

# GONZO

Weekly #94

**EXCLUSIVE:**

**John Ellis Interview**

**EXCLUSIVE:**

**Doug Harr goes to see Kate Bush**

**EXCLUSIVE:**

**We talk to Clepsydra's Andy Thommen about the band's future plans**

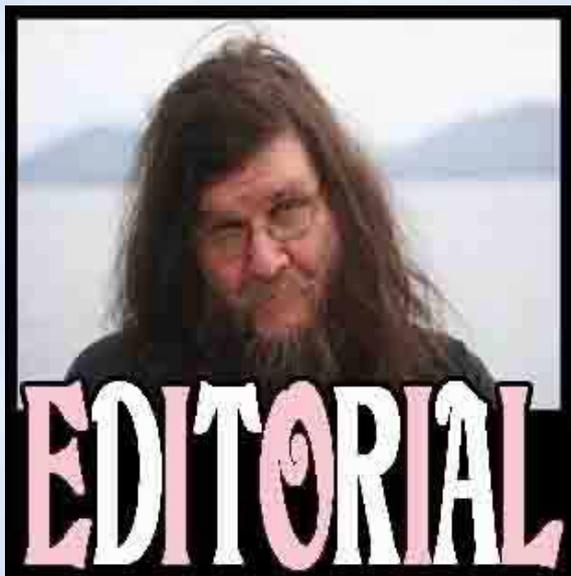


# ART FOR ART'S SAKE

# 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,

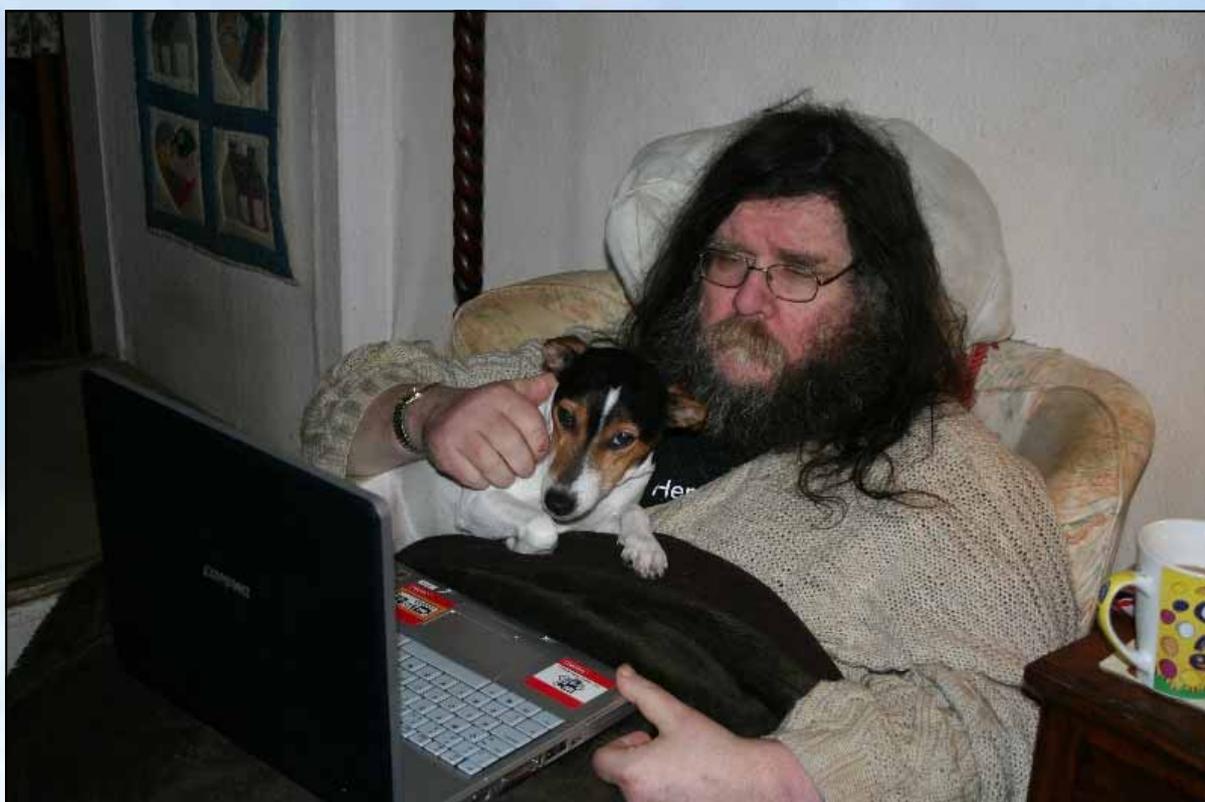
Welcome to another episode of The Gonzo Weekly.

One of my favourite rock biographies is *Alias David Bowie* by Peter and Leni Gillman. It was first published in 1987 when I was working as a staff nurse at Western Hospital, Crediton. Apparently the man himself wasn't impressed by the amateur psychoanalysis in there which related a lot of his life and career, and in

particular, his lyrics over the years to his relationship with and the subsequent death of his schizophrenic half brother, Terry. The motif of madness is certainly a recurrent one in his work, and one piece of circumstantial evidence that massively supports the Gillmans' hypothesis is that one of the proposed covers for Bowie's 1970 album *The Man Who Sold the World* features a painting of Cane Hill psychiatric hospital in Croydon, which is where Terry lived at the time, and continued to live for many years.

I think it is quite likely that another reason Bowie didn't appreciate this book, despite the fact that it was quite probably the first in depth and properly written biography of him was that – to be brutally honest – he didn't actually come out of it very well in many instances.

One such instance involves the Free Festival which was organized by the Beckenham Arts Lab, which was held at Croydon Road Recreation Ground in Beckenham on 16<sup>th</sup> July 1969. They describe how Bowie, despite being only twenty-two, behaved like a bad tempered old git for much of the time that day, alienating and snubbing many of his closest supporters, including his future wife, and the guy with whom – according to most people around at the time – they were both sleeping.





Bowie's memories of the day were somewhat different:

The Children of the summer's end  
 Gathered in the dampened grass  
 We played Our songs and felt the London sky  
 Resting on our hands it was God's land

It was ragged and naive it was Heaven  
 Touch, We touched the very soul  
 Of holding each and every life  
 We claimed the very source of joy ran through  
 It didn't, but it seemed that way  
 I kissed a lot of people that day

Whether or not it was that way it actually happened doesn't really matter. I don't know whether Bowie actually did "kiss a lot of people that day" or whether he strutted about the place



like an insufferable prick, or whether – as I strongly suspect – it was somewhere in between.

What I do know, is that it was the social function of events like the Beckenham Free Festival to bring people together and to create a sense of community amongst the attendees, and if you believe in such things, amongst the wider population who would have been blessed by the healing vibes which emanated from the event, when around them the world was getting increasingly strange and unpleasant. Just think of it: only a month before men had stood on the



surface of The Moon for the first time, only ten days before the Manson family had invaded Cielo Drive, there was carnage in South East Asia and political unrest across the Western World.

Arguably the socio-political situation facing us today is even worse. There is carnage of the vilest sort across the Middle East and political unrest of an unprecedented nature looming at home. I have a horrible idea that, unless we are very fortunate, life is going to get a whole lot nastier for many of us. I am not going to even try and pretend that I believe that an old fashioned dose of hippy good vibes is going to cure all this. It certainly won't, but all that any of us can do is to try to light our own small candle in the darkness and do what we can in our own little corner of humanity.

A few weeks ago, I presided over the fifteenth Weird Weekend. It may not have been a free festival, but the vast majority of people there got in for nothing, and the whole point of the event was, is, and always will be, to bring people together, and to spread good vibes amongst all and sundry. If reading that makes you suspect that I am an old hippy, and this surprises you, then I really think you should take a proper look of the photograph of me which is emblazoned across this editorial.

Work has already begun on next year's event, which will once again feature several Gonzo luminaries and I have a suspicion that you will be reading about it in these very pages sooner rather than later. I came very close to calling it a day this year. My health is declining, my energy levels likewise and after fifteen years nobody can really accuse me of not having given it my best shot. But it was a beautiful event; it made me and a lot of other people very happy, and so it will continue at The Small School in Hartland for the considerable future. It brought a lot of people of different backgrounds together and I believe that many long term friendships have been forged.

And yes, I did kiss a lot of people that day.



David Bowie, Foo Fighters, Radiohead, New Order, Aphex Twin, Jack White, Daevid Allen, Steve Hackett, System 7, Andy Thommen, Clepsydra, Strange Fruit, Sub Reality Sandwich, Friday Night Progressive, Joan Rivers, David Anderle, Glenn Cornick, Jimi Jamison, Alexander Galbraith Wilson, James Brown, Rick Wakeman, Tommy James, Captain Beefheart and his Magic Band, Clearlight, Wilding/Bonus, Hugh Hopper, Steve Ignorant, Jethro Tull with the London Symphony Orchestra, Atkins May Project, John Ellis, Kate Bush, Cyrille Verdeaux, George Harrison, Yes, Jon Anderson, Geoff Downs, Trevor Horn, AWBH, Small Faces, Beatles, Cliff Richard, Jimi Hendrix, Samantha Fox, Acid Mothers Temple, Throbbing Gristle, Biba, Peter Gabriel, Genesis, Jeff Green Project, L Segno del Comando, Hiidenhauta, Coalition, Grai

#### 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

- **WHERE THERE'S FOO THERE'S FIRE** Foo Fighters have set a date for their fan-funded gig in Richmond, Virginia. As previously reported on NME.COM, Foo Fighters will play the gig following a campaign by fan Andrew Goldin, who started an online campaign to bring the band to the town for the first time since 1998. A tweet from the band sent earlier today (September 3) confirmed both the venue, the 1,500 capacity National Theatre, and the date - September 17. "Let's do it. If you pledged, check your email for details!" reads the tweet. **Read on...**
- **IS THIS LOVE, OR UH CONFUSION?** A spokesperson for Jack White has told NME that he has never expressed an interest in working with The Libertines. The denial was issued shortly after Libertines frontman Pete Doherty had said the band wanted White to produce their next studio LP. White's representative contacted NME following claims from Doherty that White had expressed an interest in working with the band. The Libertines have previously confirmed that they plan to release a third album in 2015 and will play new material on their forthcoming UK and European live dates in September. The band's first two albums were produced by Mick Jones of The Clash. Speaking on French TV station D8, Doherty claimed: "Jack White says he'd like to do it. I'd love him to do it, it would be amazing, but I don't want to get too hopeful." **Read on...**
- **DANCE TRANCE LANCE** Aphex Twin has announced details of the first song to be heard from new album 'Syro' while also revealing the deluxe edition artwork for the album and how a recent fan-led Kickstarter campaign made him want to release new music. Richard James himself has spoken to Rolling Stone about how the recent Kickstarter campaign by fans wanting to purchase the Aphex Twin album 'Caustic Window' gave him the creative spur to release 'Syro'. "As much as I like to think I don't really like fans - I mean, it's not very healthy," he said. "You can't be thinking about keeping other people happy, going in circles. But that was really touching, and really sweet. And I'm getting a bit older. It's like, "Okay. People out there really, really want stuff off me, so I can't deny it. Let's put it out." **Read on...**

- **AIN#T AMNESIAC** Radiohead fans got a surprise this week when the band's PolyFauna app - released in February, using music and visuals from their 2011 album The King of Limbs - was updated to offer the first new music from the band in three years. The new tunes come via an update to the app that went out on Monday. For the most part the new music is just an atmospheric assemblage of beats and singing, but could signal where the band is headed musically (although we hope that it'll feature some clearer vocals and more lyrics). Radiohead are reportedly starting work on their ninth studio album, and—according to an interview with multi-instrumentalist Jonny Greenwood—planned to begin work at the end of summer. **Read on...**
- **NEW DAWN FADES** New Order have signed a new deal with Mute Records and plans on releasing a new album, their tenth, in 2015. The band leaves Warner Music who released their last album, 2013's Lost Sirens. The new pact with Mute is being hailed by the band as a return to their "independent roots". In a statement, the band said "We couldn't imagine a better place to be than working with Daniel Miller and his team. Mute has a superb roster of artists and a history that complements our own. In many ways, joining the label feels like we are coming home." Mute founder Daniel Miller added "I feel privileged to be working with artists with such a long, creative and successful history. When the possibility of us working together first came up, I was invited to hear some of the new material and immediately had no doubts whatsoever that Mute would be the right home for New Order." New Order was formed in 1980 by the remaining three members of Joy Division, Bernard Sumner, Peter Hook and Stephen Morris, after the suicide of Ian Curtis. They signed with Factory Records and, in 1981, released a number of singles along with their debut album, Movement. They stayed with the label through 1989 and moved London Records after Factory went out of business. After the release of 1992's Republic, the band went on hiatus as the members pursued solo careers. **Read on...**

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

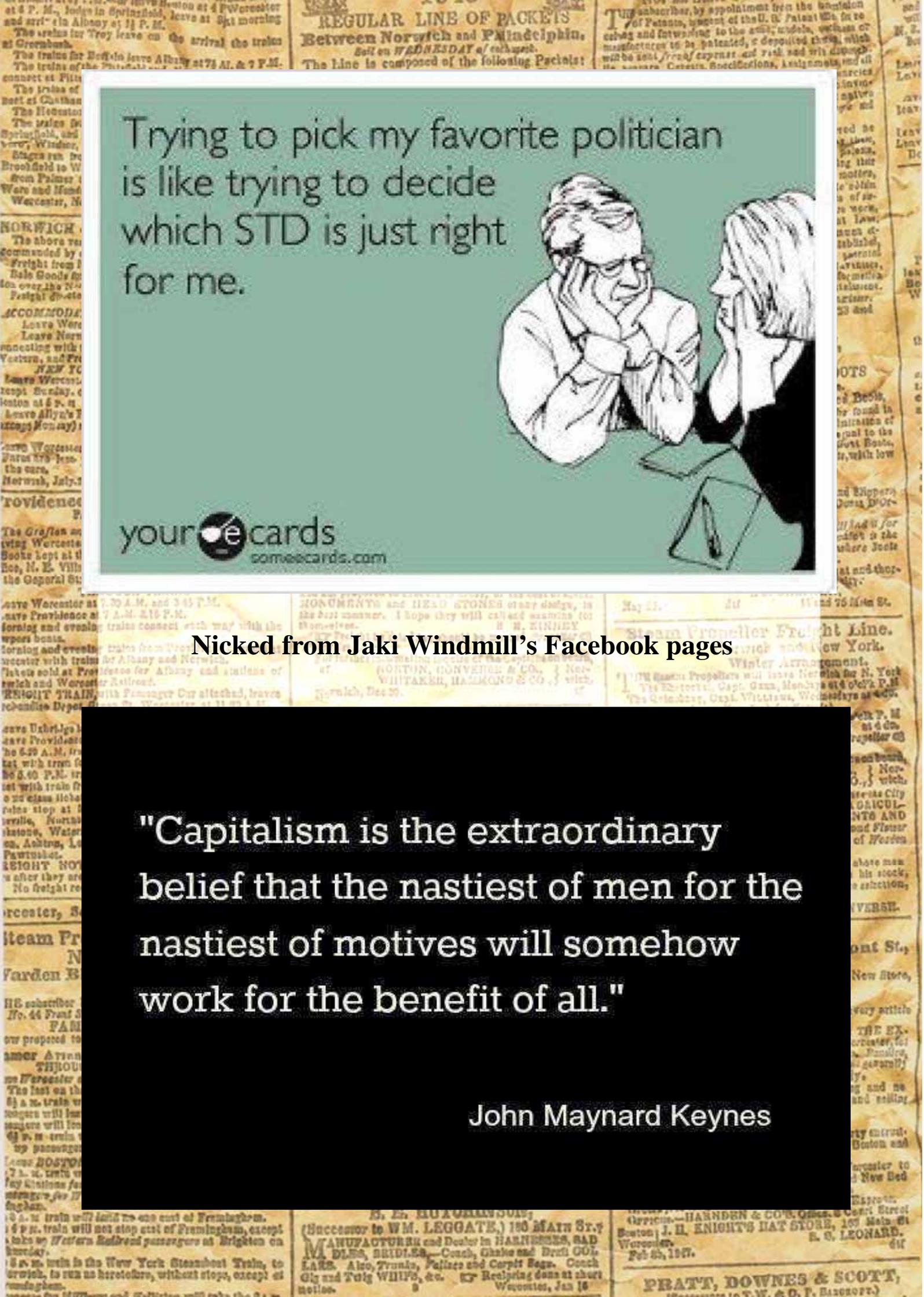


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someecards.com

Nicked from Jaki Windmill's Facebook pages

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

John Maynard Keynes



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

— *Desolation Row* by Bob Dylan

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

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



Before we go any further, I have been informed by my legal advisor (Corinna) that I am not allowed to use the words unctious, smarmy or egregious in this next paragraph. And I nearly always do what my wife tells me.

I am very proud to have been involved, albeit in a very minor capacity, in Hawkwind's campaigning against the badger cull, but although it has largely been a success - the cull in most of the UK is on hold - the killings (of reduced numbers) are starting again in Somerset and Gloucestershire.

There has been a lot of speculation about the reasoning behind the latest round of government



sponsored badger culls which are being carried out despite the vast weight of evidence suggesting that they are cruel, expensive and pointless. Dan Holdsworth, who has in the past been vocal in support of the cull writes: "The EU's Veterinary Health department has recently spoken to the UK government, instructing them to do something about bovine TB levels. As any keen fan of "Yes Minister" can tell you, something clearly must be done. This is something, so by the orders of Sir Humphrey, this must be done..." If all the research papers are WRONG and badgers are indeed the primary reservoir of bTB in the countryside, then the numbers of badgers to be killed this year will make no appreciable difference."

So what is behind this latest waste of mustelid life and public money? There is a General Election next year, and already I can hear the Party Political Broadcasts claiming, "We are a Nation of Animals Lovers, but Government is about taking difficult decisions, and we decided to do just that in order to save our great farming industry, which is the backbone of the countryside. Rule Britannia etc". It is cheap electioneering and nothing more or less. Either that or those set in power over us are even more stupid than they appear to be.

