

GONZO

Weekly #95

EXCLUSIVE:
Mick Rogers
interview

EXCLUSIVE:
Doug Harr meets
Paula Frazer

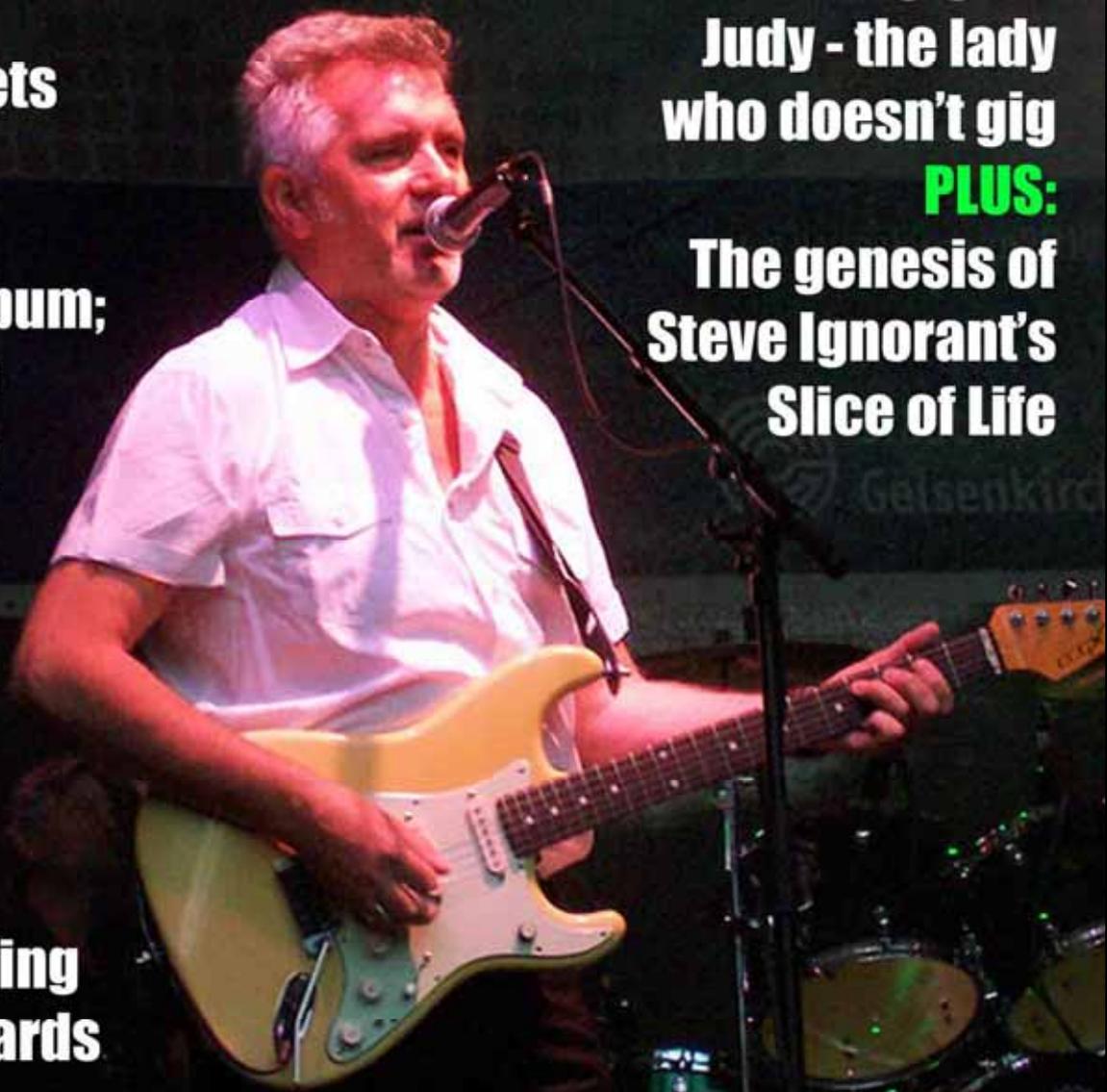
EXCLUSIVE:
The New U2 album;
hit, miss, or an
embarrassing
error of
judgement

EXCLUSIVE:
The Return of
Xtul

EXCLUSIVE:
Mr and Mrs Ayling
at the Prog Awards

PLUS:
Another gig for
Judy - the lady
who doesn't gig

PLUS:
The genesis of
Steve Ignorant's
Slice of Life

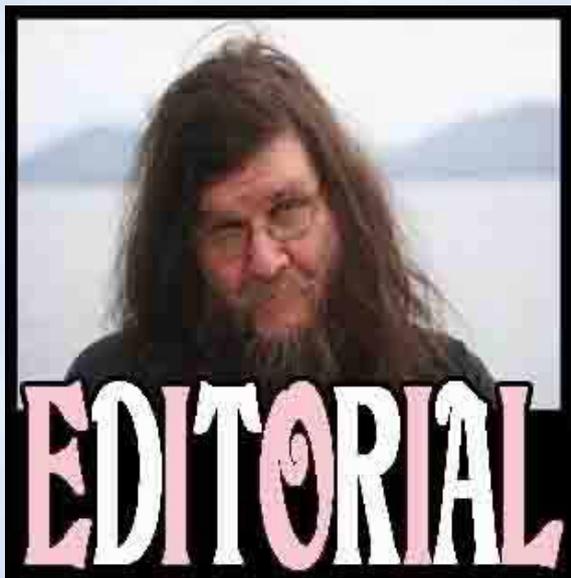


AVIATOR, MANFRED MANN AND ME

THE THREE COMMANDMENTS OF GONZO WEEKLY:

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

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



Dear Friends,

Welcome to another issue of the Gonzo Weekly.

We are always being told how the music industry is in crisis and how record sales are plummeting. However, once or twice a year there are still major artistic and cultural events which take the western world by storm.

One such has been Kate Bush's renaissance following her ongoing series of concerts in London.

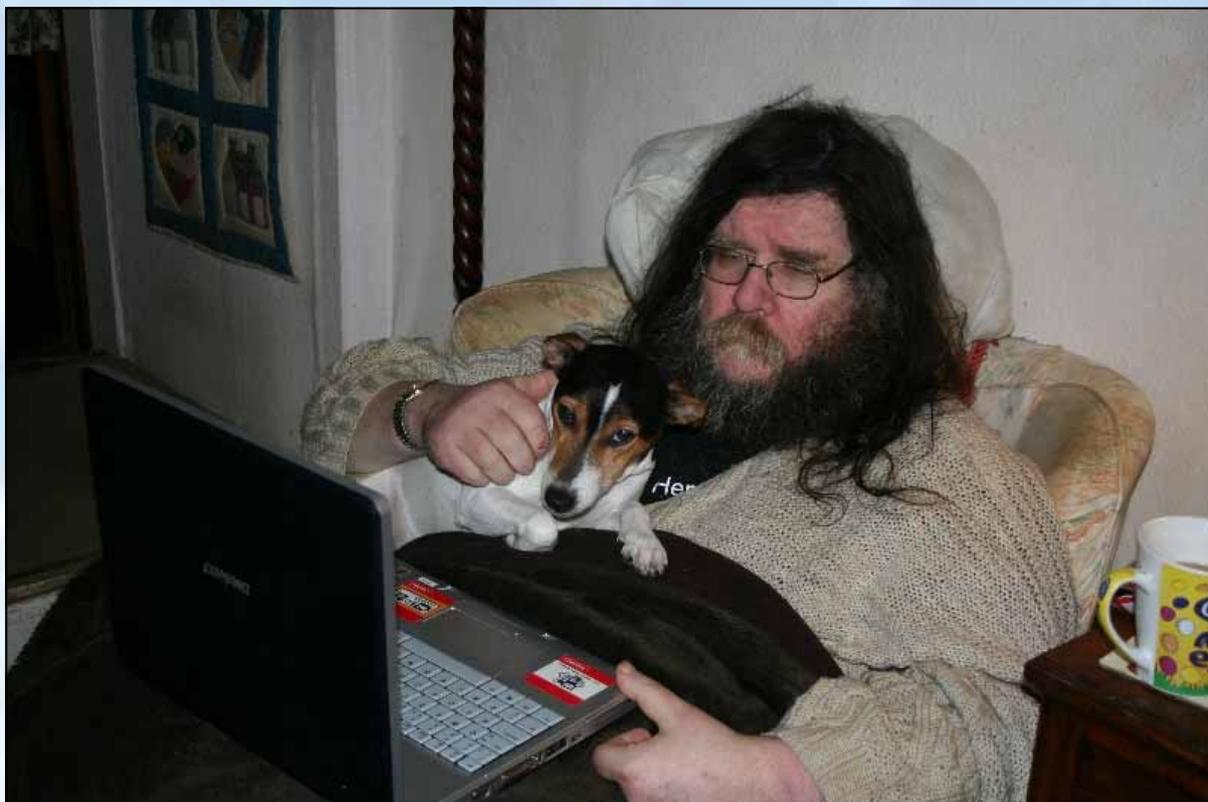
Another happened last year when the Rolling Stones dragged Mick Taylor away from undeserved obscurity, and played a series of barnstorming gigs including Glastonbury Festival, and another is going on at the moment and started last night.

King Crimson have been, unarguable, one of the most idiosyncratic and artistically interesting bands for forty five years now, since they formed in 1968. Leader Robert Fripp left the music business some years ago, and King Crimson seem to have been on indefinite hiatus since about 2008. However, last year Fripp announced that the band will return, and this week, the new seven piece line-up played their first shows.

The silence surrounding these shows is deafening. I spoke to Jakko Jakszyk who is the second guitarist and vocalist with the new King Crimson, last week on Facebook. He was understandably cagey about what was happening. I asked how the rehearsals were going, and he said that they seemed OK but told me to ask him again after they had done a show or two.

He will be back in the UK in October, apparently, so I will be doing my best to nail him down for a proper interview then.

The only review that I have found yet of the new band (and remember that this is being written on





Wednesday) describes: “no matter what King Crimson looks like, they’ve always managed to sound like no one else but King Crimson. It’s a big tsunami of a sound that balances power and precision. It’s all tight angles, sharp corners and jagged edges. Not mere math rock, it’s a knotty brand of calculus rock, equal parts muscle, majesty and mystery. Yet for all of the constantly shifting, oddball time signatures, powerhouse songs like the firebrand instrumental “Red,” the ominous, metalesque stomp of “One More Red Nightmare” and the dynamic “Starless” flowed with undeniable grace, ease and an underlying elegance.”

When Kate Bush announced her return to the stage she asked politely that fans refrain from photographing or videoing the gigs. She then enforced this polite request with an iron fist, which means that the job of an armchair rock and roll pundit like me is a little bit more difficult than it would have otherwise have been.

I don’t know whether King Crimson have done the same, but there are no snippets of the band’s latest set available on YouTube, and only one review that I can find so far. We shall just have to wait and see what transpires.

King Crimson are one of the few bands who have steadfastly ploughed their own idiosyncratic furrow for the past forty-six years, and have never even been tempted to compromise.

Watch this space.

King Crimson, Dolly Parton, Glen Campbell, Iggy Pop, Paul McCartney, Mick Jagger, Daevid Allen, David Bowie, Steve Hogarth, Steve Hillage, Steve Ignorant's Slice of Life, Strange Fruit, Sub Reality Sandwich, CSF, Friday Night Progressive, Robert "Throb" Young, Richard Kiel, Cosimo Matassa, Sir Donald Sinden, James Brown, Rick Wakeman, Tommy James, Captain Beefheart and his Magic Band, Clearlight, Wilding/Bonus, Hugh Hopper & Mike Travis, Jethro Tull with the London Symphony Orchestra, Atkins May Project, Mick Rogers, Paula Frazer, Xtul, Prog Awards, U2, Peter Murphy, Hawkwind, Bob Calvert, Yes, Steve Howe, Geoff Downes, Steven Wilson, Bill Bruford, Jimmy Page, Status Quo, Beatles, Kate Bush, Elvis Presley, Ringo Star, Katy Perry, Hibernial, Discipline X, Flight 09, Gleemen, Crimfall

IT'S A LEGAL MATTER BABY

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

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

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

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

Of course if someone objects to our using their material we will be good fellows and take it down, unless (and this is a big unless) we feel that it is not in the public interest to comply. But normally we shall not stand on ceremony. If you want to read more about this decision go to:

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

Dramatis Personae



THE GONZO WEEKLY

all the gonzo news that's fit to print

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

NAMING THOSE RESPONSIBLE

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

Corinna Downes,

(Sub Editor, and my lovely wife)

Graham Inglis,

(Columnist, Staff writer, *Hawkwind* nut)

Bart Lancia,

(My favourite roving reporter)

Thom the World Poet,

(Bard in residence)

C.J.Stone,

(Columnist, commentator and all round good egg)

Kev Rowland,

(Kiwi Reviewer)

Lesley Madigan,

Photographer *par excellence*

Douglas Harr,

(Staff writer, columnist)

Jessica Taylor,

(PA and laughing at drunk pop stars)

Richard Freeman,

(Scary stuff)

Dave McMann,

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

Orrin Hare,

(Sybarite and literary *bon viveur*)

Mark Raines,

(Cartoonist)

Davey Curtis,

(tales from the north)

Jon Pertwee

(Pop Culture memorabilia)

Dean Phillips

(The House Wally)

Rob Ayling

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

and **Peter McAdam**

(McDada in residence)

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

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

Contact us with bribes and free stuff:

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so what's it all about, Alfie?

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

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

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

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

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

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

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

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

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

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

THE ^{gonzo} NEWSROOM

- **THE BRAND NEW TENNESSEE WALTZ** Dolly Parton is proud of her 'white trash background'. The 68-year-old country singer grew up with eleven siblings in Sevier County, Tennessee. And despite her less than glamorous start in life, Dolly insists she isn't ashamed of her past. "We were really redneck, roughneck, hillbilly people. And I'm proud of it," she told Southern Living magazine. "White trash! I am. . . But I'm proud of my hillbilly, white trash background. That keeps you humble; that keeps you good." Dolly is famous for looking fresh-faced at 68 years old, thanks to the various plastic surgery procedures she's had over the years. But while the star has become known for her love of going under the knife, she would never have admitted to the operations if she hadn't been caught. "Well, I never would have said I did it if I hadn't got caught at it," she said. "But I wasn't gonna lie about it! I'm not being the poster child for any of that, but people know you do it. If they ask me, I just say, 'Yeah, whatever. And I ain't done yet!'" **Read on...**
- **FARWEWELL TO THE LINEMAN** Glen Campbell has gone back into the studio, reportedly for the last time, to record a new song for the EP soundtrack for the documentary Glen Campbell: I'll Be Me. Campbell revealed he was battling Alzheimer's disease in 2011 and, since, has released two albums and toured a final time. His disease has progressed to the point where he is now in a care facility. The new song, I'm Not Gonna Miss You, was written by Campbell and Julian Raymond and recorded at Sunset Sound Factory and East West Recording Studio in Los Angeles. The song and the soundtrack will both be released on September 30. The EP will also include a cover by the Band Perry, a song by Campbell's daughter, Ashley, and two live recordings by Glen. **Read on...**
- **THE IDIOT** Sailor Jerry Clothing has announced that it will partner with global rock and style icon, Iggy Pop to create 'The Flash Collection by Iggy Pop', an annual collaboration between Sailor Jerry and a like-minded artist, inspired by the legendary tattoo flash of Norman 'Sailor Jerry' Collins. This is the second year of 'The Flash Collection', the

first of which saw Sailor Jerry collaborate with artist and musician Paul Simon on of 'The Clash' fame to create a limited edition leather jacket in 2013. This year's 'The Flash Collection' by Iggy Pop' will feature three limited-edition items including the collection hero piece, an iconic denim vest. Further details of the Flash Collection and the other two items will be revealed in October. **Read on...**

- **PRESS TO PLAY** Paul McCartney has shared his theme tune for the computer game 'Destiny'. The former Beatle worked on the score for the game and you can now listen to 'Hope For The Future' by clicking above. The first-person shooter is available for Playstation and Xbox now and saw McCartney working with a 120 piece orchestra at London's Abbey Road Studios on the theme, which is set to be released as a single. The orchestra was conducted by Beatles producer George Martin's son Giles and produced by Mark 'Spike' Stent. The score has come together over the past four years, with McCartney joining forces with the games company Bungie's in-house composer Marty O'Donnell and Mike Salvatori. **Read on...**
- **JAGGER'S AN OLD BOAR** An extinct 'water pig' with 'tactile lips' has been named after Mick Jagger. The 19-million-year-old anthracotheres - a species which has been likened to a kind of 'long-legged pig' - was named in honour of The Rolling Stones frontman because of its "tactile lips". Recently discovered in Egypt thanks to the finding of pieces of fossilised jaw, it has been named *Jaggermeryx naida*, which means 'Jagger's water nymph'.

Associate professor at Wake University Ellen Miller co-authored the paper announcing the discovery in the Journal of Paleontology, revealing the naming of the species. "I'm a huge Stones fan," said Miller, adding that the creature's "highly innervated muzzle with mobile and tactile lips" reminded her of Jagger, reports The Guardian. "We imagine [the animal's] lifestyle was like that of a water deer, standing in water and foraging for plants along the river bank," added Miller. **Read on...**

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



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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...



One reads stories about political correctness in schools, and even worse, completely over the top reactions by school staff to transgressions which probably deserve no more retribution than a clip round the ear. These are getting so regular now that our sensitivity to such stories has been worn down to the quick, or at least we thought that it had until we read this piece of arrant nonsense, which - to be quite honest - takes the proverbial biscuit.

