

# GONZO

Weekly #99

**EXCLUSIVE:**

Judge Smith reports on the staging of extracts from his own opera

**EXCLUSIVE:**

Doug Harr goes to see King Crimson in words and Pics

**EXCLUSIVE:**

Exciting things are happening in Memphis - we talk to Carl 'Blue' Wise

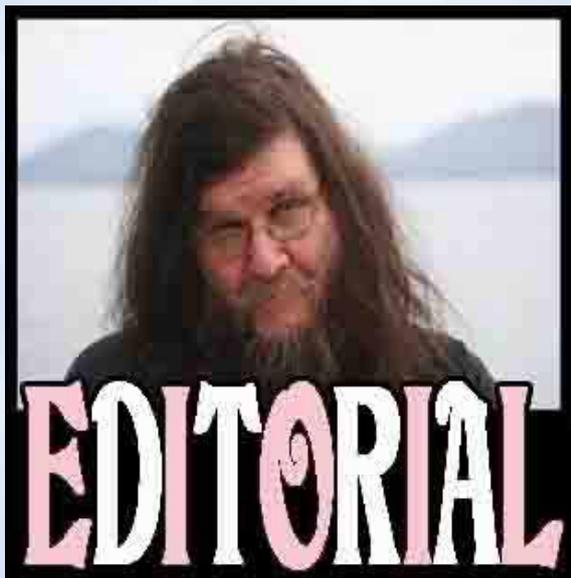


# THE FINAL JUDGEMENT

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 Gonzo Weekly. It is only recently that I have realised that – although I am nowhere near as severe as some of the people I know – I am ever so slightly OCD. This does not completely take over my life, and although I have my little daily rituals, they are not completely peculiar ones. However, I do have a habit of, when I want to read the books of a particular author, or listen to the music of a particular artist, of making sure that I consume

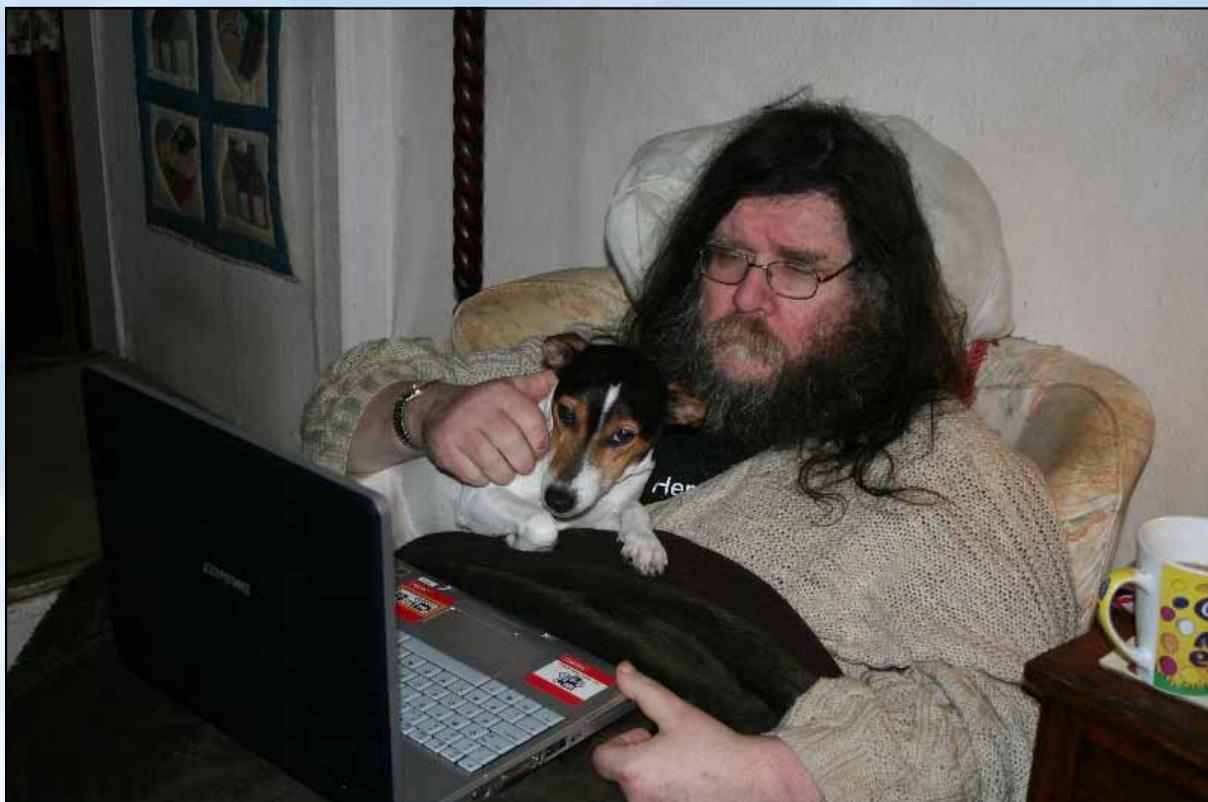
said works in the chronological order in which they were released.

This usually works out quite well for me, but sometimes turns around and bites me on the butt.

A good example of this took place on a number of occasions over the years when I tried to get into the music of *The Smiths*. I just could not get into their first album, so I never bothered to listen to the others. This, as I discovered a few years ago, was a big error of judgement, because it is generally recognised that their debut album was far from being their best. When I heard ‘Meat is Murder’ and ‘The Queen is Dead’ I finally *got* the band and realised what I had been missing for all those years.

However, on other occasions, this compulsive way of digesting the entire recorded output of an artist has worked in my favour and led me towards some unexpected insights. And this is what I want to write about today.

Even the most casual media watcher over the last couple of months cannot have failed to have noticed that Kate Bush’s return to the stage after a gap of over thirty years has sparked a big resurgence of interest of her and her work. I have always liked Kate’s music, and own most of her albums, but I have never listened to them all in





order. So, this week I have bought Spotify into play and have been doing just that.

The results of these trawls through Kate Bush's back catalogue have been quite interesting. I loved the 'Never for Ever' album from 1980 when it first came out, but what I adored at the age of twenty one leaves me slightly unmoved at the age of fifty five. It has not dated well in my eyes; the production is very much of its time and both the lyrics and arrangements seem a little clunky. However, two other albums that had not impressed me when I first heard them, and I have hardly listened to since, have impressed me far more this time around.

'Lionheart', which was released just nine months after her debut album, left me cold at the time. I felt then that it was rushed and unformed in comparison to 'The Kick Inside', but now I realise it is nothing of the sort. It is a far more subtle, and emotionally complex album than her debut, and I think it stands up well. I am not going to denigrate 'The Kick Inside'; it is an extraordinary record for a nineteen year old to have made, especially when one considers that at least one of the songs had been written when she was only thirteen. It is gloriously inventive, and probably the one of her albums that I know best. It is certainly the only album out of her first six studio recordings about which my opinion hasn't wavered as a result of my new reappraisal of her canon of work.

The second of her albums which has gone up immeasurably in my estimation is her 1982 album

'The Dreaming'. At the time I thought it was spiky, overly experimental (with most of the experiments failing) and almost wilfully unlistenable. I heard it a couple of times when it came out and again in about 1990 and never since. Listening to it now, with a much broader mind than I had when I was younger, it comes over as a near masterpiece; marvellously inventive and bristling with tunes and ideas. Bush adopts a number of different personas with nearly every song, telling a different story about a different character. I am about the same age as Kate Bush, and the fact that it has taken me so long to 'get' this album makes me think that the old adage of girls maturing earlier than boys is a real truism. It is embarrassing that it took me over thirty years to develop an open enough mind to realise what now seems self-evident: that, at the age of twenty two, Kate Bush was producing extraordinary and inventive music that few other female pop performers have even attempted. She recorded 'The Dreaming' when she was about the same age as Miley Cyrus is now. There is absolutely no comparison.

My anabasis through the work of Kate Bush is only part way complete. I finished listening to 'The Sensual World' only about ten minutes before the lovely Andrea came into the office so I could inundate her with my Wednesday dictations, and I am fascinated to see what happens next. I disliked 'The Red Shoes' on first hearing, and her most recent album didn't impress me overmuch. But, I will be interested to see how both of these recordings stand up in the light of what is seen as being Kate Bush's entire body of work. I will let you know what transpires.

But this is all a preamble to what I really want to talk about. Recently a box set has presented *The Beatles* in mono, collecting together the mono mixes of all their albums before 1969. Whilst this could be seen as being yet another cash-in from the Fab Four Industries Plc., it is, in fact, nothing of the sort. It has long been recognised that *The Beatles*, and indeed many other bands from the 1960s, were better in mono. Together with George Martin the band themselves supervised the mono mixes, whereas the stereo versions were usually banged out separate by junior members of the studio team. This makes perfect sense because, although stereo had been conceived as early as 1881, and the first commercial stereo records appeared widely in the early 1950s, at the time that *The Beatles* were recording hardly anyone owned a stereo set. So, it makes sense that, more effort would be put into the mono releases. However, during the 1970s and beyond, stereo became the leading format

and so the inferior stereo albums are the ones which were in the shops for some decades.

So what am I complaining about? Well, it's not exactly a complaint, but Sean Magee, the remastering and cutting engineer on these new releases, apparently claims that they have been created for "twenty-first century ear and hi-fi system".

Writing in the current issue of *Mojo* magazine, Sean Perrott brings up an interesting moral conundrum:

".....we are clearly now being taken beyond what the artist originally intended as the sound is subtly altered.

It's as if Picasso saw an old painting of his in a gallery, felt that it needed touching up a bit here and there and used a different tint of blue that he really liked that had only recently been invented. Is it then the same painting?"

That is a very interesting conundrum, but I would go further. I think it is more akin to a hypothetical situation where many years after Picasso's death – an equally hypothetical focus group decided to retouch his paintings in a modern shade of blue in order to appeal to a certain audience demographic. This would clearly be totally unacceptable (although, in our present decadent age, I wouldn't be at all surprised if it happened). So, is the subtle changing of *The Beatles'* music in order to appeal to an up-to-date market a good thing, a bad thing, or just a thing? Do the two surviving Beatles approve, disapprove, know about it at all? And, if so, give a toss about it at all? These are all interesting questions, and furthermore ones to which I would like to know the answer.

I have already seen, from personal experience in my exploration of Kate Bush's back catalogue, how one's attitude and enjoyment of a piece of music can change radically over the years. If one bears this in mind, does the physical altering of the sound waves rather than just the medium through which they are disseminated become more or less ethical?

So many questions, so little time.



Kate Bush, The Beatles, Morrissey, Roger Waters, Jack White, Ozzy Osbourne, Glastonbury Festival, Daevid Allen, Barbara Dickson, Dave Bainbridge, Pink Floyd, David Gilmour, Steve Hackett, Strange Fruit, Sub Reality Sandwich, Friday Night Progressive, Canterbury Sans Frontieres, Paul Revere Dick, Andrew Kerr, Bill Bruford's Earthworks, Attrition, Don Cornell/Eddy McDonald, Blodwyn Pig, Hugh Hopper, Tony Palmer, Benjamin Schmid, Wagner Family, Carl Orff and Hindemith, Peter Banks Empire, Delired Chameleon Family, Trey Gunn, Robert Calvert, Firemerchants, Joey Molland, Keith Levene, Daevid Allen, Rick Wakeman, Carl 'Blue' Wise, Denny Laine, Judge Smith, King Crimson, Steve Bolton, Hawkwind, The Bloodhounds, Yes, Jon Anderson, Jean-Luc Ponty, Steve Howe, Elvis Presley, Rolling Stones, ZZ Top, Nanocyborg Uberholocaust, Tom Slatter, The Vintage, Wolfspring, Sea-Vine, Bran Barr, Aphex Twin

#### IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

# Dramatis Personae



## THE GONZO WEEKLY

*all the gonzo news that's fit to print*

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

## NAMING THOSE RESPONSIBLE

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

**Corinna Downes,**

(Sub Editor, and my lovely wife)

**Graham Inglis,**

(Columnist, Staff writer, *Hawkwind* nut)

**Bart Lancia,**

(My favourite roving reporter)

**Thom the World Poet,**

(Bard in residence)

**C.J.Stone,**

(Columnist, commentator and all round good egg)

**Kev Rowland,**

(Kiwi Reviewer)

**Lesley Madigan,**

Photographer *par excellence*

**Douglas Harr,**

(Staff writer, columnist)

**Jessica Taylor,**

(PA and laughing at drunk pop stars)

**Richard Freeman,**

(Scary stuff)

**Dave McMann,**

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

**Orrin Hare,**

(Sybarite and literary *bon viveur*)

**Mark Raines,**

(Cartoonist)

**Davey Curtis,**

(tales from the north)

**Jon Pertwee**

(Pop Culture memorabilia)

**Dean Phillips**

(The House Wally)

**Rob Ayling**

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

and **Peter McAdam**

(McDada in residence)

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

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

Contact us with bribes and free stuff:

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# so what's it all about, Alfie?

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

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

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

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

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

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

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

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

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

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

# THE <sup>gonzo</sup> NEWSROOM

- THIS HANDSOME MAN** After being repeatedly hospitalised over the past year and a half, Morrissey has said in a recent Spanish-language interview that he has undergone a series of cancer treatments. "They have scraped cancerous tissues four times already, but whatever," Morrissey told El Mundo, via the Morrissey-Solo messageboard. "If I die, then I die. And if I don't, then I don't. Right now I feel good. I am aware that in some of my recent photos I look somewhat unhealthy, but that's what illness can do. I'm not going to worry about that, I'll rest when I'm dead."

**Read on...**

- WHICH ONE'S PINK?** Roger Waters has issued an angry statement about his lack of involvement in the new Pink Floyd album. The full message from Waters' Facebook is as follows: "Some people have been asking Laurie, my wife, about a new album I have coming out in November. Errhh? I don't have an album coming out, they are probably confused. David Gilmour and Nick Mason have an album coming out. It's called 'Endless River'. David and Nick constitute the group Pink Floyd. I on the other hand, am not part of Pink Floyd. I left Pink Floyd in 1985, that's 29 years ago. I had nothing to do with either of the Pink Floyd studio albums, 'Momentary Lapse Of Reason' and 'The Division Bell', nor the Pink Floyd tours of 1987 and 1994, and I have nothing to do with Endless River. Phew! This is not rocket science people, get a grip."

**Read on...**

- WHAT'S AFOOT JACK?** Jack White discussed a recent onstage injury during an interview with Ellen Degeneres on her chatshow Ellen. White made an appearance on yesterday's programme (October 9), also performing his tracks 'Alone In My Home' and 'Would You Fight For My Love'. "It's grotesque isn't it!" he said when an image of his bruised foot was shown to the audience, before revealing that he saw baseball team the Oakland A's physiotherapist who told him he should cancel his tour. **Read on...**

- BATTY?** Black Sabbath singer Ozzy

Osbourne has clarified comments made about 9/11, after it was reported that he said the terrorist attacks of September 11 2001 on New York were "my kind of craziness". In an interview with Shortlist, Osbourne revealed he was in New York on the day of the attacks on the World Trade Centre. Told by interviewer Eddy Lawrence "That must have been frightening...", Osbourne is quoted as replying: "I wasn't scared, I was excited. It was my kind of craziness, y'know. The day after that happened, there was fucking nobody in New York. I remember standing on the steps of the hotel, and – you know when you see an old cowboy film and tumbleweed rolls past on the ground? There were newspapers just floating around on the streets. It was so fucking weird. Everybody just backed off Manhattan because they didn't know if it was an all-out thing or what." In a new statement, Osbourne said: "Several quotes were pulled from an interview I did for Shortlist that were taken out of context. I apologise to anyone who may see these quotes and believe this is actually how I feel. Please know that I would never want to offend or hurt anyone - that was never or would ever be my intention." **Read on...**

- MEMORIES OF A FREE FESTIVAL** The firm which runs Glastonbury festival made a profit of just £764,000 in 2013, despite selling £35m worth of tickets. Among the costs incurred by Glastonbury Festivals Ltd, owned by Michael Eavis, were payments of £2.6m to companies owned by Eavis and his relatives. These included land rental, staff costs, management fees, loss of earnings by the land's Worthy Farm and hire of the Pyramid Stage. Records filed to Companies House showed the business paid £348,000 in charitable donations. The Rolling Stones, Arctic Monkeys and Mumford And Sons headlined Glastonbury in 2013, after the company made a loss of £544,000 in 2012 when the festival didn't take place. **Read on...**



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

— Desolation Row by Bob Dylan

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

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

Internet trolls are one of the big curses of the modern age. For decades people have looked forward to the day when mass communication would bring people across the world together into the nearest analogue possible of the hypothetical 'global village' originally postulated by Marshall McLuhan back in 1962. But human nature being what it is, there are some people who use this new technological miracle to bully other people and make their lives unpleasant.

This has happened to me. And it has happened to other members of my family. Quite rightly such online bullying is now a criminal offence, but this week I read an interesting article which talked about the other side of this horrific phenomenon:

What is the greatest menace to the liberty and liveliness of the internet? Is it, as we're forever being told, 'trolls', those mostly anonymous saddos who live on Twitter and lurk in discussion threads, hurling offensive and sometimes abusive comments at people? Or is it the trollhunters, the self-styled cleansers of internet culture who have marshalled the media, the police, the courts, the prison system and the political class to their mission of exposing trolls and mopping up the online world?



