

# GONZO

**EXCLUSIVE:**

**Jon meets the  
enigmatic but insanely  
talented Ant-Bee**

**EXCLUSIVE:**

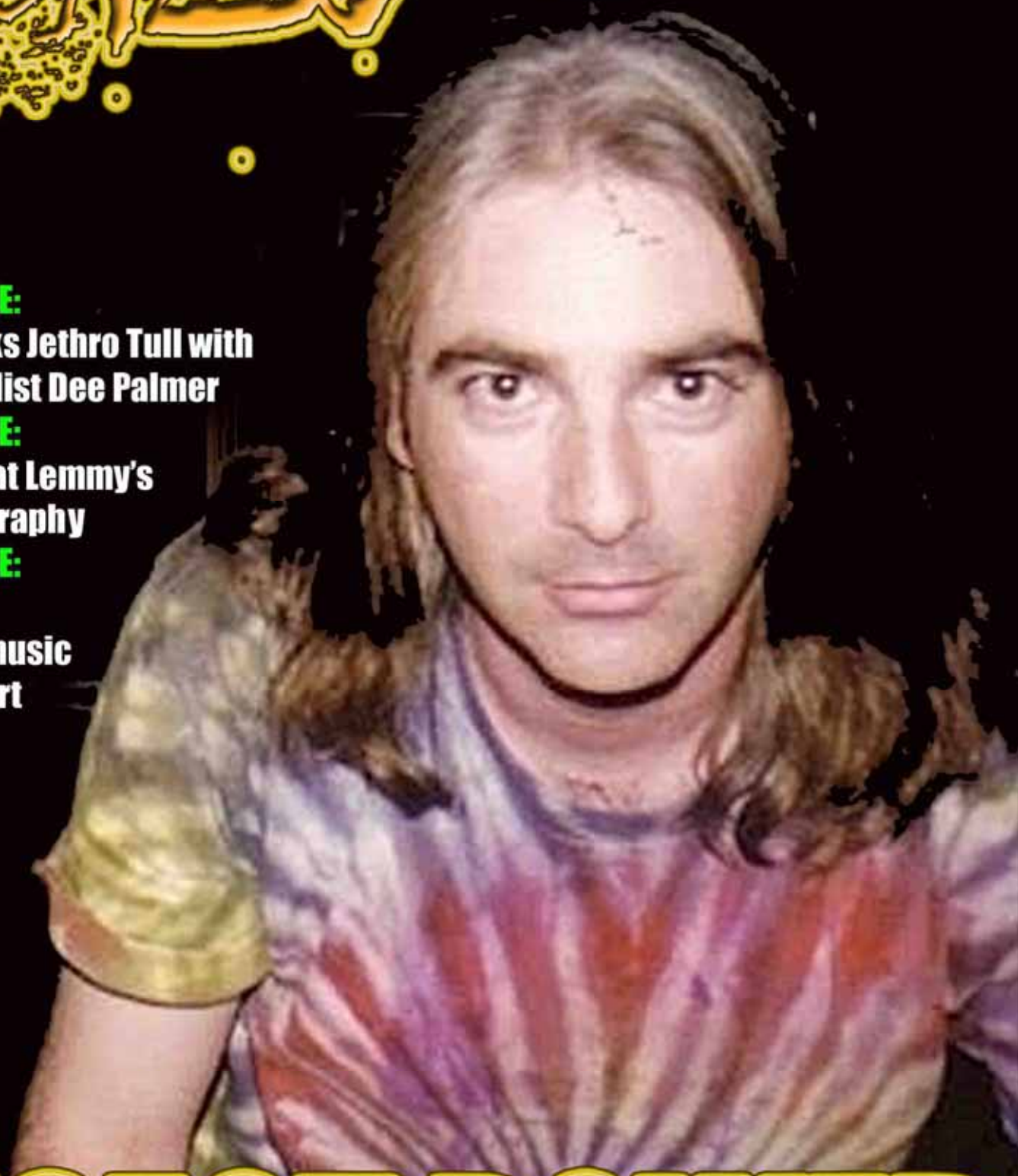
**Doug talks Jethro Tull with  
keyboardist Dee Palmer**

**EXCLUSIVE:**

**We look at Lemmy's  
autobiography**

**EXCLUSIVE:**

**We send  
Astronomusic  
to a desert  
island**



# INSECT POWER



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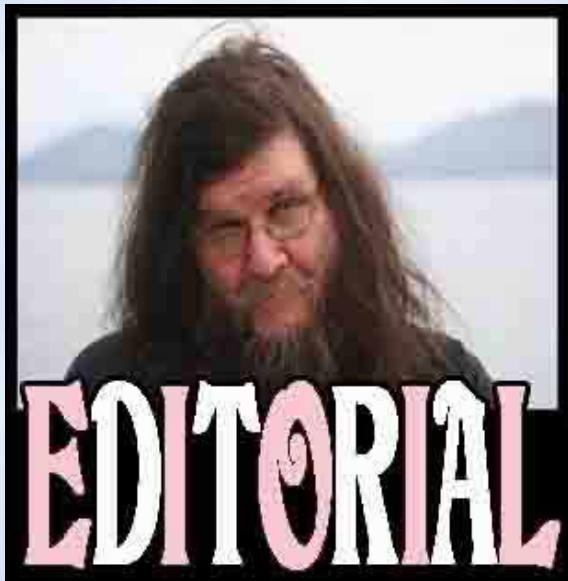


# THE THREE COMMANDMENTS OF GONZO WEEKLY:

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 magazine that I started to amuse myself, and which is growing faster than I ever thought possible.

The best laid plans of mice, men and editors sometimes go pear-shaped. For months I have been planning a Frank Zappa special for Gonzo Weekly, to coincide with today - the 21st anniversary of his untimely death. But although it *will* happen, it won't be this weekend for a



whole string of reasons with which I will not bore you.

But I *would* like to remember his passing both here in the magazine and on the Gonzo Daily blog.

Because Frank Zappa was one of the most important, and certainly one of the most talented musicians and composers ever to come out of rock and roll music.





Thursday, October 21st, 1988

50 cents

# NEW FRONTIERSMAN



## HONOR IS LIKE THE HAWK: SOMETIMES IT MUST GO HOODED



Hector Godfrey, Editor

### RED ARMAGEDDON!

In this, the eleventh hour, with the world poised on the brink of Red Armageddon, it is vital that we, as a nation, should rally around those symbols that are closest to the great, warm, red-white-and-blue beating heart of this beleaguered country. They are our hope and our inspiration, the legends that urge our people onward even in times of deepest crisis.

Would our sense of national identity, our pride, our sense of honor, would these things be so enduring were it not for such great symbols of freedom as Paul Revere's midnight ride, or the Alamo, or the Gettysburg address? I think not. And yet, it seems that there are those who, even in the dire adversity that besets us, see fit to ridicule and deride the very notions that have made America what she is today!

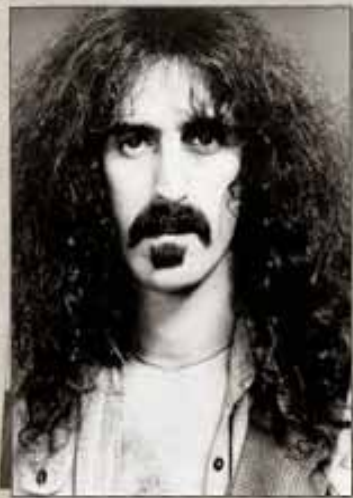
Thursday, October 21st, 1999

50 cents

# NEW FRONTIERSMAN



## ART IS LIKE REAL LIFE - SOMETIMES IT IS STUPID, SEXIST, AND UTTERLY BRILLIANT



Hector Godfrey, Editor

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There is a panel in *Watchmen* that always makes me think of Zappa. It is the front cover of a nasty right wing newspaper which is emblazoned with the headline "Honor is like the Hawk - sometimes it must go hooded". Whenever I see that page I think how it should be changed to something like: "Art is like real life - sometimes it is stupid, sexist and utterly brilliant". And no-one did any of those things better than Frank Zappa.

I was seventeen and just about to be kicked out of the rather unpleasant public school at which I was an unwilling pupil for a couple of terms, when I first discovered Frank Zappa through a fairly obscure compilation put out through Verve records sometime in the second half of the '70s.

I bought it for the quite substantial sum of £2.50 and took it back to school where I played it to my peers who uniformly hated all of it except *What's the Ugliest Part of your Body* which made them snigger. Not for the first time, and by no means for the last, I realised that my tastes and those of the people around me were often going to be radically different, because I loved the record.

It gave me permission to be silly, and pointed out that the awful grey trench coated homogeneity of the circles in which I moved did not have the monopoly on ideas. Indeed silliness in music was as much of a thought crime as much of Zappa's perceived sexism is now. But I didn't care. I felt gloriously liberated, and from that day on my life was never the same.

Fifteen years later I knew that my hero was dying. But a world without Frank Zappa seemed unbelievable, and I was convinced that Frank would have a last minute reprieve like the one which only this year happened to Wilko Johnson. But miracles don't happen very often, *mors certa, hora incerta*, and 21 years ago today Frank Zappa died, and my life - but more importantly the world as a whole - was never the same again either.



Frank Zappa, Mike Joyce, Pink Floyd, Elton John, AC/DC, Gong, Daevid Allen, Quarto Vuoto, The Who, Steve Hackett, Strange Fruit, Sub Reality Sandwich, Friday Night Progressive, Ian McLagan, Bobby Keys, Nick Talbot, Bob Montgomery, Stoner, Clive Palmer, The Fall, 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, Ant-Bee, Jethro Tull, Dee Palmer, Astronomusic, Lemmy, Yes, Peter Banks, Rick Wakeman, Geoff Downes, Mabel Greer's Toyshop, Steve Howe, Jon Anderson, Patrick Moraz, Like a Storm, Tinkicker, Winter, Ancient Rites

#### 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:

Jonathan Downes,

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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

**FOR THE RECORD** More than one million vinyl records have been sold in the UK so far this year - the first time the milestone has been achieved since 1996. The figures mark a largely unexpected resurgence in an industry now considered to be dominated by digital. Earlier this month, Pink Floyd's *The Endless River* became the fastest-selling vinyl release since 1997. The Official Chart Company told the BBC it will soon launch a weekly vinyl chart. "In an era when we're all talking about digital music, the fact that these beautiful physical artefacts are still as popular as they are is fantastic," said Martin Talbot, managing director of the Official Charts Company. Speaking to BBC Radio 5 live's *Wake Up To Money*, he said: "It's really remarkable. We're seeing it come back as a significant earner for the music industry as well. "Only five years ago this business was worth around £3m a year. This year it's going to be worth £20m." **Read on...**

**THIS CHARMING MAN** Mike Joyce, former drummer in The Smiths, made his radio acting debut on November 28 appearing in a play on BBC Radio 4. Joyce will perform in *My Dad Keith*, a play written by and starring the actress Maxine Peake. The 45-minute drama will be broadcast at 2.15pm and then be available to listen to on BBC iPlayer. Joyce spoke to NME about the play, which the BBC describes as "a tale of teenage angst, midlife crisis and drumming". He said: "There's strength through family community and closure in the death of a family member, [but] it's very funny! There's a lot in it. Maxine said to me she thought it was a little bit of fun, and I said, 'Yeah, that's just because you've been fucking playing Hamlet!' Anything's lightweight after that!" Joyce added that he agreed to take the role because he thought "it's not in my comfort zone and I'd find it quite challenging". **Read on...**

**GOODBYE YELLOW BRICK BIOME** Elton John and his band will visit the Eden Project on Tuesday 16 June 2015 to perform at the Eden Sessions as part of his European tour. This will be Elton's first performance in Cornwall for 30 years. The tour will feature iconic hits and classic album tracks from throughout his incredible five-decade career, including a selection of songs from his highly-acclaimed album, *Goodbye Yellow Brick Road*, which recently

celebrated its 40th anniversary with a Deluxe Edition. Elton John's band includes original member Nigel Olsson on drums, as well as Davey Johnstone on guitar, Matt Bissonette on bass, John Mahon on percussion, and Kim Bullard on keyboards.