A high-school student in the US state of South Carolina has been arrested and suspended from school over a writing assignment in which he claimed to have killed his neighbour's pet dinosaur, it's been reported.

Alex Stone, 16, says he was told to write something in the style of a Facebook status update for a project at Summerville High School. But when he allegedly wrote: "I killed my neighbor's pet dinosaur. I bought

the gun to take care of the business," worried teachers called the police, local news station WCSC reports. Officials questioned Stone and searched his schoolbag and locker but didn't find any weapons. But police say the boy was difficult during questioning, and he was arrested and charged with disturbing the school, the SF Gate website says. Stone was also suspended for a week.

What the bloody hell do these people think that they are doing. Fiction is fiction and fact is fact, and some people do not seem to be able to tell the difference between them.

I remember, aged nine or ten, having to write an essay in which I was one of the invading knights at the Battle of Hastings, and I cast a school friend called Michael Brown in the role of a Saxon who I impaled on my lance.

Everyone had a good laugh about it including the teacher. These days everyone involved (including the teacher) would have either been in therapy for life or expelled and publically vilified.

The whole world has gone stark raving mad. However, I note that this took place in a state where Creationism is widely taught. They probably believe this boy's neighbour actually *has* a pet dinosaur!

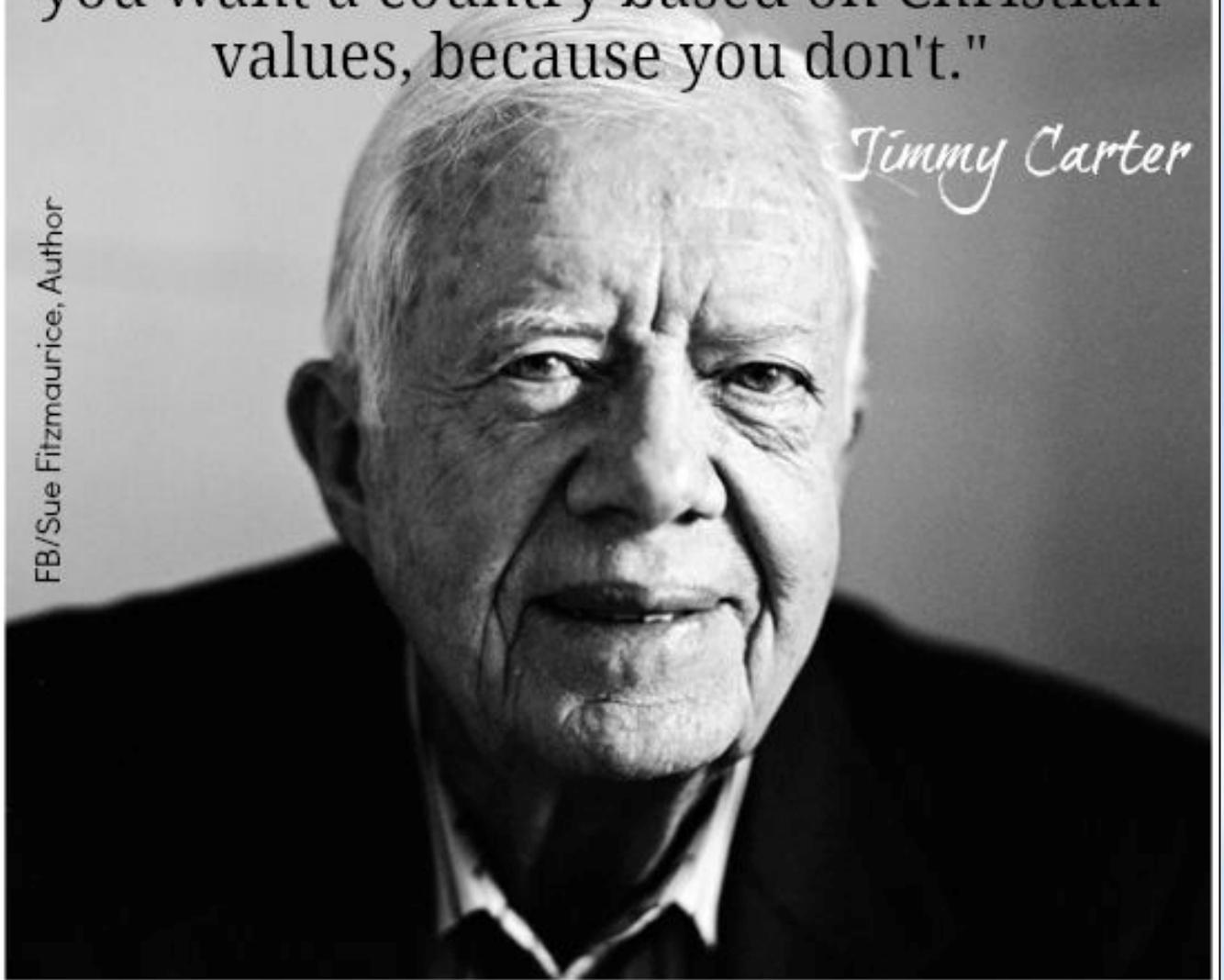


Democracywatch

"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



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



There is more news from Daevid Allen's son Orlando, who is the current keeper of the flame. David does seem to be getting better, and even the second cancer is apparently shrinking:

Daevideo/ Bert Camembert Latest Update:

We have positive news everyone - So after 2 weeks of intense radiation therapy The Dingo Virgin has been battered yet in true Dingo Virgin Camembert style and strength he is now starting to adapt to this rigorous radioactive routine.

Its taking its toll and He has fully retired from most communications. He is hugely thankful for the amazing powerful healing energies everyone has been focusing and sending-

The good news is that " The Cancer is fully shrinking " - so its all working together in unison and for those of us present with this process -

We must in our own ways amp it up - there is only 3 weeks to go and still an 80% chance that he will get rid of it all together and regain a

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



Dingo Virgin Dreamtime*

Time to amp it up for the completion of this very personal Karmic and collective release.

I will keep everyone updated on the latest Dada news each week and again for those of us who are fully and personally present with this process - We will be collectively inter-personally transforming together! - Huge sonic Love always * The Flamedog Alien * And With huge respect for the Native Bundjalung Language of this powerful aboriginal land and - Byagel Buthrum = Bundjalung dreaming

In Humble Sincerity:
-Boogle-Bah Gurrima = Thankyou with much Respect

This is fantastic news, and proves (as if any proof was needed) that the power of prayer works, and that healing vibes can and are regularly sent through the aether.

This is the first time that I have ever been part of a healing programme on such a scale and it is both a humbling and an enriching experience.

Daevid is an extraordinary and much loved human being, and he has much more to accomplish whilst he is on this mortal plane, so we shall redouble our efforts to do what we can to help, and I urge you all to do likewise.

All you need is love, so let's send that love out far and wide.

Om Shanti

healthy existence without any of this SCC skin cancer at all.

So Huge Gratitude and Respect for the United focused healing meditations, for the personal concentrated focus on transmuting this rampant SCC energetic for Daevid and for all of us - inter-personally transforming as we Dream with him in his Powerful Healing



the week that's past

The Gospel According to BART

My favourite roving reporter has come up with two interesting things this week. Like me he has been a David Bowie fan for a long time, and is impressed by the information that there are two new David Bowie songs ready for imminent release:

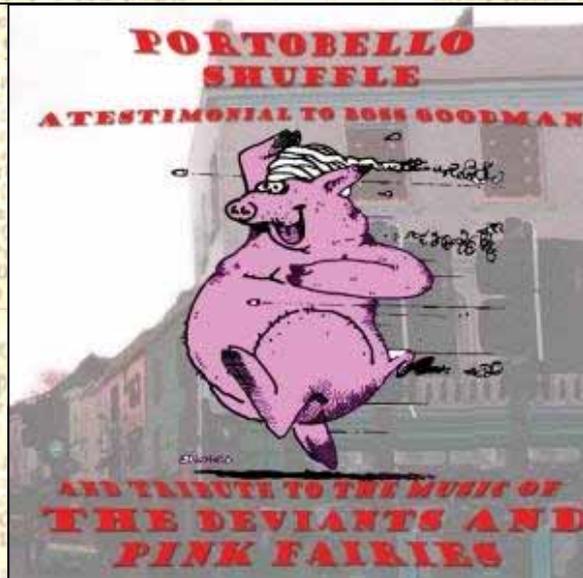
David Bowie will release two new songs this fall along with a career-spanning compilation, *Nothing Has Changed*, which contains hits and previously unreleased tracks from his 50-year career. One of the new tracks, the nearly eight-minute-long "Sue (Or a Season in Crime)," which Bowie recorded with producer Tony Visconti, will be available on the compilation but its B side, "'Tis a Pity She's a Whore," will be available only on the "Sue" 10-inch single and as a digital download, available in the U.S. on November 28th. The comp, which will be available in a variety of configurations, will be available on November 18th.

The other news comes from the Marillion camp. Apparently, Steve Hogarth has a lot of interesting activity in the next few weeks:

I have all sorts of solo madness coming up in September and October.

On September 20 I have agreed to favour the other leg and do a sit-down h Natural show at Wittlebury Hall near Silverstone (where they race the cars). It's a hi-fi show, so even if I'm crap, it'll sound amazing!

The following weekend September 27 I will make my first foray into the rarified world of the Blenheim Palace literary festival. (Ooh get her!) I'll be joining the likes of brainbox atheist Richard Dawkins, Grand Dame actress Maureen Lipman, Downton Abbey's Julian Fellowes and other talents. I'll be amazed if any of them speak to me, but then you never know.. (I have it on good authority that Billy Bob Thornton's currently listening to "Arc Light". Who'da think it?)



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



No less a personage than guitar guru Steve Hillage has been drawn into the fevered debate about whether Scotland should leave the United Kingdom.

He wrote this brief message earlier this week on Facebook: "Time to nail my colours to the mast! As someone with a blend of Scottish Welsh English and Irish ancestry here is my sincere plea:- Let's Stay Together!" Right on Steve!

CONZO CURRENTLY IN STOCK AT CONZO (UK)

CONZO CURRENTLY IN STOCK AT CONZO (USA)

the week that's past

at 4 P. M., ...
 The trains for Troy leave on the arrival the trains at Greenbush.
 The trains for Buffalo leave Albany at 7 A. & 7 P. M.
 The trains of the Pittsfield and North Adams Railroad connect at Pittsfield.
 The trains of the Hudson and Berkshire ...
 The Hebron ...
 The trains for N. ...
 The trains for ...
 Worcester, Nov 3

REGULAR LINE OF PACKETS
 Between Norwich and Philadelphia.
 Sails 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.

The subscriber, by appointment from the Honorable ...
 of Patents, agent of the U. S. Patent Office in ...
 and inventing to the said models, designs or ...
 manufactures to be patented, & deposited there, which ...
 will be sent free of expense and risk and will disengage ...
 He prepares Certificates, Specifications, Assignments, and all ...
 the necessary Papers and Drawings; will make certificates ...
 into American and foreign words, to test validity of native ...
 Europe and



Judy Dyble writes:

And the next gig (after the next gig) is back in that London.. This time in Wood Green where I grew up. At The Big Green Bookshop on the 17th October. Yippee!! There are more details here. Yippee again!

http://www.biggreenbookshop.com/events-diary/info_6.html

The Big Green Bookshop writes:

Judy Dyble is an award winning singer songwriter, who was one of the vocalists and founder members of the legendary band Fairport Convention. After Fairport and some early work with Giles Giles & Frupp, she became half of Trader Home. More recently she's released two solo albums, to huge critical acclaim. I got to know Judy when I found out that she used to work in Wood Green Library! Isn't the internet amazing. She's been a big supporter of TBGBs since we decided to try and open the shop. I was also very lucky to see her

perform at the 100 Club when her incredible album, Talking With Strangers was released. The intimate atmosphere of the club really highlighted Judy's amazing voice.

So, it is with immense pleasure that we can announce that on Friday October 17th, Judy will be performing LIVE at the even more intimate Big Green Bookshop, with Alistair Murphy and Jeremy Salmon.

I still can't believe it's actually going to happen!

GONZO CURRENTLY IN STOCK AT GONZO (UK)

GONZO CURRENTLY IN STOCK AT GONZO (USA)

the week that's past



Peculiar News of the Week

Woman finds a hat in a tree

A HAT has been found up a tree in Bilton.

The woollen head garment, which is red and has a bobble, was discovered on Tuesday by Bilton Lane resident Sharon Bromance, 43.

"I could hardly believe my eyes when I saw it up there," she said. "I got it down with a stick and put it on a fence post."

The owner now has until April 10 to reclaim the hat, after which it will be destroyed.

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 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



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.

31-08PLAYLIST

-14 – SHOW 87

Matthews Southern Comfort: Woodstock
Bob Dylan: The Drifter's Escape
Procul Harum: A Whiter Shade of Pale:
Jeff Beck: Hi-ho Silver Lining
Jeff Beck: Where Were You?
It's a Beautiful Day: White Bird
John Lennon and the Plastic Ono Band: Power to the People
Spirit: Silky Sam
Spirit: Drunkard
Spirit: Darlin' If
Love: Bummer in the Summer
Love: Andmoreagain
The Moody Blues: Candle of Life
Frank Zappa and the Mothers of Invention: Help I'm a Rock
Joni Mitchell: Woodstock
The Byrds: Mind Gardens
Tommy James and the Shondelles: Crystal Blue Persuasion
It's a Beautiful Day: Bombay Calling
Iron Butterfly: In-a-Gadda-da-Vida
Free: Wishing Well
Led Zeppelin: The Rover
It's a Beautiful Day: Girl With No Eyes
Roy Rogers: Rock me to Sleep in the Saddle

[Listen Here](#)

the week that's past

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 off the coast of Blackpool which delights Tim and appals Jaki, who is a lady of taste and refinement.

Tim sings a Bo Diddleyesque song about the Golden Mile, and Jaki plays Donovan. Jaki sulks because she wants Tim to win her a teddy bear, and Tim proffers a goldfish. Jaki then gets candyfloss confused with cauliflowers, and everything gets more confusing than usual.

Tim decides to go for a paddle, and then they have an argument about the north-south divide. 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:

- Thierry Zins & Roberto Torti
<http://soundcloud.com/thierry-zins>
- Robert M. Crawford
<http://www.carosta.com/bob-crawford/>
- Regal Worm
<http://www.facebook.com/regalworm>
- Seconds Before Landing
<http://www.facebook.com/SBLMusic>
- The Psychedelic Ensemble
<http://www.facebook.com/pages/The-Psychedelic-Ensemble/268422653205782>
- Sébastien Gramond
<http://www.facebook.com/pages/Sébastien-Gramond/202662393941>
- Froidebise Trio
<http://www.facebook.com/FroidebiseTrio>
- BROTHERHOOD OF THE MACHINE
<http://brotherhoodofthemachine.bandcamp.com/>
- Children in Paradise
<http://www.facebook.com/pages/Children-in-Paradise/128677017168142>
- Steve Cochrane

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Here**

Friday Night Progressive



CANTERBURY SANS FRONTIÈRES: Episode Eighteen

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

As with *Canterbury Soundwaves*, a new three-hour episode will be released with each full moon. I decided to wind down *Canterbury Soundwaves* so that I didn't end up (i) repeating myself, (ii) scraping the bottom of the Canterbury barrel, or (iii) becoming increasingly tangential. This new podcast broadens the musical remit, so it'll be about one-third 'Canterbury sound', together with progressive/psychedelic/experimental music from the Canterbury of today, the remainder being a mix of music from various times and places which I feel to be in a similar spirit of creative adventurousness. I'll be doing a lot less talking, and the programme will be less expository - so no interviews, barely-listenable bootlegs, *etc.*

I also plan to include guest one-hour

mixes from various musicians from the current music scene in Canterbury (Episode 2 features a mix from Neil Sullivan from Lapis Lazuli).

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

EPISODE NINETEEN: A new release featuring Hugh Hopper's bass *and* John Greaves reading from William Burroughs novel "The Soft Machine", a woozy Gong cover from Oregon psych band Grails, cosmic Afro-jazz harp from Alice Coltrane and Dorothy Ashby, quite a lot of German early 70's Kosmische sounds, plus Steve Hillage, Gong, Matching Mole, Soft Machine, Nucleus, Terry Riley and a rather sweet Kevin Ayers duet with Bridget St. John. Also, a couple of American remixes of current Canterbury-based artists Koloto and Syd Arthur, some new Afrobeat sounds from the City, and a near perfect forgery from Hamilton, Ontario

[Listen Here](#)



the week that's past



**Robert "Throb" Young
(1964 or 1965 – 9
September 2014)**

Young was a Scottish guitarist. He was a member of the alternative rock band Primal Scream from 1984 to 2006. Young met Primal Scream singer Bobby Gillespie, when they were both studying at Kings Park Secondary School in Glasgow, and he joined the band in 1984. Young was originally the bass player. After the release of *Sonic Flower Groove*, their debut album, and the departure of their guitarist Jim Beattie, Young took over that role.

As a member of Primal Scream, Young performed on all of the group's records up to 2006's *Riot City Blues*. He was the bass player on Felt's 1989 album *Me and a Monkey on the Moon*. In 2006, Young left Primal Scream, and according to Gillespie this was to deal with "problems in his personal life". Young was found dead in his flat in Hove, East Sussex on the afternoon of 9 September 2014. His death was announced two days later on 11 September. At the time of his death, Young was 49 years old.