It's the latter. Trollhunters are the scourge of the internet. Yes, trolls can be annoying, and even scary sometimes. I've had my fair share of emailed death threats, discussion threads devoted to telling me what a cock I am, and even a bag of shit with one of my articles in it hand-delivered to my office (old-school trolling). But the trollhunters, from misogyny-policing feminists to the papers that splash photos of trolls across their front pages to the police who arrest them in dawn raids, do something far worse than any vocab-challenged bloke with a grudge and an internet connection could ever hope to achieve. They chill and sanitise the internet, and invite the criminalisation of more and more forms of online speech.

[Read on...](#)

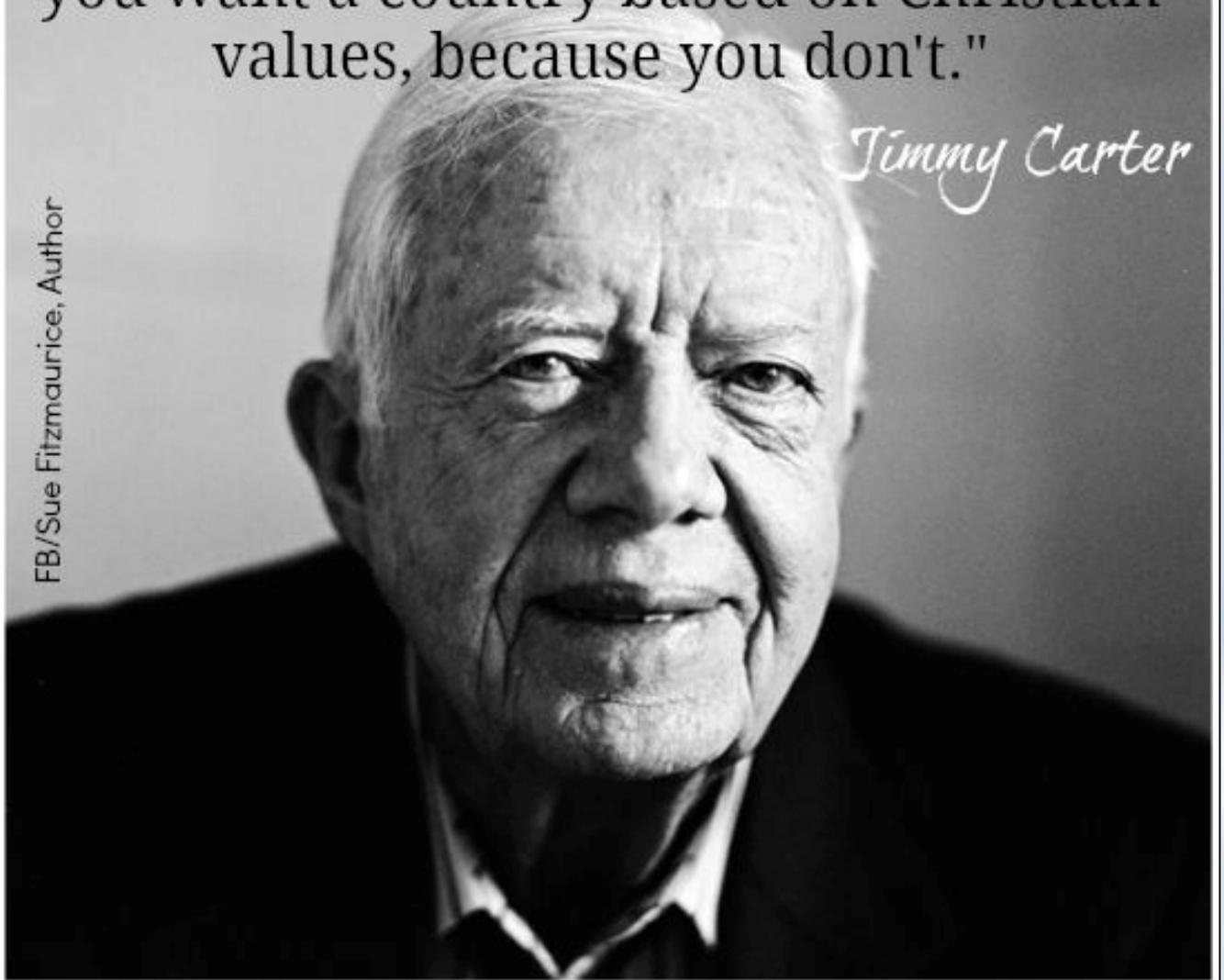


# Democracywatch

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

*Jimmy Carter*

FB/Sue Fitzmaurice, Author



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## THE LAST WEEK AT GONZO DAILY

Sunday  
Monday  
Tuesday  
Wednesday  
Thursday  
Friday  
Saturday

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

ELDRIDGE CLEAVER

## Two types of people visit rhino in the wild

The strong and courageous  
take a camera

The weak and cowardly  
take a gun

**What sort of  
person are you?**

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



# DAEVID ALLEN UPDATE



This week we received an encouraging update about Daevid Allen's state of health. This was posted on the Daevid Alien Facebook page by Andy Bole who got this information from 'The Gasman':

On 1st October Daevid's course radiotherapy was completed. During the last phase of treatment it was decided to double the level of radiation and double the number of sessions, to two per day.

Consequently Daevid is frail as could possibly be, far, far beyond shattered, very quiet and as Turiya e-

mailed, "very introverted", he has also lost a large amount of weight - but the cancer is gone. Now comes a long, slow journey back to being a healthy, happy and independent a 77 year old.

When he decided to embrace the radiotherapy course of action Daevid said he would commit himself completely and utterly for the duration, and do whatever 'they' said needed to do done. Then, when it was all over, he would commit himself totally to naturopathic pathways back to wellness.

**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

# GONG

ALBUM LAUNCH PARTY

## I SEE YOU

new album 'I SEE YOU' out on Madfish Music on 10th November  
gong 2014 are... fabio golfetti \* ian east \* kavus torabi \* dave sturt  
\* and a 'mystery drummer'



Join us and CELEBRATE the oneness of Gongness  
and generate some healing energy for the Dingo Virgin

featuring the legendary  
**Fruit Salad Lightshow**

**Manchester:** special guest bands  
**Here 3 Now** and **Magick Twins**

**London:** special guest appearances by  
**Steve Hillage & Mike Howlett**  
plus special guest bands TBC and  
**Andy Bole Solo**



photo: angelo paronello

**20/11 Manchester Club Academy**  
Oxford Road, Manchester M13 9PR (opposite Kro Bar and NatWest Bank)

**28/11 London The Garage**

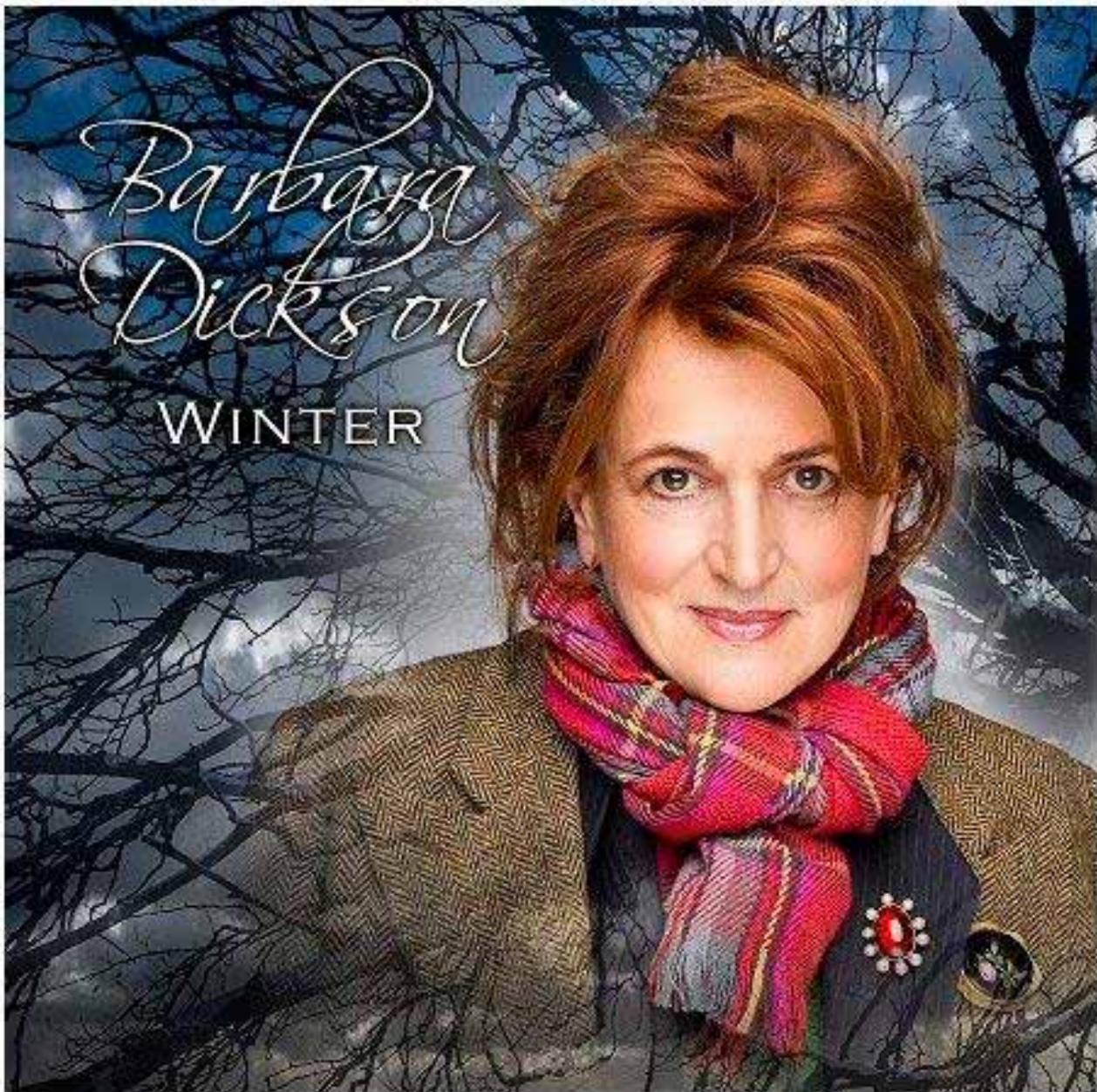
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# Barbara Dickson

## WINTER



Barbara Dickson was born in Dunfermline, Scotland. Her singing career started in folk clubs around her native Fife in the sixties, exposing her to a rich combination of traditional and contemporary music.

During the seventies and eighties Barbara Dickson enjoyed huge success in both the pop field and also moved into acting and was featured in a number of high profile stage and television productions.

In the late nineties Barbara met with Troy Donockley and the pair made plans to work with each other. This collaboration first came to bear fruit on the album Full Circle and again more recently on the Time and Tide album.

Of this new album she writes:

"My 'Winter' album is a collection of seasonal songs, some of which were included in the BBC Scotland radio show 'Joy to the World' several years ago now. We're supplementing those pieces with more 'wintry' music and it's been a brilliant exercise for Troy and me. We can't bear the thought of not recording together so this is to keep us going until he comes back from Nightwish. It's been a labour of love for us both and I hope you'll enjoy it when it comes out".

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

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

the week that's past

# THE LATEST ON DAVE BAINBRIDGE S SOLO ALBUM



## Dave writes on his indiegogo page:

Hi Everyone,

Another album update! Ed is well on the way with the artwork. We have a cover image now (a fantastic photo from the Hubble telescope) and the rest of the 6 panel digipack artwork is now completed. Ed is over 1/2 way through completing the 16 page booklet and should have the last few pages done in the next few days. We have a manufacturer waiting to receive the album asap we get the last few bits of artwork. The tracks are all registered with MCPS and PRS - the copyright societies (always a time consuming task - but necessary)

I've now addressed all 382 of the jiffy bags ready to send out your Indiegogo pre-orders (phew!). (NB - IF ANY OF YOU HAVE CHANGED ADDRESS SINCE THE CAMPAIGN AND HAVEN'T YET TOLD ME, PLEASE EMAIL US ASAP AT opensky1@btinternet.com THANKS!!).

Next we'll be working to get the download version of the album ready for the release along with the bonus download tracks. I've found some very interesting, previously unreleased tracks from the DB archive - dating right back to 1981, which give a real indication of what was to come in my future solo work and work with Iona.

The bonus cd that 206 of you pre-ordered is now mastered, ready for me to print out the copies. I enjoyed putting this together and I hope it will give

you a real insight into the writing and recording process behind the album and some of the decisions I made along the way. I've written some notes on each of the tracks which will be included with the cd.

So now we're looking at whether we can afford an ad in Prog Magazine and a track on their cover mount cd.

Another piece of news - as well as being available direct from the Iona web store, the album will also be available upon release, from a distributor called Burning Shed ([www.burningshed.com](http://www.burningshed.com)) and over the coming week or so we'll be working with them to set up a dedicated Dave Bainbridge store page. Burning Shed have a very big mailing list and many artists in similar genres, so we're hoping that it will introduce the music to a new audience unfamiliar with what I've done up to this point.

So, lots happening as ever behind the scenes and more info very soon!

Dave

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

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

# the week that's past

The Gospel According to  
**BART**

My favourite roving reporter has been a busy little fellow again this week, and like so many of us has been following the event surrounding the forthcoming Pink Floyd album, 'Endless River'. First he sent news about the snippets that have been released to the public:

"The two-decade wait for a new Pink Floyd album ends November 10th with The Endless River, and the Rock and Roll Hall of Fame band has unveiled another 30-second preview of what fans can expect from their first LP in 20 years. While the first Endless River tease leaned toward the more ambient, "Marooned" sound of 1994 Floyd and the second focused on late keyboardist Rick Wright's contributions, this third audio clip puts David Gilmour into the spotlight."

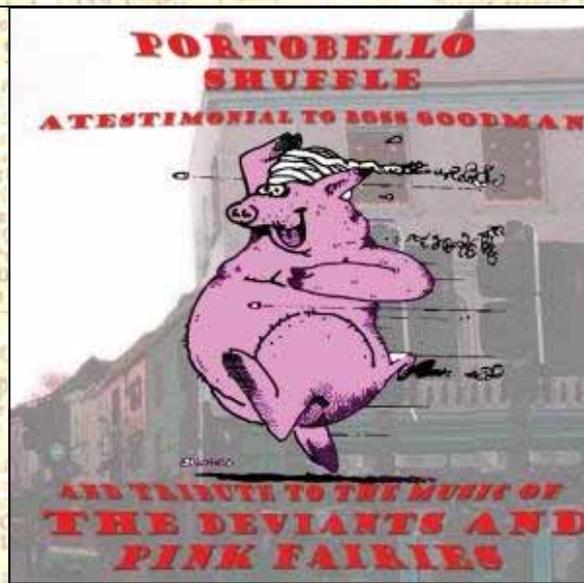
<http://www.rollingstone.com/music/videos/david-gilmour-on-pink-floyd-its-a-shame-but-this-is-the-end-20141009>

And then three days later he sent another story in which David Gilmour confirms that this release will see the end of the band.

Pink Floyd's The Endless River, the legendary band's first album since 1994's The Division Bell, will also be the group's last, David Gilmour confirms in an interview tied to the new LP. "I think we have successfully commandeered the best of what there is. I suspect this is it," Gilmour says of Pink Floyd's future in the above video interview. Speaking to BBC 6 Music, Gilmour added, "It's a shame, but this is the end." The Endless River arrives on November 10th.

<http://www.rollingstone.com/music/videos/david-gilmour-shines-in-pink-floyds-new-endless-river-preview-20141004>

I don't think that this last statement has surprised anyone, but as Gilmour said, it IS a shame.



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

**HACKETT HACKED OFF**

Steve Hackett is not pleased with the content of the new and much touted BBC *Genesis* documentary which aired last weekend. He writes:

My thanks for all the messages of support which I really appreciate regarding the problem with the BBC *Genesis* documentary.

It's certainly a biased account of Genesis history and totally ignores my solo work. It does not deliver the theme of "Together and Apart". In interview I spoke at length as much about my solo career as my time in Genesis, but was not given any editorial involvement.

Whilst the documentary's sister project, the R-KIVE box set represents us all equally, the documentary does the opposite. I know the documentary will soon be on sale via various outlets, but I won't be selling this via my own website.

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

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

the week that's past

#RESTASOLOQUELLOCHENONC AMBIA



JANUARY 2015





# Peculiar News of the Week



## 10,000 pigeon bums searched for bombs in China

Chinese officials examined the bottoms of 10,000 pigeons for bombs, ahead of their release during National Day celebrations.

State-run media outlet People's Daily reported the "anal security check for suspicious objects" took place due to government fears of a terrorist attack during Wednesday's celebrations in Tiananmen Square.

Security in Beijing was heightened after separatist attacks in the city.