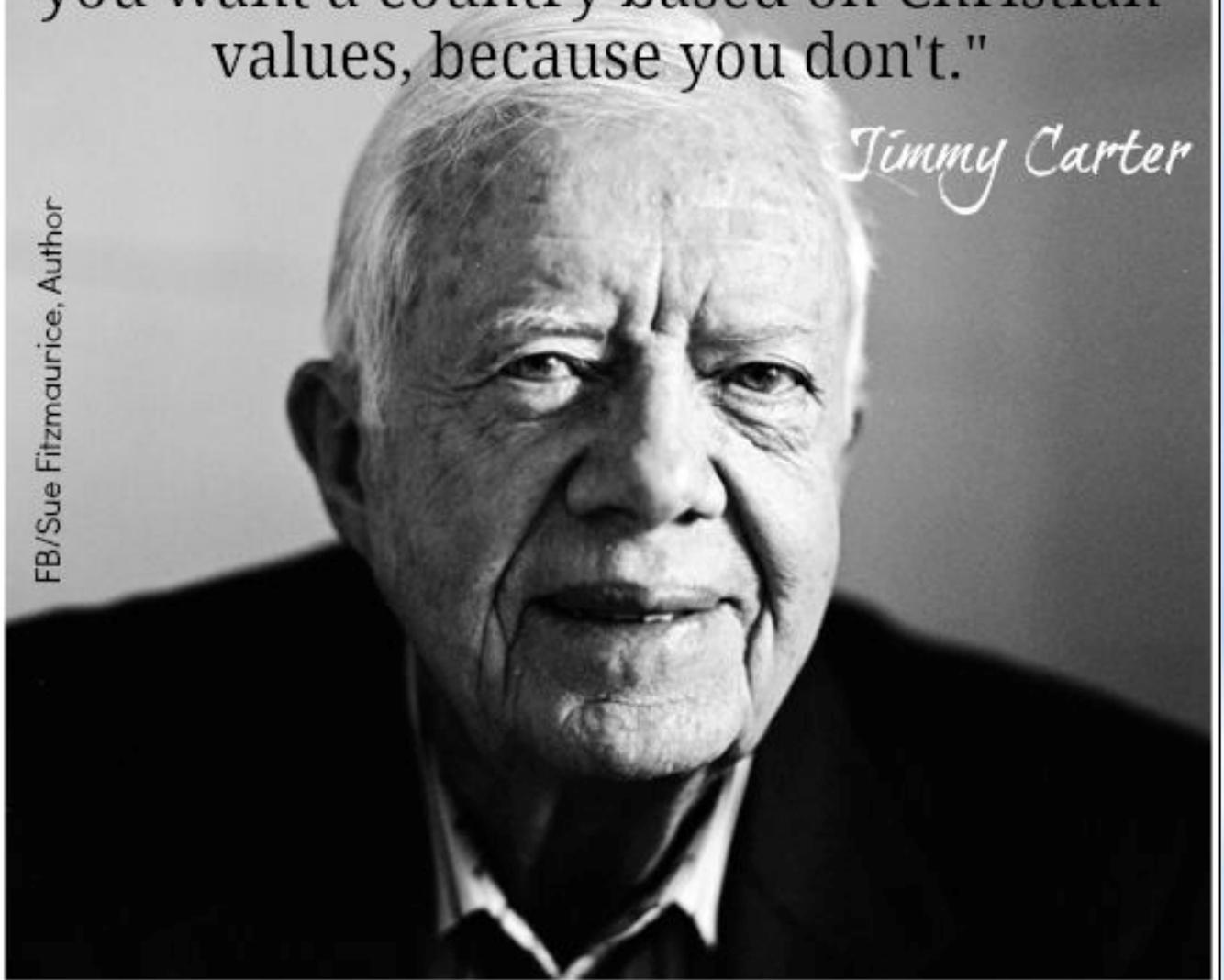


**DEMOCRACYWATCH**

"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



Daevid Allen is now well into his programme of radiation therapy for his cancer, which was removed earlier this summer.

He is also being treated for a second cancer which has been found in his neck. Despite all these health problems, which would be daunting for a man half his age, he is, apparently, in good spirits, and whilst we have no more health updates for you this week, the Daevid Allen and Gong Facebook groups are full of messages of support and pothead pixies sending healing vibes.

Daevid is undeniably one of the most loved, and best respected musicians and artists of his generation, and it brings tears to one's eyes to read all the messages of support, which have sprung up like mushrooms.

We shall continue to publish this page right at the beginning of the Gonzo Weekly news section every week until he is better. As a Fortean I am very much a believer in the healing power of thought and good wishes, and would ask all who read this page to send your own healing vibes down to the Antipodes to Dingo Virgin himself.

**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 OLDHAM)

the week that's past



# The Gospel According to BART

My favourite roving reporter has surpassed himself this week, starting off with some disturbing news for the music industry.

The record industry has just had its worst week in decades. For the first time since Nielsen SoundScan began keeping track in 1991, album sales failed to reach the four-million-sold mark this week, totaling just 3.97 million. The week's top seller, Wiz Khalifa's *Blacc Hollywood* contributed just over 90,000, but after that, the Top 10 featured three other debuting albums that averaged only 31,000 each, Billboard reports.

Read on...

However, Kate Bush's career really is in the ascendant at the moment:

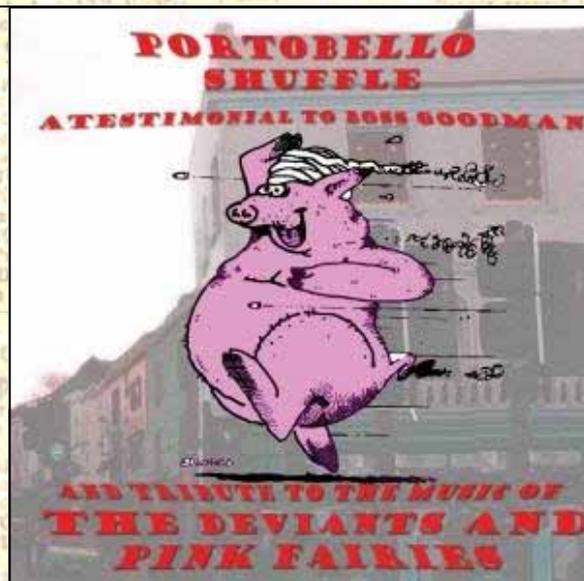
Kate Bush's celebrated full return to the stage after a 35-year absence is proving that absence makes the heart grow fonder. Eight positions of the current British albums chart are occupied by the art-rock icon's albums, according to *The New York Times*, which sets a new record for the artist...

Read on...

For those of you who, like me, are massive fans of George Harrison this next piece of news will be particularly welcome.

George Harrison's first six studio albums, released between 1968 and 1975 on the Beatles' Apple label, will be available as newly remastered individual releases and as part of a box set this fall. The eight-disc box, *The Apple Years 1968-75*, complements Harrison's 2004 release, *The Dark Horse Years 1976-92*, and will contain a DVD with videos and a never-before-seen, seven-minute film directed by Harrison's wife Olivia. It will also contain a book with an introduction by Harrison's son, Dhani (who oversaw the releases), previously unpublished photos and new essays by radio producer and author Kevin Howlett. All of the releases will be available on September 23rd.

I now have to find someone with £77.99 to spare to buy me it for Christmas.



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

Deakin for postage price.

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



It seems only yesterday that veteran prog rock guitarist Steve Hillage surprised many of his devotees by embarking on a new career making dance music with his ensemble System 7, but as I was writing these words, I realised to my amazement that System 7 have been going for nearly a quarter of a century now. How time flies when you're enjoying yourself.

Anyway, this preamble is just to inform you that System 7 will be playing at The Solarafayre Festival in Kent this weekend together with such other luminaries as Kangaroo Moon, One Eyed God, and The Chandeliers. Check them out at [www.solarafayre.co.uk](http://www.solarafayre.co.uk)



the week that's past

REGULAR LINE OF PACKETS Between Norwich and Philadelphia. Set on WEDNESDAY of each week. The line is composed of the following Packets: New Bed. James L. Day, Capt. Nash. Mary H. Chappell, Capt. Griffin.

Boots—Boots—Boots. Boots, broad and low. Boots, with low heels.



The Pearl  
official FB group **CLEPSYDRA** www.clepsydra.ch  
of Switzerland

# AN EXCLUSIVE CHAT WITH ANDY THOMMEN

I have written before how I am not a fan of Facebook. I dislike its facile approach and the way that it conveniently replaces so much of importance with a shallow analogue.

For example, people are convinced these days that they are doing their bit for social change, not by marching on a protest demonstration, manning the barricades or making Molotov cocktails, but by clicking 'I like this' on a Facebook petition.

There are also so many pictures of people's pet cats that one can possibly stand to look at in any given period, but I am the first to admit that I am becoming a curmudgeonly old sod.

However, as I have admitted on many occasions on these pages, Facebook is undeniably a very convenient way of keeping in touch with people, and the other day I sent an instant message to Andy Thommen and asked him if there was any news from the Clepsydra camp.

For those of you not aware, Clepsydra is a magnificently tuneful progressive rock band from Switzerland.

In 1991 Clepsydra released their first album Hologram, which was followed by the EP Fly Man in 1993. Clepsydra then signed to InsideOut, who released their second album More Grains of Sand in 1994.

This CD included the song Moonshine on Heights, which by many is regarded as neo-prog classic. 1994 also saw them

performing two songs on national Swiss TV, a rare occurrence for a progressive rock band at that time.

Says Andy, "We had no idea that there was a progressive rock scene. In fact we never heard the expression progressive rock until about three months after the release of Hologram in 1991."

In 1998 Clepsydra released their third album Fears, the first album with Marco Cerulli on guitar.

In the wake of the album release Clepsydra had a 10-day-long European tour and was booked for a concert in Canada on the strength of this production. In 2001 the band released Alone with Nicola De Vita on bass. This album came with three different album covers: The Chicken, The Octopus and The Fish.

Following these four albums Clepsydra entered a state of hiatus. At this point they had established themselves as a popular entity among fans of neo-progressive rock, and they were often compared to the likes of Jadis, IQ and Fish-era Marillion.

In 2013 Clepsydra announced they were reuniting, with Andy Thommen back on bass guitar, and a reunion tour scheduled for 2014. Says Andy about the reunion, "On Sunday June 23 we met and

the week that's past





# Peculiar News of the Week



## Prize-winning 'Sister Mary' scarecrow stolen

Cupcakes are being offered as a reward for the safe return of a stolen award-winning scarecrow of a nun.

The "Cupcake, Vicar?" scarecrow, or "Sister Mary", won second prize in the scarecrow contest held in Caythorpe, Nottinghamshire, on Saturday.

<http://www.bbc.co.uk/news/uk-england-nottinghamshire-28675876>

# GONZO



## WEB RADIO

Strange Fruit, Miskin's Radio's home of alternative, off-the-wall and otherwise generally strange sounds is looking for a co-presenter. This is not a paid job, but would give the lucky individual the chance to present two hour shows of music generally ignored by radio, and broadcast them twice a month to be heard by Miskin Radio's audience online and then archived on Gonzo Multimedia's website, where their audience would devour them. Radio experience would be useful, but isn't necessary. The ideal candidate would be able to come to our Dartford studios, be trained and begin work when ready.

Alternatively, anyone capable of self-producing and Dropboxing shows will be considered. Fame and wealth are unlikely but the chance to indulge your most maverick musical tastes knows few limits in this job. In the first instance email Neil Nixon, [nlnxn@aol.com](mailto:nlnxn@aol.com) to express an interest. Also check out our shows on Gonzo Multimedia's web radio page and Miskin Radio's own site – [www.miskinradio.co.uk](http://www.miskinradio.co.uk)



the week that's past

# 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.

17-08-14 – SHOW 86

Crosby, Stills, Nash and Young: Woodstock  
Woodstock Crowd: Rain Chant  
John Sebastian: I Had A Dream  
Richie Havens: Freedom  
Mountain: Guitar Solo  
Janis Joplin: Did I Tell You About my Reviews?  
Janis Joplin: Little Girl Blue  
Janis Joplin: Twenty Seven  
Country Joe and the Fish: Bass Strings  
Jefferson Airplane: Bear Melt  
Sly and the Family Stone: Small Talk  
Crosby, Stills, Nash and Young: Sea of Madness  
Crosby, Stills, Nash and Young: Wooden Ships  
Richie Havens: Woodstock  
Woodstock Crowd: Let the Sunshine In  
Sha Na Na: At the Hop  
Melanie: My Beautiful People  
Melanie: Brand New Key  
Grateful Dead: Turn on Your Love Light  
Jimi Hendrix: Pali Gap  
Incredible String Band: A Very Cellular Song  
Arlo Guthrie: Coming into Los Angeles  
John Sebastian: In a Care Bear Family  
Jimi Hendrix: The Star Spangled Banner

The eagle eyed amongst you will notice that this is the show that I advertised as being on last week. Well somehow I managed to screw up and played #85 for two weeks running. Never mind, here we go again. May the spirit of Woodstock shine down upon you, stay clear of the towers, and avoid the brown acid.

[Listen Here](#)

the week that's past

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Gonzo Web Radio is chuffed to bits to present a remarkable new 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 bit 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 are on their summer holidays, and have some to some island in the middle of the Pacific Ocean where they have become lodged in a prehistoric landscape where the banshees dwell and they do live well. Personally I think they have gone to visit Ka-Zar in the Savage Land, but wehat do I know?

Tim makes Maisie some swish new shoes out of a prehistoric fish, and Richard Hell, Spinal Tap and The Deviants add to the proceedings. And what the hell is Tim doing with Maisie?

What's not to like?



**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:**

- Moon Tooth  
<http://www.facebook.com/moontoothband>
  - Cold Flame  
<http://www.facebook.com/coldflameuk?fref=ts>
  - Olivier Contat Project  
<http://www.oliviercontat.com/olivier-contat-project-.php>
  - Lisa LaRue 2KX  
<http://www.facebook.com/lisalarue2kx>
  - Unitopia  
<http://www.facebook.com/Unitopiamusic>
  - MOTR  
<http://www.facebook.com/pages/Mysteries-Of-The-Revolution/13339313306>
  - C  
[http://www.facebook.com/DelgiftC08?viewer\\_id=1513352304](http://www.facebook.com/DelgiftC08?viewer_id=1513352304)
  - Farzad Golpayegani  
<http://www.facebook.com/farzadonline>
  - ONY  
<http://www.facebook.com/pages/Ony/128343966123>
  - MDESTINY  
<http://www.facebook.com/MarquissMusic>
- Backdrop art by Farzad Golpayegani — with Claudio Delgift, Greg P Onychuk, Lisa LaRue Baker, Moon Tooth, M Destiny, Nick Lee, Peter Davis, John Baker, Mark Truey Trueack, Lisa LaRue's 2KX, Cold Flame and Farzad Golpayegani.

**Listen  
Here**

# Friday Night Progressive



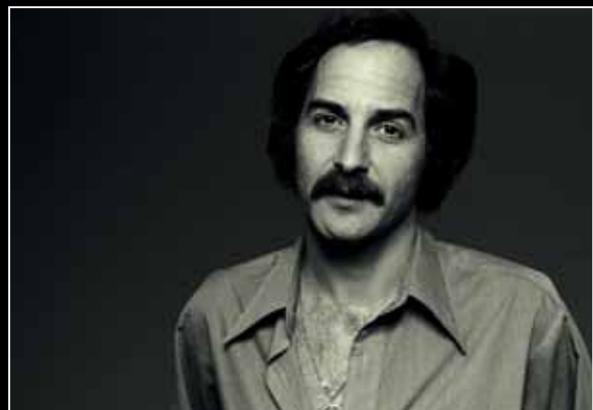
**Joan Rivers  
(1933 – 2014)**

Joan Alexandra Rosenberg, known by her stage name Joan Rivers, was an American actress, comedian, writer, producer and television host, best known for her stand-up comedy, for co-hosting the E! celebrity fashion show *Fashion Police*, and for starring in the reality series *Joan & Melissa: Joan Knows Best?* alongside her daughter Melissa Rivers.

Rivers first came to prominence in 1965 as a guest on *The Tonight Show*, a pioneering late-night program with interviews and comedy, hosted by Johnny Carson, whom she acknowledges as her mentor. The show established her particular comic style, poking fun at celebrities, but also at herself, often joking about her extensive plastic surgery. When she launched a rival program, *The Late Show*,

he never spoke to her again. She went on to host a successful daytime slot, *The Joan Rivers Show*, which won her a Daytime Emmy for Outstanding Talk Show Host. Her satirical style of humour, however, by focusing on the personal lives of celebrities and public figures, was sometimes criticized. She was also the author of 12 best-selling memoir and humour books, as well as providing comic material for stage and television.

On September 4, 2014, Rivers died following serious complications - including cardiac arrest - that arose during throat surgery at a clinic on the Upper East Side of Manhattan.



**David Anderle  
(1937 – 2014)**

Anderle was an American record producer.

He graduated in June 1955 from Fairfax High School in Los Angeles, where his schoolmates included Herb Alpert, Jerry Moss, and producer Shel Talmy. In 1964 he began working in A&R at MGM Records, which also owned the Verve label, and convinced the label to sign Frank Zappa and the Mothers of Invention in 1965. He also worked as the manager of Van Dyke Parks, and helped the Beach Boys establish their own label, Brother Records.

He moved to Elektra Records in 1968, and worked with such acts as Judy Collins, David Ackles, the

**THOSE WE HAVE LOST**

Doors and Love. In 1970 he joined A&M Records, working as a staff producer and A&R person for the company set up by Herb Alpert and Jerry Moss. His production credits include albums for Rita Coolidge, Amy Grant, Delaney and Bonnie, Kris Kristofferson, Aaron Neville, Chris De Burgh, Rhinoceros, Ozark Mountain Daredevils, Doc Holliday and the Circle Jerks. At A&M he later took charge of film music, and supervised the music on films including Good Morning, Vietnam, The Breakfast Club, Pretty in Pink and Scrooged. He retired in 1999.

In later years, he became an accomplished and exhibited portrait artist. He died on September 1, 2014, from cancer aged 77.

## Glenn Cornick (1947 – 2014)

Cornick was an British bass player, best known as a founding member of the British band Jethro Tull. After leaving Jethro Tull, Cornick formed Wild Turkey in 1971, initially with: Graham Williams (guitar), Alan 'Tweke' Lewis (guitar), John "Pugwash" Weathers (ex-Pete Brown & Piblokto!) (drums) and Gary Pickford-Hopkins (ex-Eyes of Blue) on vocals; but Weathers and Williams left to join Graham Bond's Magick before Wild Turkey recorded any material - soon after, Weathers joined the progressive rock band Gentle Giant. They were replaced by Jon Blackmore (guitar and vocals) and Jeff Jones (ex-Man) (drums) who joined Cornick, Tweke and Pickford-Hopkins to record Wild Turkey's first album Battle Hymn - which only reached number 193 in The Billboard 200.

In 1996, Cornick participated in a Jethro Tull tribute, called To Cry You A Song - A collection of Tull Tales, playing on the songs "Nothing Is Easy", "To Cry You a Song", "New Day Yesterday", "Teacher" and "Living in the Past", together with the former Tull members Clive Bunker, Mick Abrahams and Dave Pegg, together with John Wetton, Glenn Hughes, Robby Steinhardt, Wolfstone and Keith Emerson.



In the early 2000s two live albums were released, and in 2006 the fourth studio album, You and Me in the Jungle, was recorded by Cornick, Pickford-Hopkins, Dyche and Gurl, who had all appeared on earlier albums. They were joined by Graham Williams (ex-Racing Cars) (guitar), John "Pugwash" Weathers (percussion) and Clive Bunker (ex-Jethro Tull) (drums) all of whom had played with Cornick in the past.

Cornick died in Hilo, Hawaii, on 28 August 2014 due to congestive heart failure. Jethro Tull band-mate Ian Anderson paid tribute on the band's website.

# THOSE WE HAVE LOST



## **Jimi Jamison, (1951-2014)**

Jamison was the lead singer for US rock band Survivor, who sang the theme tune for hit TV series *Baywatch*, has died aged 63. Jamison, who joined the band in 1984 and co-wrote the *Baywatch* theme I'm Always Here, was described by the band as "our brother".

They said on their Facebook page: "The entire Survivor family is very shocked and saddened. "Our thoughts, love and prayers go out to his family and friends."

The band are best known for their 1982 hit *The Eye of the Tiger* which pre-dated Jamison joining the group.

Survivor's album *Vital Signs* was released after he joined. It achieved multi-platinum status with a string of hit singles including *I Can't Hold Back*, *High on You* and *The Search is Over*.

While the band continued to tour worldwide, they took time out to record *The Moment of Truth*, the theme tune to 1984 film *The Karate Kid*, and *Burning Heart*, the title track for 1985's *Rocky IV*.

## **Alexander Galbraith "Sandy" Wilson (1924 – 2014)**

Wilson was an English composer and lyricist, best known for his musical *The Boy Friend* (1953). Wilson was born in Sale, Greater Manchester and was educated at Harrow School and Oriel College, Oxford. During the war he served in the Royal Army Ordnance Corps in Great Britain, Egypt and Iraq. While at Oxford he wrote revues for the Oxford University Experimental Theatre Club and then attended the Old Vic Theatre School on a production course.



