.facebook.com/pages/Mysteries-Of-The-Revolution/13339313306>
- Regal Worm  
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<http://www.facebook.com/pages/The-Psychedelic-Ensemble/268422653205782>
- Michael Farrell  
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- Yuval Ron  
<http://www.facebook.com/YuvalRonMusic>

Listen  
Here

# Friday Night Progressive



## John "Jack" Bruce (1943 – 2014)

Bruce was a Scottish musician and composer, known primarily as a member of the British rock trio Cream.

Bruce maintained a solo career that spanned several decades and also played in several musical groups. Although particularly famous for his work as a vocalist, bass guitarist and songwriter, he also played double bass, harmonica, piano and cello. He was trained as a classical cellist and considered himself a jazz musician, although much of his catalogue of compositions and recordings tended toward blues and rock and roll. *The Sunday Times* said that "many consider him to be one of the greatest bass players of all time."

Bruce died, from liver disease, on 25 October 2014, in Suffolk, England, aged 71. His publicist Claire Singers

said: "He died today at his home in Suffolk surrounded by his family." He is survived by his wife, Margrit, as well as four children and a granddaughter.

Steve Anderson, writing in *The Independent* said "... he became one of the most famous and influential bass players in rock." Roger Waters of Pink Floyd recently described Bruce as "probably the most musically gifted bass player who's ever been." Eric Clapton posted on Facebook about Bruce "He was a great musician and composer, and a tremendous inspiration to me" and composed an acoustic song in his honour and Ginger Baker wrote "I am very sad to learn of the loss of a fine man, Jack Bruce... My thoughts & wishes are with his family at this difficult time. Guitarist Leslie West, of rock group Mountain, posted on Facebook, "It is with great sadness that one of the worlds' greatest musicians and bass players, who I had the honor of playing with in West Bruce and Laing, Jack Bruce has died. I was hoping somehow that we might have gotten together one last time. Rest in Peace my friend."

# THOSE WE HAVE LOST

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# THOM THE WORLD POET REMEMBERS JACK

## VALE JACK

FARE THEE WELL JACK BRUCE  
Bass foundation for Cream  
Soloist for years  
Singer-songwriter of original compositions  
We will miss your austere passion  
Your unique jazz stylings  
Always a passionate modernist  
You left us too early when  
you walked your own path and  
took only some of us with you  
We cannot follow now  
Jazz blows live notes and yours are black sheets  
We can only replay your passionate pasts  
Light in the dark-  
SPARK!

## JACK O BASS

COFFEE&JACK BRUCE?  
BOTH GO BETTER WITH CREAM!  
His lyrical jazz bass held Cream together so well  
from the anarchy of Ginger Baker  
to the melodies of Eric Clapton  
Solid foundation Jack-when  
that impossible trio  
fell apart  
(like Jimi Hendrix's trio)  
Jack became a much loved soloist  
with every style and un-branded experiment possible  
His fingers fretted bass blues/greens/purples and  
black notes  
Infinity wanted him in Orchestra Heaven  
where he still be jammin  
COME ON IN JACK-the vibe is

# 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



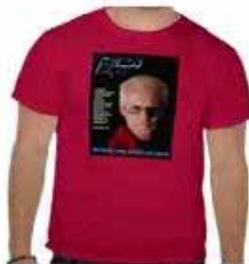
Gonzo #27 The Prog shirt

actions



Gonzo #24 The Daavid Allen shirt

actions



Gonzo #23 The Michael Des B...

actions



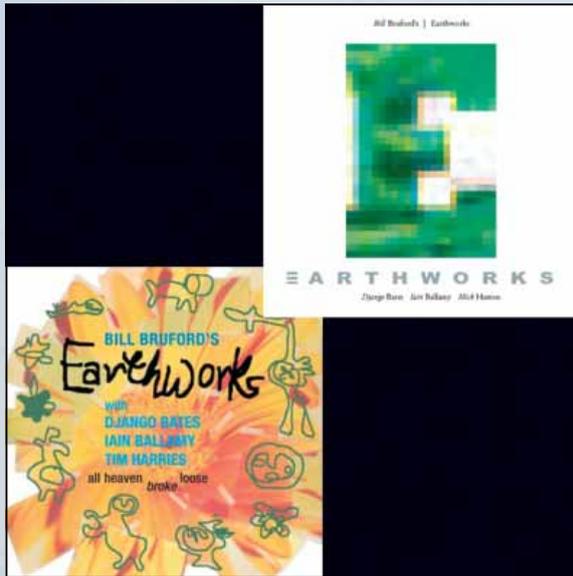
Yer original Gonzo Weekly shirt

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/gonzoweekly>



**Artist Bill Bruford's Earthworks**  
**Title Earthworks/All Heaven Broke Loose**  
**Cat No. BC241-18**  
**Label Bat Country**

**Earthworks** - The debut Earthworks album features a number of key tracks including My Heart Declares A Holiday and Bridge Of Inhibition. The Summerfold imprint was launched in October 2003 to provide an outlet for *Earthworks* recordings both old and new.

This recording of the debut Earthworks album

has been re-mastered and includes two bonus tracks: All Heaven Broke Loose and A Stone's Throw.

**Track Listing** – Thud, Making A Song And Dance, Up North, Pressure, My Heart Declares A Holiday, Emotional Shirt, It Needn't End In Tears, Shepherd Is Eternal, The Bridge Of Inhibition, A Stone's Throw, All Heaven Broke Loose

**All Heaven Broke Loose** - By 1991 and the release of the third album, All Heaven Broke Loose, much of the chordal work in the band was delivered astonishingly by Bill from the drums; heard to good effect here on the title track, and Candles Still Flicker in Romania's Dark.

Other key tracks include the House-inspired Splashing Out, and the North-African influenced Pigalle. This recording of All Heaven Broke Loose has been re-mastered and includes two bonus tracks: Libreville and Pilgrim's Way.

**Track Listing** - Hotel Splendour, Forget-Me-Not, Candles Still Flicker In Romania's Dark, Pigalle, Temple Of The Winds, Nerve, Splashing Out, All Heaven Broke Loose: (a) Psalm (b) Old Song, Libreville, Pilgrim's Way





**Artist** Attrition  
**Title** The Hand That Feeds/A  
**Tricky Business**  
**Cat No.** BC241-12  
**Label** Bat Country

**The Hand That Feeds** - Including exclusive mixes of ATTRITION classics from some of the biggest names in the industrial scene such as Chris n' Cozey, In The Nursery, Stromkern, Dance or Die, New Mind, Regenerator, Morbus Kitahara, various techno and drum n bass dj's and more...Compiled and edited over 3 years and distilled from over a double albums submissions...**The Hand That Feeds** takes Attrition songs to whole new places... from a variety of twisted dancefloor genres to the final avant-garde experimentalism... the individual tracks have enjoyed club play worldwide ...and have since graced many a scene sampler CD...This edition has been remastered and included a previously unreleased bonus mix from UK experimental artist Flip Shiner.

**Track Listing** – I Am A Thief – Intro, Cold Genius, Cosmetic Citizen, Lip Sync, I Am (Eternity), White Men Talk, The Mercy Machine, My Friend is Golden, Acid Tongue, The Second Hand, IAE, Ephemeral, One Of These Mornings

**A Tricky Business** is one of ATTRITION's most successful releases...containing as it does their most well known song - "A girl

called harmony" (featured on the dance floors of gothic clubs the world over and now enjoying life on a succession of gothic/ industrial sampler CD's...including Germany's Orkus magazine's Best of the 90's..) . The album signalled a 90's rebirth for Attrition as mainman Martin Bowes' first use of computer technology resulted in a new twist to his dark electronic music production – ranging from dance to neo-classical to experimental ambience... and his lyrical depths are complemented by the stunning operatic voice of regular singer Julia Waller. A Tricky Business was the first album to feature cover artwork from English artist Mark Lomax. The album has been totally remastered by Martin Bowes and this edition includes both the 3 extra tracks from the CD version and a bonus track – the 12" mix of "Something in my eye" from the 1992 single...

**Track Listing** - Thin Red Line, Right Hand Man, Scenario, First Love, A Girl Called Harmony, The Rising Tide i. Recollection ii. The Tide Is Rising, Legitimate Son, Hush, Something In My Eye, Under The Bridge, Resurrection (reprise), Something In My Eye 12



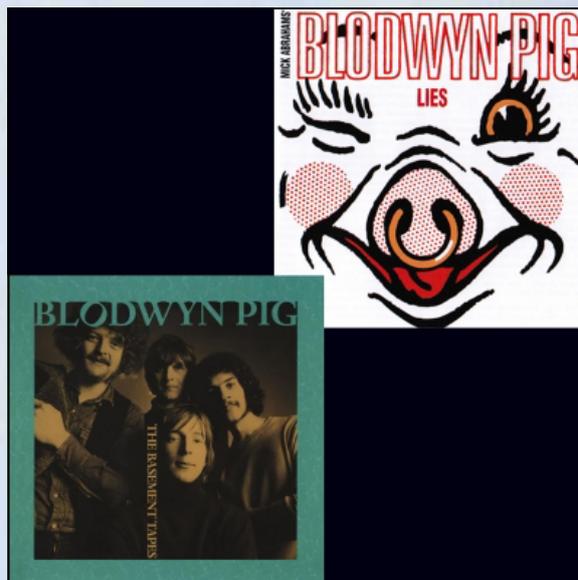
**Artist** Don Cornell/Eddy  
**McDonald**  
**Title** I'm Yours/When I'm Calling  
**You**  
**Cat No.** BC241-44  
**Label** Bat Country

**Don Cornell – I'm Yours** - Born Luigi Francisco Varlaro in 1919, **Don Cornell** was one of the most successful of the crooners who commanded so much attention from the media during the 1950s. His warm and often sentiment-tinged tones put him in league with **Frank Sinatra, Perry Como, Dean Martin, Ed Ames, Eddie Fisher, Al Martino, Vic Damone, Robert Goulet,** and **Steve Lawrence.**

**Track Listing** – I'm Yours, I Left My Heart at the Stage Door Canteen, That's My Desire, Red Silk Stockings and Green Perfume, An Apple Blossom Wedding, Serenade of the Bells, Where Is Sam?, Careless Hands, I Got A Gal in Galveston, Room Full of Roses, Baby It's Cold Outside, It Isn't Fair, Come Back To Me, My Baby Is Blue, I Surrender, Dear, I Need You So, That Old Feeling, When I Take My Sugar To My Tea, I'll Be Seeing You, I'll Walk Alone, You'll Never Get Away, I, S'posin', All At Once, The Gang That Sang "Heart of My Heart", Hold My Hand

**Eddy/McDonald – When I'm Calling You** – Commonly listed under her name because she gets first billing, **When I'm Calling You** is a collection of 22 songs sung by soprano **Jeanette MacDonald** (1903-1965), eight by baritone **Nelson Eddy** (1901-1967), and five duets (tracks one, two, six, sixteen and seventeen) which is perhaps less than those who take the album title literally would expect. Stars of stage and screen, both singers were operatically inclined. This is charmingly nostalgic stuff, much of it sentimental and precious beyond belief.

**Track Listing** – Indian Lovecall, Rose Marie, The Mounties, March of the Grenadiers, Beyond The Blue Horizon, Ah! Sweet Mystery of Life, I'm Falling In Love With Someone, Tramp Tramp Tramp, Dear When I Met You, One Hour With You, At The Balalaika, Isn't It Romantic, Vilja, Toreador's Song, Waltz Aria, Farewell To Dreams, Will You Remember?, Sun Up To Sundown, One Kiss, Softly As In A Morning Sunrise, Lover Come Back To Me, Smilin Through



**Artist** Blodwyn Pig  
**Title** The Basement Tapes/Lies  
**Cat No.** BC241-21  
**Label** Bat Country

**The Basement Tapes** - THE BASEMENT TAPES contains radio sessions and live material recorded from 1969 to 1974, as well as two bonus tracks recorded in 1996. Basement Tapes buy CD music Previously unreleased BBC recordings from the former *Jethro Tull* guitarist, recorded 1969-1974. Basement Tapes songs Plus two bonus tracks from 1996. Basement Tapes album for sale *Blodwyn Pig* includes: Mick Abraham. *Blodwyn Pig*: Mick Abrahams (vocals, guitar); Jack Lancaster (violin, flute, saxophone); Andrew Pyle, Mike Summerland (bass guitar); Clive Bunker, Graham Walker, Ron Berg (drums). Basement Tapes CD music contains a single disc with 13 songs.

**Track Listing** – 1. The Modern Alchemist, 2. Mr Green's blues, 3. It's only love 4. See My Way 5. Blues of a Dunstable Truck Driving Man 6. Baby Girl 7. The Leaving Song 8. I Know 9. It's Only Love (Live) 10. See My Way (Live) 11. Blues of a Dunstable Truck Driving Man (Live) 12. Hound Dog 13. Drive Me

**Lies** - The reconstituted *Blodwyn Pig*, consisting of Mick Abrahams (lead vocals, guitars), Graham Walker (drums), Dave Lennox (keyboards, vocals) and Mike

Summerland (bass, vocals), with Jackie Challoner (backing vocals) and Nick Payne (harmonica, saxes). This is more of a soul band than the original *Blodwyn Pig*, leaving jazz and progressive rock behind on this album. Apart from the superb title track, there's a ton of R&B-styled material here, all played and sung hard but well, with a level of maturity that only adds to the depth of the performances. In addition to originals by Abrahams there are covers of songs by Doc Pomus and Dr John (The Victim) and Alexis Korner (I Wonder Who), the latter one of a pair of live tracks reuniting Abrahams with his former bandmates Clive Bunker and Andy Pyle. A great studio album from the man. The title track, Lies, and Deadman's Hill are still part of Mick's live shows today. Some excellent guitar work from Mick once again, and some fine songs.

**Track Listing** - 1. Lies 2. The Night is Gone 3. Recession Blues 4. Latin Girl 5. Funny Money 6. Gnatz 7. Witness 8. Aby's Lean 9. The Victim 10. Love Won't Let You Down 11. Dead Man's Hill 12. Maggie Rose



**Artist Hugh Hopper**  
**Title Volume Four: Four by Four**  
**by Hu**  
**Cat No.HST246CD**  
**Label Gonzo**

Hugh Hopper started his musical career in 1963 as the bass player with the *Daavid Allen Trio* alongside drummer Robert Wyatt.

There can be few other free jazz bands of the era with such a stellar line-up. Unlike other legendary ensembles such as *The Crucial Three* (a Liverpool band from 1977 which featured three musicians who were to go on to enormous success) the *Daavid Allen Trio* actually played gigs and made recordings.

All three members ended up in *Soft Machine*, which together with *Pink Floyd* was the 'house band' of the burgeoning 'Underground' movement which tried so hard to turn British cultural mores upside down for a few years in the latter half of the 1960s. (Hopper and Wyatt had also been in another legendary Canterbury band called *The Wilde Flowers*). Hopper stayed with *Soft Machine* (for whom he was initially the group's road manager) until 1973 playing at least one session with Syd Barrett along the way.

During his tenure the band developed from a psychedelic pop group to an instrumental jazz rock fusion band, all the time driven by the lyrical bass playing of Hugh Hopper.

After leaving the band he worked with many pillars of the jazz rock fusion scene such as: *Isotope*, *Gilgamesh*, *Stomu Yamashta* and *Carla Bley*. He also formed some co-operative bands with *Elton Dean* who had also been in *Soft Machine*.

This is the fourth volume of a ten part series compiled by Michael King, a Canadian Hugh Hopper Scholar. He writes:

"My first encounter with the music of Hugh Colin Hopper backdates to the summer of 1976. While visiting a friend I was intentional played a record titled Volume Two from a British rock group about whom I knew little, *The Soft Machine*.

The experience was staggering and prompted a radical reappraisal for the conventions I had been conditioned to

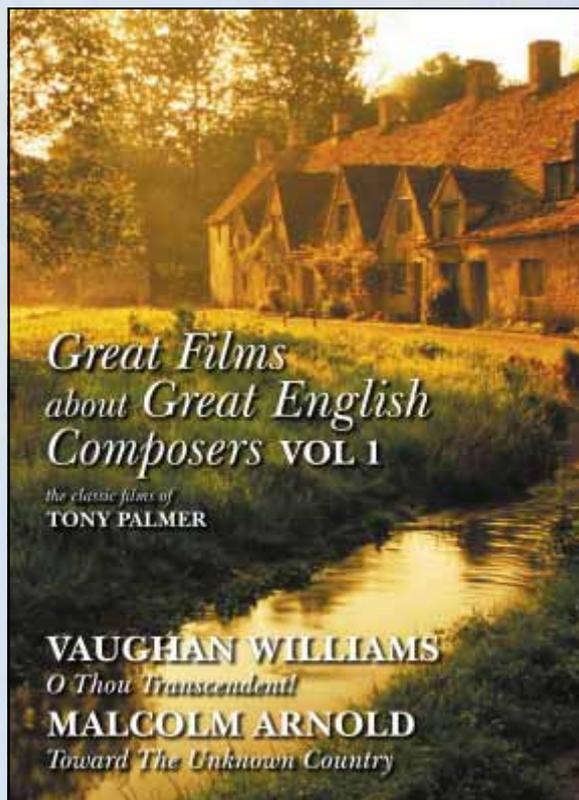
accept as 'Progressive'. Once smitten I undertook to follow and purchase a spate of seriously inventive record albums that Hugh Hopper released and appeared on, namely; Hoppertunity Box, Rogue Element, Soft Heap, Cruel But Fair and Two Rainbows Daily. Throughout these works I found Hugh's textural bass guitar by turns anchored and animated the music with ample good taste. Here was a rarefied musician who avoided overplaying his instrument in favour of approaches reflecting his personal musical Zen".

Technically, by processing his bass guitar with fuzz box, flanger, wha-wha, octave pedal effects, his use of tapes loops, and latterly computer programming, Hugh constructed multilayer soundscapes with great attention to detail. His creative template embraced aesthetics well beyond the orthodox roles assigned to the bass guitar and its practitioner.