[http://web.orange.co.uk/article/quirkies/10000\\_pigeon\\_bums\\_searched\\_for\\_bombs\\_in\\_China](http://web.orange.co.uk/article/quirkies/10000_pigeon_bums_searched_for_bombs_in_China)

# GONZO



## WEB RADIO

Strange Fruit, Misikin'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 Misikin Radio's audience online and then archived on Gonzo Multimedia's website, where their audience would devour them. Radio experience would be useful, but isn't necessary. The ideal candidate would be able to come to our Dartford studios, be trained and begin work when ready. Alternatively, anyone capable of self-producing and Dropboxing shows will be considered. Fame and wealth are unlikely but the chance to indulge your most maverick musical tastes knows few limits in this job. In the first instance email Neil Nixon, [nlnxn@aol.com](mailto:nlnxn@aol.com) to express an interest. Also check out our shows on Gonzo Multimedia's web radio page and Misikin Radio's own site – [www.miskinradio.co.uk](http://www.miskinradio.co.uk)



the week that's past

# STRANGE FRUIT

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

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

Strange Fruit presenter Neil Nixon is

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

05-10-14

Peter Singh: Rockin' with the Sikh  
Spoon: Rent I Pay  
Aphrodite's Child: Aegian Sea  
Soft Walls: Won't Remember my Name  
Spiritualized: Symphony Space  
Rocket Scientists: Traveller on the Supernatural Highway  
Katie Lee: Guilty Rag  
Merry Pranksters Merry Pranksters  
Britain With Beat: Eight Days a Week  
Neil Sedaka: Where the Toys Are  
J Mascis: Every Morning  
Janet Greene: Fascist Threat  
Luluc: Small Window  
Soft Walls: Never Come Back Again  
Robert Reed: Sanctuary pt 1  
Genesis: Twilight Alehouse  
Soft Walls: Guided Through  
Ethel Merman: I Get a Kick out of You  
Psychedelic Guitars: Way Out  
Psychedelic Guitars: Take a Trip

[Listen Here](#)

the week that's past



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Gonzo Web Radio is chuffed to bits to present a remarkable radio show put together by none other than the lovely Jaki Windmill and the irrepressible Tim Rundall. An anarchic mixture of music, politics, current affairs and all sorts of other things really wrapped in a surreal miasma of post-psychedelic credibility. Sounds good? You 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 in the frozen north way into the Arctic Circle, they listen to whale song with the inevitable Whales/Wales jokes, Tim plays a demo of *The Cramps* singing 'don't eat anything off the sidewalk', There is Mongolian throat singing, and the submariners bemoan the rapidly melting icecaps. They play the strangest version of 'A Hard Day's Night' that I have ever heard, and Maisie the Cow has 23 dribbles coming from her mouth, but then again the number 23 seems very important this issue.

There is even a stupid Russell Hunter joke. It doesn't get much better than this.

What's not to like?



**Listen  
Here**



Extended play



Married to Motion



FNP # 165 Play list



**The Samurai of Prog**  
**Pervy Perkin**  
**Moonwagon**  
**Vincent Carr's SUMIC**



900 Will New York  
Time



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:

The Samurai of Prog  
<http://www.facebook.com/thesamuraiofprog>  
Pervy Perkin  
<http://www.facebook.com/pages/Pervy-Perkin/216528511714447>  
Moonwagon  
<http://www.facebook.com/Moonwagonband>  
Vincent Carr's SUMIC  
<http://www.facebook.com/vincentcarrssumic> — with Vincent Carr, Steve Unruh, Prog Sphere and Jani Korpi.  
Tags: Artist On Line Music Promotions Radio and Friday Night Progressive

**Listen  
Here**

# Friday Night Progressive

## CANTERBURY SANS FRONTIÈRES: Episode Twenty

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 TWENTY** The last episode for a while (hopefully the series will be back at some point

in 2015).

Featuring some classic live Soft Machine (and Soft Head), an hour of selections from Brian Eno's "Ambient" album series, various ex-Kent University students making splendid sounds, Ivor Cutler, Lindsay Cooper, Caravan, Gong, King Crimson, Syd Barrett and two Archbishops of Canterbury (one in a musical encounter with Robert Wyatt!).

<http://canterburywithoutborders.blogspot.co.uk>

p.s. if anyone's disappointed that there won't be new episodes in the coming months, this would be a good time to explore the CSF archive (scroll down the right-hand sidebar of the blog). And then there are 28 episodes of the earlier "Canterbury Soundwaves" series at <http://canterburysoundwaves.blogspot.co.uk>

all the best,  
m

**Listen  
Here**



the week that's past



## Paul Revere Dick (1938-2014)

Paul Revere Dick was the organist and founder of Paul Revere & the Raiders, an American rock band that saw considerable U.S. mainstream success in the second half of the 1960s and early 1970s. Among their hits were the songs "Kicks" (1966; ranked number 400 on Rolling Stone magazine's list of The 500 Greatest Songs of All Time), "Hungry" (1966), "Him Or Me - What's It Gonna Be?" (1967) and the Platinum-certified classic #1 single "Indian Reservation (The Lament of the Cherokee Reservation Indian)"

Revere continued with a relatively stable lineup through the 80's and 90's, featuring longtime members Omar Martinez (drums and vocals since 1972), Doug Heath (guitarist for the Raiders since 1973), Ron Foos (bass, Allison's replacement in 1975), and lead vocalist Carlo "Carl" Driggs (who replaced Michael Bradley). Occasional new record releases included the self-produced "Special Edition" in 1983, with Michael Bradley on vocals,

and "Paul Revere Rides Again", released in 1983 through Radio Shack stores. They also recorded a home video for MCA Universal in 1996 titled "The Last Madman of Rock 'N' Roll". Revere's son Jamie joined the band on guitar for several years in the 90's (featured on "Generic Rock & Roll" (1992) and "Generic Rock 2" (1996). In 2001, the Raiders released "Ride to the Wall", featuring several new songs, along with their versions of 60's hits, with proceeds going to help veterans of the Vietnam War. They performed at Rolling Thunder's Memorial Day event in Washington D.C. in 2001 for POW-MIA's of the Vietnam era. A steady touring schedule kept Paul and his "new Raiders" in the public eye.[21] Keith Allison, who played in the Raiders from 1968 to 1975, has since gone into acting, and appeared in the film Gods and Generals.

On September 19, 1997, the group's classic 1966 Midnight Ride lineup (singer Mark Lindsay, guitarist Drake Levin, bassist Phil "Fang" Volk and drummer Mike "Smitty" Smith) reunited in full costume (though without Revere himself) for a 30th anniversary performance in Portland.

In 2000 Sundazed Records released a two-CD

# THOSE WE HAVE LOST

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package entitled Mojo Workout that focused on the R&B and soul sounds from early in the Raiders' Columbia career.

On October 13, 2007 Paul Revere & the Raiders were officially inducted, along with their Manager Roger Hart, into the Oregon Music Hall of Fame. In attendance were Mark Lindsay, Phil "Fang" Volk, and Roger Hart to accept their awards. In 2010 Paul Revere & the Raiders were inducted into the Hit Parade Hall of Fame.

Revere announced his retirement from the band in August 2014; the group plans to tour without him as "Paul Revere's Raiders".

In October 2014, the band's web site announced that Revere died "peacefully" on October 4, 2014, at his home in Idaho, a "small estate overlooking a tranquil river canyon." He was 76.

## **Andrew Kerr (1933 – 2014)**



Kerr was a co-founder of Glastonbury Fair, the 1971 forerunner of today's Glastonbury Festival. Kerr managed the festival site up to the mid-Eighties, helping establish it as the UK's foremost music festival.

In June 1971, Kerr staged "Glastonbury Fair", along with Arabella Churchill and some other friends. Glastonbury Fair originated the use of the name 'Glastonbury', the June date, and the pyramid stage, inspired by the work of author John Michell. The position of the stage was dowsed by Kerr according with his belief in ley lines, and the 'Glastonbury' part of the festival's name was introduced.

Kerr was inspired to put on a free festival after his experience at the commercial Isle of Wight Festival in 1970. His original motivation for staging a free festival was outlined in a leaflet published at the time: "Man is fast ruining his environment. He is suffering from the effects of pollution; from the neurosis brought about by a basically urban industrial society: from the lack of spirituality in his life. The aims are, therefore: the conservation of our natural resources; a respect for nature and life; and a spiritual awakening."

To mark the 40th anniversary of the Glastonbury Fair, at the 2011 Glastonbury Festival Kerr organized a 'Spirit of 71' stage, with a number of the original performers. 'Spirit of 71' was also incorporated into the 2013 festival. In his book Groovy Old Men author Nick Baker says of Kerr: "His contribution to the British music scene is incontrovertibly huge. Without him there would be no Glastonbury Festival."



# THOSE WE HAVE LOST



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



Gonzo #32 The Dutch Festie c...

actions



Gonzo #30 The Mick Abrahams...

actions



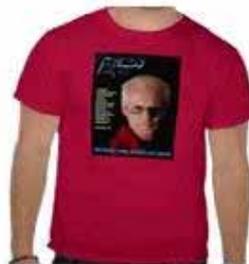
Gonzo #27 The Prog shirt

actions



Gonzo #24 The Daavid Allen shirt

actions



Gonzo #23 The Michael Des B...

actions



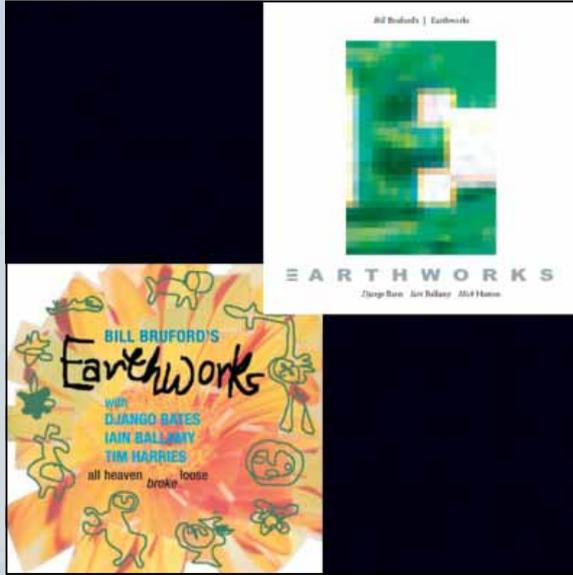
Yer original Gonzo Weekly shirt

actions



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

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



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

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

This recording of the debut Earthworks album

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

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

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

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

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





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

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

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

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

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

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



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

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

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

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

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



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

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

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

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

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

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



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

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

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

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

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

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

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

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

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

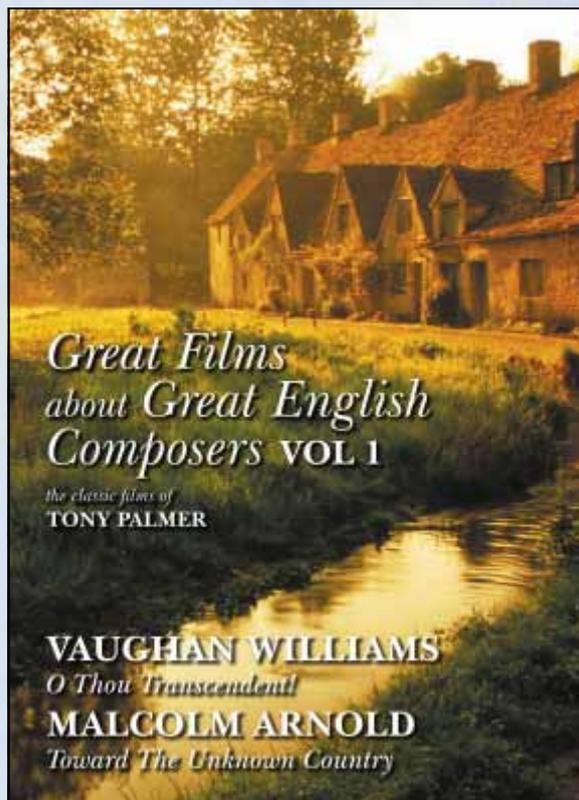
accept as 'Progressive'. Once smitten I undertook to follow and purchase a spate of seriously inventive record albums that Hugh Hopper released and appeared on, namely; Hoppertunity Box, Rogue Element, Soft Heap, Cruel But Fair and Two Rainbows Daily. Throughout these works I found Hugh's textural bass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

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

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

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

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



**Artist Tony Palmer**

**Title Vaughan Williams/Malcolm Arnold - Great English Composers Vol 1**

**Cat No. TP241-01**

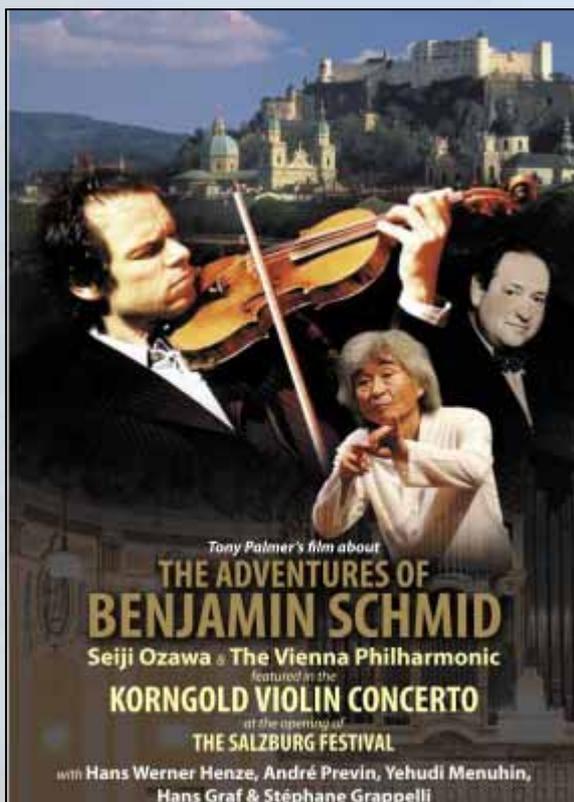
**Label: Tony Palmer**

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

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

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

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



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

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

of Bach Ysaye.

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



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

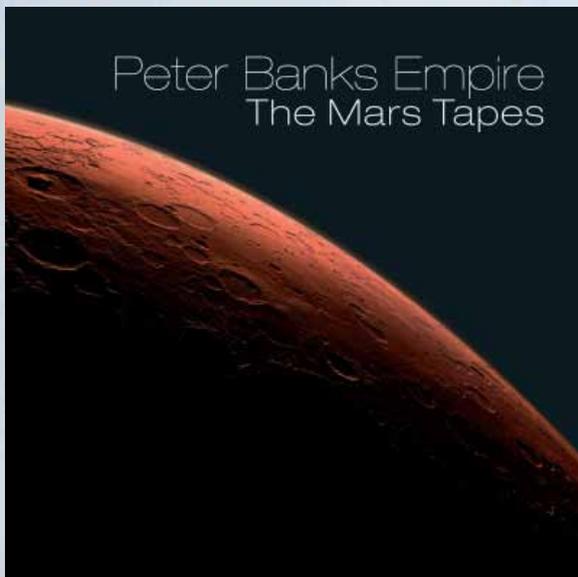
3DVD package featuring The Wagner Family, Carl Orff and Hindemith with a duration of over 3 hours long

The Pilgrim's Progress read by Sir John Gielgud.

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

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

Edited and Directed by Tony Palmer



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

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

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

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



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

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

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

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

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

The controversial cover art shows a

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



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

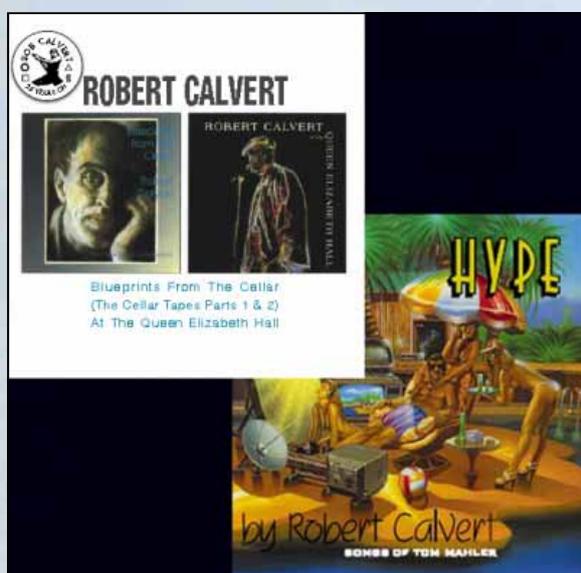
**Modulator** - Famed *King Crimson* *Alumnus* and Tap Guitar Visionary explores new compositional and rhythmic dimensions with *Modulator*.

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

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

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

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



**Artist** Robert Calvert

**Title** Blueprints From The Cellar/  
Hype

**Cat No.** BC241-50

**Label** Bat Country

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

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

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

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

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



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

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

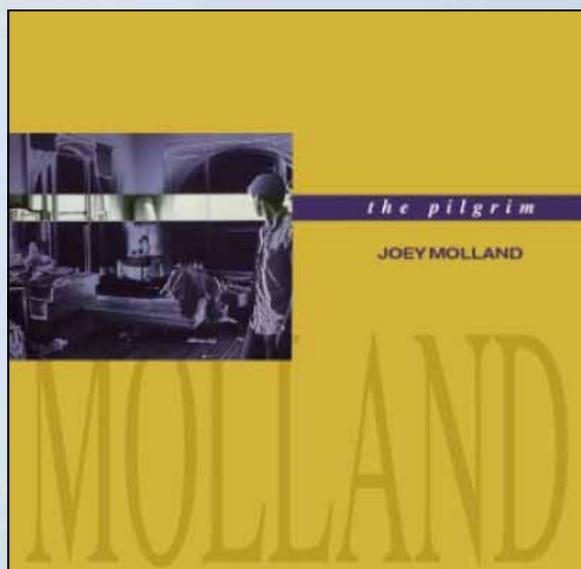
The music combines the awesome Goodsall/Thompson fire power with a metallic edge. The guys make a lot of noise, do some fantastic playing and have exciting grooves. Imagine a more aggressive and electric version of BRAND X and you'll have an idea of what they sound like.