Most of his work for the stage was material for revues, such as Hermione Gingold's *Slings and Arrows*, Laurier Lister's *Oranges and Lemons*, and *See You Later*, starring such performers as Peter Cook. He wrote the book, music and lyrics for *The Boy Friend* for the Players' Theatre in 1953. Its success resulted in a longer version being produced in the West End at Wyndhams Theatre. After its opening in January 1954, over 2,000 performances were put on there. It opened on Broadway in 1954, at the Royale Theater, and introduced Julie Andrews in her Broadway debut. The show ran on Broadway for over 480 performances.

Wilson wrote the musical *Valmouth* in 1958, based on a Ronald Firbank novel set in a seaside resort. In 1964 he wrote *Divorce Me, Darling!*, a sequel to *The Boy Friend*.

He died in Taunton, England in 2014, aged 90. He donated his papers to the Harry Ransom Humanities Research Center at the University of Texas at Austin. His autobiography, published in 1975, is titled *I Could Be Happy*.

# 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



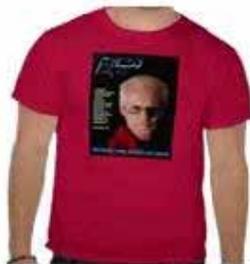
Gonzo #27 The Prog shirt

actions



Gonzo #24 The Daavid Allen shirt

actions



Gonzo #23 The Michael Des B...

actions



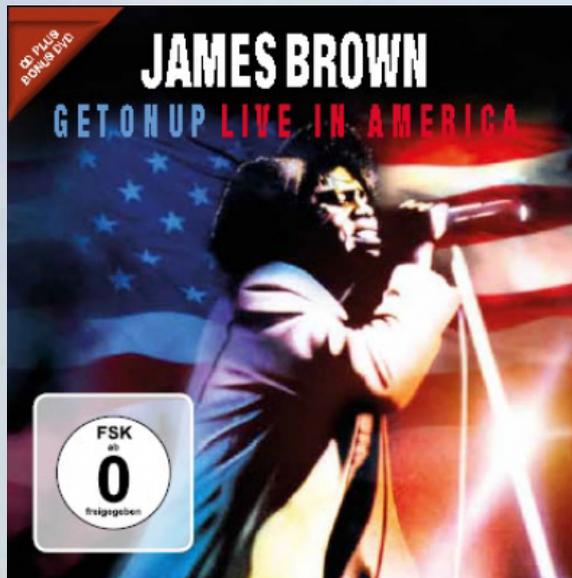
Yer original Gonzo Weekly shirt

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 James Brown**  
**Title Get On Up - Live in America**  
**Cat No.HST288CD**  
**Label Gonzo**

James Joseph Brown, Jr. (May 3, 1933 – December 25, 2006) was an American recording artist and musician. One of the founding fathers of funk music and a major figure of 20th-century popular music and dance, he is often referred to as "The Godfather of Soul". In a career that spanned six decades, Brown profoundly influenced the development of several different musical genres.

Born in Barnwell, South Carolina, Brown moved to

Augusta, Georgia, to live with relatives at the age of five. After a stint in prison for robbery, Brown began his career as a gospel singer in Toccoa, Georgia. Joining an R&B vocal group called the Avons that later evolved to become The Famous Flames, Brown served as the group's lead singer. First coming to national public attention in the late 1950s as a member of The Flames with the ballads "Please, Please, Please" and "Try Me", Brown built a reputation as a tireless live performer with singing group The Famous Flames and his backing band, sometimes known as the James Brown Band or the James Brown Orchestra.

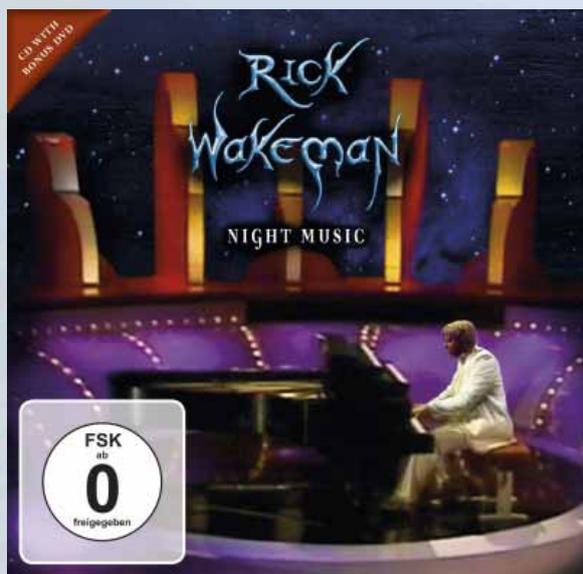
Brown's success peaked in the 1960s with the live album, *Live at the Apollo*, and hit singles such as "Papa's Got a Brand New Bag", "I Got You" and "It's a Man's Man's Man's World". During the late 1960s, Brown moved from a continuum of blues and gospel-based forms and styles to a profoundly "Africanized" approach to music-making that influenced the development of funk music. By the early 1970s, Brown had fully established the funk sound after the formation of The J.B.'s with records such as "Get Up (I Feel Like Being a) Sex Machine" and "The Payback". Brown also became notable for songs of social commentary including the 1968 hit, "Say It Loud - I'm Black and I'm Proud". Brown continued to perform and record for the duration of his life until his death in 2006 from congestive heart failure and pneumonia. He leaves behind his children and grandchildren.

Brown recorded 16 number-one singles on the Billboard R&B charts. Brown also holds the record as the artist to have charted the most singles on the



Billboard Hot 100 which did not reach number-one on that chart. Brown was honored by many institutions including inductions into the Rock and Roll Hall of Fame and Songwriters Hall of Fame. In Joel Whitburn's analysis of the Billboard R&B charts from 1942 to 2010, Hot R&B Songs, James Brown is ranked as number one in The Top 500 Artists. Brown is ranked seventh on the music magazine Rolling Stone's list of its 100 greatest artists of all time.

This record captures the Godfather of Soul at his blistering best! Comes with FREE BONUS DVD of the show!



**Artist Rick Wakeman**  
**Title Night Music**  
**Cat No. RICK005CD**  
**Label Rick Wakeman**

Rick Wakeman is one of those artists who really needs no introduction, but just in case you have spent the past four decades with your head in a bucket, or ensconced on a desert island somewhere (or both) I will provide a potted history (mostly nicked from Wikipedia).

“Wakeman was born in West London. He purchased his first electronic keyboard at 12 years of age. In 1968, he studied the piano, clarinet, orchestration and modern music at the Royal College of Music before leaving after a year in favour of session music work.

He went on to feature on songs by artists including Black Sabbath, David Bowie, T. Rex, Elton John and Cat Stevens. Wakeman joined the folk group Strawbs in 1969 and played on three of their

albums. He first joined Yes in 1971 to replace Tony Kaye, and left the group in 1974 to work on his solo career. He returned in 1976 before leaving with lead vocalist Jon Anderson in 1980. Wakeman was part of the side project Anderson Bruford Wakeman Howe, a group of ex-Yes members formed in 1989, and the eight-member Yes line-up that followed until his third departure in 1992. He returned for two years in 1995 and once more in 2002, where he was part of the band's 35th anniversary tour until its end in 2004.

Wakeman began his solo career during his first run with Yes. His perhaps most known records being his first three, *The Six Wives of Henry VIII* (1973), *Journey to the Centre of the Earth* (1974) and *The Myths and Legends of King Arthur and the Knights of the Round Table* (1975). He has produced over 100 solo albums that have sold more than 50 million copies. In November 2010, Wakeman was awarded the Spirit of Prog award at the annual Marshall Classic Rock Roll of Honour Awards, and in 2012 was crowned as a ‘Prog God’ at the Prog Rock awards”

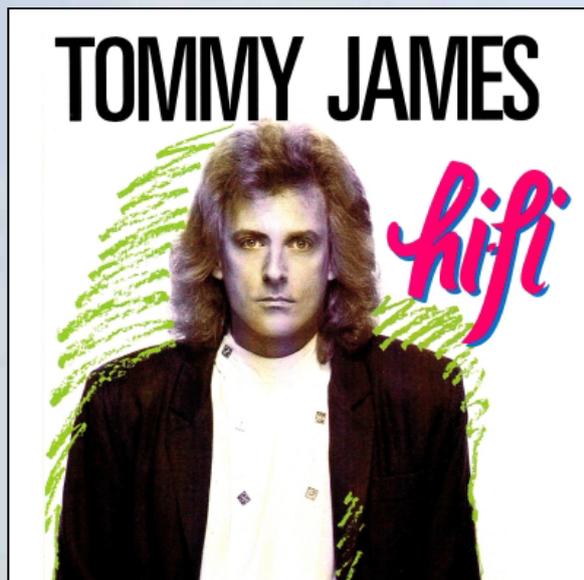
What Wikipedia doesn't say is that Rick is one of the most fluid and intuitive keyboard players in the world today, whether in the rock genre in which he is most famous, or within any other genre of the broad gamut of contemporary musicianship.

About this DVD, Kevin Wierzbicki writes:

This is another show done for British television, this time out for *A Little Night Music*. Wakeman's usual bank of keyboards has been pared down to a grand piano and a double synthesizer and the show's format is a bit more formal than the rowdier *Old Grey Whistle Test* or Swedish shows.

Wearing a tuxedo (albeit a flashy one) Wakeman turns to the camera and introduces each song but this time he leaves out the jokes, simply giving the song's title and perhaps a very brief comment on it. The set list is an odd one, featuring the well-worn "Merlin the Magician" and "Catherine Howard" but also the sedate "Elgin Mansions" and a number with children from the West Heath Infants School, "Bedtime Stories."

The show's mood delves further into schizophrenia with Wakeman hopping from a calypso (!) beat on "Gole/Black Pearl" to "Gray's Elegy" narrated by the beloved English actor Robert Powell. The show closes with "After the Ball," a tune that Wakeman originally wrote for use in the ice skating competition of the Innsbruck Olympics in 1976. It's unclear as to the exact year that this show was performed---Wakeman states only that it was in the '80s.



**Artist Tommy James**

**Title Hi-Fi**

**Cat No. 3080**

**Label Aura**

One Thing About This Album: As the 1980's unfolded, Tommy's music went through a renaissance. Besides being a staple on classic rock and oldies stations, his songs began popping up everywhere... in films, on TV and cover recordings by other artists.

Joan Jett had a smash hit with her remake of "Crimson & Clover" while Tiffany and Billy Idol had back-to-back number one records with "I Think We're Alone Now" and "Mony Mony" respectively... his catalog was getting hot. Because Tommy had continued a vigorous recording schedule throughout the eighties and stayed on top of the new digital technologies that were transforming the music industry, he was ready when longtime friend and record exec Ron Alexenberg asked him to do a new album for Aegis Records

The result was HI-FI: an artful mix of lush, synthesized orchestrations offset by hard driving guitars and percussion .... and of course, nine great new TJ songs.

The two singles released from the album were "Go" a smokin' "get outta your seat and dance" track and "You Take My Breath Away" a seductive, mid-tempo love song.

HI-FI album was Tommy's first album in ten years and is available again now through Gonzo Multimedia.



**Artist Captain Beefheart and his Magic Band**

**Title Le Nouvel Hippodrome, Paris 1977**

**Cat No. GZO105CD**

**Label Gonzo**

Don Van Vliet (born Don Glen Vliet; January 15, 1941 – December 17, 2010) was an American musician, singer-songwriter, artist and poet known by the stage name Captain Beefheart. His musical work was conducted with a rotating ensemble of musicians called the Magic Band (1965–1982), with whom he recorded 13 studio albums.

Noted for his powerful singing voice with its wide range, Van Vliet also played the harmonica, saxophone and numerous other wind instruments. His music blended rock, blues and psychedelia with avant-garde and contemporary experimental composition. Beefheart was also known for exercising an almost dictatorial control over his supporting musicians, and for often constructing myths about his life.

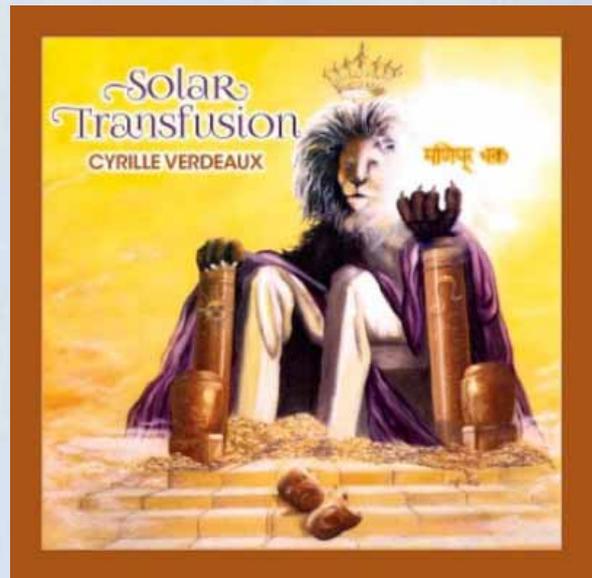
During his teen years in Lancaster, California, Van Vliet developed an eclectic musical taste and formed 'a mutually useful but volatile' friendship with Frank Zappa, with whom he sporadically competed and collaborated. He began performing with his Captain Beefheart persona in 1964 and joined the original Magic Band line-up, initiated by Alexis Snouffer, in 1965. The group drew attention with their cover of Bo Diddley's Diddy Wah Diddy, which became a regional hit. It was followed by their acclaimed debut album Safe as Milk, released in 1967 on Buddah Records. After being dropped by two

consecutive record labels, they signed to Zappa's Straight Records. Van Vliet has been described as '...one of modern music's true innovators' with '...a singular body of work virtually unrivalled in its daring and fluid creativity.' Although he achieved little commercial or mainstream critical success, he sustained a cult following as a 'highly significant' and 'incalculable' influence on an array of New Wave, punk, post-punk, experimental and alternative rock musicians. Known for his enigmatic personality and relationship with the public, Van Vliet made few public appearances after his retirement from music (and from his Beefheart persona) in 1982. He pursued a career in art, an interest that originated in his childhood talent for sculpture, and a venture that proved to be his most financially secure. His expressionist paintings and drawings command high prices, and have been exhibited in art galleries and museums across the world. Van Vliet died in 2010, having suffered from multiple sclerosis for many years. This extraordinary record catches the Captain at his best; live on stage in 1977. A few days after the show he said:

"This band is so good - the best I have ever had! They play with a smile. They really breathe up there when they are playing. After all this time I have finally found the band I'm looking for. It's amazing! Playing with this group is like going for a walk: they are so happy when they play. People I meet from the audience have been coming up and telling me how pleased they are that I have finally found a band that I am content with - and they are right. The gig we played in Paris was monstrous. It was three days ago, but I haven't slept since - it was so good! And my voice, well, I can still feel that show in my voice. It hit me so hard I am down to three octaves .... I couldn't get over the way the audience was singing along with it, singing the words back at me in English - and I don't speak a word of French. This group, I tell you, I couldn't believe that there were such nice people still around on this earth. True, they are playing what I have written, but they really are playing. This band is moving so fast that very soon I won't have to tell them anything. I really must say: this band is the best .... "

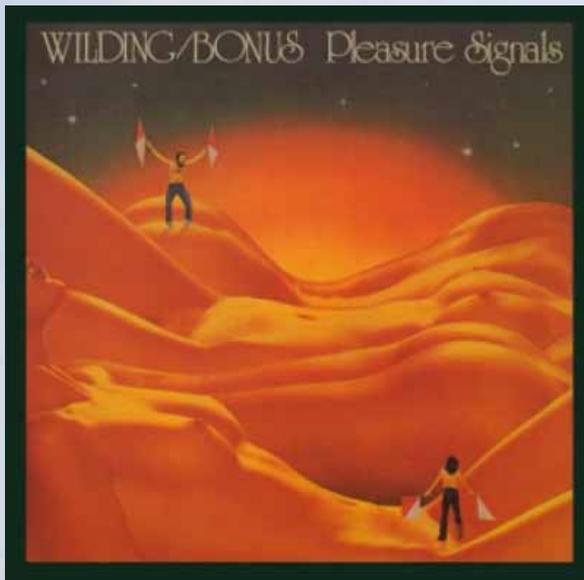
**Artist Clearlight**  
**Title Solar Transfusion**  
**Cat No. HST213CD**  
**Label Gonzo**

Clearlight is a French progressive rock band from the 1970s, although their best known work was produced in England, and released by a major British record company. While progressive rock is an appropriate overall genre for the band, much of their work delves into other genres including psychedelic music, jam band music, symphonic rock, space rock, jazz fusion,



and new age music. "Clearlight" consists of pianist and composer Cyrille Verdeaux alongside other musicians, who are usually guest participants with no compositional input, except on a couple of occasions, like the second album Forever Blowing Bubbles, where bassist Joël Dugrenot had virtual co-leader status, composing two of the tracks, or Visions, which prominently featured Didier Malherbe (formerly of Gong) and Didier Lockwood (formerly of Magma and Zao) as soloists. Clearlight has rarely performed live. In 1975, Virgin sent a variation of the Forever Blowing Bubbles band on the road supporting Gong, but it broke up soon afterwards following Verdeaux's decision not to relocate to England as Virgin insisted he did - which ended his relationship with the label. In April 1978, a new version of the band was unveiled at the Olympia in Paris, a performance intended to be followed by a proper tour to promote [Visions (Clearlight album)|Visions]], but lack of interest from promoters dictated otherwise. In the 1980s, the name was largely retired as Verdeaux concentrated on albums released under his own name, although there was another one-off performance at an electronic music festival in 1988 featuring Verdeaux and regular collaborators Christian Boulé and Tim Blake. In the 1990s, Verdeaux began recording under the Clearlight name again.

Solar TransFusion is the third chakra of Cyrille Verdeaux's magnum opus Kundalini Opera which is spread out over a series of his albums. Solar TransFusion has a full band sound in the tradition of Clearlight Symphony and features Gong's Didier Malherbe (saxophone and flute) and Christian Boule as well as Genevieve Meynier (violin), Chico (bass), Jacky (electric guitar) and the Chorus of Les Regresses Vertes. The African rhythms and infectious grooves of Solar TransFusion will awaken your inner fire. This is classic progressive music in the Clearlight tradition!

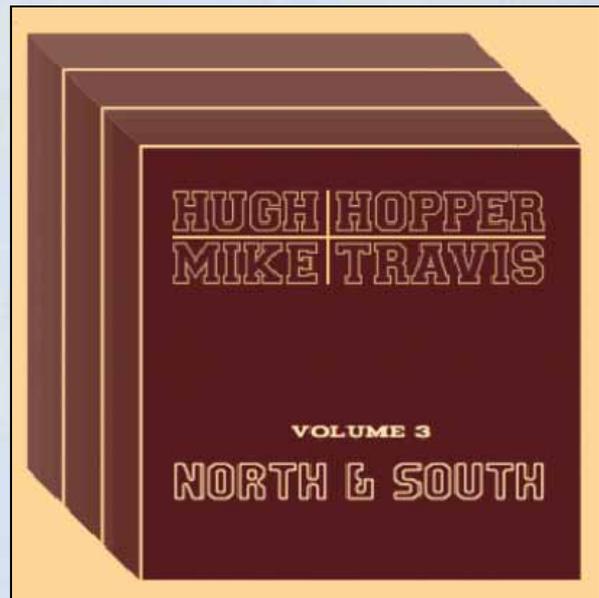


**Artist Wilding/Bonus**  
**Title Pleasure Signals**  
**Cat No. HST230CD**  
**Label Gonzo**

This fusion is one of those fantastic albums that exist here and there in the music industry. Danny Wilding (guitar) and Pete Bonus (flute) came out of nowhere, made this one LP, and then disappeared again. An uncredited online pundit writes: "The main selling point back then - and now, actually - is that the backing band is essentially Brand X on most of the tracks: John Goodsall, John Giblin, Phil Collins, Robin Lumley, Morris Pert, as well as other musicians like Rebop, Phil Chen, Bayette, Andy Clarke, Mike Shrieve, and more. All instrumental!"