**Richard Dawson Kiel
(1939 – 2014)**

Kiel was an American actor known for his role of the steel-toothed Jaws in the James Bond movies *The Spy Who Loved Me* (1977) and *Moonraker*



(1979) as well as the video game *Everything or Nothing*; he also had cameos in many other James Bond video games. He was also known for roles in *The Longest Yard* (1974), *Force 10 from Navarone* (1978), *Pale Rider* (1985), and as Mr. Larson in the 1996 comedy *Happy Gilmore*. In television he appeared as the Kanamit aliens in the classic *The Twilight Zone* episode "To Serve Man" and as Dr. Miguelito Loveless' assistant, Voltaire, in first-season episodes of *The Wild, Wild West* (1965-1966).

**Cosimo Matassa
(1926 – 2014)**

Matassa was a Sicilian-American recording engineer and studio owner, responsible for many R&B and early rock and roll recordings.

THOSE WE HAVE LOST



He was born in New Orleans in 1926. At the age of 18 in 1945, Matassa opened the J&M Recording Studio at the back of his family's shop on Rampart Street in the French Quarter of New Orleans. In 1955, he moved to the larger Cosimo Recording Studio.

As an engineer and proprietor, he was crucial to the development of the R&B, rock and soul sound of the 1950s and 1960s (often working with producers Dave Bartholomew and Allen Toussaint), and recorded many hits - including Fats Domino's "The Fat Man" (a contender for the first rock and roll record), Little Richard's "Tutti Frutti", and records by Ray Charles, Lee Dorsey, Dr John, Smiley Lewis, Bobby Mitchell, Tommy Ridgley, the Spiders and many others.

He was responsible for developing what became known as the "New Orleans Sound", with strong drums, heavy guitar and bass, heavy piano, light horn sound and a strong vocal lead. In the late 1950s and early 1960s, Matassa also managed the successful white New Orleans rock and roll performer Jimmy Clanton.

He died on September 11, 2014, aged 88, in New Orleans.



Sir Donald Alfred Sinden
CBE FRSA
(1923 – 2014)

Sinden was an English actor in theatre, film, television and radio, as well as an author. Achieving early fame as a Rank Organisation film star in the 1950s, he then became highly regarded as a Shakespearian and West End theatre actor and television sit-com star. In the 1940s, in Hove, Sinden befriended Lord Alfred Douglas (known as 'Bosie'), who had been Oscar Wilde's lover. On 23 March 1945, he was one of only two people who attended his funeral. He is believed to have been the last living person to have known 'Bosie' Douglas. He died at his home in Romney Marsh, Kent on 11 September 2014 after suffering from prostate cancer for several years.

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



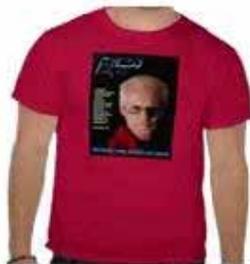
Gonzo #27 The Prog shirt

actions



Gonzo #24 The Daavid Allen shirt

actions



Gonzo #23 The Michael Des B...

actions



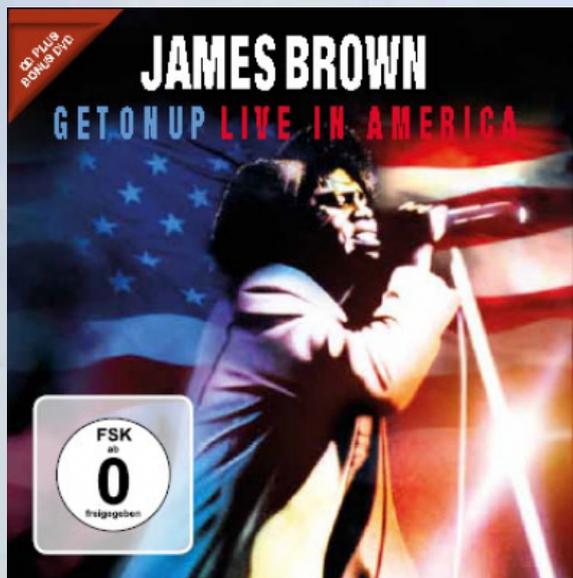
Yer original Gonzo Weekly shirt

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.

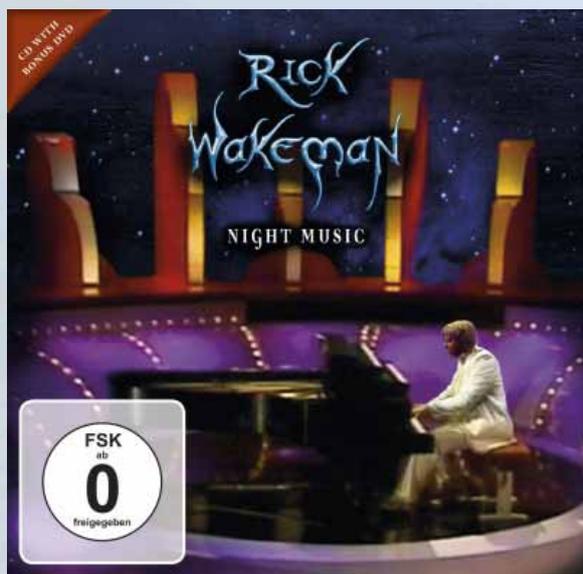
Brown's success peaked in the 1960s with the live album, *Live at the Apollo*, and hit singles such as "Papa's Got a Brand New Bag", "I Got You" and "It's a Man's Man's Man's World". During the late 1960s, Brown moved from a continuum of blues and gospel-based forms and styles to a profoundly "Africanized" 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”

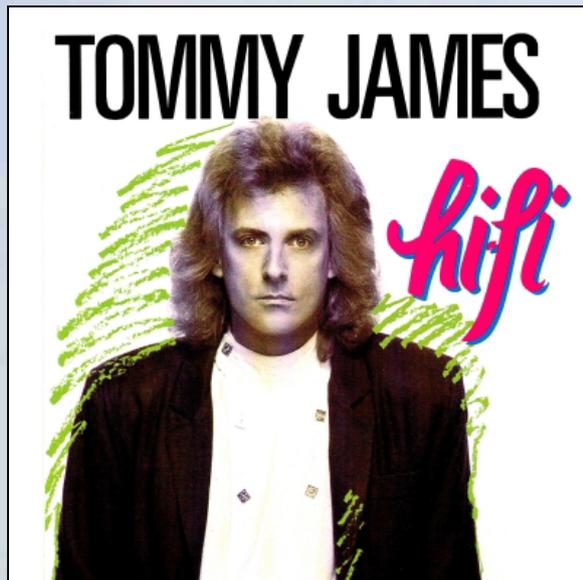
What Wikipedia doesn't say is that Rick is one of the most fluid and intuitive keyboard players in the world today, whether in the rock genre in which he is most famous, or within any other genre of the broad gamut of contemporary musicianship.

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”

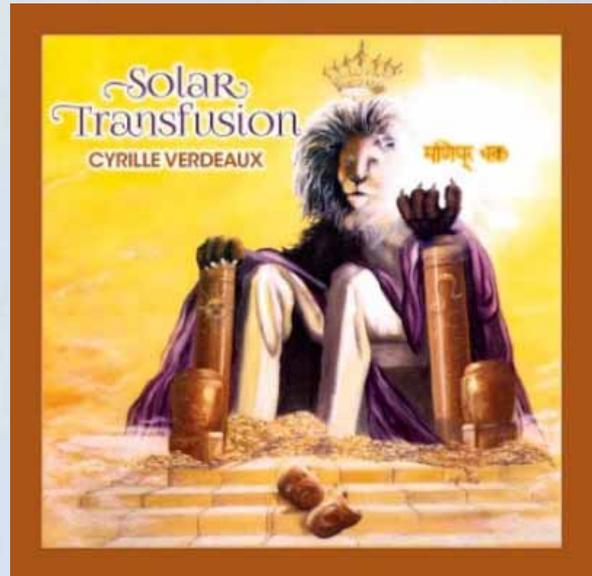
Artist Clearlight

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!

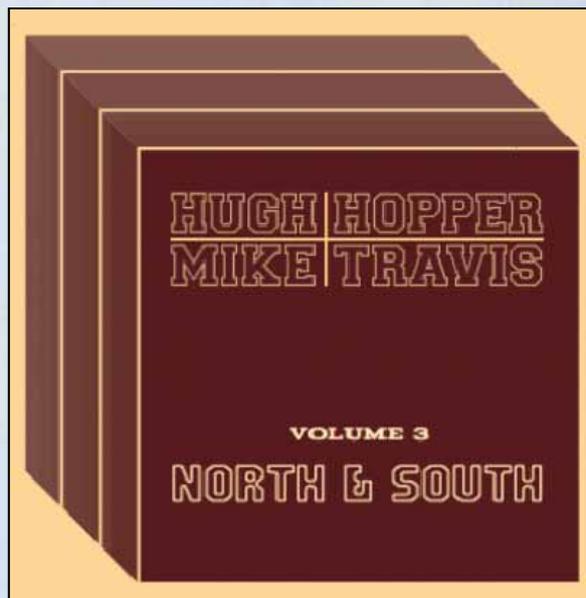


Artist Wilding/Bonus
Title Pleasure Signals
Cat No. HST230CD
Label Gonzo

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

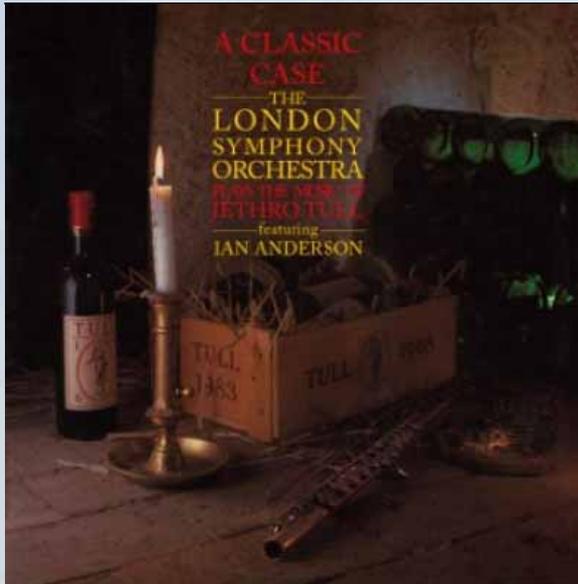
Title A Classic Case

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.

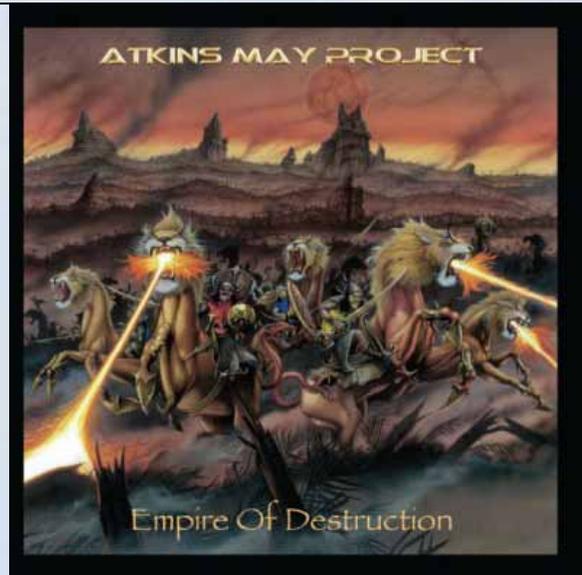
They achieved success early in 1969 with their UK



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 sites influences by noted rock singers Roger Daltrey, Paul Rodgers and longtime friend Robert Plant. Al has done countless

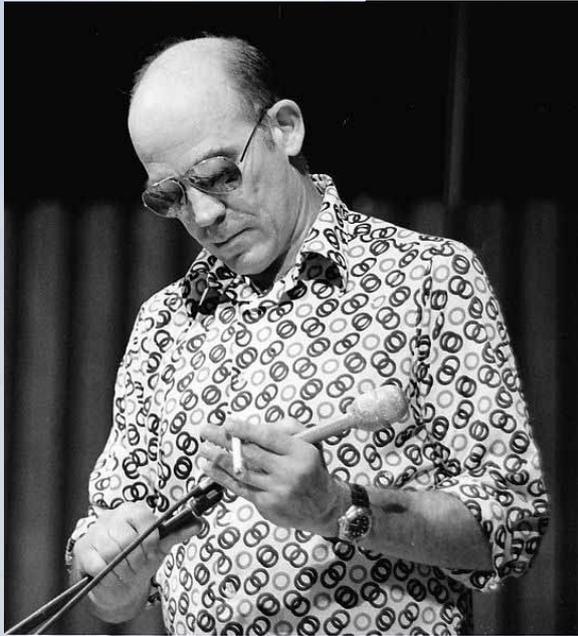


radio and TV interviews worldwide and recently was filmed for BBC TV British Heritage and Banger Films Canada for the metal evolution series on VH1. He has even written a book on his musical life about growing up in Birmingham, UK, alongside Robert Plant and Black Sabbath, called *Dawn of the Metal Gods*.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

Paul May 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:

“There are times, however, and this is one of them, when even being right feels wrong. What do you say, for instance, about a generation that has been taught that rain is poison and sex is death? If making love might be fatal and if a cool spring breeze on any summer afternoon can turn a crystal blue lake into a puddle of black poison right in front of your eyes, there is not much left except TV and relentless masturbation. It's a strange world. Some people get rich and others eat shit and die. “

Hunter S. Thompson

ver GONZO Weekly BACK ISSUE BONANZA

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

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

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

Somewhere along the line I will call upon members of my ever expanding Robot Army of the Undead and get someone to transfer all the back issues from the Mailchimp format in which they were originally composed, to this swish new page turny 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 #184

• Gordon Gilroy / Oliver Wakeman live with a full band
• Days Between Stations Interview
• Introducing SHiSH

RAVENS AND LULLABIES LIVE

GONZO
Weekly #185

• Interview with
• Interview with
• Interview with
• Interview with

BLACK COUNTRY ROCK

GONZO
Weekly #186

1979: Not being on the cover
1979: Not being on the cover

EXCLUSIVE: Not being on the cover
EXCLUSIVE: Not being on the cover
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LOU REED ON THE COVER

GONZO
Weekly #187

EXCLUSIVE: Billy Sherwood Interview
EXCLUSIVE: One of the King's Secretaries
EXCLUSIVE: Talking to SHiSH
EXCLUSIVE: Fish and Steve Nacker: Live!

BEAM ME UP BILLY

GONZO
Weekly #188

EXCLUSIVE: Future Home
EXCLUSIVE: Clear and
EXCLUSIVE: Not being on the cover
EXCLUSIVE: Not being on the cover

HAPPY BIRTHDAY TO US

GONZO
Weekly #189

The reuniting
of the
and

EXCLUSIVE: Interview
EXCLUSIVE: Interview

NICE ONE CYRILLE!

GONZO
Weekly #190

EXCLUSIVE: Interview
EXCLUSIVE: Interview

JUDY SURPRISES US ALL

GONZO
Weekly #191

EXCLUSIVE: Interview
EXCLUSIVE: Interview

WINDMILLS OF YOUR MIND

GONZO
Weekly #192

EXCLUSIVE: Interview
EXCLUSIVE: Interview

LOOK THROUGH ANY WINDOW, YEAH!

GONZO
Weekly #193

EXCLUSIVE: Interview
EXCLUSIVE: Interview

Gonzo Christmas

GONZO
Weekly #194

EXCLUSIVE: Interview
EXCLUSIVE: Interview

CLEAR AS CRYSTAL

GONZO
Weekly #195

EXCLUSIVE: Interview
EXCLUSIVE: Interview

The Millennium Falcone

GONZO
Weekly #196

EXCLUSIVE: Interview
EXCLUSIVE: Interview

CAPTAIN SPEAKING

GONZO
Weekly #197

EXCLUSIVE: Interview
EXCLUSIVE: Interview

THINK TWINK

GONZO
Weekly #198

EXCLUSIVE: Interview
EXCLUSIVE: Interview

Pet's Secret has left the building

GONZO
Weekly #199

EXCLUSIVE: Interview
EXCLUSIVE: Interview

FOREVER AUBURN

GONZO
Weekly #200

EXCLUSIVE: Interview
EXCLUSIVE: Interview

THEY'RE BACK

GONZO
Weekly #201

EXCLUSIVE: Interview
EXCLUSIVE: Interview

PLAYING GOD

GONZO
Weekly #202

EXCLUSIVE: Interview
EXCLUSIVE: Interview

THINK ONLY OF YOURSELVES

GONZO
Weekly #203

EXCLUSIVE: Interview
EXCLUSIVE: Interview

THE INCREDIBLE JOURNEY

GONZO
Weekly #204

EXCLUSIVE: Interview
EXCLUSIVE: Interview

NEVER NEVER BAND

GONZO
Weekly #205

EXCLUSIVE: Interview
EXCLUSIVE: Interview

MOONBED TALKS

GONZO
Weekly #206

EXCLUSIVE: Interview
EXCLUSIVE: Interview

ANDY INSTRUMENTAL

GONZO
Weekly #207

EXCLUSIVE: Interview
EXCLUSIVE: Interview

ANDY INSTRUMENTAL

GONZO
Weekly #208

EXCLUSIVE: Interview
EXCLUSIVE: Interview

ANDY INSTRUMENTAL



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.