Elton said: "I am very pleased that we will be able to fit the Eden Project into our tour schedule next year. The last time I played the Cornwall area was in 1985 and that was just too long ago! My band and I have been enjoying playing summer festivals the past couple of years, and we expect great things from this one as well. It promises to be a fantastic time." **Read on...**

**HMMMMMMMMMMMMMMMM** Apple has been accused by lawyers in a court case of "deleting" songs from rival services from some iPods during the past decade. Users with non-iTunes music received a message telling them to restore devices to their factory settings when they tried to sync them, the court heard. Apple said that the move was a legitimate security measure. The competition case is examining whether Apple tried to lock down its iPod and iTunes market in 2007-09. Apple's security director Augustin Farrugia said the company's attempt to keep iPods clear of any non-iTunes music was done to protect consumers from hackers and malicious content. **Read on...**

**DIRTY DEEDS DONE DIRT CHEAP** Details of the charges faced by AC/DC drummer Phil Rudd have been revealed in court with prosecutors claiming that the drummer made threats to kill a man and his daughter. BBC News reports that the allegations were made public for the first time yesterday following his arrest earlier this year. Rudd pleaded not guilty to charges of threatening to kill and possession of drugs in court. He was originally charged with attempting to procure the murder of two men, but the charge was dropped due to a lack of evidence. The case for the prosecution began yesterday (December 4) with the claim that on September 26, Rudd made two phone calls including one where he "threatened to kill an unnamed man and his daughter". The first call was to a business associate where he is alleged to have "spoke about what he wanted done to" the man, who had been an employee for three years. **Read on...**



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



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Nicked from Jaki Windmill's Facebook pages

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

John Maynard Keynes



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

— Desolation Row by Bob Dylan

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

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

UKIP leader Nigel Farage insists he has no problem with women breastfeeding "wherever they want" amid a row over comments he made about the issue.

He was criticised after saying it was up to venues to decide their rules and that some people were uncomfortable with "ostentatious" breastfeeding.

Businesses may ask mothers to "perhaps sit in a corner", he suggested.

In a later statement, he accused the media of misinterpreting him and said it was a question of "good manners".

Mr Farage was asked about his views on the issue during his regular LBC phone-in, in light of a recent incident at Claridge's hotel in London where a mother was asked to cover up with a napkin while feeding her baby daughter.

Louise Burns has said she will not return to Claridge's, a luxury hotel in Mayfair, after being asked to cover her baby with what she described as a "shroud" while feeding her.

The UKIP leader, who has four children, said it should be for businesses to decide

their own rules but it should be recognised that "some people feel very embarrassed" by breastfeeding in public.

"I know a lot of people do feel very uncomfortable," he said. "It isn't too difficult to breastfeed a baby in a way that's not openly ostentatious."

Asked if Claridge's had been wrong, Mr Farage said: "That's up to Claridge's. I think it should be. If you're running an establishment you should have rules."

In light of this, he suggested it was acceptable for a venue to ask a woman to "perhaps sit in a corner, or whatever it might be".

"This is just a matter of common sense, isn't it," he added. "I know particularly people of the older generation feel awkward and embarrassed by it."

The 2010 Equality Act makes it unlawful for a business to discriminate against a breastfeeding woman.

<http://www.bbc.co.uk/news/uk-politics-30342953>



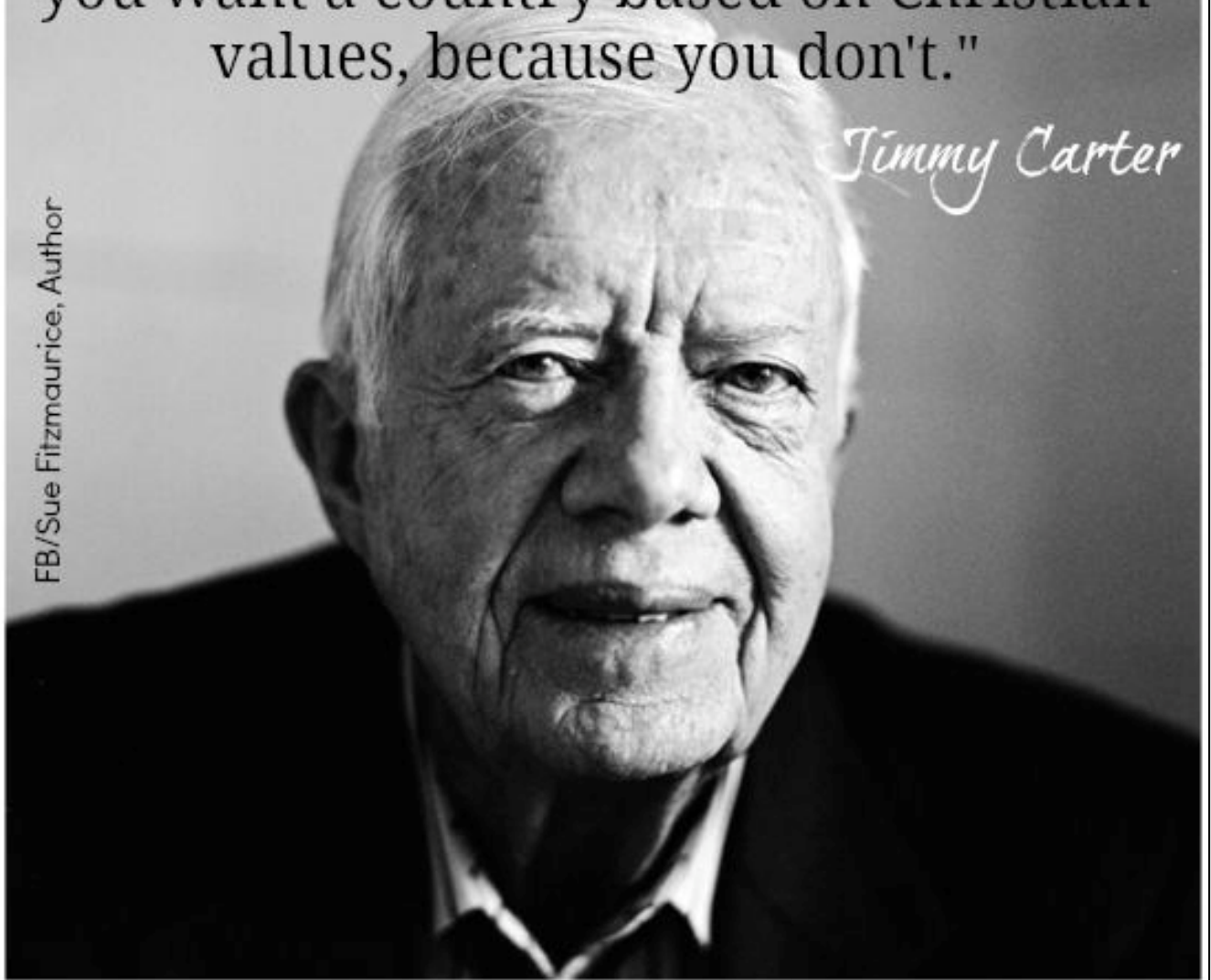
# Democracywatch



"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



Gong are on tour without Daevid. Or are they? Last week Kavus Torabi took a picture of the crowd at the London show and emailed it to Daevid in Australia.

He replied:

"WOW! Here I am in OZ and there you are in London!!  
I SEEEOO YOOOOOOOO!!!!!! let me hear you say that back to me....  
are you ready??? I SEEEOO YOOOOOOOO!!!!!!  
I am totally there with you and i thank you from the deepest place in my heart for supporting GONG to go on changing

and evolving and moving forward for years to come!  
Even if in London on a Friday night this seems corny and just like more stupid hippy bullshit  
right now i am telling you that i love you!!!!  
every single one of you!!!!  
whether you like it or not...  
hahaaaaaa!  
Lets have a great gig all together!!!!!!!  
so on with the show!!"

I DON'T THINK Gong will ever play live without Daevid even if the band continues for Millennia.

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

the week that's past



# Quarto Vuoto

I get sent an awful lot of music. And sadly, a great percentage of it is just that...awful. Even in the days of the traditional music industry, the vast majority of records I was sent went straight down to the second hand record shop because they were unlistenable.

The advent of the new technology, which means that *anyone* can record at high quality and disseminate their music across the Internet has not changed matters for the better. But some gems do come my way.

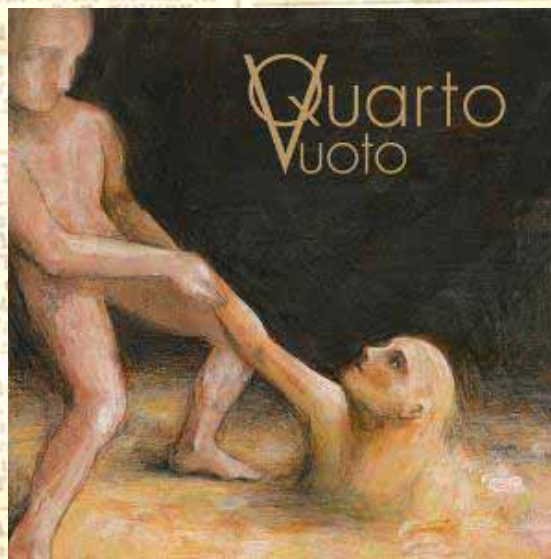
Someone on Facebook this week pointed me towards a song on YouTube by an Italian prog band called *Quarto Vuoto*. And bloody hell they are good! Todd on Prog Archives translated their biography into English:

Quarto Vuoto is a band from Treviso, Italy, which formed in 2010. The members are Edoardo Ceron (bass), Nicola D'Amico (drums), Federico Lorenzon (vocal/violin), Mattia Scomparin (keyboards) and Luca Volonnino (guitars), all of them born between 1990 and 1993. The band began its journey playing covers of various artist, but began quite soon to compose its own music, in which it tries to combine the different musical influences of the members and to create innovative and personal music.

