



**EXCLUSIVE:**

**Andy Colquhoun on  
the Pink Fairies'  
exciting plans**

**EXCLUSIVE:**

**Doug Harr goes  
to America**

**EXCLUSIVE:**

**We send  
John  
Ellis to a  
desert Island**

**EXCLUSIVE:**

**The new Pink Floyd  
album - what do we  
think**

**EXCLUSIVE:**

**New album imminent  
from the Rocket  
Scientists**

**EXCLUSIVE:**

**New album soon from  
Mick Abrahams and  
some illustrious friends**

**IN THE PINK**

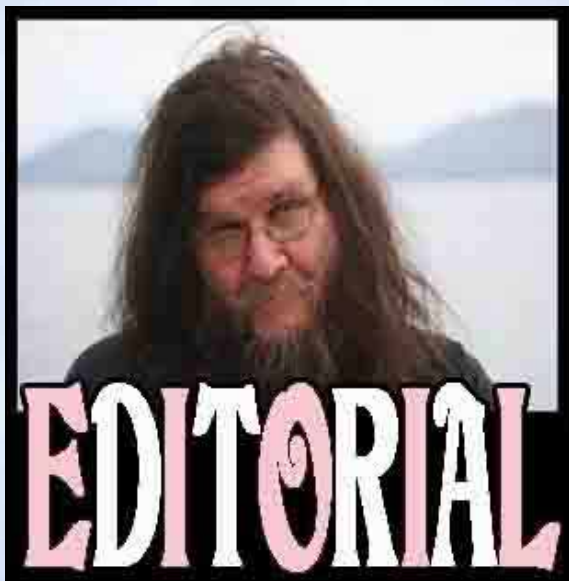


# THE THREE COMMANDMENTS OF GONZO WEEKLY:

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

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





Dear friends,

Welcome to another issue of The Gonzo Weekly. much of this week has been involved with grokking the new, and final, Pink Floyd album, 'The Endless River' in it fullness. We talk about it in more depth later on this issue, but it does open up a bunch of philosophical cans of worms that do, I think, deserve examination in more depth.. But what it all boils down to is the relationship between an artist and their audience, and the obligations and privileges thereof.

In theory, of course, an artist's job is to produce the art that they want to produce, give it to the record company or whoever disseminates their output, and they do the disseminating, traditionally via manufacturing records and shipping them into shops. For decades this worked fine, but in the late 1970s after a decade in which people who had started off as skiffle bands, became professional entertainers with the idea fixed in their head that they would only be doing this stuff for a few years before either retiring or being forced by economic necessity back into the job market, found themselves rich beyond their wildest dreams, and the record companies found themselves even richer.

Everything changed with the brave new world of the 1990s. Most of my favourite bands either broke up or - worse - had radical new hair cuts which made them look like bank clerks, and started making crappy music. True there were some great new bands, but they didn't have the same visceral 'rightness' of the greats of the sixties and seventies, and when Ian Curtis topped himself, the last truly great band of the previous era imploded. But what was worse was that the dynamic between the Record Company and the artist had changed forever.

The rot had started in the middle of the previous decade when Bob Dylan's company had insisted that he re-record a number of tracks for the album which



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was going to become 'Blood on the Tracks', but by the early eighties even the Beatles weren't sacred. Warners insisted on some big changes before they would release George Harrison's latest album in 1981.

Music was rapidly becoming corporate, and although house music gave the industry another punk-like revolution in the late 1980s, the next revolution, a decade later, would change the face of the music industry forever.

It has always been noted that there have been successive waves of innovation and revolution which have swept across pop culture at roughly ten year intervals. There was rock and roll in the second half of the fifties, hippy and psychedelic in the second part of the sixties, a decade later punk, and a decade later house. But then what? As John Higgs noted wryly, the further along the space-time continuum that one went from the Year Zero when Elvis first broke a guitar string and wiggled his hips on stage, the less impressive the cultural divides become. The cultural schisms of the nineties - Grunge, Britpop etc - became more and more mainstream, and less and less important, and by the middle of the first decade of the 21st Century there were so many subdivisions of popular music - grindcore, grime, death metal, speed metal, black metal, to name the first of many that came into my mind that the whole thing becomes meaningless. I remember with a wince reading a letter in one of the music papers describing Coldplay as 'miserycore', which both amused and irritated me.

But like I said. Then it changed, and for the first time ever it wasn't a musical movement that was to change the face of the music industry forever. It was one man. A man called Shawn Fanning. Napster may not have been the first Peer-to-Peer file sharing service but it was certainly the first big one, and it was certainly the one that made all the difference. he was hailed as a hero by people like Chuck D and Fred Durst, and as a villain by an exponentially increasing portion of the international music business. With file sharing, many people have suggested that there has been a sea change in consumerland, and that the men, women and children on the street now no longer view music as a commodity worth paying for.

So in a few short decades the music business has changed beyond all recognition. But what about the artists?

Many of the artists that I particularly like - Neil Young, Prince and Frank Zappa to name but three - have always appeared to have (or to have had, in the case of Zappa) the attitude that it is the job of an artist to put out the music that they want to at any particular time, and that it doesn't actually matter whether

people like it or not. They seem to trust that their audience is interested in and engaged enough with what they do to allow them the luxury of experimentation, and going off down artistic tangents that one might not actually expect.

This makes for an artistic milieu that I, for one, find endlessly fascinating, and is probably the main reason that after all these years I still find enough interest in the world of popular music to carry on writing about it. However, it is something that can infuriate corporate record company bosses. The most infamous example of this took place in the 1980s when Neil Young carried out a series of stylistic anabases. He said:

"The 80s were really good. The 80s were like, artistically, very strong for me, because I knew no boundaries and was experimenting with everything that I could come across, sometimes with great success, sometimes with terrible results, but nonetheless I was able to do this, and I was able to realize that I wasn't in a box". Geffen Records however, famously, sued Young for making music "unrepresentative" of himself. This was a dark day for artistic freedom, and events like this continued to occur as the mainstream music industry became more an industry and less about the music.

But then, as we have seen, much of the mainstream music industry imploded; some artists felt that this was the end of their careers, and others discovered new ways of working and new ways to disseminate their music. Whatever happened, the relationship between the artist and the record company changed forever.

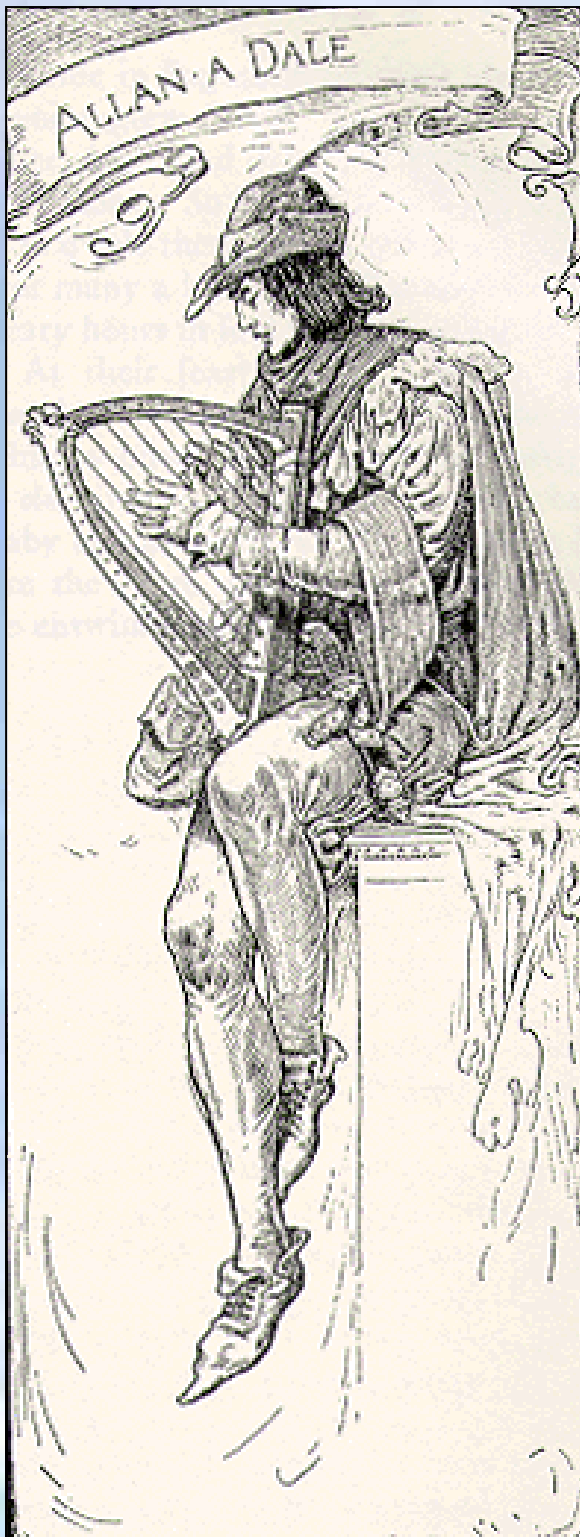
But what about the relationship between the artist and their audience?

As I wrote some months ago, the advent of global communication technology and a social milieu when nearly everyone has a Facebook account, has done a lot to break down the traditional 'Star System' within rock and roll. Artists are far more approachable than they ever have been before, and the sociological attitude of the 1960s and 1970s whereby some quite ordinary people were elevated to the status of Godheads just because they looked good, could sing in tune and knew a few chords on the guitar has thankfully come to an end.

The hormonally charged adoration of a succession of teenage idols by pubescent girls will continue. In my humble opinion it has probably always been part of the human experience.

Alan-a-Dale (first recorded as Allen a Dale; variously spelled Allen-a-Dale, Allan-a-Dale, Allin-a-Dale, Allan A'Dayle etc.) is a figure in the Robin Hood





legend. According to the stories, he was a wandering minstrel who became a member of Robin's band of outlaws, the "Merry Men." And I bet all the chicks in the local villages had pinups of him on their hovel walls, and dreamt impossibly romantic dreams about him like girls do about Harry Styles today.

But the elevation of rock bands *per se* to the heights that bands like The Rolling Stones and Led Zeppelin achieved back in the day, may well be a phenomenon which has stayed back in that day.

Even the musicians themselves are aware that the whole music industry and the social milieu which surrounds it have changed beyond all recognition. This whole conceptual journey was sparked off by Pink Floyd's surprising new album, so it is probably a good thing to let David Gilmour have the floor. He recently told CNN:

"My children, who are now in their late teens and in their twenties, all went through phases of thinking the Beatles were the greatest thing on the planet. There are an awful lot of young people who are searching back through older music for something real, or more original.

Maybe they're looking for something they're not getting; something that's not made quite so robotically."

Artists like Gilmour have, therefore, made no secret of the fact that they are uneasy with the way the music industry has been going over the last twenty years. Gilmour has said quite openly: "I'm really enjoying my life and my music – there's no room for Pink Floyd. The thought of doing any more causes me to break out in a cold sweat."

And as far as his erstwhile bandmates are concerned he said in the same interview with *Rolling Stone* who asked whether Roger Waters had any involvement with this new project:

"Why on earth anyone thinks what we do now would have anything to do with him is a mystery to me, Roger is very used to being the sole power behind his career. Coming into something that has any democracy about it – he wouldn't be good at that.

Besides, I was in my 30s when Roger left. I'm 68 now; it's over half a lifetime away. We really don't have that much in common any more."

Gilmour has honestly and openly laid his cards on the table, as have Mason and even Waters. This new record is a tribute by Mason and Waters to the late Rick Wright, and is a nicely understated way for one of the biggest rock bands of the past half century to bow out with grace and style.

Why the hell can *anyone* then be disappointed that this is not a high concept bombastic statement? Everyone involved made it clear that it was nothing of the kind from the beginning.



I think I have the answer. My parents were amateur explorers, and to this day I believe that my mother was the only white woman to explore some of what used to be the reedbeds near Lake Chad, now long gone. As an old woman she told me that she only did any of the things she did out of a desire to see beyond that next bend in the road.

As many of you may know, my day job is as Director of the Centre for Fortean Zoology, the world's leading cryptozoological organisation. All my work hunting for unknown animals has been basically motivated by the same thing that drove my mother. I, too, want to know what is beyond the next bend in the road, and I don't worship paradigms, and am not disappointed whatever the answer turns out to be.

However, many of the people who get involved with us do it for far more pathological reasons; they do it because somehow the putative existence of 'real' monsters fills a gap in their lives. For some it is almost like a religion, and I find this level of obsession quite disturbing.

I wonder whether we are seeing somewhat of the same thing amongst the people who are disappointed that this surprisingly impressive collection of *Pink Floyd* music is neither a reunion with Rog or a high concept piece that will somehow make sense of their own lives.

*The Wall* and *Dark Side of the Moon* in particular were the soundtracks to the lives of so many of us who grew up in the 1970s, and I suppose that it is not surprising that some people want to relive the whole process again now. But entropy - Time's Arrow - only goes on one direction.

Record companies and rock stars have to accept that it is not 1973 any more. And the fans who wish it were have got to realise the same thing. 41 years have passed since *Dark Side of the Moon* and we are in the brave new world of 2014. And *Pink Floyd* have chosen a dignified and - to my mind - totally appropriate way to say goodbye.

If you want to know more look at my review later in this issue.

Pink Floyd, Taylor Swift, Rolling Stones, Marc Almond, Carl Barat, Pete Doherty, Daevid Allen, Rocket Scientists, Iona, Mick Abrahams, Roxy Music, Rush, Steve Hillage, System 7, Strange Fruit, Sub Reality Sandwich, Friday Night Progressive, Manitas de Plata, Henry Lee Jackson, The Fall, Galahad, Captain Beefheart and his Magic Band, Mick Farren and The Deviants, Aviator, Mick Abrahams, Joey Molland, Steve Ignorant, Hugh Hopper & Phil Miller, Tony Palmer, Barbara Dickson, Pink Fairies, Xtul, America, John Ellis, John Lennon, Hawkwind, Yes, Jon Anderson, Chris Squire, Peter Banks, Neil Young, Gong, Elvis Presley, Robbie Williams, Beatles, Monkees, Amy Childs, Mick Fleetwood, Lesley Gore, Cliff Richard, Adam Faith, Bob Dylan, Freddie Mercury, Lee Abraham, Rick Miller, Arch Enemy, SatanaKozel

#### 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

- **I ONLY HAVE THE VAGUEST IDEA WHO SHE IS, BUT IT IS AN IMPORTANT STORY**

Taylor Swift withheld her latest album, '1989', from Spotify when it was released earlier this month and then subsequently decided to remove all of her previous releases from the streaming service. Spotify begged Swift to return in a lengthy blog post asking for her help in "building a new music economy that works for everyone". "We believe fans should be able to listen to music wherever and whenever they want, and that artists have an absolute right to be paid for their work and protected from piracy," they said. "That's why we pay nearly 70% of our revenue back to the music community." However, talking to Yahoo, Swift has now expanded on her stance. "Music is changing so quickly, and the landscape of the music industry itself is changing so quickly that everything new, like Spotify, all feels to me a bit like a grand experiment," she said. "And I'm not willing to contribute my life's work to an experiment that I don't feel fairly compensates the writers, producers, artists and creators of this music. And I just don't agree with perpetuating the perception that music has no value and should be free." **Read on...**

- **PLAY WITH FIRE** Insurance underwriters involved in a legal battle with the Rolling Stones over a \$12.7 million claim have won permission to seek evidence in Utah about the mental health of Mick Jagger's girlfriend before she took her life in March. A federal judge in Utah last month allowed the 12 underwriters to gather testimony and documents from Randall Bambrough of Ogden, the brother of L'Wren Scott. She was a fashion designer and Utah native whose suicide prompted the rock group to postpone a concert tour of Australia and New Zealand and then file a \$12.7 claim for losses due to its postponement. Jagger was "diagnosed as suffering from acute traumatic stress disorder" after Scott's death and was advised by doctors not to perform for at least 30 days, according to documents filed in the court case in Utah. Before the tour, the group took out a

\$23.9 million policy to be paid in the event shows were canceled due to the death of family members or others, including Scott. In denying the claim, underwriters said Scott might have been suffering from a pre-existing mental illness and her death might not be covered under the policy. **Read on...**

- **NON STOP EROTIC CABARET** Iconic singer and performer Marc Almond has announced a full UK tour in April 2015 to follow the release of his much-awaited new record 'entitled The Velvet Trail' - on 2nd March. The Velvet Trail Tour is Marc's first major solo jaunt in two years. The show will include a mixture of old and new material and will have an emphasis on the pop, big ballad and electronic rock side of Marc's catalogue. Fans attending the shows will enjoy a live premiere of tracks from his new album, together with acclaimed 2014 extended EP 'The Dancing Marquis' and chance to relive his greatest hits and old classics. Marc is joined by loyal stage companions Neal X on guitars, Martin Watkins on piano and keyboards, Carl Holt on bass and Tim Weller on drums with the addition of Kelly Dayton and Billie Godfrey on backing vocals. Pop legend Marc is looking to add more dates and make a presence on next year's festival circuit. The eclectic artist, last year's recipient of the Ivor Novello Inspiration Award, is currently touring with Jools Holland, following the 2013's triumph of his award winning Ten Plagues song cycle performances and subsequent album release. Almond says: 'I'm really excited about the tour and the new album The Velvet Trail, I can't wait to perform some of the songs live - this will be one of the most exciting shows I've ever staged.' **Read on...**

- **THAT'S WHAT THEY CALL IT** Carl Barât has revealed that he and Pete Doherty have written five new songs together for The Libertines' third album. Speaking to NME from Bangkok, where he was visiting Doherty as his bandmate undergoes rehab treatment in the Thai capital. **Read on...**



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



your e cards  
someecards.com

Nicked from Jaki Windmill's Facebook pages

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

John Maynard Keynes



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

— Desolation Row by Bob Dylan

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

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

## Music Therapy Effective For Depression In Children And Adolescents

Music "soothes the savage beast" as they say, and a new study has found that it can also alleviate depression in children and adolescents.

The new study, presented last week at Queen's University Belfast, found that children and adolescents who were suffering from depressive symptoms showed greater improvements in their symptoms and overall self-esteem after receiving music therapy in combination with standard treatments, compared to young participants who only received standard treatments for their condition.

Music therapy involves getting people to move, sing or otherwise react in a positive way toward music in a therapeutic setting. To be considered proper treatment, music therapy needs to be administered by a trained professional, according to the American Music Therapy Association.

"The structure of music — tempo, rhythm, pitch — can be applied in a scientific way to help people overcome a wide range of physical and emotional problems," Al Bumanis, spokesperson for the American Music Therapy Association, told Yahoo Health.

In the study, researchers from Queen's University Belfast recruited over 250 children and teenagers that were split into two groups – nearly 130 went through the usual care possibilities, while over 120 participants were sent to music therapy along with usual care. All were being treated for psychological, developmental or behavioural issues. Preliminary findings showed that the benefits are also maintained in the long run, the researchers said.

"This study is hugely significant in terms of determining effective treatments for children and young people with behavioral problems and mental health needs," said study leader Sam Porter of the School of Nursing and Midwifery at Queen's University.

Read on...