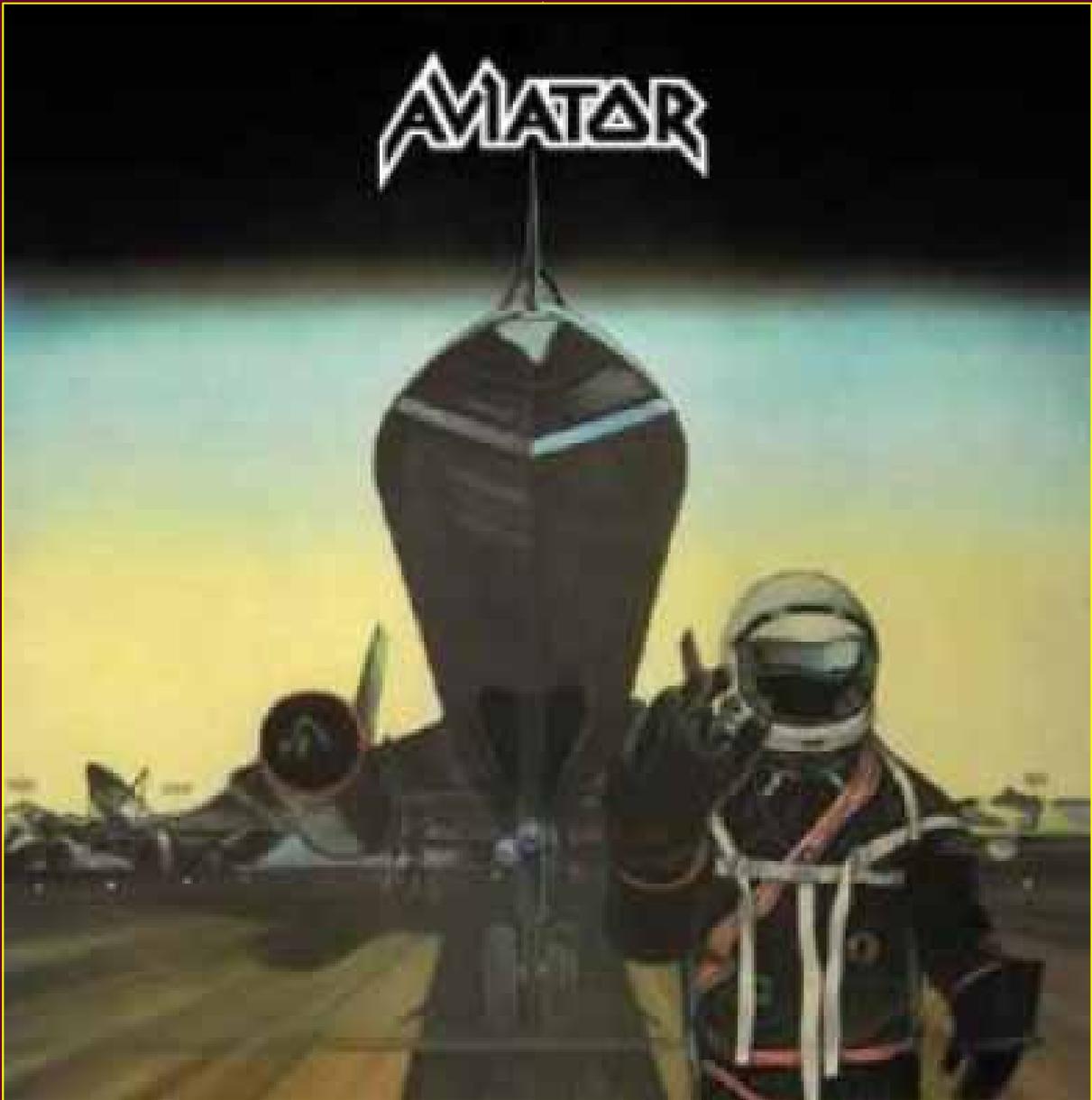
We have to do more. That's why we're thrilled to be working with Martin Guitar -- and with you. Together, we're powerful.

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 Mick Rogers



This week I caught up with another person with whom I have wanted to speak for many years. It was Mick Rogers, probably best known as the singer for Manfred Mann's Earth Band.

He first crossed my orbit back in 1973 when their glorious single 'Joybringer' totally captivated me. I remember singing it at home whilst carrying out

some menial household task in order to only have my father start ranting that "Those bloody long-haired beatniks have made a nonsense of 'I Vow to Thee my Country'" and forbade me to ever listen to it again.

Both songs, of course, were adaptations of the Jupiter movement of Gustav Holst's Planet Suite.



Soon after, I acquired a second-hand copy of the Solar Fire album and was a committed fan. When Mick Rogers left the Earth Band for a while in the mid-1970s, he formed another band called 'Aviator'.

The two Aviator albums are now coming out on Gonzo, which gave me a perfect excuse to give him a ring

Aviator were a very different band to the one in which Mick had made his name, and so, for those of you who have not heard of them, here is a potted biography:

Jack Lancaster had already made a name for himself playing with Mick Abrahams in Blodwyn Pig and on several collaborative projects with Robin Lumley including the stellar rewrite of Peter and the Wolf with an all-star cast.

But in 1978 he launched a new project together with two of my favourite musicians.

Martin Horst takes up the story on the Prog Archives: "AVIATOR was founded in 1978 by Jack Lancaster (saxophone, flute, lyricon, synthesizer) and Mick Rogers (guitar & lead vocals) with the co-pilots Clive Bunker (drums) and John G. Perry (bass & vocals).

All four musicians already had an impressive background in different bands. Jack Lancaster had played with: BLODWYN PIG, the MICK ABRAHAMS BAND and the SOUL

SEARCHERS, Mick Rogers with: MANFRED MANN'S EARTHBAND, Clive Bunker with: JETHRO TULL, BLODWYN PIG and STEVE HILLAGE, John G. Perry with: CARAVAN and QUANTUM JUMP. They played a mixture of straightforward Rock songs alternating with instrumental Jazz-Rock passages reminiscing COLOSSEUM and BLODWYN PIG, Jack Lancaster gave the band a typical sound with the lyricon and soprano saxophone.

In early 1979 AVIATOR released their first record named "Aviator" on Harvest/Electrola, coproduced by the band and Robin Lumley from BRAND-X. All tracks were cosigned by the band. The tracks are all different ranging from straightforward Rock to Jazz-Rock and Pop.

They went then on a European Tour as a support act for Steve HILLAGE and in the summer of 1979 they did some festivals and venues in Germany, where they did also a public broadcast for the famous WDR radio in Cologne. The tape of the show proves what an excellent live band they had been. On stage they showed their talent, especially in the longer instrumental passages. "

What a band!

What a fantastic band!

Clive Bunker has always been an excellent meat and potatoes drummer, and Mick Rogers is a fantastic singer.

Sadly, Jack Lancaster left the band for pastures new soon after the end of the European tour, but this album remains as testament to quite how superb they were. This is a vastly under-rated artefact of a lost era; an era when music mattered far more than it does today. You must check it out!

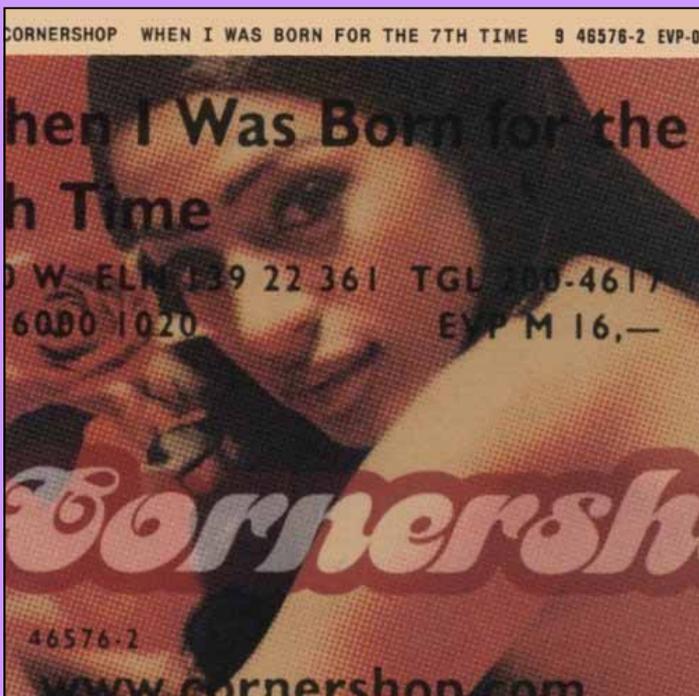
**Listen
Here**

Douglas Harr Ear Candy for the Hungry Audiophile

DOUG MEETS PAULA FRAZER

Paula Frazer is a singer/songwriter and recording artist whose work is characterized as "alternative country," or "electric folk." Her voice is absolutely gorgeous - in the vein of a Emmylou Harris or Shawn Colvin, and very modern. Her lyrics touch on themes of love and loss. Her music and her own playing demonstrate very eclectic, refined tastes. Paula's recording history includes solo works and releases under the name Tarnation or Paula Frazer and Tarnation - all of which are essentially Paula and her many friends and collaborators. She released three records as Tarnation during the 90's on the Nufsed and 4AD labels, then released four more records since the turn of the century as Paula Frazer solo or plus Tarnation (full discography here). Paula spent part of the last several years playing with Skystone and is about to release a new EP this September with a complete album next March.

Paula has also been a guest on recordings by numerous friends and contemporaries. A personal favorite is her vocal on Cornershop's "Good to Be on the Road Back Home Again"



from 1997. I'd only just recently been introduced to her work, and have fallen for her many beautiful, sometimes haunting recordings. I had the chance to talk with Paula in her Victorian

era San Francisco home this week surrounded by her instruments, crafts and a weaving loom. We started by discussing her many live performances, and her love of playing live in almost any setting:

D: How do you decide on the venues to play?

Mostly through friends, but it's a funny as it changes so much. The bookers seem to change and move around - so I'm always calling and asking "Do you know anyone at this venue?" We play many diverse sites, and even are happy to play at a party - hang out talk to people, play some songs. Our music works well for that - I have a pedal steel player, David Cuetter, and another fellow, Jacob Aranda, who sings with me and plays mandolin and guitar and I play guitar and we trade off acoustic and electric. It works out really well.

D: As a working musician, you used to go from release, to concert, to release, but it seems now you are moving ahead as part of a community

Yeah, its always been that way - we were talking about Tarnation and what people think is Tarnation vs. my solo stuff - its really the same because I've always played with different musicians - whoever is available. Sometimes musicians can play in town but they can't go on tour because they have a family or something or there's not enough money involved - just different things - people can't quit their jobs and go on tour - or people move away. So Tarnation was never really a set band - every record had different musicians playing on it. I started out playing solo as Tarnation, then with a couple of guys who moved on, then others - I kept changing the lineup. It's always been like that.

D: During the early days of Tarnation, Gentle Creatures was released on the 4AD label and that continued with Mirador in 1997 with the addition of Warner Bros in the states. What was going on at that time?

I did play some shows under the name Tarnation with some people and we played at the Great American Music Hall, and we met David Katznelson from Warner's who liked us but was not ready to put us there without development - so he talked with 4AD about doing the first record and then combined their efforts on the second.





D: I was thinking about that word “development” when labels used to be able to take time with an artist over multiple releases – seems less common today.

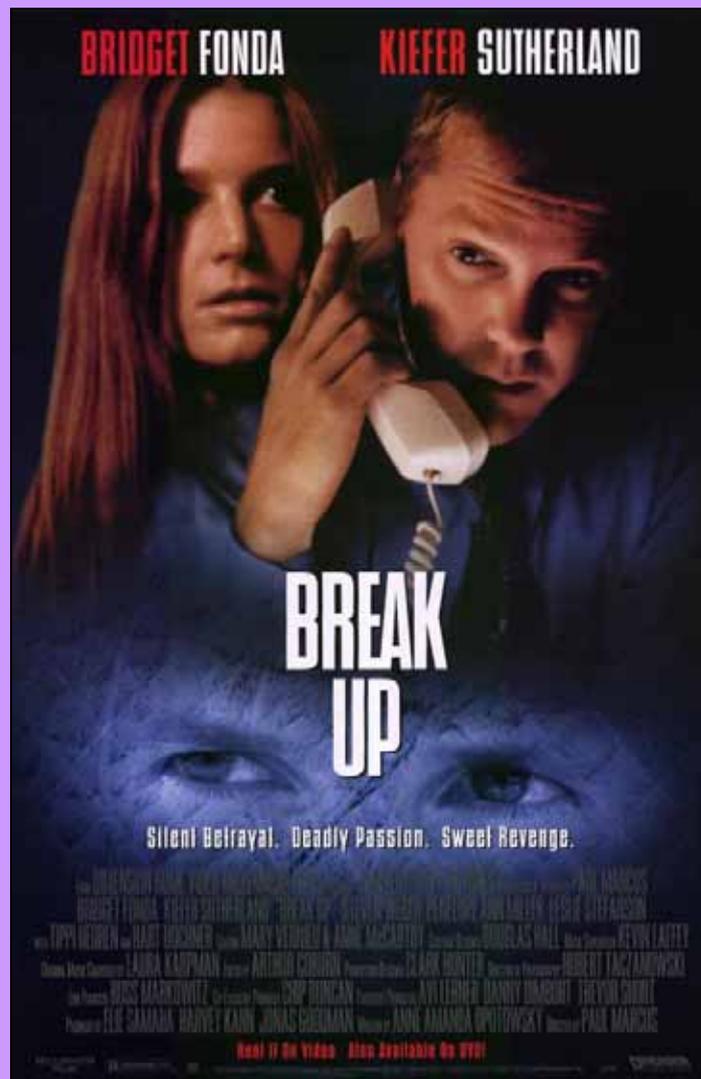
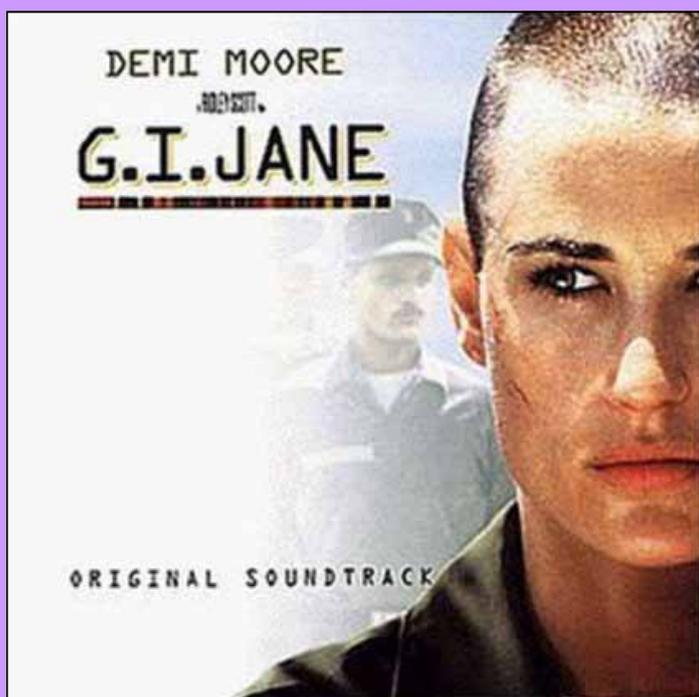
It still happens but it does not seem as frequent as in the 90’s – there are still some development deals with labels, but its not like it used to be. A lot of things are coming into play with that – lack of CD sales, attitudes about “music should be free” and “artists should have a day job.” I don’t know where it’s going but it still feels like the laws have not caught up to the technology – there isn’t a lot of protection for artists and musicians these days or even a lot of support. In the 70’s there was a lot of art everywhere – still happens, you can go downtown and see a sculpture, but not like it was. So it seems to have trickled out of fashion - even getting music and art to be taught in school is difficult now.

D: Then there were three records on the Birdman label – was there some development work on your behalf there.

David Katznelson who worked at Warner/Reprise and first saw me play, also had Birdman Records – he talked to 4AD about me. He and Mark Koselic (Red House Painters) talked me up – a few people at the time helped, which is wonderful when people do that. David worked out the deal with 4AD and Reprise. After that he continued to put my records out on Birdman - he left Reprise and moved up here and had a family and so Birdman faded back after awhile. It’s hard to sell physical media anymore.

D: How is iTunes working as a way to get your music out there? Are the economics similar or very different from selling physical media?

I notice that most of what I’ve made as come from soundtrack work – licensing – and it seems how so many people make a living now. I’ve played on soundtracks for lots of movies –



most fun was "The Breakup" with Keifer Sullivan and Bridget Fonda as they flew me down to LA to play along with the film. Also I played a track for the film G.I. Jane which starred Demi Moore. I have not seen a lot of money from downloads, because I think a lot of it goes to recoupables – I don’t owe money out of pocket but did have expenses from touring and those things - I hope it’s going to that.

D: During the last 5-7 years there has not been a full album release - what’s been your path?

Much of this time has been playing with Skystone. We never toured or released a record other than a song on a compilation for Northern Star Records. We played together for a couple of years – me, Brock Galland (guitar/voice) and Royce Seader (drums.) Royce more recently moved to New York. The thing that was cool about Skystone was we were playing more heavy sounding stuff but I was still singing the same way I did in Tarnation – just louder! It really made my voice a lot stronger.

D: What music or musicians do you like out there today?