Quarto Vuoto is on the continuous search of its artistic expression through the balance between the instrumental and the vocal components of its pieces. The result is a progressive stream of consciousness that sees both the music and the lyric as an expressive guide for the listener into the band's

creativity. The first realization of this idea is in the band's first EP "Quarto Vuoto", released in January 2014, that contains three original compositions, for a total length of 30 minutes.

This is an absolutely awesome band who do not let their fine musicianship get in the way of producing



such a melancholically impressive tune that one can hear Messrs Gilmour and Waters sobbing in one's mind's eye. Deliciously understated, with immaculate rumbling drums, and strings that come in just at the right moment giving an elegiac touch to the chorus that it truly couldn't be bettered. Not by me, anyhow.

Check them out on Facebook and Soundcloud.

the week that's past



## The Gospel According to *BART*

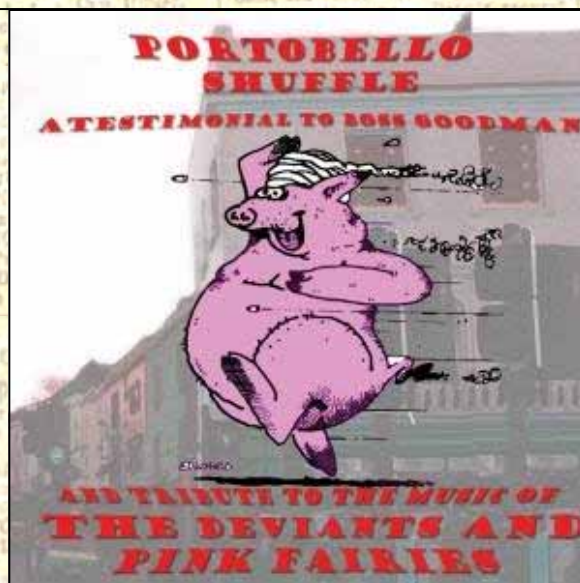
My favourite roving reporter starts this week with a story that is very close to my heart. I lived in Hong Kong as a child and have been watching the latest crackdowns by the Chinese Government with dismay. But the protests are getting a lot of support, from some very rock and roll causes:

"As the pro-democracy protests in Hong Kong enter their third month, Peter Gabriel, Pussy Riot, Iron & Wine and more have hoisted umbrellas as part of a symbolic stand in unison with protestors. Stand By You 2.0 is a media art campaign that projects messages of support to protestors at downtown Hong Kong's Lennon Wall, the center of the Occupy Movement".

<http://www.rollingstone.com/music/news/peter-gabriel-pussy-riot-show-support-for-hong-kong-protestors-20141129>

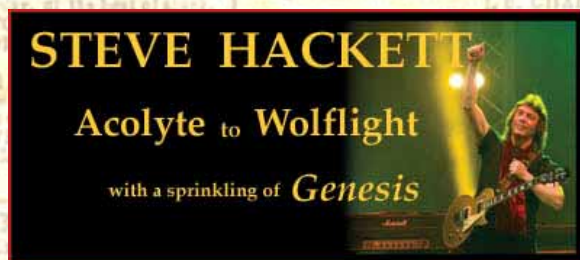
The Who are on their 50th anniversary tour earlier this year, on which they promised to play "hits, picks, mixes and misses," and they lived up to that at the kick-off this past Sunday in Glasgow. Long-time favourites like "I Can't Explain," "My Generation" and "Won't Get Fooled Again" were mixed in with lesser-played gems like "Join Together," "Long Live Rock," "I Can See For Miles" and "Naked Eye." The band even played "Slip Kid," the very song Roger Daltrey told Rolling Stone in October 2013 they'd probably never break out. "It's easy for fans to stick their heads in the sand and not understand the economics of touring," he said. "It's incredibly expensive to put on a show, so you have to put bums in seats. There might be 40,000 total people in America who want to hear 'Slip Kid.' That won't be enough to put us on the road. That's the problem." Thankfully, he had a change of heart. The most stunning setlist selection, though, was "A Quick One, While He's Away," the 1966 mini-opera they hadn't played a single time since February 1970, the very month the group recorded Live at Leeds. The nine-minute song was a regular highlight of their early shows, and their performance of the tune at the Rock and Roll Circus blew the Rolling Stones off the stage. While video of the historic event doesn't appear to exist online, audio of the new rendition has surfaced coupled with images from the gig.

<http://www.rollingstone.com/music/news/the-who-quick-one-first-time-in-44-years-20141202#ixzz3L3Kd6jQD>



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



The Steve Hackett 2015 UK tour dates have been revealed. The tour is 'Acolyte to Wolflight with a sprinkling of Genesis'.

The set will span his history, from earliest album 'Voyage of the Acolyte' celebrating its 40th anniversary to his new rock album 'Wolflight' out in the early Spring, with addition of Genesis songs. Steve enthuses... "I'm hugely excited about the new album and incorporating it into next year's tour, which will involve both classic and contemporary, with several surprises!"

<http://www.hackettsongs.com/news/newsLive74.html>



the week that's past





# Peculiar News of the Week

## Woman finds a hat in a tree

A HAT has been found up a tree in Bilton.

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

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

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





Gonzo Web Radio 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!

---

#RESTASOLOQUELLOCHENONCAMBIA



JANUARY 2015





# STRANGE FRUIT



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

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

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

23-11-14 - SHOW 98

Reginald Bosenquet:	Dance with Me
Cradle of Filth:	Absinthe with Faust
The Rubettes:	Foe-Dee-oh-Dee
Kit Ream:	Wines
Pat Boone:	Smoke on the Water
Captain Goodvibes:	Drivels of Babylon
Phil Manzanera & Brain Eno:	The Fat Lady of Limbourg (Live)
Big Carrot:	Squint Eyed Mangle
Black Sabbath:	The Gates of Hell
Les Baxter Orchestra:	Wake the Town and Tell the People
Christian Marclay:	John Zorn
Esquivel:	It Had to be You
Mark Emestus Meets Ben Zabo:	Danna Dubwise
Mark Stewart	Smokin' Bowl
Fudge Tunnel:	Good Kicking
The Lotus Eaters:	Come Together
The Beatles:	And Your Bird can Sing
Kit Ream:	Funk
Orbital:	The Box
Caribou:	Can't Do Without You
Art Blakey's Jazz Messengers:	Prelude in Blue
Art Blakey's Jazz Messengers:	Prelude in Blue
Chez Miguel	
Elvis Presley:	You Drove 10,000 Miles Awww Yourself
Neil Young:	Don't be Denied
Kit Ream:	Cool Water
Kit Ream:	The End



Listen  
Here

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

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

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

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

**LAST WEEK THERE WAS A TECHNICAL PROBLEM AND ONLY HALF THE SHOW GOT UPLOADED SO HERE IT IS AGAIN, THIS TIME IN ITS ENTIRETY**



As this week's episode begins our intrepid submarine dwellers are still captive on the island of Alcatraz. There should be a good Martin Luther joke here, because at least part of the time they have been subsisting on a diet of worms. Apparently they made friends with some seagulls that have been bringing them fish occasionally, somewhat reminiscent of the plot of *Dr Doolittle's Post Office* (1923). It turns out that they have been captured by the ghosts of some of the prisoners who expired on the island between 1868 and 1963 when it was first a military prison, and then one of the most notorious of American Federal penal establishments. Maisie the cow has made friends with a mysterious sea creature, described as being a cross between a manatee and a giraffe (yes, boys and girls, such creatures *have* been reported along the California coastline from time to time). Apparently there have been rock and roll parties featuring the submarine crew and some wild ghosts and some Elvis was played. There is music from Skip Spence, Mick Farren and Andy Colquhoun, and Captain Beefheart.

However, I wish to register a complaint in the strongest possible terms. During this programme Tim Rundall refers to earwigs as being 'beetles'. They are of course not beetles at all, but members of the order Dermaptera. Such zoological blasphemy came close to ruining the whole show for me, and it was only that I wanted to see whether they would escape from Alcatraz or not that stopped me from hacking all my audio devices apart with a hatchet in protest....

**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.

#### ARTIST:

Bill Berends

Mastermind ( American Band )

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

Cover top art by: Bill Berends

All members please come celebrate with us on this monumental moment in Friday Night Progressive history.

With the bonfire ablaze, that all FNP members may extinguish all other flames. That each FNP member then solemnly lights its hearth from one common flame, which by destiny is the heart of FNP, thus bonding the artists and listeners of the group together. And now at this date of recognition Bill Berends is bestowed the Friday Night Progressive INDEPROG AWARD.

The purpose of this award

For 20 plus years of outstanding independent prog artistry.

1. Outstanding guitarist
2. Outstanding compositions
3. Outstanding musicianship live
4. Outstanding recordings as an engineer

The award is understood by your peers as a testament of good will and gesture in recognition of accomplishment above and beyond the realms of excellence.

Friday Night Progressive will play the entire Mastermind III: Tragic Symphony

In recognition of Mastermind III: Tragic Symphony 20th Anniversary — with Warren Russell, Bill Berends, Blake GreenMan Carpenter and 12 others.

Listen  
Here

# Friday Night Progressive



Photo by Theresa DiMenno.

## **Ian Patrick 'Mac' McLagan (1945 – 2014)**

Ian McLagan was an English keyboard instrumentalist, best known as a member of the English rock bands Small Faces and Faces. He also collaborated with the Rolling Stones and led his own band from the late 1970s.

McLagan first started playing in bands in the early 1960s, initially using the Hohner Cembaleto before switching to the Hammond Organ and Wurlitzer electric piano, as well as occasional guitar. He was influenced by Cyril Davies' All Stars, and his first professional group was the Muleskinners, followed by the Boz People with future King Crimson and Bad Company member Boz Burrell. In 1965, he was hired, for the princely sum of £30 a week, to join Small Faces by their manager, Don Arden,

replacing Jimmy Winston. Once the 'probation' period ended, his pay was reduced to £20 a week, which was what the other band members were getting. They never received more than that because Don Arden collected all the proceeds of their hard-earned work, and it wasn't until 1997 that they started receiving any royalties. Mac played his debut gig with them at London's Lyceum Theatre on 2 November that year. In 1969, after Steve Marriott left the group and Rod Stewart and Ronnie Wood joined, the band changed its name to Faces.

After the Faces split up in 1975, McLagan worked as a sideman for the Rolling Stones, both in the studio (Some Girls including electric piano on Miss You), on tour and on various Ronnie Wood projects, including the New Barbarians. In addition, his session work has backed such artists as Chuck Berry, Jackson Browne, Joe Cocker, Bob Dylan, Melissa Etheridge, Bonnie Raitt, Paul Westerberg, Izzy Stradlin, Frank Black, Nikki Sudden, John Mayer, Bruce Springsteen, Tony Scalzo, Carla

# THOSE WE HAVE LOST





Olson and Mick Taylor. McLagan was a member of Billy Bragg's band "The Blokes" for several years in the late 1990s and early 2000s, co-writing and performing on the 2002 England, Half English album and tour.