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

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

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

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



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

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

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

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

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

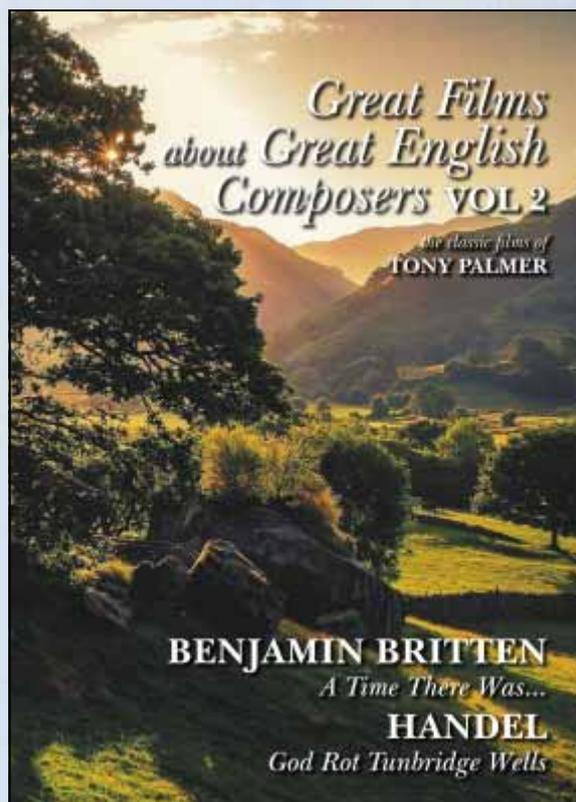
Joey Molland, who had written the vast majority of the group's later output, remains an immensely under-rated and very talented songwriter, whose career has been blighted by the appalling catalogue of disasters which had overtaken his band. He put out a string over massively under-rated solo albums including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

CD Universe writes:

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

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

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



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

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

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

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



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

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

According to Simon Reynolds in his book Rip

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

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

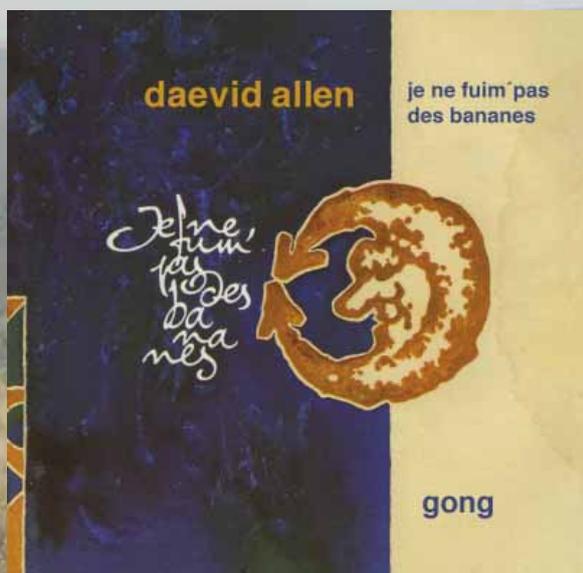
In early 2012, after some planned Japan gigs were cancelled because of visa issues, Levene

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

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

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

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



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

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

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

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

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

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

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

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



**Artist Various Artists**

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

**Cat No. BC241-53**

**Label Gonzo**

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

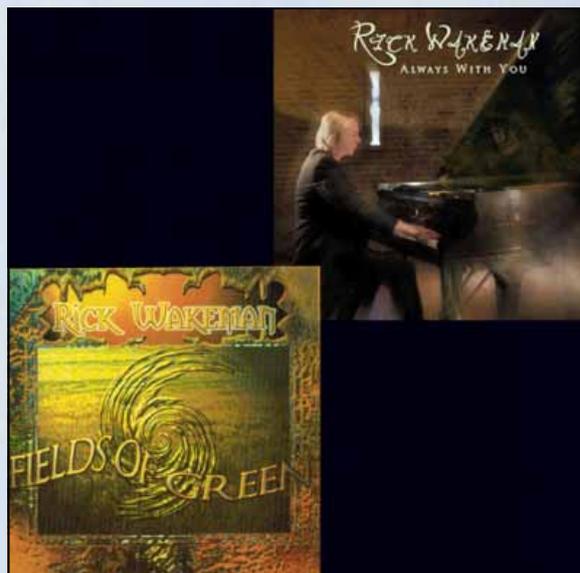
still in the German television archives. The shows were eclectic affairs and included performances by artists as diverse as *Eric Burdon and the New Animals*, *The Move*, *Sam and Dave*, Cat Stevens and Barry Ryan, to name just a few.

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

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

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

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



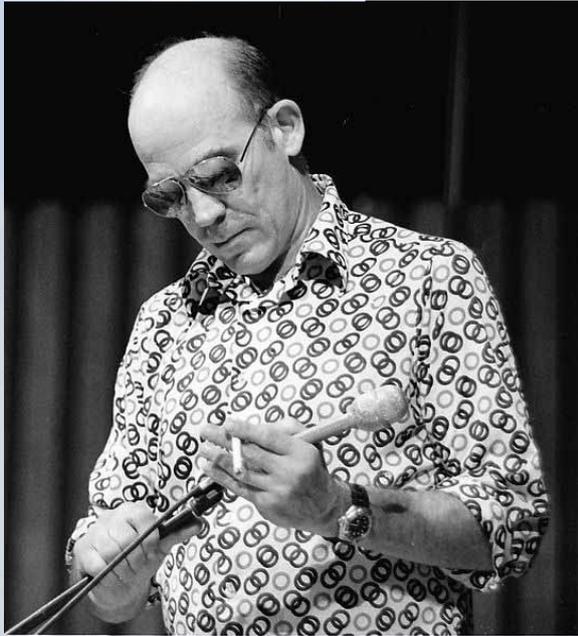
**Artist Rick Wakeman**  
**Title Fields of Green/Always With You**  
**Cat No. BC241-58**  
**Label Bat Country**

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

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

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

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



## WHO GONZO? WHY GONZO? WHAT GONZO?

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

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

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

“The TV business is uglier than most things. It is normally perceived as some kind of cruel and shallow money trench through the heart of the journalism industry, a long plastic hallway where thieves and pimps run free and good men die like dogs, for no good reason..”

Hunter S. Thompson

# ver GONZO Weekly BACK ISSUE BONANZA

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

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

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

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

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

**GONZO**  
weekly #22

**EXCLUSIVE**  
Interview with the author of the book 'The Last Days of Pompeii' by Robert Harris

**EXCLUSIVE**  
The Beatles' Paul McCartney on his new album 'New Arrivals' and more

**NEW SINGLE FROM ANTONY AND THE JOES**

**GONZO**  
weekly #23

**EXCLUSIVE**  
Interview with Robin Scott

**EXCLUSIVE**  
Jody Watley on her new album 'The Good Life' and more

**EXCLUSIVE**  
The Commodores

**EXCLUSIVE**  
Interview with Bob Dylan on his new album 'The 30th Anniversary Edition' and more

**A BLAST FROM THE PAST: DILLON'S PAST**

**GONZO**  
weekly #25

**EXCLUSIVE**  
Interview with the author of the book 'The Last Days of Pompeii' by Robert Harris

**EXCLUSIVE**  
The Beatles' Paul McCartney on his new album 'New Arrivals' and more

**EXCLUSIVE**  
The Commodores

**EXCLUSIVE**  
Interview with Bob Dylan on his new album 'The 30th Anniversary Edition' and more

**NO APRIL IN A STORM IN A STORMY LAP**

**GONZO**  
weekly #26

**EXCLUSIVE**  
Interview with the author of the book 'The Last Days of Pompeii' by Robert Harris

**EXCLUSIVE**  
The Beatles' Paul McCartney on his new album 'New Arrivals' and more

**EXCLUSIVE**  
The Commodores

**EXCLUSIVE**  
Interview with Bob Dylan on his new album 'The 30th Anniversary Edition' and more

**JUDY DYALE NEW ALBUM EXCLUSIVE**

**GONZO**  
weekly #27

**EXCLUSIVE**  
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**EXCLUSIVE**  
The Beatles' Paul McCartney on his new album 'New Arrivals' and more

**EXCLUSIVE**  
The Commodores

**EXCLUSIVE**  
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**A STUNNING NEW PERSPECTIVE ON PROG**

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**ANT BEE**

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Steve Ignorant interview

**EXCLUSIVE**  
Gary Clail interview

**PLUS**  
Steve Rackart, Graham Ashton and more

**ERIK'S ON THE ROAD AGAIN**





Help Us Save  
**Elephants**

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 CARL

**Memphis in Tennessee is one of the great rock and roll towns. Like Liverpool, Manchester, and Detroit it has produced more than its fair share of world-changing artists.**

**Gonzo recently made friends with one of Memphis' favourite sons.**



Carl "Blue" Wise, Producer/Songwriter/Owner of Blueboy Records in Memphis, TN, the home of Rhythm, Rock and Soul, has been writing and producing music for years. He recently produced an album on the legendary Sun Recording artists "The Climates" and the new band "Highway 51" on Blueboy Records at [blueboyrecords.com](http://blueboyrecords.com). These are a labor of love recorded at Royal Studios - this is the same studio that housed Hi Records, home of Al Green, Willie Mitchell, Bill Black, Charlie Rich, and Ann Peebles. Keith Richards and Rod Stewart also recorded their biggest solo records at Royal. John Mayer and Tom Jones have recently recorded there as well.

Carl "Blue" Wise and his son Jordan formed Blueboy Records to exploit all genres of great music including R&B, Soul, Rock and Roll, Americana, and Pop. Carl "Blue" Wise, having been in every facet of the music industry since the Stax glory days, had the good fortune of working with some of the all-time greats in the music industry; Willie

Mitchell, Eddie Floyd, Sir Mack Rice, Rufus Thomas, Bruce Springsteen, Steven Van Zant, The Bar-Kays, and many more.

By anybody's standards, that is an impressive resumé, but he has now started yet another new project as a concert promoter.



DENNY LAINE is a founding member of THE MOODY BLUES and co-founding member (with LINDA MCCARTNEY) of WINGS. Laine will be performing all his hits from the Moodys and Wings with THE CRYERS in Memphis, Tn. at Neil's Music Room.

"Go Now", "Band On The Run", "Time to Hide", "Jet", "Silly Love Songs", "With A Little Luck", "Mull Of Kintyre" and many more...

Advance tickets are \$25 via paypal ([blueboysoul@yahoo.com](mailto:blueboysoul@yahoo.com)) or \$30 at door.  
Info: [blueboysoul@yahoo.com](mailto:blueboysoul@yahoo.com)

This is all too exciting to ignore, so a couple of days ago, I telephoned him all the way over in Tennessee to talk about this and his other exciting projects. Enjoy.

**Listen  
Here**

# VOICES FROM THE EDGE - LOST THEATRE, LONDON SW8 - 6-11 OCTOBER 2014 THE FALL OF THE HOUSE OF USHER. REVIEWED BY JUDGE SMITH

I made the long journey, from my new home near Glastonbury, to London on the 6th of October to attend what promised to be a most interesting performance, part of the 'Face to Face' Festival of Solo Theatre at the Lost Theatre, an unexpectedly well-appointed, modern performance space in the Wandsworth Road. One half of the two-part evening was of particular interest to me because, in the remote past, I had collaborated, over a period of many years, on the creation of an opera, 'The Fall of the House of Usher' with composer Peter Hammill,

and now, thirty years after the event, others had conceived the idea of resurrecting it as a theatre performance piece.

Quite a few long-term Hammillistas were present, and the event was well-attended. The first half of the show was a piece about an 'imaginary friend' and her influence, both benign and malign, on a troubled girl. Curiously, for a festival of solo theatre, the piece was performed by no less than seven actors; but no matter, they were all excellent. The subject was one that has long interested me, and is one on





which I hold decidedly heretical, opinions. Anyone interested should check out my latest book, 'The Vibrating Spirit', published by CFZ Press - (Well, I need to get something out of this reviewing business!)

Apparently, Peter Hammill has, on occasion, performed a suite of numbers from the opera. I have never seen this, but the Director, Colin Watkeys, and the performer, Jamie West have followed a similar concept in presenting a few individual solo songs from the opera, linked, in this case, with suitable quotations from the Poe short story.

Jamie West is a tall, bearded young man, who plays good, clean guitar and equally precise keyboard. He also sings like an angel. Dressed in skinny jeans and a pork-pie hat, he delivered truly admirable versions of four tracks from the album, a selection of songs which more or less covered the bare bones of the story.

Daringly, he began with 'Architecture', the highly complex polyphonic 'statement of intent' from the

House itself, created on record by Hammill's extensively multitracked vocals. West's stripped down, solo version for voice and guitar worked surprisingly well. 'Sleeper' came next, a setting of lines from a poem by Edgar Allan Poe, not part of the original 'Fall of the House of Usher' story, but equally springing from the tragic author's obsession with death and half-death, and quite successfully, I feel (though I shouldn't say so myself) sourced, edited and spliced into the story by yours truly. West moved on to keyboard for the rest of the show and, for this song, chose a harmonium sound which, to my memory, was eerily identical to the (real) harmonium that Hammill played on the very first cassette demos of the opera, such a very long time ago.

Unlike most singers who cover Hammill's songs, or reference him as an important influence, Jamie West does not adopt any hyper-dramatic, faux-Hammill mannerisms. Hammill's performance style which is so impressive from the man himself, can be little short of embarrassing in a copyist. West, however, sings the beautiful melodies straight, but with great

October 6th - 11th at LOST Theatre "Voices from the Edge"

## The Fall of the House of Usher



**The Fall of the House of Usher**  
7.30pm on Monday October 6th

A new solo version of the extraordinary opera written by Van Der Graaf Generator frontman Peter Hammill with libretto by Chris Judge Smith based upon the Edgar Allan Poe classic and performed by 2009 Busker of the year Jamie West

### Review:

"A truly awesome rendition of "The Fall of the House of Usher" Jamie is a very talented performer with a really amazing voice. He kept me spell-bound." *London Theatre*

### tickets at

0207 720 6897

or

[book now](#)

conviction and clarity; every word of the text was crystal clear, and he really has a very fine voice.

The tracks 'She Is Dead' and 'I Dared Not Speak' concluded the all-too-brief performance which was received enthusiastically, but, as appropriate in a theatre rather than a gig, there was no encore.

This truncated suite, four songs out of the twenty that make up the opera, cannot begin to cover the depth and horror of the Poe story, and offers only a taster of the musical wonders of Hammill's score, but speaking to the affable Jamie West and the project Director Colin Watkins, after the show, it was clear that they would like to extend the 'Usher-Lite' version we had just seen into something approaching the full opera, with more than one performer but continuing the stripped-down, 'musicians-performing-on-stage' production style.

Personally I think this would be an admirable thing to attempt. The stripped-down approach works because the music of 'The Fall Of The House Of Usher' is just so good. The Usher melodies are all classic Hammill, and, in my view, represent some of his best work. Music with such strong bones is robust enough to survive and indeed flourish when performed with a minimalist approach. Watkins and West certainly have my full support, for what it's worth.

<http://www.judge-smith.com>

Pictures: Seán Kelly





## ROLL OVER DEBUSSY AND TELL 'OUR SMITHY' THE NEWS

For those of you who don't know, the opera *The Fall of the House of Usher* by Peter Hammill and Judge Smith has a long and complicated history. Wikipedia may not be the most reliable source in the known universe, but this brief overview of its history is good enough for these pages:

“The Fall of the House of Usher is an opera by Peter Hammill (music) and Chris Judge Smith (libretto). It is based on the short story of the same name by Edgar Allan Poe. (Pictured below)



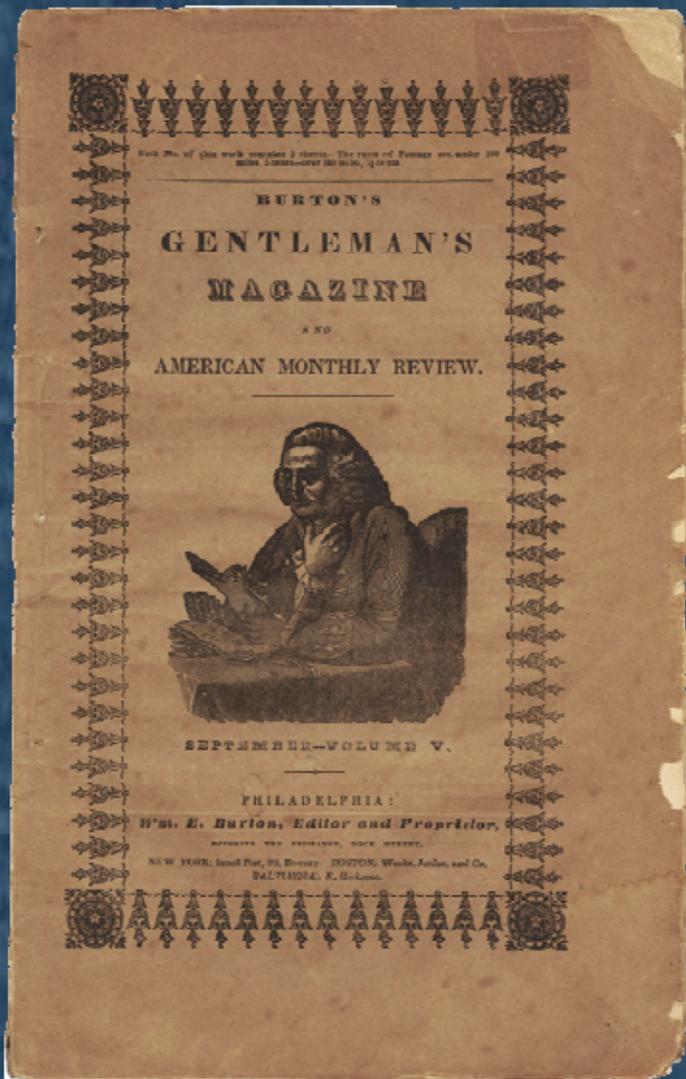
Hammill and Smith, two of the co-founders of Van der Graaf Generator, worked sporadically on the opera from 1973 until its first recording was released on Some Bizzare Records (the only instance of Hammill's work appearing on the label) in November 1991. The album was available on CD, cassette and a limited edition of 500 double vinyl LPs. The cast of singers was:

- Hammill himself, playing Roderick Usher and the House
- Lene Lovich, playing Madeline Usher
- Andy Bell, playing Montresor
- Sarah Jane Morris, playing the Chorus
- Herbert Grönemeyer, playing the Herbalist

Smith's libretto takes certain liberties with Poe's source text. The House itself becomes a vocal part, to be sung by the same performer who sings the role of Roderick Usher. The narrator, unnamed in the story, is given the name Montresor (the name of the narrator of another tale by Poe, "The Cask of Amontillado"), and a romantic attachment between Montresor and Madeline Usher is hinted at.