There are some top notch musicians here, each one with his contribution in developing the sound of this album, but as B Olario writes on the Prog Archives: "...above all Pete Bonus is the one who gives the shining moments on this album, at least for my ears. No one can deny the beautiful and very smooth arrangements on flute from here, the perfect example is almost Tullian approach on G. Storm, what an excellent piece where the flute simply shine not else, the rest of the pieces are more then ok, instrumental jazz fusion very well played and composed. I really liked what I've heard on this unknown and forgotten album from late '70's."

**Artist Hugh Hopper & Mike Travis**  
**Title Volume 3 North and South**  
**Cat No. HST242CD**  
**Label Gonzo**



Hugh Hopper started his musical career in 1963 as the bass player with the Daevid Allen Trio alongside drummer Robert Wyatt. There can be few other free jazz bands of the era with such a stellar line-up. Unlike other legendary ensembles such as The Crucial Three (a Liverpool band from 1977 which featured three musicians who were to go on to enormous success) the Daevid Allen Trio actually played gigs and made recordings.

All three members ended up in Soft Machine, which together with Pink Floyd was the 'house band' of the burgeoning 'Underground' movement which tried so hard to turn British cultural mores upside down for a few years in the latter half of the 1960s. (Hopper and Wyatt had also been in another legendary Canterbury band called The Wilde Flowers). Hopper stayed with Soft Machine (for whom he was initially the group's road manager) until 1973 playing at least one session with Syd Barrett along the way. During his tenure the band developed from a psychedelic pop group to an instrumental jazz rock fusion band, all the time driven by the lyrical bass playing of Hugh Hopper.

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

This ten part series is compiled by Michael King, a Canadian Hugh Hopper Scholar. He writes: "My first encounter with the music of Hugh Colin Hopper backdates to the summer of 1976. While visiting a friend I was intentional played a record titled Volume Two from a British rock group about whom I knew little, The Soft Machine. The experience was staggering and prompted a radical reappraisal for the conventions I had been conditioned to accept as 'Progressive'. Once smitten I undertook to follow and purchase a spate of

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

Technically, by processing his bass guitar with fuzz box, flanger, wha-wha, octave pedal effects, his use of tapes loops, and latterly computer programming, Hugh constructed multilayer soundscapes with great attention to detail. His creative template embraced aesthetics well beyond the orthodox roles assigned to the bass guitar and its practitioner. As example, Hugh cleverly adapted the time altering effects of the repetitive tapes loops he was creating with two tape recorders in the early sixties - to his bass guitar - by playing such repeating patterns in real time. Furthermore, minimalist mutations and modularity often characterize the rhythmic, harmonic, melodic foundations of Hugh's musical compositions (many displaying melody lines of uncommon length). These aspects, alongside a brilliant capacity to freely improvise, (dynamically from a whisper to a roar) distinguish Hugh Hopper as a consummate musician of great standing, one who thrived in myriad musical settings". This ten part series is to compliment 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 Steve Ignorant**  
**Title The Last Supper, Shepherds Bush Empire 2011**  
**Cat No. DIM-GZ001DVD**  
**Label Gonzo**

On 19th November 2011 a little piece of musical history took place. For those of us of a certain age, despite what Dan le Sac Vs Scroobius Pip claimed, a few years ago, Crass were far more than "just a band". A disparate group of nine musicians and artists residing in a shared house in rural Essex promoted anarchism as a political ideology, a way of life and a resistance movement. Crass popularised the anarcho-punk movement of the punk subculture, advocating direct action, animal rights and environmentalism. The band used and advocated a DIY punk ethic approach to its sound collages, leaflets, albums and films. And, yeah, they made some pretty bloody good records as well!

In November 2007 lead singer Steve Ignorant, who is also a sculptor and who has worked as a traditional Punch and Judy Professor, performed the entire Feeding of the 5000 album live at the Shepherds Bush Empire to great acclaim. Three years later he announced plans for a world tour called "The Last Supper", performing Crass songs from the period 1977-1982 with largely the same band that performed with him at Shepherd's Bush, including Gizz Butt, Bob Butler and Spike Smith. With the extraordinary Carol Hodge performing songs originally sung by Eve Libertine and Joy DeVivre, he performed the last show of the tour again at the Shepherds Bush Empire. The band were joined by ex-Crass members Penny Rimbauld and Eve Libertine and Steve said: "And then Penny came on...and we did it, 'Do They Owe Us A Living' as we'd first done it all those years ago. As it started, so it finished". Steve pledged that this would be the last time that these songs would be performed by him, and across the globe a disparate collection of middle aged men and women who had been politicised by Crass all those years before, and whose lives had taken a completely different path because of him, shed more than a few tears. It was undoubtedly the end of an era, but now, those of you who weren't able to be at the concert can share in the experience for yourselves.

**Artist Jethro Tull with the London Symphony Orchestra**

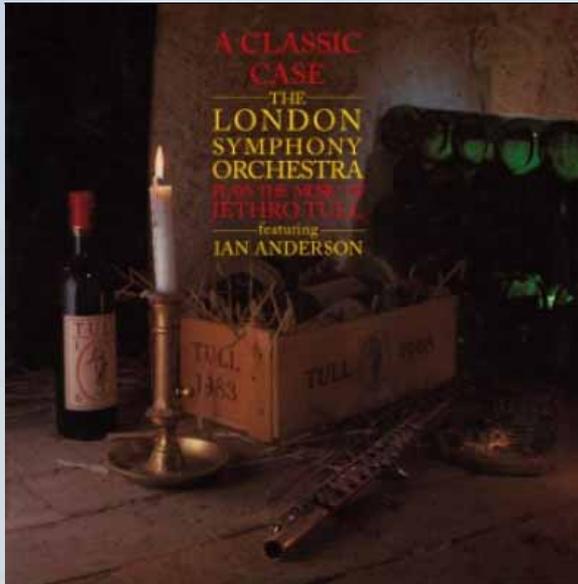
**Title A Classic Case**

**Cat No. HST289CD**

**Label Gonzo**

Jethro Tull are a British rock group, formed in Luton, Bedfordshire, in December 1967, initially playing experimental blues rock, they later incorporated elements of classical music, folk music, jazz, hard rock and art rock into their music. Having more than 20 official members over the years, their music is characterised by the vocals, acoustic guitar, and flute playing of Ian Anderson, who led the band since its founding, and the guitar work of Martin Barre, who had been with the band since 1969, after he replaced original guitarist Mick Abrahams.

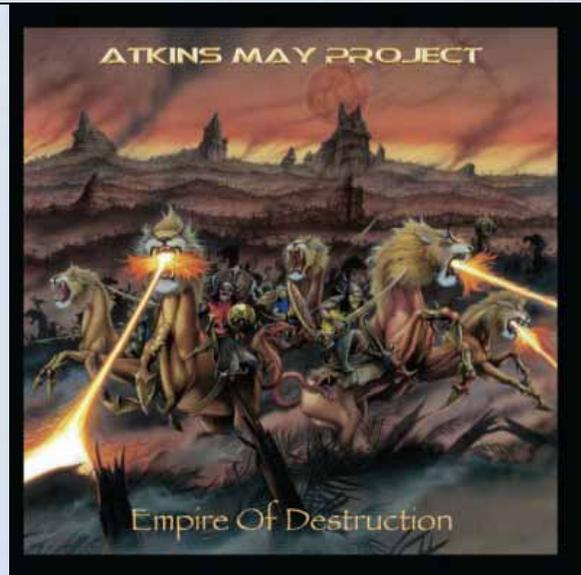
They achieved success early in 1969 with their UK



No.1 album *Stand Up*, touring on both sides of the Atlantic and appearing in most of the festivals of 1969–70. But it was with the world-acclaimed album *Aqualung* (1971) that Jethro Tull established themselves in rock history. Together with *Thick as a Brick* (1972), the band conquered the annals of Progressive Rock. Two decades after their founding, the band earned the Grammy for Best Hard Rock/Metal Performance, Vocal or Instrumental for their *Crest of a Knave* (1987) album – which increased and sustained their fame through the years. Jethro Tull have sold over 60 million albums worldwide. They have been described by *Rolling Stone* as "one of the most commercially successful and eccentric progressive rock bands". *A Classic Case* (1985) is the 16th album by Jethro Tull, playing with the London Symphony Orchestra, released in 1985. The music was arranged and conducted by David Palmer. The album features band members Ian Anderson, Martin Barre, Dave Pegg and Peter-John Vettese. The album was recorded during the summer of 1984 at the CBS Studios in London and was originally released on 31 December 1985, in the United States and now available in the UK through Gonzo Multimedia!

**Artist Atkins May Project**  
**Title Empire of Destruction**  
**Cat No. HST286CD**  
**Label Gonzo**

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

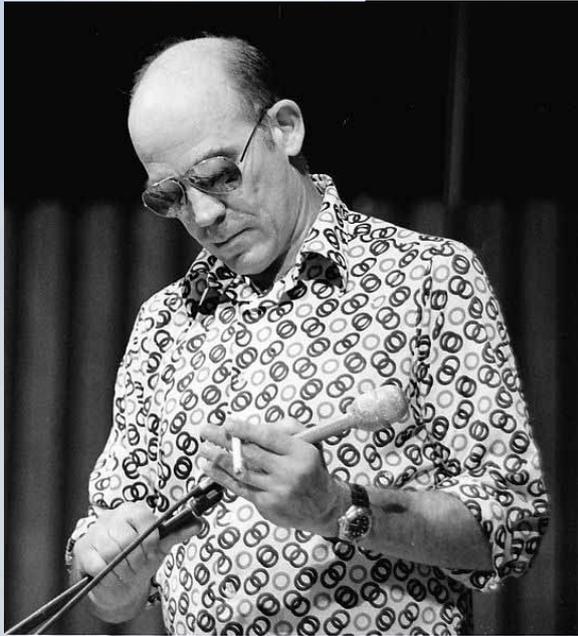


radio and TV interviews worldwide and recently was filmed for BBC TV British Heritage and Banger Films Canada for the metal evolution series on VH1. He has even written a book on his musical life about growing up in Birmingham, UK, alongside Robert Plant and Black Sabbath, called *Dawn of the Metal Gods*.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

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

They teamed up about four years ago, and this is their third album, which takes them into slightly more progressive territory than the first two, whilst maintaining their normal high standards. Highly recommended.

Comes with a FREE BONUS DVD!



## 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:

“Every now and then when your life gets complicated and the weasels start closing in, the only cure is to load up on heinous chemicals and then drive like a bastard from Hollywood to Las Vegas ... with the music at top volume and at least a pint of ether.”

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...

**GONZO**  
weekly #22



**EXCLUSIVE**  
Michael Nesmith on the making of the TV show  
EXCLUSIVE  
The Beach Boys' new album  
EXCLUSIVE  
The Beach Boys' new album  
EXCLUSIVE  
The Beach Boys' new album  
EXCLUSIVE  
The Beach Boys' new album

**NEW SINGLE FROM MICHAEL NES SMITH**

**GONZO**  
weekly #24



**EXCLUSIVE**  
Billie Jean King on her life  
EXCLUSIVE  
The Beach Boys' new album  
EXCLUSIVE  
The Beach Boys' new album  
EXCLUSIVE  
The Beach Boys' new album

**A BLAST FROM THE PAST: BILLIE JEAN KING**

**GONZO**  
weekly #25



**EXCLUSIVE**  
Michael Stipe on the making of the TV show  
EXCLUSIVE  
The Beach Boys' new album  
EXCLUSIVE  
The Beach Boys' new album  
EXCLUSIVE  
The Beach Boys' new album

**NO OVERHILL IN A STORMED IN A STORMY EAR**

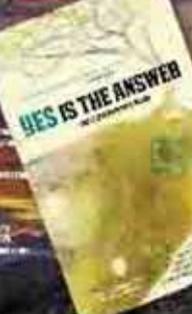
**GONZO**  
weekly #26



**EXCLUSIVE**  
Judy Doyle on her life  
EXCLUSIVE  
The Beach Boys' new album  
EXCLUSIVE  
The Beach Boys' new album  
EXCLUSIVE  
The Beach Boys' new album

**JUDY DOYLE NEW ALBUM EXCLUSIVE**

**GONZO**  
weekly #27



**EXCLUSIVE**  
The Beach Boys' new album  
EXCLUSIVE  
The Beach Boys' new album  
EXCLUSIVE  
The Beach Boys' new album  
EXCLUSIVE  
The Beach Boys' new album

**A STUNNING NEW PERSPECTIVE ON FROG**

**GONZO**  
weekly #28



**EXCLUSIVE**  
Vivian Maier on her life  
EXCLUSIVE  
The Beach Boys' new album  
EXCLUSIVE  
The Beach Boys' new album  
EXCLUSIVE  
The Beach Boys' new album

**VIVIAN MAIER: STILL A REVOLUTIONARY**

**GONZO**  
weekly #29



**EXCLUSIVE**  
The Roots on their new album  
EXCLUSIVE  
The Beach Boys' new album  
EXCLUSIVE  
The Beach Boys' new album  
EXCLUSIVE  
The Beach Boys' new album

**THE ROOTS' NEW ALBUM INTERVIEW**

**GONZO**  
weekly #30



**EXCLUSIVE**  
Richard Dinkelspiel on his life  
EXCLUSIVE  
The Beach Boys' new album  
EXCLUSIVE  
The Beach Boys' new album  
EXCLUSIVE  
The Beach Boys' new album

**LIVING THE GOOD LIFE WITH ROCK AGRARIANS**

**GONZO**  
weekly #31



**EXCLUSIVE**  
Miss Crystal Grenade on her life  
EXCLUSIVE  
The Beach Boys' new album  
EXCLUSIVE  
The Beach Boys' new album  
EXCLUSIVE  
The Beach Boys' new album

**The Life & Times of Miss Crystal Grenade**

**GONZO**  
weekly #32



**EXCLUSIVE**  
The Dutch Woodstock on their life  
EXCLUSIVE  
The Beach Boys' new album  
EXCLUSIVE  
The Beach Boys' new album  
EXCLUSIVE  
The Beach Boys' new album

**REMASTERING 'THE DUTCH WOODSTOCK'**

**GONZO**  
weekly #33



**EXCLUSIVE**  
Hugh Hopper on his life  
EXCLUSIVE  
The Beach Boys' new album  
EXCLUSIVE  
The Beach Boys' new album  
EXCLUSIVE  
The Beach Boys' new album

**HUGH HOPPER REVISITED**

**GONZO**  
weekly #34



**EXCLUSIVE**  
Tom Tom Liner on his life  
EXCLUSIVE  
The Beach Boys' new album  
EXCLUSIVE  
The Beach Boys' new album  
EXCLUSIVE  
The Beach Boys' new album

**TOM TOM LINER: THE TIMES THEY ARE A CHANGIN'**

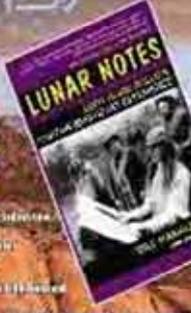
**GONZO**  
weekly #35



**EXCLUSIVE**  
Rock and Roll Madness on their life  
EXCLUSIVE  
The Beach Boys' new album  
EXCLUSIVE  
The Beach Boys' new album  
EXCLUSIVE  
The Beach Boys' new album

**ROCK AND ROLL MADNESS**

**GONZO**  
weekly #36



**EXCLUSIVE**  
Lunar Notes on their life  
EXCLUSIVE  
The Beach Boys' new album  
EXCLUSIVE  
The Beach Boys' new album  
EXCLUSIVE  
The Beach Boys' new album

**LIVING WITH THE PLANET WARRIORS**

**GONZO**  
weekly #37



**EXCLUSIVE**  
The Death of an Awarhus on their life  
EXCLUSIVE  
The Beach Boys' new album  
EXCLUSIVE  
The Beach Boys' new album  
EXCLUSIVE  
The Beach Boys' new album

**THE DEATH OF AN AWARHUS: MICHAEL'S PREFERENCE FOR THE GUILTY**

**GONZO**  
weekly #38



**EXCLUSIVE**  
Piper Sauer on her life  
EXCLUSIVE  
The Beach Boys' new album  
EXCLUSIVE  
The Beach Boys' new album  
EXCLUSIVE  
The Beach Boys' new album

**PIPER SAUER: FROM THE BURN TO THE BURN**

**GONZO**  
weekly #39



**EXCLUSIVE**  
Vangelis on his life  
EXCLUSIVE  
The Beach Boys' new album  
EXCLUSIVE  
The Beach Boys' new album  
EXCLUSIVE  
The Beach Boys' new album

**VANGELIS: THE MUSIC OF THE SPHERES**

**GONZO**  
weekly #40



**EXCLUSIVE**  
The Come Back Kids on their life  
EXCLUSIVE  
The Beach Boys' new album  
EXCLUSIVE  
The Beach Boys' new album  
EXCLUSIVE  
The Beach Boys' new album

**THE COME BACK KIDS: THE COME BACK KIDS**

**GONZO**  
weekly #41



**EXCLUSIVE**  
Ant Bee on their life  
EXCLUSIVE  
The Beach Boys' new album  
EXCLUSIVE  
The Beach Boys' new album  
EXCLUSIVE  
The Beach Boys' new album

**ANT BEE**

**GONZO**  
weekly #42



**EXCLUSIVE**  
Erik Satie on his life  
EXCLUSIVE  
The Beach Boys' new album  
EXCLUSIVE  
The Beach Boys' new album  
EXCLUSIVE  
The Beach Boys' new album

**ERIK'S ON THE ROAD AGAIN**

**GONZO**  
weekly #43



**EXCLUSIVE**  
Judge Smith on his new album  
EXCLUSIVE  
Marlin Carthy interview  
EXCLUSIVE  
Valentina Blanca interview

**HERE COMES THE JUDGE**

**GONZO**  
weekly #44



**EXCLUSIVE**  
Andy Colquhoun interview  
EXCLUSIVE  
Prog Rock Summit  
EXCLUSIVE  
Rich (Wakenaud) interview  
EXCLUSIVE  
Roger Waters live in London

**ANDY COLQUHOUN REVISITS DR. CROW**

**GONZO**  
weekly #45



**EXCLUSIVE**  
Crystal Ball interview  
EXCLUSIVE  
The Beach Boys' new album  
EXCLUSIVE  
The Beach Boys' new album  
EXCLUSIVE  
The Beach Boys' new album

**CONVERSING WITH CRYSTAL**

**GONZO**  
weekly #46



**EXCLUSIVE**  
Michael Des Barres interview  
EXCLUSIVE  
The Beach Boys' new album  
EXCLUSIVE  
The Beach Boys' new album  
EXCLUSIVE  
The Beach Boys' new album

**IN THE COURT OF THE CRIMSON JUNK**

**GONZO**  
weekly #47



**EXCLUSIVE**  
Erik Satie interview  
EXCLUSIVE  
Steve Ignorant interview  
EXCLUSIVE  
Gary Clark interview  
EXCLUSIVE  
The Beach Boys' new album  
EXCLUSIVE  
The Beach Boys' new album  
EXCLUSIVE  
The Beach Boys' new album

**ERIK'S ON THE ROAD AGAIN**  
Got what happened to Asia featuring John Vignoli!





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 John Ellis



It was the best of times, it was the worst of times. For me it was one of the crappiest of times. I was a student at a minor, and not very good, public school which shall remain nameless, and it was either the end of 1976 or the beginning of 1977. I would like it to have been the end of 1976, because otherwise this story really doesn't make that much sense. I was one of the chosen few who bought a 7" single of the Sex Pistols' 'Anarchy in the UK' in a long defunct record

shop in Barnstaple which has now been replaced by a rather nifty health food shop.