McLagan also released several solo albums. An in-demand player, he filled the role of bandleader with his own Bump Band from 1977 onwards. Towards the end of his life, he lived in Austin and did gig nights at local clubs and bars. Ian McLagan & the Bump Band played at the 2006 Austin City Limits Music Festival, and opened for the Rolling Stones in Austin, Texas, in 2006.

McLagan developed a relationship with Kim Kerrigan, the estranged wife of Keith Moon, drummer of the Who. She divorced Moon and lived with McLagan and her daughter, Amanda (from her marriage to Moon). The two married in 1978, one month after Moon died at the age of 32. Kerrigan died in a traffic accident near their home in Austin, Texas, on 2 August 2006. She was 57.

McLagan published an autobiography, *All the Rage: A Riotous Romp Through Rock & Roll History*, in 2000, and added to, appended and reprinted it in 2013.

McLagan died of a stroke on 3 December 2014 at

the age of 69, at the Brackenridge Hospital in Austin.

#### BELOVED IN AUSTIN

He was /and is. Loved by all  
who came not because of (his) history-  
more because his beaming personality

added much to all who saw and heard. Some  
were far too young to recall  
his FACES let alone SMALL FACES/work  
with Rod Stewart  
Only some knew of his collaborations with  
Nick Lowe. (70s = meet 80s)  
December 2014. Less is not more. Austin  
has lost a Light. Winter comes to all...  
Dare we dance away this loss? this specific  
grief?

From what I've been told by someone close,  
Ian McLagan was due up in Minneapolis  
yesterday, to rehearse with Nick Lowe for a  
tour that would include McLagan's band,  
Los Straitjackets and Lowe all doing sets,  
then having a big jam session at the end.

When he didn't show or answer calls,  
friends went out to McLagan's house  
outside Manor, where he's lived for 20  
years, and they found him in the bathtub,  
barely breathing. It's believed he had a  
brain hemorrhage, also called a bleeding  
stroke. He was airlifted to Brackenridge  
and pronounced dead today at 2:39 p.m.  
Some friends are raising a pint tonight at  
Justine's, Mac's favorite place. There are  
just so many stories, so many memories.

He's with Kim now, and Ronnie.

Photo by Theresa DiMenno.

THOM THE WORLD POET

# THOSE WE HAVE LOST



## **Robert Henry "Bobby" Keys (1943 – 2014)**

Keys was an American saxophone player who performed with other musicians as a member of several horn sections of the 1970s.

He appears on albums by the Rolling Stones, Lynyrd Skynyrd, the Who, Harry Nilsson, Delaney Bramlett, George Harrison, Eric Clapton and Joe Cocker, among other prominent musicians. Keys played on hundreds of recordings and was a touring musician from 1956 until his death in 2014.

Keys started touring at age fifteen with Bobby Vee and fellow Texan Buddy Holly. He is best known as being the main saxophone player for the Rolling Stones. He played on every album from 1969 until 1974 and from 1980 to his death,

and performed on all Stones tours from 1970.

He is also featured in the 1971 concert movie *Mad Dogs & Englishmen*, narrating the story of his early life while driving around downtown Dallas. Keys is heard on John Lennon's first American solo number 1 single hit (and the only United States number 1 in Lennon's lifetime) "Whatever Gets You thru the Night", and may be the baritone saxophone on Elvis Presley's "Return to Sender", though this is disputed.

From 1973 to 1975, Keys participated in John Lennon's Lost Weekend in Los Angeles along with Ringo Starr, Harry Nilsson and Keith Moon. Keys had played with Lennon in the Plastic Ono Band and, while in Los Angeles, he played on Lennon's albums *Walls and Bridges* and *Rock 'n Roll*. Additionally, he took part in the last known recording session between Paul McCartney and Lennon; *A Toot and a Snore in '74*.

In the late 1980s, Keys became the musical director for Ronnie Wood's Miami club, Woody's On the Beach. The first week the club opened, Keys booked Jerry Lee Lewis, Fats Domino and the Crickets.

Although better known as a session musician, Keys released two albums of his own in the 1970s: a self-titled instrumental album on Warner Bros. Records that featured Ringo Starr, George Harrison and Eric Clapton in 1972; and *Gimme the Key* on Ringo Starr's record label Ring O'Records in 1975.

In 2013 he played with the Rolling Stones at their Glastonbury Festival debut, headlining on Saturday June 29. Keys also played on their 14 On Fire tour with Roskilde Festival in Denmark being his last ever gig for the Stones.

Keys died as a result of cirrhosis at his home in Franklin, Tennessee, on December 2, 2014.

# THOSE WE HAVE LOST





## **Nick Talbot (1977-2014)**

The Warp Records musician Gravenhurst, real name Nick Talbot, has died aged 37. News of the artist, producer and journalist's death was announced by his label on 4 December.

"We are shocked and saddened to share the news that Nick Talbot aka Gravenhurst has passed away aged 37,"

Warp's statement reads. "An immensely talented singer-songwriter, multi-instrumentalist, record producer and journalist, he will be hugely missed. Nick's family and friends request privacy at this difficult time."

Talbot, from Bristol, released five studio albums during his career, the last being 2012's *The Ghost in Daylight*. He was scheduled to mark 10 years with his label with a 2014 and 2015 tour of UK and Europe.

Alongside his career as an eclectic recording artist, he was a freelance writer, composed an original soundtrack for the German film *Ein Freund von Mir*, and co-founded Silent Age Records, which helped gain exposure for artists such as SJ Esau, War Against Sleep, Mole Harness and Exercise One.



## **Bob Montgomery (1937– 2014)**

Montgomery was an American singer, songwriter, and record producer/publisher.

Montgomery was born in Lampasas, Texas, United States. He was a songwriting partner and best friend of Buddy Holly, performing together as the duo "Buddy and Bob" while teenagers in high school. Initially, they were playing a variety of bluegrass music that evolved to the rockabilly sounds. Montgomery co-wrote some of Holly's songs, such as "Heartbeat", "Wishing", and "Love's Made a Fool of You" as well as the pop standard "Misty Blue". He also wrote "Back in Baby's Arms" for Patsy Cline. His son, Kevin Montgomery, recorded a version of this song, which appeared on his album *True*.

Montgomery died on December 4, 2014 in Lee's Summit, Missouri of Parkinson's disease. He was 77.

# THOSE WE HAVE LOST





## Colin Bentley (Stoner) 1949 – 2014

Colin Bentley (Stoner) who died on November 14 was mainly known for being a founding member and bassist for both the Doctors of Madness and then TV Smith's Explorers in the late seventies and early eighties.

The Doctors of Madness were formed in 1974 in Twickenham by singer, guitarist and songwriter Richard (Kid) Strange and drummer Peter diLemma. They recruited Stoner on bass and Urban Blitz on guitar and violin. Richard Strange described Stoner as "the best bloke I have ever had in the band. He knows what it is about. And you should see him on stage. Weird!". This last comment refers to the blank stares, skinny t-shirts and skeletal makeup that Stoner's wife Elaine applied to him rather heavily before each show.

The Doctors of Madness, who were once described as "a bit like the Velvet Underground but in 3D colour" released three studio albums, *Late Night Movies*, *All Night Brainstorms*, *Figments of Emancipation* and *Sons of Survival* all of which were critically acclaimed but not commercially successful. Stoner played bass on all of these as well as providing backing vocals. He also sang lead vocal on one song, *No Limits* from *Sons of Survival* and live also took over lead vocals on the Velvet Underground cover *What Goes On*.

Stoner's melodic bass playing helped put the colour into the band and together with Kid Strange's blue hair, Urban Blitz's army fatigues and Peter diLemma's surfer dude bleached hair, his bizarre stage makeup helped further their edgy stage image. His playing can best be heard on the classic track, *Marie and Joe*, where Stoner's bass solo provides a superb melodic break in the middle of the song before a wild guitar solo from Urban Blitz.

# THOSE WE HAVE LOST



The Doctors of Madness broke up in 1978 and Stoner then joined TV Smith's Explorers, playing on their near hit *Tomahawk Cruise* and first and only album, *The Last Words of the Great Explorer*. Again, Stoner was an integral part of the band until their break up in 1981.

Stoner was also in demand as a session musician. His work included playing bass with the Sadista Sisters, incorporating the role of musical director. He also did studio session work, playing on singles for the band Exit, and with Daedalo, making a five track CD *Walk Inside the Painting*, playing a five string fretless bass guitar.

Stoner and his wife Elaine moved from London to Worcestershire in the late 1980s, where he maintained a musical interest, playing with local bands such as Bad Habits and Splatt! and also gigging with Nigel Kennedy. In 2006, he was reunited with Richard Strange and TV Smith for two re-union gigs called Exploring Madness in Yorkshire in September 2006. Colin played bass and sang backing vocals on Explorers songs with TV and Doctors of Madness songs with Richard, before all three united to play three 'Raw Meat for The Missionaries' demo's written by TV and Richard in the late seventies.

His last band was Malvern-based "The Pull" who recorded a five song EP *The Magnets* which is available through Bandcamp.

The final chapter in Stoner's musical life came sadly in October where Stoner performed once again with the Doctors of Madness at the London Southbank Centre as part of Richard Strange's tribute to William Burroughs: *Language is a Virus from Outer Space*. It was the first time the full original band had played together for 36 years and although Stoner was frail, the band put on an outstanding "greatist hits" set showing how underrated and ahead of time they were in the seventies.

Stoner leaves behind his wife Elaine, daughter Lauren and grandson Reuben and a wide and longstanding musical legacy. **JEREMY SMITH**



## Clive Palmer (1943-2014)

Born in Edmonton, North London, he first went on stage at the age of 8, and took banjo lessons from the age of 10. Around 1957 he began playing with jazz bands in Soho. He began busking with Wizz Jones in Paris in 1959–60, before moving to Edinburgh in late 1962. By now a virtuoso banjo player, he teamed up as a duo with singer and guitarist Robin Williamson in 1963, playing traditional and bluegrass songs. They became the Incredible String Band in 1965 when they decided to develop their sound and their own writing talents, and added a third member, Mike Heron. Early in 1966, he also ran "Clive's Incredible Folk Club" in Sauchiehall Street, Glasgow.

After recording the first ISB album, The Incredible String Band with Williamson, Heron and producer Joe Boyd, Palmer travelled to India, where he played on national television, and Afghanistan. On his return, he decided not to rejoin the increasingly successful duo. He later moved to live in Brittany. He returned to recording music in the early 1990s, reuniting with Williamson, and then touring with Heron and (initially) Williamson in the reformed ISB towards the end of the decade. He issued a new album, *All Roads Lead To Land* in 2004, and toured as a duo with Lawson Dando in 2007. Clive Palmer's death on 23 November 2014 in Penzance, after a long illness, was announced by fellow folk musician, Wizz Jones, who referred to him as "one of the finest musicians I have ever known... an inspiration and a well loved friend."