As example, Hugh cleverly adapted the time altering effects of the repetitive tapes loops he was creating with two tape recorders in the early sixties - to his bass guitar - by playing such repeating patterns in real time. Furthermore, minimalist mutations and modularity often characterize the rhythmic, harmonic, melodic foundations of Hugh's musical compositions (many displaying melody lines of uncommon length).

These aspects, alongside a brilliant capacity to freely improvise, (dynamically from a whisper to a roar) distinguish Hugh Hopper as a consummate musician of great standing, one who thrived in myriad musical settings".

This ten part series is to compliment an heretofore large body of work (over sixty titles) by presenting previously unreleased concert and studio recordings, with the focus on Hugh's compositions as performed by groups under his leadership.



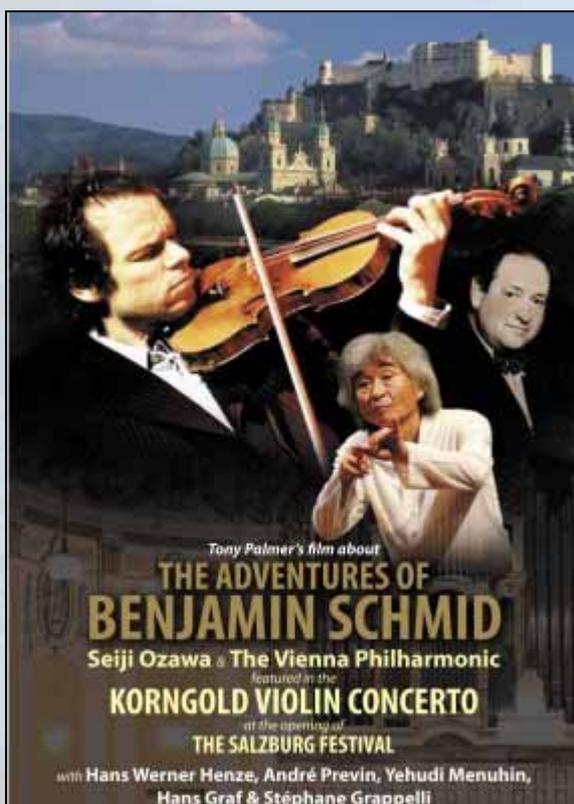
**Artist Tony Palmer**  
**Title Vaughan Williams/Malcolm Arnold - Great English Composers Vol 1**  
**Cat No. TP241-01**  
**Label: Tony Palmer**

Two DVDs in one package – the great Ralph Vaughan Williams and Malcolm Arnold feature in Volume One of this series.

The Ralph Vaughan Williams DVD features archive performances by Boult and BarBbirolli, newly discovered interviews with Vaughan Williams himself, specially recorded extracts from The Symphonies, Job, The Lark Ascending and of course The Tallis Fantasia and with unexpected contributions from Harrison Birtwistle, John Adams, Richard Thomspson, Mark Anthony Turnage, Barbara Dickson, Michael Tippett & Neil Tennant of *The Pet Shop Boys*.

*The documentary on Malcolm Arnold celebrates one of Britain's most*

underestimated and yet most popular composers, who wrote scores to altogether 132 films including *Whistle Down the Wind*, *Hobson's Choice* and the Oscar-winning *Bridge Over the River Kwai*. Sir Malcolm also composed ballets, symphonies and operas. The DVD features friends and family, and includes extracts from his works, however, it does not shirk the darker side of Arnold's life, full of complications caused by a mental illness he suffered from.



**Artist Benjamin Schmid**  
**Title The Adventures of Benjamin Schmid**  
**Cat No. TPDVD149**  
**Label Tony Palmer**

Benjamin Schmid has performed with all the world's important orchestras, in Europe, Russia & the United States. A pupil of Stéphane Grappelli & Menuhin, with whom he made his professional debut in Salzburg; major prize-winner at the Carl Flesch International and frequently the 'Editor's Choice' of the 'Gramophone' magazine for his recordings

of Bach Ysaye.

At the opening concert of the Salzburg Festival he played the Violin Concerto by Erich Korngold, with the Vienna Philharmonic conducted by Seiji Ozawa. The 'adventures' follow Schmid to St Petersburg in the Shostakovich Hall, Tokyo with the New Japan Philharmonic, China with the Hong Kong Sinfonietta, Rome with Hans Werner Henze, the USA with the Houston Symphony, London with the Philharmonia, and Hollywood playing Britten, Pärt, Paganini, Mozart, jazz ....and of course the now famous Korngold Concerto in Salzburg.



**Artist Wagner Family, Carl Orff and Hindemith**  
**Title Music Under The Nazis**  
**Cat No. TPDVD184**  
**Label Tony Palmer**

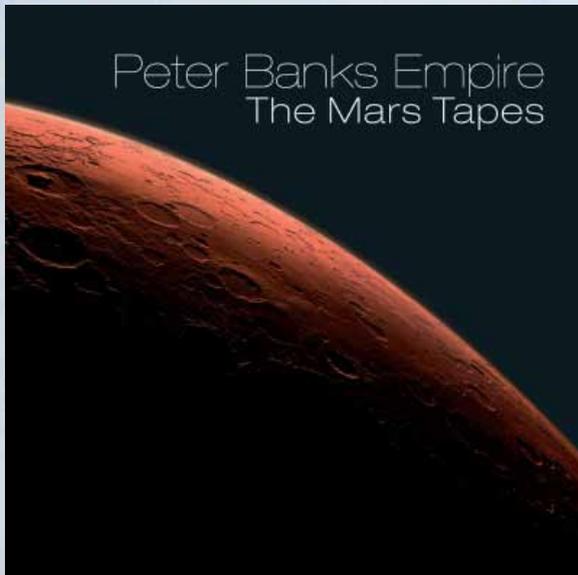
3DVD package featuring The Wagner Family, Carl Orff and Hindemith with a duration of over 3 hours long

The Pilgrim's Progress read by Sir John Gielgud.

"Even the most familiar music such as Carmina Burana is performed with such ferocious venom that you feel as if you've never heard it before." Humphrey Carpenter BB

"Magnificent – like no other documentaries I have ever seen. The Independent Broadcasting Authority, to which the Hindemith film was referred on possible grounds of blasphemy, sent it back praising it and with the sole stipulation that it must be shown without commercials in its 40 minutes. It is a superlative work, the most resonant film to be seen on Easter Sunday in years." Gillian Reynolds, Daily Telegraph

Edited and Directed by Tony Palmer

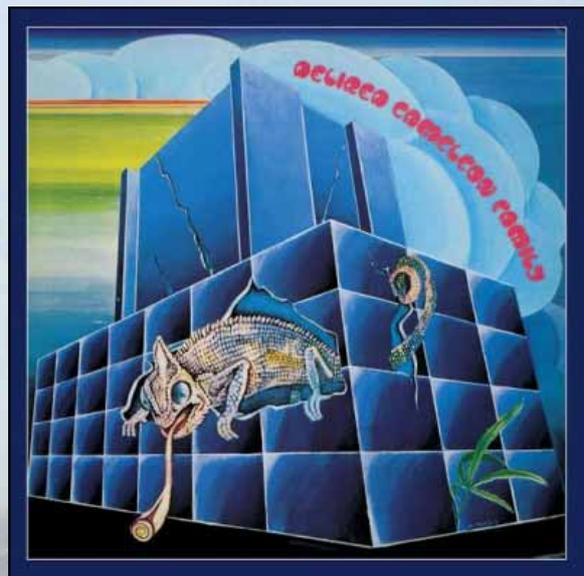


**Artist Peter Banks Empire**  
**Title The Mars Tapes**  
**Cat No. HST245CD**  
**Label Gonzo**

Empire was born from the end of Flash, and was known for a while as Flash Mk. II. One time member of Yes, guitarist Peter Banks, formed a band called ZOX and the Radar Boys, and some of the band's jams saw Phil Collins on the drums. However, Collin's obligation with Genesis meant he could not be on all the tracks of the 1974 recordings of Empire.

Unusually for a progressive band, Empire was fronted by a woman, Sydney Foxx.

Whereas Annie Haslam provided the airy vocals for Renaissance, Foxx's voice contributed a strong bluesy vocal, very much like Lydia Pense, and Janis Joplin on occasion. Whilst Empire's sound covered a variety of genres, from blues to country blues, the band – as expected with the influence of both Banks and Collins – incorporated the basics of progressive music. *The Mars Tapes* were recorded live at Mars Studios in Los Angeles during the summer of 1979! And include a few tracks that never appeared on any Empire Albums. As with all the Empire incarnations this album features the amazing talent and skill of Peter Banks who has been called the "Architect of Progressive Rock"



**Artist Delired Chameleon Family**  
**Title Delired Chameleon Family**  
**Cat No. HST208CD**  
**Label World**

In 1975 Virgin Records released the first album of Cyrille Verdeaux compositions titled CLEARLIGHT SYMPHONY. Clearlight became the first French progressive rock band signed to a major British record label. Gathering accolades for its unique compositions and keyboard stylings, the music spanned from classical romanticism to lush experimentation. Primarily psychedelic, but also serving as a

forerunner of new age music, the album's musical style manages to blend seemingly contrary elements: the symphonic rock concept is flexible enough to permit extensive jamming in both rock and jazz fusion styles. Clearlight Symphony does not officially have an artist name, but is now regarded as the first album by Clearlight who adopted the name later that year, after briefly using the name Delired Cameleon Family. Side one features group member Cyrille Verdeaux and three members of Gong; side two features the group that would become Delired Chameleon Family (Clearlight). Neither group is explicitly named as the artist.

After the release of Clearlight Symphony, the band returned to France to record their next album in March 1975 at the Pathé Marconi studios in Boulogne, Paris under the name Delired Cameleon Family. The group includes Ivan Coaquette of Musica Elettronica Viva. The music was also used as the soundtrack to the film, *Visa de Censure No. X*. The group were under contract to Virgin Records, but the album was issued by EMI Records who owned the film soundtrack rights, and effectively used its soundtrack status to do an end-run around the group's contract with Virgin, as the album is not really presented as a soundtrack. "Musique du film Visa de Censure No. X de Pierre Clementi" appears in small font at the top of the front cover, printed light blue on dark blue to reduce its prominence, and the film title is not mentioned at all on the label. The credits (in French) state: "produit par Pathé et Virgin" (Pathé Marconi was EMI's imprint name in France).

In this incarnation, the band featured a greatly expanded line-up which was to become typical of subsequent albums. The style of this album is looser in production, and less symphonic than its predecessor, with a strong emphasis on rock and jazz fusion jamming. Like other Clearlight albums, this one is performed in the style of psychedelic and new age music. The album is mostly instrumental, but with a few vocal pieces: two in French and one in English. "Raganesh" is in the form of an Indian raga, while other songs include jazz elements.

The controversial cover art shows a

chameleon breaking out of a cube which could represent either a building or an LSD sugar cube, and foliage on the back cover composed of marijuana leaves. A whimsical attitude toward narcotics is also expressed in one of the song lyrics.



**Artist**      **Trey Gunn**  
**Title** **Modulator/Tu**  
**Cat No.**    **BC241-51**  
**Label**      **Bat Country**

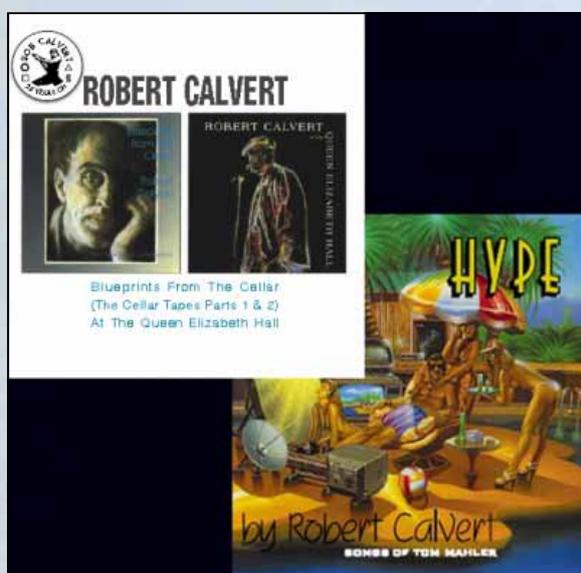
**Modulator** - Famed *King Crimson* *Alumnus* and Tap Guitar Visionary explores new compositional and rhythmic dimensions with *Modulator*.

**Track Listing** – 1.Contact 2.Flood 3.Spray I 4.Fall Time +/- 5.Fall Time -/ + 6.Lumen 7.Switch 8.Daughter 9.Pole 10.Scatter 11.Up Spin 12.Down Spin 13.Spectra 14.Superstish-a-tron 15.Califon-a-tron 16.Spray II 17.Mono-Punkte 18.Coupling 19.Incantation 20.Slingcharm 21. Twisted Pair 22.Hymn

**Tu** – Trey Gunn and Pat Mastelotto are probably best known for their time with the British band *King Crimson*, being the rhythm section of the band and playing on many of the bands latter-day releases such as *Thrak*. They were also part of the offshoot *Projekts'* releases and performances with other members of *King Crimson*. Before *King Crimson* Pat Mastelotto had been a member of the

band *Mr. Mister*. Gunn had previously played in a number of projects with Robert Fripp.

**Track Listing** – 1. Untamed Chicken 2. Absinthe & A Cracker 3. The Noose 4. XTCU2 5. Make My Grave In The Shape of A Heart 6. Terry's Breath 7. Snap, Crackle, Moo 8. Hotel Fandango 9. Misery Die...Die...Die 10. Orlando In Bloom 11. Pony 12. Jamoohra 13. Dakota 14. Coda to Dakota 15. Terry Breath Video Montage 16. Pat's Studio Footage 1 17. Pat's Studio Footage 2 18. Pat's Studio Footage 3 19. Pat's Studio Footage 4



**Artist Robert Calvert**  
**Title Blueprints From The Cellar/  
Hype**  
**Cat No. BC241-50**  
**Label Bat Country**

**Blueprints From The Cellar & Live At Queen Elizabeth Hall** - Many fans of Calvert and the general *Hawkwind*-related music scene were unaware of these two cassette releases, as promotion was by word of mouth only. Ah, the days before the World Wide Web. Many of the tracks also appeared on his albums *Test Tube Conceived* and *Freq*, and many were performed on the live portion of this release: *At The Queen Elizabeth Hall*. This performance was recorded live in October 1986; it was originally released on vinyl, but sadly in very limited quantities and

again sadly - since it was his first live album - after his premature death.

**Track Listing** – DISC ONE: *Blueprints From The Cellar- "The Cellar Tapes Parts I & II"*, 1. All The Machines Are Quiet 2. Work Song 3. Subterraneans 4. Soweto 5. Radio Egypt 6. Over The Moon 7. Hidden Persuasion 8. Re-Wind 9. Working Down A Diamond Mine 10. Thanks To The Scientists 11. I Hear Voices 12. Acid Rain 13. Fly On The Wall 14. Standing On The Picket Line 15. The Ra Ra Man 16. Ned Ludd 17. Marathon Man DISC TWO: *Robert Calvert At The Queen Elizabeth Hall* 1. Evil Rock 2. (a) Catch A Falling Starfighter (b) Gremlins (c) Areospace Age Inferno 3. Test Tube Conceived 4. Working Down A Diamond Mine 5. All The Machines Are Quiet 6. Work Song 7. Telekinesis 8. Acid Rain 9. Lord Of the Hornets

**Hype** – The highly accessible *Hype* album was the third of five solo albums. Originally released in 1982, it consists of the Songs of Tom Mahler - Mahler being the fictional rock star whose turbulent but somewhat jaunty story was earlier told in a Calvert novel, also called *Hype*. It's the quirky zone where art prog and intellectual punk meet - and they're not so unlikely bedfellows as one might have thought. *Hype* is often considered by his fans to be Robert Calvert's best album, in terms of song composition and production. Although the album could be described as mainstream, the lyrics lift it onto a rather different plane. The overall style is that of rock-pop songs - some of which are decidedly catchy - rather than any traditional rock arrangements with instrumental passages.

**Track Listing** – 1. Over My Head 2. Ambitious 3. It's The Same 4. Hanging Out On The Seafront 5. Sensitive 6. Evil Rock 7. We Like To Be 8. Frightened 9. Teen Ballad Of Deano 10. Flight 11. The Luminous Green 12. Glow of the Dials of the Dashboard 13. Greenfly and the Rose 14. Lord Of The Hornets 15. Over My Head 16. Hanging Out on the Seafront 17. Flight 105 18. Bonus Track 1



**Artist** Firemerchants  
**Title** Firemerchants  
**Cat No.** HST262CD  
**Label** Gonzo

Firemerchants are another one of those horribly unjustly overlooked bands that deserved so much better. They were formed by guitarist John Goodsall (BABYLON, BRAND X, SANDOZ) and drummer Chester Thompson (ZAPPA, WEATHER REPORT, GENESIS) who recruited bassist/percussionist Doug Lunn for a first album, FIRE MERCHANTS

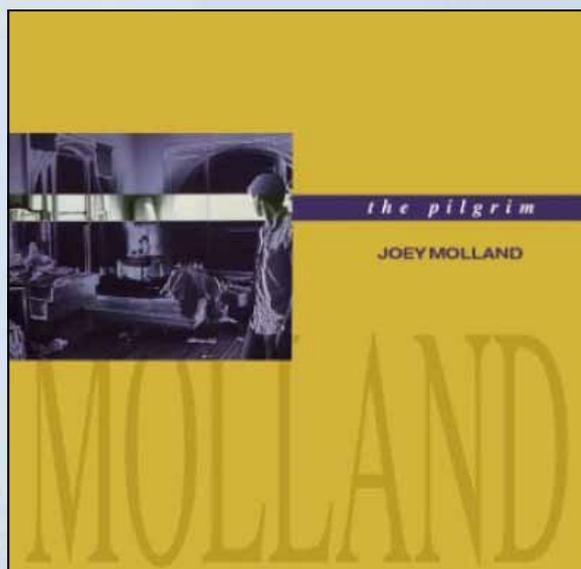
The music combines the awesome Goodsall/Thompson fire power with a metallic edge. The guys make a lot of noise, do some fantastic playing and have exciting grooves. Imagine a more aggressive and electric version of BRAND X and you'll have an idea of what they sound like.