However, although I was an enthusiastic convert to the new spiky sounds of punk, and even more so to the Year Zero mentality and the DIY ethic, for the last three decades I have been convinced that the Sex Pistols were not the first punk band that I heard. No, that honour went to a band called The Vibrators whose first single, 'We

# Vibrators

(the becoming  
establishment  
beaters)

Mickie Most may be the Vibrators record producer, so you would expect them to agree on most things but it seems they don't agree on anything. Barry Cain keeps them apart.

# Most

(the beaten  
establishment  
beater)



Vibrate', totally blew me away.

As I told John Ellis, their guitarist, this afternoon as we had our second wide-ranging discussion, it was quite possibly his fault that my life hasn't turned out the way out that my parents would have planned. Because although I had had various school boy pop groups in which I played rudimentary guitar and did my best to emulate



Steve Harley, it wasn't until the times of which I write that I first started writing songs that sounded like songs, and had the structure of songs. And I had actually had a band that played concerts – three of them – to a mainly indifferent audience.

It was hearing 'We Vibrate' for the first time that made me think that not only could I do that, but that I wanted to do that; I wanted to cop a slice of this new artistic aggression which was doing the rounds, and cop it I did.

Roll on 38 years and I found myself working as a scribe for what is arguably Britain's most eclectic and peculiar record label. One of the artists on said record label is none other than John Ellis, who in the intervening years from being an inspiration to the nascent yours truly has worked with a ridiculously eclectic selection of artists including The Stranglers, Peter Gabriel and Peter Hammill, as well as our old friend Judge Smith.

In this, our second interview, we talk about the changing face of the music industry and how the brave new world of the 21<sup>st</sup> Century offers both opportunities and pitfalls for the aspiring rock and roller.

**Listen  
Here**

# Douglas Harr

## Ear Candy for the Hungry Audiophile

I had one of those “Once-in-a-lifetime” experiences last Friday night August 30, 2014 at the Hammersmith Apollo Theater in London. Here, I witnessed the third of 22 highly anticipated Kate Bush concerts she is putting on after 35 years absence from the stage. As the night’s proceedings and this week’s media frenzy proved, this long absence was a terrible shame!

Kate Bush played her first ever concert tour back in 1979, at the age of 21, after releasing her first *kate\_livetwo* albums. She demonstrated right at the start that she was not just a prodigy on piano, and a writer and singer of the highest caliber, but also that she was a performance artist – turning what were generally short pop songs into spectacles

complete with dance, costumes, props and what amounted to musical theater. Fortunately there is a video available that captures a portion of that historic show.

Unfortunately for fans all over the world, Kate did not tour again until this month. In the intervening years she released increasingly complex, rewarding work, much of it considered challenging “progressive rock” – work that was crying out for proper live performances – which it seemed would never arrive. Consider the music and lyrics on *The Dreaming* (1982) or *The Hounds of Love* (1985) for instance, or *Aerial* (2005) which hold within stories and musical adventure second to none.



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

What we did get from Kate, particularly during the '80's were stellar music videos – in their own right artistic marvels that also stoked the fire for a live experience. I for one always vowed to travel any distance if a show was eventually planned, and in fact did fly from San Francisco to London with my beloved two days ago full of expectations and hope for a show that might be staged with the kind of dramatics that would match her innovative music.

**==spoiler alert – read on only if you are not attending the upcoming shows==**

**== also, find photos of the show itself elsewhere – we kept cameras off by request==**

As performed Friday, Kate's show was a spectacular success. It was divided into three parts with intermission and encore. She played most of 1985's masterpiece *The Hounds of Love*, and 2005's *Aerial* along with several other tracks, all found on her post 1985 releases. Part I of the concert began with a short set of six songs beginning with "Lily" from *The Red Shoes* (1993) continuing with the title track from *The Hounds of Love* and also doing the hit from that album, "Running Up That Hill". She included "Joanni" from *Aerial*, and "The Top of the City" from *The Red Shoes* ending this first segment with "King of the Mountain" again from *Aerial*.

Kate was herself adorned in fine cloth, barefoot, and smiling ear to ear fronting her band of incredible musicians and backup singers, who were lined up in a row behind and beside her, with a modern concert light rigging above.

This short first segment hewed to a rather standard concert format, Kate fronting her band, generally standing and swaying in place, warming up her still pliant, beautiful voice. It was almost surreal to see her in the role of lead singer after all these years – in this visually simple setting,

she and the band sounding brilliant, but without much of anything else going on to accompany them.

For those expecting more theater, any fears that this would be the dominant format for this show were quickly alleviated while the sixth song faded away, as percussionist Mino Cinelu came to the fore spinning an object on a tether as the sounds of a storm brewed and he seemingly pushed the band's risers backward to reveal a huge stage. A projection screen, full of stars, then came down to hide the stage. A video began, portraying a craft lost at sea and an astronomer trying to convince the coast guard there was a craft that needed rescue in the murky seas.

Thus marked the beginning of part II which consisted of "The Ninth Wave" –one of Kate's most daring works, and which comprises the second half of *The Hounds of Love*. We were treated to that entire song cycle, presented with costumes, stage craft, props, a rigging above the audience resembling a helicopter, video, and a tremendous performance by musicians and vocalists alike. The idea was to present "real events on the screen in the form or pre-filmed footage" while "nightmares and delirium took place live on stage."

Costumes ranged from frogmen in diving gear to very effective skeletal fish that came in and out of the proceedings. During "Under Ice" a form of light on the stage floor depicted Kate's character under the icy waters and after she realizes "It's Me!" frogmen cut the ice and lift her out. During one particularly brilliant segment, the ocean's surface was depicted by laser lighting, on which seemed to float a crooked living room in which two of the backup singers (one being Kate's son Bertie) portrayed the family of the lost woman, Kate then appearing as if a ghost singing the segment "Watching You Without Me" to interrupt their television program.

Near the end of "Wave", Kate was carried away by the crew, through the audience, there to finally escape her watery entrapment, and return to center stage with lights up,





THE K FELLOWSHIP  
presents  
BEFORE THE DAWN

THE K FELLOWSHIP  
presents  
BEFORE THE DAWN

Kate Bush  
LONDON'S EVENTIM APOLLO  
Friday 29 August 2014 7.45pm  
Circle Block 7 Row G Seat 34  
Promoter Sales

THE K FELLOWSHIP  
*presents*  
**BEFORE THE DAWN**  
2014

AT LONDON'S EVENTIM APOLLO, HAMMERSMITH  
AUGUST: TUESDAY, 26TH • WEDNESDAY, 27TH • FRIDAY, 29TH • SATURDAY, 30TH • SEPTEMBER: TUESDAY, 2ND  
WEDNESDAY, 3RD • FRIDAY, 5TH • SATURDAY, 6TH • TUESDAY, 9TH • WEDNESDAY, 10TH • FRIDAY, 12TH  
SATURDAY, 13TH • TUESDAY, 16TH • WEDNESDAY, 17TH • FRIDAY, 19TH • SATURDAY, 20TH • TUESDAY, 23RD  
WEDNESDAY, 24TH • FRIDAY, 26TH • SATURDAY, 27TH • TUESDAY, 30TH • OCTOBER: WEDNESDAY, 1ST

poster, ticket, brochure and tee!

engaging the band and audience through a jubilant and touching version of “The Morning Fog” coda. The impact of the story ending in this celebration was intensely emotional, and the audience responded in kind, standing and cheering for this happy ending to “The Ninth Wave.”

Kate says in the booklet that the staging for this was harder to envision – the story being about the connection between light and birdsong, saying “It’s also about the observer. Us, observing nature. Us, being there.” Now the band was occupying stage left, and room was made for a grand piano, which Kate played to begin the “Prelude.”

A huge Moorish door descended on stage right, through which an ingenious wooden puppet – an artist’s model, controlled behind by a black clad puppeteer, emerged. This boy puppet would be featured throughout this piece, as an evolving character, witness to the beauty and wonder described throughout the sections of the song cycle.

Also featured was Bertie as a painter – as Kate says “somehow responsible for the sky and the events that happen on stage – a kind of ‘Pan’ figure.” kate\_aerialIn this really amazing segment, Bertie “painted” a cloud-covered scene on a digital canvas in tandem with a huge backing screen drop showing a similarly clouded sunset. The brush triggered colors and changes to the image on the “canvas” as the larger backdrop slowly evolved as well.

This made an absolutely beautiful centerpiece for the vocals and delicate sounds found within this work. The piece also included more time for Kate to work the piano, to sing in a call-response phase with birdsong, and eventually to don the feathers and wings of a bird and rise above the stage. Eventually the puppet became a wooden boy and found his way out of the scene back through those Moorish doors. All of this was imply stunning in its execution.

After a bow and departing the stage to endless applause, Kate returned solo to play an encore beginning with “Among Angels” from 50 Words for Snow (2011) and finishing with “Cloudbusting” from Hounds, which brought the audience to their feet to clap and sing along and end the show in a massive display of audience affection to match the spectacle we were privileged to witness.

kate\_doug\_hamThe focus of the concert being the two major narrative pieces – “The Ninth Wave” and “The Sky of Honey” – one dark, the other light, made for more theater than just song, and was a truly inspired choice. Sure there were some attendees grouching that she did not play her early work including the “hits” such as her first, “Wuthering Heights” but as it turned out the alternative was far sweeter. In fact for this state-sider, the show focused on her most creative material, even if my favorite, “The Dreaming” did not figure into that this time.

Was it an “Once-in-a-lifetime” experience? I’d give that an





unequivocal “yes” – it was beautiful, magical, and emotionally impactful to finally see this amazing artist perform her work live, with a level of production befitting her art, and with an audience of her adoring fans, this gem of Britain.

During the intermission, the curtains were lit with pink light and the image of a single feather projected – in retrospect cluing us into the fact that Aerial would be featured next. In fact, after an intermission, Kate and band returned to perform the second half of Aerial called “A Sky of Honey.”  
The band:

Guitar: David Rhodes (also Peter Gabriel’s guitarist, Random Hold – oh, and Blancmange!)

Guitar, Bouzouki, Charango: Frissi Karlsson (of Icelandic band Mezzoforte)

Bass: John Giblin (many fusion, prog collaborators, and bassist on almost all Kate’s albums)

Keyboards, Guitar, Vocals, Programming: Jon Carin (long time Pink Floyd collaborator who most recently played on

“The Wall” tour)

Keyboards, Accordion, Uilleann Pipes: Kevin McAlea (many collaborations including Barclay James Harvest, he also played Kate’s first tour)

Percussion: Mino Cinelu (many works including Miles Davis and Weather Report)

Drums: Omar Hakim (also Weather Report, Sting, and Dire Straits work)

The chorus included Kate’s son Albert McIntosh (Bertie), who also sang lead and acted in several passages. Also in the chorus were Jo Servi, Bob Harms, Sandra Marvin, and Jacqui DuBois.

And, there were a series of actors and stage hands that were part of the presentation – all adding to the fabulous, unforgettable evening.

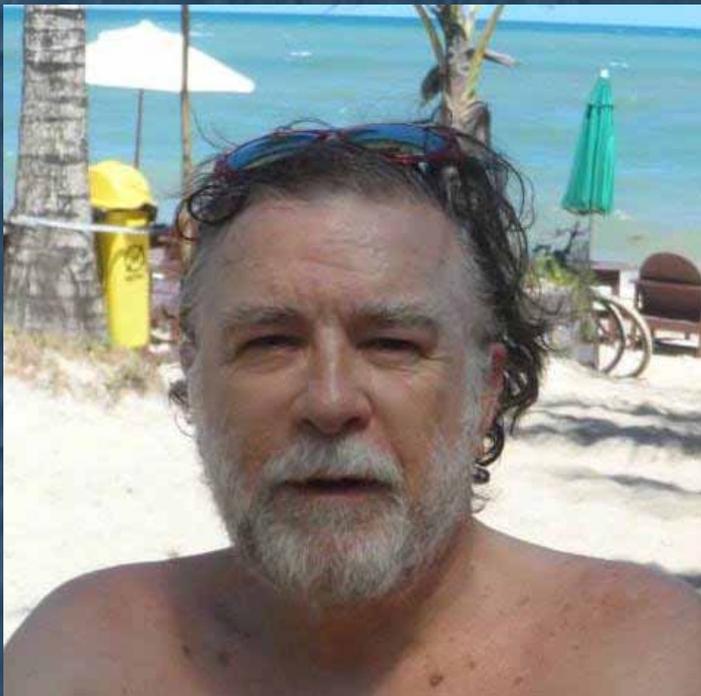
**Before the Dawn continues until 1st October at the Hammersmith Apollo (properly now known as the Eventim Apollo)**



# Yer GONZO ISLAND DISCS

You know the score as well as I do. I'm not even going to try to pretend that this is an original idea of mine; the BBC thought it up decades ago and it was Rob Ayling's idea to apply it to the Gonzo Weekly. The concept is a simple one: one takes a celebrity and plonks them on an 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.



CYRILLE VERDEAUX, native of France, was born July 31st 1949 in Paris. In 1963, at the age of 14, he entered the prestigious French National Conservatory of Music in Paris studying composition, harmony and piano. From 1966 to 1968 he won first place in student composition three successive times. During the student uprisings of 1968 he was dismissed from the Conservatory for his revolutionary activities. He then attended the Nice Conservatory earning a Masters diploma, returning to Paris to form the band Babylone with guitarist Christian Boule.

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.

# Cyrille's Top 10

- 1- Apocalypse, Mahavishnu Orchestra*
- 2- Bird of Fire, Mahavishnu Orchestra*
- 3- Magma Live, Taverne de l'Olympia*
- 4- Messe en Si mineur, J-S Bach*
- 5- Conceto #1 pour Piano et Orchestre,  
Tchaikovski*
- 6- Le Sacre du printemps, Stravinski*
- 7- Rock Bottom, Robert Wyatt*
- 8- Etudes revolutionnaires, Frederick  
Chopin*
- 9- You, Gong*
- 10- Atom Heart Mother, Pink Floyd*



# c.j.stone

## REGENCY STONED

**There's probably not a lot I can tell you about Bath that you don't already know.** There are dozens of books on the city, and it's one of the most visited tourist attractions in the country.

Deservedly so. It's an elegant, ornate, civilised city, well planned, well proportioned, well built, a perfect example of the art of 18th century architectural design. Bath is a city built for people to live in, the way cities ought to be, full of trees and surrounded by wooded hills.

What makes my take on the city somewhat different is the fact that I'm being shown round it by an Archdruid. Tim Sebastian, Archdruid of the Secular Order of Druids, or the SODS, as they are also known.

Tim Sebastian isn't his real name. It's a druid habit, changing your name. What's so unusual about Tim's choice of name is how plain it is. Other druids have names like Kreb Dragonrider, or the Orc, or King Arthur Pendragon. Names to conjure with. Names that evoke the dark spirit of paganism in this manicured country of ours. But "Tim Sebastian" – what's the point? Sounds like a nursery school poet at a holiday camp for superannuated watercolourists.

Our first visit was to the Kaiser Bill. Actually that's not the pub's real name either. I daren't tell you the proper name in case someone gets into trouble. It's the most blatant dope-pub I have even been in. Everyone in there is rolling up and the air hangs heavy with the herbal stench.

At every table people are either building spliffs, passing round spliffs or blagging cigarette papers so they can start the process. The ashtrays are full of broken off filter tips and ripped up Rizla

packets. There's not a single Rizla packet in the place that isn't ripped. Indeed, you have to watch your Rizlas. They tend to disappear. I went in there with four packets and came back with none. "Let's borrow your skins, mate?" someone says. And that's it. No more cigarette papers. The Kaiser Bill has eaten them; or rolled them up, ripped them up and used them for a spliff.

I was astounded. It's like Amsterdam in there, like hash was already decriminalised. Tim says that people feel so comfortable about it that they are not in the slightest bit worried about the possibility of a raid. If the place was raided they'd just hold their hands in the air and go down together. They'd clog up the courts for months. Which is probably why the police leave it alone. At least they know where everyone is while they get on with the real business of fighting crime. Every city should have a Kaiser Bill to keep the dope-smokers off the streets.

The other drug on offer is scrumpy cider, that murky orange, class-A poison that passes for a drink. It's evil stuff. It turns your brains into liquid, and attacks the central nervous system with hammer-blows. One minute people are sitting there, happily chatting away; the next (and it's as instant as that) they're falling off their stools, dribbling. The cider has eaten their brain.

Being an Archdruid is not easy. You have to mix with your congregation and show them you're as good as the next man. Which means downing gallons of scrumpy and accepting a blast from every spliff that passes your way; not to say, rolling a few of your own. It's a hard life. Tim looks all of 40 of his 50 odd years.

What is even harder is that no one recognises you when you're not robed-up. So the saddest sight

was seeing the Archdruid in his muddy shell-suit trousers and leather jacket, hair in disarray, cider paunch bulging, with a monstrous hangover in the post-office queue the following day, waiting to cash his Giro. Is the Pope a crusty? The Archdruid is. Which I suppose is appropriate, since it's the crusties he ministers to.

But back to the tour.

We visited the Roman Baths. I passed myself off as "Tim Sebastion" to get in for free. Citizens of Bath are allowed free entry into the tourist spots, they just need some form of identification. Tim used his dole-card and passed himself off as himself. We saw the abbey with its Jacob's Ladder motif. Tim said that the Bath theme tune should be *Stairway to Heaven* by Led Zeppelin. We went by Sally Lunn's, the oldest building in Bath, where they hold the exclusive right to the Bath Bun. Unfortunately, two-pound-eighty-something for a bit of bread and jam seemed inordinately expensive. We saw the circus and the Royal Crescent, designed by John Wood the Elder and completed by his son, also called John Wood.

John Wood the Elder was a druid, Tim tells me. The Circus is built to the exact dimensions of Stonehenge and is aligned to the Summer

Solstice. It's where Tim performs his ceremonies. We saw the Cross Spa, which Tim believes was the site of the original Celtic Spa.

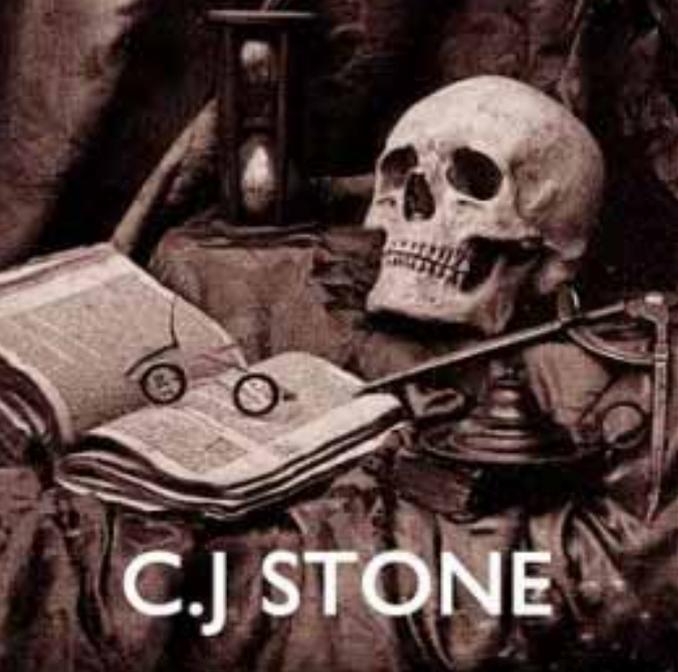
I was surprised to discover that Bath Spa is no longer used as a spa. After all these thousands of years of continuous use, the spa is now closed to the public. You're not even allowed to touch the water. Apparently, an archaeologist came down with Legionnaire's Disease while digging around in the mud in the Roman Baths some 20 years ago. Tim put it like this: "An amoeba that was lying dormant in the mud for thousands of years went up her nose and ate her brain within two days. That's some serious amoeba."