# 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>

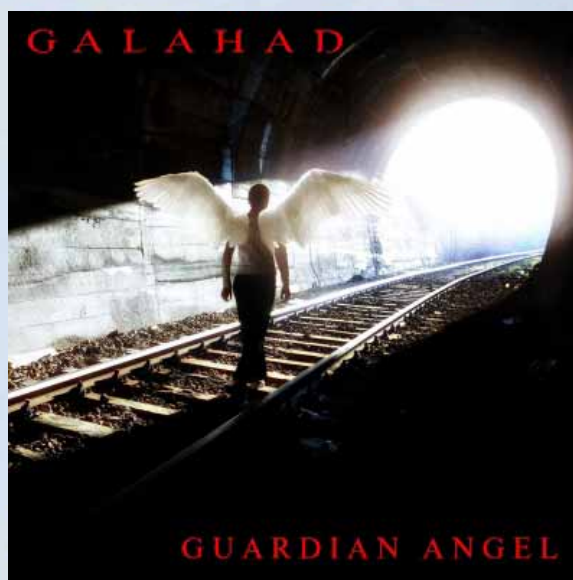




**Artist** The Fall  
**Title** The Unutterable 2CD Set  
**Cat No.** HST034CD  
**Label** Gonzo

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

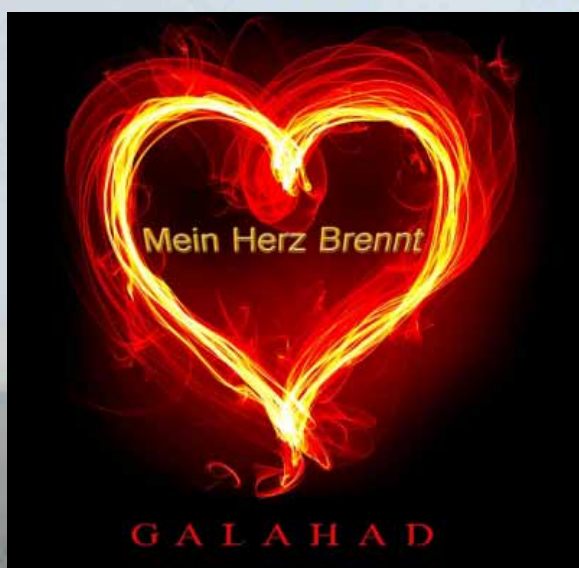
Following on from the release of two critically acclaimed full length albums in 2012 (Battle Scars





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



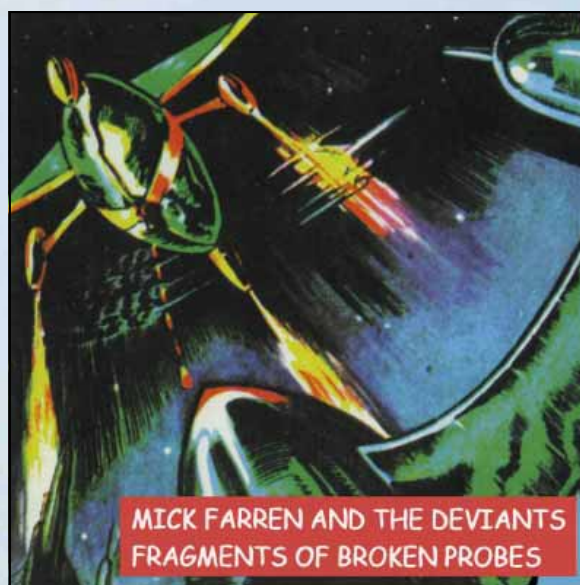
by the stage name Captain Beefheart. His musical work was conducted with a rotating ensemble of musicians called the Magic Band (1965–1982), with whom he recorded 13 studio albums. Noted for his powerful singing voice with its wide range, Van Vliet also played the harmonica, saxophone and numerous other 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.



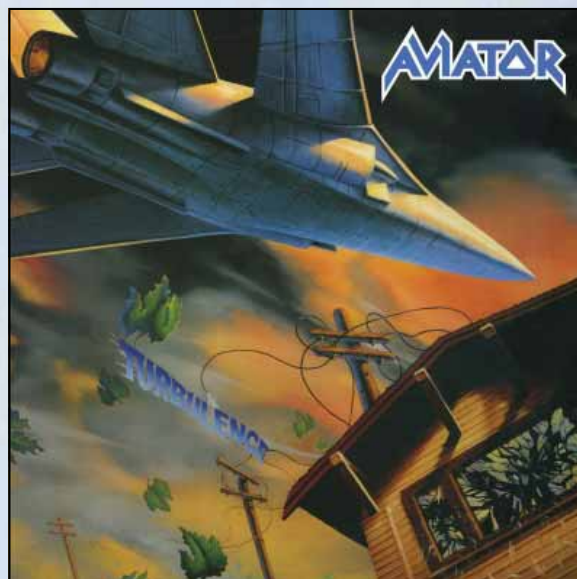
Rees left the band in June 1967 to be replaced by Farren's flatmate Duncan Sanderson (born 31 December 1948, in Carlisle, Cumbria) and the band released a second album Disposable through the independent label Stable Records.

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:

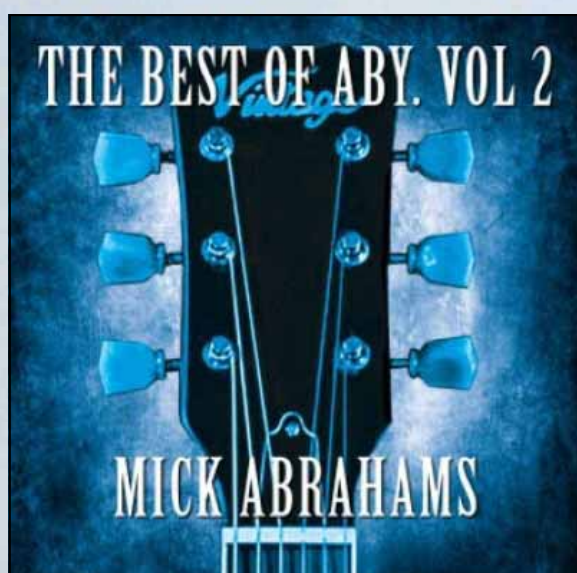
"AVIATOR was founded in 1978 by Jack Lancaster (saxophone, flute, lyricon, synthesizer) and Mick Rogers (guitar & lead vocals) with the co-pilots Clive Bunker (drums) and John G. Perry (bass & vocals). All four musicians already had an impressive background in different bands. Jack Lancaster had played 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.

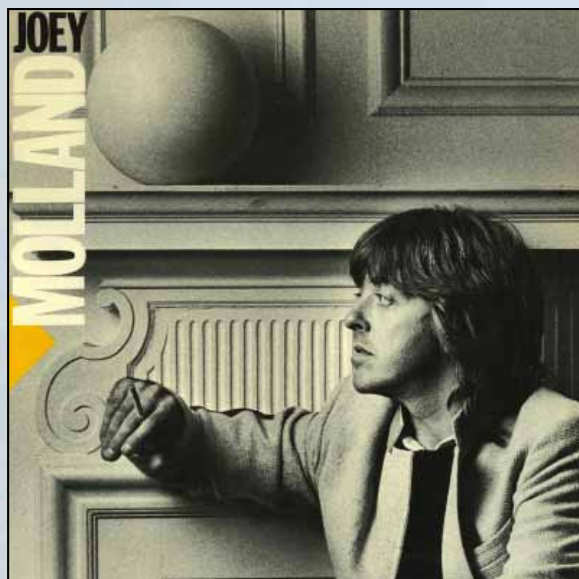
But what of Abrahams? One of the main reasons that he had fallen out with Anderson was that he was a blues purist, and didn't want to follow some of the more esoteric paths that Anderson was to lead the band into. No, he just wanted to play the blues. Robert Johnson hadn't sold his soul to the devil 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").

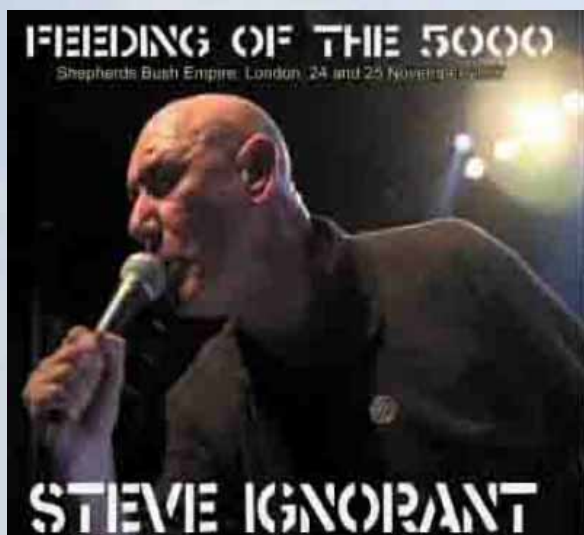
This version does not differ in arrangement and lacks the energy of the original. Still, it is a solid effort. What brings the album down somewhat is the lack of variety throughout the album. It plods along with pretty much the same style. Although the style is played well, the format exhausts itself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



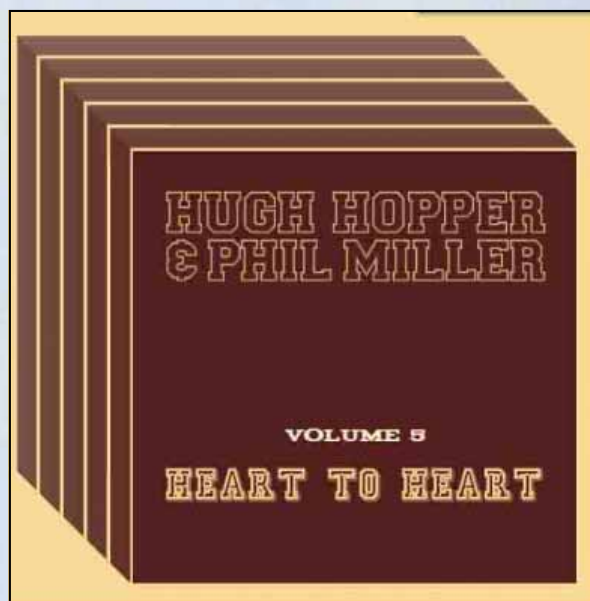


**Artist** Steve Ignorant  
**Title** The Feeding of the 5000  
**Cat No.** DIM-GZ002CD  
**Label** Gonzo

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, Schwarzenegger, 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:

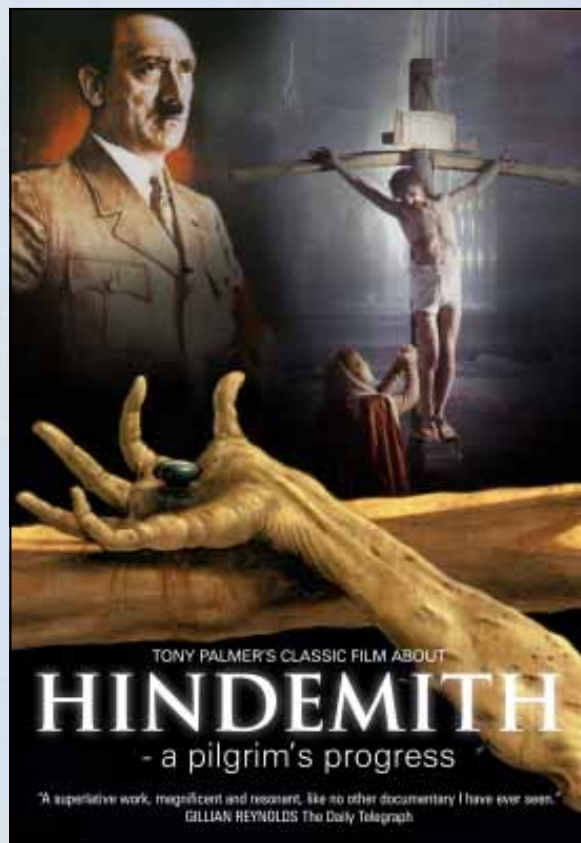
“My first encounter with the music of Hugh Colin Hopper backdates to the summer of 1976. While visiting a friend I was intentional played a record titled Volume Two from a British rock group about whom I knew little, The Soft Machine. The experience was staggering and prompted a radical reappraisal for 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.