In 1999, Hammill regained the rights to the music from Some Bizzare and set about revising the piece. He re-recorded some of his own vocals, although the parts of the other singers were untouched. He also removed the percussion, added more electric guitar and remixed the entire recording. The results were released as *The Fall Of The House Of Usher (Deconstructed & Rebuilt)* on Hammill's own Fie! label in November 1999. Hammill regards this version as the definitive recorded version of the opera.”

*The Fall of the House of Usher* is a short story written by Edgar Allan Poe and first published in 1839.



"The Fall of the House of Usher" was published in the September 1839 issue of *Burton's Gentleman's Magazine*.

"The story begins with the unnamed narrator arriving at the house of his friend, Roderick Usher, having received a letter from him in a distant part of the country complaining of an illness and asking for his help. Although Poe wrote this short story before the invention of modern psychological science, Roderick's condition can be described according to its terminology. It includes a form of sensory overload known as hyperesthesia (hypersensitivity to textures, light, sounds, smells, and tastes), hypochondria (an excessive preoccupation or worry about having a serious illness), and acute anxiety. It is revealed that Roderick's twin sister, Madeline, is also ill and falls into cataleptic, deathlike trances. The narrator is impressed with Roderick's paintings, and attempts to cheer him by reading with him and listening to his improvised musical compositions on the guitar. Roderick sings "The Haunted Palace," then tells the narrator that he believes the house he lives in to be alive, and that this sentience arises from the arrangement of the masonry and vegetation

surrounding it.

Roderick later informs the narrator that his sister has died and insists that she be entombed for two weeks in the family tomb located in the house before being permanently buried. The narrator helps Roderick put the body in the tomb, and he notes that Madeline has rosy cheeks, as some do after death. They inter her, but over the next week both Roderick and the narrator find themselves becoming increasingly agitated for no apparent reason. A storm begins. Roderick comes to the narrator's bedroom, which is situated directly above the vault, and throws open his window to the storm. He notices that the tarn surrounding the house seems to glow in the dark, as it glowed in Roderick Usher's paintings, although there is no lightning.

The narrator attempts to calm Roderick by reading aloud *The Mad Tryst*, a novel involving a knight named Ethelred who breaks into a hermit's dwelling in an attempt to escape an approaching storm, only to find a palace of gold guarded by a dragon. He also finds hanging on the wall a shield of shining brass on which is written a legend: that the one who slays the dragon wins the shield. With a stroke of his mace, Ethelred kills the dragon, who dies with a piercing shriek, and proceeds to take the shield, which falls to the floor with an unnerving clatter.

As the narrator reads of the knight's forcible entry into the dwelling, cracking and ripping sounds are heard somewhere in the house. When the dragon is described as shrieking as it dies, a shriek is heard, again within the house. As he relates the shield falling from off the wall, a reverberation, metallic and hollow, can be heard. Roderick becomes increasingly hysterical, and eventually exclaims that these sounds are being made by his sister, who was in fact alive when she was entombed and that Roderick Usher knew that she was alive. The bedroom door is then blown open to reveal Madeline standing there. She falls on her brother, and both land on the floor as corpses. The narrator then flees the house, and, as he does so, notices a flash of moonlight behind him, causing him to turn back in time to watch the House of Usher split in two, the fragments sinking into the tarn."

Bizarrely, none other than Claude Debussy also tried to write an opera on the subject. He worked on it intermittently between 1908 and 1917, but it was never completed.

Earlier this afternoon, fighting back a completely undeserved hangover, I telephoned Judge Smith to talk about the opera .....

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Here**



# ROCK FOR THE BROCK

## CARNGLAZE CAVERNS

Feb 20th 2015

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**We are now also doing a RAFFLE so you can purchase your tickets at the gate on entry I HAVE A ' SAVE ME ' SWEATSHIRT SIGNED BY BRIAN MAY and more.**

**CAN YOU PLEASE E MAIL ME WITH ANY DONATIONS IF YOU ARE ABLE TO ADD TO THE PRIZES?. [luna.lily52@yahoo.com](mailto:luna.lily52@yahoo.com)**

# Douglas Harr

## Ear Candy for the Hungry Audiophile

### King Crimson Experiment with The Elements

The progressive rock juggernaut King Crimson brought their seven-man supersonic distortion machine to The Warfield theater in San Francisco on October 3<sup>rd</sup> and 4<sup>th</sup> for two highly anticipated concerts, dubbed “The Elements.” These were epic events for anyone seeking a potent, diverse mix of prog, metal, jazz, and classical rock - at times structured, at times improvisational – but all bundled into a challenging mix delivered by this band of expert musicians.

The current Crimson lineup is a ensemble consisting of Robert Fripp (guitar, keys), Jakko Jakszyk (guitars/vocals), Tony Levin (bass), Mel Collins (saxophones/flutes), and up front, three drummers Pat Mastelotto, Gavin Harrison and Bill Rieflin. Many of the cast have tenure in the band - others like Harrison, Rieflin, and Jakszyk are new or recently added. Only Jakszyk with Collins and other members of early versions of Crimson paid respect to their initial albums during their tenure in the group 21<sup>st</sup> Century Schizoid Band - touring around the turn of the millennia. Most of the early work has not seen the bright lights of a concert hall in decades. The set list for these “Elements” shows was spectacular.

To the astonishment and delight of long time fans, Fripp agreed

to include older tracks in the set list, beyond the three most commonly played during concerts from 1981 through 2008 (“Larks 1&2”, and “Red”). In contrast, no tracks from the 1980’s version of the band were played. Instead, depending on the night’s set list, the band played three or four pieces that came after 1990, and one or two from the Jakszyk/Fripp/Collins project *A Scarcity of Miracles* (2011). The night belonged to the early music, which included:

21<sup>st</sup> Century Schizoid Man - *In the Court of the Crimson King* (1969)

Pictures of a City - *In the Wake of Poseidon* (1970)

Sailor’s Tale, The Letters - *Islands* (1971)

Lark’s Tongues in Aspic, Part One & Two, The Talking Drum - *Larks’ Tongues in Aspic* (1973)

Red, One More Red Nightmare, Starless - *Red* (1974)

These choices were inspired and balanced – instrumentals and vocals well represented. On top of that, the band was able to reproduce and reinterpret these pieces with ferocity and precision. In particular, the two cuts from *Islands* were awesome to behold live. “The Letters” tells the story of a



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

woman who comes to learn of her husband's affair via post from his lover. Upon receipt the woman reacts:

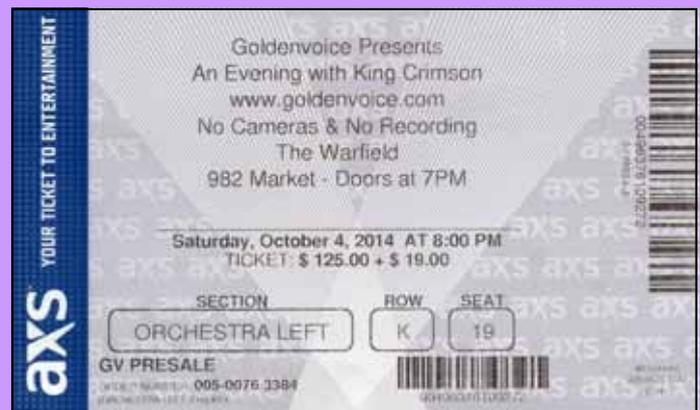
*As if a leper's face  
That tainted letter graced  
The wife with choke-stone throat  
Ran to the day with tear-blind eyes*

At the moment Jakszyk sings the last of that line, sax, guitar, drums, and all came crashing in to make a cacophony that sounds like anger, despair, and pain all wrapped into a sonic boom. Once the next verse arrives the quiet renaissance refrain begins again. Played live, these dynamics from the original record were massively amplified. The moment sums up how one could describe so much of Crimson's work. Fripp's compositions alternate suddenly between dark and light. A typical track will contain segments of distorted, dissonant but rhythmic sound creating almost unbearable tension and finally resolve to a peaceful passage made up of quiet beautiful tones. The black notes vs. the white - the sun and moon, the Larks' tongue and the Aspic - all part of this yin and yang. Both were on full display for these two shows.

The band looked energized and pleased to be delivering this material. Collins played aggressively and magnificently on winds - at times with him on the sax the band actually swings! Levin demonstrated his unparalleled capabilities on upright and electric basses and Chapman stick. Jakszyk sang beautifully on key, with controlled vibrato, and clear delivery - only "One More Red Nightmare" showing a bit of strain. The front line of three drummers worked miracles with the dense material, and before the final encore we were treated to a three-man

drum solo where the skills of each were highlighted. Robert, playing in the light finally, says in an interview video, "I'm in a different place in my life" and it shows in his playing and demeanor. In fact, almost the entire concert was played under plain white lights - only during the final track of the main set, *Starless*, did the lights slowly change to red, echoing the emotions brought from the intense "one note" guitar solo that builds to that masterful track's resolve.

Both shows were challenging, rewarding, and exceptionally well presented - an impressive achievement for this groundbreaking 45-year-old musical collective. Take a quiet moment to hope for more than this first 22-date tour from these artists.



GOLDENVOICE PRESENTS  
AN EVENING WITH  
**KING CRIMSON**

OCTOBER 3 & 4

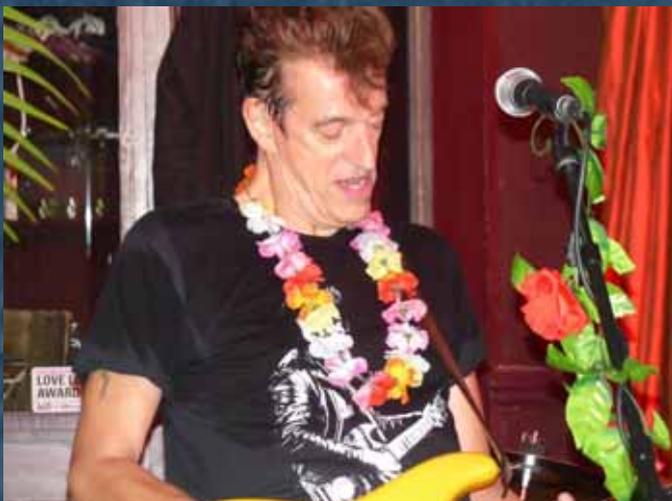
<http://douglasharr.wordpress.com/>



# 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 unnamed desert island with a bible and the complete works of Shakespeare. Although any of our celebrities would be welcome to take a copy of the Bible and the complete works of Shakespeare with them, this being Gonzo, we can think of other, more appropriate accoutrements – what was it the good Doctor took with him on his most well known expedition? “We had two bags of grass, seventy-five pellets of mescaline, five sheets of high-powered blotter acid, a salt shaker half full of cocaine, and a whole galaxy of multi-colored uppers, downers, screamers, laughers and also a quart of tequila, a quart of rum, a case of Budweiser, a pint of raw ether and two dozen amyls.”

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



Steve Bolton (born 1949 in Manchester, England), also known as "Boltz" Bolton, is an English rock musician who, since the start of his career in the 1960s, has played guitar on video, film and television and recorded, as well as toured, with a number of well-known artists. A native of Manchester, Steve Bolton played with Puzzle..Jimmy Powell and The Dimensions in the sixties. In 1971 he was recruited into the band Atomic Rooster, part of a new line-up for a tour supporting the band's third album In Hearing of Atomic Rooster and their No. 4 charting single "The Devil's Answer". The tour was successful, and included a charity gig where the band supported The Who. The band was also recording their third LP Made in England which was released in 1972 with a more funky sound replacing their original progressive rock leanings. Bolton also appeared on Devil's Answer: Live on the BBC released in 1998, and on the release of In Satan's Name: The Definitive Collection.

Bolton left Atomic Rooster at the end of 1972 and joined the band Headstone, appearing on their albums Bad Habits in 1974 and Headstone in 1975. After leaving Headstone, he played with 20th Century and then

continued working as a musician, recording and touring with a number of different artists. In 1982, he joined the band Vampire Bats, also in the 80s he was a member of Paul Young band The Royal Family and played on some of his albums including No Parlez, in 1984 he played with K4, and in 1988 Richard Strange and the Engine Room. In 1989 Bolton went on tour with The Who, playing lead guitar as one of twelve supporting musicians on the band's 25th Anniversary tour. A performance of the rock opera Tommy at Los Angeles' Universal Amphitheatre, including special guests Elton John, Billy Idol, Phil Collins, Patti LaBelle and Steve Winwood, was broadcast on television and later released as a video.

In the 90's 'Boltz' formed his own band 6Foot3 with Jim Kimberley (kit) and brother Bob Kimberley (bass) as well as session work/tours with Belinda Carlisle, William Sheller (French classical composer), Scott Walker and many more taking in Rainforest Alliance concerts in New York and Santa Monica ...etc.

Steve is currently recording a solo album, as well as gigging incessantly with The New White Trash, and solo. Also touring his one-man show charting his life as a guitar slinger to the famous 'An Evening With Steve 'Boltz' Bolton' He is being presented with a Lifetime Achievement Award by Galaxy Entertainments (Soho) on Friday 22 November.

# Boltz's Top 10

The Shadows..1st  
Humble Pie ..Performance/Rockin' The Filmore  
Yes..Relayer  
Captain Beefheart..Strictly Personal  
Free..'Free'  
Curtis Mayfield..Superfly  
Sly & Family Stone..There's A Riot Going On  
Gene Vincent & Blue Caps..2nd Album (if I had to  
choose!)

Todd Rundgren..Wizard A True Star  
Mahavishnu Orch..Birds of Fire...



# c.j.stone

## Andrew Kerr and the Origins of the Glastonbury Festival

An interview with Andrew Kerr, recently deceased. From the Last of the Hippies. "It was the most blessed thing in my life," says Kerr now. "The chance to live out a dream, a really crazy dream."

### Methodist

The first Glastonbury Festival took place on the 19th September 1970, after the young Michael Eavis had visited the Bath Blues Festival earlier in the Summer. He was suitably impressed. He decided he wanted one of his own.

Perhaps the only mystery is how a person like Michael Eavis came to be at the Bath Blues Festival in the first place. He was a church-goer, a Methodist. He was also a dairy farmer, working the land that had been worked by his family since 1894. I imagine that his background had been severe; or strict, at least. I imagine that he would have been a cautious man – cautious and practical – being from hardy, hard-working Yeoman stock. So how come he was at this festival? That's easy. He hopped the fence.

Well no: he didn't really hop the fence. But the fences had come down, and he walked in for free. I only wanted to say that because it became a feature of my stay at Pilton this year, watching the countless hordes hopping over the fences. It was nice to think that – though he didn't actually hop the fence himself – Michael Eavis had actually blagged his way into his first festival.

He was 35 years old.

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Anyway, he came away from this festival in love with the whole thing. The light and colour of the scene must have impressed him, probably because it did contrast so severely with his own background. He'd never seen hippies before. He'd never seen clothes like that before. Here we have a bunch of people having fun. A bunch of people ideologically opposed to the very work-ethic he'd been brought up to worship, dressed in flowing robes, with patchwork clothes and dangly hair-do's. Many of them would have been dancing. Some of them, indeed, may have been dancing

naked. Dancing naked was the thing to do if you were a hippie. On top of which, he loved the music. Actually he'd always loved the music. He played Radio One to his cows, and had made a record himself many years before: a 75, which he refuses to let anyone hear. But it crossed his mind that here might be a way of making money, to supplement the income from the farm. So he set out to recreate some of the ingredients on his own land. He booked the Kinks to headline the show, in September that year. In the end they backed out, and Marc Bolan and T. Rex played instead.

The show was not a great success. Only 2,500 people turned up. And Jimi Hendrix had just died, so there was a kind of gloom over the event, an atmosphere of mourning. But Eavis provided free milk, and the proceedings must have gone smoothly enough for him to think that it wasn't such an unmitigated disaster. He must have thought that since he was to host a similar event the following year. And that subsequent event has since become a legend.

According to the official programme of the 1997 festival, it was called the Glastonbury Fayre, and held over the solstice period in June 1971. I said it was a similar event. It was similar in that bands played and hippies

attended. But in every other way it was entirely dissimilar. It was one of the earliest free festivals.

## Fair

This second festival was Andrew Kerr's idea. Kerr had been the personal assistant of Randolph Churchill from 1959 until his death in 1968. After that he became a free-spirit, a hippie. I met him. He came to visit me in my van. He's a dapper little chap, not much younger than my Dad, but a Universe away in terms of his attitudes. Very sprightly, very sparkly, very alive.

He isn't "little" really. He's 5' 10". I only said that because he reminds me of my Dad, and my Dad is little. And also because "dapper little chap" as a phrase suits him. Anyway, it sounds better than "a dapper medium-sized chap".