I prefer to think that it was the residue of some ancient scrumpy.

**Read on**

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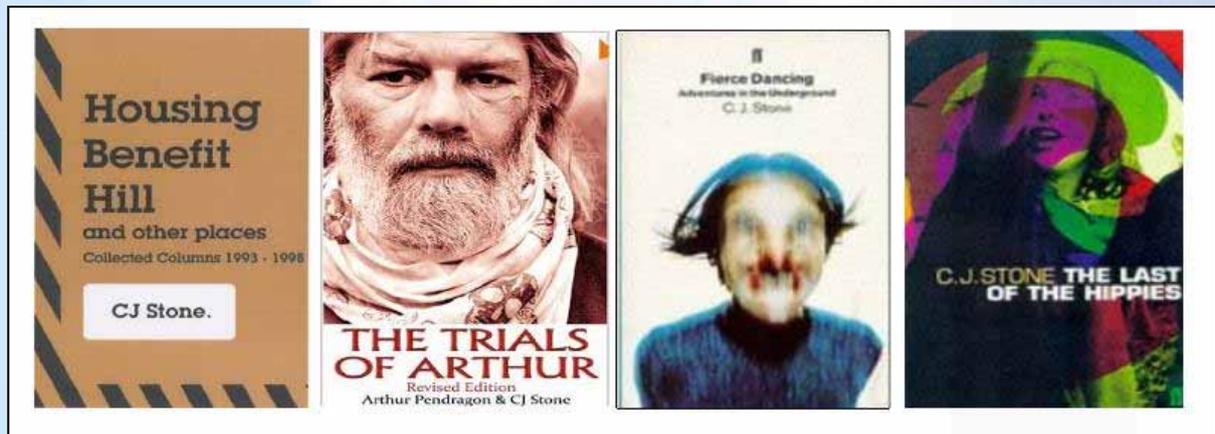
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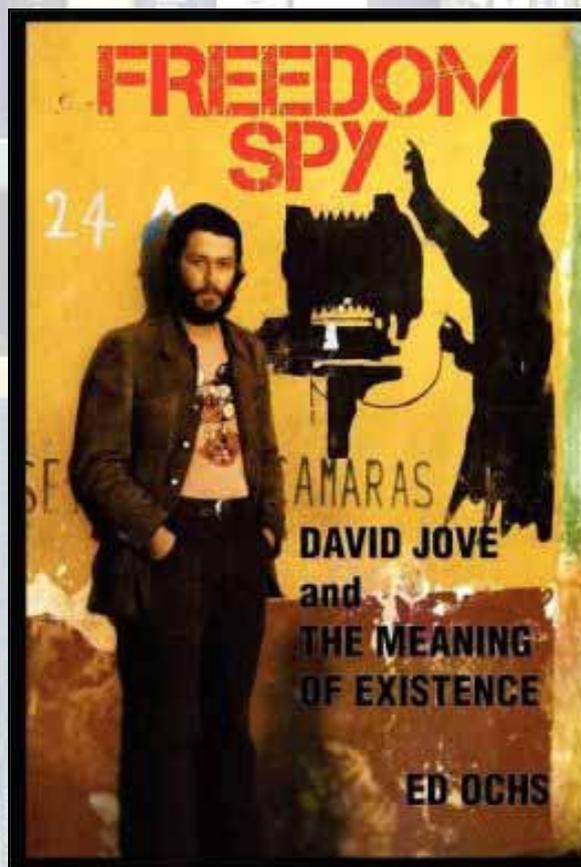
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**OTHER BOOKS BY  
C.J.STONE**

# 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.



**ISBN-10: 1475107889**

**ISBN-13: 978-1475107883**

**Product Dimensions: 1.9 x 15 x 22.5 cm**

At Christmas two years back my presents included a copy of the Philip Norman biography of Mick Jagger. I have always liked Philip Norman, ever since reading his biographies of The Beatles and The Rolling Stones thirty odd years ago.

In his biography of the latter band he discussed the infamous 1967 drug busts at some length. Undoubtedly the most enigmatic character involved in this unfortunate series of events was a Canadian known as "Acid King" David Schneidermann/Snyderman/Sniderman (take your pick) who disappeared soon after the bust never to be heard of again. Bizarrely Norman insinuated that he was basically a phantasm of the times, a tulpa-like character who sprung into existence for the duration of the Redlands drug busts and then disappeared again.

Despite my Fortean leanings, I always thought that this was somewhat unlikely, especially as in Albert Goldman's scurrilous *The Lives of John Lennon* published a few years later, Schneidermann turned up as a bit player in Goldman's description of the 1969 Toronto Rock and Roll Festival.

**Paperback: 364 pages**  
**Publisher: Createspace (3 April 2012)**  
**Language: English**

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Imagine my surprise, when - on Boxing Day, after Olivia had gone home, and Corinna, Mother and I had settled down to our various activities, I discovered that not only had Schneidermann lived for several decades in Los Angeles under the nom de guerre of 'David Jove', but that both Jagger and Marianne Faithfull were aware of the fact.



Norman also stated that Schneidermann/Snyderman/Sniderman/Jove was an employee of the security services intent on discrediting The Rolling Stones.



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Bloody Hell I thought and had a pootle about on line. I not only discovered that this was now fairly common knowledge, but that other books had been written claiming that he was no spy, but an employee of *The News of the World*. I began to get rather obsessed, and fair hammered my paypal account buying a whole slew of Rolling Stones books on eBay, until I discovered this - a biography of the man by the bloke who was probably his best friend. What's more it turned out that Schneidermann/ Snyderman/ Sniderman/ Jove was also a singer songwriter, and - a quick go on YouTube showed me that he was a rather good one.

Intrigued, and with a head full of questions I wrote to Ed Ochs, the author...

I enjoyed the book very much, but a couple of things confused me. In all the Rolling Stones books written until Philip Norman's biography of Mick Jagger last year, it is either stated or implied that David disappeared, and no-one knew where he was. But he was in clear view all the time, and it appears that both Jagger and Marianne Faithfull knew all about him. Have you any idea why it took so long for his whereabouts/identity to be made public?

Good point. If Jagger had really wanted to find David he could have found him in Toronto until 1970, nightly acting out a cross between James Bond and Robin Hood. By then he had changed his name to David Britton, which fogged his trail as he zig-zagged through Europe. After changing his name a few more times, he settled into Jove -- and "Schneiderman" disappeared until Marianne stumbled across him in LA in the '80s. He lived the life of an underground filmmaker off the grid, but the irony was he craved attention and stood out wherever he went, whatever he did. By the way, David performed Shakespeare in England and, most mysteriously when discussing disappearing acts, he had an older sister, Barbara, who lived in England and is/was married to a judge. I don't know her married name. She's probably still there... (I'm not precisely sure what time period you're referring to here -- immediately post-Redlands or years later. Let me know if I stayed from your intended question.)

Right from the beginning he appears to have been an elusive character. Even in the mid-1960s, false passports were not that easy to obtain. How did he get hold of them? And why did he live such a charmed life?

Good question. Actually, fake passports weren't all that hard too obtain in the mid '60s. You have

to understand: That was the height of the Vietnam War draft in the US. Fear and paranoia ran rampant. There were books circulating with titles like "How to Create a New Identity and Disappear" and "The New Identity Tool Kit." Millions were looking for any way out of the draft and death in a rice paddy; many jumped to Canada. David had a lot of money. (His father, Max, was a successful realtor and gave him whatever he wanted.) He could buy as many passports as he wished on either side of the border -- no problem. In 1970, having skipped bail in Toronto, all those passports came in very handy indeed.

He attributed his charmed life of escaping tight spot after tight spot to being "protected," by which he meant protected by his magical spiritual training as heir to Crowley, which meant he could talk his way in and out of just about every situation imaginable. Then again, how charmed a life was it really for a man on the run from the law for most of his life, drenched in drugs, booze and paranoia, who never got the recognition for being the enormously talented artist he was, and never went home again.

It is obvious from the book that you were very fond of him. But it is also obvious that he was not an easy character to work with. Could you have written the book while he was still alive?

Brilliant question. The answer is no. He would never have cooperated. He wouldn't talk about his past. He worked hard to conceal it and reveal nothing. The last thing he wanted was a book about him, and certainly the last book he wanted was an honest book that revealed his past and him as a human being with flaws. Whenever the past came up he quashed it, changed the subject. He was very disciplined like that. He lived completely in the moment, moments that could last for hours, days. While I was fond of him I was also profoundly disappointed in his sabotaging everything we did and after a while it became vital to my survival that I keep him at arm's length or risk losing everything in his whirlpool. If I lost my job, my girlfriend and my home he would have been happy with that because he thought I could then hang with him full time. I knew if I didn't have a life of my own he would snatch it and take it over for his own use. I was endlessly conflicted. I was fond of him and also very burned by him at the same time. Not only was he not an easy character to work

with, he was impossible. You worked for David, not with him, despite what you may have thought or hoped, because it was always and forever all about him.

Do you know whether there are any plans to reissue any of his music? Or indeed the record that you made with him? I have heard snippets on YouTube and they are much better than I was expecting.

I don't think the online snippets are of decent quality or representative. I could imagine, in the hands of a bold entrepreneur, his two LPs might make an interesting Stones novelty item in the UK. Someone would have to place an inquiry with his daughter, rock violinist Lili Haydn, in LA and make a basic licensing deal for his LPs. As for our EP, "The Bones of Hollywood," his former business manager holds the masters. Funny to think that one of Rod Stewart's former producers/writers ("Do Ya Think I'm Sexy") co-produced it; we wanted that rock-disco sound... Cold financial fact of the matter is that nobody here sees any money to be made in marketing this material at this time -- or has the creative vision to foresee what a great story, with David, the Stones, Redlands and the historic trial, it all is and what a great movie it would make... and buy the rights and grab the headlines that would come with it.

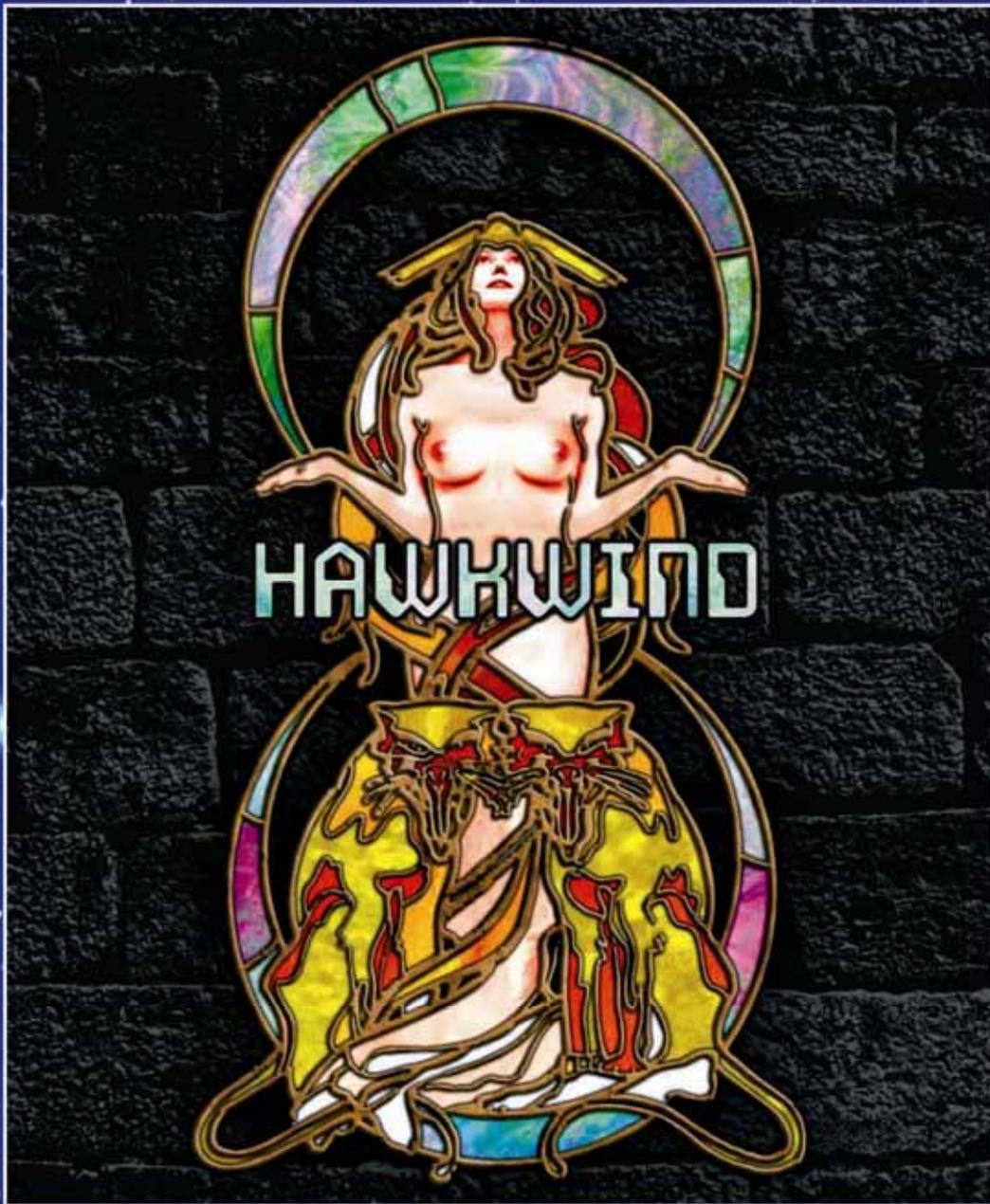


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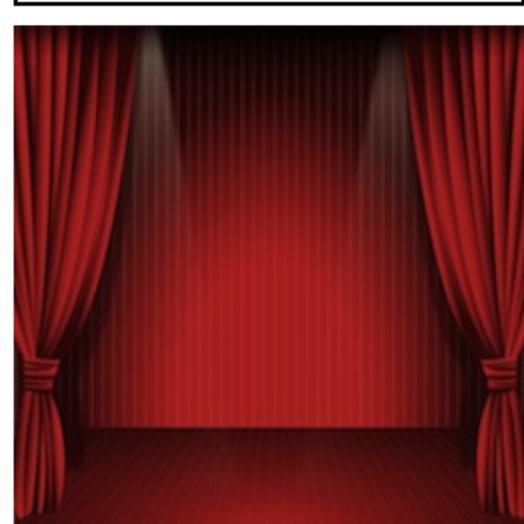
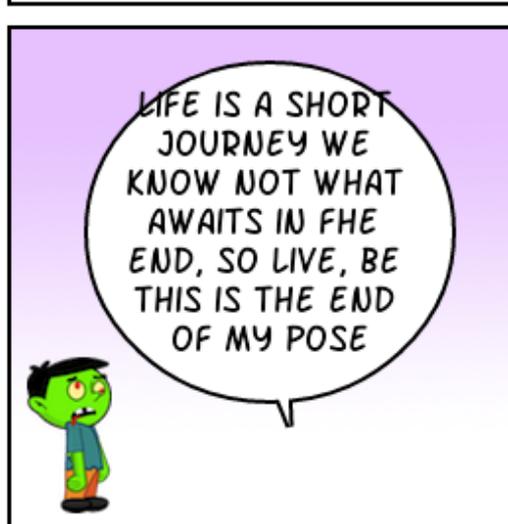
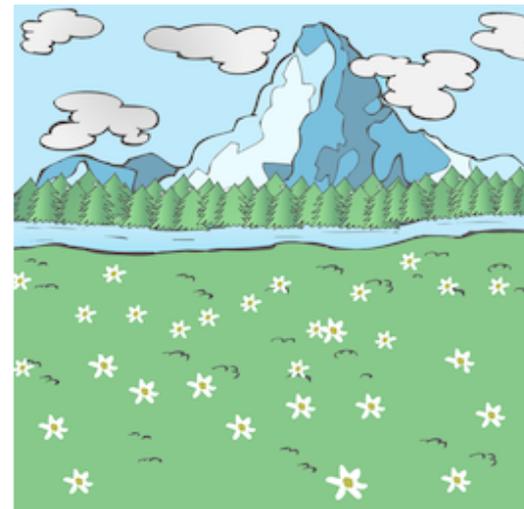
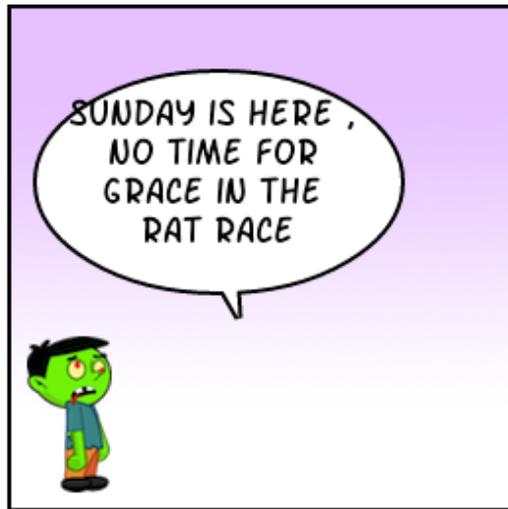
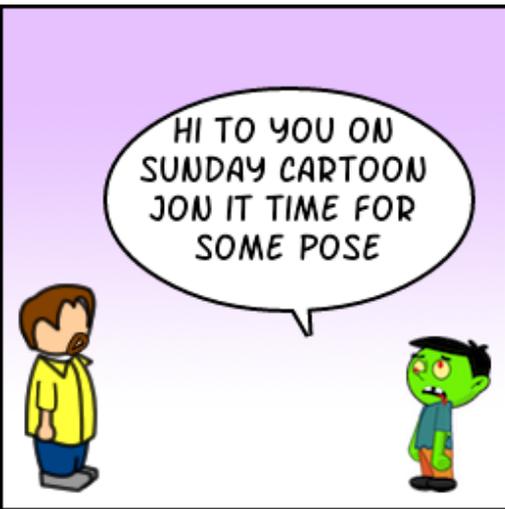
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THE WORLD OF GONZO ACCORDING TO

# Mark Raines



# THE



# CIRCULAR

***The Court Circular* tells interested readers about the comings and goings of members of The Royal Family. However, readers of this periodical seem interested in the comings and goings of Yes and of various alumni of this magnificent and long-standing band. Give the people what they want, I say...**

It has been another so-so week for those of us who obsessively look for news about Yes and the various alumni of this peculiarly long-lived progressive ensemble.

By anybody's standards, the most important piece of news for the week comes with the revelation that veteran Queen producer Roy Thomas Baker, who was much touted as the producer of Yes's new Heaven and Earth album, was removed halfway through the sessions.

Okay, we all knew that Billy Sherwood had taken over doing the mixing at a reasonably late stage in the proceedings, but none of us had any idea that Baker had actually been, how does one say this, um..... removed.

Bizarrely, this isn't the first time this has happened. Baker was in the producer's seat for the 1979 sessions for the album which was meant to follow up to Tormato, and which led to both Anderson and Wakeman leaving the band...

- **Goodbye Thomas, Hello Billy: Behind the Scenes Drama with Yes**
- **'It was all fair in love and war': Inside Yes' decision to complete**

## **Heaven and Earth without Roy**

The rest of this week's stories are far less interesting, and are basically about either gigs on the current tour, or forthcoming gigs on the current tour.

And, guess what? A journalist has entitled his piece, 'Just Say Yes'. Bloody hell, I'd never thought of that before!