There is a band called Prairie Dog which is Sara Beth Nelson – I love her music and seeing her play. Tom Heyman, I love his stuff – we’ve played together and he plays all kinds of

instruments. I like Sea Dramas a lot – they are great – a lot like Magnetic Fields. Ryan Fuller from Fort King was on the bill at a recent Virginia City show. Aaron Embry, Tim and Nicki Bluhm - all favorites. On the national front, I listen to a lot of '70's music but not as many new bands. From the past there's Johnny Cash, Billie Holiday, Karen Carpenter, George Jones, Emmylou Harris, the Wilson sisters from Heart, and... Ennio Morriconi – I would love to sing on any of his soundtracks. Milton Nascimento is a Brazilian player who plays psychedelic jazz and other forms – the records and arrangements are wonderful. I would like to sing with him - he's still out touring. I would love some day to sing with the Brendan Perry, the lead singer from Dead Can Dance – he has a great voice. So many people I would love to sing with are gone – maybe we will eventually project holograms and then be able to again!

Part of the reason I like the older stuff is because with newer material the mastering has become so blasted out – it's bass-ed out, blown out – too loud. It's just not easy to listen to for my ears – I like the way we used to do it with analogue equipment. When you make a modern record you have to put it at a certain level so it can play up along side all the new productions –otherwise the volume isn't stable.

D: How does your compositional process work?

There been a few times where I have a concept and I sit down and write it down and write music to it, but more typically I write the music, and then the concepts and words after. Mostly its love songs, or “lost love” songs, except with Skystone when I was writing about UFO's and mystical things. Skystone sounded like Heart, who I was influenced by, plus Siouxsie and then we did some stuff that sounded like Hawkwind! I love Gong and Hawkwind.

D: What's been happening more recently and what's next for you?



Recent things include - Fresh and Only's just came out with a record that I'm on – they are really good – people love them. I was on a Greg Ashley recording last year. I'm always singing on people's stuff – might do one with Jeffrey Luck Lucas soon. I am working on a new album for next year – looking to put out an EP called In Some Time with three songs this September - the three tracks on the EP are:

In Some Time -

Paula Frazer - Vocals, guitar, Bass, Greg Moore - Vocals, Sam Foster - drums, Jesse Jackson - Guitar, Thomas Heyman - pedal steel, engineered by Desmond Shea, Paula Frazer and Nigel Pavao, mixed by Nigel Pavao, mastered by Alex Oropeza

On The Way Back Home -

Paula Frazer - Vocals, guitar, percussion, Greg Moore - Vocals, Sam Foster - drums, Jesse Jackson - Guitar, Adam Thompson - Bass, engineered by Jay Bronzini, Desmond Shea, Paula Frazer and Nigel Pavao, mixed by Nigel Pavao, mastered by Alex Oropeza

Distant Star -□

Paula Frazer - Vocals, guitar, Bass, Percussion, Donny Newenhouse - drums, Jesse Jackson - Guitar, engineered by Nigel Pavao, mixed by Nigel Pavao, mastered by Alex Oropeza

- Songs Written by Paula Frazer□Tarnation Publishing BMI□
Art layout by John Borruso

The release date will be 9/23, with Pre-Orders starting on 9/16. The full album titled What is and Was is planned for a March release and I'm looking at labels for that release now.

D: I've listened to the first three tracks from the record, and would describe them as being in the same neighborhood as with Paula's last release Now It's Time. More pretty and melancholic electronic folk that's soothing while also being interesting throughout. One difference is in Paula's vocal delivery - it's stronger, more up front in the mix - a likely result of the time she's spent on the louder side of rock most recently. Expert, crafted musicianship, and even some flute! Highly recommended. Also if you happen to be in Los Angeles, here are a couple of upcoming dates:

- Sept 19 at Taix - 10pm□Taix French Restaurant□1911 W. Sunset Boulevard□Los Angeles, CA 90026□Phone: (213) 484-1265□<http://taixfrench.com/>
- Sept 20 at HM157 - 8 pm□Historical Monument No. 157□3110 N Broadway□Los Angeles, CA 90031□Phone: 562-895-9399□<http://www.hm157.com/welcome?splash=1>



XTCUL IV

Oh how times have changed. I am not talking about the Scottish independence vote, or the events in the Middle East, but - for once - for me personally. As regular readers of my blog will know I have done something unpleasant to my neck and because this unpleasant something is exceedingly painful, I am now on a complex cocktail of muscle relaxants and narcotic pain-killers, which is pretty much the cocktail of chemicals that I used to use for recreational purposes about a quarter of a century ago. The results are fairly similar (except

that I am not dancing around the office to the On U sound system) and I am what I used to describe as "out of my gourd"

The weird thing is that now, instead of finding it a pleasant sensation, I am feeling mildly nauseous, very drowsy and wondering why I ever paid good money to feel like this. I wonder if I put 'The Happy Mondays' on, whether it will make the sensation any better. It always worked for me back in 1990. (I tried. Sadly, it didn't)

But as a result of this new chemical regimen, I



am keeping peculiar hours, and last night, after everyone else was fast asleep in bed, I was downstairs with the smaller of my two dogs listening to music on my iPad, and reading Brandy of the Damned by John Higgs, which is an extraordinary book about which I shall be writing in some depth at another juncture. But my mind is as ephemeral as a newly hatched mayfly, and if I go off at a tangent and talk about Higgs' book, I will never finish telling you what I want to talk about. So I won't.

I was sitting with Archie the Jack Russell in my favourite armchair, lost to the world, when he began to whimper and cower in submission. I looked up, and Panne was standing there looking down at me.

My father was a strange man. He suffered from the dichotomy of being a devout Christian of the old-fashioned Anglican variety, and also having leanings towards Paganism. His mother had been a witch and had introduced several of my cousins to the craft, and whilst my father knew this and occasionally alluded to it in his conversation whilst the old lady (and, believe me, she was very much a lady) was alive, I don't think he ever completely accepted it.

However, despite being a Churchwarden and a Lay Preacher, he could also divine water (as can I) and charm warts (which I can't) and I will always remember one day when I was about nine. We had left my beloved Hong Kong for six weeks, and were on a family holiday on Dartmoor. My little brother (now in his early 50s and a high ranking Army Chaplain, who – I suspect – doesn't really approve of the path that my life has taken) was unwell, and my mother and grandmother were back at the B&B looking after him. My father was saddled with the job of taking the 10 year old Jonathan for a long and brisk walk.

My father was a Dartmoor man born and bred, and he knew far more about the place than he ever let on. On this occasion we parked the little Mini Clubman that he had hired for the duration of the holiday in the carpark next to Hound Tor, where these

days there is usually parked a mobile café with the greatest title of all time – Hound of the Basket Meals and walked up the narrow incline towards the tor itself. For those of you who do not know such things, the tors of Dartmoor are great formations of granite – fossilised volcanic cores – that stick out of the top of moorland hills on Dartmoor and Bodmin Moor. I have always thought that they look like enormous stone cowpats, and they dominate the landscape making it look unearthly and more like something from the cover of a 1970s progressive rock album than something that one expects to find in a National Park in southern England.

My father and I walked up the hill in silence. We had always had a difficult relationship, and for some reason I had the Biblical story of Abraham and Isaac in my head as it began to drizzle and we trudged on. The tor itself was seething with holiday makers and so rather and climb to the top, we walked on past it, and down the hill on the other side in a vaguely easterly direction to find somewhere where we could have our lunch.

Eventually we found ourselves in a patch of ancient woodland that I have never been able to find since. Much of the woodland that you can see if you examine the area on Google Earth is relatively modern, coniferous forest, either planted by the Forestry Commission, or by private landowners, who – in the years following WW2 – had done their best to jump on the bandwagon and turn unproductive wilderness into the location for a lucrative timber industry which usually failed to materialise, but scattered amongst these dark green and regimented fir forests were small pockets of native deciduous woodland, not as gnarled and overtly witchy as places like Wistman's Wood, but still with their own ancient magickal vibe.

We sat down, resting against huge boulders and ate out sandwiches and crisps, and it was whilst masticating on our dessert of individual Walls fruit pies (I always particularly liked the blackcurrant ones) when we heard a noise.

It was an eerie, low, pulsating sound unlike anything I had ever heard before. It was the wildest and most exciting noise that I had ever heard; it was recognisably music. But it didn't



sound like any other music that I had ever heard before.

“W-w-what’s that Daddy?” I asked, hesitantly, not sure that anyone but I could hear it. Even at such a young age I was aware that I could sometimes here things and see things that no-one else could, and I was always afraid to admit such a fact (although if I had done, my psychosis would probably have been treated decades before it actually was).

But I needn’t have worried. Just one look at my father showed that he was as enraptured as I, but it seemed to be more familiar to him. Unlike me, he didn’t seem scared.

The music filled me with strange, exciting longings. The nearest that I have ever come to being able to describe it was in the lyrics to a ‘Pet Shop Boys’ song I heard a third of a century later: “I feel like taking all my clothes off, and dancing to the Rite of Spring, but I wouldn’t normally do that kind of thing”.

I wanted to rip my clothes off and dance naked amongst the ancient woodlands, but my father was there, and of course I wouldn’t do such a thing in front of him.

So I asked for the third time, and this time he answered, in a strange, soft voice.

“It’s Pan, boy. The God of the Woods. Those are his pipes, and what you are

feeling is Panic”.

I had, of course, read *Wind in the Willows* and my favourite chapter of it had been ‘Piper at the Gates of Dawn’ in which Portly the lost baby otter is discovered in the care of the hornéd God of the ancient woodlands, so I knew exactly what he was talking about. I started chattering excitedly and this broke the spell, and my father’s eyes filled with an immense sadness, and I realised that I had just done something else to him that he could add to the long list of things for which he would never be able to forgive me.

In the ensuing years I have heard snippets of



what I thought could have been those pipes again. But never as clearly, and I have never felt that full-blown rush of feral joy course through my veins. I have heard it in the wilder parts of England. Once I heard it in the hills of Hong Kong, and most recently, during July 2004 in the El Yunque Forest of Puerto Rico. When I was younger I tried to invoke it by dancing naked in the woods and screaming out Crowley's Hymn to Pan but to no avail.

But, like the protagonist of the 'Waterboys' song The Return of Pan I know one thing beyond doubt. I know that the "Great God Pan is alive".

But what was the relationship between Pan and Panne?

Even before I had heard these verses, I had always tried to follow the moral compass given:

At sea on a ship in a thunderstorm
On the very night that Christ was born
A sailor heard from overhead
A mighty voice cry, "Pan is dead!"
So follow Christ as best you can
Pan is dead, long live Pan!
From the olden days and up through all the years
From Arcadia to the stone fields of Inisheer
Some say the Gods are just a myth
But guess who I've been dancing with
The great god Pan is alive

And now I had this little goat-footed soul standing before me for the third time. This time (s)he was alone. Archie treated Panne with a respectful deference that I had never seen him do to anyone or anything before.

I had already figured out that (s)he was neither human nor animal, and I didn't feel like I was in the presence of a God. As I have tried to describe before, Panne had the slight, boyish figure of a teenaged girl, but was covered with short, wiry, chestnut brown hair which simmered in the reflexion of the light from the fishtanks in the corner of my room.

I got the overwhelming impression that (s)he was not male, and not female, but whether Panne was neither – or both – was something that I have not yet been able to work out.

Back in a previous life, when I was the acting Night Nursing Officer at the long defunct St Mary's Hospital in Axminster, I had looked after a middle aged person with a hermaphroditic disorder. This person had been raised as a woman, and I always thought of her as such, but between her legs, as well as a vagina she had a small, but – apparently – fully functioning penis and testicles. She was not only severely clinically subnormal but was dying of cancer, and was bedridden. I had to bed bath her often, and her dual physical gender both repelled and fascinated me. The fact that she sprung an erection every time she was bathed and powdered for bedsores was particularly disturbing.

But this patient of mine was a freak. The psychic vibes that she gave out were of a wrongness that even surgery could never expunge. Bother her body and her soul were deformed due to a teratological anomaly and she had been doomed to a long, horrible and unproductive life in hospital, and I was relieved and happy for her when she died.

But Panne is not like this. Whatever (s)he is (and I still have no idea) (s)he is perfect and healthy and exactly the way (s)he is meant to be. And, peculiarly, I am not in the slightest bit scared of her. And the fact that (s)he had suddenly turned up in my sitting room in the middle of the night without warning, didn't seem in the slightest bit disturbing.

I looked up at her.

"Hello Panne" I said.

(S)he looked back in silence.

"What can I do for you?" I asked, feeling slightly embarrassed at asking such a banal question under such extraordinary circumstances.

Panne stared back at me with her unblinking yellow eyes with their vertical caprine pupils.

"Have you any chocolate?" (s)he asked shyly.



YEP 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.



As I am sure you know, Wally Hope was the visionary and mystic philosopher who was directly responsible for starting the Stonehenge Free Festival in 1974 and who died under mysterious circumstances a year later. Depending on who you believe, he committed suicide or was murdered by shadowy forces, presumably linked with the British Government.

Most of his ashes were scattered at Stonehenge, but the rest - together with some relics of his life - are kept in a wooden box made by Penny Rimbaud. This box has been taken around festivals and sacred sites for the last 40 years, in the care of a series of custodians.

You will probably know Dean Phillips either as the current custodian of the ashes of Wally Hope or as a regular contributor to these hallowed pages. He also appeared at this year's Weird Weekend talking about the aforementioned Wally Hope and brought the house down. He is a lovely bloke and we at Gonzo Weekly are very fond of him. So it seemed like a sensible idea to invite him to contribute his top ten favourite records to this weekly feature.

Dean's Top 10

Marillion - Script for a Jester's Tear

Crass - Yes sir I will

Conflict - The ungovernable force

The Jam - All mod cons

Bran van 3000 - Glee

Crass - Penis Envy

Medicine Head - Heavy on the drum

Loudon Wainwright III - Live 79

Richie Havens - Stonehenge

Hawkwind - In search of space



c.j.stone

Alternative Funerals: an interview with Rupert and Claire Callender of the Green Funeral Company

CJ: Where in the history of the alternative funerals movement do you think you come?

Ru: We like to think that we're the split end of the lunatic fringe, but that might be a little bit childish. The trouble is people think that alternative funerals are either about green issues or [humanism](#)...

Claire: ...or pagan or new age, when actually it is just about participation.

Ru: Yeah. Absolutely, and I just wanted to point out to people that although we're called The Green Funeral Company, for us "Green" is a hook, and while we do follow green principles throughout – so we don't use chemicals, we definitely don't embalm, and our coffins aren't filled with horrible plastics – we feel really that it's an approach which is way beyond the use of chemicals. Our refusal to embalm is quite controversial, amongst the wider community.

Claire: [Embalming](#) is a deeply unpleasant, invasive process that involves cutting a hole in the Carotid Artery and then pumping out all the blood and the body fluids and hoovering out the stomach with a big pointy Hoover-stick and filling it with formaldehyde.

Ru: Not all funeral directors do it, but they certainly used to.

Claire: Up until recently it was absolutely a matter of course. It came out on your bill listed as "hygienic treatment." There's no need for it. We have refrigeration. The point is just to preserve the body but there is absolutely no need for it now. We just have a room, chilled down, with some beds in it. What we do is wash and dress the body, which the family are very welcome to do with us, and we keep the body cool.

Ru: We encourage as much visiting to the body as possible, probably more so than a conventional undertaker. A conventional undertaker thinks it's very irresponsible to show a body naturally decaying. We don't use makeup, we don't fuss over hair, we try to keep it as real as possible and quite often quite recently there's been lots of our clients, where the body has been in some advanced decay, certainly starting to look very, very dead.

Claire: They all look dead, but starting to decompose. A recent client, her husband died four or five weeks ago: she has been coming to see him twice a week and spending time with him, and he's looking really....

CJ: Don't you think this is a problem? In Islam they get buried within two days. Don't you think it's a problem that you've got bodies hanging round for four weeks even?

Ru: Hygienic wise there's absolutely no reason....

CJ: Why would they be hanging round for four weeks anyway? What's the point of that?

Ru: This is an exception anyway.

Claire: Usually it's about 2-3 weeks.

Ru: We believe that psychologically the more time you can spend with them, the better. I think that burying somebody within 24 hours is a psychological disaster.

Claire: When someone in their 20s, 30s or 40s dies, they know hundreds of people. So sometimes we do it where we just open up our premises, we put the body in the little Chapel of Rest – can't think of another name for that – then we've got a bigger room with sofas and a

woodburner and stuff and we just say, "OK, you take over this for a whole day and a night." So a couple of hundred people can come in and spend time with the body. People bring food and music and flowers and more and more stuff gets put in there and it turns into a beautiful, temporary shrine.

Ru: And there's also this thing, where somebody dies, I'm sure you felt it with your Mum when she died, there's a part of you that knows it's coming but when it happens you're still absolutely gobsmacked.

And coming to see their bodies time and time again is a really good way of aligning the part of you that knows it on an intellectual level, and the part of you that's refusing to accept it on an emotional level.

And so you come and see a body that changes slightly and usually by about three or four visits you're like, "OK, they really have died, it's time for the next stage." It's all part of the letting go process.

Conventional funeral directors think it's hugely irresponsible and like to present the person that's just died looking like they've just gone on holiday. I think it's a bit psychologically jarring.

CJ: How much are you involved in the natural death movement? Are you on the committee?

Ru: I was on the committee for about five years. The guy who started the natural death movement, Nicholas Albery, I saw him on the telly and that was it: I decided to be an undertaker. I bought the book and read it and years later they asked me to be a trustee so I rewrote the book. That is the current book.

Claire: That's the fifth edition. We read the third one.