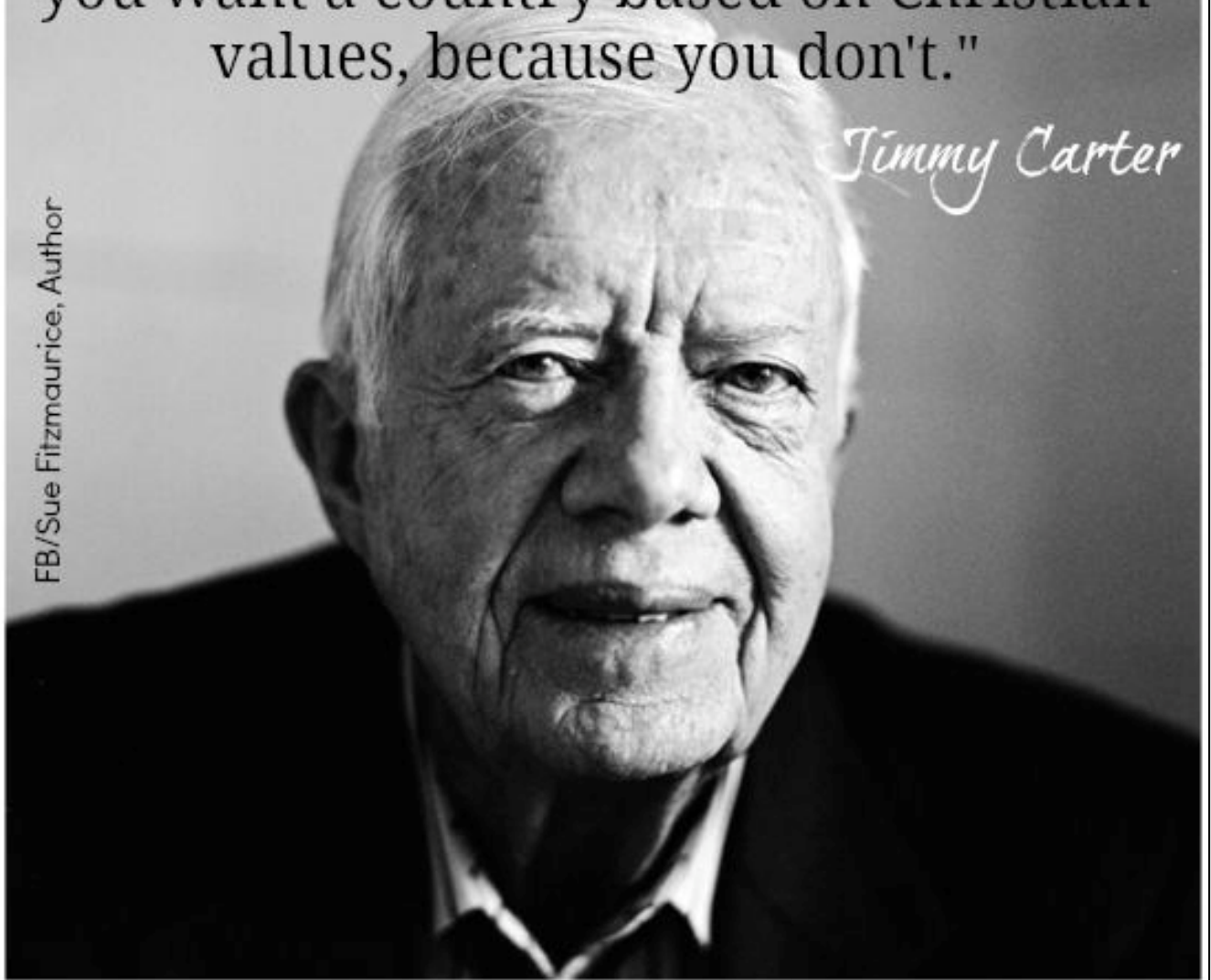
Democracywatch



"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



Now *this* is very cool. Andy Bole posted this on Facebook: "Something wicked this way comes.....The Glissando Guitar Orchestra Live at Kozfest 2014 CD, available now, limited to only 200 copies, there will be no more., all proceeds going to the Alien Fund (Daevid) buy from [www.glissguitar.co.uk](http://www.glissguitar.co.uk)" So I went to the site and checked it out. This performance of the seven drones is dedicated to Will Greenwood and Steve Higgins, both members of the Glissando Orchestra who have - sadly - passed to the next plane of existence, and has its primary focus in sending healing vibes to dear Daevid who is recuperating in Australia. Blessings to all involved.

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

the week that's past





## ROCKET SCIENTISTS MYSTERY

There is a mystery in the Steampunk world of the Rocket Scientists. They have a new album out this month, but no-one knows what it is called. The band made this announcement a few days ago:

We will release a new, full-length Rocket Scientists album on Tuesday, November 18, 2014 digitally on Bandcamp.com. We will release the CD version on Tuesday, December 9, 2014. Pre-orders for the CD as well as bundles for both the download and CD will begin on Tuesday, November 18th. You'll be able to get the download immediately in the format of your choice and then the CD will ship on its release date. More news will be posted on the Rocket Scientists Facebook page over the next 7 days!

I wrote to Erik Norlander trying to get some more details. He answered promptly:

"The guys and I are tremendously proud of this new album which will be released digitally next week and then on CD in early December. The album has really brought out the best in all of us from Don's new

cello, viola and Stick work to Mark's superb vocal and guitar work. We also have Lana Lane and Kelly Keeling making guest vocal appearances. Mark and Lana even got me to sing a couple of songs!"

He even sent me this picture, asking me to credit it to Erik Nielsen. But still no inkling of the title. So I asked Erik directly:

"The title, sir, is a deep, dark secret that shall be revealed next week, just before the digital release on Nov 18. It's a weird approach, I know, but hey, that's how I roll. "

This is all getting very peculiar, but it is also a tad intriguing, so I shall have to sit on my hands, curb my curiosity and see what happens. Watch this space.

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

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

# the week that's past





I got an email today from Dave Bainbridge of *Iona*. His new solo album, *Celestial Fire*, is released this week. The *Iona* website describes it:

The follow up to Dave's much acclaimed first solo album 'Veil of Gossamer' is in some ways an album he's always wanted to make. "...an album which really draws upon the excitement and exhilaration I first felt, listening to many of my early musical heros (Yes, Gentle Giant, David Sancious and Tone, The Mahavishnu Orchestra, Curved Air, Hatfield and The North, Deep Purple, Clannad, Mike Oldfield, The Enid, Keith Emerson, Allan Holdsworth, Alan Stivell, Ralph Vaughan-Williams to name but a few!).

It was listening to all these great musicians and composers that first inspired me to become a musician and composer". Dave's new album merges the Celtic, progressive, spiritual, folk-rock influenced soundscapes of IONA with a larger than usual dollop of what some might term 'progressive rock' type musical adventuring, where the emphasis is on great musicianship, new and classic sound combinations and evolving compositions with plenty of room for improvisation. Building on the foundations of what has gone past, but sounding fresh and new, this is music that transports you to another place.

Music filled with passion and hope.

After a hugely successful Indiegogo crowd funding campaign mid-way through 2013 (thanks to everyone who contributed!!), I have been able to devote much time to the album production and employ the talents of some amazing guest musicians and singers - some of the best in their particular genres - to take the music to the next level. Those who have already contributed some fantastic performances are:

- Collin Leijenaar (Neal Morse band, Jordan Rudess, Affector etc) on drums
- Randy George (Neal Morse band, Morse, Portnoy and George, Alan White etc) on bass
- Frank van Essen (Iona, Dew, Barbara Dixon, etc) on solo violin & viola and ensemble strings
- Damian Wilson (Threshold, Headspace, Rick Wakeman, Les Miserables etc) lead vocals on four tracks
- Troy Donockley (Nightwish / The Bad Shepherds) on uilleann pipes and low & high whistles
- Sally Minnear (Lord of The Dance, daughter of Kerry Minnear of iconic band Gentle Giant) - vocals
- Gabriel Alonso - orchestral percussion
- Corinne Frost (solo performer, City of Birmingham Symphony Orchestra, Epiphany) - solo cello
- David Fitzgerald (Iona co-founder) on flute, chinese flute, tin whistle, saxophones
- Martin Nolan (Iona) on uilleann pipes on one track
- Todd Reynolds (solo artist) - solo violin
- Joanne Hogg (Iona) on vocals on one track
- Andrea Alonso - vocals on one track

He has promised to put one in the post so I am looking forward to being able to critique it in depth next week.

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

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

# the week that's past







## The Gospel According to *BART*

My favourite roving reporter has been out and about again this week, and has sent me a couple of very interesting stories. Apparently *Roxy Music* have broken up for the third time.

However, when you actually look at the story in any depth, it turns out that although the story broke this week, this news is at least three years old: When interviewed this week Phil Manzanera is quoted as telling *Rolling Stone*:

"I don't think we're going to do any more shows," he says. "I think our job is done. When we stopped touring in 2011, Andy [Mackay] and I looked at each other and said, 'Our job is done here.'"

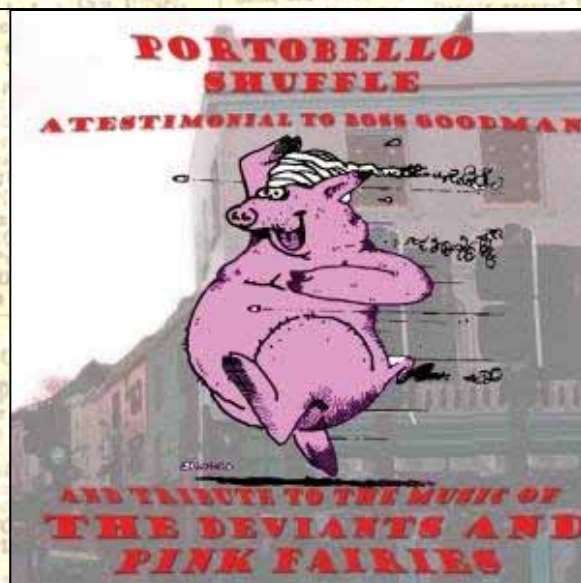
The fact that they hadn't done a new record since 1982 might also be a bit of a hint.

<http://www.rollingstone.com/music/news/roxy-music-break-up-20141103>

Back in March members of Rush announced that there would be a 40th Anniversary tour next year. However it seems that this might not be completely cut and dried:

"In a new interview with *Rolling Stone*, Geddy Lee says that announcement may have been a bit premature. "We're still talking," he says. "Everybody has a different idea how they want to spend the next couple of years, so we haven't come to a decision. I'm ready and happy to play if everyone else agrees. I think in the next couple of months we'll decide to do something or not."

<http://www.rollingstone.com/music/features/geddy-lee-rush-undecided-on-2015-tour-20141111>



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

Deakin for postage price.  
arsydeedee@yahoo.co.uk

### A HAPPY HILLAGE NEW YEAR

Celebrate the turning of another calendar year and begin 2015 amongst friends and the community with an amazing music line up headlined by System 7 + Friends: Nanoplex, Calemma, Josko, Morph, Aliji

The inSpiral New Year celebrations have gained a solid reputation for quality music, and good vibes. Headliners System 7 will perform a live set at the chime of midnight featuring Steve Hillage playing guitar and Miquette Giraudy on synths. This in itself is a special moment in time and will be complimented by lots of other other awesome music all night long.

Steve and Miquette's NYE set will preview a few new tracks from their forthcoming System 7 / Mirror System dual album release for 2015. The twin albums - provisionally titled N-port / X-port - celebrating their Fire and Water dual albums of 21 years ago will be preceded by a taster EP in March. Admission will be limited for everyone's comfort, so get your your tickets, while they are available. Tickets: 18.50 advance (including booking fee) £25 on door (LIMITED)

<https://www.facebook.com/events/878417435503603/>



the week that's past





# Peculiar News of the Week

## Suspicious

HUDSON — A Sullivan Road resident called police to report a "suspicious package" on his front porch Nov. 2 at 3:20 p.m.

The resident said he observed an unknown person leave the package and called police, according to the police report.

The officer said he could see the package was clearly labeled with the Amazon.com logo and asked the man if he had ordered anything from the firm recently.

The man reportedly said "Why yes, I did."

The officer told the resident his order had arrived. The resident then said he was comfortable opening the box. The officer then left the scene, according to the report.

## Pol

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#RESTASOLOQUELLOCHENONCAMBIA



JANUARY 2015







Gonzo Web Radio started off as a medium by which interviews and radio programmes about the various acts covered by Gonzo Multimedia could be broadcast to an eagerly attentive world.

But over the past few years, it has become more than that. We now host regular weekly shows by Neil Nixon, a lecturer in professional writing at North West Kent College who uses his weekly radio show, Strange Fruit, as a learning experience for his students on the Foundation Course. I've known Neil for years, and he approached me with the idea of syndicating his show.

I agreed, and then the floodgates opened. We have regular weekly shows from Tim and Jaki on their submarine, and from the mysterious M Destiny on the other side of the pond with Friday Night Progressive. We also have a regular visit to the world of the Canterbury Scene courtesy of our friend Matthew Watkins. There are several other shows in the wings, waiting to join us, so stay glued to your seats boys and girls, your life is never going to be the same again!

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# 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.



02-11-14 – SHOW 95

Glambeats Corp: The Blitzkrieg Bop  
 Fire Engines: Candy Skin  
 Northern Picture Library: Paris  
 Frank Zappa and the Mothers of Invention: Hungry Freaks, Daddy  
 Frank Zappa and the Mothers of Invention: Wowie Zowie  
 Joni Mitchell: Shine  
 Joan as Policewoman: The Ride  
 ABBA: Intermezzo  
 Neutral Milk Hotel: Two Headed Boy Part 2  
 Shel Silverstein: Julie's Working  
 Bernie Sizzey: No Fear – Incredible Release  
 Frank Zappa and the Mothers of Invention: Help I'm a Rock  
 Duke Ellington and his Orchestra: Arabesque  
 Cookie Arabian Dance  
 The Beatles: Happiness is a Warm Gun  
 Noseflutes: Perfect Cockney Hard-on  
 Jessie Ware: Strangest Feeling  
 Unkle: Bloodstain  
 Brightblack Morning Light: Come Another  
 Rain Down  
 Kate Bush: Among Angels  
 Bob Dylan: Sad Eyed Lady of the Lowlands  
 Frank Zappa and the Mothers of Invention: The Return of the Son of Monster Magnet  
 Mr Goon-Bones: Crazy Bone Rag  
 The Five Keys: The Glory of Love  
 The Flamingos: Lovers Never Say Goodbye

**Listen  
Here**



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

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

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

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



Jaki writes:

"Forced to roam the streets of San Francisco for another week due to the state of a floating Tim who I take with me encased in a balloon on the end of a piece of string. Will we get away by next week? I have my doubts. x"

This sounds remarkably like the opening verses of *Plastic Palace People* by the immortal and invisible Scott Walker:

Over the rooftop sails Billy  
A string tied to his underwear  
Through cobbled stone streets a child races  
And shouts "Billy, come down from there"

"My mother's calling" his voice whimpers  
A string clutched in his tiny hand  
Not till I've seen the sky's not lit up  
In tears, child try and understand  
Don't pull the string, don't bring me down  
Don't make me land

Are you getting all existential on us Timothy dear?



**Listen  
Here**





I first came across Friday Night Progressive totally by accident, but I soon found myself beguiled by the style and taste of presenter M Destiny who presents a weekly two-hour show showcasing all sorts of progressive music that you are unlikely to hear anywhere else. This is surely a man after my own heart. I also very much approve of the way that it is the hub of a whole community of artists, musicians, and collaborators. I hope that you enjoy them as much as I do. Welcome aboard, chaps.

Hello, I am M Destiny host of Friday Night Progressive. You will find it to be an incredible independent internet broadcast show. But it's more than that. We tend to boast that the



musicians played on FNP are above the status quo. This includes the multi-instrumentalist and the educated musician. We tend to shy away from computer generated creations and rely on talent using musical instruments and steer this talent for purposes of sheer inspirational indulgence. It is only in the FNP chat room where you will find the most talented musicians packed at one time into such an honored space.

## ARTISTS:

Psicolorama

<http://www.facebook.com/pages/Psicolorama-Rock-Progressivo-y-Sinfónico/922383211108542?sk=timeline>

Oleg Polyanskiy

<http://www.facebook.com/olegpolyanskiyofficial>  
Grus Paridae

<http://www.facebook.com/GrusParidae>

Bernier – DeCarlo Live!

<http://michaelbernier.bandcamp.com/album/michael-bernier-ritchie-decarlo-live>

Orquesta Metafisica

<http://www.facebook.com/orquestametafisica>

Children In Paradise

<http://www.facebook.com/pages/Children-in-Paradise/128677017168142>

Joe Compagna

<http://www.facebook.com/pages/Joe-Compagna/141261019257226>

ONY

<http://www.facebook.com/pages/Ony/128343966123>

MDESTINY

<http://www.facebook.com/MarquissMusic>

Backdrop art by: Greg P Onychuk ONY — with Grus Paridae, ORQUESTA METAFÍSICA, Psicolorama Prog Rock, Oleg Polyanskiy, Greg P Onychuk, Rami Turtiainen, Dam Kat, Michael Bernier, Joe Compagna and Ritchie DeCarlo.

Listen  
Here

# Friday Night Progressive





**Manitas de Plata (born  
Ricardo Baliardo)  
1921 – 2014**

Manitas de Plata was a French flamenco guitarist. Despite achieving worldwide fame, he was known for disrespecting certain rhythmic rules (compás) that are traditional in flamenco. On the cover of Manitas de Plata's first LP, *Guitarra Flamenco*, reads John Steinbeck's endorsement: "A great and savage artist."

Last weekend, the beloved, legendary flamenco guitarist, Manitas de Plata passed at age 93. Rising to stardom in the 1960s, Manitas de Plata was a true virtuoso and widely considered one of the best flamenco guitarists of all time.

Manitas de Plata, Spanish for "little hands of silver," was a Gypsy from the south of France, and a self-taught prodigy in his Gypsy community. De Plata was known for his deviations from traditional Flamenco metric conventions and musical structures, and his desire to play by his own rules.

Manitas de Plata was the father of Jacques, Maurice, and Tonino Baliardo and uncle to Paul, François (Canut), Patchaï, Nicolas and André Reyes (the sons of flamenco artist José Reyes), all members of the rumba flamenca band Gipsy Kings. Australian multi-instrumentalist Chris Freeman, his student in 1971, acknowledged de Plata's influence and teachings.



**THOSE WE HAVE LOST**





## Henry Lee Jackson (1957 – 2014)

Trail-blazing rapper Big Bank Hank, whose 1979 hit “Rappers Delight” with the Englewood-based group the Sugar Hill Gang was considered the first commercially viable rap single to shoot up the charts, died Tuesday morning at Englewood Hospital and Medical Center. He was 57 and lived in Tenafly.

His death was confirmed by Eternity Funeral Services in Englewood. Big Bank Hank, who was born Henry Jackson and was known also as Imp the Dimp, battled cancer for two years, according to Englewood music executive Joey Robinson. Big Bank Hank and two other young rappers, Englewood’s Mike “Wonder Mike” Wright and Teaneck’s Guy “Master Gee” O’Brien, were discovered by Robinson’s mother, Sylvia, a founder of Sugar Hill Records in the 1970s.

After Sylvia heard a deejay rapping at a New York club, she asked Joey, who was a student at Dwight-Englewood School, to help her find some rappers. The mother-and-son team plucked Jackson from his job at Crispy Crust Pizza on Palisade Avenue. He rhymed for Sylvia in an apron still covered in dough. O’Brien and Wright happened to walk by, and they soon had the three of them improvising over a rhythm track. They were all in their late teens and early 20s. Sylvia Robinson was impressed and dubbed the group the Sugar Hill Gang after her new record label, which took its name from a famous Harlem neighborhood.

The trio, in one take, recorded the 15-minute song called “Rapper’s Delight,” which sampled the beats of the disco song “Good Times” by the group Chic. It cost the Robinsons about \$750 to produce the tune, according to a story published in *The Record* in 2004. “Rapper’s Delight” shot up to No. 4 on the R&B charts and No. 34 on the Billboard pop charts and go on to sell more than 8 million copies.

The Sugar Hill Gang is celebrating its 35th anniversary this year and Big Bank Hank was the only original member touring with Joey Robinson, Warren Moore and Kent Laird.