- **Album Format Plays to Yes' Strengths**
- **Steve Smith: Yes at the Greek Theatre, The Zombies on the Santa Monica Pier rock fans**
- **Yes performing at Hard Rock Hotel**
- **Just Say Yes**

And to finish up, here is a rather interesting little video documentary about Rick Wakeman's tenure as part of Anderson, Wakeman, Bruford and Howe. Another era of the Yes soap opera which I believe has been massively underrated by most people.

- **ABWH-Rick Wakeman (Yes) DOCUMENTARY**

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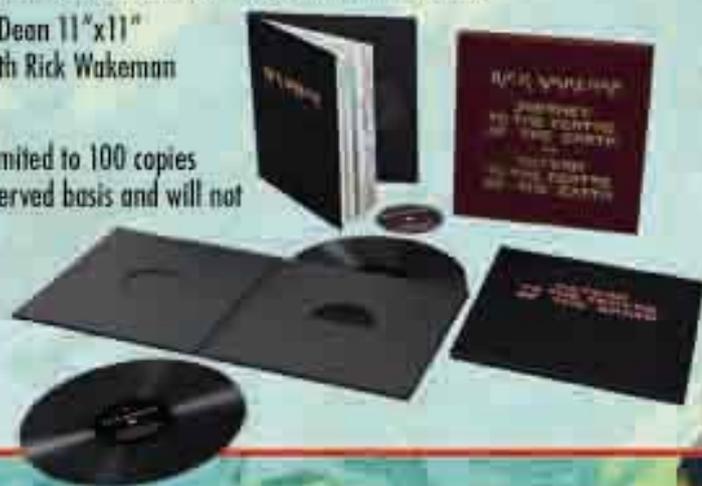
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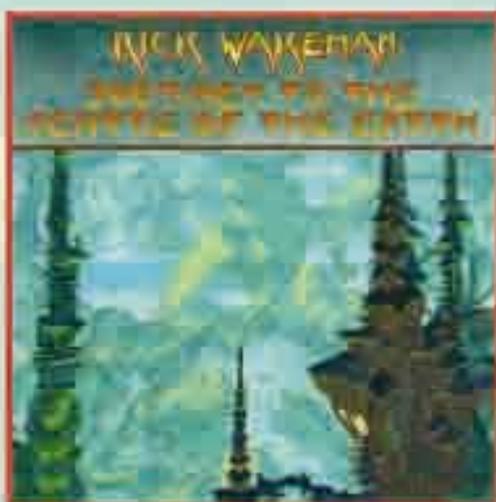
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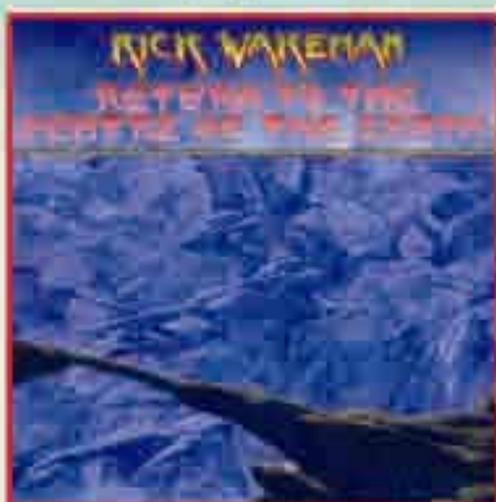
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<http://uk.freecycle.org/>



# 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!!!"

## END OF A RIVER

FROM 1933 TO NOW, JOAN RIVERS PROWLED  
Ground breaking female comedienne/media personality  
whose face was always under reconstruction.

From Saturday Night Live to The Joan Rivers Show,  
she played a front line role in forcing us to laugh at ourselves  
Her views on THE VIEW and IN BED WITH JOAN  
led to front page headlines always.

She was the last of an era-Las Vegas to New York to LA  
Joan Rivers held court on TV and on stage-  
we will never see her face(s) again..



# ROCK and ROLL

## a cabinet of curiosities



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

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

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

I am in one of those "Once more unto the breach, dear friends, once more" moods today, and although I realise that some of you may be extremely disappointed, I am diving straight in with this week's offerings.

**The Small Faces Colouring Book 67-68 Psych Mod 1960s – £9.99**  
 Reduced from £17.99 to £9.99 for a limited time only..

"The Small Faces Colouring Book 67-68 by Piper Gates Design. The 5th limited edition colouring book following on from the Joy Division, Syd Barrett, Stone Roses and Byrds ones this faithfully recreates the style of a 1960s colouring book. Featuring a four page 4 colour groovy cover and 16 whole pages of colouring in fun! This is a strictly limited edition of 80 copies only so it wont be available for long. The colouring book is signed and numbered by the artist and is A4 (210mm x 297mm) in size. To see more pictures please go to... <http://pipergatesdesign.blogspot.co.uk/2013/11/colour-me-pop.html>"

I don't think I have ever seen anything like this before. And I am completely stumped as to how to react. Therefore, I am saying nothing.



<http://www.ebay.co.uk/itm/The-Small-Faces-Colouring-Book-67-68-Psych-Mod-1960s-/271571973409?pt=UK Music Music Memorabilia LE&hash=item3f3af37521>

**THE BEATLES WALLPAPER OFFICIAL - ORIGINAL 1960's BRILLIANT CONDITION AWESOME ! - £29.99**



**"THE BEATLES Original Item From 1960's BEATLES WALLPAPER MINT CONDITION SUPERB for 46 years of age MEASURES 21 inch by 20.5 inch (approx) HOLDS ALL PICTURES FROM THE ROLL INCLUDING "AUTOGRAPHS" ETC"**

Can you imagine a whole room decorated in this wallpaper? I can and I don't like what I imagine. And please excuse the unavoidable pun in those two sentences.  
<http://www.ebay.co.uk/itm/THE-BEATLES-WALLPAPER-OFFICIAL-ORIGINAL-1960s-BRILLIANT-CONDITION-AWESOME-/311070805552?>

**VINTAGE.CLIFF RICHARD . CLIP-ON EARRINGS.50s-60s.METAL/PLASTIC.ON IT'S ORIG CARD - £8.99**

**"YOU ARE BIDDING ON AN ORIGINAL PAIR OF VINTAGE 50's-60's CLIP-ON EARRINGS FOR " CLIFF RICHARD ". ATTACHED TO THEIR ORIGINAL CARD BACKING. PRINTED 'LATEST FASHION MADE IN ENGLAND' THE 1" [2.5cm] DIAMETER EARRINGS HAVE A METAL GOLD COLOURED BACKING,SCALLOPED EDGE, WITH A DOMED PLASTIC COVERING. A BLACK AND WHITE PICTURE OF CLIFF RICHARD."**



I wish people wouldn't shout; it takes up so much space in my little column. Sheesh, it makes my blood boil. But to continue with the matter at hand, there has been many a faux pas in the name of fashion over the years, but this item has to take the proverbial biscuit. These are atrocious and cringe-worthy, and if they were indeed the 'latest fashion', then I am as relieved that I have never been a follower of such things as I am to not being old enough to feel bad because I didn't think this item just HAD to be on my must-get-shopping-list in order to keep up with this so called 'latest fashion'.

<http://www.ebay.co.uk/itm/VINTAGE-CLIFF-RICHARD-CLIP-ON-EARRINGS-50s-60s-METAL-PLASTIC-ON-ITS-ORIG-CARD-/281429040479?pt=UK Music Music Memorabilia LE&hash=item41867a5d5f>

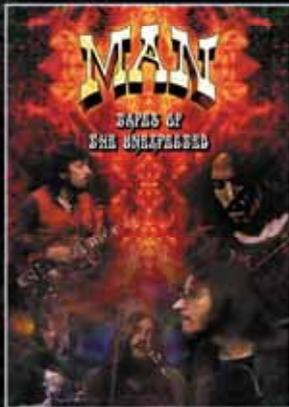
**Jimi Hendrix Rare Tinline peace car MT Japan orig Box Psychedelic Art 1960s - £9.99**

**"Extremely Rare Jimi Hendrix Tinline peace car**

**THE BITCH IS BACK**

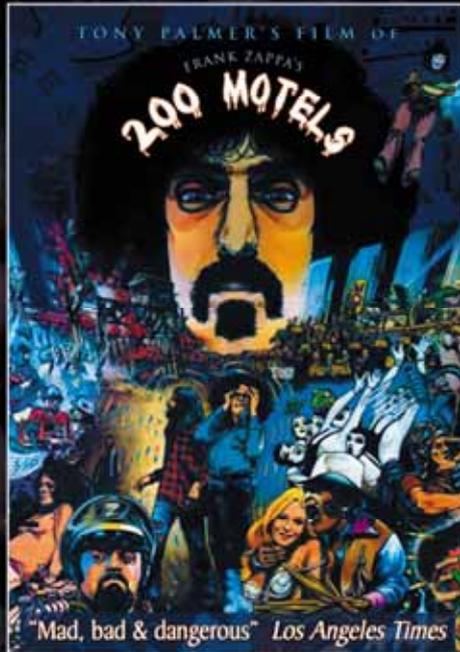
If it's groovy...it's in!

MAN  
Tapes of The Unexpected  
VPDVD68

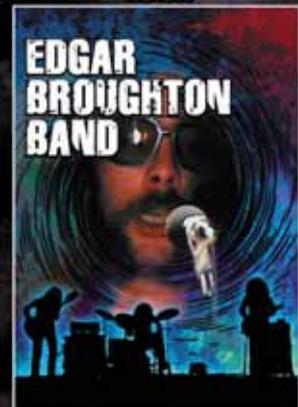


"Mad, bad & dangerous"  
(Available for the first time on DVD)

FRANK ZAPPA'S 200 MOTELS  
TPDVD127



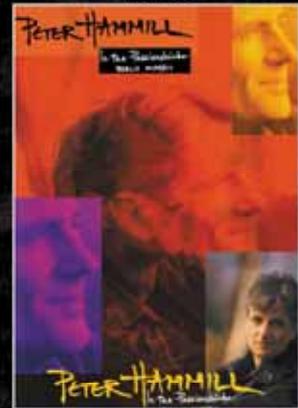
EDGAR BROUGHTON BAND  
Live  
VPDVD66



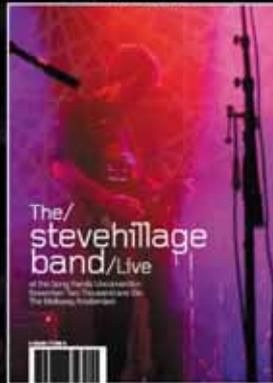
RENAISSANCE  
Kings & Queens  
VPDVD67



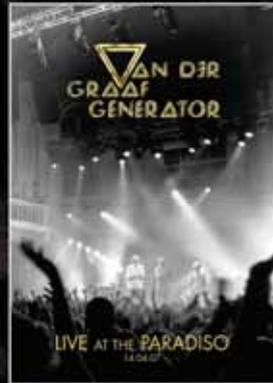
PETER HAMMILL  
In The Passionkirche Berlin  
VPDVD65



THE STEVE HILLAGE BAND  
Live at The Gong Family Unconvention  
GWVP208DVD



VAN DER GRAAF GENERATOR  
Live at The Paradiso  
VPDVD64



PANIC ROOM  
Satellite  
FMCDD01



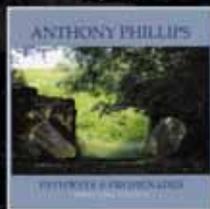
KARNATAKA  
The Gathering Light  
KTKCD005



PARADE  
The Fabric  
NAUTCDD04



ANTHONY PHILLIPS  
Pathways & Promenades  
VP216CD



RICK WAKEMAN  
Past, Present and Future  
MFVP125CD



SPIRITS BURNING  
Crazy Fluid  
VP492CD



HAWKWIND  
San Francisco 1999  
HAWKVP48CD



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GROUP OF COMPANIES

made in JAPAN circa 1968  
comes with a great lithograph of Jimi Hendrix in the drivers seat with his legendary Fender Strat in the passenger seat  
PEACE is on the license plate  
Measures 8" long 20cm  
Made from tinplate with friction motor and rubber tyres"



I adore tinplate models and this car is nothing short of ace in my opinion. I have to admit that I am seriously tempted to place a tentative bid.

[http://www.ebay.co.uk/itm/Jimi-Hendrix-Rare-Tinplate-peace-car-MT-Japan-orig-Box-Psychedelic-Art-1960s-/361040028133?](http://www.ebay.co.uk/itm/Jimi-Hendrix-Rare-Tinplate-peace-car-MT-Japan-orig-Box-Psychedelic-Art-1960s-/361040028133?pt=UK_Music_Music_Memorabilia_LE&hash=item40fa9a1e5)  
[pt=UK\\_Music\\_Music\\_Memorabilia\\_LE&hash=item40fa9a1e5](http://www.ebay.co.uk/itm/Jimi-Hendrix-Rare-Tinplate-peace-car-MT-Japan-orig-Box-Psychedelic-Art-1960s-/361040028133?pt=UK_Music_Music_Memorabilia_LE&hash=item40fa9a1e5)

**BEATLES TRENDSETTERS COOKIE JAR LIMITED EDITION BRAND NEW LOOK - £24.99**

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SLIGHT CRUSH ON ONE SIDE OF BOX  
NOTHING MAJOR  
STANDS ABOUT A FOOT TALL  
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Thank goodness I am not a trendsetter then; I won't feel obliged to purchase one of these limited editions.

biscuit tins. But then again, perhaps I am a closet-trendsetter after all, because I leave the biscuits in their wrappers and laugh in the face of biscuit tins. I'm such a rebel!



[http://www.ebay.co.uk/itm/BEATLES-TRENDSETTERS-COOKIE-JAR-LIMITED-EDITION-BRAND-NEW-LOOK-/331305541983?](http://www.ebay.co.uk/itm/BEATLES-TRENDSETTERS-COOKIE-JAR-LIMITED-EDITION-BRAND-NEW-LOOK-/331305541983?pt=UK_Music_Music_Memorabilia_LE&hash=item4d2359615f)  
[pt=UK\\_Music\\_Music\\_Memorabilia\\_LE&hash=item4d2359615f](http://www.ebay.co.uk/itm/BEATLES-TRENDSETTERS-COOKIE-JAR-LIMITED-EDITION-BRAND-NEW-LOOK-/331305541983?pt=UK_Music_Music_Memorabilia_LE&hash=item4d2359615f)

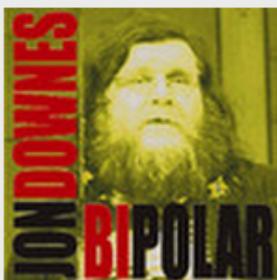
**SAMANTHA FOX "I WANNA HAVE SOME FUN" CD IN A TIN - £1.99**



“Here we have for sale a Samantha Fox CD in a tin. The CD itself is in very good condition, but the tin has seen

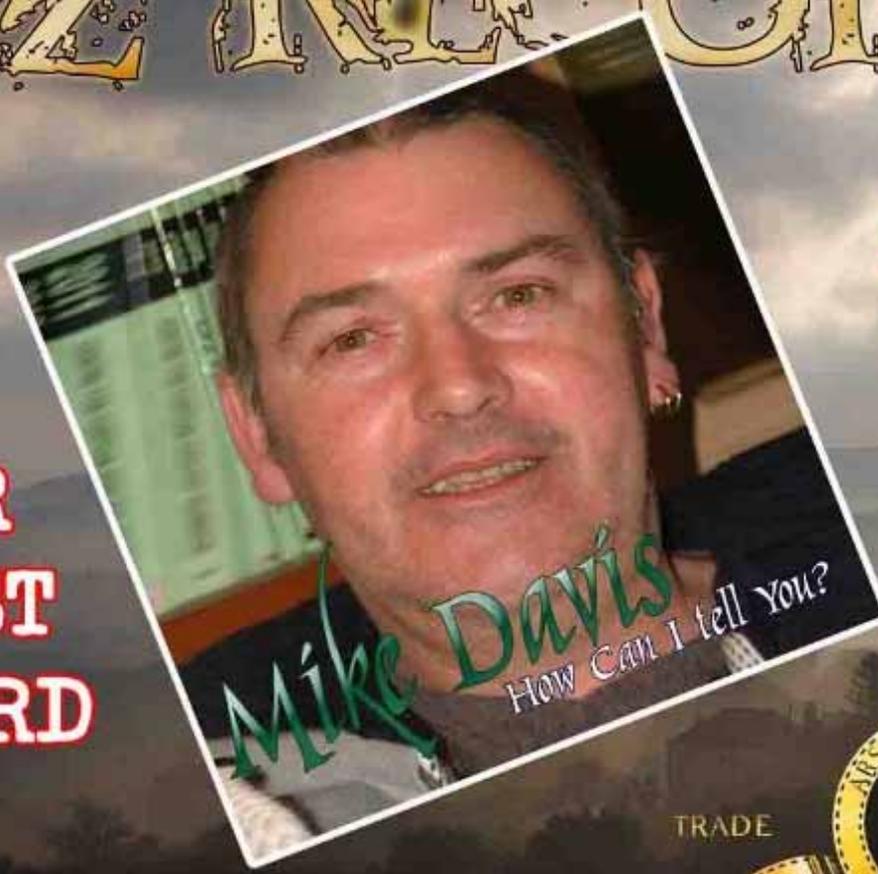
## SHAMELESS SELF PROMOTION TIME

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



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better days.”

If she would like to have some fun, all I can suggest is that next time there is a cheese rolling event we could enter the tin, with CD within, and watch it spin down the hill, but I have a sneaking feeling that, like the song itself, it won't get very far. (#63 in the UK charts).