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

The first (self-titled) consists of electric guitar improvisations with intense riffs and rhythms where Goodsall deftly shows off his pyrotechnics while Lunn and Thomson put down workman-like performances, getting the occasional spotlight along the way. This is an excellent album for those who enjoy

electric guitar in a fairly heavy jazz-rock context. Their second album, "Lanlords of Atlantis", is still fusion but leans even more on the prog-metal side. It is solid enough for fans of Goodsall's axe-work, in fact for the most diehard proggy axe-heads. This is MAHAVISHNU's "Birds of Fire" meets DREAM THEATER. It smokes!

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



**Artist** Joey Molland  
**Title** The Pilgrim  
**Cat No.** HST237CD  
**Label** Gonzo

Poor *Badfinger*; if ever there was a pop group "born under a bad sign" it was them. Things started off quite auspiciously. As *The Iveys* they signed to *The Beatles*' Apple Records and had a hit single. However, they decided that their name, and their image were a little old fashioned and for reasons that remain obscure they also decided to change their guitarist. Exit Ron Griffiths and enter Joey Molland. *Badfinger* was born.

They had hit singles with the Paul McCartney penned *Come and Get It* (recorded just as Griffiths was leaving the band) and *No Matter What*, and perhaps their greatest moment was when Harry Nilsson had a massive worldwide hit with their song *Without You* in 1972. After that it was all downhill. And downhill very very fast.

The band were the last non-*Beatles* artists to release an album on Apple, and a move to Warner Brothers was not a success.

There were grave management issues (which were so contentious that even now it is probably not safe to put in writing) and – probably as a result of these internal pressures – two members of the band (Pete Ham in 1975 and Tom Evans in 1983) committed suicide by hanging.

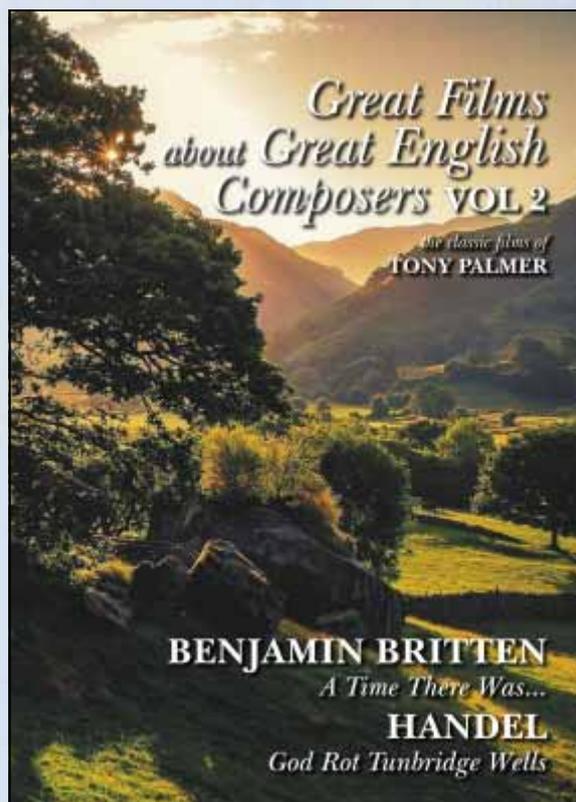
Joey Molland, who had written the vast majority of the group's later output, remains an immensely under-rated and very talented songwriter, whose career has been blighted by the appalling catalogue of disasters which had overtaken his band. He put out a string over massively under-rated solo albums including this one from 2002 which was originally independently released.

CD Universe writes:

*"Joey Molland's solo albums aren't as well-known as his work with Badfinger, which is regrettable because the singer has done some worthwhile things on his own. The Pilgrim, one of Molland's solo recordings, is a decent release that was recorded when he was 43. While Badfinger fans can appreciate this collection of melodic rock & roll and pop/rock, one shouldn't think of The Pilgrim as a Badfinger tribute album (which it isn't). Like the solo albums of Blondie's Deborah Harry, Kiss' Ace Frehley, or The Go-Gos' Belinda Carlisle, The Pilgrim must be accepted on its own terms and on its own merits -- this CD would have been noteworthy even if Molland had never been a member of Badfinger. Much of The Pilgrim is reflective and contemplative, although some outright rockers are included as well, most notably "Hard Time" and the angry socio-political smoker "You Make Me Sick." Recommended"*

Originally from Liverpool, Molland now lives in America, where he continues to write and perform some beautiful music. Let's hope, with the re-release of this fantastic record that is star is finally in the ascendant.

If so, then there really is some justice in the universe.



**Artist Tony Palmer**  
**Title Benjamin Britten/George Handel - Great English Composers Vol 2**  
**Cat No. TP241-02**  
**Label Tony Palmer**

Two DVDs in one package – the great Benjamin Britten and Handel feature in Volume Two of this series.

BRITTEN – A Time There Was – *"There are always dates that resonate forever in our lives. For me that date is May 30<sup>th</sup> 1962, Coventry Cathedral - a big new piece - the world première of the War Requiem. I remember the utter silence that followed the performance. No words, let alone applause, could express what we all felt, a feeling that has never left me every time I hear music by Britten. Humphrey Carpenter once played the Young Person's Guide on his programme In Tune on Radio3. Following the tumultuous fugue at the end, there was a long pause, and eventually Humphrey said: "that, ladies and gentlemen, is pure genius". Yes, it is."* (TONY PALMER)

Handel – God Rot Tunbridge Wells - This film was originally shown in 1985 on British television, (Channel Four) to commemorate the 300th anniversary of Handel's birth. Written by John Osborne, it strips away what seemed like centuries of bad Handel performances (no names here, but Malcolm Sargent gets a swipe) and reveals a composer who had burst upon London like a tornado and not only shaken the smugness of Georgian England to its roots, but laid the foundations of an entirely different tradition of British music-making – bold, brassy and brilliant.



**Artist Keith Levene**  
**Title Search For Absolute Zero**  
**Limited Edition**  
**Cat No. HST264CD**  
**Label Gonzo**

Keith Levene is a founding member of The Clash and The Flowers of Romance (most notable for also featuring a pre-Sex Pistols Sid Vicious). Levene was responsible for helping to persuade Joe Strummer to leave the 101ers and join the Clash. Although he never recorded with The Clash, he co-wrote "What's My Name", featured on their first album. Levene wrote that song at the Black Swan when the Clash and Sex Pistols performed at that club in July 1976. On that night, Levene suggested to a Lydon that they consider a possible future collaboration.

According to Simon Reynolds in his book Rip

It Up and Start Again, Levene was an avid progressive rock fan who had served at age fifteen as a roadie for Yes on their Close to the Edge tour. After the Sex Pistols disintegrated, Levene co-founded Public Image Ltd (PiL) with John Lydon. His guitar work was much imitated by others at the time, including The Edge of U2. Levene was one of the first guitarists to use metallic guitars, such as the Travis Bean Wedge and Artist as well as the Veleno, the latter of which was nicknamed the "Leveno" in his honor. Levene was heavily involved in the writing, performing and producing of PiL's early ground-breaking albums: First Issue, Metal Box and Flowers of Romance. However, he left PiL in 1983 over creative differences concerning the band's fourth album, This Is What You Want... This Is What You Get. Levene has stated this was a very difficult decision for him to make but he felt he had to in order to maintain the integrity of the project.

In 1984, he released the original versions of the songs on his own label under the title Commercial Zone which was the original working title of the album. In 1985 he moved to Los Angeles and in mid-1986, Levene was asked to produce demos for the album The Uplift Mofo Party Plan by the Red Hot Chili Peppers at Master Control in Burbank with engineers Steve Catania and Dan Nebenzal. Also in 1986, Levene worked together with DJ Matt Dike, experimenting with sampling techniques and hip-hop for Ice T and Tone Loc on their early recordings for Delicious. In 1989, he released his first solo release, Violent Opposition, on which members of the Red Hot Chili Peppers performed. In 2003, Levene contributed to industrial rock supergroup Pigface's album Easy Listening..., and he has released several solo records, among which was the Killer in the Crowd EP in 2004. At an impromptu appearance at the Musicport Festival in Bridlington Spa on 24 October 2010, where they were joined by vocalist Nathan Maverick, Levene renewed his association with former PiL bassist Jah Wobble. In 2011 Levene contributed to three tracks on the album Psychic Life, a collaboration between Wobble and Lonelady.

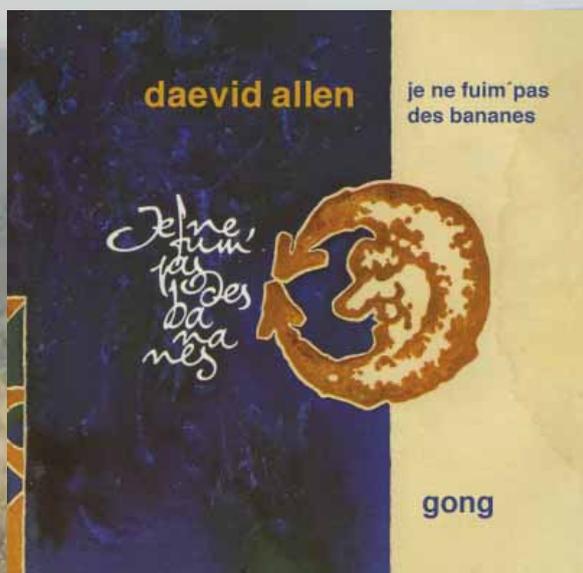
In early 2012, after some planned Japan gigs were cancelled because of visa issues, Levene

and Wobble played various venues in England, Wales and Germany as Metal Box in Dub. This was followed by the release of a four-song, eponymous EP, Yin & Yang. In the spring of 2014 Levene went to Prague to record "Commercial Zone 2014", which was successfully backed via a crowdsourcing campaign at Indiegogo.com. In 2013 he discussed this album, "Search for Absolute Zero," with Kathy Ditondo. According to Keith it is a good launch into the future.

"A haunting instrumental piece, the album's title track and other tunes seem to pick up where Commercial Zone left off. Levene has also been writing a film, which has a working title of "Camera Dodgers." In addition, he has recently collaborated with Mark Stewart, Julie Campbell, and Jah Wobble on other projects. His plate is becoming increasingly full, but that's the way Levene likes it.

"I started doing things in music because I wanted to, not because I could get a deal. Friends of mine have asked 'how are you going to get paid, Keith?' I respond, I don't know...I don't care... I just have to do it. Budgets for the things I have wanted to do as of late have seemingly fallen in my lap. In the end, I just want to do what I can - while I still can."

"At this stage of the game, I'm going to do exactly what I want. I encourage everyone else to consider the same. Pursue your dream. Believe in the magic." Levene says."



**Artist Daevid Allen**  
**Title Je ne Fuim' pas des Bananes**  
**Cat No. HST188CD**  
**Label Gonzo**

Whichever way you look at it, Daevid Allen is one of the most interesting and enigmatic characters in music. An Australian, he was working in a Melbourne book shop when he discovered the writings of the 'Beat Generation', and his life was never the same again. He travelled to Europe in search of the Beatnik 'nirvana' in 1960, and found himself in a Paris hotel, living in a room that had only very recently before been vacated by poet Allen Ginsberg and his life partner, fellow poet Peter Orlovsky. Here he met Terry Riley who introduced the young Allen to the world of free jazz, and the notorious William Burroughs.

"[he] was looking for a jazz band to play while he performed dramatic versions of (his cut-up book) The Ticket That Exploded with Ian Somerville and Brion Gysin. My room was right next door to Brion's—he was doing interesting tape loops similar to Terry Riley, who was around, too. Burroughs invited me up to his room and said, 'Well Dave, there's two ways that I can communicate this information to you. One way will take 30 years and the other will take five minutes. Which way you do want it?' Anticipating instant sodomy, I said, 'I think I'll take the 30 years.' He was happy with that and told me, 'I've got this job and I want you to play.' We put on the show and there was the weirdest collection of people in the audience. Burroughs had one scene with nuns shooting each other up with huge syringes. Terry Riley came, and we ended up playing together outside in the street with motorscooter motors, electric guitar and poetry. It was wild."

Armed with these revolutionary new ideas, he travelled across the channel to England where he formed The Daevid Allen Trio featuring his landlord's 16 year old son Robert Wyatt on drums. A few years later in 1966 they formed the legendary Soft Machine with Kevin Ayers and Mike Ratledge.

After a European Tour in 1967, Allen was refused entry to the UK because of a visa irregularity, and moved back to France, where he became involved in the famous student insurrection of 1968. He then moved to Deya, Majorca where he, and partner Gilly Smyth began to assemble a loose-knit collection of musicians who began recording under the name Gong. One of these musicians was Didier Malherbe (latter dubbed Bloomdido Bad-De Grass by Daavid), a tremendously gifted saxophonist and flautist, who Daavid claimed to have found living in a cave on the estate of poet Robert Graves. The rest is history.

In the weeks following being refused re-entry to Britain in September 1967, Daavid Allen started playing gigs with various musicians and artists under the collective name Gong, at a Paris club called La Vieille Grille. Early in 1968, he met experimental film director Jérôme Laperrousaz and told him he was looking for musicians to form a band. The latter forwarded the request to a local band called Expression, whose lead guitarist had just left. The rhythm section, consisting of Patrick Fontaine (bass) and Marc Blanc (drums), was recruited and played its first gig with Allen only a few days later, still under the name of Expression. The set consisted of two Soft Machine numbers, "Why Are We Sleeping?" and "We Did It Again", mixed with spontaneous improvisations. They subsequently took the name of Bananamoon.

Then came May '68 and the student riots in Paris. Daavid Allen was forced to leave Paris with his partner Gilli Smyth. The group reunited in July at the Avignon festival, opening for the jazz group of vibraphonist Gunter Hampel. This was followed by a few gigs. Then they embarked for Mallorca, staying at Allen's house in Deya. At the end of the year they returned to France, spending the Winter at Bob Bénamou's ashram in Monteaulieu, near Nyons (Drôme). It was during this period that the trio recorded several demos for the Barclay label. This led to nothing, however, and the three members

went their separate ways : Allen resurrected the Gong project, while Fontaine and Blanc went back to Paris to form Ame Son (in 1974, he opened for Gong on a French tour when playing in the band of English vibraphonist Robert Wood). Their recordings survived, however, and thanks to the efforts of longtime fan Thierry Leroy (who had financed Gong's 1992 comeback album *Shapeshifter*), were released on CD in 1993 under the title *Je Ne Fum' Pas Des Bananes*.



**Artist Various Artists**

**Title The Best of Beat, Beat, Beat/  
Volume 2**

**Cat No. BC241-53**

**Label Gonzo**

**The Best of Beat, Beat, Beat - eat Beat Beat** was a German music programme that ran during the sixties. Not to be confused with the other well known German pop programme *Beat Club*, *Beat Beat Beat* was broadcast out of Frankfurt commencing in 1966. The programme ran to 26 episodes between its launch in 1966 and the final programme in January 1969, all of which are

still in the German television archives. The shows were eclectic affairs and included performances by artists as diverse as *Eric Burdon and the New Animals*, *The Move*, *Sam and Dave*, Cat Stevens and Barry Ryan, to name just a few.

This volume in the *Beat Beat Beat* series of releases is rather a mixed bag! We have two tracks from *The Move* including the band's second single I Can Hear The Grass Grow. There is the psychedelically tinged My Friend Jack from *The Smoke*, which was banned in the UK. There are three tracks from Liverpool band *The Searchers*, including the hits Sweets For My Sweet and Love Potion Number Nine and finally we have two massive hits from *The Tremeloes* with Silence Is Golden and Here Comes My Baby, which as I am sure everyone knows was written by Cat Stevens.

**Track Listing** – The Move - Walk Upon The Water, The Move - I Can Hear Grass Grow, The Searchers - Love Potion No.9, The Searchers - Sweets For My Sweet, The Searchers - See See Rider, The Smoke - My Friend Jack, The Tremeloes - Loving You, The Tremeloes - Silence Is Golden, The Tremeloes - Here Comes My Baby

**Beat, Beat, Beat Volume 2** – This volume in the *Beat Beat Beat* series of releases is another eclectic collection including performances from PJ Proby, P.P. Arnold, *The Mindbenders* and *The Creation*. *The Mindbenders* minus Wayne Fontana perform A Groovy Kind Of Love and a version of Land of A Thousand Dancers. We also have Texas Wildman P.J. Proby performing What's Wrong With My World and P.P. Arnold performing the Cat-Stevens-written First Cut Is The Deepest. Finally we have *The Creation* running through three tracks including their massive European hit Painter Man.

**Track Listing** – Mind Benders - In The Midnight Hour, Mind Benders - Groovy Kind of Love, Mind Benders - Don't Cry No More, P.J. Proby - What's Wrong With My World, P.P. Arnold - Speak to Me, P.P. Arnold - The First Cut Is The Deepest, The Creation - I'm A Man, The Creation – Painterman



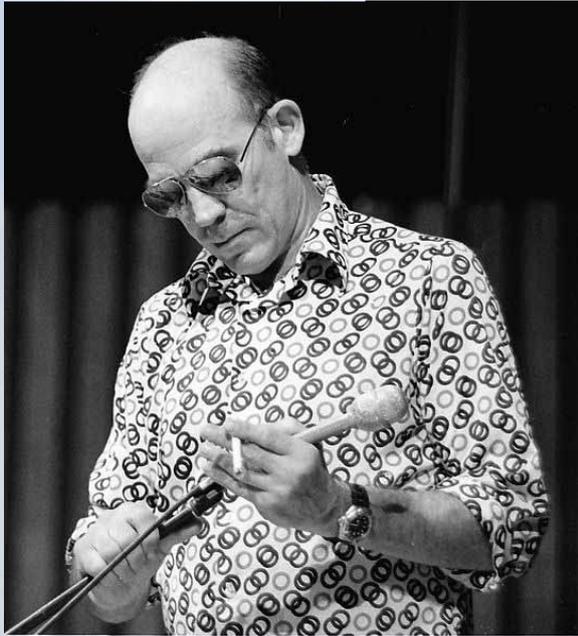
**Artist Rick Wakeman**  
**Title Fields of Green/Always With You**  
**Cat No. BC241-58**  
**Label Bat Country**

**Fields of Green** - Originally recorded and released in 1997 this album features a version of King Arthur that the BBC had decided to use as music during their General Election coverage of that year.