# 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

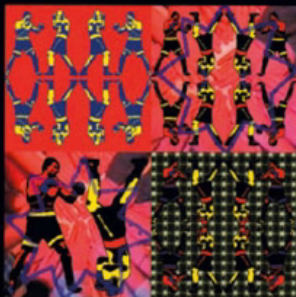


Now, I don't know whether this is a good idea, a bad idea, or just an idea, but - as I believe you know - this magazine is put out each week on a budget of £25, and is free. It will remain free, but I would like to be able to generate some income so I can pay our contributing writers. So, 'why not flog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

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



# THE FALL



## The Unutterable

SPECIAL DELUXE EDITION - 2 CD SET

**Artist** The Fall

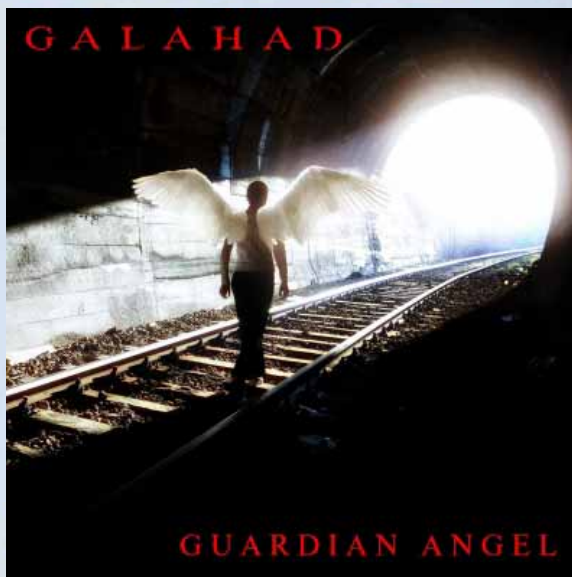
**Title** The Unutterable 2CD Set

**Cat No.** HST034CD

**Label** Gonzo

Since The Fall formed in late 1977 the band has released more than thirty albums and possibly twice as many compilations and live albums. Led by the ever present and enigmatic Mark E Smith the band seems unstoppable despite the numerous line up changes over the years. The band effectively continues with Mark E Smith's creative vision and the bands latest release in entitled Unutterable. The line up featured on this album is Mark E Smith (vocals, songs) are Julia Nagle (keyboards), Neville Wilding (guitar), Adam Halal

(bass) and Tom Head (drums). The album took almost a month to record and the recording sessions were spread over three locations including The Fall's own Sonic Surgery. Tracks include 'Cyber Insekt', 'Pumpkin Soup & Mashed Potatoes' and 'Sons Of Temperance' As with all the releases from John Peel's favourite band The Fall's latest album will prove to be highly anticipated by the Fall faithful.



**Artist** Galahad

**Title** Guardian Angel

**Cat No.** GHEP2

**Label** Avalon

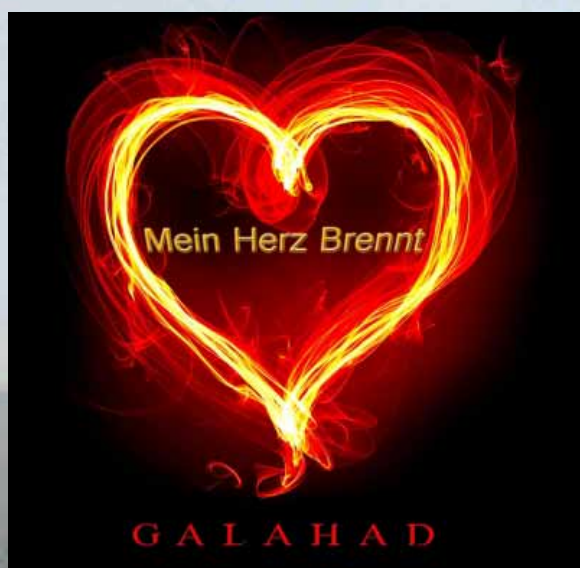
Following on from the release of two critically acclaimed full length albums in 2012 (Battle Scars





and Beyond the Realms of Euphoria) and the recent release of the 'Seize the Day' EP, Galahad are proud to announce their second release of 2014, the 'Guardian Angel' EP. This release contains a stripped down version of the title track featuring only piano, vocal and strings, which shows a more sensitive side to the band. A Guardian Angel 'Hybrid' has also been included which contains elements of the original track and parts taken from 'Guardian Angel – Reprise' melded together to create a more organic and distinctly different version. The EP which also contains the original album versions of 'Guardian Angel' and 'Guardian Angel – Reprise' also features a piano and vocal version of 'Beyond the Barbed Wire', the full original band version of which appears on the 'Battle Scars' album. The 'Guardian Angel' EP will be available as a download from the band's website as well as from several digital on-line platforms such as I-tunes, CD Baby, Amazon etc.

It will also be available, as a limited edition CD EP, directly from the merchandise section of the Galahad website. As with the previous 'Seize the Day' EP we hope that this release will appeal to existing fans of the band as well as those who are intrigued and interested in the band but have yet to dip their toes in to the murky world of Galahad music.



**Artist** Galahad  
**Title** Mein Herz Brennt  
**Cat No.** GHEP3  
**Label** Avalon

Following on from the release of two EP's earlier in the year Galahad are pleased to announce their third and final EP release of 2014, the 'Mein Herz Brennt' EP.

This release contains four differing versions of Mein Herz Brennt, ranging from an atmospheric laid back piano, vocal and violin interpretation to the full on industrial metallic blast of the 'fully loaded' version.

What started out as just a bit of fun jamming in the rehearsal studio eventually morphed in to several fully fledged versions of this 'Rammstein' classic. The track was recorded and mixed by the rather wonderful Karl Groom at Thin Ice Studios in Surrey.

'Mein Herz Brennt' will be available as a limited edition CD EP, directly from the merchandise section of the Galahad website. It will also be available to download from the band's website as well as from the usual digital on-line platforms such as I-tunes, CD Baby, Amazon etc.

As with the previous 'Seize the Day' and 'Guardian Angel' EP's we hope that this release will appeal to existing fans of the band as well as those who are intrigued and interested in the band but have yet to dip their toes in to the murky world of Galahad music, even if this particular release contains somewhat rare and unusual cover versions!



**Artist** Captain Beefheart and his Magic Band  
**Title** Commodore Ballroom, Vancouver 1973  
**Cat No.** GZO106CD  
**Label** Gonzo

Don Van Vliet (born Don Glen Vliet; January 15, 1941 – December 17, 2010) was an American musician, singer-songwriter, artist and poet known



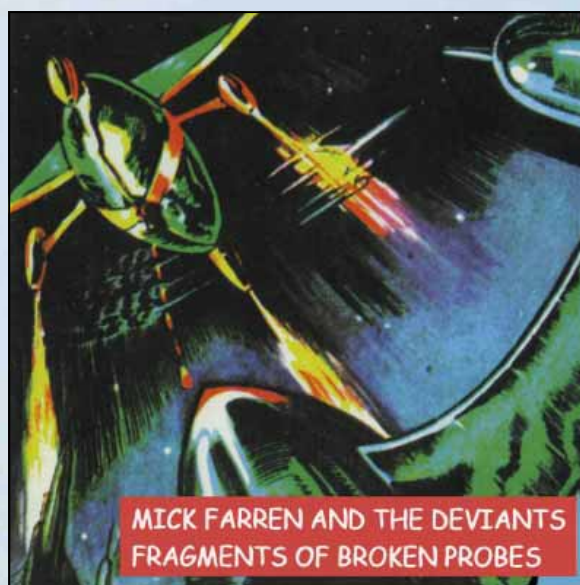
by the stage name Captain Beefheart. His musical work was conducted with a rotating ensemble of musicians called the Magic Band (1965–1982), with whom he recorded 13 studio albums. Noted for his powerful singing voice with its wide range, Van Vliet also played the harmonica, saxophone and numerous other wind instruments. His music blended rock, blues and psychedelia with avant-garde and contemporary experimental composition. Beefheart was also known for exercising an almost dictatorial control over his supporting musicians, and for often constructing myths about his life.

During his teen years in Lancaster, California, Van Vliet developed an eclectic musical taste and formed 'a mutually useful but volatile' friendship with Frank Zappa, with whom he sporadically competed and collaborated. He began performing with his Captain Beefheart persona in 1964 and joined the original Magic Band line-up, initiated by Alexis Snouffer, in 1965. The group drew attention with their cover of Bo Diddley's Diddy Wah Diddy, which became a regional hit. It was followed by their acclaimed debut album *Safe as Milk*, released in 1967 on Buddah Records. After being dropped by two consecutive record labels, they signed to Zappa's Straight Records. As producer, Zappa granted Beefheart unrestrained artistic freedom in making 1969's *Trout Mask Replica*, which ranked 58th in Rolling Stone magazine's 2003 list of the 500 greatest albums of all time. In 1974, frustrated by lack of commercial success, he released two albums of more conventional rock music that were critically panned; this move, combined with not having been paid for a European tour, and years of enduring Beefheart's abusive behavior, led the entire band to quit. Beefheart eventually formed a new Magic Band with a group of younger musicians and regained contemporary approval through three final albums: *Shiny Beast (Bat Chain Puller)* (1978), *Doc at the Radar Station* (1980) and *Ice Cream for Crow* (1982).

Van Vliet has been described as '...one of modern music's true innovators' with '...a singular body of work virtually unrivalled in its daring and fluid creativity.' Although he achieved little commercial or mainstream critical success, he sustained a cult following as a 'highly significant' and 'incalculable' influence on an array of New Wave, punk, post-punk, experimental and alternative rock musicians. Known for his enigmatic personality and relationship with the public, Van Vliet made few public appearances after his retirement from music (and from his Beefheart persona) in 1982. He pursued a career in art, an interest that originated in his childhood talent for sculpture, and a venture that proved to be his most financially secure. His expressionist paintings and drawings command high prices, and have been exhibited in art galleries and

museums across the world. Van Vliet died in 2010, having suffered from multiple sclerosis for many years.

This extraordinary record catches the Captain at his best; live on stage in 1973. Someone who was in the audience that night later wrote: "The Captain Beefheart show was beyond my expectations, it washed over us with a magic gumbo of free-jazz, swampy blues, avante garde squawking and punky insolence. We loved it. We didn't know what it was, but we loved it. Captain Beefheart was at least twice as old as most of us in the room, but that wasn't an issue, not in the least. It rocked our world."



**Artist** Mick Farren and The Deviants  
**Title** Fragments of Broken Probes  
**Cat No.** HST228CD  
**Label** Gonzo

The Social Deviants were founded by singer/writer Mick Farren (born Michael Anthony Farren, 3 September 1943, in Gloucester, Gloucestershire) in 1967 out of the Ladbroke Grove UK Underground community, featuring Pete Munro on bass; Clive Muldoon on guitar, Mike Robinson on guitar and Russell Hunter on drums (born Barry Russell Hunter, 26 April 1946, in Woking, Surrey). The band shortened their name to "The Deviants" after Munro and Muldoon left and were replaced by Sid Bishop on guitar (born Ian Bishop, 17 December 1946, Balham, South West London) and Cord Rees on bass. With the financial backing of Nigel Samuel, the 21-year-old son of a millionaire, whom Farren had befriended, the group independently recorded their debut album *Ptooff!*, selling copies through the UK Underground press before it was picked up by Decca Records.



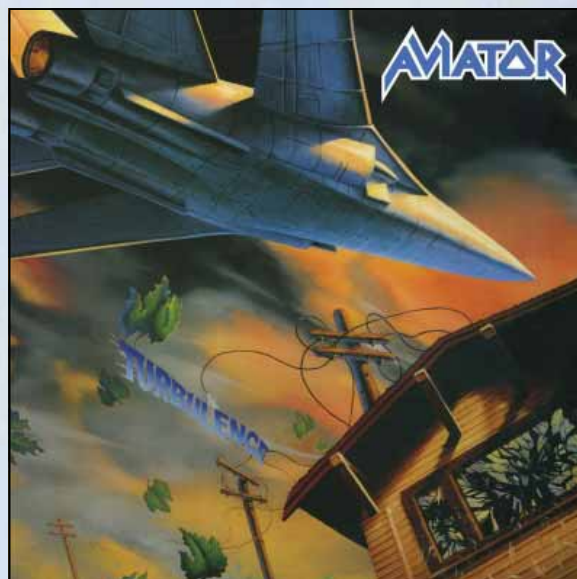
Rees left the band in June 1967 to be replaced by Farren's flatmate Duncan Sanderson (born 31 December 1948, in Carlisle, Cumbria) and the band released a second album Disposable through the independent label Stable Records.

When Bishop married and left the band, Farren recruited Canadian guitarist Paul Rudolph (born Paul Fraser Rudolph, 14 June 1947, in Vancouver, British Columbia, Canada) at the suggestion of Jamie Mandelkau. This band recorded and released the album The Deviants 3 through Transatlantic Records.

During a tour of North America's west coast the relationship between Farren and the musicians became personally and musically strained, and the band decided to continue without Farren, who returned to England where he teamed up with ex-Pretty Things drummer Twink (born John Charles Alder, 29 November 1944, in Colchester, Essex) and Steve Peregrin Took (born Stephen Ross Porter, 28 July 1949, in Eltham, South East London) to record the album Mona – The Carnivorous Circus, an album interspersed with interviews with members of the U.K Hells Angels, before concentrating on music journalism. The three remaining musicians - Rudolph, Sanderson and Hunter - returned to England, and teamed up with Twink to form the Pink Fairies.

In the mid-1970s, Farren was offered a one-off deal by Stiff Records to record an EP, Screwed Up, which was released under the name Mick Farren and the Deviants. The musicians on this record included Rudolph, former Pink Fairies/Motörhead guitarist Larry Wallis, former Warsaw Pakt bassist Andy Colquhoun and former Hawkwind drummer Alan Powell. This band, without Rudolph, went on to record the album Vampires Stole My Lunch Money and the non-album single "Broken Statue", both credited to Mick Farren rather than The Deviants.

The now defunct Farren website Funtopia described this album as a collection "of Deviants/Farren outtakes, remixes and alternate takes is the closest most of us are gonna get to hearing some of Mick's more hard-to-find recordings. Topped and tailed by new Farren/Colquhoun compositions, Fragments runs the gamut of Mick's work 'twixt the demise of the original Deviants and the stellar psych/jazz/metal poetry of the late 90s."



**Artist Aviator**

**Title Turbulence**

**Cat No. HST236CD**

**Label Gonzo**

Jack Lancaster had already made a name for himself playing with Mick Abrahams in Blodwyn Pig and on several collaborative projects with Robin Lumley including the stellar rewrite of Peter and the Wolf with an all-star cast. But in 1978 he launched a new project together with two of my favourite musicians.

Martin Horst takes up the story on the Prog Archives:

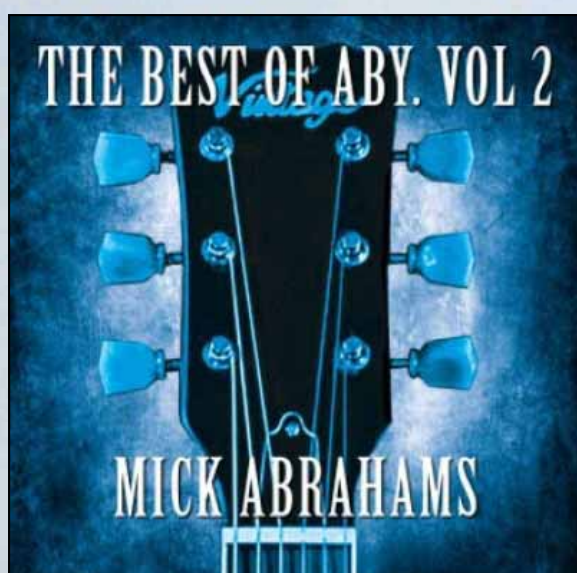
"AVIATOR was founded in 1978 by Jack Lancaster (saxophone, flute, lyricon, synthesizer) and Mick Rogers (guitar & lead vocals) with the co-pilots Clive Bunker (drums) and John G. Perry (bass & vocals). All four musicians already had an impressive background in different bands. Jack Lancaster had played with: BLODWYN PIG, the MICK ABRAHAMS BAND and the SOUL SEARCHERS, Mick Rogers with: MANFRED MANN'S EARTHBAND, Clive Bunker with: JETHRO TULL, BLODWYN PIG and STEVE HILLAGE, John G. Perry with: CARAVAN and QUANTUM JUMP. They played a mixture of straightforward Rock songs alternating with instrumental Jazz-Rock passages reminiscing COLOSSEUM and BLODWYN PIG, Jack Lancaster gave the band a typical sound with the lyricon and soprano saxophone. The weak point was Mick Rogers's vocals.

In early 1979 AVIATOR released their first record named "Aviator" on Harvest/Electrola, coproduced



by the band and Robin Lumley from BRAND-X. All tracks were cosigned by the band. The tracks are all different ranging from straightforward Rock to Jazz-Rock and Pop. They went then on a European Tour as a support act for Steve HILLAGE and in the summer of 1979 they did some festivals and venues in Germany, where they did also a public broadcast for the famous WDR radio in Cologne. The tape of the show proves what an excellent live band they had been. On stage they showed their talent, especially in the longer instrumental passages. “

What a band! What a fantastic band! Clive Bunker has always been an excellent meat and potatoes drummer, and Mick Rogers is a fantastic singer. Sadly, Jack Lancaster left the band for pastures new soon after the end of the European tour, but the band continued as a three piece with this fantastic album.



**Artist** Mick Abrahams  
**Title** The Best of ABY Vol 2  
**Cat No.** HST175CD  
**Label** Gonzo

It is a story as old as time itself. I'm sure that it predates rock'n'roll, but it is a paradigm which has appeared so many times within the canon of the sort of bands that I have spent the last four decades listening to, but it hardly bears repeating. Except, of course, that I must - because without the back story the extraordinary tale of Blodwyn Pig would just be another rags to... well, if not exactly riches, then slightly more expensive rags.

In the beginning there was Robert Johnson who sold his soul to the devil. The cornute one passed it on to some evangelical promoters in the Thames Valley. The Blodwyn Pigstory begins back in the

mid-1960s when a whole generation of relatively privileged white kids in the UK discovered the music of a previous generation of reasonably underprivileged black men living in the southern states of the USA.

People quite often forget that Jethro Tull, who are best known for having a personable front man who looked like a tramp and stood on one leg whilst playing the flute didn't start off as a folk band, or even a progressive rock band; they started off as a blues band. Back in the halcyon days of 1967, a couple of members of a Blackpool-based blue-eyed soul band travelled down to the teeming metropolis where they teamed up with two members of a failing, Luton-based blues band. They appropriated the name of the legendary 18th Century agriculturist (inventor of the rotary seed drill, no less) and the rest is history. Except, of course, that it is nothing of the kind.

The band signed to the legendary Island Records, home of the cream of what was then known as 'the underground', and during the summer of 1968 recorded their first album This Was. Ian Anderson, the aforementioned gentleman of the rock and roll road, described their music as 'a sort of progressive blues with a bit of jazz.' The blues influence came largely from guitarist Mick Abrahams. It was Abrahams who - on the first album - provided the only non-Anderson lead vocal in Jethro Tull's recorded history, and with the benefit of hindsight it is easy to see that both he and Anderson were jostling for position as the prime creative mover behind the band.

Unsurprisingly, there was a massive falling out between the pair, and Abrahams left the group. He was replaced by Martin Barre (after brief tenures by Toni Iomni, later as Black Sabbath, and Davy O'List of The Nice) and Jethro Tull did their own inimitable thing for the next four decades.

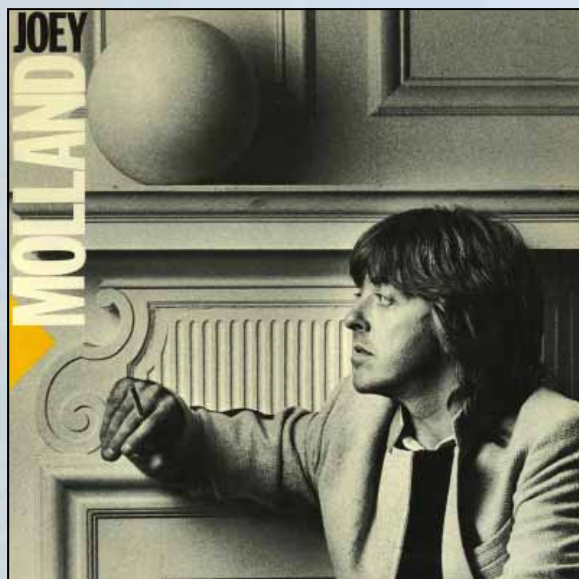
But what of Abrahams? One of the main reasons that he had fallen out with Anderson was that he was a blues purist, and didn't want to follow some of the more esoteric paths that Anderson was to lead the band into. No, he just wanted to play the blues. Robert Johnson hadn't sold his soul to the devil in order to make progressive rock albums about a nine-year-old boy poet. There was a purity and an integrity to the blues, and it was the path along which Mick Abrahams intended to walk. So he started his own band and for reasons which remain obscure he named it Blodwyn Pig.