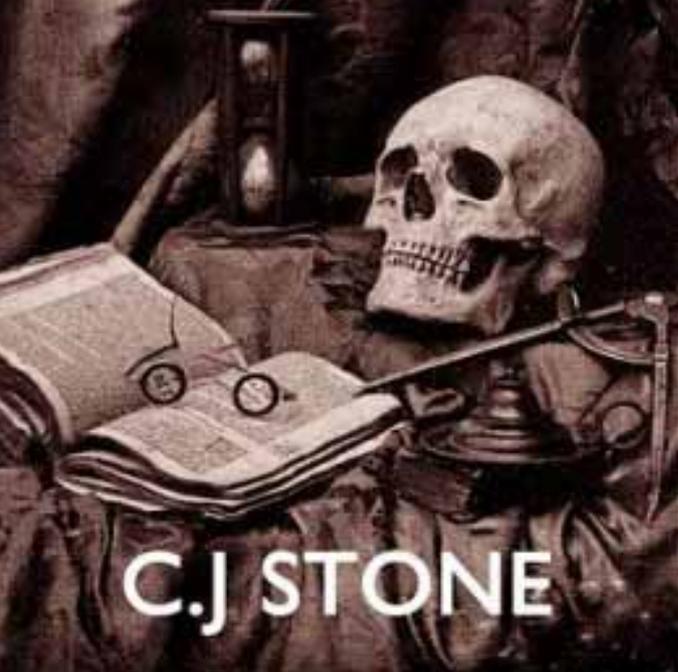
CJ: You mentioned Ken West and the Woodland burial movement in the book.

Ru: Yeah, absolutely. Ken ran Carlyle cemetery and is still very prominent in the world. Ken was coming from a council position and is a very strong environmentalist, whereas Nicholas is coming from a social position.

Read on

THE EMPIRE OF THINGS

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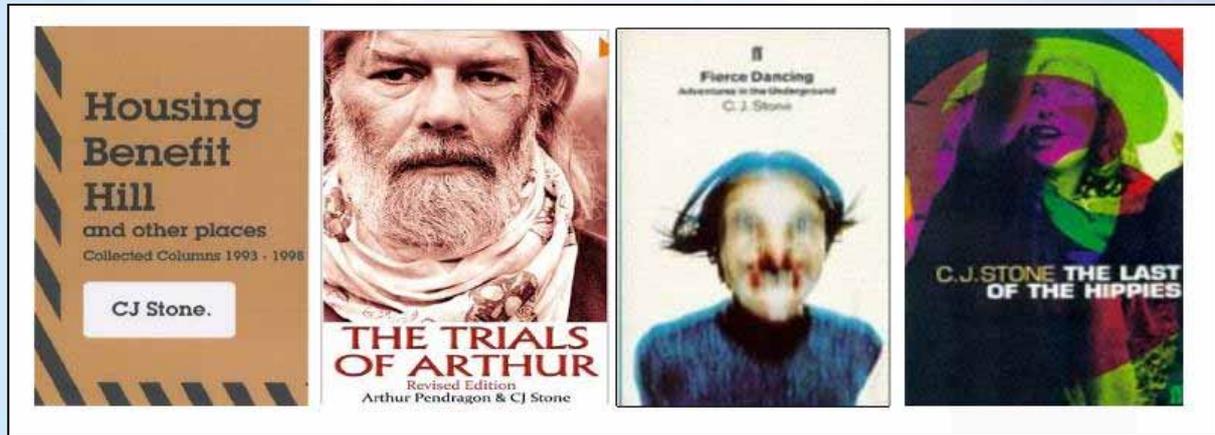
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Independent on Sunday



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

The Trials of Arthur:

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

Fierce Dancing:

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



**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.



Paperback: 210 pages
Publisher: The Big Hand Books (1 Sep 2012)
Language: English

ISBN-10: 0956416357
ISBN-13: 978-0956416353

It's always difficult when you are in a position of having to write a review of something which was given to you as a present by the artist responsible. I always remember the sheer embarrassment which ensued when Ric from Fairport Convention gave me a copy of their Five Seasons album in 1990. I had always loved the band, and thought that their previous record, Red and Gold, was one of the best records I had heard in many years. So I was looking forward to hearing the Five Seasons, but when I put it on my record deck I totally hated it, and was left in the horrible position of trying to do a relatively honest review. I think that in the end, I just quietly forgot about it.

John Higgs is the author of an idiosyncratic book about the KLF which was, undoubtedly, my favourite book of the last 12 months. As a result of this, I invited him to come and speak at this year's Weird Weekend in Hartland, and after his excellent presentation, he gave me a copy of this book as he was leaving.

As I have said, I hate being put into this position, and when I picked the book up to read it, I did so with great trepidation. I needn't have worried. It is a massively enjoyable and intriguing read.

I have always liked books which work on a number of different levels. And this is such a tome. On the surface, it is the story of three musicians, passed their prime, who were once in a band together. As the book

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begins, our three protagonists, having recently met – by chance – at a party, have decided to drive around the coastline of Great Britain in order to fulfil a peculiar project that they have vaguely thought about back in the days when they had been a band.

At first, one assumes that their group had been one of those intense, but unsuccessful, Indie bands formed by student friends, but as the book progresses more of the history of the group is revealed and it turns out that they had been quite successful. Two of the members had once been a couple, and both carried a fair amount of baggage from those days. The third member – the drummer – was still in mourning for his recently dead wife.

As the journey continues we, and the protagonists themselves, find out more about the true nature of the band they had been in, and their subconscious motivation for what they had done and why they had split up. At various locations along the way, the drummer, had been down to the seashore and found small blue bottles washed up by the incoming tide. These contained excerpts from what can only be described as an alternative surrealistic bible.

All well and good so far, but it gets stranger and more violent.

I am not going to attempt to describe any more of the book to you. At the Weird Weekend John Higgs refused to talk about the startling denouement of his KLF book, and I shall follow in his footsteps. Sufficient to say that like all my favourite works of fiction, this book not only works on a number of different levels, but I strongly suspect that I shall get something new out of it every time I read it. It is startlingly reminiscent of the most critically acclaimed Hergé. ‘The Castafiore Emerald’, on the surface predates Seinfeld by some 30 years with a story about nothing. But the deeper you look, and the harder you read, it turns out to be a very heavy tract upon the nature of racism, what happens when suspicions come between friends, and even the frustration of the artist himself. I have a sneaking suspicion that there are as many wheels within wheels in this little book.

If you can imagine one of Douglas Adams’ Dirk Gently books, but with added paranoia, this might give you a vague idea about what to expect. But don’t listen to me. Go out and buy the book for yourself. I guarantee that you will not be disappointed.

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On Thursday night at Shakespeare's Globe Theatre in London, Mr and Mrs Ayling attended the Classic Prog Awards; Mrs Kristian Ayling wearing a stunning Tadashi evening gown, Mr Ayling actually wearing a suit! (his wife said he was "hot"). They mixed with the good and the great of the Prog world. From chatting with two Genesis guitarists, Ant Phillips + Steve Hackett at once or hanging with Fish and Steve Rothery, chatting with Peter Hammill and Andy Latimer, even Robert John Godfrey said, "hello" and of course the Emperor of Prog himself - Rick Wakeman, they had a wonderful evening.

Gonzo was privileged enough to be connected with two of the winners. Rick Wakeman "Live Event" and Fish / Mark Wilkinson "Storm Thorgersen Grand Design Award". Well done everyone.



However not content to stick to the official categories. Mr and Mrs Ayling created a few of their own.

- The winner for the Best Photo Ambush with Peter Gabriel went to Mrs Ayling.
- The winner for best stolen Prog award (even before they left the building) went to Mr Ayling.

What a fun evening for all concerned, thanks to all especially Team Rock for the invites. Again congratulations to Rick and Mark on their awards.





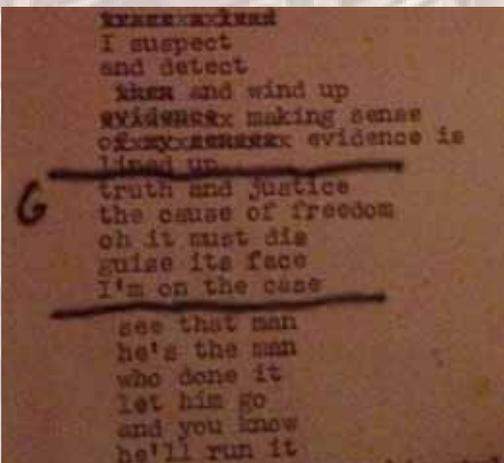




(The Masters of the Universe do seem to have a steady stream of interesting stories featuring them, their various friends and relations, and alumni). Each week Graham Inglis keeps us up to date with the latest news from the Hawkverse..)

Long may they run!

The son of Hawkwind's Bob Calvert, Nick Calvert, has been involved before in raising money for charities by selling Calvert items... and his recent tranche of material on eBay was being sold for the benefit of Medecins Sans Frontieres ("Doctors Without Borders"), a non-Governmental agency that provides assistance to the victims of war, natural disasters and



epidemics.

The bidding deadline was Wednesday 3 September and the item that fetched the most was Robert Calvert's own typed song lyrics to 'On The Case' - perhaps unsurprisingly, as there's some hand corrections and a doodle on the page. Forty-seven bids resulted in the script selling for £205 (approx US\$330).

Another lyric sheet also sold: the typed lyrics to the better-known song "We Like to Be Frightened" which was performed by Hawkwind around 1977 or 1978 and included on the 2009 re-release of the PXR5 album. But, probably because this sheet had no hand additions, it fetched a more modest £64.

A 'white label' test pressing of the 1986 Robert Calvert LP "Test-Tube Conceived" just tipped the ton, weighing in at £104 while the other items, an assortment of posters and other memorabilia brought in a further £150.

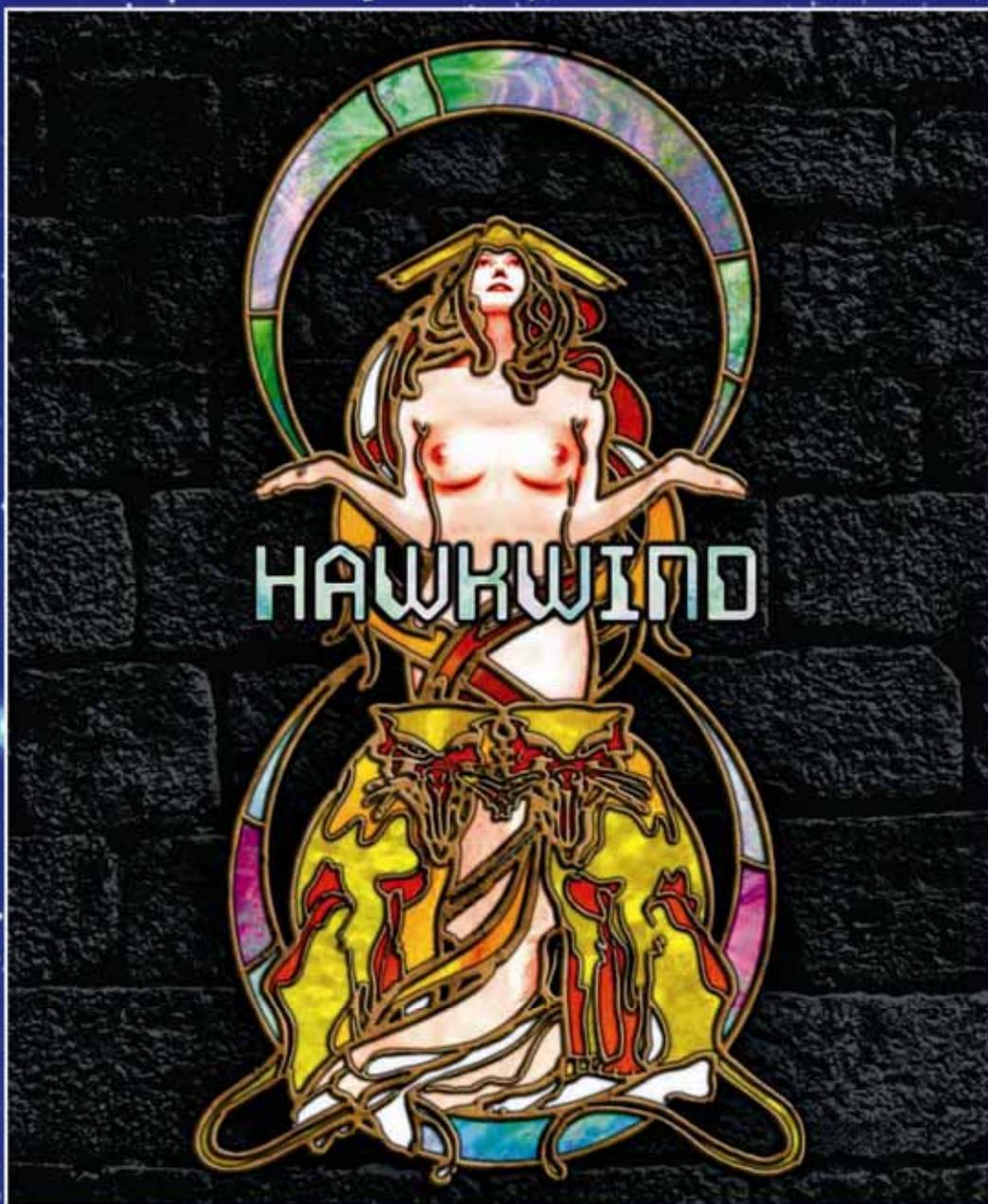


With 21st Century Earth still experiencing various wars and other disasters, it seems the work of Medecins Sans Frontieres will be needed for quite a while yet.

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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...**

The excitement which surrounded the release of the new album by Yes and their subsequent tour seems to have died down, and there are very few stories this week about the band. There is an interview with Geoff Downes (no relation) about the new album, but that is all. Members of the band are all off doing their own inimitable things. Geoff, for example, is just about to start a tour with Asia.

- **Yes Special- Interview with Geoff Downes and Heaven and Earth Review**

Geoff's erstwhile Asia band mate, Steve Howe, is also on tour now and there are a couple of interesting pieces about this latest venture, from the man whose guitar playing really has defined Yes over the years.

- **Yes; Steve Howe back on the road**
- **Renowned guitarist Steve Howe returns**

The only proper Yes news is that Steven Wilson, best known as the main protagonist of Porcupine Tree, is remixing the classic *Relayer* album of 1975. This album was very much Marmite-like to many Yes fans at the time because you either loved it or

hated it. I am afraid that I was in the latter camp back in the mid-'70s but in the years between have learned to appreciate its spiky experimental music.

- **Steven Wilson Remixing Classic Yes Album**

The only other Yes story is actually 30 years old, and describes the day when Jimmy Page joined the band on stage for a fairly shambolic version of the Beatles' song. 'I'm Down'.

- **30 Years Ago: Jimmy Page Joins Yes on Stage to Cover the Beatles**
Read More: 30 Years Ago: Jimmy Page Joins Yes on Stage to Cover the Beatles

And finally there are two retrospective articles about Bill Bruford who retired from the music industry some years ago, but whose remarkable musicianship still gains him many fans.

- **Bill Bruford: The Autobiography: Yes, King Crimson, Earthworks and More (2009)**
- **Bill Bruford: A Retrospective**

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

RICK WAKEMAN

JOURNEY & RETURN TO THE CENTRE OF THE EARTH

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

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

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

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

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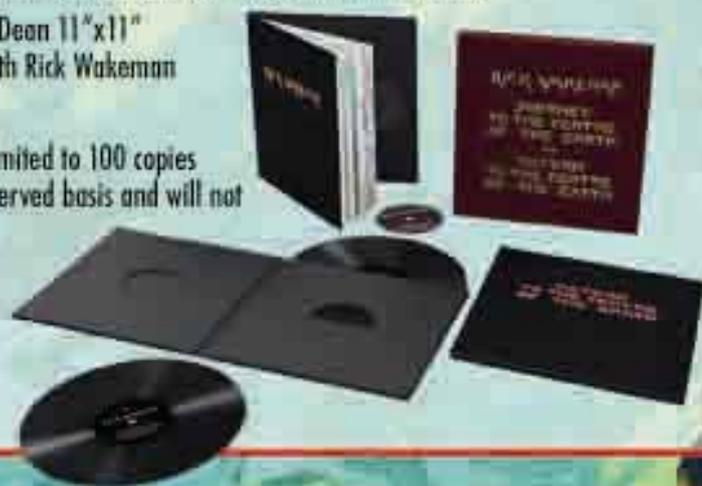
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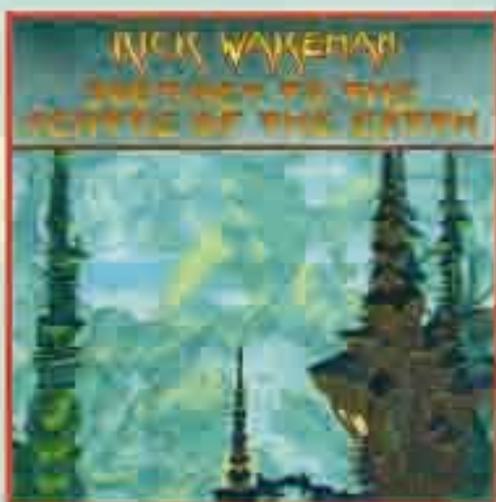
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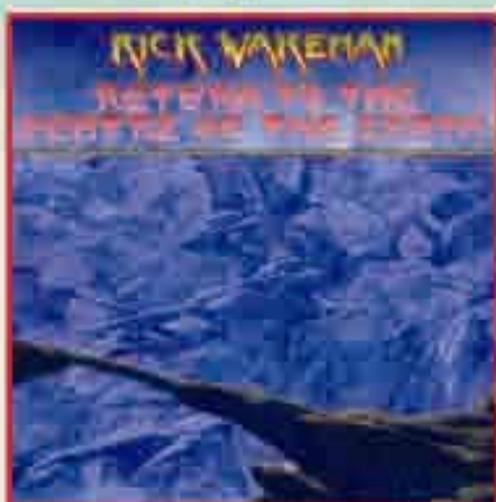
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<http://uk.freecycle.org/>



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!!!"