**Track Listing** – Election '97/Arthur, Starship Trooper/Wurm, The Promise of Love, The Spanish Wizard, The Never Ending Road, The Fighter, Tell Me Why, The Rope Trick, The Nice Man, Fields of Green, Fields of Green

**Always With You** – Always With You contains compositions from the new and the old all of which have been recorded by Rick in his own inimitable style. Always With You is an album of accomplishment and melody and an album that will bear repeated play. With tracks such as Ave Maria, The Piano Messiah, Jesu, Joy of Man's Desiring and the title track Always With You this album will appeal to a wider audience than Rick usually appeals to through his rock releases mixing as it does the contemporary alongside the traditional.

**Track Listing** – Ave Maria, The Piano Messiah, The Granary Canon, Beautiful Saviour, My Redeemer, Moods of Morning, Always With You, Kum-Ba-Ya, Gone But Not Forgotten, Stairway to Heaven, Glory



## 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:

“Crazy' is a term of art; 'Insane' is a term of law. Remember that, and you will save yourself a lot of trouble.“

Hunter S. Thompson

# ver GONZO Weekly BACK ISSUE BONANZA

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

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

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

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

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







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

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks  
Director, Africa Region  
The Nature Conservancy

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

# JON MEETS STEVE HILLAGE

Steve Hillage has always been one of my favourite guitarists, but unlike some veteran prog heads his move to dance music about twenty years ago didn't phase me. I loved bands like *The Shamen* who fused the newly minted beats with the old psychedelic philosophy, and - as far as I was concerned - Steve Hillage's new career style was both logical, and made a lot of sense. Anyway, back in those days I was still lithe enough to dance, so I grokked it in its fullness.

When I was offered a chance to send some questions to the man himself a few weeks ago, I was pleased as punch and got on with it rapidly, before he could change his mind...

## **How did your change from progressive rock music to progressive dance music come about?**

There are some aspects of my sound and approach to music that haven't changed, but certainly at the start of the 80s Miquette and I became very bored with the rock-band format, and I stopped touring to concentrate on record production. We were already at this time well involved and conversant with some of the major 70s roots of dance music:- Funk, Electronics, Disco, German music especially Kraftwerk, and so for us everything was a natural progression. Also it's worth pointing out that a major part of psychedelic culture in the 80s started to embrace electronic music and we were just part of that movement. By the time Acid House exploded in 1987/88 we were "already there", so the urge to form a new musical project employing electronic beats became irresistible and System 7 was born.

## **Conceptually do you see much difference between the two forms?**

In terms of sound dance music has much more concentration of cleanly sculpted multi-level low

frequencies and bottom end, ideally adapted to high quality sound systems like Funktion One and D&B. In terms of performance dance music is much more interactive with less focus on the difference between the "artist" on the stage and the "audience" that beholds the god-like performance, although this is being somewhat ruined in the crappy commercial American IDM scene. Happily in dance music the creative underground is alive and well - long may it continue!

## **What are your memories of the Rainbow show just released by Gonzo?**

This was the second show we played at the Rainbow in 1977 and was towards the end of the tour we did to support the release of Motivation Radio. The band rhythm section was from America with Joe Blocker (who played drums on Motivation Radio) and Curtis Robertson on bass. In addition to this there was just me on guitar and vocals and Miquette who did an amazing job on both synthesisers and glissando guitar. So it was just 4 of us on stage, and so we were obliged to really stretch out. Shortly after this show, this line-up recorded the Green album - after that the American guys had to go back as it was not practical to keep them over here in the UK. I often wonder how things would have turned out if we'd been able to keep that line-up going - but it was not to be. And in fact there are not many live recordings of this amazing line-up apart from Rainbow 77, so it is a really important release for me. Sounds particularly good as well.

## **37 years on, are the saucers still teaching us to find a higher energy?**

There is no doubt that the metaphor of the UFO retains a very powerful effect on consciousness, and there is no doubt that the next stage in our evolution or even our very survival depends on us reaching a higher level of being that reflects our increasing knowledge of the cosmos.

The world of UFOlogy has changed just as much as the world of music in the last 4 decades. Both lots of changes - are they for better or for worse.

It is reported that there are perhaps less UFO



Joining us were current Gong members Dave Sturt (bass and ambient sounds) and Ian East (flute and sax) plus Magick Brothers member and long-time Daevid Allen collaborator Graham Clark (violin). Together we incorporated a few well known Gong instrumental tracks into a rocking System 7 set and brought it all to a rousing climax of rock/techno fusion, strongly enhanced also by full-on light show and video projections by Jasper Johns. It went very well and we hope to be able to present it again at suitable events in the future.

I should add that Daevid's health problems remain serious, and it would be great if people reading this article could beam with their minds and hearts some positive healing energy in Daevid's direction.

sightings in recent years around the world, and certainly the waters were muddied in 2012 by all the false "end of the world" nonsense that some people loaded onto the Mayan calendar new cycle. But many inexplicable UFO sightings still occur and the UFO symbology remains potent. Mexico remains a place where many UFO sightings are reported – also China is becoming an important place for sightings. Some people are very attached to the concept of "Disclosure", where governments finally officially admit the reality of the UFO phenomenon – but I am less concerned about this. I'm more involved with personal consciousness and developing my own relationship with the universe. And to this end I still find the metaphor of the UFO to be helpful and inspiring.

#### **Can you tell us about your Glastonbury set with Gong members while Daevid was in hospital?**

The current lineup of Gong was originally supposed to headline the Friday night at the Glade stage at Glastonbury, and I was going to guest with them. But this had to be cancelled due to Daevid Allen's health problems. Eventually I was asked to step in and fill the slot with a System 7 set, but I wanted to do something different and more Gong-orientated that would also generate some positive Glastonbury Love and healing vibes for Daevid. So we hit on the idea of inviting some of the current Gong musicians to guest with me and Miquette Giraudy.

#### **Back in the day, how did you first meet Daevid?**

My first direct connection with Gong was in 1971 when we were trying out with drummer Pip Pyle in the process of forming my first band Khan. Pip got a call to play drums on a track for Daevid Allen's solo album Bananamoon and came back with a glowing report. I was already linked to the Canterbury scene through my time at Canterbury University, and I knew all about the story of the Soft Machine and why Daevid left and ended up in France, so I was intrigued by what Daevid was doing. Pretty soon after that Pip got another call and was asked to join Daevid's band Gong in France. Obviously it was a great gig for Pip so he said goodbye to Khan, and I started to learn more about Gong, eventually becoming a bit of a fan and knowing all their music. I was sharing a flat with Chris Cutler of Henry Cow and he was also a big fan of Daevid and Gong. At some point in early 1972 I got to know the poetess Lady June and did some shows with her and Lol Coxhill, spending a lot of time at Lady June's flat. Kevin Ayers and Archie Legget (who played bass on Bananamoon) had rooms in this quite spacious flat and it was a London meeting point for Canterbury musicians. It was here I met Daevid for the first time in summer of 1972. I told him I was a big admirer of his work and would love to do something with him, and he said he'd heard great things about my guitar playing and was sure our paths would cross. So that's how it started.... When I joined Gong at the start of 1973 I achieved every fan's dream:- I got to join my



favourite band!

**In 1977 you played onstage with Sham 69 of all people. How did that come about?**

It was in 1978 actually. A music mag wanted to do a really stupid article about “punks versus hippies” and I got roped in to be the “hippie” and Jimmy Pursey, the singer of Sham 68, got roped in to be the “punk”. I went down to the rehearsal room where Sham 69 were for the “confrontation”, and the journalist switched on his tape recorder hoping to record some gnarly stuff. But unfortunately for him Jimmy and I found ourselves agreeing about most things and getting on very well indeed! Later on in desperation the hapless journo wanted some pics of us glaring at each other but Jimmy said that was a crap idea and that we should play some music together and he could take some pics of that. So I strapped on a guitar and we had a raucous little rock jam session. After that the Sham guys said “that was

great Steve – why don’t you come and guest on a gig with us!” I said “yes sure – where’s the gig?” : they said “Reading Festival!” : and I said “errr – OK!” And that is how it happened...

**Tell me about your collaboration with Rovo?**

We play a lot in Japan with System 7 and we first saw Rovo play at a festival in 2002. We were very impressed both with the music and their visuals. A few years later, when we made our animation video in Japan for the System 7 track Hinotori, one of the video team was a lady who was also Rovo’s VJ for live shows. As our connection grew we had Yuji Katsui, Rovo’s main man, guest on electric violin on the Gong 2032 album and then on the System 7 album UP. We were planning an exchange for Yuji’s recording work and were thinking of doing some remixes for Rovo, but they said they had an idea to do a collaborative live tour with System 7, which we did in 2012. It worked great and we found it artistically really stimulating, and so we decided to make an album. The main recording was made in Tokyo

with us all playing live together, and then Miquette and I did some additional overdubbing in London in our studio, and later I went back to Tokyo for the mixing. We played another Asian tour in November 2013 and then brought Rovo over to the UK and Europe in March 2014 for a great little tour that was really well received. We played Phoenix Rising again with Rovo and Japan’s big Fuji Rock Festival at the end of July, and hope to get them over to the UK again before too long. It’s a really interesting and advanced combination of System 7’s electronica and live beats with Rovo’s 2 drummers and excellent and unique musicianship.

**What are you doing next?**

Our next major project is a dual album release of a System 7 album and a more chillout orientated Mirror System album, scheduled for release in September 2015 – preceded by an EP introducing the project and scheduled for release in March.



## **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](http://www.flutiefoundation.org) (Jon Anderson), Sahaja Yoga Meditation - [www.sahajayoga.org](http://www.sahajayoga.org) (Matt Malley) and National Autistic Society - [www.autism.org.uk](http://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

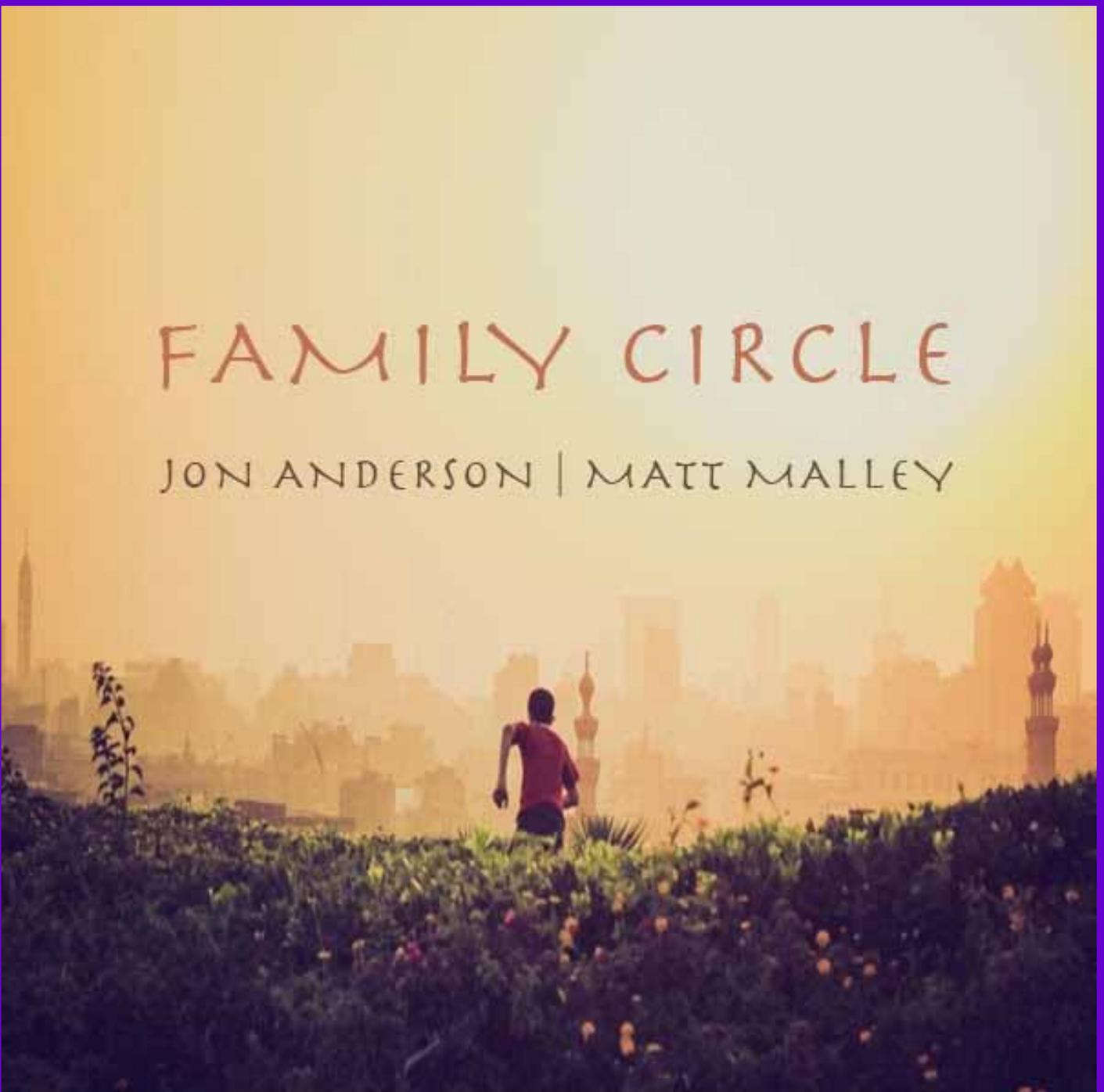
“Not only am I a fan of Jon's voice but I'm a fan of his fearless spiritual outlook which appears in all of his music. A mutual friend said we should meet and got us in touch and after talking a little, Jon said, 'So send some music!' - so I had a cup of my best Darjeeling tea, went into my studio and 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](http://www.JonAnderson.com)

Matt Malley's official website: [www.malleyablemusic.com](http://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](http://www.autism.org.uk)
- Jon Anderson chose the Doug Flutie Jr. Foundation for Autism  
<http://www.flutiefoundation.org/>

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



## Helping Families along the Way

Proudly Supporting People with Autism Since 1998

### AUTISM AFFECTS FAMILIES

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

### OUR MISSION

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

### WE ARE IMPROVING LIVES

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



### AND PROVIDING SUPPORT

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

#### Flutie Foundation Programs:

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

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

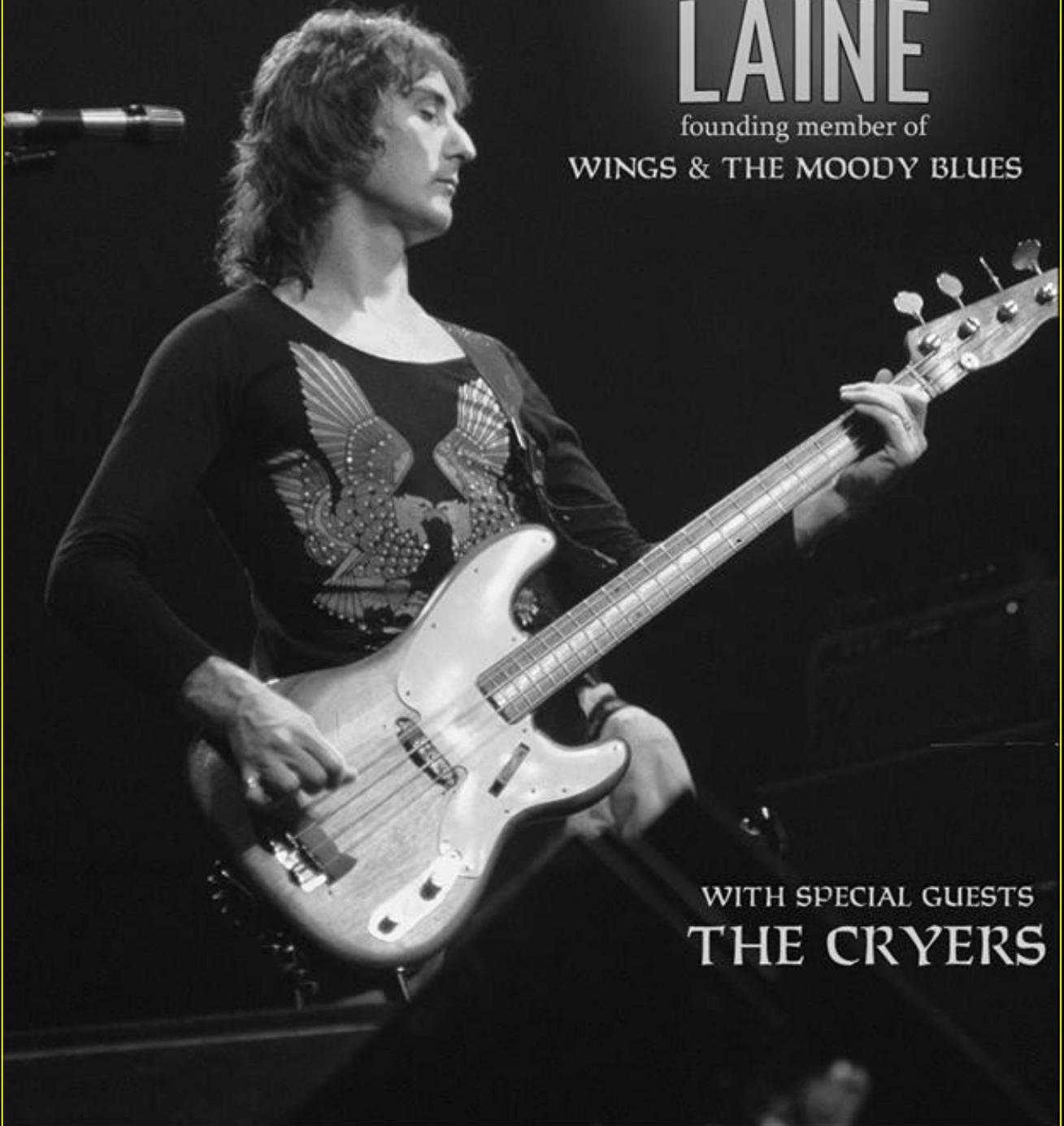
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# XTUL VI

## IN THE GREY HALF-LIGHT BETWEEN FACT AND FANTASY

Whatever I did after that it would be an anti-climax, so I polished off the brandy and Archie and I trotted off to bed to join Corinna and Prudence (Corinna being my wife and Prudence being a large, ungainly animal whose antecedents included bulldog and boxer, and who looks more than a little like a pygmy hippo). The excitement and the brandy proved too much for me and I was asleep within minutes, dreaming of a normal world, where normal things happened and I was not privy to the complex emotional history of a strange half-human Godling who had ventured out of the deep woods in search of chocolate.