Read on

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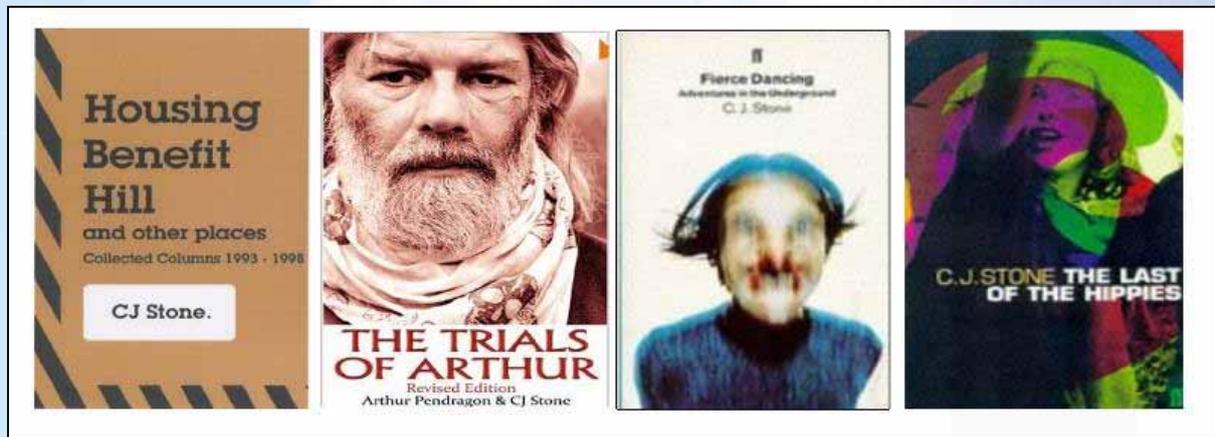
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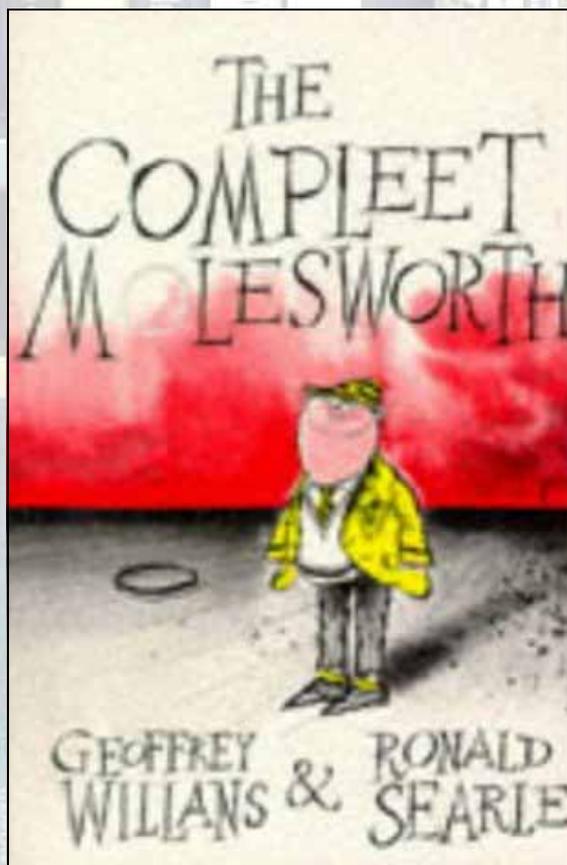
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**OTHER BOOKS BY  
C.J.STONE**

# Yer Gonzo Bookshelf

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



- **Paperback:** 416 pages
- **Publisher:** Pavilion Books
- **Language:** English
- **ISBN-10:** 1851450017

I first read these remarkable witty books when I was a schoolboy, and they have been on my ongoing Christmas/birthday present list for some years now, but it has just been the luck of the draw that other books, records and DVDs have been plucked off this list by my nearest and dearest and reached me first. Sadly both the authors are now dead; Willans dying first in 1958, something which actually brought the series to an untimely end, and Searle died as recently as 2011 at the grand old age of 91. Writing in 1990, he speculated about what the protagonist of these books would have become in later life, speculating that he might have joined the church. And this, as I have a habit of doing, led me off onto a whole new tangential train of thought.

Nigel Molesworth would now be in his early seventies, which makes him roughly the same age as most of the other pivotal pop culture figures who have done so much to shape both my head, and the modern world as a whole. Indeed, as I have on at least one occasion noted in these pages, characters from the Molesworth universe turn up in the infinitely darker world of Alan Moore's *League of Extraordinary Gentlemen*. In the middle volume of *Century*, Basil Fotherington-Thomas is seen being given a blow job in a swimming pool before expiring in much the same way as *The Rolling Stones* Guitarist Brian Jones. The head boy of St Custards, who is only known as 'Grabber' and whose only claim to fame was winning the 'Mrs Joyful prize for raffia work', became the manager of this alternate universe analogue of *The Rolling Stones*.

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For those of you not aware, I have stolen the following bit of blurb from those jolly nice people at Wikipedia:

The Molesworth books were the result of an approach by Willans to the cartoonist, Searle, to illustrate a series of books based on a column he had been writing for Punch. They appeared in instalments in the children's magazine The Young Elizabethan, described by Molesworth as "the super smashing New Young Elizabethan ahem (advert.)". Searle had grown disillusioned with his (very popular) St Trinian's School series but had promised his publisher Max Parrish another Christmas best-seller. Searle was initially sceptical about another school-based project but was won over by the examples he was given to read by Willans. Between the initial publication in 1953 and Willans' death in 1958 (aged 47) three books were completed and most of a fourth (Back in the Jug Agane) written; the Compleat Molesworth anthology was also under way. The first book, Down With Skool, was published in October 1953 and by that Christmas had sold, according to Searle, 53,848 copies.

A bloke called Simon Brett, of who I have vaguely

heard, wrote two sequels in the mid-1980s, but I am too skint to buy them on Amazon at the moment so cannot tell you how he hypothesized Nigel Molesworth's life panning out. However, I would like to take issue with the suggestion of his creator. All the way through the books Nigel is an auteur who stands apart and watches the madness of the world carry on around him whilst occasionally offering the odd pithy comment. I have a sneaking suspicion that by the mid-1980s, if not before, he would have found the wish-washiness of the current Church of England as insufferable as I do.

Personally I think that he would have become a writer (Microsoft spellcheck would have provided a reasonably successful antidote to his execrable spelling) and – despite his boyhood sneering at those who indulged in gin and cigarettes – would probably have developed a fondness for both forms of substance abuse in middle age. He might even have let his hair grow, keep tropical fish, and end up laughing at the world whilst editing a magazine like this.

As any fule kno.



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

#### **Hawkwind trademark battlelines still being drawn**

Name wrangles have afflicted performers as diverse as Barclay James Harvest and Sweet, Wishbone Ash and The Beach Boys, Jefferson Airplane and Creedence Clearwater. Although the Hawkwind name battle broadly dates back to at least 1994 and reached the UK courts around 2002, the wrangle is still in a fairly embryonic phase 20 years later - as the dispute now is USA-based and the current "discovery" phase has been extended to the end of October.

To turn the clock back: Turner, based in America, sought to trademark the performing name "Nik Turner's Hawkwind" in November 2012 and Brock later registered his opposition to this choice of name. Turner then denied Brock's reasons for opposition.

Discovery is the process whereby each side has a chance to examine the evidence of the other side, and the current name-challenge is within the jurisdiction of the US Trademark Trial and Appeal Board.

Hawkwind's record companies Cherry Red and

Plastichead also opposed the trademark application, but their opposition was challenged by Turner, basically on the grounds that the battle is nowt to do with them. The Trademark Board agreed. This left the field of combat occupied by just two forces: Turner and Brock.

In July of this year, Brock applied for an extension of the August 2014 discovery deadline, requesting an extra 60 days. This was granted, and the current deadline for discovery is, as stated, the end of this month.

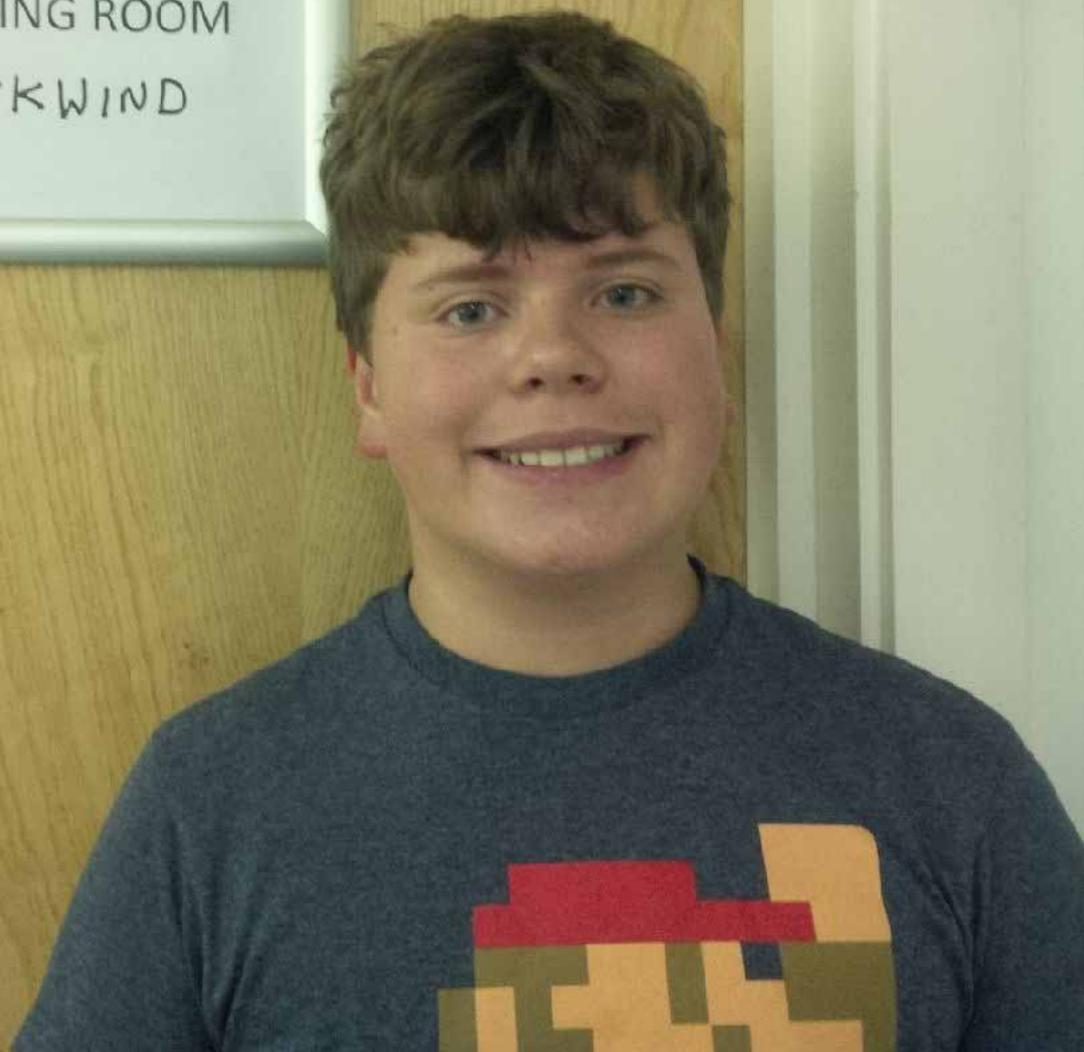
Music fans attempting to read some of the case documents may well have been puzzled by phrases like "doctrine of laches," words like "estoppel," or the statement that "Brock is not entitled to relief because he has unclean hands."

Somewhat less opaque is a recent document issued through Turner's counsel, which nominates one Dave Thompson as Turner's 'expert witness' in any proceedings. Thompson is a music writer who has published many historical or biographical books, as well as writing numerous CD liner notes for Turner's record label, Cleopatra Records.

The current timetable indicates that any Board hearings might not conclude until May next year. What happens after that remains to be seen, as overall outcomes to cases like these can be determined by anything from mutual discussion in semi-private rooms through to major court battles and appeals.

One thing can scarcely be in doubt, though. It's the men in suits or robes who will be the real financial winners.

DRESSING ROOM  
HAWKWIND

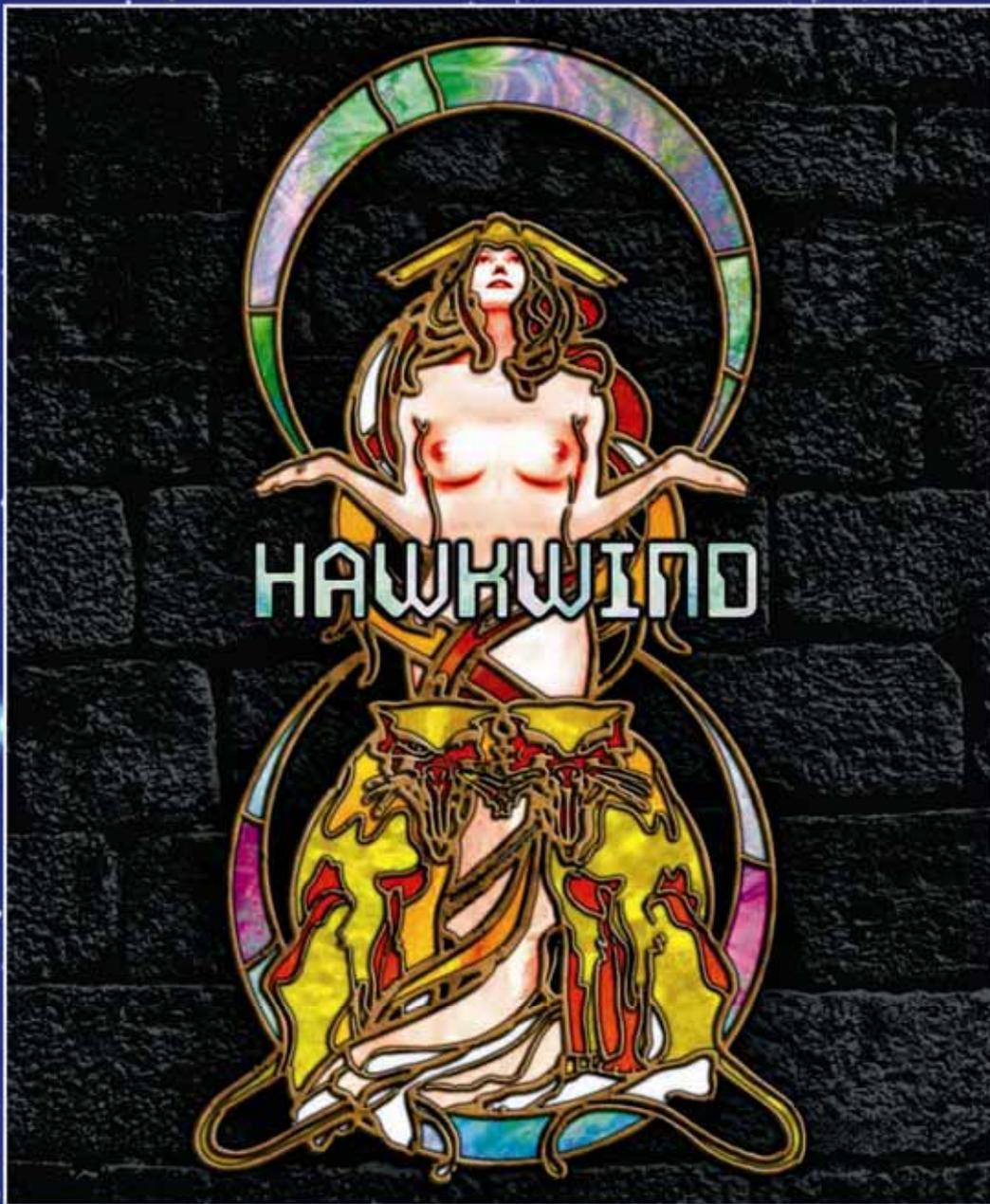


Hunter Ayling backstage at  
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The idea is for Hawkwind fans to have access to special Hawkwind events such as Hawkfest, obtain limited edition DVDs and CDs of exclusive material and to attend private Hawkwind parties.

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

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



## The Bloodhounds - 'Try a Little Reefer'

Now, don't get me wrong, I am not going to get all po-faced and holier than thou on the subject of drugs. Over the years I have consumed quite a few of them and usually enjoyed the experience, and I am not going to pretend that I haven't. However, I was sent a promotional copy of a record called Try a Little Reefer.

I am not even going to get holier than thou about drug songs. Especially when written by the Rolling Stones, they really can be rather good, but records like this are the equivalent of a 17-year-old schoolboy going out with a proud smirk and a T-shirt saying 'I take drugs, me'. And I'm afraid that I find this kind of bullshit more than somewhat irritating.

It also doesn't really help that the record isn't actually particularly good. The musicians are competent enough, in fact they are probably much better at playing their instruments than I am, but the music breaks no new ground whatsoever.

You can hear mildly toe tapping organ-led bluesy rock and roll in pubs across the nation every Saturday night, and in 2014 we must demand more from our musicians than pleasant tunes and "I take drugs me".

Once upon a time songs about cannabis would have been a political statement. Now they are a vague bit of blurb about a lifestyle choice, and not a very interesting one.

Sorry chapos.