Over the years he also recorded a number of solo albums, steeped in the delta blues DNA that had mystically been passed down to him by Robert Johnson. Mick is 70 now, and not in the best of



health, but he still has the heart of a bluesman and the remarkable musicianship on this gem of an album pays testament to that. This is collection of some of Mick's own favourite songs that he has featured in his live concerts and recordings over the last 16 years, and featuring the 2002 line up of The Mick Abrahams Band. Some fine blues, country blues, and even a couple of old rockers!

Great playing from the master of the SG and some cool arrangements and treatment of some of his best songs.



**Artist** Joey Molland  
**Title** After The Pearl  
**Cat No.** HST238CD  
**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.

This is Joey Molland's debut solo album, following the final demise of Badfinger. This also marked his first release following the suicide of Tom Evans (with whom Molland had reformed the band in 1979). Perhaps that is the reason for the overall sadness of the album.

Yes, Molland's strong, pretty melodies are there, but lyrically this is album of loss and longing, and this is what the artist does best. His plaintive vocals mixed with the melancholic music makes for a heart wrenching and captivating listening experience.

Musically, the band is tight, and the music is well arranged and well produced. Fans will note the inclusion of "Mean Jemima," which was originally recorded by Badfinger for the No Dice album (known as "Mean Mean Jemima").

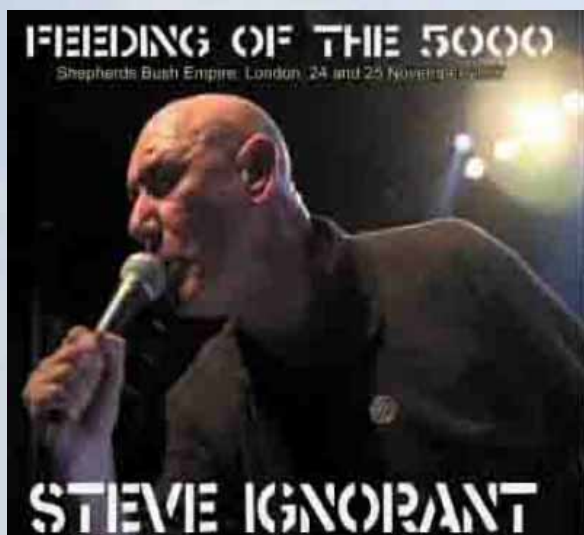
This version does not differ in arrangement and lacks the energy of the original. Still, it is a solid effort. What brings the album down somewhat is the lack of variety throughout the album. It plods along with pretty much the same style. Although the style is played well, the format exhausts itself quickly.

Fans of Badfinger will love this; fans of mid-'80s pop/rock will also find something of interest with this album.

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.



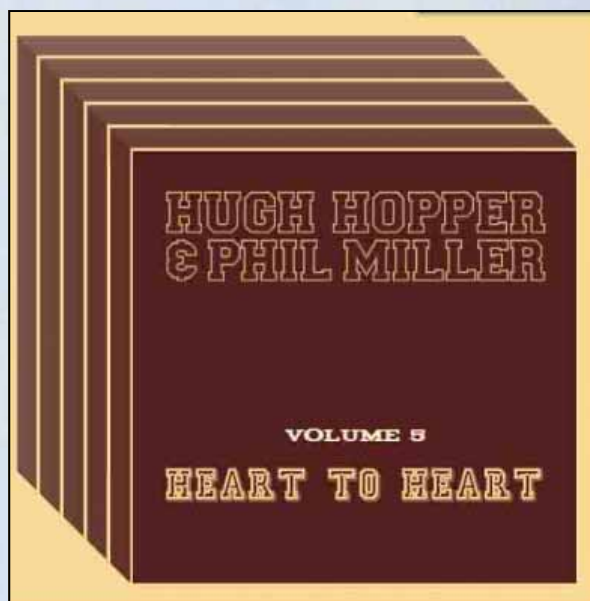


**Artist** Steve Ignorant  
**Title** The Feeding of the 5000  
**Cat No.** DIM-GZ002CD  
**Label** Gonzo

Steve Ignorant (born Steven Williams in 1957) is a singer and artist best known for co-founding the anarcho-punk band Crass with Penny Rimbaud in 1977. After Crass stopped performing in 1984, he has worked with other groups including Conflict, Schwartzeneggar, Stratford Mercenaries, Current 93 (under the name Stephen Intelligent), US punk band Thought Crime, as well as being an occasional solo performer. He is also a sculptor, and has worked as a traditional Punch and Judy performer using the name Professor Ignorant. In recent years he has developed an interest in the history of traditional London music hall performance.

On 24 and 25 November 2007 he performed Crass's entire The Feeding of the 5000 live at the Shepherds Bush Empire, backed by guest musicians. Other members of Crass were not involved in these concerts. "I acknowledge and respect Steve's right to do this", Rimbaud said, "but I do regard it as a betrayal of the Crass ethos". Ignorant had a different view; "I don't have to justify what I do. (...) Plus, most of the lyrics are still relevant today. And remember that three-letter word, 'fun'?"

Steve and Penny soon made up their rift, and performed together on the last night of Steve's Last Supper Tour four years later, and all was well that ended well. In the meantime this extraordinary package remains a unique document of a wonderful night that most never dared believe would happen.



**Artist** Hugh Hopper & Phil Miller  
**Title** Volume Five: Heart to Heart  
**Cat No.** HST247CD  
**Label** Gonzo

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

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

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

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



Machine.

This is the first of a ten part series compiled by Michael King, a Canadian Hugh Hopper Scholar.

He writes:

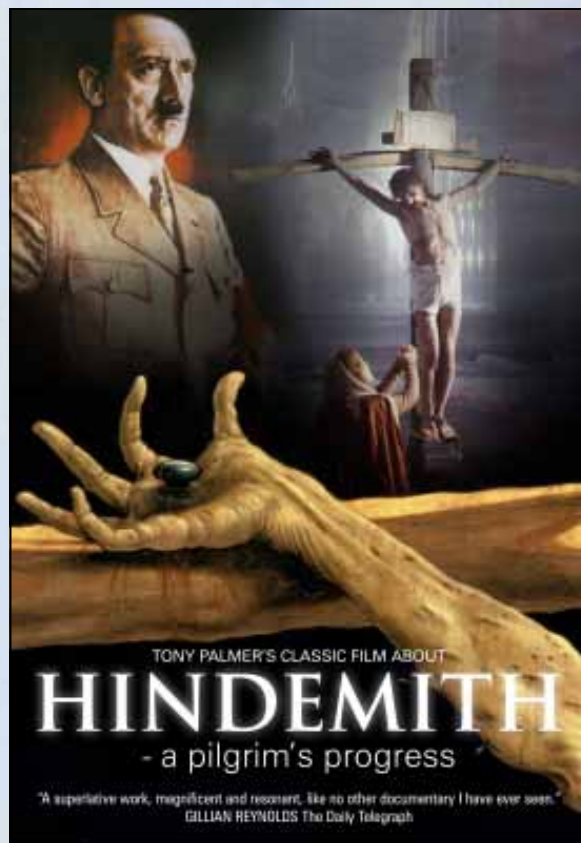
“My first encounter with the music of Hugh Colin Hopper backdates to the summer of 1976. While visiting a friend I was intentional played a record titled Volume Two from a British rock group about whom I knew little, The Soft Machine. The experience was staggering and prompted a radical reappraisal for 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 Hindemith - A Pilgrim's Progress**  
**Cat No. TPDVD185**  
**Label Tony Palmer**

The film was first shown on Melvyn Bragg’s South Bank Show. The critics were divided. Stephen Johnson, writing in *The Listener*, admitted that while the various thematic strands undoubtedly related, the story of Hindemith tended to get lost in the welter of allusions.

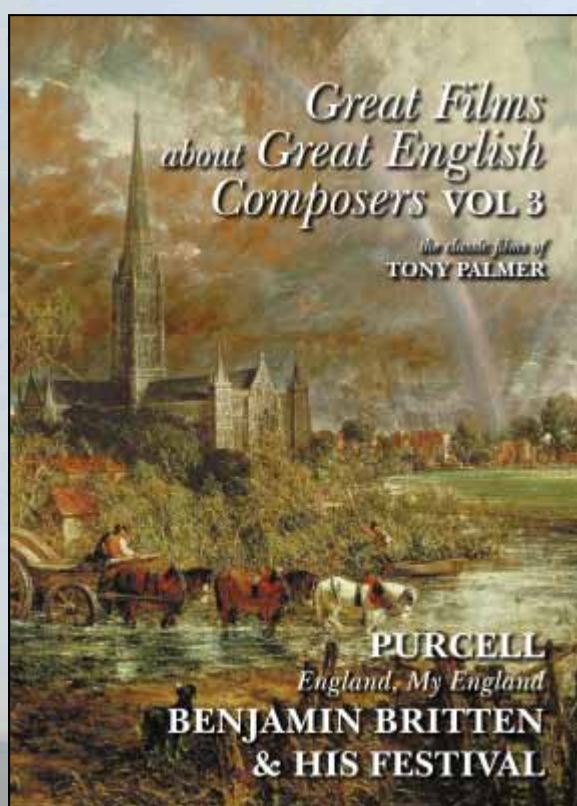
“I felt both stirred and cheated,” Johnson wrote; “stirred, because the combination of music with visual and verbal images struck me more powerfully than in any other Palmer film; cheated because I’d expected a film about Hindemith, but the composer and his music formed only one strand in a complex tissue.”

Michael John White in *The Independent* wrote: “Putting visual images to music is potentially a questionable undertaking. Either they add nothing or they infiltrate the score. Palmer is an infiltrator, thus getting very close to the heart of the music. Palmer can claim an unrivalled catalogue of work which has touched a deep level of truth in his subjects, risking broad conjectures which have later always been substantiated.”



Gillian Reynolds writing in The Daily Telegraph said: "Nothing quite like this film had ever appeared on television before. The story's passionate logic is told in images which have an eerie familiarity," she wrote, "while words and music break across them like waves, becoming a tide."

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



**Artist Tony Palmer**  
**Title Henry Purcell/Benjamin Britten - Great English Composers Vol 3**  
**Cat No. TP241-03**  
**Label Tony Palmer**

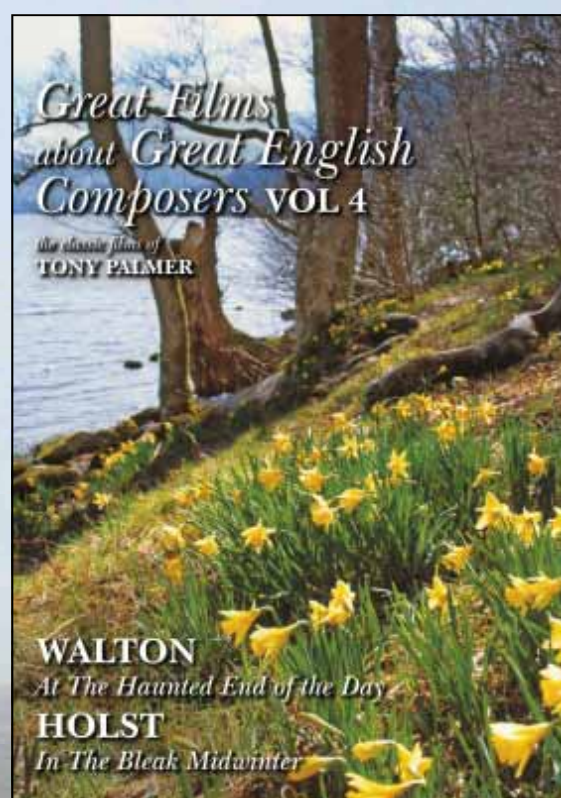
PURCELL - Tony Palmer directs this prize-winning film about the great English composer Henry Purcell. Very little is known about his life, but the script - by Charles Wood and the late John Osborne - solves this problem by launching a group of actors in the 1960s on a voyage of discovery into the 1660s & late-17th century

England, the extraordinary period in which Purcell lived. But it is Purcell's music which is the driving force of the drama, with a stunning soundtrack conducted by John Eliot Gardiner.

#### BRITTEN & HIS FESTIVAL -

A behind the scenes look at the Aldeburgh Festival and the opening by The Queen of the new concert hall at Snape

"A superb film (which) may well achieve the status of a classic, repeated again and again over the years...the brilliant editing of the highest quality, making a natural partnership of music and picture." Sean Day-Lewis, The Daily Telegraph



**Artist Tony Palmer**  
**Title William Walton/Gustav Holst - Great English Composers Vol 4**  
**Cat No. TP241-04**  
**Label Tony Palmer**

Walton - This award-winning 1981 film is a revealing and moving portrait of the great composer.

Supported by archive material, extracts from many of his works, and interviews with Lady Susana Walton, Laurence Olivier and Sacheverell



Sitwell, Walton reflects on his own journey from Oldham in Lancashire to his island home on Ischia in Italy, where he died in 1983.

Holst - DVD from director Tony Palmer telling the story of Holst – first ever film about this extraordinary man.

The first ever film about this extraordinary man – who taught himself Sanskrit, lived in a street of brothels in Algiers, cycled into the Sahara Desert, allied himself during the First World War with a ‘red priest’ who pinned on the door of his church “prayers at noon for the victims of Imperial Aggression”, who hated the words used to his most famous tune “I Vow to Thee My Country” because it was the opposite of what he believed, who distributed a newspaper called The Socialist Worker, whose music - especially The Planets - owed little or nothing to anyone, least of all the ‘English folk song tradition’, but was a very great composer who died of cancer, broken and disillusioned, before he was 60.



**Artist** Barbara Dickson  
**Title** Winter  
**Cat No.** CTVPCD011  
**Label** Chariot

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.

In the early seventies she sang at a Liverpool folk club run by a young student teacher called Willy Russell.

He showed Barbara the first draft of what would later become the award-winning musical John, Paul, George, Ringo....and Bert and asked her to perform the music.

The combination of fine writing, a superb cast of young unknowns, (including Antony Sher, Bernard Hill and Trevor Eve) and Barbara's idiosyncratic interpretation of Beatles songs made the show hugely successful.

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.

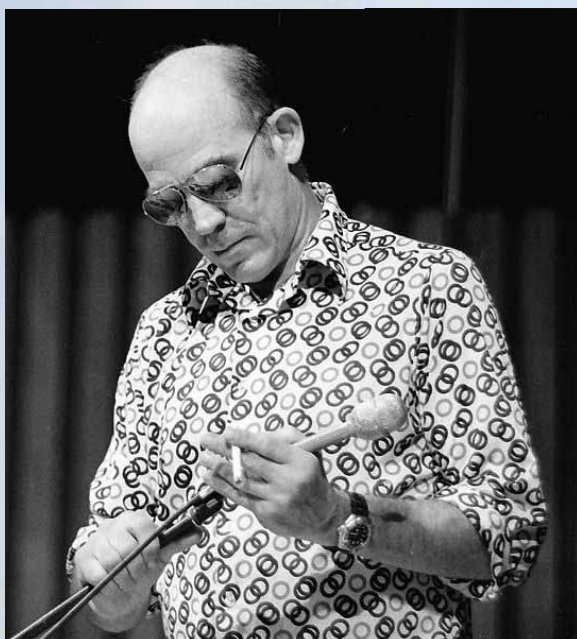
In the late nineties Barbara met with Troy Donockley and the pair made plans to work with each other. This collaboration first came to bear fruit on the album Full Circle and again more recently on the Time and Tide album.

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”.







## WHO GONZO? WHY GONZO? WHAT GONZO?

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

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

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

"I learned a long time ago that reality was much weirder than anyone's imagination."

Hunter S. Thompson

# ver GONZO Weekly BACK ISSUE BONANZA

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

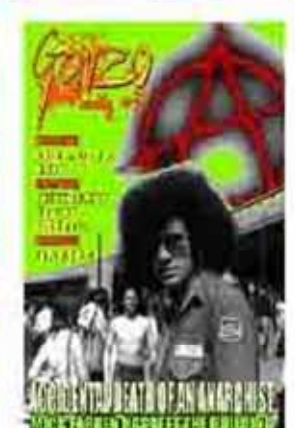
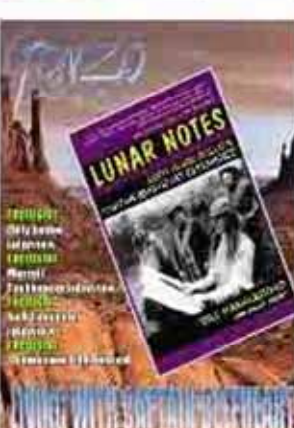
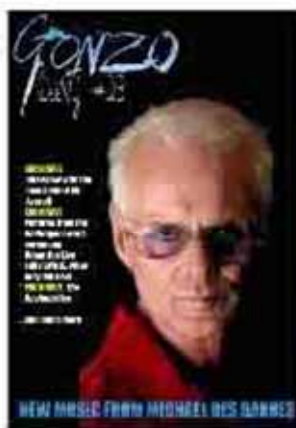
In my defence, I have never pretended to be any sort of web designer, and I have never worked out how to use Dreamweaver or any of those clever things, and I don't understand anything but basic raw htm.

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

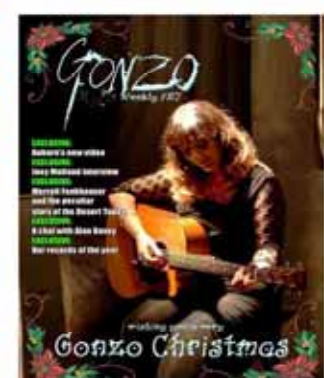
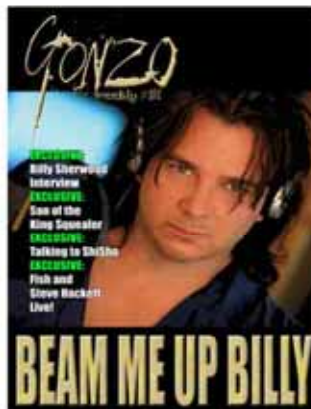
Somewhere along the line I will call upon members of my ever expanding Robot Army of the Undead and get someone to transfer all the back issues from the Mailchimp format in which they were originally composed, to this swish new page turney flip book thingy. But it ain't gonna happen any time soon because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

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













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

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks  
Director, Africa Region  
The Nature Conservancy

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



# JON IS AWAY WITH THE FAIRIES

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I first heard that The Pink Fairies were planning to re-form nearly a year ago at the Mick Farren memorial concert, which was held – fittingly enough – in London’s Ladbroke Grove. It was the last show that The Deviants were ever going to play, and – as far as I know - the only one that they ever did without Mick Farren.

After Mick’s death, it seemed the logical move to re-create – in a bizarre sort of way – what they had done over four decades before in 1969 when Sandy, Russell, and Paul Rudolph from The Deviants found that Mick was far too out to lunch for even them to deal with and sacked him during a disastrous tour of the West Coast of the United States.

They formed the legendary people’s band, ‘The Pink Fairies’ and proceeded to carve a swathe of chaos through the music business for the next few years.

Their brand of rock and roll madness was the perfect soundtrack to some very insane times. This time around, however, the reason for being without Mick was a sadder, and far more important one.

Paul Rudolph was unable to join the reunion, as he lives in Canada, and his replacement back in the ‘70s, Larry Wallis, is no longer well enough to play in a rock and roll band, so the guitar chores were taken over by our old friend Andy Colquhoun who had played with The Pink Fairies in various line-ups for the past 30 years.

George Butler, an old friend of the band, joined as the second drummer recreating the iconic two-drummer tub thumping ethos of the original band, and Jaki Windmill from The Deviants completed the line-up on vocals and percussion.







The band returned to the stage in May with gigs in Wolverhampton and the 100 Club in Oxford Street, following this with festival gigs across the summer, and shows with Hawkwind in the autumn.

Tim Rundall writes:

And so it was that on a memorable night in London City in May of 2014, The PINK FAIRIES once again mounted the stage - this time at 100 Club in Oxford Street to a packed house. The mooted appearance of Paul Rudolph didn't take place for logistical reasons, but anyone who was disappointed at first was surely converted by the end of a mighty set that saw Russell take lead vocals on some numbers, Sandy on a few, and both Andy and Jaki on others...

The set comprised many old favourites from all stages of the band's career, from the early band's take on Tomorrow Never Knows to the late 80s Waiting For The Ice Cream To Melt (a Farren song for the Fairies), and even a new number Skeleton Army. Even ex-Fairy Larry Wallis's Police Car was given an airing - truly a musical history lesson with a huge punch. And god was it hot in there!