The next day I awoke with a mild hangover and got on with my daily business. The events of the evening before had been so strange, that I really didn't feel able to talk about them with anyone, not even my wife, so when Danny Miles burst into my office in a state of what I believe the authoresses of historical 'bodice ripping' dramas would call 'High Dudgeon' I was not

best pleased. As anyone who has read these memoirs so far will probably realise, I am not best pleased when Danny Miles turns up in my life at the best of times, but when he burst in through the door, yammering at the top of his voice and waving his arms about, before I had even finished my breakfast, and when my second cup of coffee had not yet dispelled the faint fronds of a hangover, it was really beyond the pale.

"What the fuck do you want?" I asked grumpily.

"What have you done with Panne?" he screamed at me with panic in his eyes.

I have learned quite a few lessons in diplomacy over the years, and I decided that it would be best if I adopted a position of what I believe the security services call 'plausible deniability'.

"I haven't done anything with her. What the hell are



you talking about?"

"She has disappeared" he said, ashen faced, "and all hell has broken loose".

Much against my better judgement I sat him down, entreated my darling Mother-in-law who was carrying out her own arcane morning activities with a dustpan and brush to make me another cup of coffee and give Danny one as well, and as I blithely ignored my vague resolution not to smoke in the mornings, I lit a cigarette and did my best to try and find out what on earth this was all about.

Danny was not the most articulate of people at the best of times. His strengths lay in getting people to do stuff for him whilst he took a load of drugs and played the

He was actually a fairly lowly go-between who had no real idea of who the three members of *Xtul* actually were, let alone their true nature, where they actually came from, or what they were doing.

part of some metaphysical Mr Fixit. In all the years that I have known him I have never before seen him in a state of panic, but when one considers the derivation of the word, somehow this seemed quite appropriate.

"The word panic derives from the Greek πανικός, "pertaining to shepherd god Pan", who took amusement from frightening herds of goats and sheep into sudden bursts of uncontrollable fear. The ancient Greeks credited the battle of Marathon's victory to Pan, using his name for the frenzied, frantic fear exhibited by the fleeing enemy soldiers."

Slowly I got the story out of him. Although he has been portraying himself as *Xtul's* Minister for Information, he is basically nothing of the sort. This didn't surprise me overmuch. It has been many years since I was actually impressed by anything that Danny Miles said or did.

He was actually a fairly lowly go-between who had no real idea of who the three members of *Xtul* actually were, let alone their true nature, where they actually came from, or what they were doing.

He had got involved with them by accident, and – following his usual *modus operandi* – was just exploiting the situation as best he could in an entirely opportunist manner.

He was even cagier than usual about how he had got involved with them, but from what I could gather, at some point at the end of last year he had been driving up from Cornwall to visit his old friend and sometime lover, Basil, at his home which was in a hut deep in the Somerset Levels.

He picked up two girls who were hitchhiking along the A39 in torrential rain. Knowing him as well as I unfortunately do, I am sure that his motivation was purely venal, but whether his intentions were consummated or not he did not reveal, and I really didn't care. He was quite prepared to go off on some pulchritudinous tangent, describing how the two girls were "soaked to the skin, leaving little to the



imagination" but I did my best to shit him up, and return him to the matter at hand.

It turns out that the unlikely trio stopped off at *The Westcountry Inn* for lunch, and according to his description, they were all over him "like a rash", considering him as "their hero" for having rescued them from the torrential downpour. I hate to admit, however, that I doubted it. Whereas it is an indisputable fact that when he was younger, Danny had some indefinable magic which seemed to appeal across the board to young women who fell for his peacock prettiness, his silks and satins, and his air of debauched elegance. But he was a third of a century older, and whilst time has not been particularly kind to me, I have no pretensions as to being any kind of Love Machine, being quite happy in my self-imposed exile as some kind of middle-aged hippy academic, with a wife, a mother-in-law, two stepdaughters, an infant granddaughter, two houses, mortgage and a couple of dogs.

Danny, however, was about five years younger than me, and had attained his half-century unencumbered by responsibility, and still seemed to be trying to attain some personal Nirvana via the medium of casual sex and substance abuse. Now, I will admit that this was exactly what I was doing about seventeen years ago, but this phase only lasted a few years with me, in the aftermath of my particularly unpleasant divorce, and was over by the time I was about a decade younger than Danny is now. With the benefit of hindsight (good old hindsight) I can see that this was not a particularly dignified way for me to spend my time, but in my defence, I was only in my late thirties, and my life had just - very spectacularly - fallen apart. Danny (by now in his early fifties) sported a 'smart casual' haircut of the sort which looked tacky back in the late 1980s and merely looked ridiculous now. His rapidly greying hair was far thinner than he was prepared to accept, and his clothes were whatever the male equivalent of 'mutton dressed as lamb' is.

Although Danny had only one, mildly unsavoury motive in mind, he did his best to worm himself into the confidence of these two hapless young women, so he attempted to feign some sort of interest in their lives. And so when they told him that they were hitch-hiking across the country in order to meet up with the rest of their so-called 'Spiritual Family' who lived in a community where clothes and guns were optional, somewhere deep in the woods somewhere in North Devon, he suddenly started to show interest.

I have known Danny for a long time, but have always been aware of the unfortunate fact that he has had somewhat of a Charles Manson fixation ever since I have known him. This is something that I can

understand, because back when I was about eighteen I had one too. It was the summer of 1978 and due to a concatenation of unfortunate incidents I found myself living with my cousin Pené and her first husband, in a house owned by the Devon and Cornwall Police in Plymouth.

That summer the Manson biopic *Helter Skelter* was shown for the first (only?) time on British TV and I was completely blown away. I was eighteen, unemployable, sexually confused, and completely lost, and I suddenly found something that appealed to me. Despite the fact that Manson and all of his main followers were (and still are) incarcerated or dead didn't put me off. The idea of an unruly tribe of social malcontents living a life of dune buggies, drugs and nudity in the sunshine of California's Death Valley, was completely irresistible to me.

Amusingly, the very next day after watching the second part of the film on BBC2, I was in Plymouth City Centre looking for a job. Well, I was *supposed* to be looking for a job. After having dutifully paid a visit to the Job Centre, to find there was neither anything there that I wanted to do, nor - if I am gonna be completely honest about it - anything available that I was able to do, I was wandering about the City Centre with £1.50 in my pocket, trying to decide whether I was going to go to the pub, or have something to eat, when a smartly dressed young man approached me. "Do you want to turn your life around?" he asked.

Irritated, and assuming that he was trying to sell me some sort of religious experience, I turned round to him, and was just about to tell him to "fuck off" when I saw that he was accompanied by a girl who looked just like Sadie Mae Glutz. She was massively beautiful, and underneath her semi transparent blouse she was not wearing a bra.

"Do you want to eat?" he asked. I was insanely hungry, and hoping that he was not speaking metaphorically, I nodded in the affirmative, whilst doing my best not to ogle the Susan Atkins lookalike.

"Susan Denise Atkins (May 7, 1948 - September 24, 2009) was a convicted American murderer who was a member of the "Manson family", led by Charles Manson. Manson and his followers committed a series of nine murders at four locations in California, over a period of five weeks in the summer of 1969.

Known within the Manson family as Sadie Mae Glutz or Sexy Sadie, Atkins was convicted for her participation in eight of these

killings, including the most notorious, the "Tate/LaBianca" murders. She was sentenced to death, which was subsequently commuted to life in prison. Incarcerated from October 1, 1969 until her death - a period exactly one week short of 40 years - Atkins was the longest incarcerated female inmate in the California penal system, having been denied parole 18 times"

The two peculiar young people took me for a long walk into the suburbs where they ushered me into an unimpressive suburban house where I found about fifteen young people, all attractive(ish) and all eating lentil stew. "This is Brother Jonathan" my new friend announced and the assembled company rose to greet me.

My introduction to the world of living in a cult was not a success. I cant remember whether they were The Moonies or The Scientologists, but they were very earnest and talked a lot about meditation and abstinence, when all I wanted to know was where the guns were. At the meal I started to drop heavy hints about drug fuelled orgies, and was peremptorily shown the door.

All this was a long time ago. I was young and psychotic at the time, and was so well balanced that I had a chip on both shoulders. I felt that I had been treated appallingly badly by 'straight' society, and that there must be something better out there. To a horny, unbalanced, and socially challenged teenager the idea of a love and terror cult had certain irresistible qualities, although I doubt whether I would have enjoyed it much if I had actually joined one. One probable outcome is that I would have irritated the leadership of the cult as much as I did those 'straights' that I despised so much, and would probably have ended up in an unmarked shallow grave somewhere on Dartmoor. But even thirty six years later I could understand why Danny had found the stories that his two nubile hitchhikers had told him so irresistible.

"So what happened then?" I asked with interest, momentarily forgetting that Danny was a near psychopathic nuisance who had committed the unforgiveable sin of bursting into my study before I had finished my breakfast, read my post, and perused my daily dose of Bad Machinery which, as my family knows, is an almost capital crime in my eyes.

From what Danny told me, the Amusing irony about how the events of that rainy late autumn lunchtime

transpired was that he had taken them into *The*

*Westcountry Inn* planning to spend as little money as possible and seduce one or both of them. What actually happened was that he ended up maxing out his credit card on an exceedingly expensive lunch for three, and being seduced - both intellectually and emotionally - by his two young companions.

They told him how the three leaders of the group ("although we don't really have leaders y'know man, but they are Gods so we have to do what they tell us, especially Mr Loxodonta") had bought a piece of woodland in the middle of the deep woods. I knew from my own experience that there are quite a few online agencies which sell land like this which cannot be built on, and - indeed - I have often toyed with the idea of buying a lot myself in order to manage it as a nature reserve, and have a little bit of England to which I could retreat whenever the real world got too irritating.

The three leaders then, apparently, brought their divine powers into play and did something that would be difficult for a mere mortal, but not impossible, as Danny pointed out especially if one was an experienced computer hacker. Apparently they had paid a visit to the London offices of the Land Registry, and done something to their computer records, so as to all intents and purposes their ten acre parcel of trees no longer existed, and as it was surrounded by deep and tangled fir plantations, which had been planted in the early years of the 20th Century, just before, and during the early part of WW1, before Lord Lovat had become the first Chairman of the nascent Forestry Commission, and the owner had been killed at Pascendale where he drowned in a sea of mud, nobody actually knew who it was that owned the forest, so the trees could never be cut down. So this unruly band of raggle taggle gypsies lived safely impregnable on a remote slice of land that was untraceable by any normal, and most abnormal processes.

Here the three gods lived in seclusion with their ever growing band of neo-flower children. They spent their days making music and lying around doing nothing very much. The two girls suspected that the three gods had some mysterious purpose in mind, but they didn't know what it was. And they certainly made music. They had some on a MP3 player.

"It was really good" said Danny.

"And when I heard about the cult family, and listened to the music some more, and looked at the two girls, I thought, 'I want a bit of that'"

And he leered at me in a most unsavoury manner and winked at me conspiratorially.

A photograph of two badgers in a grassy field. One badger is in the foreground, looking towards the camera, while the other is slightly behind it. The background is a soft-focus green field.

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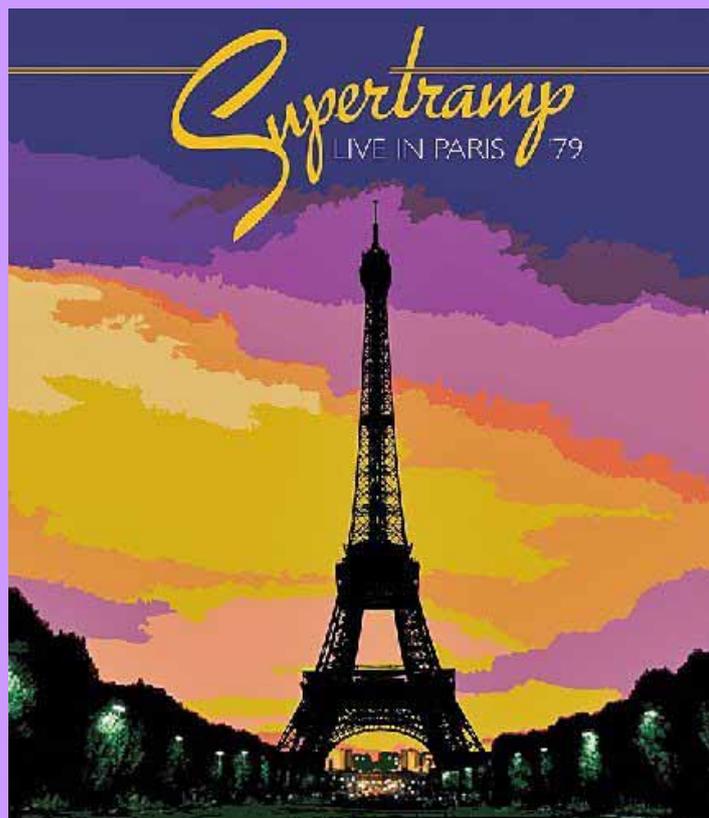
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# Douglas Harr Ear Candy for the Hungry Audiophile

## Supertramp in Paris, Again



Anyone within range of an FM radio in the 1970's has heard a lot from the band Supertramp. The group was led by a marriage of the uniquely talented principal members, Roger Hodgson and Rick Davies. Their breakup in 1983, which ended with Rick taking over the band, and Roger taking the highway, is one of the saddest in rock history. Last year

they released the stunning video *Live in Paris '79* - one of the best-filmed concerts from any rock band of the era, coming to the market 34 years after the event.

Supertramp's radio-friendly sound was a mix of progressive and pop – incorporating elements of rock, blues, jazz, and lots of honky-tonk piano, they balanced light and dark compositions to an exquisite blend. Joined by the accomplished John Helliwell on winds, Dougie Thomson on bass and steady drummer Bob Seibenberg, their core work from *Crime of the Century* (1974) to *Famous Last Words* (1982) brought the band increasing success.

Rick and Roger added different skills to the group – Rick a tougher edge – more cynical lyrics backed by a mean honky-tonk piano or roadhouse blues as tight as Elton John. Roger more frequently displayed a gentle, spiritual personality, imploring listeners to open their minds and hearts. His vocals and accompaniment on 12 string acoustic and electric guitars as well as keyboards are stellar. The two composers, when they collaborated, when trading off ideas, alternating vocals - at times even speaking to each other within a song, created a sum that was bigger than the parts, even when they seemed to be coming from different walks of life. Witness lyrics from the bluesy ballad “Just a Normal Day,” from their under-appreciated masterpiece *Crisis? What Crisis?* (1975):

*Rick: Well, I just feel, that every minute's wasted,  
My life is unreal....*

*Roger: ...I don't know what to say;*



### *It just seems a normal day*

By the time of their best selling release *Breakfast in America* (1979) they were mega stars, finally getting a #1 record in the states (#3 in the UK.) Many of the songs from that album are pure pop, and became radio staples, including the title track, “The Logical Song,” “Goodbye Stranger,” and “Take the Long Way Home.” The album also contained several deeper cuts including Roger’s “Child of Vision” - the fabulous workout for dual keys, Roger on Wurlitzer electric keyboard (a signature part of the album’s sound) and Rick on grand piano. Among other tracks, Rick wrote one of his prettiest ballads, “Casual Conversations” sporting the lyrics:

### *There's no communication left between us But is it me or you who's to blame?*

Though the details are debated, it’s clear that Rick and Roger’s union was fracturing before and during this period. Nonetheless, they mounted a huge international tour to support *Breakfast in America* – breaking attendance records at the time – and they released their first live album *Paris* (1980) taken from the shows at the Pavillon de Paris, 1979.

Thirty four years after the show, a film of the third night in Paris has been released on video – a digitally restored, brightly lit, 16mm 4 camera shot film with crisp audio that captures nearly the complete set. Here it’s possible to see split screen shots of Rick at the piano with Roger at guitar or keys along with close up shots of all the band members in their prime. The DVD should be a revelation for any fan that missed these tours, and a fond reminder for anyone lucky enough to have attended. Highlights include the

opener “School” as the audience cheer to the first sound of Rick’s harmonica. The companion piece “Bloody Well Right” establishes their rocking credentials, while “Even in the Quietest Moments” calms the spirit. The centerpiece for this viewer is the one-two punch of Rick’s brilliant vocal and piano work on “Another Man’s Woman” which then leads into Roger’s “Child of Vision.” In the latter, the two play their dual keyboards in harmonic perfection.

After one more album, the aptly titled ...*Famous Last Words...* in 1982 and the tour that followed, Roger and Rick split. Since that time, Rick has written and recorded a handful of albums with the band, but it’s impossible not to despair at Roger’s absence.

Roger has done a bit of solo work, and recently at long last began playing songs he wrote for the group in concert. Any live show with either of these artists is a treat but the newly minted concert video is now the best way to see what Supertramp was about when they were still together.





# YEe 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 un named 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.