THE WORLD OF GONZO ACCORDING TO

# Mark Raines



# THE



# CIRCULAR

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

This has been another fairly lacklustre week in the worlds of those of us who spend a surprisingly large proportion of our lives chasing up stories about, and appertaining to – the band Yes. I did, however, find this smashing quote, which is the only part of a scabrously negative article which takes an undeserved pop at the band and its alumni past and present. This bit, however, is funny: “My favourite comment about the Scottish referendum came from the eminent comedian and novelist David Baddiel. ‘What if Yes wins, but due to a typographical error, the prog-rock band gets in and Jon Anderson becomes First Minister?’ You probably had to be there to find this funny, and in this case ‘there’ is the early 1970s.” (Markus Berkmann)

The most interesting stories are, of course, the interviews with Jon Anderson in which he talks about his current project with Jean-Luc Ponty. One of the stories even includes some demos of the new band which I, for one, find very exciting indeed.

- **Jon Anderson on Working With Jean-Luc Ponty, Yes' New Album and More**
- **'We want to redesign it': Jon Anderson and Jean-Luc Ponty take a radical approach to their own music**



A two-part interview with Steve Howe from 1974 surfaced on video this week. Lord only knows why it has taken 30 years to come to light, but it is well worth a look.

- **Steve Howe -- 7/6/1984 - unknown (Official)**

The final two stories are plugs for the bands 35<sup>th</sup> Anniversary Tour DVD which is being re-issued this week. Hopefully there will be more interesting and exciting news soon.

- **YES, 'SONGS FROM TSONGAS' – DVD REVIEW**
- **Yes, Progressive Rock Legends of the 70s, Are Back on New DVD Set**

**I am probably getting a bit OCD about all of this, but I find the Yes soap opera of sound to be absolutely**

# RICK WAKEMAN

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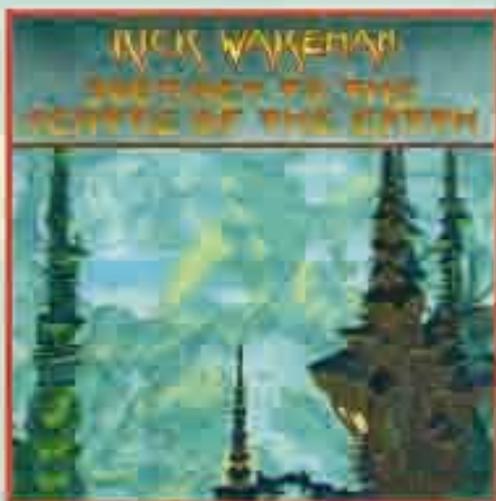
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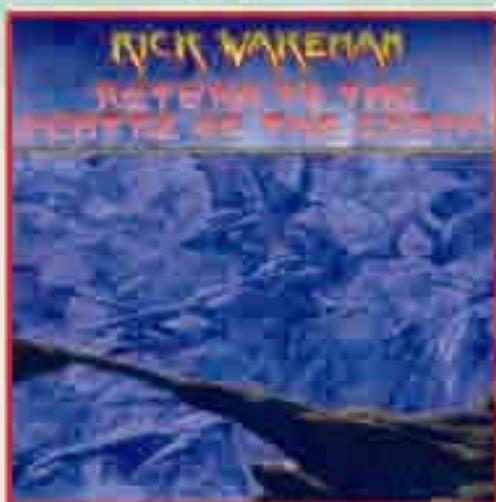
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<http://uk.freecycle.org/>



# 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 Daevid Allen, Gilli Smyth *Mother Gong* are well known and highly regarded. It just felt right to include a daily poem from Thom on our Gonzo blog and when I approached him to do so, he replied with in seconds!!! Thom is a great talent and just wants to spread poetry, light and positive energy across the globe. If we at Gonzo can help him do that - why not? why not indeed!!!"

## AGE IS A HABIT FORMED OVER TIME

if you are not vigilant,it can strike you while young  
then all the things you disdained in your elders  
become perfectly @home in your own (skin)  
Age is a burden you carry when weary  
full of ennui and sad compromise  
You feel the only way out is to decline over time  
and no one disputes your conclusion  
So you forget ,and you stumble,you fear and afraid  
become less,bent in the same manner and style  
you observed in your grandparents lives  
Age is a warrant delivered to your door  
a library book long overdue.It is the door  
that creaks when you open,closes with a lock when you do,too.  
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You can defeat age only by dancing /in silence or making harmonious sounds  
Age waits for us unwary.Then takes us off the stand.



**ROCK and ROLL**

# a cabinet of curiosities

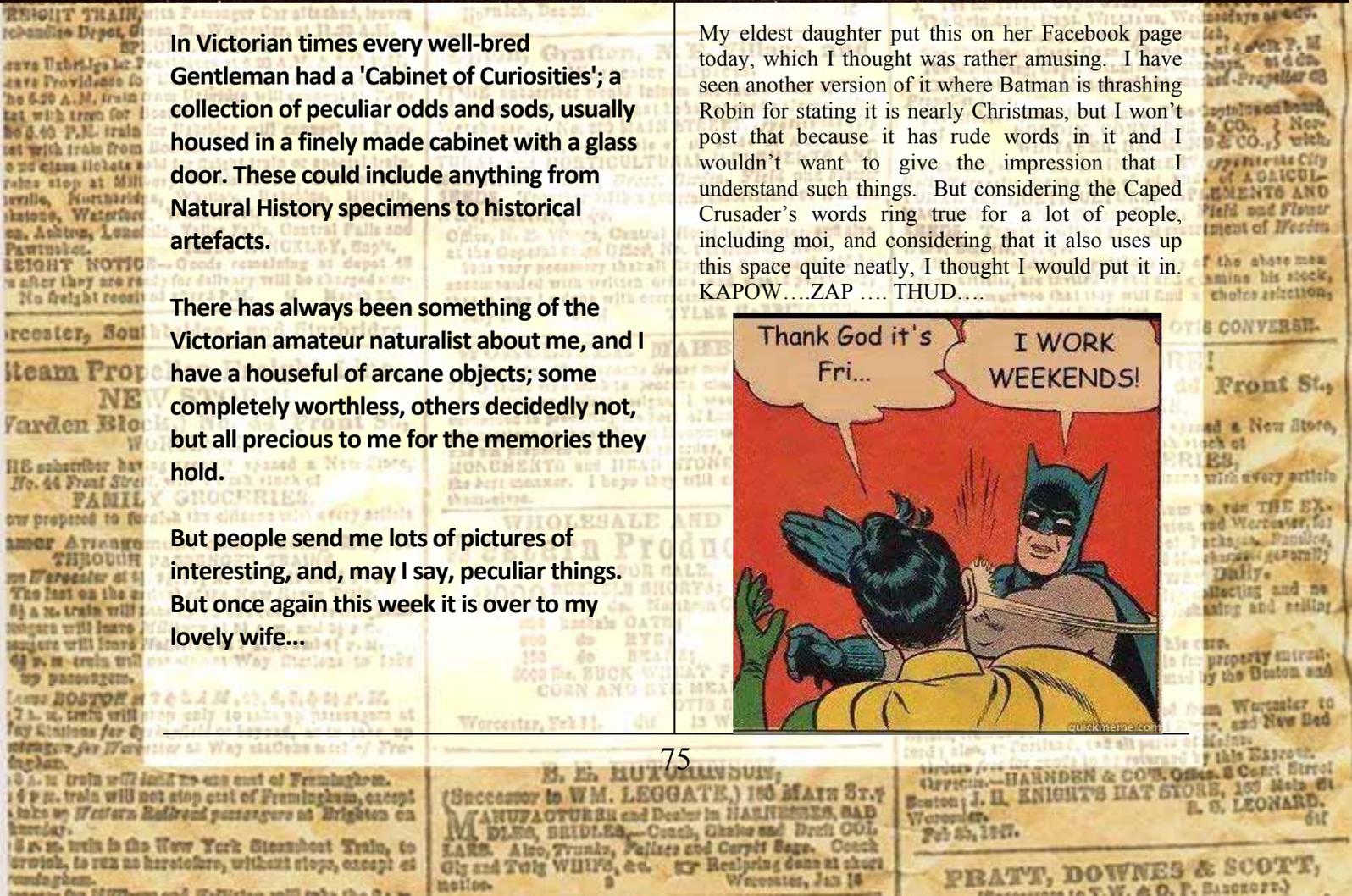


In Victorian times every well-bred Gentleman had a 'Cabinet of Curiosities'; a collection of peculiar odds and sods, usually housed in a finely made cabinet with a glass door. These could include anything from Natural History specimens to historical artefacts.

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...

My eldest daughter put this on her Facebook page today, which I thought was rather amusing. I have seen another version of it where Batman is thrashing Robin for stating it is nearly Christmas, but I won't post that because it has rude words in it and I wouldn't want to give the impression that I understand such things. But considering the Caped Crusader's words ring true for a lot of people, including moi, and considering that it also uses up this space quite neatly, I thought I would put it in. KAPOW....ZAP .... THUD....



**ON THE ELVIS NAUGHTY STEP THIS WEEK:**

**Elvis Presley Bathroom Scales Hawaii Style Memorabilia Novelty 1950s Rock N Roll - £6.19**



“Set of Elvis Presley adorned bathroom scales in good condition.”

Well this one is certainly not for me, no matter whose face is on it. There is no way I am going to stand on bathroom scales with someone staring up my skirt! Or have someone smirking at me when I find out that I have put on several pounds after indulging in a serious episode of comfort eating.

[http://www.ebay.co.uk/itm/Elvis-Presley-Bathroom-Scales-Hawaii-Style-Memorabilia-Novelty-1950s-Rock-N-Roll-/131314656913?pt=UK\\_Music\\_Music\\_Memorabilia\\_LE&hash=item1e92f6a691](http://www.ebay.co.uk/itm/Elvis-Presley-Bathroom-Scales-Hawaii-Style-Memorabilia-Novelty-1950s-Rock-N-Roll-/131314656913?pt=UK_Music_Music_Memorabilia_LE&hash=item1e92f6a691)



**Red Elvis Presley Sleep Eye Mask Blindfold eyemask memorabilia novelty - £1.99**

“Red Elvis Presley Sleep Eye Mask Blindfold. In good condition, never used.”

How peculiar.

[http://www.ebay.co.uk/itm/Red-Elvis-Presley-Sleep-Eye-Mask-Blindfold-eyemask-memorabilia-novelty-/131314672251?pt=UK\\_Music\\_Music\\_Memorabilia\\_LE&hash=item1e92f6e27b](http://www.ebay.co.uk/itm/Red-Elvis-Presley-Sleep-Eye-Mask-Blindfold-eyemask-memorabilia-novelty-/131314672251?pt=UK_Music_Music_Memorabilia_LE&hash=item1e92f6e27b)

**Elvis Presley Pig Ornament Leonardo Memorabilia Novelty Rock N Roll 1950's style - £2.99**



“Unboxed funny Elvis Presley pig ornament in good condition.”

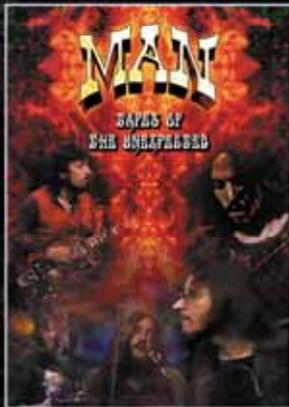
Funny? It is appalling.

<http://www.ebay.co.uk/itm/Elvis-Presley-Pig-Ornament-Leonardo-Memorabilia-Novelty-Rock-N-Roll-1950s-style-/131314665864?>

**THE BITCH IS BACK**

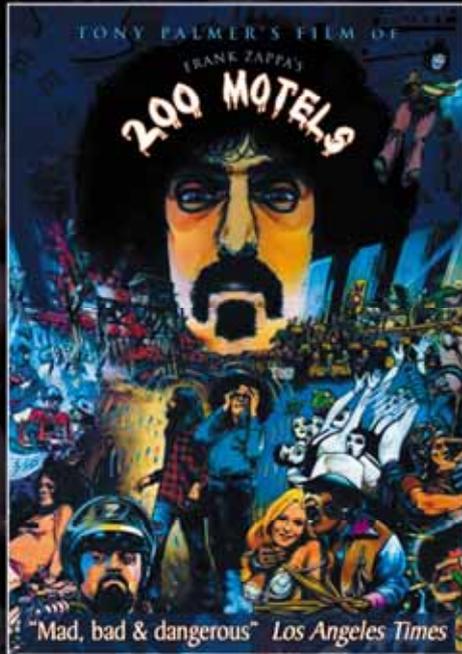
If it's groovy...it's in!

MAN  
Tapes of The Unexpected  
VPDVD68

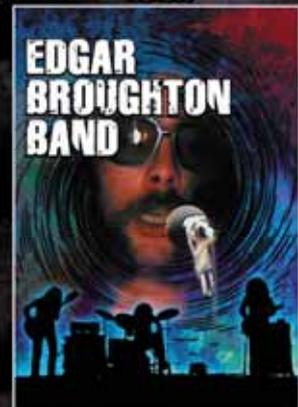


"Mad, bad & dangerous"  
(Available for the first time on DVD)

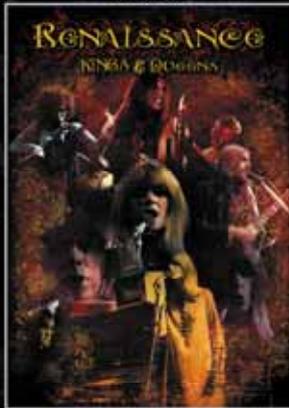
FRANK ZAPPA'S 200 MOTELS  
TPDVD127



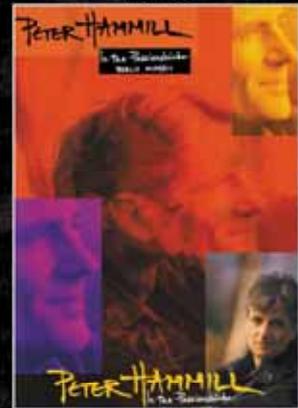
EDGAR BROUGHTON BAND  
Live  
VPDVD66



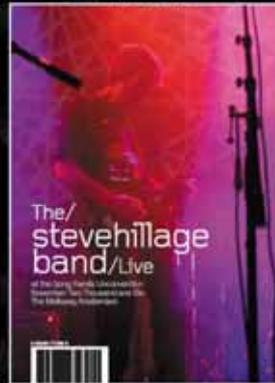
RENAISSANCE  
Kings & Queens  
VPDVD67



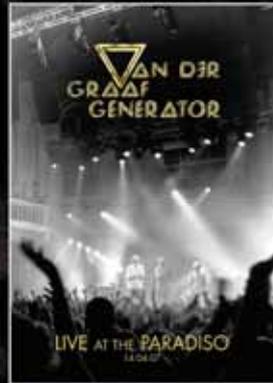
PETER HAMMILL  
In The Passionkirche Berlin  
VPDVD65



THE STEVE HILLAGE BAND  
Live at The Gong Family Unconvention  
GWVP208DVD



VAN DER GRAAF GENERATOR  
Live at The Paradiso  
VPDVD64



PANIC ROOM  
Satellite  
FMCDD01



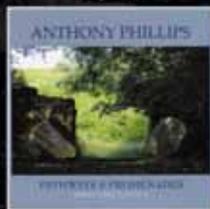
KARNATAKA  
The Gathering Light  
KTKCD005



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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**ELVIS PRESLEY superb U.S. musical whisky decanter boxed 15" high - £16.00**

“Terrific ELVIS PRESLEY musical whisky decanter (unfortunately empty!) produced by McCormick of Kentucky. Super gift item. It plays "My Way" when wound up.”

Now this would be a nightmare to clean out. Not even a bottle brush could get into those crooks and crevices around the back of his knees, let alone - and let's be honest here - around the nether regions.