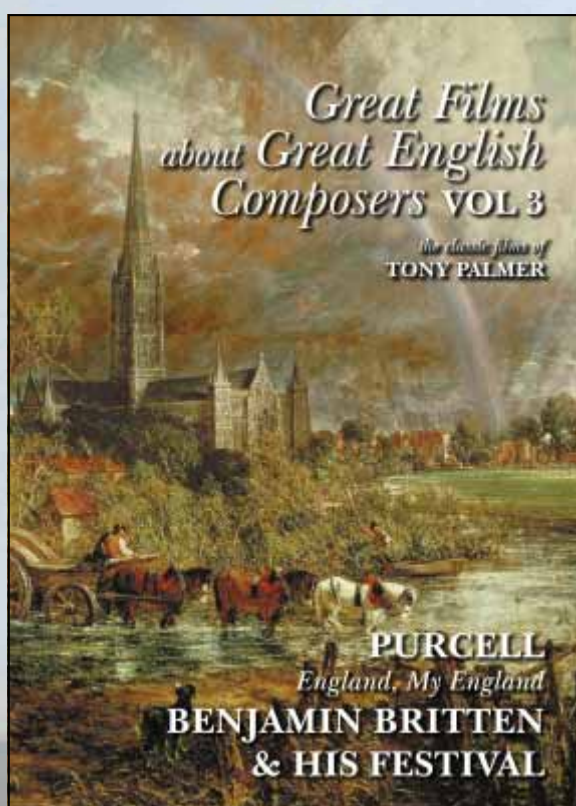
“I felt both stirred and cheated,” Johnson wrote; “stirred, because the combination of music with visual and verbal images struck me more powerfully than in any other Palmer film; cheated because I’d expected a film about Hindemith, but the composer and his music formed only one strand in a complex tissue.”

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**

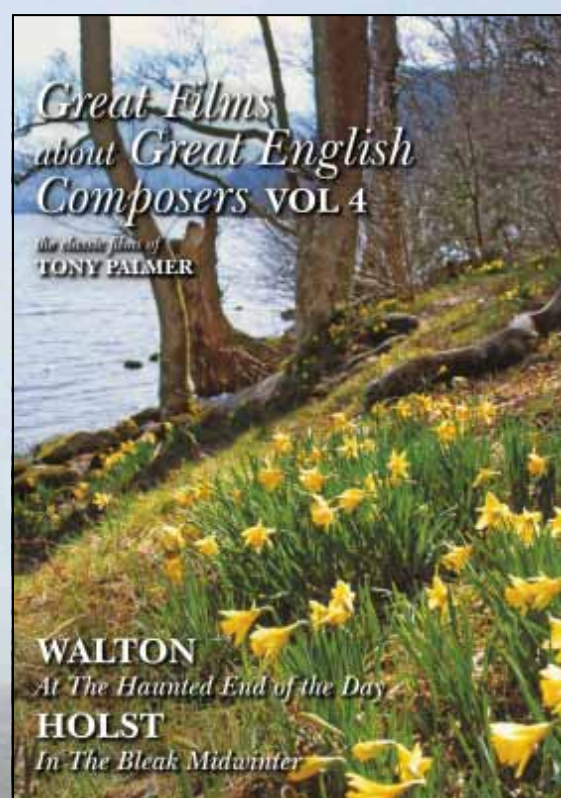
PURCELL - Tony Palmer directs this prize-winning film about the great English composer Henry Purcell. Very little is known about his life, but the script - by Charles Wood and the late John Osborne - solves this problem by launching a group of actors in the 1960s on a voyage of discovery into the 1660s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

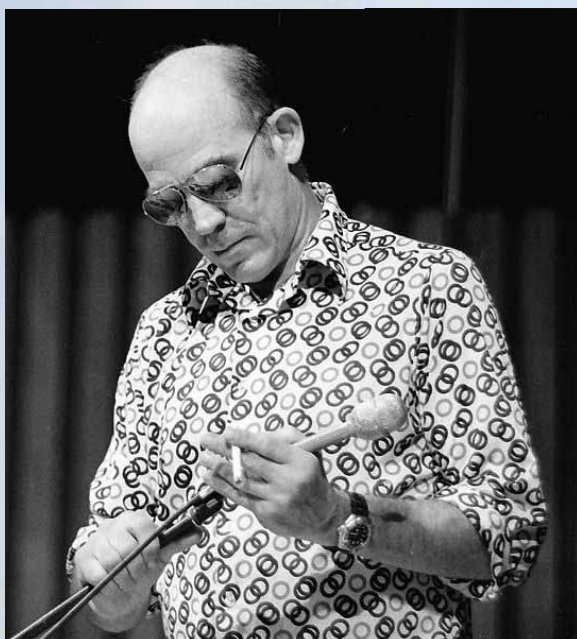
In the late nineties Barbara met with Troy Donockley and the pair made plans to work with each other. This collaboration first came to bear fruit on the album Full Circle and again more recently on the Time and Tide album.

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:

"The only difference between the sane and the insane is that the sane have the power to lock up the insane. ."

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.

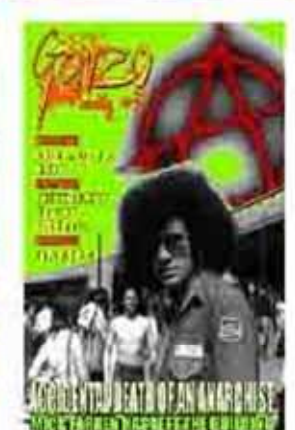
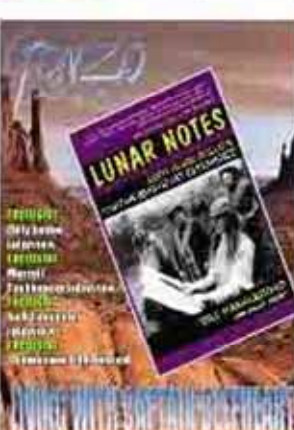
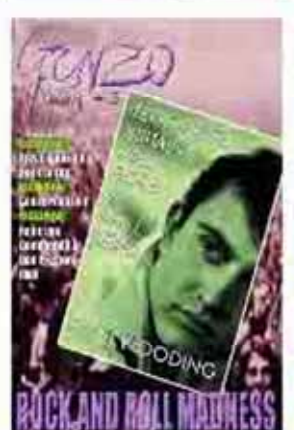
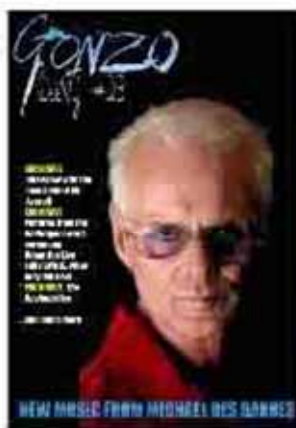
In my defence, I have never pretended to be any sort of web designer, and I have never worked out how to use Dreamweaver or any of those clever things, and I don't understand anything but basic raw htm.

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...













Help Us Save  
**Elephants**

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

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks  
Director, Africa Region  
The Nature Conservancy

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



# JON MEETS

## Ant-bee

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**B**illy James is an author of rock biographies and a musician in his own right. As Ant-Bee he has reassembled great musicians from the psychedelic era. Featuring contributions from The Mothers of Invention, the Alice Cooper group and members from Captain Beefheart's Magic Band, amongst others, Ant-Bee has recorded several albums of material that bring together the styles of several branches of late-60s experimental

rock music. He has made the editing of tapes an art form in itself, and utilises the decay of analogue recordings in a unique fashion. There truly is no-one else like Ant-Bee.

After graduating from Berklee College of Music, Ant-Bee began in 1987 in Los Angeles as a venue for James to showcase his musical affinity to the psychedelic and experimental music of the late '60s.







Signing to Voxx/Bomp! Records in 1988, Ant-Bee released *Pure Electric Honey*, which featured guest appearances by former members of The Mothers of Invention and Captain Beefheart. Sounding like a cross between the Smile-era of The Beach Boys, early Pink Floyd, and late-period Beatles, the record became well known in the underground scene in Europe. Assembling a live band, Ant-Bee performed in the Los Angeles area in 1990 to much acclaim.

While the band recorded a couple of videos, the next recorded material Ant-Bee would release was a German EP, 1992's *With My Favorite "Mothers" and other Bizarre Muzik*. Reassembling the original Mothers of Invention for the first time in over 20 years, James and company performed material that was both humorous and spaced-out. James recorded with The Mothers of Invention once again on the second Ant-Bee record. *With My Favorite Vegetables & Other Bizarre Muzik* (1994), received strong press and sold quite well. Three years in the making, *Lunar Muzik* (1997), explored both the pop and experimental side of the psychedelic spectrum and was bolstered by strong production and appearances from Daavid Allen of Soft Machine and Gong, and Harvey Bainbridge

of Hawkwind and members of the original Alice Cooper group.

The latest album *Electronic Church Musik* continues the Ant-Bee journey into the unknown, with what is quite possibly the strangest but also the most psychically comforting music many of us have heard for a long time.