Far from being a one-off (actually they had already done a warm up gig in Bilston's Robin 2 venue) the 100 Club gig has signalled the start of a new phase in the long history of the Pink Fairies and you will see as you navigate around this site there are gigs a

plenty looming, with quite a few already under their belts (including the Hop Festival where Sandy's son Billy took George's place due to prior commitments by the great Mr. Butler).

Who would have imagined, back in 1969, that the energy, commitment and audience would still be there all these years later? But it is true - they are back and in the Pink! While the emphasis is on the older material (as Sandy said to me - that's what the fans want really) who knows what the future may bring - I for one thank goodness that the decision to continue was made, and the world is surely a better place with the Pink Fairies out there doing what they do best. It's rock n roll - and the message is keep doing it!

But what are they planning to do next? The only way to find was to ask them, so I telephoned Andy for a long and enlightening chat ....

**Listen  
Here**





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

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

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

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

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

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



# FAMILY CIRCLE

JON ANDERSON | MATT MALLEY



Celtic Folk, World and Indian Music.

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

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

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

Jon Anderson's official website: [www.JonAnderson.com](http://www.JonAnderson.com)

Matt Malley's official website: [www.malleyablemusic.com](http://www.malleyablemusic.com)





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

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

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





## *Helping Families along the Way*

*Proudly Supporting People with Autism Since 1998*

### **AUTISM AFFECTS FAMILIES**

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

### **OUR MISSION**

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

### **WE ARE IMPROVING LIVES**

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



### **AND PROVIDING SUPPORT**

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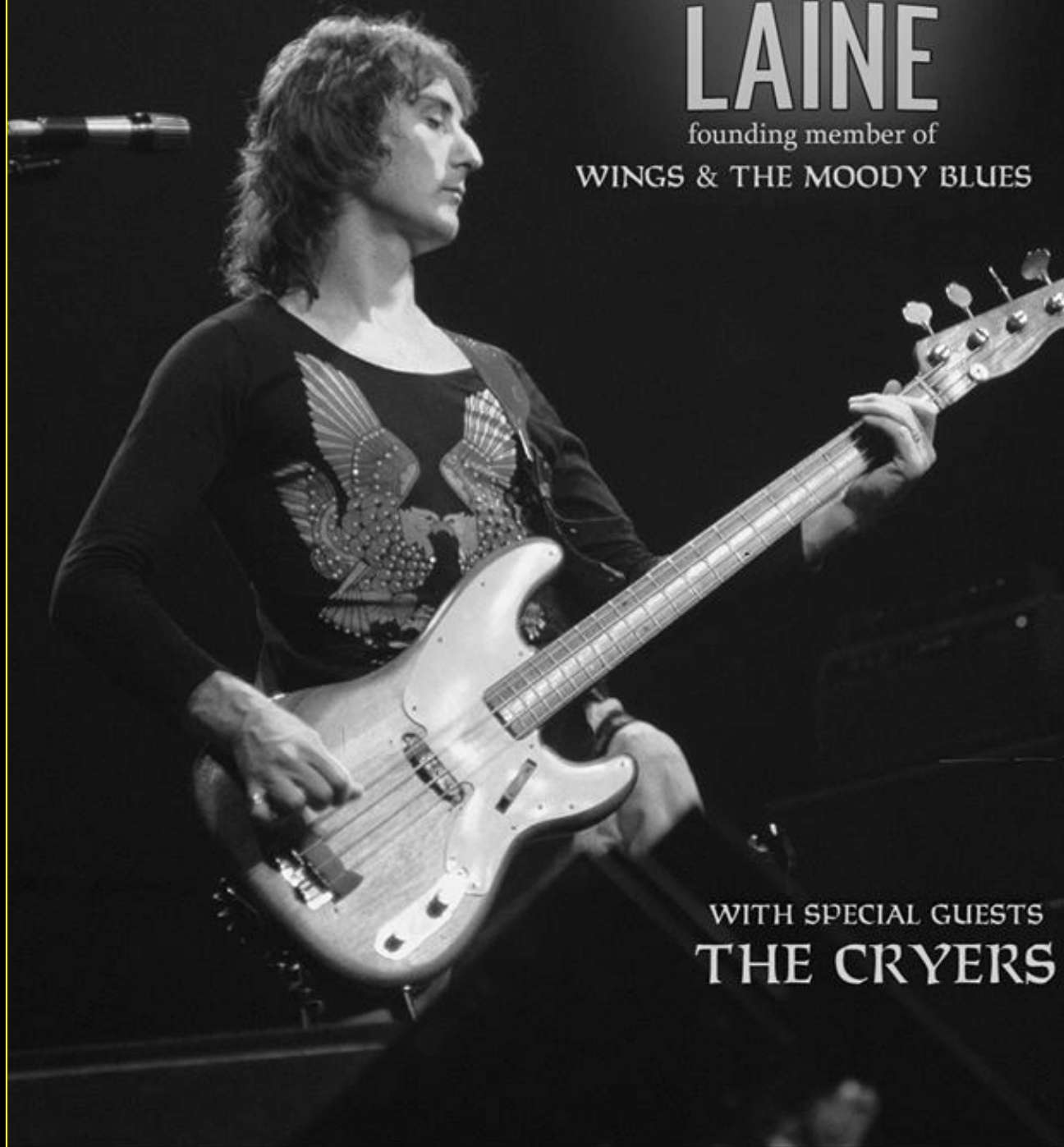
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# XTUL VII

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

I don't know how many of you have ever been kidnapped at knifepoint by a beautiful girl over thirty years younger than you, whom you had been hoping to seduce, had a bin bag unceremoniously plonked on your head, been bundled at gunpoint into the boot of your own car by pre-teen terrorists wearing pig masks, and driven lickety-split down a bumpy country road. I certainly haven't, so any comments that I make upon the subject have to be purely conjectural. However, this is exactly what Danny Miles claimed had happened to him, one morning in late autumn when he sat in my office looking scared to death. Although he tried to make light of it, the experience had obviously terrified him, and even the process of reliving this all was difficult and cathartic for him.

I have never been particularly good at writing speech down, and in this particular case Danny,

who is usually self-assuredly voluble, was nothing of the sort. He muttered and stuttered, slurred his words and kept on stopping in the middle of sentences and even in the middle of words, upon which I had to gently prompt him into continuing. The only time in my life that I have ever found myself interviewing somebody who was as neurotically reticent as this before was way back in the autumn of 1995 when my first wife and I interviewed a young man to whom I later gave the nom de guerre of 'Gavin' who had (five or six years before) had an encounter with the "thing" (as Ivan T Sanderson would have called it) that is generally referred to as The Owlman of Mawnan. He had been suffering from a sort of short term Post Traumatic Stress Disorder brought on - or so I surmised - by the trauma of having to re-live, under questioning, one of the nastiest and most emotionally horrific experiences of his young





life. I recognised the same, or at least very similar, symptoms in Danny, and - whilst his story was so bizarre, as to be bordering on the unbelievable - I was sure that Danny, at least, believed the absolute truth of what he was telling me.

The car trundled on down the bumpy road, and eventually turned off into something even more bumpy which Danny surmised was some kind of cart track, and after about twenty minutes (or so he estimated) the car shuddered to a halt. The doors opened, and Danny could hear the sound of muffled voices and laughter, but remained locked in the boot for what seemed like an eternity. "Then I fell asleep" he muttered shamefacedly. "Under the circumstances I know

entering a small woodland clearing. Around the sides of the clearing, half-hidden by trees, were some large khaki tents of the sort that are usually advertised in Army Surplus stores as 6-8 berth, and a number of young people were wandering around. They were all wearing pig masks, and some were clutching guns.

Over to his left was an open fronted marquee, again khaki canvas, and shrouded in camouflage netting. Inside was a long trestle table, and sat at the table were more young people, all wearing rubber pig masks tapping away industriously at laptops. Danny opened his mouth to speak but Sable kicked him hard in the shin and told him to shut up. They led him a little way into the deep wood, where there was a canvas chair. Roughly

a number of young people were wandering around. They were all wearing pig masks, and some were clutching guns.

that it seems insane, but I was very tired and whatever reserves of strength I had, just ran out!"

His sleep was rudely awakened minutes or hours later, when the boot of his Astra opened suddenly and, still with the bin bag over his head, he was pulled out of the car to his feet. His captors roughly jerked the bin bag off his head, and - although the sudden influx of bright daylight was almost too much to bear - he did his best to take in as much of his surroundings as he could, and found (not altogether to his surprise) that his car was parked on a rough cart track which was

they sat him down, and Sable and Araminta turned and left. Without a backwards glance they were gone.

Danny was left alone with the two children, still silent as the grave, still wearing rubber pig masks and still carrying what appeared to be AK47s which were far too big for them.

You could almost feel sorry for Danny at this point. With more than the usual human capacity for self-delusion, he had managed to convince himself that the two girls he had picked up hitchhiking along the A39 were going to take him to a paradise full of bare-breasted flower children living in squalor. What he actually found was something akin to a neat and tidy military encampment full of fully clothed children brandishing guns, and engaged on some complex computer-related activity. He had hoped for free love and drugs, and had blundered into a nightmare full of paramilitary pig children with guns.

A tall dark figure strode through the wood towards him. Long haired, leather-jacketed and booted, he was well over six foot tall, and - according to Danny - had the musculature, gait and bearing of a gorilla. Now, gorillas are peaceful, gentle, knuckle walkers and mostly vegetarian, but rather than remonstrate with Danny about his pitiful lack of knowledge of the physiology of the higher primates, I let this one





be, and assumed that the person who was swaggering towards them up the woodland path towards them was completely human. Anyway, I had my suspicions about whom he might turn out to be.

As he got closer, Danny could see that he was an enormous biker, bare-chested under his leather jacket, and with a distinctive tattoo of a skull with a wreath of roses across its cranium on his barrel chest. My suspicions were confirmed. I didn't think that there could be many people in the Westcountry with the unlovely soubriquet of 'Skullfuck', and this bloke only had the name because I had given it to him.

Thirty plus years ago, when I was a Student Nurse at the Royal Westcountry Hospital in South Devon, and living at the nurses' home at an old, tumbledown, and rather beautiful art deco house called Staplake, in Starcross, I used to drink at a pub called *The Dolphin Inn* in the neighbouring village of Kenton. It was a nice little pub, and I used to drink there because I could happily chat away to the landlord about tropical fish, politics and all sorts of other things that have always amused and interested me. For some reason that I have never understood, Kenton has always been home to a sizeable biker community, and - over the years - I became friends with some of them.

A bloke called Pete, mildly hippyish and a bit of a Jack the Lad also drunk there, and one night he invited me and a bevy of the local bikers back to his flat for 'a drink and a smoke' which invariably meant cider and Afghan black. We all tumbled into my car, and I drove unsteadily (because I had ingested five or six pints already, and had originally planned to spend the night in my car in the pub car park). We drove up a windy lane, and we could see the way before us illuminated in the moonlight. Driving across a little humpbacked bridge which crossed a silvery stream, which babbled in the moonlight, we headed up a hill, and at the peak of the hill was an enormous Gothic mansion which appeared out of the darkness like something out of the 1963 film of *The Haunting*. "This is it," said Pete cheerfully, and directed us to a small car park by a side entrance.

It turned out that the mansion was owned by his grandfather, and that Pete was in charge of having it converted to luxury flats. However, the process was scheduled to take at least another three years, and in the meantime, Pete was quite happy to play at being Lord of the Manor. He led

us in through the side entrance where we found the sort of hippy crash pad that I have seen on innumerable occasions over the years. If you can imagine a spacious but grubby area containing (in no particular order) a poster of Che Guevara, another of Jimi Hendrix as painted by Martin Sharp, several cardboard boxes containing (in total) several thousand LPs in dog eared covers, makeshift bookshelves made from planks and bricks and containing a selection of the *de rigueur* hippy tomes like *The Lord of the Rings*, *Jonathan Livingstone Seagull* and *Zen and the Art of Motorcycle Maintenance*, some joss sticks burning in plant pots, two well fed and indignant looking tabby cats, and dozens of unwashed mugs and plates. The atmosphere smelt mildly of cat pee, masked partially by the smell of incense and stale hashish, and I immediately felt at home.

The two bikers turned out to be working with Pete, whilst simultaneously signing on. They were brothers, and the youngest was contemplating getting his first tattoo. At the time both Pete and I were very much into The Grateful Dead, and he rummaged through his grubby LP collection and got out a copy of the band's self named album from 1971. The cover is iconic.

"The skull and roses design was composed by Alton Kelley and Stanley Mouse, who added lettering and color, respectively, to a black and white drawing by Edmund Joseph Sullivan. Sullivan's drawing was an illustration for a 1913 edition of the Rubaiyat of Omar Khayyam. Earlier antecedents include the custom of exhibiting the relic skulls of Christian martyrs decorated with roses on their feast days. The rose is an attribute of Saint Valentine who according to one legend was martyred by decapitation. Accordingly, in Rome, at the church dedicated to him, the observance of his feast day included the display of his skull surrounded by roses. This was discontinued in the late 1960s when Valentine was removed from the Roman Catholic canon along with other legendary saints whose lives and deeds could not be confirmed. Kelley and Mouse's design originally appeared on a poster for the September 16 and 17, 1966 Dead shows at the Avalon Ballroom. Later it was used as the cover for the album Grateful Dead. The album is sometimes referred to as Skull and Roses (or Bertha)."

Another name for the album is 'Skullfuck' (a vulgar term for oral sex), and it is a matter of record that the band wanted this unlovely moniker for the album, but that their record company put their foot down and (quite sensibly)



refused. "Why don't you have this for your tattoo?" Pete suggested. Having ingested far more alcohol and hashish than was wise, I was slurring my words massively when I muttered, "If he does, he is gonna have to change his name to 'Skullfuck'!" He did get the tattoo, and the nickname that I gave him whilst trying to be clever and showing off my exemplary knowledge of Bay Area psychedelic rock music stuck. With this new revelation from Danny it seemed that, thirty something years later it was still sticking.

Now, when I was living at Staplake, during the time immediately before I got engaged to Alison who I married in 1985 and stayed with for the next eleven years, Skullfuck and Pete were reasonably regular visitors, as was Danny, but it seemed that they had never met, or if they had, Danny was (as usual) been so wrapped up in his own self-importance that he had no memory of anyone who didn't actually impinge into his own peculiarly insular little world.

I decided that on this occasion that discretion would prove to be the better part of valour. I had no idea where this peculiar journey was going to end up taking us.

But I didn't trust Danny further than I could throw him, and Skullfuck and I had shared quite a bit of history for a few years following our first meeting, and I would like to think that if our paths crossed again, that he would be kindly disposed towards me.

So I kept my council, and asked Danny what happened next.

"Well, he didn't seem very clever," said Danny sneeringly at me. I knew Danny's sad history and said nothing. "He kept on asking me who I was, and what I was doing there. And as I thought that it wouldn't be a very good idea to admit that I had only been interested in the two chicks, I told him that it was because of the music. And it seemed as if that was exactly the right thing to say," he said.

One of the big buzz words of our early 21st Century social economy is 'Identity Theft', and Danny didn't bat an eyelid as he brazenly explained how and why he had proceeded to steal MY identity.

He wasn't even slightly apologetic as he explained how he told Skullfuck how impressed he had been with the music that the girls had played him in the pub. How he, himself had

worked in the music business for many years, and could tell a hit record when he heard one, and how he wanted to help make these people stars!

The trouble is, that none of this was true. Apart from a few years as a male escort in the early 1980s around the time that I first met him, he had never worked as anything. He had never been employed in any industry, having led a charmed life drifting from one disaster to another, and leaving debts wherever he trod. I, however, much against my better judgment had never actually turned him away in the third of a century that I had known him, and had worked intermittently on the fringes of the music industry for many years. Currently I am editing a weekly online music magazine and doing the odd bit of contract work for my old mate Rob Ayling at Gonzo Multimedia, and am in the process of starting up my own community orientated record company together with a mate called Martin Eve.

Although we hadn't seen each other for years, Danny had kept vague tabs on how my life had been progressing, and as he got more enthusiastic talking to Skullfuck, he stole more and more of my personal back story and made it his own. He explained how he had got unique powers and skills as a polemicist, a publicist and a student of rock and roll history, and if anyone could manipulate the 21st Century media into making this unique band of musicians into stars, it was him.

"What were they called, by the way?"

"Xtul," grunted Skullfuck.

I gulped; my past was really coming back to haunt me this time.

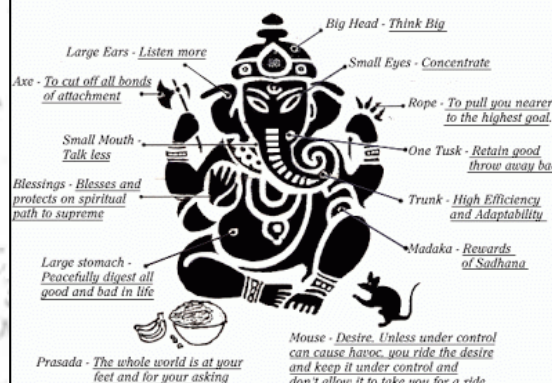
I believe that in the current vernacular, what Danny was doing is known as 'Social Engineering', - the psychological manipulation of people into performing actions or divulging confidential information. A type of confidence trick for the purpose of information gathering, fraud, or system access, it differs from a traditional "con" in that it is often one of many steps in a more complex fraud scheme. He soon engineered the situation to one where he was asking the questions and the poor hapless biker before him was not only giving Danny the answers, but was treating him like an honoured guest rather than a prisoner, and Danny was soon manipulating the poor fool into doing exactly what he wanted.



Skullfuck told Danny much the same as the two girls had some hours early. This woodland was the home for a group of people who were trying to save the earth, and who lived together as 'The Children of the Three'. He confirmed that 'The Three' were Gods who had come to change the world forever. But he added two other pieces to the jigsaw. The two girls had been sent out specifically to find someone with a car, use their womanly whiles to fascinate the driver, and bring him back to the wood. They were then supposed to kill him and steal the car, but things hadn't quite worked out that way.

Danny was so shocked, not only by his recent brush with death but at quite how badly he had misjudged the situation, that he didn't really take

## Ganesha Symbolism



were the Gods themselves.

**A type of confidence trick for the purpose of information gathering, fraud, or system access, it differs from a traditional "con" in that it is often one of many steps in a more complex fraud**

the second bit of information on board. The three members of Xtul, the people responsible for some of the most amazing music he had ever heard,



"I didn't believe for one moment that these people were Gods. They were just people who were better at social engineering than me, and had better computer skills than I had," he blustered, going on to tell me that for the first time he not only thought that he was going to get out of there alive, but that he felt he could "make a few quid" out of the situation. So he struck while his figurative iron was hot. By rights he should have been buried in a shallow grave deep in the woods with a bullet in the back of his head. But he had turned the tables on his captors through his own extreme cleverness, and it was Danny that was now calling the shots.

"I want to meet one of the Gods," Danny demanded, and by this time poor Skullfuck was so confused that he was regarding Danny as a cross between Brian Epstein and that irritating bloke with the smug smile on Pop Idol, and nodded his consent. Motioning to the two pig headed children with guns that they were no longer needed, he escorted Danny deep into the woods where a small log cabin had been built. "Come In!" Thundered a voice from inside, and Danny went in.

"And you are not going to fucking believe this man," he said. "In that cabin deep in the woods was a man in a wheelchair. He was wearing a neat and obviously expensive dark grey suit. And wait for this.....he had the head of a fucking elephant on his shoulders!"





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# *Douglas Harr* *Ear Candy for the Hungry Audiophile*

## America at Home

America is one of the few rock bands from the US that I've followed since first hearing them on the radio as a teenager. I first saw them perform at a bicentennial concert with the Beach Boys and Santana way back in 1976 and they've stuck with me ever since.

The band started in 1970 as a trio of multi-instrumentalists Dewey Bunnell, Dan Peek, and Gerry Beckley. Their core period of success ran until 1977 at which point Dan Peek left the band. Since then, Dewey and Gerry have carried on as a duo, recording and releasing records, but primarily touring the world averaging 100 shows a year. We saw

them perform last night Tuesday November 6, 2014 at Yoshi's in Oakland California with a crack backing band, some videos, stories to tell and lots of hits to play.