SEPARATE STORIES

SEPARATE STORIES-truth 2 myth

Stories of pop heroes -ABBA on a yacht
what she did @parties,famous folk's habits-

'I never turned blue in someone else's toilet"(Keith Richard)

"I still do the best Lou Reed impressions"(not any more,Lou!)

Intimacy via whispered gossip-"WHAT! NO! She did NOT !"

(but she did-and his lyrics"give me head on the unmade bed"

Still Chelsea legends like White Horse Dylan Thomas.

Blue reminders of who slept where with WHO ..Artifacts of Jimi and Janis and
John

All of 27 (gone).Now younger ones mourn Kurt Cobain ,Tupac,Biggie Smalls..

"We love Elvis now he is gone".He will always be"forever young"

Eventually a US stamp.Boxed set.Documentary.A Festival dedicated to..

who?One million Elvis impersonators."One for the money,two for the show..



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...

And here I am again, finding myself staring at a blank column, and trying to find the words to type as an introduction. Preamble or small talk has never been my forte but I feel that I should at least try to ease any readers into these next few pages as pleasantly as I can without diving straight in without a word of greeting, or warning. There is not much around this week and my spatula has been scraping that proverbial barrel somewhat. So much so, in fact, that I have had to chuck it away due to it now being totally useless, it breaking into two parts due to my over-zealous scraping.

And to keep the status quo, here we go:

“It seems you really can buy Whatever You Want Yes, it's Back To Back by Status Quo with a bit of clock stuck in it. [This 'unique gift' can be yours for just 14 pounds!](#)”

Apart from being somewhat tacky, as someone pointed out in the comments –



"that hand is going to struggle at 27 minutes past".

<http://usvsth3m.com/post/77160167639/the-worst-thing-weve-ever-seen-on-etsy-a-status-quo>

**BEATLES DOLLS MEMORABILIA
CARTOON 4 inches RESIN HELP paul john htf
ROCK BAND US \$32.00 (Approx. £19.87)**

"Resin dolls measure 4.13 inches high figures, single white base (diameter 1.57 inches), with protective velvet round. Black dress and shoes. With scarves and hats."



Very seasonal, but I can't help thinking that in most of the dolls, models, cartoons and so on and so forth, that everyone takes the piss out of Ringo's nasal attributes. It must get right up his nose!

Oh, and before you get over-excited, the background is not included by the way. Sorry to disappoint.

http://www.ebay.co.uk/itm/BEATLES-DOLLS-MEMORABILIA-CARTOON-4-inches-RESIN-HELP-paul-john-htf-ROCK-BAND-/281433101643?pt=LH_DefaultDomain_0&hash=item4186b8554b

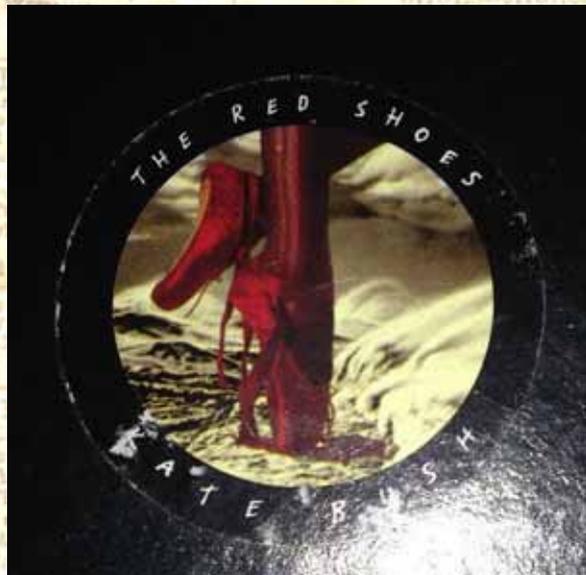
**KATE BUSH - OFFICIAL EMI PROMO ONLY
MINIATURE RED BALLET SHOES BOX - £100**

"You are bidding on an extremely rare miniature PROMO ONLY ballet shoes issued I believe in FRANCE by EMI to promote Kate Bush Album THE RED SHOES IN 1993. All my items have been carefully handled with and also kept in a

smoking free environment. The box set and the item are in NEAR MINT, the box set has some wear on the front label where the design - the red shoes is, the miniature ballets are in pristine conditions. This small box set will be shipped carefully to avoid any damage, thank you for looking."



I have always wanted a pair of red pointe ballet shoes. Back in the day you could only get the standard pink versions in my 'local' dance shop,



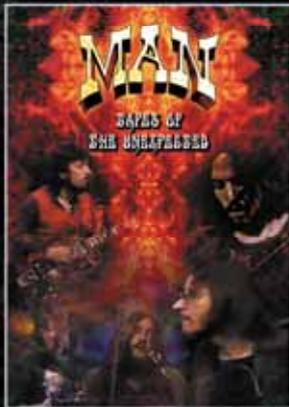
and had to order the coloured ones. And as the reason for my tube journey was because I needed a replacement pair 'stat' I never got any. Long gone are the days when I could stand on my toes in a pair of pointes, but seeing these darling miniature versions has reminded me of how much I still want a pair.

http://www.ebay.co.uk/itm/KATE-BUSH-OFFICIAL-EMI-PROMO-ONLY-MINIATURE-RED-BALLET-SHOES-BOX-/161415183078?pt=UK_Music_Music_Memorabilia_LE&hash=item2595183ae6

THE BITCH IS BACK

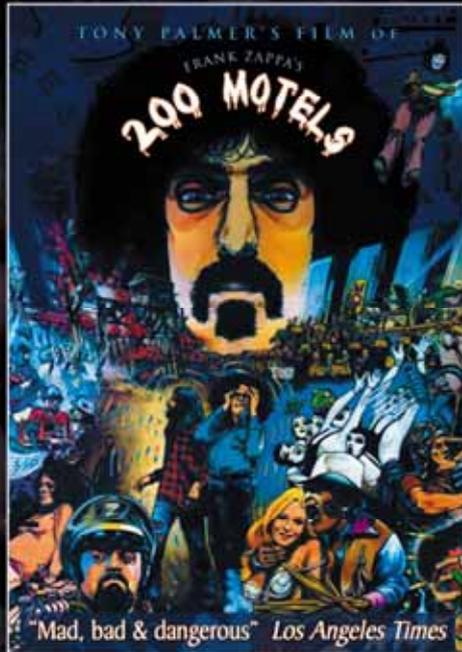
If it's groovy...it's in!

MAN
Tapes of The Unexpected
VPDVD68

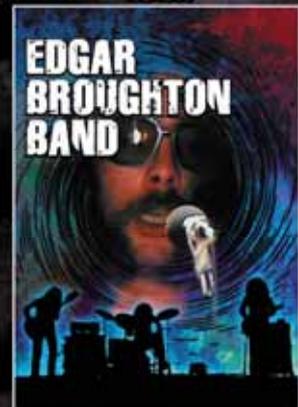


"Mad, bad & dangerous"
(Available for the first time on DVD)

FRANK ZAPPA'S 200 MOTELS
TPDVD127



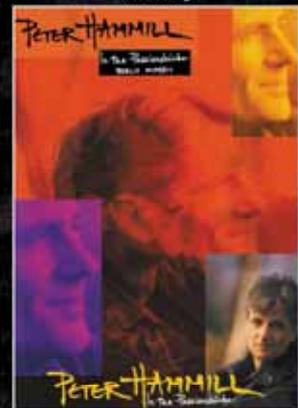
EDGAR BROUGHTON BAND
Live
VPDVD66



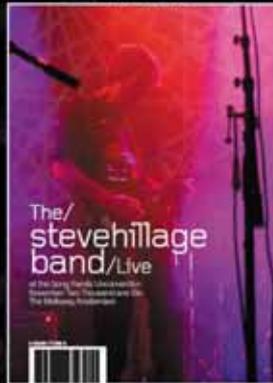
RENAISSANCE
Kings & Queens
VPDVD67



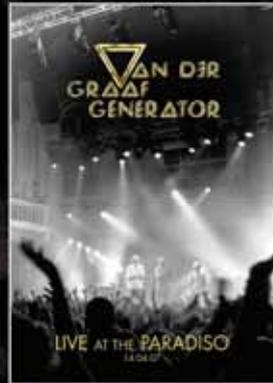
PETER HAMMILL
In The Passionkirche Berlin
VPDVD65



THE STEVE HILLAGE BAND
Live at The Gong Family Unconvention
GWVP208DVD



VAN DER GRAAF GENERATOR
Live at The Paradiso
VPDVD64



PANIC ROOM
Satellite
FMCDD01



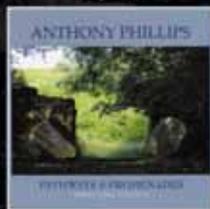
KARNATAKA
The Gathering Light
KTKCD005



PARADE
The Fabric
NAUTCDD04



ANTHONY PHILLIPS
Pathways & Promenades
VP216CD



RICK WAKEMAN
Past, Present and Future
MFVP115CD



SPIRITS BURNING
Crazy Fluid
VP492CD



HAWKWIND
San Francisco 1999
HAWKVP48CD



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VOICEPRINT
GROUP OF COMPANIES

THE BEATLES STERLING SILVER MODEL 1960s TV SET CHARM WITH EARLY PHOTO OF FAB - £34.99

“THE BEATLES. Sterling Silver Charm 1960's TV SET”

I am actually assuming that one can open this TV and place in it any photo one would like, so the fact that it has the Fab Four on telly doesn't really mean much. I have a charm bracelet, you know. It is confined to a box in my drawer though, and rarely sees the light of day these days. Oh, it has had its outings here and there, but I suffered that many hosiery ladders, pulled threads on jumpers and



assorted clothing mishaps that I called it a day.

And whatever you do, if you are wearing one, don't brush your hair back with the hand on whose wrist it resides; that can turn into a very embarrassing and traumatic exercise when trying to release your wrist from the side of your head, and is the sort of thing that makes you rush for the nearest 'Ladies' cubicle in order to sit down, breathe in, and breathe out, before slowly – and hopefully calmly – untangle

your hair from the grip of the dangling, clanking objects away from prying eyes. Once free, you can unclasp it, hang it defiantly in your hand and give it a good shake whilst uttering profanities at it for its sheer audacity, arrogance and despicability, before dumping it unceremoniously into your handbag.

http://www.ebay.co.uk/itm/THE-BEATLES-STERLING-SILVER-MODEL-1960s-TV-SET-CHARM-WITH-EARLY-PHOTO-OF-FAB-4-/130531529459?pt=UK_Music_Music_Memorabilia_LE&hash=item1e644912f3

Moving Waving dancing Elvis Presley solar pal Elvis figure ornament 10 cm - £6.95



“Funky Solar Pal Elvis. Our range of solar pals a perfect gift for all the family. Made from plastic they have a built in solar panel that doesn't need batteries, they just need a sunny window sill to get

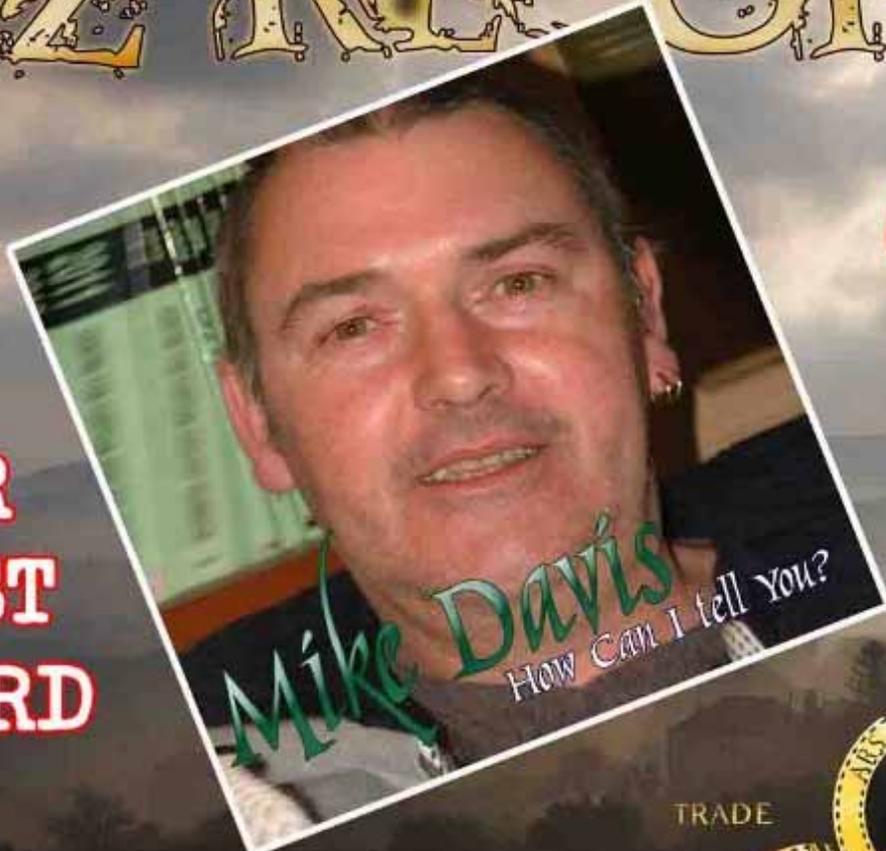
SHAMELESS SELF PROMOTION TIME

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



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

CRAZY RECORDS



**COMING
VERY
SOON**

**OUR
FIRST
RECORD**

A community-based non-profitmaking record company, where people (not profits) are the point



them dancing and waving.
Dimensions: Height 10cm Width 5cm Depth 6cm”

Ah, imagine walking down an avenue of houses, a spring in your step and singing ‘Sunny Side of the Street’ to yourself, when it suddenly dawns on you that every house on each side of the road has one of these standing in a bedroom window, dancing and waving as you quietly sing the immortal first lines of the McHugh/Fields song:

*Grab your coat and snatch your hat, leave your worries on the doorstep
Just direct your feet to the sunny side of the street
Can't you hear that pitter pat*

http://www.ebay.co.uk/itm/Moving-Waving-dancing-Elvis-Presley-solar-pal-Elvis-figure-ornament-10-cm-/111452162905?pt=UK_Music_Music_Memorabilia_LE&hash=item19f3110b59

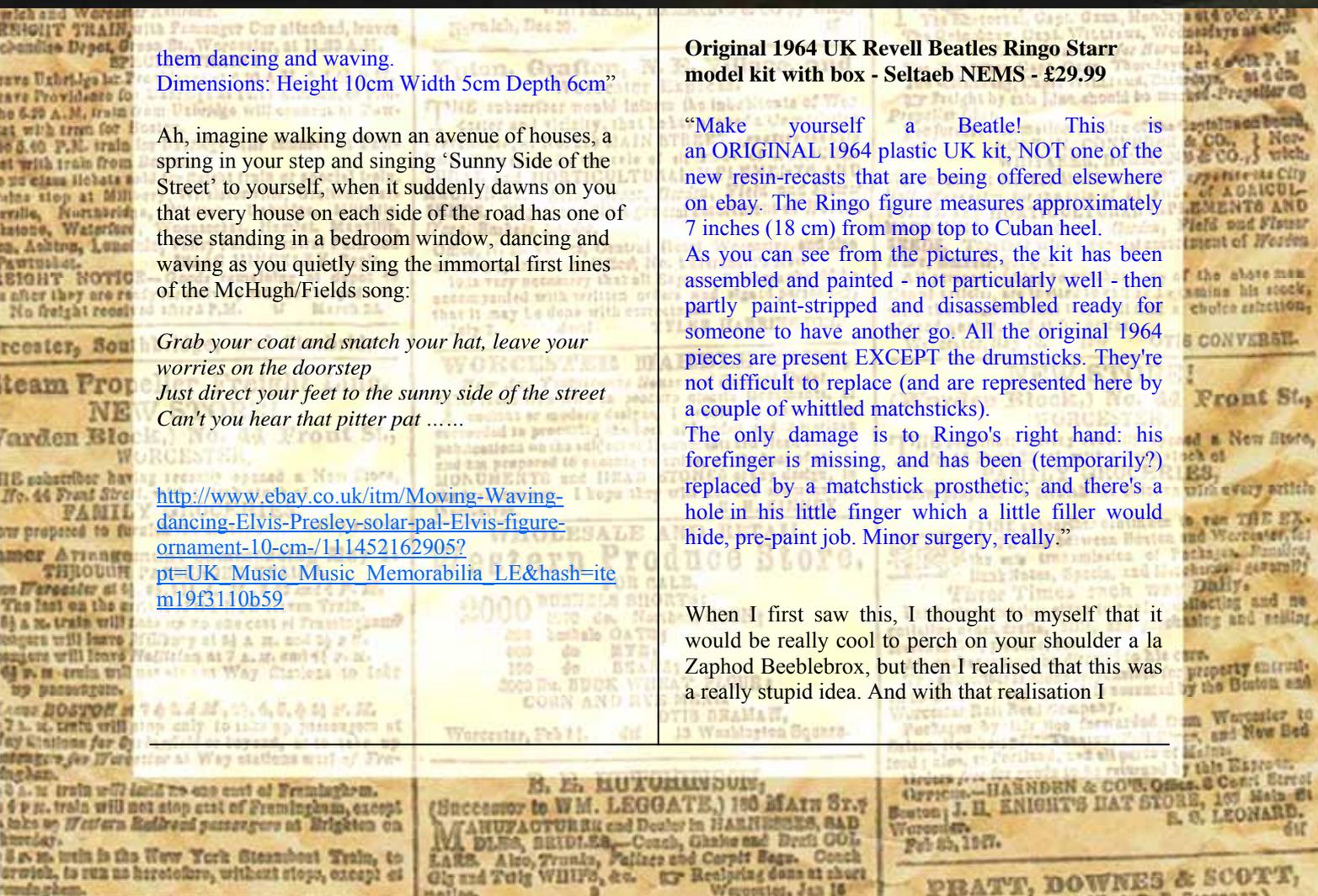
Original 1964 UK Revell Beatles Ringo Starr model kit with box - Seltaeb NEMS - £29.99

“Make yourself a Beatle! This is an ORIGINAL 1964 plastic UK kit, NOT one of the new resin-recasts that are being offered elsewhere on ebay. The Ringo figure measures approximately 7 inches (18 cm) from mop top to Cuban heel.