[http://www.ebay.co.uk/itm/SAMANTHA-FOX-I-WANNA-HAVE-SOME-FUN-CD-IN-A-TIN-/171439504184?](http://www.ebay.co.uk/itm/SAMANTHA-FOX-I-WANNA-HAVE-SOME-FUN-CD-IN-A-TIN-/171439504184?pt=UK_Music_Music_Memorabilia_LE&hash=item27ea973b38)

[pt=UK\\_Music\\_Music\\_Memorabilia\\_LE&hash=item27ea973b38](http://www.ebay.co.uk/itm/SAMANTHA-FOX-I-WANNA-HAVE-SOME-FUN-CD-IN-A-TIN-/171439504184?pt=UK_Music_Music_Memorabilia_LE&hash=item27ea973b38)

**Acid Mothers Temple SIGNED Kazoo**



“Signed by two members, forget who, at Japanese New Music festival on brick lane about 4/5 years

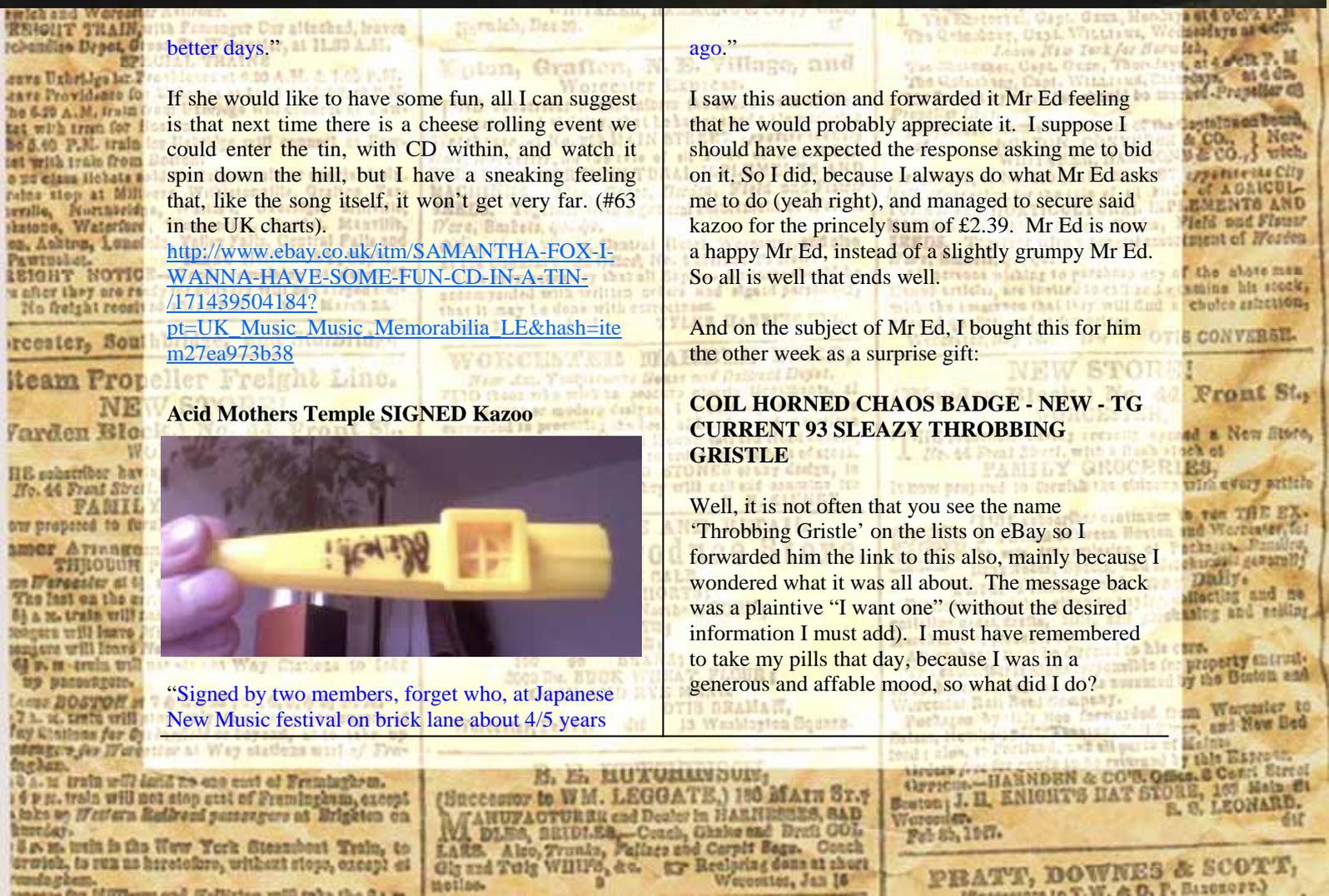
ago.”

I saw this auction and forwarded it Mr Ed feeling that he would probably appreciate it. I suppose I should have expected the response asking me to bid on it. So I did, because I always do what Mr Ed asks me to do (yeah right), and managed to secure said kazoo for the princely sum of £2.39. Mr Ed is now a happy Mr Ed, instead of a slightly grumpy Mr Ed. So all is well that ends well.

And on the subject of Mr Ed, I bought this for him the other week as a surprise gift:

**COIL HORNED CHAOS BADGE - NEW - TG CURRENT 93 SLEAZY THROBBLING GRISTLE**

Well, it is not often that you see the name 'Throbbing Gristle' on the lists on eBay so I forwarded him the link to this also, mainly because I wondered what it was all about. The message back was a plaintive "I want one" (without the desired information I must add). I must have remembered to take my pills that day, because I was in a generous and affable mood, so what did I do?





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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.

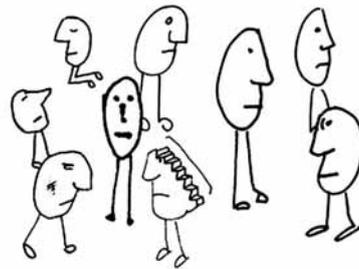
THE WORLDS FIRST CLONED CARTOON CHARACTER

[mcdada@ninehenrys.com](mailto:mcdada@ninehenrys.com)

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

## THE NINE HENRYS

mcdada



# CLASSIC LOST BROADCAST RELEASES FROM

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HS10370 DVD



ROCK OF THE 70's

HS10480 DVD



THE LOST BROADCASTS

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

## THE LOST BROADCASTS

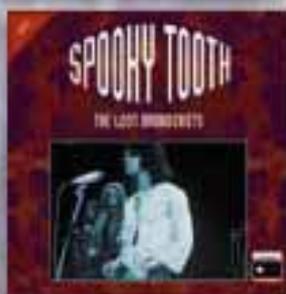
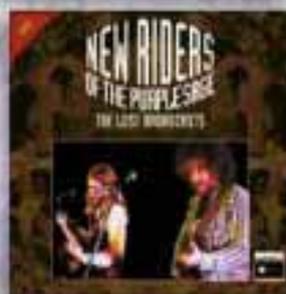
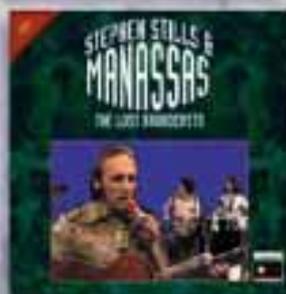
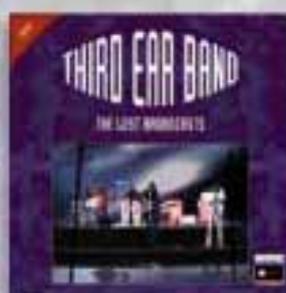
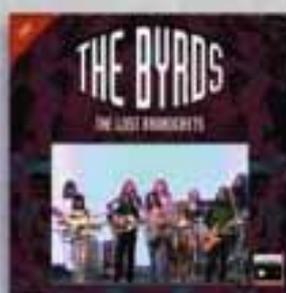
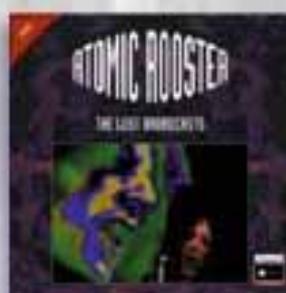
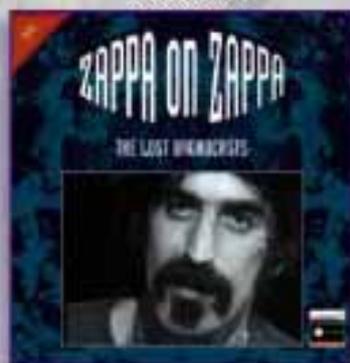
Featuring archive performances that have rarely been seen since their original Gormer TV transmission along with previously unbroadcasted takes and different versions of performances that were transmitted.

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CAPTAIN BEEFHEART & HIS MAGIC BAND  
HS11420 DVD

FRANK ZAPPA  
HS11090 DVD

CURVED AIR  
HS10580 DVD

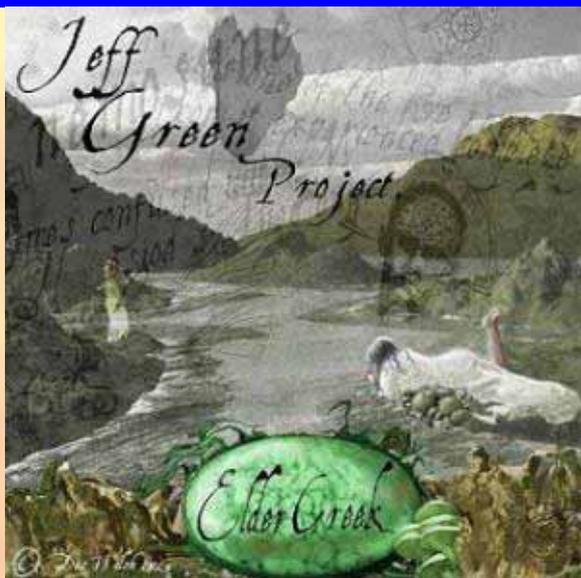


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# THE WORLD OF KEV ROWLAND



**JEFF GREEN PROJECT  
ELDER CREEK  
(FESTIVAL MUSIC)**

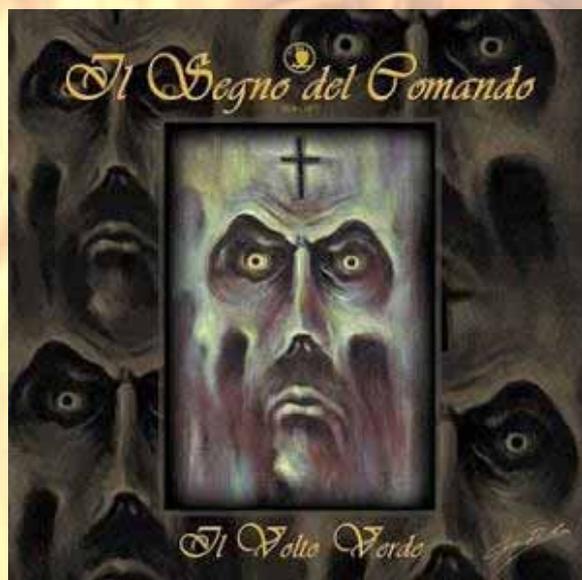
Five years on from his debut solo album, 'Jessica', American guitarist Jeff Green has returned with his second, which this time is credited as a project. When one sees who has been involved this time, it is probably a fairer way of crediting it. While Jeff provides most of the guitars, mandolin, guitar synth and much of the vocals, he is also joined by He is joined by Pete Riley on drums (Guthrie Govan, Wetton & Downes Icon, Keith Emerson), Mike Stobbie on keys (Pallas and a renowned prog producer), Sean Filkins (Big Big Train, Lorien) provides lead vocals on the title number, Alan Reed provides lead vocals on "A Long Time From Now" (Pallas, various Clive Nolan projects, solo), Garreth Hicklin provides lead and backing vocals (Illegal Eagles), Phil Hilborne guitar (Nicko McBrain's touring Clinic, has played with Brian May, Glen Hughes, Keith Emerson, Steve Vai), with Andy Staples (bass) and Imogen Hendricks (backing vocals) completing the line-up. Out of all of these, the one name that may seem unusual to progheads is that of Garreth, until one realizes that Jeff is also a member of Illegal Eagles.

'Elder Creek' explores the concept of memory, its loss and the part it plays in our lives, the lives of loved ones and society in general. Using both anecdotal and mythological subject matter, the album raises the question; if memories define who we are, then who indeed are we without them. Many lyrics were based on poems written by Jeff's father. Jeff may have lived in Ireland for more than a dozen years, but it his American roots that come through, especially when he is playing acoustic guitar, as that combined with the harmonies leads the project more into the area of Crosby Stills and Nash as opposed to IQ or Pallas. But, the prog influences are also there throughout and the result is a crossover album that is beautiful, with soaring vocals and great

keyboards that accentuate the guitars. This is all about songcraft as opposed to showing just how clever all those involved are when it comes to playing their instruments. They have nothing at all to prove, and this feels incredibly relaxed as it draws the listener in to it's heart and soul.

There is a depth and real presence with this album, with some wonderful arrangements and the clever use of repeating melodies on different instruments to provide additional dynamics while staying within the same theme. Immediate, impressive, one can only hope that it doesn't take five years for the next one, as anyone who enjoys great songs with great singers, especially if they enjoy their classic Americana, will find a great deal here to enjoy. [www.progrock.co.uk](http://www.progrock.co.uk)

I



**L SEGNO DEL COMANDO  
IL VOLTO VERDE  
(BLACK WIDOW)**

Well, it has been quite a while since I have had the opportunity to write about Il Segno Di Comando, as their last album was released in 2002 and I reviewed it in August of that year. There followed a long period of activity until Diego Banchero put together a new line-up in 2010, with just himself remaining. Perhaps the most prominent change from the listener's perspective is that there is now a female singer in Maethelyiah, and with the musical approach also changing somewhat it isn't hard to say that in many ways this is a brand new band as opposed to the third album. Anyway, putting such matters to one side, what we have here is an album that is looking back to the classic Seventies progressive movement, especially the mighty Goblin, but also bringing in some lighter and symphonic moments that offset the darkness and drama that one might expect.

For the most part Maethelyiah is a revelation, but there are some places, such as when she is providing vocals behind the guitar on "Tremodia delle dolci parole" that it

# THE WORLD OF KEV ROWLAND

just doesn't work and she actually detracts from the rest of the band. But, when she is at the forefront and is singing the lead then she is full of confidence and the rest of the guys support her admirably. If this was a debut then I would say that it was showing promise, and to be honest that is probably the best way to look at it, but if we see this as a continuation from 'Der Golem' then I have to say that I much prefer the former. There are some really strong passages here and there and some good songs, but overall it just doesn't contain the same presence and power of their last work. [www.blackwidow.it](http://www.blackwidow.it)

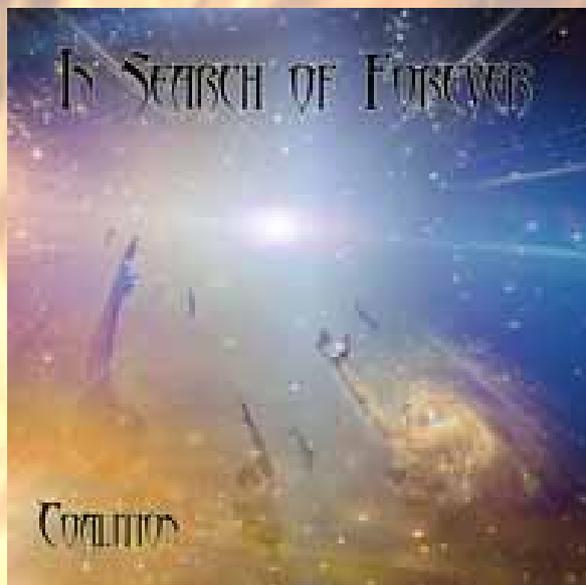


**HIIDENHAUTA**  
**NOITIA ON MINUN SUKUNI**  
**(INVERSE)**

Hiidenhauta is a black metal band from Finland, formed in early 2012 by vocalists Fornjotur and Riena. They were soon joined by keyboardist Gastjäle, bassist Ihtirieckos, and drummer Rostiolf while guitarist Marras joined shortly afterwards. Very few will be able to understand the lyrics, as they are written in old Finnish Kalevalametre but apparently they are about nature, Baltic-Finnish mythology, against Christianity, history and darkness. Just looking at the cover artwork and the logo it is possible to see that what we have here is a Black Metal act, but what makes them a little out of the ordinary is that they are a melodic Black Metal act, and there aren't many of these around. At least not many that seem to be able to meld the melody with the brutality and cold emotion such as these guys.

The other thing that makes them stand out is the use of two singers, male and female, yes I know that bands such as Cradle of Filth have been doing this for years but it is still unusual within a scene that is heavily male oriented and dominated. That, combined with keyboard sounds they are using, means that at times they come across as slightly Gothic but it is always a tinge as opposed to full on

homage and I found myself wondering what would Pete Steele would think of this, and somehow I think he would approve. There are some very good bands indeed coming out of Finland at present and there is no doubt that Hiidenhauta are worth taking a close look at. Powerful yet catchy, Black yet with hooks, this is a fascinating debut. [www.inverse.fi](http://www.inverse.fi)



**COALITION**  
**IN SEARCH OF FOREVER**  
**(ORBITAL PRODUCTIONS)**

Steve Gresswell (bass, keys, drums) has been using the name Coalition on and off for a number of years, and actually released an album using that name back in 1993, but this release is rather more recent, from 2012. For this he brought in guitarist Phil Braithwaite (who works with Steve in his Inner Visions project), and singer Paul Bulger. Overall this is a neo-prog album, but one that is quite different in that often the star is Braithwaite who proves that he can shred like a master, which gives a very different feel to a prog work. Steve is also a good musician, but for the most part he works on providing the perfect backdrop for Phil to shine, which he does whenever he is given the opportunity.

The overall sound reminds me of the underground scene of twenty years ago, which isn't necessarily a bad thing in my book, but overall this is let down by the quality of the songs themselves and the vocals. There is a mish mash between the fluid soloing from Phil, and Paul's vocals where he seems to struggle slightly, and I found that it jarred too much. Given how much focus is given to Phil it might be an idea to rethink the approach and have this as an instrumental project, and see how they go from there. It is still a good album in many ways, and I have been playing it quite a bit, but there are hints that show that they could do much more.



### GRAI

Classed as being in the folk metal genre, Grai was formed in 2005 in Naberezhnye Chelny, Tatarstan, Russia. The band has gone through several name changes: Raven Blood, Bopor (or Vorog (the enemy) in Russian) and finally Grai (bird's cry). Influenced by Skyforger, Korpiklaani, Cruachan, Svarga and Alkonost. Grai uses authentic Russian instruments such as the Gaita gallega (bagpipe), kalyuka (overtone flute) and Jews Harp.

Members are:

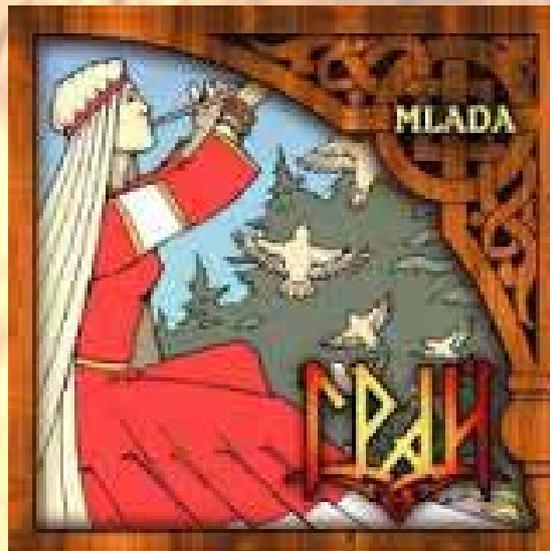
Irina Zybina - vocal  
Aliya "Leta" - flute, vocal  
Andrey Smirnov - drums  
Yuri "Sadist" - bass, growl  
Ruzel "Ruzveld" - guitar

Facebook

<https://www.facebook.com/GRAI.folkRussia>

Bandcamp

<http://grai.bandcamp.com/>



You Tube:

Sred Lesov

<https://www.youtube.com/watch?v=elhPFPxLOEA&list=RD8gMCxCI9IBw&index=6>

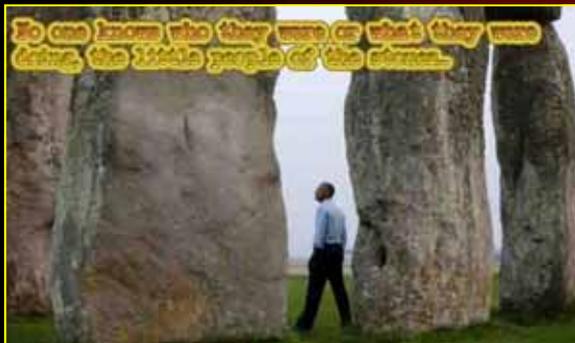
In the arms of Mara

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



And so, ladies and gentlemen, boys and girls, we come to the end of another issue. We must be doing something right, because we are writing this bit at the unbelievably early time of 10.45pm.

My train of thought, while trying to wrap this issue up, has been marred not only by the fact that I am as mad as a bagful of cheese this week, but also by the news that President Obama has been photographed ambling about aimlessly at Stonehenge, which can only lead to one result from an editor like me.



As the date of Corinna's and my impending grandparenthood draws closer, we are doing our best to stockpile enough stuff to be able to



produce a couple of issues of the magazine on autopilot if necessary.

Here, I would like to thank Roby Ayling, who has set me up with a whole slew of interesting interviews to do next week, so although normal service may be a little patchy, the Gonzo Weekly – like the Pony Express – will always get through.

Until next week,

Be seeing ya.



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