I first met Carl 'Blue' Wise a few months ago when Gonzo released the album which he recorded with the legendary Joey Molland, one time of *Badfinger*.

We had a number of telephone conversations which progressed onto Facebook chats and Skype conversations, and I have a sneaking suspicion that you will be seeing a lot more of this remarkable man in these pages.

Carl "Blue" Wise, is a Producer/Songwriter and the owner of Blueboy Records in Memphis, TN, the home of Rhythm, Rock and Soul. He has been writing and producing music for years. He recently produced an album on the legendary Sun Recording artists "The Climates" and the new band "Highway 51" on Blueboy Records at [blueboyrecords.com](http://blueboyrecords.com). These are a labour of love recorded at Royal Studios - this is the same studio that housed Hi Records, home of Al Green, Willie Mitchell, Bill Black, Charlie Rich, and Ann Peebles. Keith

# Carl's Top 10

Richards and Rod Stewart also recorded their biggest solo records at Royal. John Mayer and Tom Jones have recently recorded there as well.

Carl "Blue" Wise and his son Jordan formed Blueboy Records to exploit all genres of great music including R&B, Soul, Rock and Roll, Americana, and Pop. Carl "Blue" Wise, having been in every facet of the music industry since the Stax glory days, had the good fortune of working with some of the all-time greats in the music industry; Willie Mitchell, Eddie Floyd, Sir Mack Rice, Rufus Thomas, Bruce Springsteen, Steven Van Zant, The Bar-Kays, and many more.

- 1 Abbey Road by The Beatles
- 2 Live at the Apollo by James Brown
- 3 Hot Buttered Soul by Isaac Hayes
- 4 Elvis Presley first RCA album
- 5 Pilgrim by Joey Molland
- 6 7 Park Avenue by Peter Ham
- 7 Straight Up by Badfinger
- 8 Nilsson Schimillson by Harry Nilsson
- 9 McCartney by Paul McCartney
- 10 Child is Father to the Man by Blood Sweat and Tears



# c.j.stone

## Rubber soul

*"I suppose - looking at it from where I am now, in the future - I can say, yeah, it's things like that you want. I mean, I'd be delighted to be on the main stage at a festival with thousands of people going wild about me and giving me an encore..."*

I HAVE it on good authority that Steven Andrews and his friends have got up a petition demanding that the Guardian prints a story about him every week. The good authority is Steven himself. I typed up the petition. Well I'm not sure I could manage a story about him every week, or even every month, but I'm certain that he deserves at least one more mention.

Steven Andrews - in case you've forgotten - is that old hippie friend of mine who had such a spectacular line in sartorial lunacy back in the '70s. He used to wear red satin trousers with yellow stars and a purple tee-shirt with black stars and a satin jacket and knee-length, metallic-blue platform boots, amongst other things. So if you imagine him dressed like that now, it should give you the flavour of the rest of the story.

Steve is quite tall and has a certain stoop. When his hair was long he used to wear it like a curtain to hide his face. He was often depressed. But even in the moments of the worst depression Steve was incapable of taking himself seriously. I used to say that he was a parody of himself. Whenever he speaks it is with a huge sense of the ridiculous, and he punctuates his conversations with snorts and guffaws, as if he's on the point of choking on his own absurdity. It's as if he's watching his life on TV, like an ITV sit-com, and providing his own canned laughter.

"I always wanted to be a rock star," he told me. "I suppose I wanted to be a protest singer, kind of Bob Dylan type. I used to think that somehow or another it would all come to me and I didn't have to do that much about it. But - well it didn't - it never did come to me.

"I used to do these crazy songs which I didn't really like doing. There was one called 'Extracting The Latex From A Rubber Ducky' which was just ridiculous. The whole concept was insane. It was inspired by a friend of mine who was schizophrenic. He used to often mutter to himself 'rubber ducky, rubber ducky, rubber ducky.' And one night we'd been smoking Durban Poison and it just came into my head. I said: 'Paul, I could write a song called Extracting The Latex From A Rubber Ducky.' And he said: 'Yeah, well - you know - go for it!'

"So I went home, I wrote this stuff down. And I put a few chords to it and I thought, 'well, I've got my song, Extracting The Latex From A Rubber Ducky.' And I started playing it in Chapter Arts Centre. And people loved it and it was really stupid.

"It was a two chord song. It had crazy lines in it like, 'extracting the latex from a rubber ducky, gets you in a mess, yes, very mucky, will give you all a try if you're very lucky, extracting the latex from a rubber ducky.' That's the first verse of it. It carries on like that. It's just rubbish."

And then one night he was doing a performance at the Arts Centre: Extracting The Latex From A Rubber Ducky, and a few other songs, including one or two cover versions. He was half way through A Hard Rain's A-Gonna Fall by Bob Dylan, when two of the strings on his guitar broke. He wasn't all that good a guitarist anyway, and now he couldn't even get a tune out of it. So he put on this voice. "Well actually this is the Bryan Ferry version," he said, and then he hammed it up like crazy to cover up for the jangling cacophony of his strangulated guitar.

"And then I got stuck with doing Bryan Ferry versions of everything. So I was doing this stupid Rubber Ducky song, and Bryan Ferry voices for covers of other things, and all this rubbish people seemed to be,



like, really into."

One time he was at the Windsor Free Festival, off his head on Mogadon, with a couple of people he knew. Hawkwind were playing. And he just decided that he wanted to play. He borrowed a guitar from someone, and he started hassling the organisers to go on stage. He was probably drawling, and almost certainly incapable of listening to reason. In the end the organisers agreed, just to get rid of him. This was on the main stage, after Hawkwind. So he was

headlining for Hawkwind. And Steve had a little yellow rubber duck with him, and him and his two friends got up there before this massive crowd, with a beat up old guitar and a kazoo, and a rubber duck, and started playing the Rubber Ducky song. The crowd loved it.

"I had an encore for it. I just couldn't relate to it, cos there were all these thousands and thousands of hippie people out there in the field all going wild about this rubbish.

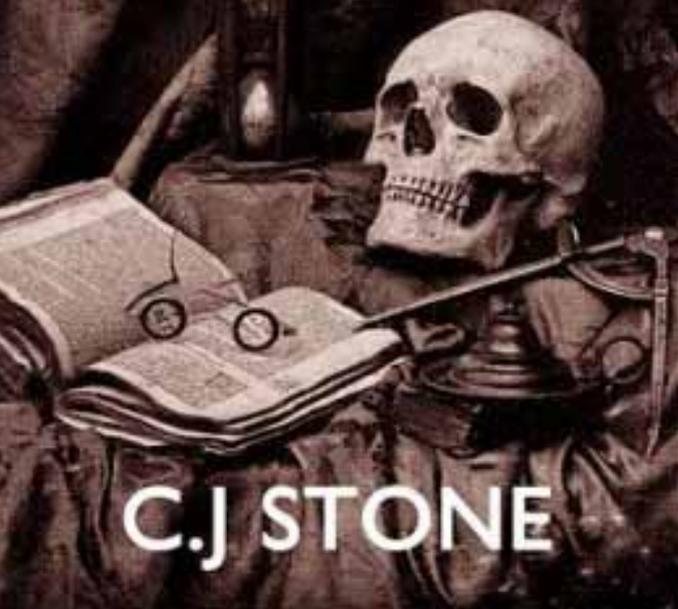
"I suppose - looking at it from where I am now, in the future - I can say, yeah, it's things like that you want. I mean, I'd be delighted to be on the main stage at a festival with thousands of people going wild about me and giving me an encore. I'd think: 'Great! I've really got it made here.' But then I just thought: 'God, these

people are mad, they're just going wild about this rubbish, this Rubber Ducky junk.'

**Read on**

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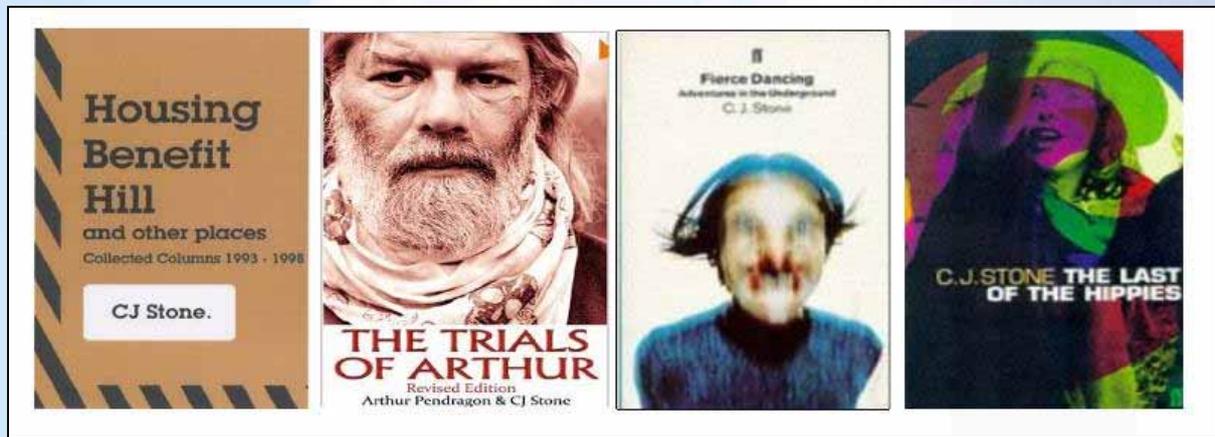
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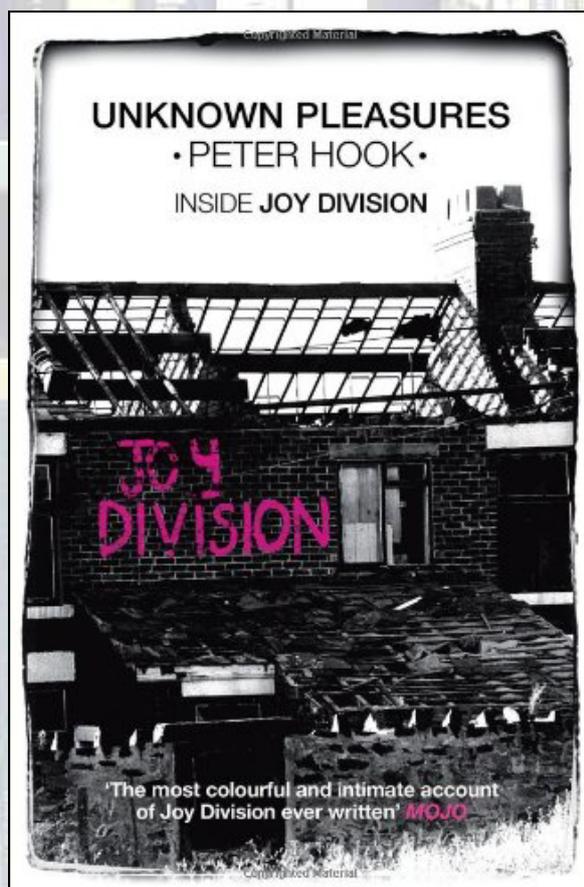
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**OTHER BOOKS BY  
C.J.STONE**

# Yer Gonzo Bookshelf

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



- **Language:** English
- **ISBN-10:** 1849833605
- **ISBN-13:** 978-1849833608

I have known that Peter Hook is an accomplished and very funny author ever since reading his massively scurrilous account of life at Factory Records when they were trying to run the hippest nightclub in the north of England since the Wigan Casino.

The Hacienda was artistically and socially a qualified success, but room a business point of view it was an unmitigated disaster, on the scale of the South Sea Bubble something like 300 years before.

But this volume, which tells the story of *Joy Division* – undoubtedly one of the most important rock bands of the last fifty years – is, if anything, wittier, and more insightful, than his other book. It appeared four years after his first book, and is a far more confident, and dare I say entertaining, piece of work.

*Joy Division* are always seen of being the standard bearers for arty, doom-laden rock music and, because of their brief and tragic life span, and peerless legacy, one tends to imagine them living some strange, ascetic lifestyle – possibly sipping absinthe at an exclusive gallery opening – and behaving about as unlike a conventional rock band as it would be possible to do. I think that

- **Paperback:** 336 pages
- **Publisher:** Simon & Schuster UK  
(25 April 2013)

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this is one of the reasons that *New Order* came as such a shock to so many people; the arty Ice Queens of post-punk suddenly appeared to have reinvented themselves as ecstasy-fuelled party animals. Indeed, Hooky admits as much himself, but although there was a certain amount ascetic artiness about poor, doomed, Ian Curtis,

especially when he was away from the childhood sweetheart whom he married and hanging out with his Belgian mistress, but the rest of the band were as prone to bad behaviour, and – in particular – a series of practical jokes which bordered upon the psychopathic as any other young men in rock music before or since. Even Ian Curtis could behave like a rock and roll retard on occasion – something which it is still almost impossible to square with the music of the band's recorded output.

Of course, the whole story of *Joy Division* is underpinned by two unfortunate occurrences: The continual accusations of neo-Nazism because of their name (for those of you not in the know a *Joy Division* was the brothel wing of a concentration camp usually staffed by female Jewish internees) and – of course Ian Curtis' tragic suicide.

One gets the impression that writing this book was cathartic for Hooky, indeed, he admits as much and explains how he had spent much of his time researching this book trying to analyse whether there was anything that the band could have realistically done better which might have

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saved Curtis' life. Although, it is obvious that he has been beating himself up about the subject for the past thirty-four years, he is wise enough not to come to any firm conclusion on the matter. I think it is highly unlikely that Peter Hook is reading this review, but if you are, speaking as someone with mental health experience on both sides of the fence, and someone who has lost several friends under similar circumstances, given the socio-political background of the four members of *Joy Division*, and the social mores present at the time, I think it pretty certain that even had the band insisted that Curtis take time off for recuperation purposes, his work ethic would have been strong enough to mean that Curtis would have ignored them, and his personal and professional life was unravelling so fast, that



– to his poor, chemically beleaguered brain – suicide was his only option. It was a bit like the classic literary device of the nineteenth century caught cheating at cards, whose only option was to go into the library with a decanter of port and a loaded revolver.

Something that I find particularly interesting was that the band (well Hooky and Barney, at least) weren't impressed, at first, by the sound of 'Unknown Pleasures', having imagined that their debut album would have a much heavier sound. Peculiarly, when I first heard the first two *Joy Division* albums, about a year after Curtis' death, I was not impressed by the production values of 'Unknown Pleasures' either and would have much preferred a heavier, punkier sound. Like Hooky and Barney, the intervening years have seen me make a 180 degree turn and accept that Martin Hannett's production makes this record one of the all time classics. However, I had always wondered whether I would ever hear an approximation of what I had originally imagined that the album would sound like, having only heard them before then on poor quality bootlegs. All the *Joy Division* cover bands I have ever heard have been so in awe of the crisp, icy sound that Hannett had produced that their cover versions of *Joy Division* songs tended to be soulless carbon copies.

Last night, after I had finished the book, I chanced upon the album 'Unknown Pleasures Live' by Peter Hook and The Light. A third of a century after I heard 'Unknown Pleasures', I finally heard the sound that I had imagined in my head all those years ago. None of it will ever replace the original album in my (or anybody else's) affections, but it is nice to know that Peter Hook's and my original conceptions for 'Unknown Pleasures' were so close to each other.

*Joy Division* are a band who have been very important to me in my adult life and I could waffle on about this book for hours. But no matter how much I write about it, reading my waffle is no substitute for reading the book itself, so that is exactly what I would do if I were you. Personally, I can't wait until the next one which covers the years of *New Order*.



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..



Hawkwind - fame beckons?

The Sex Pistols famously described the "Rock and Roll Hall of Fame" as a piss-stain, and it's long been the case that some view the nomination process as being at best not very transparent and at worst manipulated by vested interests. However, moves currently are afoot to nominate Hawkwind for this perhaps dubious honour.

A petition is running on the internet and (perhaps unsurprisingly) is entitled:

"Get the band Hawkwind into the Rock hall of fame."

Petition originator David Chain points out, "They have been instrumental in starting the space rock genre, and the music STILL stands the test of time to this day."

"I would like to get the band entered into the nomination list for the Rock and Roll hall of fame. They have been around in one form or another since 1969.

Former members include Lemmy Kilmister from Motorhead, and Ginger Baker from Cream, Blind Faith, and Public Image Ltd. and Mike Moorcock the SCI/FI writer."