My sister owned America's third record, *Hat Trick* (1973), which meant that I played it incessantly then and since. The album includes some of their most adventurous, accomplished work, though it was disappointing to them commercially.

The opening track "Muskrat Love" was actually penned by Willis Alan Ramsey – later ruined by a cloying *Captain &*



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





**Tennille** rendition. America's version is a fitting opener for the album - a charming lead in to a beautiful set of rich and varied compositions. The piano driven "Wind Wave" highlights Dewey's forceful vocal power while "She's Gonna Let You Down" is one of Gerry's prettiest love songs. Dan penned two tracks – the first, "It's Life" features a clever transition driven, uncharacteristically, by a bit of synthesizer leading to a rocking coda.

The title track runs longer than 8 minutes, with several complete changes of key and cadence and backing vocals by three members of The Beach Boys. The hard rocking



"Green Monkey" includes lead electric guitar played by Joe Walsh and one of their most hippie-era appropriate lyrics "Speak the wisdom of a Redwood tree – speak to me". In short, Hat Trick is the band's most progressive work – small wonder it disappointed on sales charts at the time given they were building a fan base looking for more radio-friendly hits.

Now 40 years on, only one song from Hat Trick, "Green Monkey" made it into last night's set list, though there were other deep cuts along with the hits, and covers. "Tin Man" started the show sounding fresh and vibrant. "Ventura Highway", "Sister Golden Hair", "Sandman", "I Need You" and other popular songs were all crowd pleasers.

A couple of covers found on their album *Back Pages* (2011) - "Til I Hear It From You" (Gin Blossoms) and "Woodstock" (Joni Mitchell) sounded great – Gerry introducing that album as one where they covered songs they wished they had written.

The show's encore was Dewey's "A Horse With No Name," America's first single and biggest hit. Occasionally Gerry had trouble with some of his singing – mostly phrasing, but Dewey didn't miss a note and all in all vocals and musicianship were all top notch. At one point Dewey said,

"We're up here reliving our youth – something we've been doing for the past, oh, 20 years!" Sure a bit of nostalgia, but more importantly, a night of quality rock music in the American tradition.





# Yer GONZO ISLAND DISCS

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

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



John Ellis was a co-founder of the pub rock band Bazooka Joe in 1970 and a founding member of the punk rock band The Vibrators. Ellis formed The Vibrators in 1974 while still at art school studying illustration. The Vibrators released two albums with Ellis and toured extensively.

Ellis left the Vibrators in 1978 to form the short-lived group Rapid Eye Movement, before embarking on a solo career in 1979, releasing a couple of singles, one of which, "Babies in Jars" (a live Rapid Eye Movement recording) reached #34 on the UK Indie Chart.

In 1980 he toured with Peter Gabriel on his "Tour Of China 1984", and he appears on the album Peter Gabriel 4. From 1982 on he recorded a number of albums with Peter Hammill, and toured with Hammill (off and on) from 1981 until 1989. From 1981 until 1984 he was a member of the K Group with Peter Hammill. Hammill was "K" (on vocals, piano and



guitar), Nic Potter was "Mozart" (on bass guitar), Guy Evans was "Brain" (on drums), and Ellis was "Fury" (on backing vocals and guitar). The Peter Hammill album *The Margin* is a registration of live-concerts by the K group.

Between late 1990 and 2000, Ellis was a member of the punk rock band *The Stranglers*, starting with the album *Stranglers In the Night*. During that period he also created music for European Art exhibitions and several short films. Ellis left the Stranglers in 2000. He is an exponent of the E-bow guitar. Ellis has contributed to the recordings of Judge Smith, a founding member of *Van der Graaf Generator*. In 2005 Ellis formed a community organisation called 'The Luma Group', that delivers arts based training and workshops. In 2009 Ellis started his own record label, *Chanoyu Records*, in order to release his own music. The first release was *Wabi Sabi 21©*, an album of electronic instrumentals inspired by the Japanese Tea Ceremony.

## John's Top 10

Beatles. Sgt Pepper  
Hedningarna. Tra  
Music in the World of Islam  
Todd Rundgren. Healer  
Tinariwen. Ammasoukal  
David Byrne and Brian Eno. My life in the bush of  
ghosts.  
Wendy Carlos. Switched on Bach.  
Frank Zappa. Hot Rats.  
Mike Oldfield. Tubular Bells  
Jimi Hendrix. Axis Bold as love.





# c.j.stone

## Drug Problem or Drug Solutions?

### Reclassification

On the 29th of October 2003 cannabis was reclassified as a class C drug in the United Kingdom. This doesn't mean that it became legal. It simply means that, as a consequence, possession of small amounts of cannabis are now less likely to result in a prison sentence; but it is still up to the discretion of the individual Police Authority to determine the exact policy.

In other words, whether you go to prison or not is dependent on which part of the country you happen to live.



At the same time, Michael Howard was refusing to say whether he ever smoked it or not, which implies (to my mind at least) that he probably did. Otherwise, why not simply say "no"?

You may wonder what all the fuss is about. There can't be all that many people under a certain age who haven't tried it. And while for people of my generation there was a degree of deliberate rebellion in the act, for younger people it is merely an everyday part of growing up, like going into a pub for the first time, or taking your first driving lessons.

It seems there is a certain amount of confusion around the subject. Is it dangerous? Well, yes. Excessive use has been known to cause a form of psychosis amongst those with a tendency to mental illness. But then again, excessive drinking and smoking is dangerous too. So is excessive eating or excessive speed while driving. No one is suggesting making driving a crime because some people have a tendency to go over the speed limit are they? For that matter, excessive home-decoration is a known killer, more people dying from domestic accidents than all the drug related deaths put together.

Maybe we should make DIY illegal then? There are probably countless hen-pecked husbands out there who are already relishing the prospect.

Mind you, there may be other, much more compelling reasons to keep cannabis illegal. In my experience it has a tendency to make you stupid. Anyone who has sat in a room full of dope smokers will know what I'm talking about. All those meaningless sentences: "Yeah man, yeah, far out, too much, yeah." The inane giggling at nothing in particular. The long periods of dopey silence. That's why they call it "dope": it turns you into one.



Also dope smokers have a problem with short-term memory loss. They tend to forget what they were talking about half way through a sentence. As for making practical arrangements: well forget it. They live in another time dimension than the rest of us, always at least two hours late, too entranced by the cosmic imminence of the moment to notice what time it actually is.

Well I'm being facetious here. And the fact is that there are serious political and social implications to the continued prohibition of what is, in all other respects, a very useful crop, not least to third-world farmers. Just to give you one glaring example: Afghanistan, once the source of a particularly prized and almost insanely strong black resin, is now the source of a large percentage of the world's heroin instead.

I use the word "prohibition" deliberately, just to remind you of one particular legal experiment back in the thirties. And the fact is, that reclassification of cannabis does nothing to take it out of the hands of the same criminal gangs who, in that earlier era, made huge profits from their control of illegal alcohol.

It's called "supply and demand." Where there is a demand, there will always be a supply. What matters is who controls that supply, and for what

purposes.

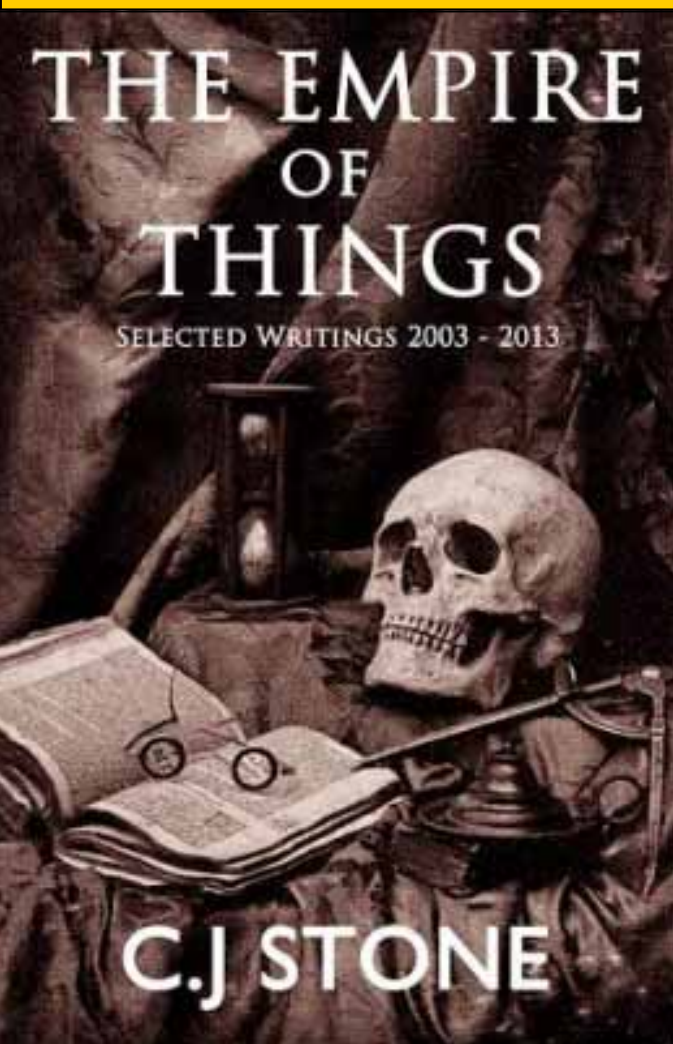
## Human rights

As it happens I never touch the stuff myself, having had my own vaguely psychotic experiences back in the seventies. I decided I didn't like it any more and gave it up overnight. This was after three years of smoking it all day, every day, from morning till night, and I didn't miss it in the slightest, and have never missed it since.

My sincere belief that cannabis ought to be made legal has nothing to do with the intoxicating effects, however. It has to do with the arrogance and absurdity of legislating against anything that grows out of the ground. It would be like making parsley illegal.

There are also human rights implications, to do with the criminalisation of such large numbers of otherwise law-abiding citizens.

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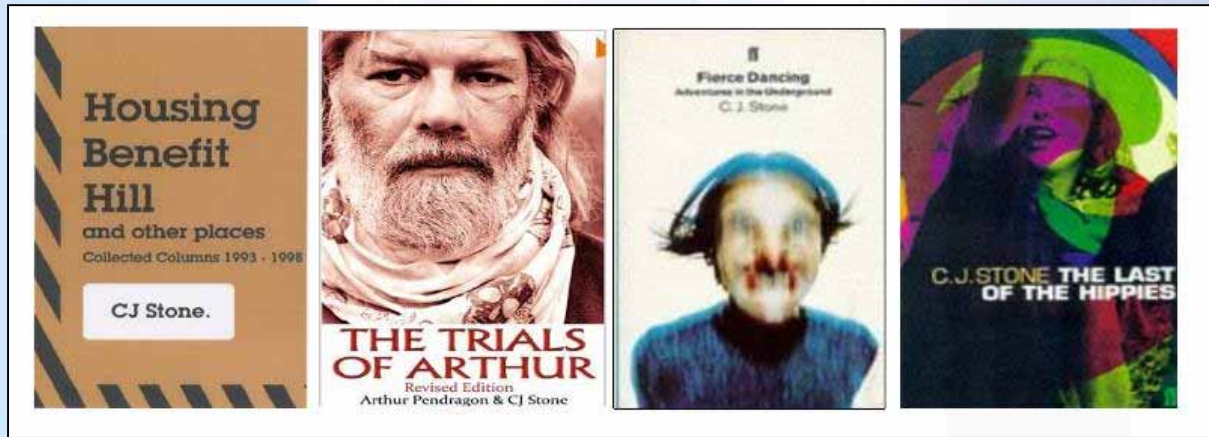
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<http://www.amazon.co.uk/Fierce-Dancing-Underground-C-J-Stone/dp/0571176305/>

The Last of the Hippies:

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

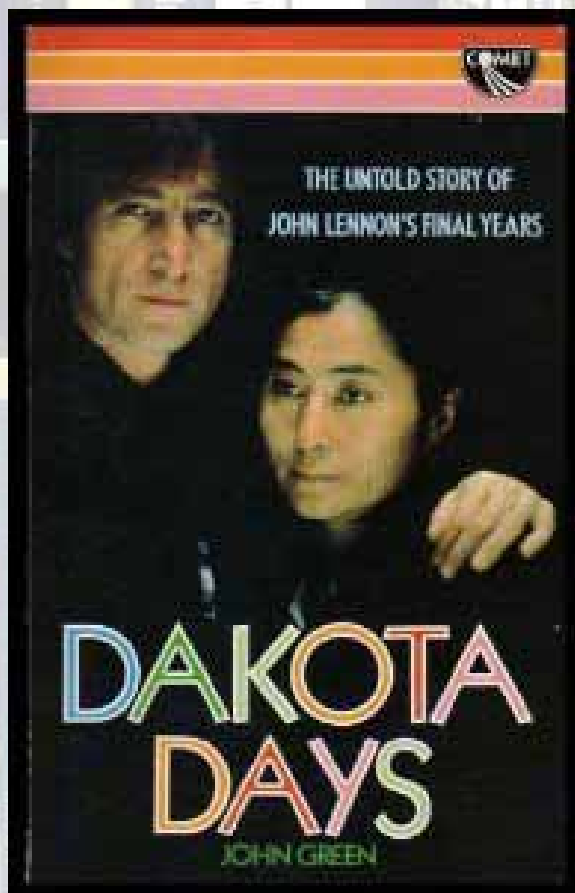
A photograph of the Stonehenge monument in a grassy field under a cloudy sky. The stones are arranged in their characteristic circular formation.

**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.



Publisher: St Martins Pr (Jun 1983)  
Language: English  
ISBN-10: 0312181760

As I believe that I have mentioned on occasion, I am somewhat of a fan of *The Beatles*, and also of the solo work of the four members, especially the two who are no longer with us.

I believe that I have also mentioned that I am somewhat of a collector of books on the subject, and have an ever-growing *Beatle* collection tucked away in my library amongst books on cryptozoology, magick, butterflies and all sorts of other things.

When I say my library, I actually mean it. When my last lodger thankfully moved out I converted my newly vacant spare room into a library, and lined the walls with shelves and commissioned a huge room divider to hold even more books.

However, within a year my elderly mother-in-law moved in, and so, although I have a library of my own, it is not one which I can get hold of very often. But that is life, I suppose.

In my voluminous collection of *Beatles*-related tomes, I think that this is perhaps the strangest. Written by Yoko's quondam astrologer, it purports (like so many other books) to tell the untold story of John's final days. However, although it broadly corroborates the claims made in the other books, this one has something splendid going for it: the author can not only write but he has an impish sense of humour, and some of his descriptions of life at the Dakota between 1975-1980 are massively funny.





According to the narrative, although the author's name is John Green, John Lennon was (according to Yoko) so paranoid that he would never have another person called 'John' working for him, and so, before he was allowed to meet the ex-Beatle he had to change his name. He adopted the *nom de guerre* of 'Charlie Swan', because of the occult significance of birds of the genus *Cygnus*.

Apparently, although I have never checked this out, the skin of all swans is black, so the white feathers can be seen as masking a totally different body. I have often wondered what the significance would be of an Australian black swan, a South American black necked swan or even an albino specimen of either of these species (like - believe it or not - a specimen I was shown on Loch Ness ten years ago) but this is just the sort of thing that my mind wonders about in careless hours.

The book, like all the others which tell of this time, casts serious doubt on whether the myth of 'John Lennon Househusband' actually had any veracity at all outside the imagination of Yoko and whoever wrote her press releases, and I think

that it is probably fair to say that during this time Lennon was far less wholesomely employed than his publicists would have us believe.

But this does give an engaging portrait of an oddly likeable man, albeit a likeable man prone to temper tantrums and the odd drug binge.

The sad thing is that it confirms that Lennon wrote nothing at all of substance during those years, and that the publicists were correct on one thing: that he had begun a remarkable creative resurgence at the time of his tragic death.

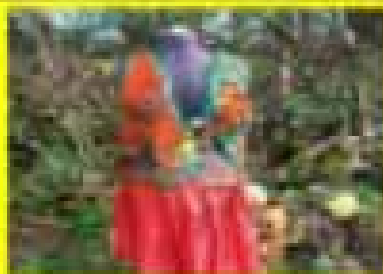
This book does not seem to be available any more, and I am afraid that I have no knowledge of what happened to John Green after his sojourn working for the Lennons. I don't know whether he wrote any more books after this, but if there is anyone out there who can enlighten me, and put my vaguely OCD wonderings to rest I would be very grateful.

In the meantime, get out your credit cards and go onto eBay. This book will only cost you a few quid, and is well worth the outlay!

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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..

<http://www.youtube.com/watch?v=4WH3EkOAJNE>

One from the archives... a Hawkwind interview with Dave Brock that tells how a Hawkwind member was recruited from a scrap-metal yard. Of course, Hawkwind didn't find ALL of their members lurking

around in such places. Some were on Brighton seafront!

The interview is conducted by Jet Martin, chatting to Dave Brock about his busking days around London when Pink Floyd were playing London - from Dave playing banjo and other things through the blues era, and to when he finally formed a band in Ladbroke Grove.

But Dave talks about the post-war days and other "street protest" type of activity first, as well as Group X and then Hawkwind Zoo (as Hawkwind were known in those days) and their early days with Mike Moorcock... and with a quick wind forward to the late '70s when Bob

Calvert was spinning out and Hawkwind changed record labels to Charisma.

And the 'Silver Machine' single just happened, by the way! - it seems it can't be explained in normal physical terms. And also Dave warns that computers suck your soul away... so... be warned!

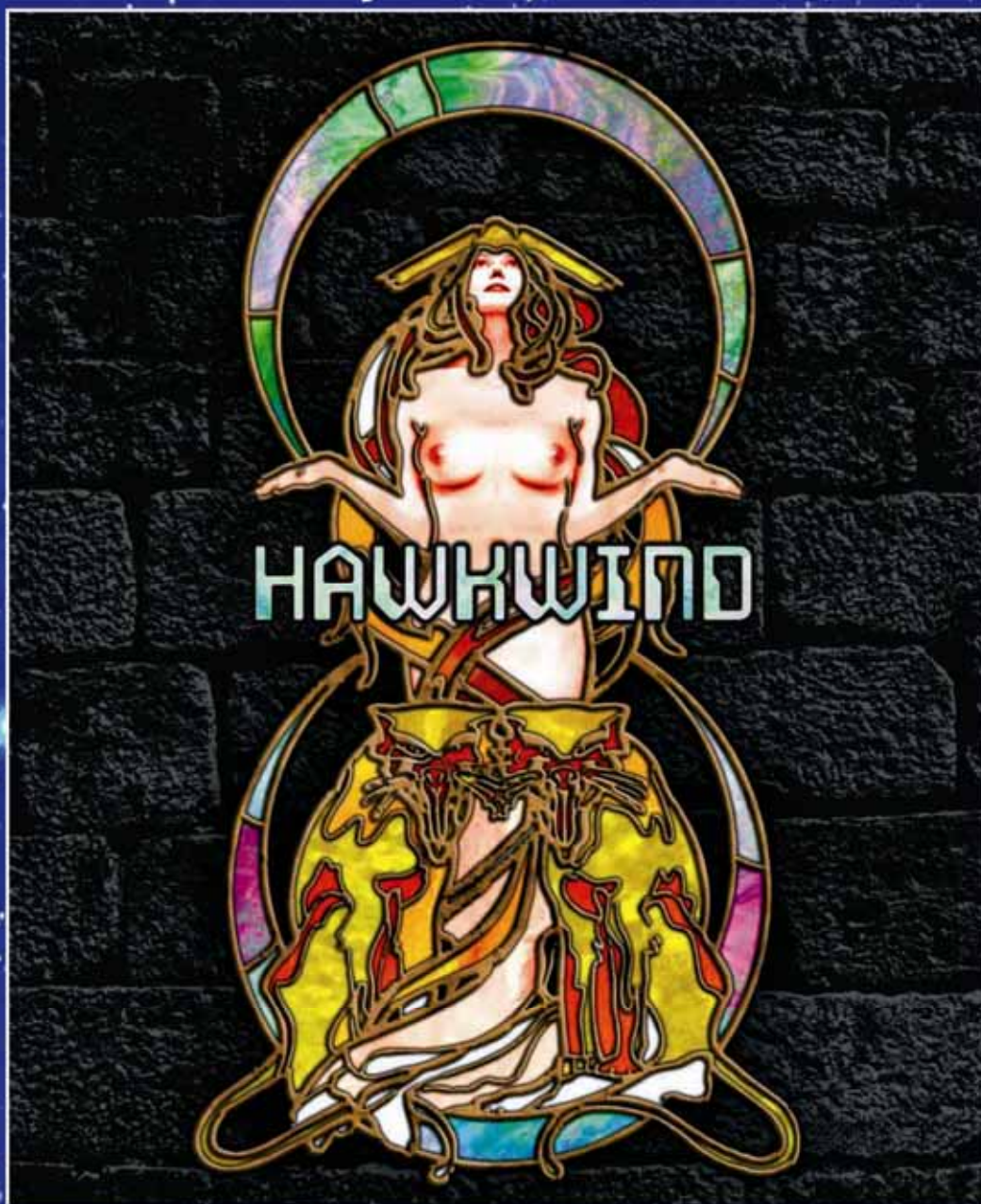




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Greetings space travellers!