**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.



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

#### **Flutie Foundation Programs:**

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

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

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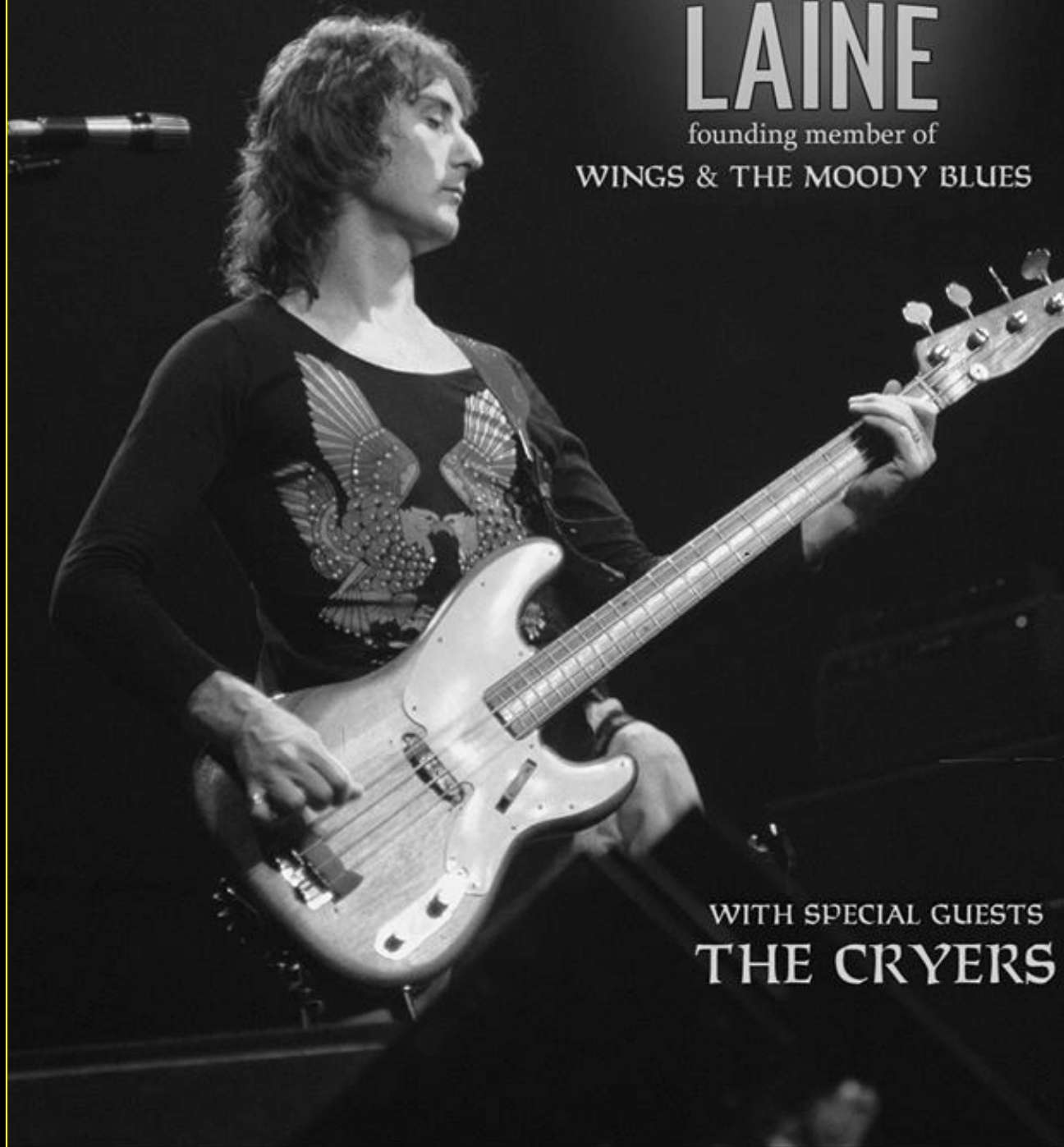
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# Douglas Harr Ear Candy for the Hungry Audiophile

## Warchild Lives On! - an Interview with Dee Palmer

Jethro Tull's classic period extended from 1968's *This Was* up to 1979's *Stormwatch*. During that time, composer and multi-instrumentalist Dee Palmer (then David) wrote orchestrations for Ian's dramatic music. While other progressive rock artists such as Rick Wakeman, Camel and The Moody Blues included orchestra on one or more recordings, strings were an integral part of Tull's work up to 1979, and at the hands of Dee they were emotive and compelling. By the *Too Old to Rock and Roll: Too Young to Die!* tour in 1977, Dee was playing with the band in concert, and by *Songs from the Wood* the next year she became a member of the band in studio as well – tracks like "Velvet Green" and "Ring Out, Solstice Bells" highlighting her contribution to the groups multi-layered prog-folk sound.

Dee's first work with Jethro Tull was for their debut release *This Was* (1969) and the track "Move on

Alone." Subsequent albums, *Stand Up*, *Aqualung*, and *Living in the Past* all incorporate the best early examples of her work. Songs like "Reasons for Waiting," "Life is a Long Song" "Sweet Dream" and "Cheap Day Return" employ strings in a way that greatly enhances and is intertwined with the sound of each track.

The two albums that came after *Living in the Past* – namely *Thick as a Brick* and *A Passion Play* contained little of this orchestration (outside of "The Hare Who Lost His Spectacles"). But, this reversed course with *Warchild*, when the strings became much more pronounced, and for which we now know, a set of orchestral compositions were developed for an abandoned film project. The additional orchestrated music is now seeing the light of day in the newly remastered release of *Warchild*. Dubbed "The 40th Anniversary Theater Edition" the set includes remixes



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



by Steve Wilson including the main album, eleven associated tracks from the period (3 previously unreleased) and ten pieces of the "Warchild Orchestral Recordings." Some of these orchestrated cues contain themes from the album cuts we already know, "The Third Hurrah" being particularly effective, but others are separate compositions, and all of them are wondrous to behold.

I asked Dee about the *Warchild* recordings, and her experience with Ian Anderson and Jethro Tull:

By the time of *Warchild* it had been six years since I was at the Royal Academy of Music. I had been very fortunate in successfully breaking in to the burgeoning studio music scene and just like a Doctor in general practice or a mechanic in a car garage I was asked on a daily basis to heal, improve, change, and embroider music, written by other people. From when I'd started working with Ian on *This Was* – by the time of *Warchild*, we were then far down the line. I understood how to work with him. As he doesn't read music, we found a language to communicate in. I was never ever given any instruction as to what to

do or indeed how to do it – I was just given the tracks and told we would like you to work on these. That kind of trust engenders within any musician worth their salt to give it their best. Nothing ever left my desk until I was absolutely sure it was the very best offering I could add to enhance these tracks.

With *Warchild* I was again asked to work on an album that was largely completed - to engage a symphony orchestra for the album and the music that was to accompany the film. There was a terrific responsibility placed on my shoulders to come up with the goods. There was never a contract between Ian and I like there are between most employees and employers. Our relationship was significantly different from the normal trend of the record company engaging an arranger by contract. So I accepted the task, which in retrospect makes me feel there was an amount of respect from Ian for my God given gifts and the likelihood for my turning up with what was expected of me.

I would listen to the rough tracks, or mostly



finished songs, and write the orchestrations to fit the music. For instance “Bungle In the Jungle” – there’s a line “Just say a word and the boys will be right there, with claws at your back to send a chill through the night air” - its burglar music – like a 1920’s horror picture. It was sound echoing sense, ie: reflected in the music. My job was to weave into those textures the stuff that resides in my head and ears – and then it would gain approval.

When I was in the band I thought Ian was unique as the guy up front, and during those years his writing was quite brilliant. Ian encapsulated the mood of the topic he was writing about. *Warchild* is largely redolent of the work of Kurt Weill who wrote with Bertolt Brecht in the early 20<sup>th</sup> century. When Ian gave me that track I didn’t think he knew those types of harmonic progressions. He gave me “Warchild Waltz” on just guitar – I was amazed at the way he had been able to construct such a piece, with clear influences of composers with whom he was not at all familiar.

Also, on *Warchild* the instrumentation includes a fair amount of saxophone, which Ian was still playing at that time, and piano accordion, played by the immensely John Evan.

On *Warchild*, the band was getting an early 20<sup>th</sup> century “in between the wars sound”. The saxophone had been invented before that era, but it had its first real outing in the world in the 20’s, coming back into popular music. Ian played it the way he wanted to play it – but it was the right instrument for that album. John played piano accordion which also fitted the theme. It’s like using the harpsichord – once you use the harpsichord, you’re into the music of the baroque. And once you put a piano accordion in, the result is, it’s the music of anywhere – either a street or a club or cafe in Italy or France. He used it judiciously within the context of the fabric of the orchestration. It’s like pointillism, a few dots of something – like a dash of pepper - it enhances the flavor of the whole dish.

With the *Warchild* album the strings seem like such a natural part of the music – tracks like “Queen and Country”, “Sealion”, “Bungle in the Jungle” – it was doing more than accentuating the songs, it was an integral part. Then there was the orchestration planned for the movie – was that your work as well?

Yes, I orchestrated all of the music that we were going to use in the film. One queue is called the “Warchild Waltz”. There is a version of *Warchild* on “A Classic Case” which I wrote for the film. Ian heard it and said “I’ve never

heard anything so dramatic in my life!” In the case of the film soundtrack it was more than orchestration it involved composition as well, particularly the Mahlerian ending slowly bringing the piece to its close with the magic of the chord of the three trombones at the very last. If you listen carefully, it sounds like the last breath of a dying man. I suppose all you have to give me is two or three notes and I’ll make it turn into whatever you would like it to be.

In casting the movie some collaboration was resorted to. I had made contact with John Cleese to enlist him for that film. I was the musical director of the Cambridge University footlights review at the time of John Cleese and Graham Chapman, and they were the two Cambridge Monty Pythons. John and I are great friends and I enlisted him for the movie.

After the film project was shelved, the album was released in it’s 10 song format - how was it received?

The record company didn’t like it - when we sat in the studio and played it for Terry Ellis he said well, what I think we should do is get DP with Shirley Bassey to sing this lot – that’s what he said. Terry was sitting there in his businessman’s suit making commentary on a body of work we had been working on for a long time, questioning music that was exploratory and not just banging out the same riff. He wanted another *Aqualung*, which was also the case with *Songs from the Wood*. They wanted something less adventurous and exploratory. Thank goodness fortuity prevailed and what we had done ended up on record and not something occasioned by the suits.

On the *Warchild* tour, a string quartet was hired for the live performances. Were you involved, and how was it incorporated into the show?

I did all the writing and then was on the road supervising it until it worked in the pattern of the show. For the first portion of the show it was not easy to incorporate the strings in the material I’d written for the album. What they actually did was play on the “catalog” material – earlier songs from before *Warchild*. Those girls in the quartet were something else! They looked great in black dresses and platinum wigs and they were good players and had a bit of hedonistic fun on the tour. I can’t tell you what went on – if my mother knew what was going on –if she knew I might do those things she might have ended my life! I was on the road with them until they played themselves in, then went home.



What are your thoughts on the film soundtrack material now seeing the light of day on this reissue?

It's a kind of respectful cleaning out of material from the attic. Its material that Jethro Tull aficionados would like to have but a lot of it is archival. It may have stayed in the archives but as Ian owns the material there is the opportunity to make it available. I appreciate the release even if at times its like someone going through your underwear drawer – there are some pieces you wouldn't mind seeing but there other rather grey, over-washed items which you would rather consign to the duster bag rather than the fans!

After the release of *Warchild*, and subsequent tour, Dee worked on the next two “classic era” albums, *Minstrel in the Gallery* (1975), and then *Too Old to Rock and Roll: Too Young to Die!* (1976), joining the band for that tour. Dee then became a full time member for the group for the next three albums. I asked Dee how the collaboration and writing process changed.