The petition is here -

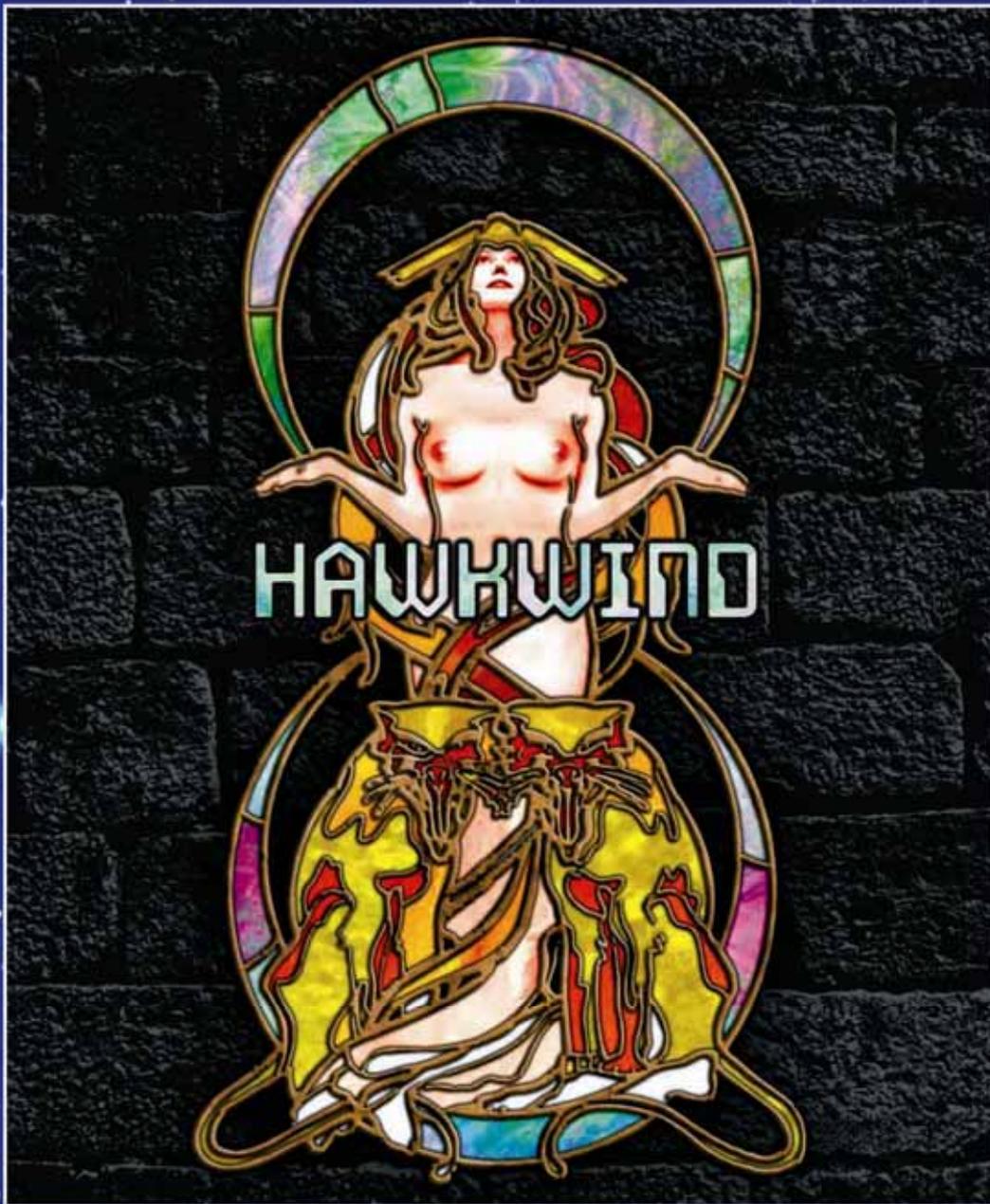
<http://petitions.moveon.org/sign/get-the-band-hawkwind>

and also is being promoted on social media such as Facebook. It remains to be seen whether the selectors will pay any heed to the voices of a bunch of space-rockers.

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

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[www.hawkwind.com](http://www.hawkwind.com)

Any enquiries [hawkwindpassports@hawkwind.com](mailto:hawkwindpassports@hawkwind.com)

THE WORLD OF GONZO ACCORDING TO

# Mark Raines



# THE



# CIRCULAR

***The Court Circular* tells interested readers about the comings and goings of members of The Royal Family.**

However, readers of this periodical seem interested in the comings and goings of Yes and of various alumni of this magnificent and long-standing band.

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

I have been chronicling the weekly ebb and flow of news from the Yes camp and from the camps of their often warring alumni (about twenty of them over the years) for nearly two years now and there have been good weeks for news and there have been bad weeks for Yes news. There were even two weeks when there was no news at all.

But I am afraid that this week has to go down in history, or at least the history of this magazine, as one of the dullest weeks on record.

There are only four stories, and three of those are relating to a story that we broke last week about the imminent release of a live DVD/CD set from their recent tour.

Apart from that the only article that we have found has been a highly subjective list of their ten best songs, which as one of my favourites of their albums is *Tales from Topographic Oceans*, which even some of the people who played on it seem to dislike,

and another is *Union* which NO-ONE seems to like is not really going to be up my particular tree..

- **Yes Preview New Live Package**
- **YES Like It Is 2CD/DVD Set Due In December**
- **YES GO LIVE WITH DAVISON**
- **TOP 10 YES SONGS OF THE '70S**

So what am I going to do to fill up the rest of this page. Ummmmm I don't know.

Oh well, here is a very nice picture of a chicken.



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

# RICK WAKEMAN

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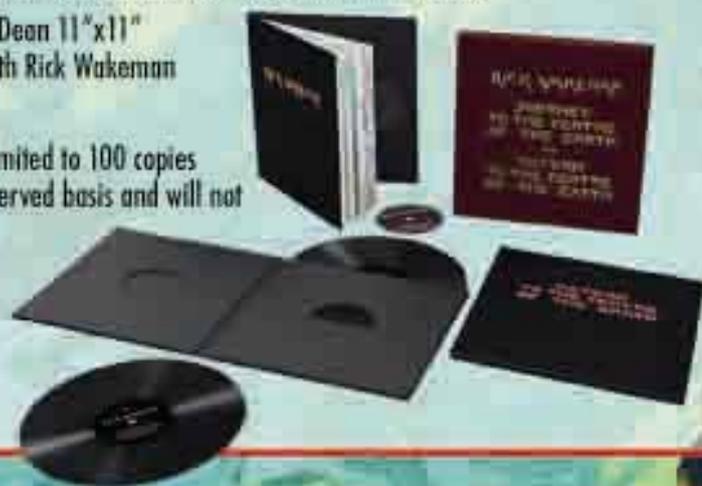
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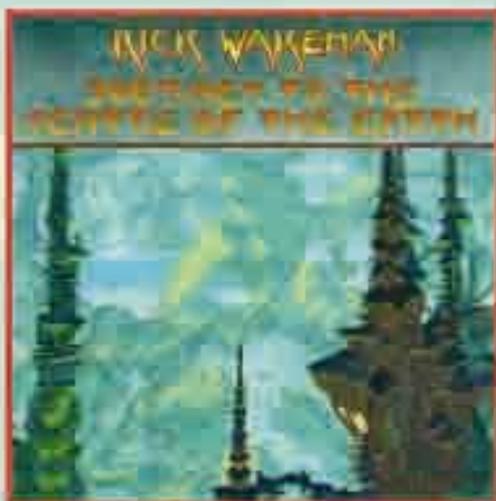
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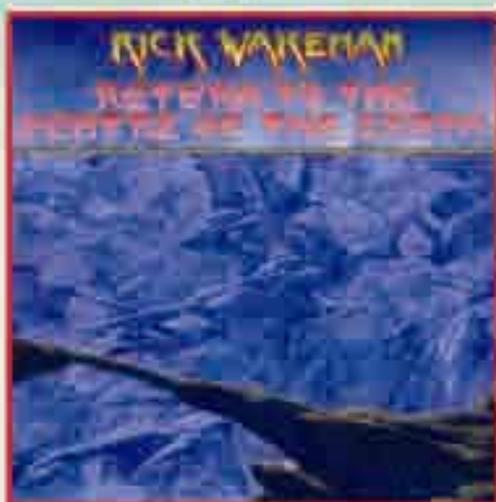
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## Changing the world one gift at a time

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

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



# 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!!!"

## EVERY BODY

GOTTA BE SOMEWHERE  
walking with you in peace demonstrations  
sitting in Libraries/watching @bus shelters  
always between and among  
here @a Bar Mitzvah(waiting for the food  
There @a Hare Krishna (waiting for the free feast)  
Between @Buffets(seen as Challenges to the Great Stomach Shakra  
Having Fortunes told/Shakras &Auras read)  
Listening to Talking Heads/watching too much TV  
Until a day =no chocolate,sodas,sugar,salt  
Withdrawn ,less manic,slow speed-lake instead of rushing river  
There is movement in motion.Meaning in stillness  
Lightning epiphanies in each daily dose of domestic dealings  
No escape from free will ,nor Freedom.No choice but all choice.  
All those Sacred Feathers will not make one Flying Bird  
Every shaker was once a hollow seeded gourd  
Past lifetimes are yesterday's electric bill  
Tomorrow unknown ingredient soup.More,please!



# 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...



Welcome to the Hallowe'en corner cabinet.

Samhain blessings to you all.

As we all know it had been this week that I was to stand in for Mr Ed whilst he was up in bonnie Scotland. To this end I decided that my end piece would contain my own poor version of 'Monster Mash', if only for a couple of verses. So not to be outdone here it is below:

*I was toiling on the mag late this Friday eve  
When from the corner of my eye something I did perceive  
It was black, it was small, it was eyeing me with disdain  
Are we to miss our midnight flight on the broom yet again?*

*But I did the mag  
The Gonzo mag  
It wasn't bad  
But now I'm mad*

*It was Lilith Tinkerbell, my little green-eyed cat*

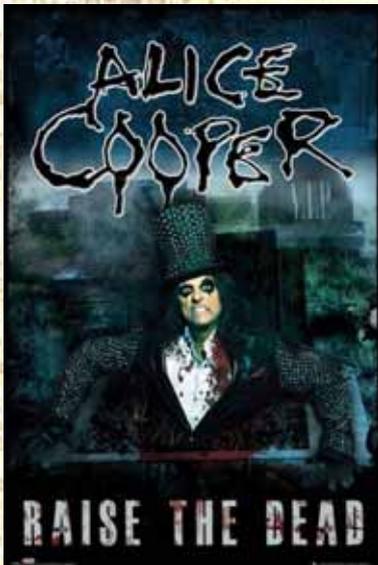
Who was sat by the back door on the leaf-covered mat  
 In the corner was the well-dressed besom looking dapper  
 All aboard now I shouted, Lilith you be the mapper

I've done the mag  
 The Gonzo mag  
 Now let's fly  
 Across the sky



Not exactly Tennyson, but hey  
 one can try.

I could not write in this Hallowe'en column without  
 inviting our Alice to lead the parade. He is such a  
 sweetheart, how could I not?



Marilyn Manson The Fight Song Wind Up  
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“Rare Marilyn Manson The Fight Song wind up figure. Never removed from the box. Please look at my other listings for more Marilyn Manson rare dolls/vinyl.”

This is pretty grim to be honest, but each to his/her own.

[http://www.ebay.co.uk/itm/Marilyn-Manson-The-Fight-Song-Wind-Up-Figure-/321563147974?pt=UK\\_Music\\_Music\\_Memorabilia\\_LE&hash=item4adea83ec6](http://www.ebay.co.uk/itm/Marilyn-Manson-The-Fight-Song-Wind-Up-Figure-/321563147974?pt=UK_Music_Music_Memorabilia_LE&hash=item4adea83ec6)

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I love this.

[http://www.ebay.co.uk/itm/Tom-Waits-fridge-magnet-GIANT-size-/251695446765?pt=UK\\_Music\\_Music\\_Memorabilia\\_LE&hash=item3a9a37baed](http://www.ebay.co.uk/itm/Tom-Waits-fridge-magnet-GIANT-size-/251695446765?pt=UK_Music_Music_Memorabilia_LE&hash=item3a9a37baed)

OLD LARGE HISTORIC PHOTO OF 1960s AUSTRALIAN POP GROUP, THE DELTONES c1962 - AU \$9.00 (Approximately £4.92)



A shame it has 'photo' plastered all over it in the listing, but I had to include it merely because it is such an odd photo. Can you imagine the Beatles posing with swimming hats on? Or the Rolling

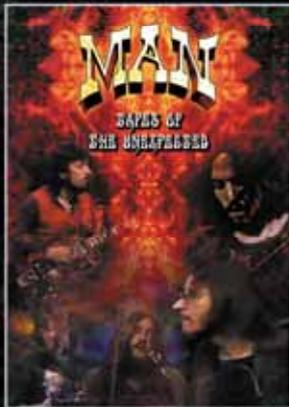
Stones? Come to think of it, I would pay a lot of money - say a fiver - to see the latter in such fetching tiffers. For those of you not up to date with Cockney rhyming slang, tifter is hat (tit-for-tat rhymes with hat).

[http://www.ebay.co.uk/itm/OLD-LARGE-HISTORIC-PHOTO-OF-1960s-AUSTRALIAN-POP-GROUP-THE-DELTONES-c1962-/321561504042?pt=AU\\_MusicMemorabilia&hash=item4ade8f292a](http://www.ebay.co.uk/itm/OLD-LARGE-HISTORIC-PHOTO-OF-1960s-AUSTRALIAN-POP-GROUP-THE-DELTONES-c1962-/321561504042?pt=AU_MusicMemorabilia&hash=item4ade8f292a)

**THE BITCH IS BACK**

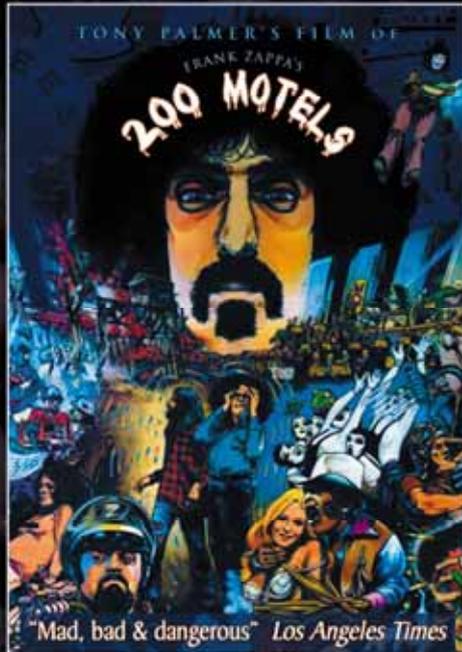
If it's groovy...it's in!

MAN  
Tapes of The Unexpected  
VPDVD68

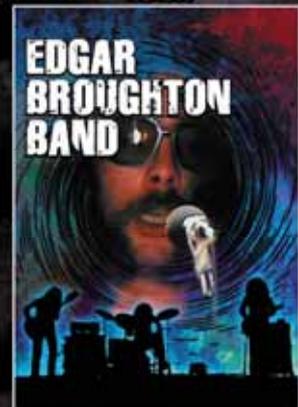


"Mad, bad & dangerous"  
(Available for the first time on DVD)

FRANK ZAPPA'S 200 MOTELS  
TPDVD127



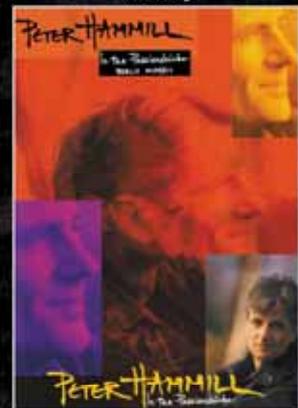
EDGAR BROUGHTON BAND  
Live  
VPDVD66



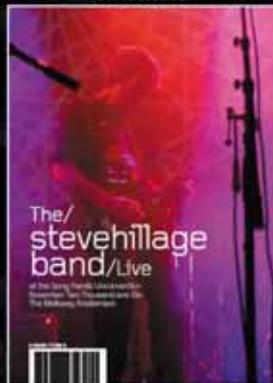
RENAISSANCE  
Kings & Queens  
VPDVD67



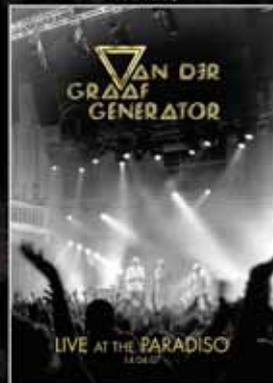
PETER HAMMILL  
In The Passionkirche Berlin  
VPDVD65



THE STEVE HILLAGE BAND  
Live at The Gong Family Unconvention  
GWVP208DVD



VAN DER GRAAF GENERATOR  
Live at The Paradiso  
VPDVD64



PANIC ROOM  
Satellite  
FMCDD01



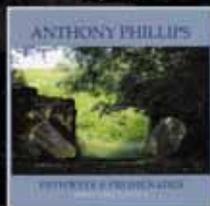
KARNATAKA  
The Gathering Light  
KTKCD005



PARADE  
The Fabric  
NAUTCDD04



ANTHONY PHILLIPS  
Pathways & Promenades  
VP216CD



RICK WAKEMAN  
Past, Present and Future  
MFVP115CD



SPIRITS BURNING  
Crazy Fluid  
VP492CD



HAWKWIND  
San Francisco 1999  
HAWKVP48CD



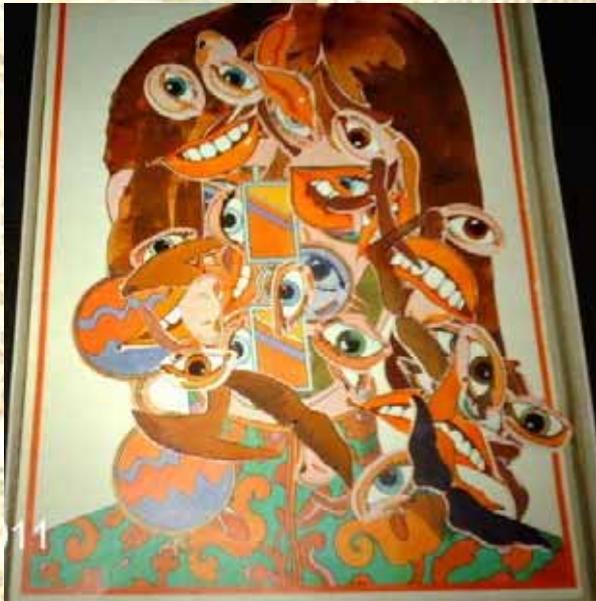
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GROUP OF COMPANIES

Vintage Identipops pop star face making game, genuine 1960's game. - £5.00

"This is an original vintage Play value Identipops popstar face making game by the makers of



Identikid, made in 1969 and selected for the design centre London, some parts have been numbered on the back and the lid is damaged but a very scarce item."

Isn't this brilliant? All those jumbled up eyes, noses and



lips are like a surreal bad dream; the finished product a nightmare.

[http://www.ebay.co.uk/itm/Vintage-Identipops-pop-star-face-making-game-genuine-1960s-game-/251688197746?pt=UK\\_Music\\_Music\\_Memorabilia\\_LE&hash=item3a99c91e72](http://www.ebay.co.uk/itm/Vintage-Identipops-pop-star-face-making-game-genuine-1960s-game-/251688197746?pt=UK_Music_Music_Memorabilia_LE&hash=item3a99c91e72)

Medicom Toy Ultra Detail Figure Sex Pistols Sid Vicious - £100.00



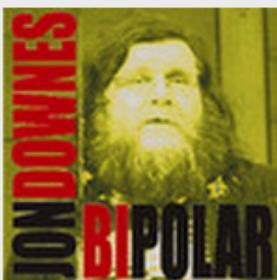
"ULTRA RARE SID VICIOUS ACTION FIGURE BY MEDICOM TOY CORPORATION."