This is your Hawkwind Earth Visitors Passport application form.

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

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THE WORLD OF GONZO ACCORDING TO

# Mark Raines





# THE



## CIRCULAR

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

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

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

It has been quite an interesting week for stories from, and about, Yes and the various alumni of what is – love them or hate them – arguably one of the few longest-running major progressive rock acts to stay true to their original ideals.

The band has been in New Zealand this week and, although I am eagerly awaiting some more news, so far we have to make do with a single review:

- **Live review: Yes, ASB Theatre**

Next we have no less than three interviews with Chris Squire. They are not all bang up to date, but two of them are, and another – from 1995 – has only just been published on You Tube for some peculiar reason:

- **Why I've always been a Yes man**

- **Chris Squire (Yes) interview - 1995: Why Chris is always in the band...**
- **YES: Chris Squire on the Marquee club**

The next piece is a real oddity. Peter Banks was the original guitarist with Yes, and after being replaced by Steve Howe at the beginning of the 1970s, he went on to form the mightily under-appreciated *Flash* which morphed into a new band with his wife Sydney Foxx on vocals. The band was called *Empire*, and continued for three different line-ups in the 1970s. The drummer with the final line-up is our old friend Mark Murdock of *Cymbalic Encounters* who now lives in Japan. He sent us this interesting snippet:

- **LOOK WHAT MARK MURDOCK SENT ME (Peter Banks was, of course, the original guitarist with Yes)**

- And finally an interview with Jon Anderson that I have not seen before:

- **The YES Story Bonus Interviews: Jon Anderson**

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



# RICK WAKEMAN

## JOURNEY & RETURN TO THE CENTRE OF THE EARTH

Celebrating the 40th anniversary of the release of his landmark concept album, Rick Wakeman presents the repackaged, re-recorded, extended  
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**Return To The Centre Of The Earth** was originally released in 1999 as a sequel to 'Journey'. The album has been out of print and unavailable for many years, 'Return' has now been re-issued and re-packaged to complement the newly extended and re-recorded edition of 'Journey To The Centre Of The Earth'

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## ***Pink Floyd*** **The Endless River**

So it has arrived. The final Pink Floyd album is up on Spotify, and I made it my business to listen to it whilst doing the blogs the other morning.

It is exactly what they claimed of it; a collection of instrumental jams from The Division Bell sessions twenty years ago, that Messrs Gilmour and Mason have added a few bits and bobs to. Some of the reviews that I have read completely missed the point, somehow expecting it to be a 'proper' Pink Floyd album, high concept and all, and somehow feeling cheated that it isn't.

In its own way it is the most high concept of Pink Floyd albums; the one which shows that together the band are more than equal to the sum of the individual parts, which is how - of course - it should be, and is what everyone who has ever been in a band aspires to.

The reviews had mainly inferred that this was three sides of instrumental noodling (using the word 'ambient' more often than I would have liked) with one Pink Floyd song 'tacked onto the end'. In fact I found it to be almost exactly the opposite. This is not ambient or new age music in any shape or form. Neither (with the exception of two rather rough and ready pieces on the end) are they jams.

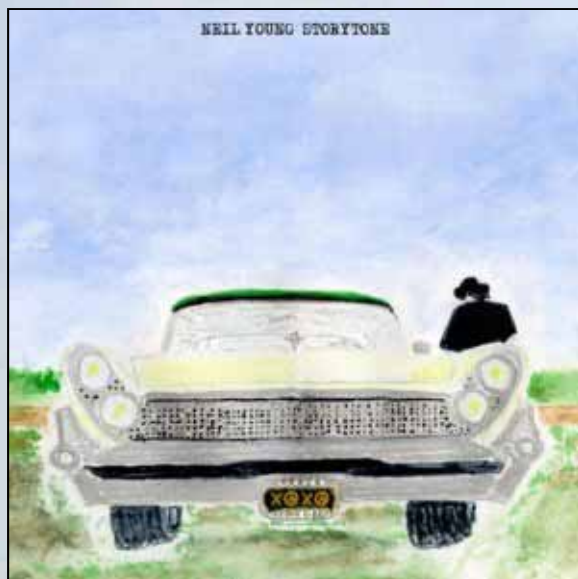
They are seventeen very well structured pieces of Floydian instrumental music which would not have seemed out of place on any Floyd album of the past four decades, and one slightly lacklustre song on which Polly Samson tries to shoehorn her view of the zeitgeist of the band (which is probably pretty much correct) into one final song to wrap things up neatly. But you can't wrap things up nicely: Syd is dead, Rick is dead, Rog is nowhere to be seen.

In a piece which turned up in a Zig Zag anthology in the mid 1970s, Roger Waters admitted that the band were always at their best when they didn't try to be too clever. And so it is here.

The percussion workout on 'Skins' for example doesn't really work. And it is not, as he has claimed on various occasions recently, because Nick Mason is a substandard drummer. Not at all. But when they did things like this earlier in their career it was innocent experimentation, whereas now, being played by two pensioners, it sounds like the delicate sound of cynicism.

But on the whole this is a successful collection of music released for exactly the right reasons, and if it doesn't tick the right boxes for you it is your problem not theirs. Shine on you crazy wassnames!





## Neil Young Storytone

This is the grizzled Canadian Songster's second album of the year, and unlike the first it pretty much makes sense. It is a collection of (mostly) relatively mellow songs, mostly either ecohymns, or ones directed at his new love Daryl Hannah, who may have provoked David Crosby's ire, but has inspired some of the most beautiful love songs that Young has penned in a long time.

The opener, *Plastic Flowers* starts with a piano phrase that I am certain that I have heard before on a Neil Young album, but for the life of me I cannot remember what. But plagiarising yourself doesn't count in my book.

The interesting thing about this album is that the deluxe version has all the songs performed twice. The ordinary version has Neil performing them solo, but the deluxe one also includes him singing them either with a band or (mostly) with the sort of lush orchestration of which I have to admit that I am very fond.

Being able to hear two radically different versions of the same song on the same record is quite an interesting experience. On the downside none of these songs jump up and bite you on the bum in the way that some of his classic numbers do. OK it lacks immediacy, but so do some of Neil Young's greatest records. I don't know whether time will make a difference and put this album into the first division of Neil Young albums, but it is certainly at the top of the second division, which after a career lasting half a century is no mean feat.



## Gong I See You

The thing that has always impressed me about *Gong* is that they are relentlessly uncompromising. Now 47 years after their inception they are still recording and the amazing figure of Daevid Allen is still at the helm.

"I'm crazy because an old man!" he declaims at the beginning of this joyful and life-affirming set. He is an old man indeed, if 76 is old. I am not sure anymore. And by some people's standards he has been crazy for as long as I have known him, although I have not met him in the flesh for over twenty years. But Planet Gong is a place where the sane are mad, the mad are sane, and teapots are pixielated.

This album is exactly what one would want it to be. Filled to the brim with musical jokes, verbal puns, and the sort of merry pranksterishness that Daevid has been indulging in all his professional career.

It is a lovely record. If your tastes go towards Whitney Houston or the bloke who won the last series of *Pop Idol* you might not think so, but then again if you were that way inclined I very much doubt whether you would be reading this particular magazine, so I think we are all safe.

The newer players fit seamlessly into the *Gong* zeitgeist, each of them bringing something new to the party, but remaining is the spirit of the party that is as insane, anarchic, and beautiful as ever.





## Changing the world one gift at a time

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

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





# Thom the World Poet

Rob Ayling writes:

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

## The Environment, Human Rights & Welfare

### DAY OF THE IMPRISONED WRITER

Prosecution of whistleblowers is the tip of an iceberg  
Hackers (when caught) are imprisoned for years  
In Iran-to even be Bahai invites persecution  
Teacher and poet Mahvash Sabet

is serving a 20 year sentence in Evin prison, Tehran  
Seven Bahai leaders (Yaran-i-Iran "Friends of Iran")  
have been imprisoned since 2008. Mahvash Sabet is a poet  
whose work has been translated into English

and is sold on Amazon.co.uk. Freedom of expression ?  
PEN International urges all of us to appeal to Iran  
to release these poets, writers, teachers immediately.  
Anyone of us could be next.





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

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

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

I started a cold, which started the whole world sneezing.

It also brought my attention to several cobwebs, but that is totally beside the point. But perhaps I *should* explain this paragraph's opening sentence. I also had a nosebleed that was akin to a veritable flood, which – for a while – seemed that no dam could stop. ('Flood of Blood' would actually make rather a good name for a Satanic metal band, or should that be a metal Satanic band, or a black satanic metal band, or even a black metal Satanic band? Goodness knows.)

Anyway, it was whilst striking the obligatory nosebleed pose, you know, the bittern-in-the-reeds stance, that I noticed the cobwebs on the ceiling. See? Makes perfect sense now, doesn't it? And there was you thinking that I had lost the plot, and probably not for the first time if truth be known.

And so let us plunge straight into this week's collection of peculiarities, atrocities and sometimes fair-to-middling items with the sort of happy smile upon our faces that one might find on a pig in slop.



**Elvis Presley Figurine Wooden Figure King  
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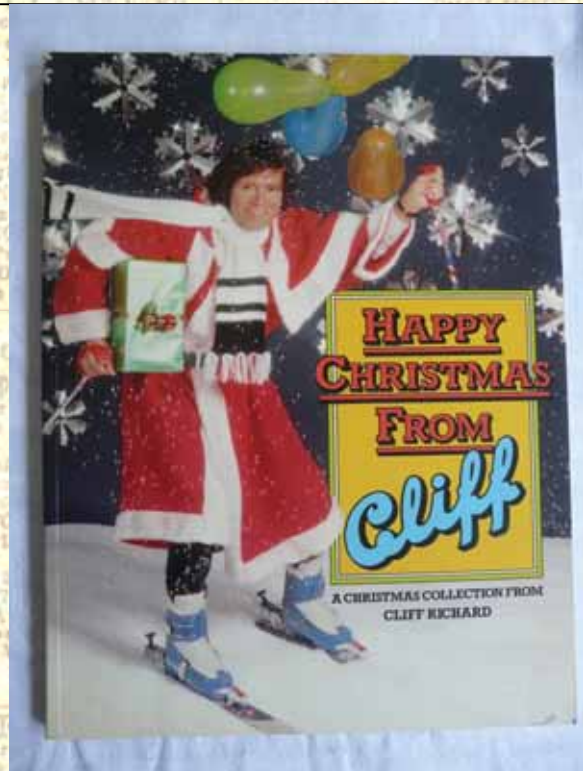
Let's play a special *G o n z o* Weekly version of Scrabble for this one. Take the 'K' and 'C' of kitsch and place them in your discard pile, and t h e n shuffle t h o s e remaining letters around a bit. Add the words, 'what a load of' and – depending on which four-letter word you come up, as there are three – you may well find out my views on this particular item. I will say no more.

[http://www.ebay.co.uk/itm/Elvis-Presley-Figurine-Wooden-Figure-King-Cartoon-Xmas-Gift-Secret-Santa-Kitsch-/141469198488?](http://www.ebay.co.uk/itm/Elvis-Presley-Figurine-Wooden-Figure-King-Cartoon-Xmas-Gift-Secret-Santa-Kitsch-/141469198488?pt=UK_Music_Music_Memorabilia_LE&hash=item20f038a898)  
[pt=UK\\_Music\\_Music\\_Memorabilia\\_LE&hash=item20f038a898](http://www.ebay.co.uk/itm/Elvis-Presley-Figurine-Wooden-Figure-King-Cartoon-Xmas-Gift-Secret-Santa-Kitsch-/141469198488?pt=UK_Music_Music_Memorabilia_LE&hash=item20f038a898)

**Happy Christmas from Cliff. Signed copy 1980 - £6.99**

“Happy Christmas from Cliff. Signed copy 1980”

I would bet a bright, shiny, new 2p piece that this is not Cliff's body under that Santa suit. I think Photoshop has been involved with placing his grinning head in there, you know. It just doesn't seem to sit well.



[http://www.ebay.co.uk/itm/Happy-Christmas-from-Cliff-Signed-copy-1980-/131347152665?](http://www.ebay.co.uk/itm/Happy-Christmas-from-Cliff-Signed-copy-1980-/131347152665?pt=UK_Music_Music_Memorabilia_LE&hash=item1e94e67f19)  
[pt=UK\\_Music\\_Music\\_Memorabilia\\_LE&hash=item1e94e67f19](http://www.ebay.co.uk/itm/Happy-Christmas-from-Cliff-Signed-copy-1980-/131347152665?pt=UK_Music_Music_Memorabilia_LE&hash=item1e94e67f19)



The skill of the woman who does these felted figures is amazing. These are her caricatures of Bob Dylan and Freddie Mercury (of course) but they are just two of dozens that she has made.

Check her out at <http://feltalive.com/>

**THE BITCH IS BACK**



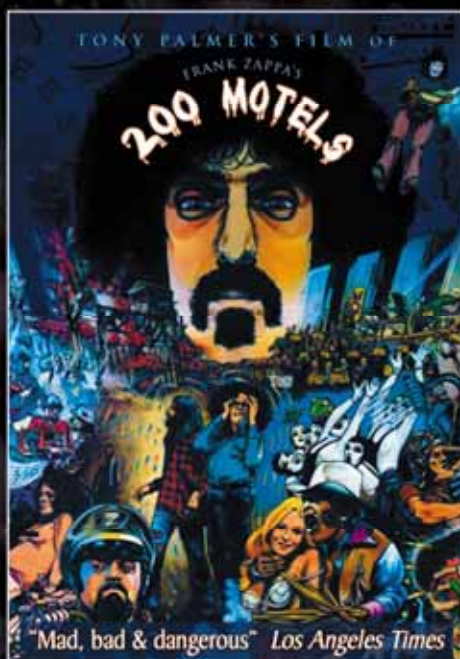
# If it's groovy...it's in!

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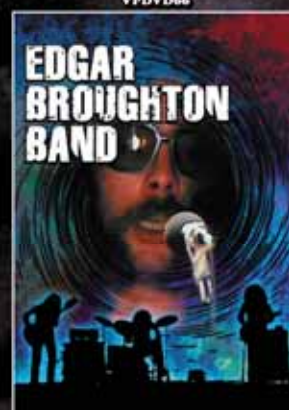


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PETER HAMMILL  
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VPDVB65



THE STEVE HILLAGE BAND  
Live at The Gong Family Unconvention  
GWVP201DVD



VAN DER GRAAF GENERATOR  
Live at The Paradiso  
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PANIC ROOM  
Satellite  
FMCD001



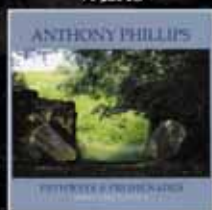
KARNATAKA  
The Gathering Light  
KTKCD005



PARADE  
The Fabric  
NAUTCD004



ANTHONY PHILLIPS  
Pathways & Promenades  
VP516CD



RICK WAKEMAN  
Past, Present and Future  
MFVP115CD



SPIRITS BURNING  
Crazy Fluid  
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HAWKWIND  
San Francisco 1999  
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## FAIL OF THE WEEK:

### Amy Childs mistakes deadly Ebola disease for an up-and-coming band

"Amy Childs was filmed suggesting she thought Ebola was the name of an up-and-coming band. The 24-year-old former TOWIE star was being interviewed by *The Revolution Will Be Televised* presenter Jolyon Rubinstein on the MOBO's red carpet when she revealed he mix-up over the deadly virus.

Rubinstein asked her, "Have we done enough to prevent the spread of Ebola?" to which Amy responded: "What?"

The TV presenter then said: "You know Ebola is going to be huge, don't you?"

Mistaking the virus for what she thought was a band performing at the MOBOs she replied: "I might be a big fan after tonight... I think it will be absolutely amazing."

Well, there you go. 'TOWIE' by the way, for those of you don't know is *The Only Way is Essex*. I had to look that up as I had never heard of the wench in question and have never, and never will, watch the programme.

Ah yes, those lights may be on, but I definitely think no-one's at home.

<http://www.standard.co.uk/showbiz/celebrity-news/amy-childs-mistakes-deadly-ebola-virus-for-an-upandcoming-band-9854399.html>



Okay, so let's say straight away that this is NOT David Boreanaz from 'Bones'. Nope it is actually Robbie Williams. And just to prove it:

### ROBBIE WILLIAMS DOLL TAKE THAT LOOK A LIKE BNIP IDEAL GIFT STOCKING FILLER - £2.99

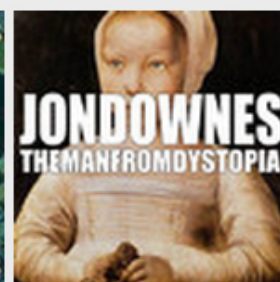
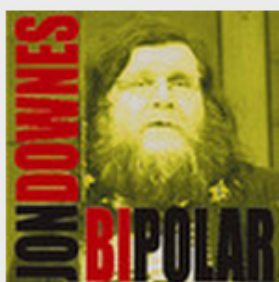
"CHARACTER DOLL - ROBBIE WILLIAMS SOFT BODIED HARD HEADED DOLL. WOULD MAKE A FANTASTIC CHRISTMAS GIFT.

Decide for yourself though:



## SHAMELESS SELF PROMOTION TIME

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

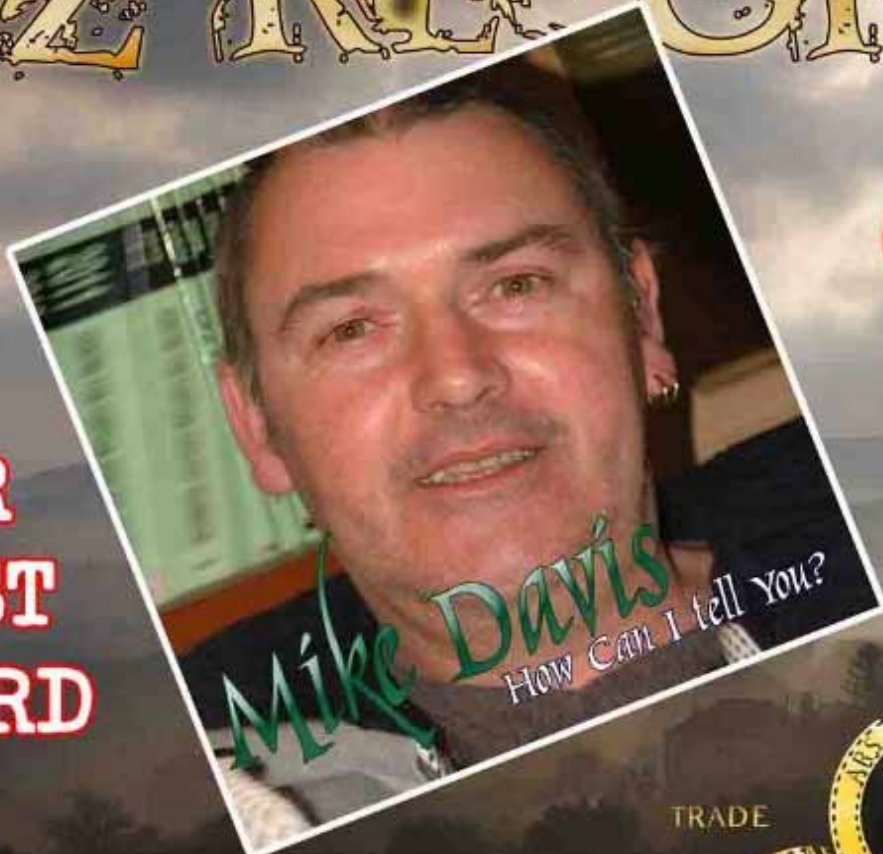


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# CLIFF RECORDS

OUR  
FIRST  
RECORD



COMING  
VERY  
SOON

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



It's a close run thing, but I think the eyebrows nab it in favour of David.