<http://www.ebay.co.uk/itm/ELVIS-PRESLEY-superb-U-S-musical-whisky-decanter-boxed-15-high/121450618136?trksid=p2047675.c100009.m1982&trkparms=aid%3D222007%26algo%3DSIC.MBE%26ao%3D1%26asc%3D25291%26meid%3Df05b8394cfb545f4b75aad34a991395%26pid%3D100009%26prg%3D10621%26rk%3D2%26rkt%3D10%26sd%3D131314656913>



**IN THIS WEEK'S BEATLES TOY BOX:**

**BEATLES 1980s paul mcCARTNEY lamp base signed very rare LEVITON - £12.73**



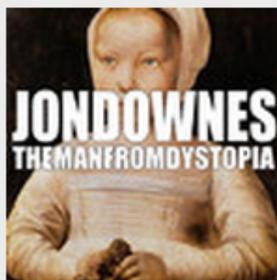
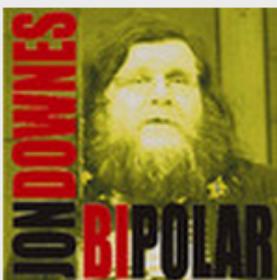
“THE SIZE FROM BOTTOM TO TOP IS AROUND 13 INCH MADE OF PLASTER THE BRASS LIGHT FITTING ON THE TOP IS MADE BY LIVERTON IN THE USA. NOW THIS IS THE MOST INTERESTING PART THIS ITEM WAS BOUGHT IN 80S IN THE USA FROM A COLLECTOR

FAIR AND BROUGHT BACK TO THE UK THE HOUSE IT CAME FROM THE PERSON WAS A AUTOGRAPH COLLECTOR. THIS IS SIGNED PAUL McCARTNEY( now been told its PAUL MAIORANA) HERE IS THE EMAIL FROM PAUL ( T - S H I R T E X P R E S S ) ”

Even after all this time of searching for interesting objet d'art it never ceases to amaze me when something totally different turns up involving the Fab Four. This week it is the turn of a lamp base in the shape of Paul McCartney for goodness

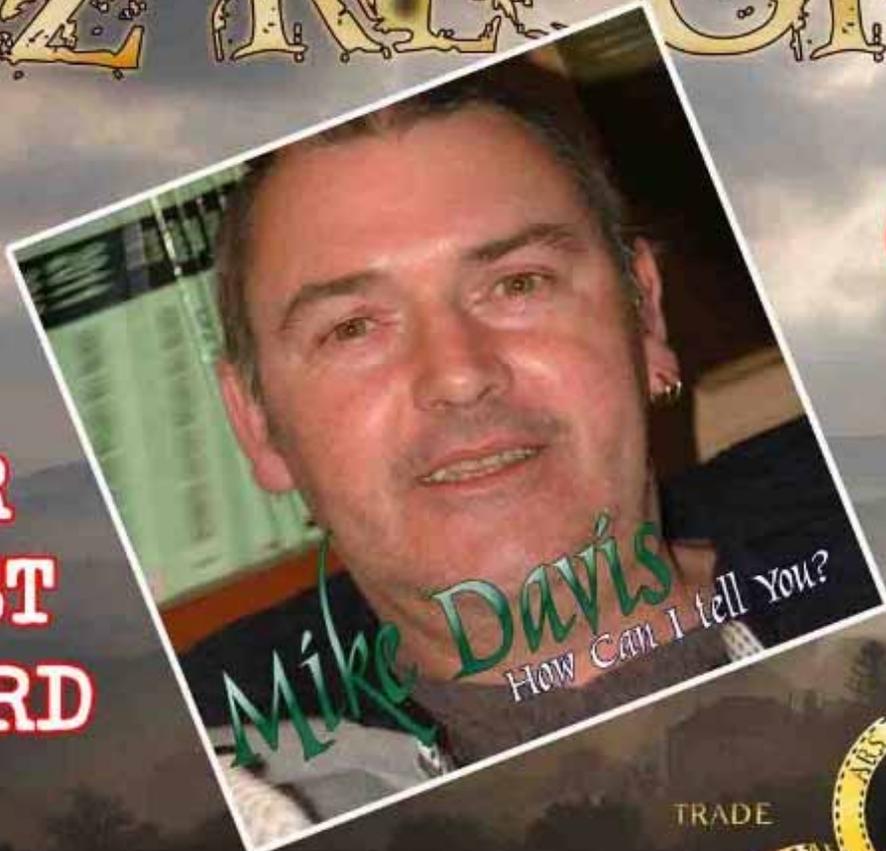
**SHAMELESS SELF PROMOTION TIME**

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



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# CRZ RECORDS



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SOON**

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sake! And another 'Paul McCartney' item sporting a rather odd look on his face.

[http://www.ebay.co.uk/itm/BEATLES-1980s-paul-mcCARTNEY-lamp-base-signed-very-rare-LEVITON-/331336223426?](http://www.ebay.co.uk/itm/BEATLES-1980s-paul-mcCARTNEY-lamp-base-signed-very-rare-LEVITON-/331336223426?pt=UK_Music_Memorabilia_LE&autorefrsh=true&hash=item4d252d8ac2&nma=true&si=FMAjwwzDifZHUVLEPMwzmxZvqHk%253D&orig_cvip=true&rt=nc&trksid=p2047675_12557)  
[http://www.ebay.co.uk/itm/BEATLES-1980s-paul-mcCARTNEY-lamp-base-signed-very-rare-LEVITON-/331336223426?](http://www.ebay.co.uk/itm/BEATLES-1980s-paul-mcCARTNEY-lamp-base-signed-very-rare-LEVITON-/331336223426?pt=UK_Music_Memorabilia_LE&autorefrsh=true&hash=item4d252d8ac2&nma=true&si=FMAjwwzDifZHUVLEPMwzmxZvqHk%253D&orig_cvip=true&rt=nc&trksid=p2047675_12557)

In 1996, Ringo Starr appeared in a Japanese advertisement for apple sauce, which is what "Ringo" means in Japanese.



## AMONGST THE ROLLING STONES' MOSS GARDEN THIS WEEK:

Acclaimed UK cook and author Delia Smith baked the cake on the cover of The Rolling Stones' 1969 masterpiece Let It Bleed.



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# THE NINE HENRYS



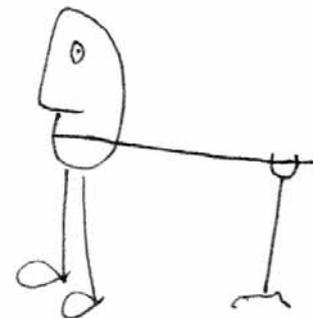
The Nine Henrys are a quirky bunch of cloned cartoon characters. They live in a strange lo-fi domestic surrealist world peopled by talking rock buns and elephants on wobbly stilts. Over the years the Henrys have been published in a variety of local NE magazines and now here for the first time thanks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

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

THE WORLDS FIRST CLONED CARTOON CHARACTER

modada@ninehenrys.com

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



Smile Extension.

# CLASSIC LOST BROADCAST RELEASES FROM

# GORNZO

HS106510 DVD



ROCK OF THE 70's

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 Gornan TV transmission along with previously unbroadcasted takes and different versions of performances that were transmitted.

HS106480 DVD



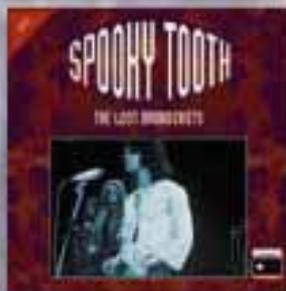
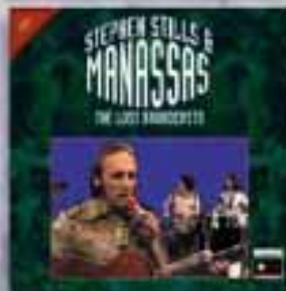
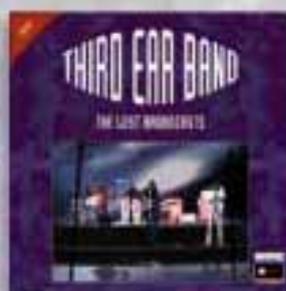
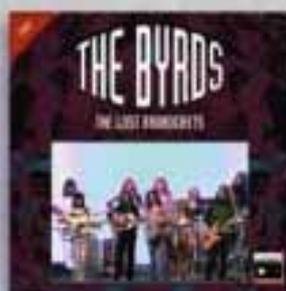
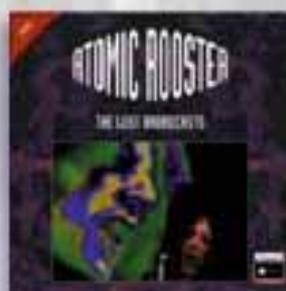
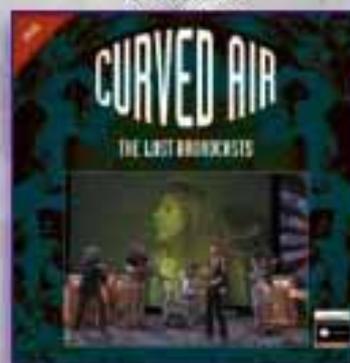
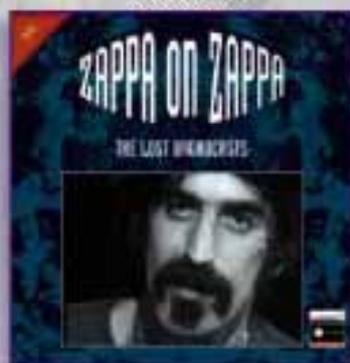
THE LOST BROADCASTS

INCREDIBLE STRING BAND  
HS106600 DVD

CAPTAIN BEEFHART & HIS MAGIC BAND  
HS106720 DVD

FRANK ZAPPA  
HS106920 DVD

CURVED AIR  
HS106800 DVD



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# THE WORLD OF KEV ROWLAND



**TOM SLATTER**  
**THROUGH THESE VEINS EP**  
**(BANDCAMP)**

If you go to Tom's website at [www.tomslatter.co.uk](http://www.tomslatter.co.uk) you will be greeted with "Hello! My name is Tom Slatter and I write the sort of music you'd get if Genesis started writing songs with Nick Cave after watching too much Dr. Who." So there you have it. As if that isn't enough, what about this? "What could be more prog rock than a concept album? 'Two concept EPs and a concept album,' is Tom Slatter's answer. In his continuing effort to jump on the prog rock bandwagon, Tom has made the commercially savvy decision to dedicate the next twelve months to composing and recording two EPs and one album about the same story, including a twenty minute epic to crown the whole project off sometime in the Autumn. The first step in this cynical, conceptual sell out is Through These Veins, an EP that tells the story of a rogue surgeon who starts turning her patients into macabre living sculptures. 'My songs are usually driven by narrative, and this is no exception. In particular I was thinking about albums like Outside by David Bowie, or Operation Mindcrime by Queensryche. 'Plus, I saw all these English prog rock guys coining it in with their long songs and concept albums and I thought – I need a piece of that. Matt Stevens drives a limousine you know. Alan Reed takes a private jet to the studio every single day,' said Tom."

Okay, so the last time I looked Alan was working at the BBC, so I think that some of the above statements are a little tongue in cheek, but it does give an idea of the sort of thinking that goes on inside the very strange world that is Tom's brain. This music should be very carefully labeled, as take it from me this is not something that will immediately make the listener think that it is

essential, and will more likely elicit the "this is awful, what are you doing playing this?" response. Luckily for me my brain is used to me ignoring my ears and playing music more than once, and the more I played this the more I got inside Tom's twisted, dark and surreal world. As I kept playing it, the more I realized the great depth there was inside, and apart from the insidious and annoying drum machine I found that I was actually enjoying this a great deal. It is definitely music from left field, and Tom's vocals definitely fit with the overall feel. I realize that all things included, this is a rather lengthy review for a four-track EP that is only eighteen minutes long, but hopefully this will entice you to give this a chance, as music as out there as this deserves to be heard.



**THE VINTAGE**  
**CARAVAN VOYAGE**  
**(NUCLEAR BLAST)**

This trio from the Greater Reykjavik area formed in 2006 when they were all aged 12, but only got serious about things when they were 15 (!). They self released their debut album, and have now signed with Nuclear Blast for their second. I don't know many Icelandic metal bands, but these guys surely stand out from the crowd not only because of their age but because of the style of music they play. Yep, Óskar Logi (guitar/vocals), Guðjón Reynisson (drums) and Alex Örn (bass) play Seventies metal that is heavily influenced by stoner and doom, not exactly the flavor of the month in many quarters, but I love it! Distorted guitar and fuzzed bass combined with powerful drumming and strong hooks makes this an album that has been sat on my player for quite a while. There is a real passion here, and a knowledge that this is totally genuine, nothing false, plastic or created about this. This album has also been made available as a limited first edition digipak, double album on 180g vinyl in various

# THE WORLD OF KEV ROWLAND

colours, and that would truly be the correct way to appreciate this. They have been touring with Grand Magus and I bet that was a show worth seeing, with these guys being well placed to upset the headliners.

Solid, powerful, great musicianship with strong production, retro metal rarely gets any better than this! [www.nuclearblast.de](http://www.nuclearblast.de)



**WOLFSPRING**  
**WOLFSPRING**  
(PROGROCK RECORDS)

Having previously reviewed the second album from the side project of Nemo singer/guitarist JP Louveton, here we go back to 2010 and the debut where JP provided guitar, bass and vocals and was joined by Julian Clemens (vocals), Guillaume Fontaine (keys) and Ludo Moro-Sibilot (drums), all of which also played on the follow-up, 2013's 'Who's Gonna Save The World?' As with their later album, here is a progressive band that are at times very metallic, more so than the prog metal tag would normally suggest. But, there are also times when they have a very Porcupine Tree feel to the music, and this combined with strong musicianship and some great songs makes this an album that I fell in love with this the very first time I played it and the more I listened the more I got from it.

JP is always going to be associated with the mighty Nemo, and rightfully so, but this band feels much more than just a side-project, and when he riffs out on "Carpathian Wolves" I can feel the fun he is having by being able to play plenty of power chords and just blasting it out. This song in particular has a real Seventies groove, and I just want to keep turning it up. In fact, it's hard to type when I'm bouncing around as much as I do when listening to this, like the rest of the album it makes me smile, and isn't that what music is about? Enjoyment?

Having been playing this so much recently I am going to have to rediscover the latest album, then drop JP a line and ask when the next one is coming out! Superb.



**SEA-VINE**  
**SEA-VINE**  
(LYNX MUSIC)

Although this is being portrayed as a band album, for the most part this is the work of keyboard player Michal Cywinski, who also provides drums (ok, programming) on five of the six songs. With a guest guitarist on 1, a drummer on another, and a singer only on a few, one wonders why he hasn't put this out as a straight solo project and why did he get the others involved at all? Michal has a wonderful touch on piano, and the production is quite superb so that one has a great presence of being with him in the room. But, what I do find strange is that on the solo piano piece, "Going Anywhere", there are a few wrong notes so I wonder why that has been kept in?

It appears that he is more at home with piano than electronic keyboards, as the sounds being deployed are often very dated, and without the passion and emotion that comes through when he is playing more naturally. There are times when this album does cross into the more Tangerine Dream electronic style, and not always in the best way possible. But, the major issue I have with this album is with singer Milena Szymanska who for the most part does a fine job with her clear vocals, but there are passages where she is obviously struggling. I could understand that appearing in the final product if this was a live album (with no re-recording, not that anyone ever does that..) but there is no excuse with a studio effort. So although there were parts of the album that were really quite pleasant, it was rarely more than that and at times it was worse, so this isn't something to which I will often be returning. [www.lynxmusic.pl](http://www.lynxmusic.pl)



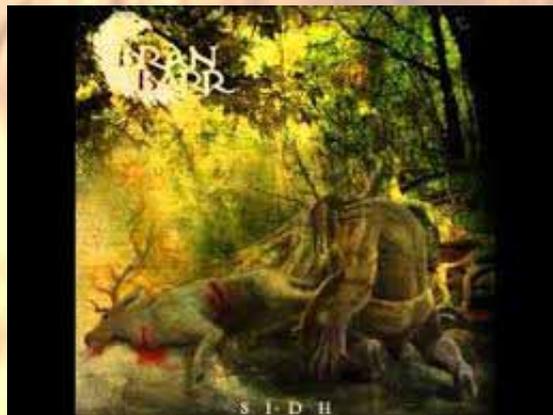
### BRAN BARR

From Gaule and listed in the black metal, pagan metal and Celtic music genres, Bran Barr was reformed in 2005. "Bran Barr" is the raven who brings the soul of the dying to the other world, it's a name in the old Gallic language."

"The debut album, "Les Chroniques de Naerg", was recorded and self-produced by the band, and was released in April 2000. It presents a music combining extreme metal with acoustic and folkloric sonorities. BRAN BARR developed there the Celtic dimension with the addition of war pipes, French bombarde and bodhran to its instrumental palette. Inspired by a novel by Aed Morban, the lyrics are the reflection of a fantasy world emerged from the mythology of the pre-Christian Celtic era." The band was inactive for a while, but reformed in 2005. According to the band's Facebook page: Lyrics also deal with fantasy inspired by Celtic myth and Gallic history. "Les Chroniques de Naerg" was inspired by the Gallic war against Cesar and the myth of Cuchulain."

Current band members are:

Hades : vocals  
Ahès : violin  
Fir Doirtche : guitars  
Llyr : guitars  
Mylgaon Vibuc'h : bass  
Aed Morban : drums



Facebook

<https://www.facebook.com/pages/Bran-Barr/50008721705?sk=info>

Website

<http://branbarr.free.fr/index2.htm>

The Metal Archives

[http://www.metal-archives.com/bands/Bran\\_Barr/1553](http://www.metal-archives.com/bands/Bran_Barr/1553)

**Listen:**

Passage - The Curse Of The Manimal

[http://www.youtube.com/watch?v=kN6D\\_5SHZvI](http://www.youtube.com/watch?v=kN6D_5SHZvI)

Journey - The Grand Quest for the Magical Acorn

[http://www.youtube.com/watch?v=iQs\\_6-FftvI](http://www.youtube.com/watch?v=iQs_6-FftvI)



And so, dear friends, another week bumbles to an end. In the past seven days we have fostered a pair of tortoises, and acquired a new intern - a charming young lady called Tamara. We have been very lucky with our interns over the years, and both Corinna and I are confident that, like so many of her predecessors, she will become an integral member of our extended family.

We also heard the new album by Aphex Twin, which - sadly - did not at all live up to our expectations. Some of the music he made 20 years ago was truly groundbreaking and he was one of the first people to make truly great electronica. His album, *Selected Ambient Works 85-92*, is one of those rare pieces of work that manage to create truly atmospheric and organic sounding music from a completely electronic set of instruments.

His new album, however, to these ears at least, is a load of self-indulgent beeping noises, and is unlikely to be on my end of the year play list.

Various people have been excited this week at the announcement that there is a new series of *Twin Peaks* due in early 2016. I have to admit that when the first series was shown over 20 years go, I was not in a very good place at the time, and didn't understand a word of it. It has been one of those things that I had vaguely



intended to re-examine at some point, and may well do so when mother and I have finished working our way through all nine series of the *X-Files*.

I hope you have enjoyed this issue. We are very pleased with it, but are even more pleased with the work in progress for next week, which will be our 100<sup>th</sup> issue. I really can't get my head around the fact that we have really produced 100 full-length magazines over the last few years, all put together by a largely volunteer team of social malcontents and orange cats.

This only goes to show what one can achieve if one sets one's mind to it.



# THE BEST LAID PLANS

# BEEFHEART AT HIS BEST

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ON STAGE 20.30

FROM HARPOS CONCERT THEATRE, DETROIT

11 DEC 1980  
ON STAGE 20.30

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