As you can see from the pictures, the kit has been assembled and painted - not particularly well - then partly paint-stripped and disassembled ready for someone to have another go. All the original 1964 pieces are present EXCEPT the drumsticks. They're not difficult to replace (and are represented here by a couple of whittled matchsticks).

The only damage is to Ringo's right hand: his forefinger is missing, and has been (temporarily?) replaced by a matchstick prosthetic; and there's a hole in his little finger which a little filler would hide, pre-paint job. Minor surgery, really.”

When I first saw this, I thought to myself that it would be really cool to perch on your shoulder a la Zaphod Beeblebrox, but then I realised that this was a really stupid idea. And with that realisation I



NIGHT OF PROG

Featuring A Reunion of

GARBLE

RATCHET

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XNA



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XNAband.com

[ticketmaster](https://www.ticketmaster.com)[®]

THE NINE HENRYS



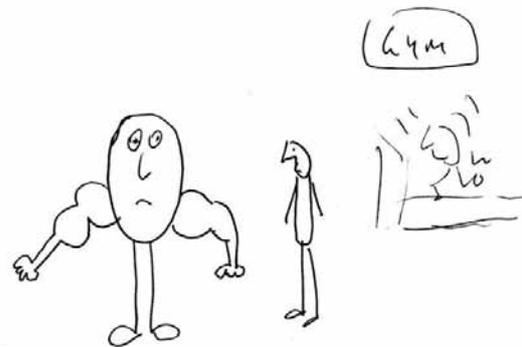
The Nine Henrys are a quirky bunch of cloned cartoon characters. They live in a strange lo-fi domestic surrealist world peopled by talking rock buns and elephants on wobbly stilts. Over the years the Henrys have been published in a variety of local NE magazines and now here for the first time thanks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

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

THE WORLDS FIRST CLONED CARTOON CHARACTER

modada@ninehenrys.com

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



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

CLASSIC LOST BROADCAST RELEASES FROM

GONZO

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 DVD's, featuring rare TV performances from the 70's

THE LOST BROADCASTS

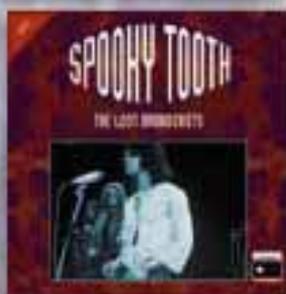
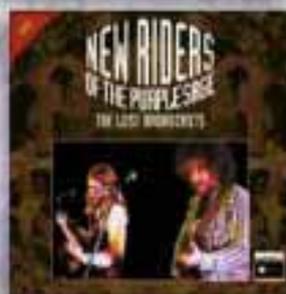
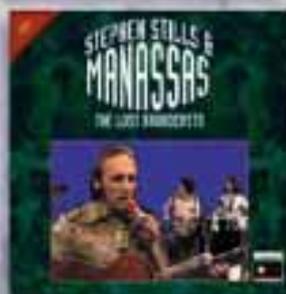
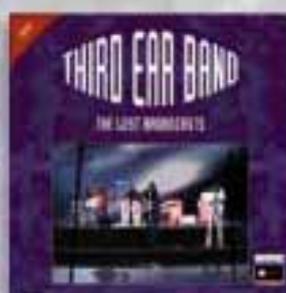
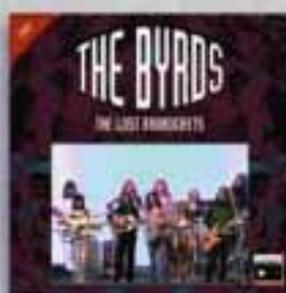
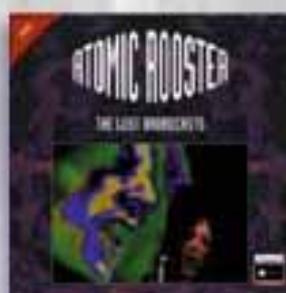
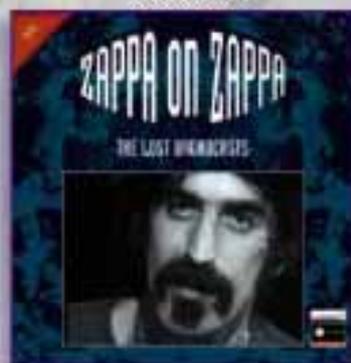
Featuring archive performances that have rarely been seen since their original Gormer TV transmission along with previously unbroadcasted takes and different versions of performances that were transmitted.

INCREDIBLE STRING BAND
HS10650 DVD

CAPTAIN BEEFHEART & HIS MAGIC BAND
HS11420 DVD

FRANK ZAPPA
HS11090 DVD

CURVED AIR
HS10580 DVD

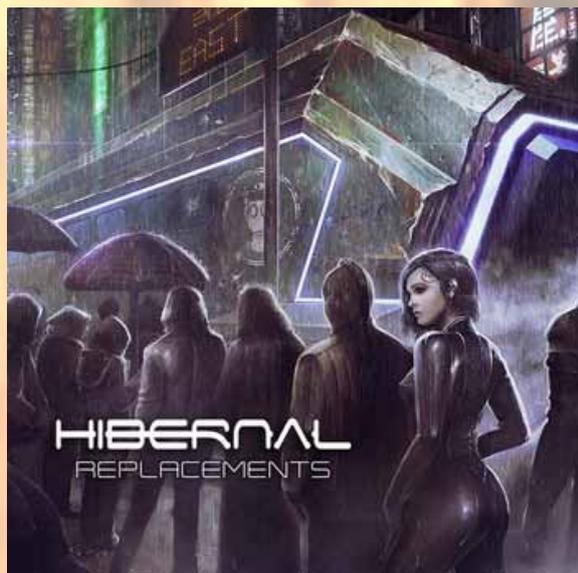


LIVE 355. WHY NOT TUNE INTO
GONZO WEB RADIO

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THE WORLD OF KEV ROWLAND



HIBERNAL REPLACEMENTS (BANDCAMP)

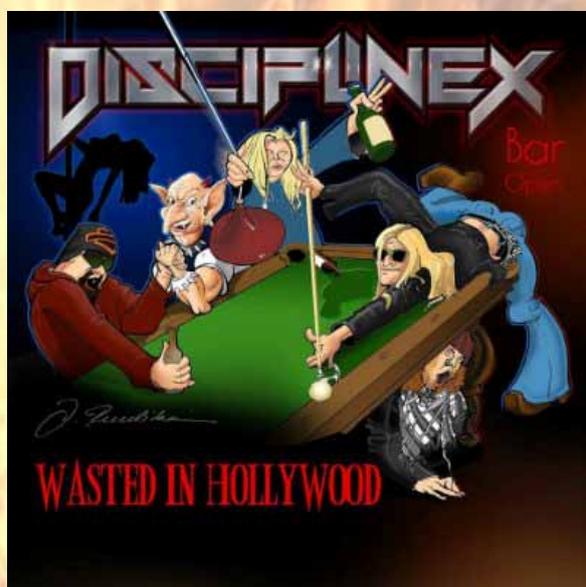
When Mark Healy contacted me last year about his project Hibernial, and the first album 'The Machine' I did as I always do with 'new' bands, put the album to one side and wait until I have the opportunity to listen to it with an open mind. 'Replacements' wasn't accorded the same luxury, because as soon as I had it I just had to play it to see if Mark had dared to stay with the same construct as before, and this he has done, except now there is even more depth and presence. There have been many acts who have released concept albums, but there are very few indeed who have provided a story where the actors speak their lines and the music is there for support. This is cinema for the ears, and science fiction to boot. But what makes this work so very well is that each element is there for the other, each providing the drama and passion that the other requires.

Rowan Salt provides the bass, with Mark all other music, while there are four actors, with Scott Gentle taking the main lead of Artimus. His voice and presence reminds me of Humphrey Bogart, with a grittiness and realism that shines through. It is hard to talk about the story without giving too much away, so let's just say that it is set in the future and the replacements in the title are human-looking androids who now undertake the mundane tasks that humans don't want to do. But, there are a large number of twists within what must be a very short number of words, and Mark has left so much hanging that I don't feel that this has yet come to a full conclusion. Whereas in 'The Machine' it would have needed a new story to follow on from the last, this feels much more like a new chapter of the same. When I first played it I was rather surprised when it

finished as I felt that the story was only half-told, and I found myself thinking about it even when the album wasn't playing, such is the power of a few carefully chosen words. I came to the conclusion that although I can see why the story ends where it does, I would rather have some more explanation of what had previously occurred to Artimus, and how he got to where he was. There are suggestions, but no more than that, what it has done is made me go back to the album time and again.

But hang on, isn't this supposed to be a music review? Well it is, but on this album it is about the music supporting the lead players, the actors. Mark riffs when he wants to, or provides gentle Pink Floyd type noodlings, but importantly the music very much stands up on its own right as well. Mark has so much confidence in this that he has also released the album as an instrumental, so it is possible to hear the music without the words.

This is not an album that can be picked at, but rather must be played through to completion each time, and also it needs to be in the foreground as opposed to the background as it is only by properly listening to it that one gets the full benefit. It is possible to order this as a download through Bandcamp, and there is also a CD available with a full colour booklet containing more artwork. I love it. www.hibernial.bandcamp.com



DISCIPLINE X WASTED IN HOLLYWOOD (INVERSE RECORDS)

Discipline X came together in Finland back in 2007, and have released two EP's over the last couple of years but this is their debut album. It is almost as if the last thirty years hadn't happened as here is a band that are combining punk with thrash and loads of attitude, managing to create something that has a

THE WORLD OF KEV ROWLAND

groove with plenty of aggression and balls. They are very proud that their lyrics are about life as they see it, so there are plenty of songs about drinking, relationship and women, and none about dragons, swordsmen or happy endings. It is hard, it is fast, and when they admit that they adore bands such as Misfits, D.R.I, The Exploited, Suicidal Tendencies, Motörhead, S.O.D and Dead Kennedys among others it doesn't take too much to work out what they sound like.

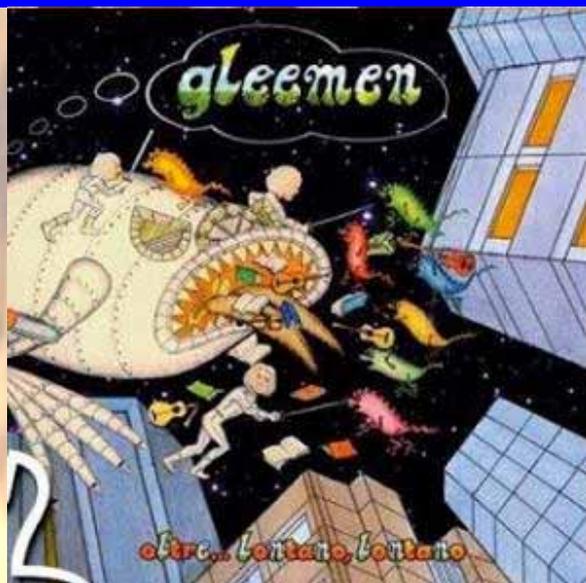
I think you should add Exodus, early Death Angel and Tankard into that list and you then might be getting close to what this bunch of punk metalheads are all about. They sound like they are having a blast doing this, and I'm sure they would be fun to see live. www.inverse.fi



FLIGHT 09
SIGNS OF THE WATER
(MALS)

Back in 2005 this trio were being heralded as the top progressive band in Uzbekistan with three albums under their belts, but for some reason it has taken them nine years to come back with their next one. There has been a slight line-up change in that they have a new drummer in Vlad Nemtinov, but Igor Savich (guitars, vocals, keyboards) and Constantine Savich (bass) are still there. Musically they following a similar path to before, with solid neo-prog with keyboards not as much to the fore as in many prog acts. But, they are definitely more than just a rock band with keyboards as they follow quite a technical path. I notice that they are down as "prog-related" on PA, but I could see them fitting better in "Heavy Prog" or "Neo", but does the label really matter?

This is solid as opposed to exciting, although there are some instances (such as the bridge on "November Snow") when they show real class. The overall feeling is that while this won't set the world alight, at least they are back in the game and it will be interesting to see if they follow this up with another quite quickly or if there will be another waiting game. www.mals.ru



GLEEMEN
OLTRE...LONTANO, LONTANO
(BLACK WIDOW)

It is quite true that some bands need more time than others to record their second album, but 43 years? Yes, the debut album from Gleemen was released in 1970, and here we have three of the original quartet along with some guests back with the second, with artwork that in many ways isn't too dissimilar to the original. I haven't heard the debut, but wouldn't be surprised if it sounded similar to this as what we have here is an album that is steeped in the rock sound of the Seventies, back when it was okay to mix loads of different styles and even play the blues if they wanted to. It is powerful, emotional, deep and full of passion. Although everyone has a major part to play, it is Bambi Fossati who will always gain the most attention as his guitarwork is just incredible, and it doesn't matter if he is playing a Sixties style number such as "Stelle Di Vetro" that honestly could have been written a couple of years prior to their debut, or blasting it out in "Schizoid Blues".

There will be many who will say that this isn't really a progressive rock album at all, but rather a melting pot of many styles with a hard rock and blues grounding, but what really matters is not the label that ones gives to it but rather the understanding that this is one hell of an album. It is hard not to fall in love with it from the very outset and the more I play it the more I like it. The different guitarist bounce off each other, and there is the feeling on some songs that if they hadn't faded out then they would have gone on for hours. Add to the mix some great psych and pop numbers and Black Widow have a real winner on their hands. Unfortunately Bambi Fossati passed away in June at the age of 65, but he has left behind a fine way to remember him. www.blackwidow.it



CRIMFALL

From Helsinki, Crimfall was formed in 2007.

From their website:

“Crimfall merge genres from folk to black metal and wrap it up with cinematic expression. Started as Jakke Viitala’s vision, his then one man project Crimfall took its shape in 2007 as siren Helena Haaparanta and growler Mikko Häkkinen joined the project to split the vocals.

The influence of ancient grim-frost North and its folk metal meets echoes of black metal, but it is all iced with massive orchestration and epic movie soundtrack atmosphere. The melodies convey atmospheres of majesty, adventure and times long forgotten, as the interplay of Mikko’s demonic screams and Helena’s heavenly vocals bring forth the raw, natural feelings and underline the cycle of seasons and the contrast of ascending lights and falling shadows. In 2013 Helena parted ways with Crimfall and in the beginning of 2014 Sara Strömmer was welcomed to the group. And so the adventure continues...”

Members are:
Jakke - Guitar,
Orchestra
Mikko - Vocals
Sara - Vocals
Miska - Bass
Janne - Drums



Website

<http://www.crimfall.com/site/>

Metal Archives

<http://www.metal-archives.com/bands/Crimfall/124058>

Facebook

<https://www.facebook.com/crimfall>

You Tube

The Writ of Sword [2011] (Full Album)

<http://www.youtube.com/watch?v=g8CTDteSQc4>



It has been a strange week here in the potato shed.

Last Saturday, just as we had published last week's issue of this magazine, our intern, Saskia, told us that regretfully, she had to move on to pastures new.

We wish her all the best and hope that she will come and see us again soon.

This week, as I have mentioned in passing elsewhere, I have spent much of the time in a peculiar neo-psychedelic state of mind following an accident to my neck and the resultant chemical cocktail that I have been prescribed by my doctor, who – I am sure – knows exactly what she is doing.

The result, however, has been that my prose, which is stream of consciousness at the best of times, has gone off into strange, although I hope entertaining, new directions.

And there have been several times during the editing process of this magazine that I have had to pick myself up and give myself a figurative kick in the pants and remind myself that I really shouldn't be writing surrealistic bullshit at my time of life.



On top of that, Andrea has been off work all week, and, although Corinna is taking dictation now, the vast majority of this week's issue was typed by me.

Andrea and Corinna are the ones who usually tell me when I am talking or writing nonsense.

And so, as I have been my own self-censor this week, I am sure that some bits are weirder than normal.

But we are living in very weird times.

Hadn't you noticed?



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Live on stage

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Somewhere Over Detroit

11 DEC 1980
ON STAGE 20.30

FROM HARPOS CONCERT THEATRE, DETROIT

11 DEC 1980
ON STAGE 20.30

CAPTAIN BEEFHEART



& The

Magic Band

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

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