[http://www.ebay.co.uk/itm/ROBBIE-WILLIAMS-DOLL-TAKE-THAT-LOOK-A-LIKE-BNIP-IDEAL-GIFT-STOCKING-FILLER-/221605292839?pt=UK\\_Music\\_Music\\_Memorabilia\\_LE&hash=itemm3398b46b27#](http://www.ebay.co.uk/itm/ROBBIE-WILLIAMS-DOLL-TAKE-THAT-LOOK-A-LIKE-BNIP-IDEAL-GIFT-STOCKING-FILLER-/221605292839?pt=UK_Music_Music_Memorabilia_LE&hash=itemm3398b46b27#)

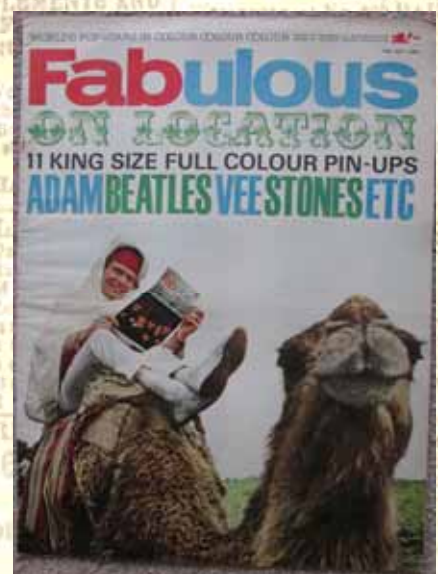
CLIFF RICHARD ASSESS ALL AREAS 1992 MUG - UNUSED - £9.99



Assess?  
Asses?  
Access?

Take your  
pick

[http://www.ebay.co.uk/itm/CLIFF-RICHARD-ASSESS-ALL-AREAS-1992-MUG-UNUSED-/141468354921?pt=UK\\_Music\\_Music\\_Memorabilia\\_LE&hash=item20f02bc969](http://www.ebay.co.uk/itm/CLIFF-RICHARD-ASSESS-ALL-AREAS-1992-MUG-UNUSED-/141468354921?pt=UK_Music_Music_Memorabilia_LE&hash=item20f02bc969)



Adam Faith on a camel reading a magazine. This is such a random photograph that I just had to add it.

Vintage Tr



**DAVY JONES THE MONKEES -  
COLLECTABLE JUMBO SIZE COMB -  
£14.99**



“THIS IS A VERY NICE PIECE OF MONKEES MEMORABILIA. IT IS A JUMBO SIZE YELLOW COMB MEASURING APPROX. 15" ACROSS WITH A LABEL ACROSS THE TOP SHOWING IMAGES OF THE FOUR MONKEES, TOGETHER WITH FACSIMILES OF THEIR SIGNATURES. IT IS MISSING ONE PRONG, AS CAN BE SEEN FROM THE PHOTO, BUT IS PRICED ACCORDINGLY.”

Now, I was going to count all the teeth in this comb, or prongs as the seller calls them, to see how much each one was worth in order to work out by how much the item is ‘priced accordingly’, but apart from the fact that I could only get around a third of the way across before my eyes went peculiar, I also came to the conclusion that it really wasn’t worth the effort. I mean life really is *too* short.

[http://www.ebay.co.uk/itm/DAVY-JONES-THE-MONKEES-COLLECTABLE-JUMBO-SIZE-COMB-/351222321164?](http://www.ebay.co.uk/itm/DAVY-JONES-THE-MONKEES-COLLECTABLE-JUMBO-SIZE-COMB-/351222321164?pt=UK_Music_Music_Memorabilia_LE&hash=item51c67b500c)

[pt=UK\\_Music\\_Music\\_Memorabilia\\_LE&hash=item51c67b500c](http://www.ebay.co.uk/itm/DAVY-JONES-THE-MONKEES-COLLECTABLE-JUMBO-SIZE-COMB-/351222321164?pt=UK_Music_Music_Memorabilia_LE&hash=item51c67b500c)

**Rare 1964 Beatles Bobblehead Swingers Music Set on Original Card - £31.44**

“This Swingers Music Set bobble head collection was an unlicensed set that copied the larger licensed Beatle versions by Car Mascots Inc. This set was made in Hong Kong and is marked as item number 167. These were commonly used as cake toppers back when every little girl wanted the Beatles at their birthday party. They are 4" tall and in mint condition as they have never been opened. The card they are on is about 7" x 7½". The packaging is a little rough with some creasing and general wear to the cardboard, note a 2½" tear from right edge. The plastic cover is fragile and has a small crack or two. Overall this set is in very good condition and would make a perfect Christmas present for the Beatles fan in your life.”

More of those swingers that we featured a fair few issues back. But on this occasion ‘George’ is



clearly either embarrassed or trying to chew ‘John’s’ right ear, who in turn is looking rather suspicious, and ‘Ringo’ is sporting the sort of expression that one can only think may come before muttering something like, “We got lumps of it out the back”. ‘Paul’ however, is looking as happy and boyish as he usually does.

[http://www.ebay.co.uk/itm/Rare-1964-Beatles-Bobblehead-Swingers-Music-Set-on-Original-Card-/291288447267?](http://www.ebay.co.uk/itm/Rare-1964-Beatles-Bobblehead-Swingers-Music-Set-on-Original-Card-/291288447267?pt=UK_Music_Music_Memorabilia_LE&hash=item43d224f923)  
[pt=UK\\_Music\\_Music\\_Memorabilia\\_LE&hash=item43d224f923](http://www.ebay.co.uk/itm/Rare-1964-Beatles-Bobblehead-Swingers-Music-Set-on-Original-Card-/291288447267?pt=UK_Music_Music_Memorabilia_LE&hash=item43d224f923)

A couple of little snippets with which to shut the cabinet doors for this week:

“Lesley Gore's first album was called *"I'll Cry If I Want To"* which consisted of songs completely devoted to crying.” Did it come with a free packet of tissues one is inclined to tentatively enquire?

“*The Muppet Show's* Animal is allegedly inspired by Mick Fleetwood.”





# **weird** **weekend** **2015**

Three Days of  
monsters, ghosts,  
UFOs and things  
that go BUMP  
in the night



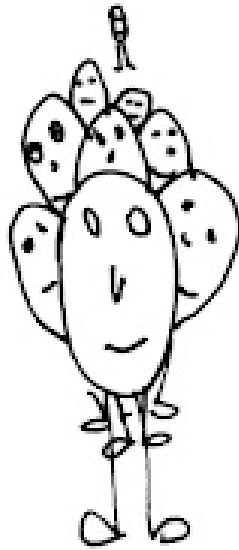
For the second year running. Hartland..  
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# THE NINE HENRYS



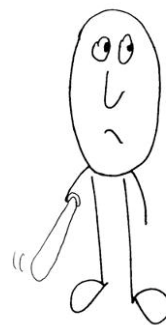
The Nine Henrys are a quirky bunch of cloned cartoon characters. They live in a strange lo-fi domestic surrealist world peopled by talking rock buns and elephants on wobbly stilts. Over the years the Henrys have been published in a variety of local NE magazines and now here for the first time thanks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

modada@ninehenrys.com

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



HEY CLONE BOY!  
YA! FREAK!!  
WHASSUP!

To Kill A Mocking Bird



# CLASSIC LOST BROADCAST RELEASES FROM

# GONZO

HS10310 DVD



ROCK OF THE 70's

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

## THE LOST BROADCASTS

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

HS10480 DVD



THE LOST BROADCASTS

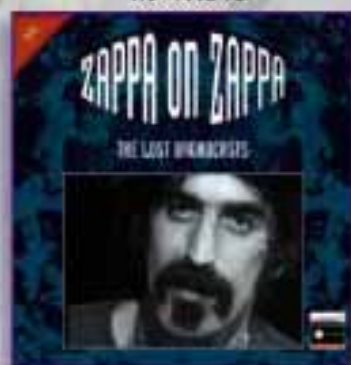
INCREDIBLE STRING BAND  
HS10660 DVD



CAPTAIN BEEFHEART & HIS MAGIC BAND  
HS11420 DVD



FRANK ZAPPA  
HS11090 DVD



CURVED AIR  
HS10580 DVD



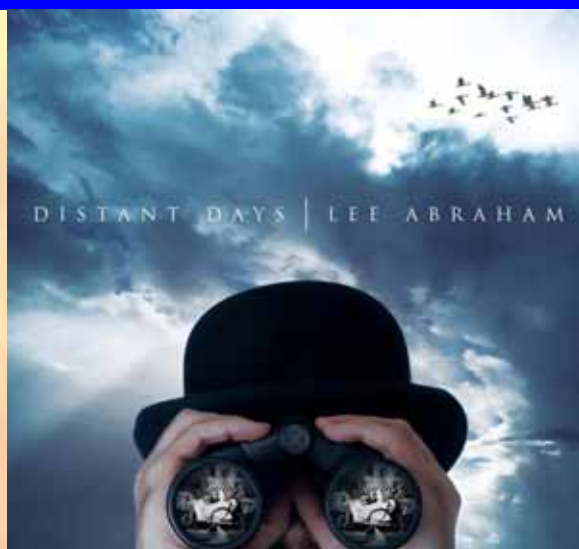
LIVE 355 WHY NOT TUNE INTO  
GONZO WEB RADIO

ALL AVAILABLE FROM  
[www.gonzomultimedia.co.uk](http://www.gonzomultimedia.co.uk)





# THE WORLD OF KEV ROWLAND



**LEE ABRAHAM**  
***DISTANT DAYS***  
**(EDGE OF LIFE)**

Although Lee first came to prominence with the release of his second solo album 'View From The Bridge' in 2004, he is probably best known by many as being bassist with Galahad between 2005 and 2009, playing on 'Empires Never Last' and the live 'Resonance' DVD as well as numerous gigs. He released 'Idle Noise' with Steve Kingman in 2008, then followed that with 'Black and White' in 2009, since when he has been performing live as well as working with other artists. But after a gap of five years he is now back with his fourth solo release, 'Distant Days'. On this he is joined by Gerald Mulligan (Credo) on drums, and other members of his core live band Chris Harrison on guitars, Alistair Begg on bass/Chapman Stick and Rob Arnold on keyboards. Jon Barry and Simon Nixon added their guitar talents and Lee was delighted to welcome Robin Armstrong (Cosmograf) on acoustic guitar and Dave Phillips on backing vocals while he also had numerous other guests including Karl Groom (Threshold/Shadowland), Dec Burke (Darwin's Radio/Frost\*/Brave New Sky/Solo), Marc Atkinson (Riversea/Nine Stones Close/Mandalaband/Solo), John Young (The John Young Band/Lifesigns) and Steve Thorne (Solo).

This is one of those albums where the writer wants the listener to really pay attention to the lyrics, which here deal with topics such as childhood, the oppression of Government authority and the cause of the recent global recession. As Lee says, "Some of the lyrics may sound heavy going, but I wanted to cover subjects that everyone could relate to, especially here in the UK. Recently, we have had a lot of scrutiny of our Government's behaviour and how it goes about governing us. I also take a look at the financial institutions that are also largely to blame for the recession we're just trying to sort out.

But rest assured, there's happy stuff in there too!"

It kicks off with a mighty bang with the commercial prog metal of "Closing The Door", which mixes tempos and moods with plenty of strong guitars and swirling keyboards. In many ways this is a great opener as not only does it set a mood and a level of expectation, it also showcases many of Lee's ideas as although it is prog metal, there are times when it is strongly neo, while there is also room for a much more reflective element even though that can be tempered by a kick ass guitar solo. The use of different singers works well, and isn't the distraction that it can sometimes be, just because they all fit in so strongly together and there is always very much a band feel and direction as opposed to a 'just' a project.

One band that I kept being reminded of at different times when playing this was Asia, as not only are the harmonies spot on but there are loads of great hooks and the production is second to none. This just doesn't feel like an underground release on the artist's own label, but rather something that has had some serious money and time put into it. Closing number "Tomorrow Will Be Yesterday" is one of the two epics, and is the longest at fifteen minutes, starting with some beautifully reflective and delicate piano, but it soon becomes something that is far more bombastic and with real presence, although the piano is never too far away.

Overall this is a real delight, and I only hope that it isn't five years until the next one. For more details visit [www.leeabraham.co.uk](http://www.leeabraham.co.uk)



**RICK MILLER**  
***HEART OF DARKNESS***  
**(MALS)**

Less than a year after I reviewed 'Immortal Remains', here I am writing about Rick's 2014



# THE WORLD OF KEV ROWLAND

release 'Heart of Darkness'. This is his fourth in four years, and his ninth since 2003, but there is no sign at all of him having an issue with quality control, as this one is better than his last! This is an incredibly emotive album, extremely deep and full of passion, even when there are just a few instruments being used, as it is the arrangements that really make such a difference. Guitars can be duetting with the wonderful flute of Sarah Young (whose contribution to this album cannot be overstated), or there can be just gentle drums and keyboards, all I know is that I find myself drawn into the world that he is creating time and again. Some may say that there are elements reminiscent of classic Floyd or Camel, but I also found large elements of John 'Rabbit' Bundrick, especially his 'Moccasin Warrior' albums as the flute is often used more as a native instrument than as if it were being wielded by a bug-eyed one-legged madman.

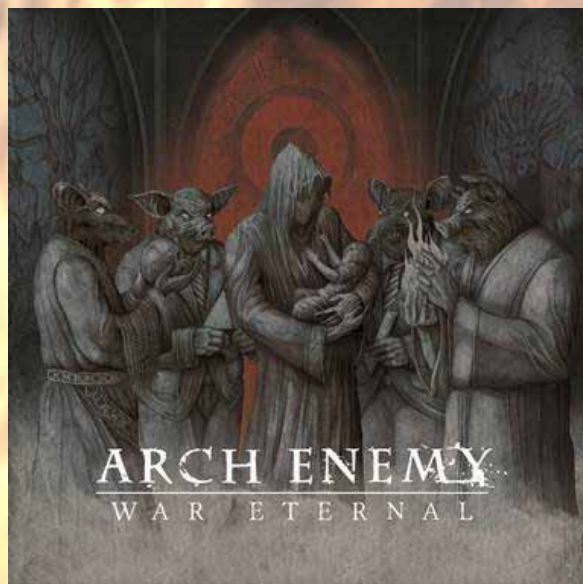
My 17 year old got into the car the other day when this was playing, and her normal reaction is to grab the ipod and choose something that she wants instead (normally Bowling For Soup), but after a few minutes she actually turned up the volume and said "you know what, this isn't bad". High praise indeed from this teenager (even though her first ever gig, at the age of 9, was The Flower Kings where she actually sat on the corner of the stage). "Castle Walls" is simply a beautiful song, with wonderful orchestrated arrangement and acoustic guitar that allows Rick to sing his heart out. I keep being reminded of some of the classic Sixties pop numbers, and could imagine The Small Faces or Cat Stevens having a go at this.

There is no doubt that this is a great album, a real breakthrough in so many ways, and now all that is needed is for others to try it out for themselves. Although this has been released on CD by Mals ([www.mals.ru](http://www.mals.ru)), it is also available for streaming or download on Bandcamp so why not get over to [rickmiller.bandcamp.com](http://rickmiller.bandcamp.com) and give it a listen for yourself?

## **ARCH ENEMY WAR ETERNAL (CENTURY MEDIA)**

19 years on from when Michael Amott formed Arch Enemy, the band are showing no sign at all of slowing down, and in fact sound revitalized on this album which to my ears is probably their best to date. With guitarist Nick Cordle (ex-Arsis) and vocalist Alissa White-Gluz replacing Amott's younger brother Christopher and long-time frontwoman Angela Gossow in 2012 and 2014 respectively, one could have been forgiven for thinking that this album would play fairly safe, but actually they have added additional elements of commerciality and melody that previously just

weren't there previously and have taken a step forward. Cordle's first appearance in Arch Enemy was on the "Under Black Flags We March" video (from 2011's 'Khaos Legions') but this is his first full-length release while White-Gluz (ex-The Agnoist) only joined the band earlier this year. There is no doubt that when Angela Gossow was brought in to front the band for the 'Wages of Sin' she not only made a huge difference to the band,



but also changed the view of women in extreme metal. Now, given that Alissa has only just joined the band it would be interesting to understand just what impact she has had on the album in terms of the musicality (vocally she is very similar in the most part to Angela), so it is possible that Nick Cordle has had the greater effect on Michael, as the guitars are truly linked as one yet this is now way so much more than a death metal band with symphonic and melodic influences.

What we have now is a band that is truly combining the best of melodic and death, using symphonic when it makes sense, and using blistering guitar runs, duets and solos that mean that Daniel and Sharlee have to be at their very best to enable the rhythm section to stay in touch with what is going on at the sharp end. Produced by the band and mixed and mastered by Jens Bogren (Opeth, Paradise Lost) at Fascination Street Studio, the Swedes' 10th full-length is unrelentingly brutal yet remarkably polished. If ever a band was going to bring death metal truly into the mainstream then this is probably the act to do it, and this could well be the album. Stunning from start to finish, with incredible note density and ferocity combined with melody and harmonies, this is one hell of an album.

Arch Enemy are re-energised and on the very top of their game – I can't wait to catch these guys on tour. 5\*'s all the way..





### SatanaKozel

The band "SatanaKozel" was founded in 2003 by Vasily Kozlov and Nickolay Kuskov. The band SatanaKozel will never collaborate with any political movements or parties 'cause our creativity is aimed to glorification of the Nature and propaganda of Fun! The SatanaKozel music style is folk metal, like Finntroll (Facebook)

#### Current Members:

Vasily Kozlov - guitar, vocals  
 Nikolay Kuskov - drums  
 Dmitriy Dobrynin - keys, back-vocals  
 Vladimir Savvateev - guitar  
 Mr. Magister - session bass player



#### Website

<http://satana-kozel.ru/>

#### Metal Archives

<http://www.metal-archives.com/bands/%D0%A1%D0%B0%D1%82%D0%B0%D0%BD%D0%B0%D0%9A%D0%BE%D0%B7%D1%91%D0%BB/3540255488>

#### Facebook

<https://www.facebook.com/pages/Satana-Kozelru/179698008728509?sk=timeline>

#### SatanaKozel- Karelian Folk Metal (Official page)

<https://www.facebook.com/groups/91018405876/>

#### You Tube:

##### Banja(Folk Metal)

<http://www.youtube.com/watch?v=IDIXbcOX0tY&index=2&list=RDECJ0-rDCrWI>

##### Fear da fog

<http://www.youtube.com/watch?v=bkhUfQdZOKs&index=24&list=RDECJ0-rDCrWI>



And so, once again we reach the end of another issue. I don't want to blow our own trumpets because that would be vulgar, but I have to admit that each week, when we finish, I look back at what we have done and think to myself "bloody 'ell did we do that?" And the answer is, yes, of course we did. But I would like to stress that this is a team effort, it is not just put together by me and the missus when we are not breeding tortoises, hand-rearing pigeons, running the world's largest cryptozoological organisation or providing a home away from home for a lonely psychic.



Yes, we do a lot of things, but we are lucky to have an ever-growing family of friends and adopted relations all over the world with whom we carry out all our peculiar activities. And one of the most important, at least as far *Gonzo Weekly* is concerned, is Doug Harr. And we would not be doing our job properly if we didn't note that this week Doug and his lovely long-term girlfriend Artina got married.

As he wrote to me rather smugly, who else on their wedding night would go and see Adrian Belew? I told him that I was sorely tempted to make an inappropriate comment at this juncture but it would not be the act of a gentlemen, and whatever I do, I do try to be a gentleman.

Maybe those old DVDs of Jeeves & Wooster are wearing off on me.



# THE BEST LAID PLANS



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ON STAGE 20.30

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