Not sure about the £100 price tag, but for those fans of Sid, maybe a snip.

[http://www.ebay.co.uk/itm/Medicom-Toy-Ultra-Detail-Figure-Sex-Pistols-Sid-Vicious-/281483015013?pt=UK\\_Music\\_Music\\_Memorabilia\\_LE&hash=item4189b1f365](http://www.ebay.co.uk/itm/Medicom-Toy-Ultra-Detail-Figure-Sex-Pistols-Sid-Vicious-/281483015013?pt=UK_Music_Music_Memorabilia_LE&hash=item4189b1f365)

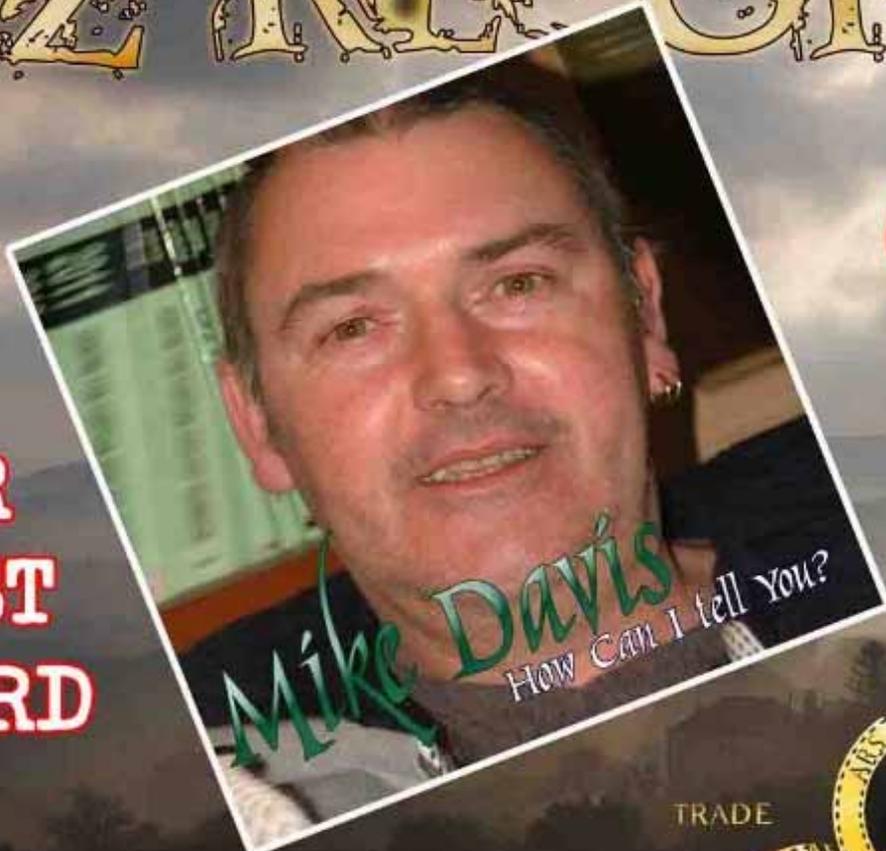
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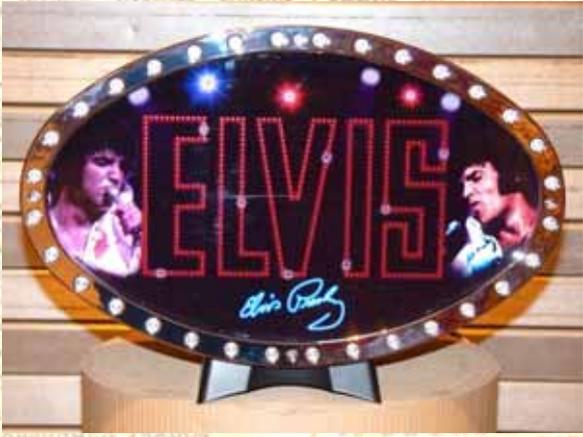
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 Vintage Take That Dolls Robbie Williams and

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# THE NINE HENRYS



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

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

THE WORLDS FIRST CLONED CARTOON CHARACTER

modada@ninehenrys.com

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



# CLASSIC LOST BROADCAST RELEASES FROM

# GORNZO

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ROCK OF THE 70's

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## THE LOST BROADCASTS

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

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THE LOST BROADCASTS

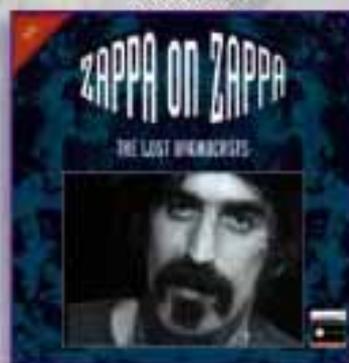
INCREDIBLE STRING BAND  
HS10660 DVD



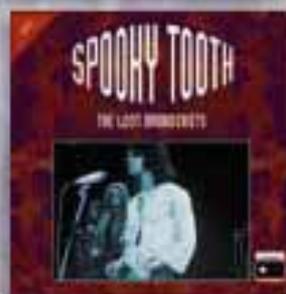
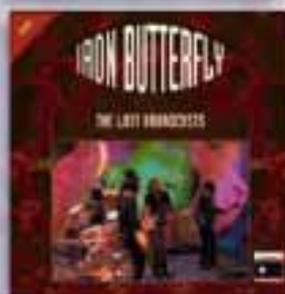
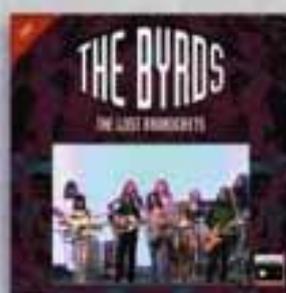
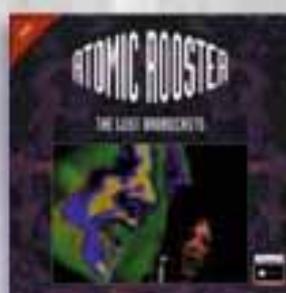
CAPTAIN BEEFHEART & HIS MAGIC BAND  
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FRANK ZAPPA  
HS11090 DVD



CURVED AIR  
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# THE WORLD OF KEV ROWLAND



## **IQ** **THE ROAD OF BONES** **(GEP)**

When this album arrived I didn't put it on the player straight away, but instead looked at the artwork and booklet, and kept thinking about Schrödinger's cat. I so very much wanted this to be a great album, and until I put it on the player (and I still haven't read single review about this album as I needed to ensure that I wasn't being swayed one way or another) this was both a great album, and a poor one, both at the same time. I first saw IQ in concert some time in the Eighties when they supported Magnum at the Hammersmith Odeon and have seen them quite a few times since, the last being on the 'Dark Matter' tour. During that time I built up a strong relationship with Martin Orford, and saw him play solo a few times as well as with Gary Chandler and of course with Jadis as well, but after I moved to NZ he told me that he had left the band of which he was a co-founder. That shook me, and by the time IQ released 'Frequency' some five years after 'DM', Paul Cook had gone as well. I wasn't a fan of that album (and I totally understand that this could be due to emotions as opposed to quality of music), so what about this one? Great or poor?

Five years on from 'Frequency' and yet again there have been changes in line-up. Paul Cook has returned, but perhaps the biggest surprise is that JJ is no longer on bass, but instead has been replaced by the man he himself replaced in the first place! Tim Esau is back, with his first album with IQ since 1989's 'Are You Sitting Comfortably?' I have always been a real fan of his playing and methods of attack, as he can easily move from fretless bass to many different styles: just check out "Screaming" from 'Nomzamo' to see what I mean. Then on keyboards we have none other than Neil Durant. Neil may well be an unknown to many of you, but we have been friends for well over twenty years as

he sent me the very first Sphere demo back in 1992 (and Neil knows I still have it, potential blackmail is a wonderful thing). A second demo followed in 1994, and they belatedly followed it up with a CD release on Cyclops in 2002, and it always amazed me that Sphere didn't become far more well known as they were/are all great musicians. I even managed to see them gig once in the Nineties, but here at long last Neil is able to put his talents to use on a larger stage.

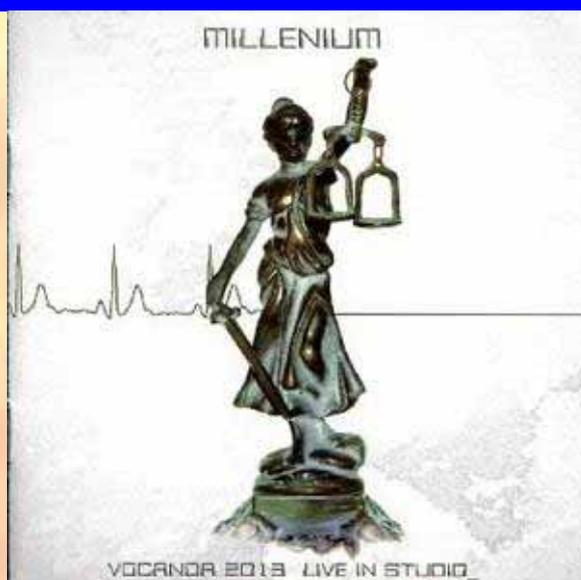
So, of the five members, four of them played on the first two totally classic IQ albums, so what would the band sound like in 2014, with one brand new member and two who had left (for very different timeframes) only to return? Absolutely brilliant is the way I would describe it.

When opener "From The Outside In" really gets going it reminded me of the very first time I heard 'Ever', when the band was again returning after a period of unrest: that time with a returning singer and a new bassist, four years after their previous release. Neil has always been a very fine keyboard player indeed, and here he has tempered the jazz influences he normally displays to fit in, and has also incorporated a lot of keyboard sounds that fans of the band will recognise from days gone past. He isn't Widge, and doesn't want to be, but he has made the seat his own by bringing in enough of the old to combine with the new that it doesn't alienate the fans of the old band yet starts to move in a slightly different direction. This is a dark album in many ways, and this comes through in the artwork as well as the album itself. In many ways this feels like a logical follow-on from 'Dark Matter' or 'Subterranea' as opposed to 'Frequency', and that has to be a good thing in my book.

This is an album that I have fallen in love with as everything is right from the musicianship to the songs, from the production to the artwork. This is solid IQ, with everyone firmly gelling and producing more of the incredible music we have learned to expect from them, from rockers through to ballads, simplicity and complexity combining in a way that many have attempted to copy, but few have ever managed to achieve the heights. I have the double disc set, 11 songs at just over 100 minutes long, and it absolutely flies by as one classic leads into another. It would be wonderful to be able to see these guys play live, but I guess that isn't going to happen for me as I live so far away, so I'll just have to keep playing this. Again. And Again.

And as for that cat I mentioned at the beginning. He is purring and stretching, ready to jump out of the box and take on the world. IQ are back where they belong, at the very top. [www.iq-hq.com](http://www.iq-hq.com)

# THE WORLD OF KEV ROWLAND



## MILLENIUM *VOCANDA 2013 LIVE IN STUDIO* (LYNX MUSIC)

2013 saw the fifteenth anniversary of Lynx Music, quite an achievement for a label that concentrates on progressive rock. To mark the event, Ryszard Kramarski decided that his band Millenium should undertake a special performance of 'Vocanda', which they released in 2000. Obviously they needed to rehearse for such an event, and a month before the gig they congregated at the studio and recorded the rehearsal so that they could play it back and check if anything needed amending. The concert was well received, but wasn't professionally recorded, so Ryszard thought that it would be a nice idea to make this available for fans, in a strictly limited numbered edition. It isn't a studio album, nor is it a live album as there is no audience, but has the band playing the new arrangements with no overdubs, so in many ways it is a combination of both.

Having played this quite a lot, I feel that I am very fortunate to have been introduced to this band all those years ago as I have many of their albums in my collection and each and every single one is a joy. There are many neo influences in what they do, especially IQ and Pendragon, and Ryszard understands the need for rock guitar as part of this so doesn't hog the limelight but ensures that Piotr Plonka has plenty of time centre stage. Singer Łukasz Gall's voice is as powerful and strident as it was when he first sang this all those years ago, but guest Karolina Leszko also has a major part to play and she provides lush harmonies or the occasional lead when the music is right.

Poland has had some great progressive bands over the years, with Collage and SBB being of particular note, but Millenium more than stand up with them, and this is yet another wonderful album from the guys, even more impressive is that it is live in the studio. Highly recommended. For this and details of other releases on Ryszard's label visit [www.lynxmusic.pl](http://www.lynxmusic.pl)



## LENNY SENDERSKY & TONY ROMANO *DESERT FLOWER* (INDIE)

'Desert Flower' is a culmination of the sound that Lenny (alto and soprano saxophone) and Tony (guitar) have been working on over the last few years since they first met and started playing together at the Christiania Jazz Club In Copenhagen, Denmark in June 2010. Since then they have been working together as a partnership, touring in Lenny's home country of Russia. On this album they have been joined by Randy Brecker (trumpet), Joe Locke (vibraphone), Cleve Douglass (vocals), Steve LaSpina (bass) and Matt Kane (drums). There is a wonderful group feel about this album, as while both Lenny and Tony are incredible soloists they are more than happy to take a pace backwards and let others shine in the spotlight when the time is right. This is mostly an instrumental album, which has at its' foundation a wonderful rhythm section, who are playing incredibly complex counter melodies and notes that allows the soloists to really move in and around the music.

Lenny has a wonderfully warm tone, while Tony seems to be happiest when providing the perfect accompaniment and doesn't take the lead as often as one would think. Randy and Joe aren't always in the sound, but when they come in they have major impact to the piece, either as soloists, taking part in a duet, or providing another soundboard for Lenny to play against. This is mainstream jazz, much more refined than what I normally listen to, and because of that I found that although I enjoyed it the very first time I played it, it took quite a while to discern and understand all the layers. It is when they up the tempo as on "Horizons" that they really start to cook, with Matt driving them onwards and Randy and Lenny in perfect harmony at the forefront while Tony provides the support.

A wonderful warm, expressive and impressive album that fans of mainstream jazz should look out for. [www.lennysendersky.com](http://www.lennysendersky.com)

# 500 ALBUMS

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# NEIL NIXON WITH THOM NIXON

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### FAUN

Genre: Medieval Music / Celtic & Nordic Folk / Paganfolk

The ensemble FAUN was founded in early 2002 in Munich. FAUN combines medieval & ancient instruments with modern influences to create an enchanting and powerful atmosphere. The band's performance incorporates many different instruments, including the Celtic harp, hurdy-gurdy, key fiddle, various lutes, the bagpipes, archaic beats and many drums like for example large Japanese taiko drums, flutes, hammered dulcimer, and many more, as well as the melodic vocal section going from solo folk-like and often ambient melodies to chant-like and always enchanting vocal performances with the two female and

frontman Oliver S. Tyr vocalists combining something truly magical. (Facebook)

#### Members:

Oliver S. Tyr: Vocals, Irish bouzouki, Nyckelharpa, Mandocello, Celtic Harp, Saz, Tar, Guitar & various Lutes.

Fiona Rüggeberg: Vocals, Bagpipes, Flutes, Rebab, Recorder, Fujara, Seljefloit, Harmonium, Chalumeaux & Pommer.

Katja Moslehner: Vocals, Percussion. Stephan Groth Vocals, Hurdy-Gurdy, Cistem, Whistles

Rüdiger Maul: Darabouka, Davul, Bendir, Tamborello, Riq, Berimbau & other percussion instruments.

Niel Mitra: Computer Sampler & Synthesizer

#### Website

[http://www.faune.de/newweb/pages/start\\_en.html](http://www.faune.de/newweb/pages/start_en.html)

#### Facebook

[https://www.facebook.com/FaunOfficial?ref=br\\_tf](https://www.facebook.com/FaunOfficial?ref=br_tf)

#### Egil Saga

<http://www.youtube.com/watch?v=LgGIOZiVVCVU&index=16&list=RDbd3-DRZurNY>

#### Dance with Me

<http://www.youtube.com/watch?v=CK5MdsewTjM>



Fotos by: manvarle.com & shalomormsby.com

And so, ladies and gentlemen, early on All Soul's Day, another issue of yer favourite music magazine is put to bed.

This evening, after a brief but very welcome visit by a druid and his family for a Samhain ritual, and a visit by my housekeeper and her son clasping a bucketful of rare East African fish (don't ask) Corinna is writing up her bits on the computer in what was once the family Dining Room, and is now home to Corinna's office and a cage full of her pet rats, whilst I am sitting in my comfortable armchair typing these words to you on my iPad.

For I have momentous news for you. I can't pretend that it is exclusive news, because I read it in the latest issue of *Mojo* magazine. Jimmy Cauty, once known as 'Rockman Rock' is quoted as saying about the self-imposed moratorium that he and Bill Drummond agreed on for their joint activities:

"...that the 23 years is coming to an end in 2017. So there's this momentum about The K Foundation. So we're sort of ... Not exactly in training, but something's coming to do with K Foundation. We don't know what it will be yet. But we're on it, we have been for a few years. Me and Bill are constantly in communication. It's our baby even if it looks like we threw it out. We're still the trustees of The K Foundation, we're still The KLF, we're still The Justified Ancients of MuMu, we still care very much about the things we did, and remain totally in control of that, even though we've got other things that we're interested in doing...

The band never split up. The reason we had the twenty



three year moratorium was to give everybody else a chance to come up with a good response to the things that we did. If nobody's interested, that doesn't really matter."

Of course, lots of people are interested... Like John Higgs whose momentous book about the band last year opened many doors for a lot of people, like a man with a trunk in a wheelchair deep in the untrackable woodlands, and a certain magazine editor who is typing this whilst watching a large tortoise called Calpurnia eating rocket salad.

Only two and a bit more years to go and these times which are already interesting beyond belief are likely to get even more so.

Wayhay!



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