It actually changed with *Minstrel In the Gallery*, which came just after *Warchild*. We went across to Los Angeles and sat down in a very nice house in the canyons and worked on the songs for *Minstrel* and for the first time I was there at the beginning of the writing. It would be immodest in the extreme, and I consider myself to be a humble soul, with a

bias towards self-deprecation, but Ian by then I think had probably realized what my real abilities were. If you listen to that album and divide the aural field in two – one part is largely Ian playing his guitar and singing with the band – then listen to what the rest of those tracks are and depend upon –it's me with a string quartet – nothing more than a four person string quartet.

Most of those familiar with Jethro Tull will know of the wonderful record *Minstrel in the Galley*. Many fans consider it to be Ian's finest vocal work, and the strings really become front and center with that record. The song suite “Baker St. Muse” is unique in the Tull catalog - it's a rich and beautiful composition that leans towards the acoustic, with Dee's orchestral work gracing each passage.

Again, what I had to work from was Ian playing his guitar. Somewhat immodestly I will say,

that was enough - I can just do this - I can sit down and write music until I have to go to sleep. I can sit down and write music in a moving train, a taxi cab, a darkened hotel room, a restaurant or in a studio while we are recording something else I can be writing music for tomorrow. So its one of those curious gifts that one comes with – a lot of it probably has to do with my aural ability which God gave me as well.

One of the few things I wrote for Ian is “Elegy” – I wrote it when we were writing a ballet, and my father died and I wrote it as a dedicated piece to him. John Glasgow died shortly afterwards so I included John in the dedication.

“Elegy” appears on the *Stormwatch* album, the last release of the 1968-1979 period and the last to feature Dee and John Evan. “Elegy” must go down as the prettiest piece of music in all of Tull's history. It also appears on Dee's “A Classic Case – The London Symphony Orchestra Plays The Music of Jethro Tull.” I asked Dee about the end of that era, just after the *Stormwatch* tour, as Ian's first solo project instead became the Tull release “A”:

At that time, we were all exhausted from the non-stop recording and touring cycle. I wanted the band to stop touring and take a year to write – get together, and sift through it and see what we got and then go back out again, but





playing in small clubs where the audience were near. We had lost that contact factor which is so important. During that time, Ian ended up collaborating with Eddie Jobson. For me, as a classical composer, the heavy electronics approach was something I did not agree with – it was taking Jethro Tull up an Einbahnstrasse – a one way street!

The 1970's music scene was the flowering of a lot of talent. There were some pretty fine musicians and session singers – it's a period of music writing and recording and performance that's gone forever – things are so different now. Music is for change – it must progress, I just regret Ian discarded a formula that was so proven.

Ian's ability as a performer and a writer is something I've always admired. My attempts at live performance are couched in different terms from Ian's presentation. I know from standing behind him playing my keyboards and watching him lead our show from nine until eleven o'clock at night without flinching or

forgetting, was a work of great art and mastery.

Dee, after the breakup of classic era Tull, you went on to produce your "Classic Case" series of records. The first was for the music of Jethro Tull. How did you make decisions on the track list for A Classic Case?

**That was really quite fluid – choosing most on my own, but I did let them badger and beat me into using drums, bass, and guitar! I didn't want to use those instruments, and they said "but its rock music", and I said don't think for one minute I can't make rock music sound like rock music without the drums bass and guitar – don't you worry – but they just insisted. Of course once I'd done that album, all the other record companies from EMI to Sony all wanted me to include drums, bass, guitar from the originals – and I said look, you're missing the trick – I can create a new music here – but it's the suits that got me! Nonetheless, for these classic case albums – Queen, Yes, Sgt. Pepper, Genesis, and Pink Floyd – you listen to those versions and then listen to the original and think it's kind of a magic thing...is it?**

Indeed the classic case albums are themselves now classic - the first soon reaching it's own 30 year anniversary. The Jethro Tull Classic Case release is once again available from Gonzo Multimedia here: A Classic Case. And in fact, the title track from *Warchild* is arguably the best of the set list, perfectly suited to full orchestral treatment, while "Rainbow Blues" and "Bungle in the Jungle" from the same record also shine brightly. A classic take on the best of "classical rock" and a showcase for Dee's brilliant work with Jethro Tull, as are the magnificent orchestral works now uncovered 40 years on from the *Warchild* project.





# 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.

Last week I introduced you to Astronomusic, a creation of composers/multi-instrumentalists Zozimo Rech and Adrienne Simioni, both Astronomy enthusiasts. It started in December 2006 with the release of three space music CDs produced by Zozimo Rech himself and distributed by Kinesis (USA) and MUSEA (France).

The Astronomusic sound is a combination of new age, progressive, electronic and space music.

On stage Zozimo Rech (electric guitars and sequencers) and Adrienne Simioni (electric guitars and electric violin) are joined by a bassist and a drummer as well as multimedia resources adding to a fuller experience of space art.

So this week we asked them what records they would be taking to a desert island.





# Astronomusic's Top

## **Adrianne's list:**

- 1 - The Beatles - The Magical Mystery Tour**
- 2 - Deep Purple - Burn**
- 3 - Rick Wakeman - The Six Wives of Henry VIII**
- 4 - Van Halen - 1984**
- 5 - Yngwie J. Malmsteen - Rising Force**
- 6 - ELP - Brain Salad Surgery**
- 7 - Yes - Close to the Edge**
- 8 - Chick Corea - Inside Out**
- 9 - Kraftwerk - Radioactivity**
- 10 - Siegfried Jerusalem - Richard Strauss Orchestral Songs**

## **Zózimo's list:**

- 1- Rick Wakeman: Journey To The Centre Of The Earth**
- 2- Yes: Going For The One**
- 3- Jean Michel Jarre - Oxygen**
- 4- Deep Purple - Made In Japan**
- 5- Vangelis - Heaven and Hell**
- 6- Black Sabatt - Heaven and Hell**
- 6- John MacLaughlin & Mahavishnu - Apocalypse**
- 7- Duran Duran - Rio**
- 8- Kraftwerk - Autobahn**
- 9- Elvis Presley - Elvis Presley**
- 10- Beatles - Help**



# c.j.stone

## Disco of my Mind

An earlier column had me stuck in the crummy 1970s disco-of-my-mind. This column finds me stuck in an actual 1970s disco. It was the Starsky and Hutch night at the Bunker bar in Bagleys near Kings Cross.

Well it was a puzzle for me. I mean: the 1970s was my era. I was 18 in 1971 - 27 in 1980 - so the whole era is so entangled for me with my own sense of confused growing up that I have difficulty in getting a focus on it. Not that I remember very much about Starsky and Hutch. I was a cool, dope-smoking geek at the time, immersed in my own sense of self-importance. I never watched TV. The only things I vaguely remember are as follows:-

1. That David Soul was blonde, and that the other one - Paul Michael Glaser (I think: I had to ring someone up to find his name) - had dark, curly hair.

2. The dark curly-haired one used to wear these chunky big cardigans with toggles instead of buttons.

3. That they drove round in an unmarked police car, but that when they were chasing villains one of them would get a red flashing light from under the dashboard and stick it on the roof.

4. That David Soul was a heart-throb at the time, and had some single in the charts, though I have no idea what it was called.

5. That they made being cops a sexy young thing to be.

And that's it. I don't even remember which one was Starsky and which one was Hutch. But I do remember one Xmas being round Tom and Elaine's place. They were cool dope-smoking friends of mine. Elaine had bought Tom a brand-new chunky big cardigan with toggles instead of buttons. She





said, "for heaven's sake don't mention Starsky and Hutch when you see Tom."

"Hi Tom," I said, when he came in, wearing this hairy-ape thing with a floppy collar. "I like the cardigan," I said. "It's just like the ones that Starsky and Hutch wear."

He gave me this terrible dark look as if I'd just wounded his soul.

So how did it happen? How did I step out of the crummy 1970s disco-of-the-mind into this actual 1970s disco taking place right here in 1997?

I was due to meet Gilly and her friends at the Cross bar in Kings Cross. Well I was imagining all sorts of things about the Cross Bar before I got there. I thought it must be a pub with a bicycle theme. I pictured a "Pannier-room", maybe, with bicycle panniers from around the world all over the walls; and a "Saddle-lounge", where all the seats were bicycle saddles (Ouch!) I thought perhaps you'd get your drinks in those plastic containers like baby's bottles that Tour-de-France cyclists use. But I was wrong. It was this stark, metallic, high-roofed bar with gloomy corners selling Guinness at £2.50 a pint. It's only called the Cross Bar because it's in Kings Cross.

I was wearing my police trench-coat with the collar

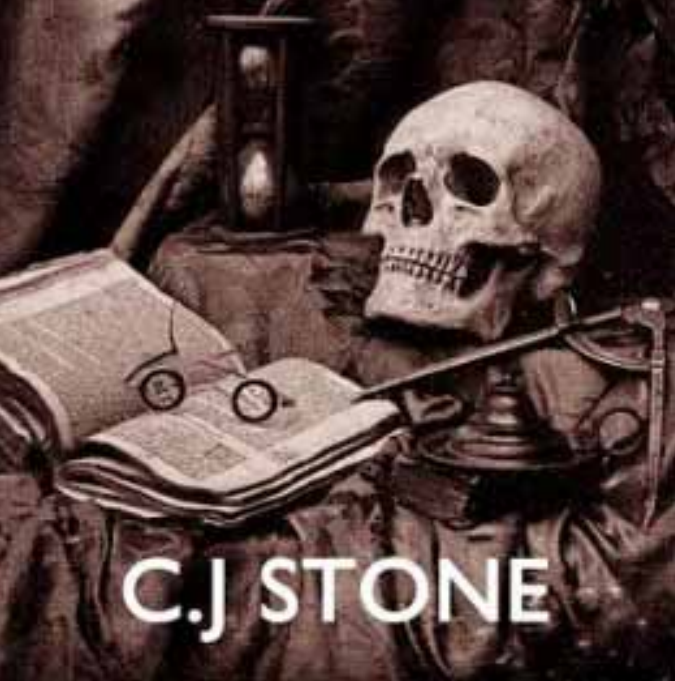
up. I looked exactly like an undercover cop from a Starsky and Hutch episode. I was sidling round the bar looking into the dark corners to find my friends. They weren't there. People were giving me funny looks. Obviously my "street-bum" image wasn't working. They could see I was on a case. I left. After that I was wandering around Kings Cross trying to find Bagleys. There was a guy outside the station shouting about Jesus through a megaphone. The megaphone was so distorted (and his voice was so harsh from all of that shouting) that I didn't understand a word he said. All I managed to pick up was the oft-repeated name "Je-sus" (like that, in broken syllables) like the mangled cry of some desolate marsh-creature. In the distance I could hear the wail of a police siren. You could imagine Starsky and Hutch themselves coming screeching round the corner any second and then leaping out to engage in some lethal fire-fight. Kings Cross is like that. It's permanently stuck in a 1970s gothic cop-movie.

Well I never found Bagleys. Not till later, that is. I

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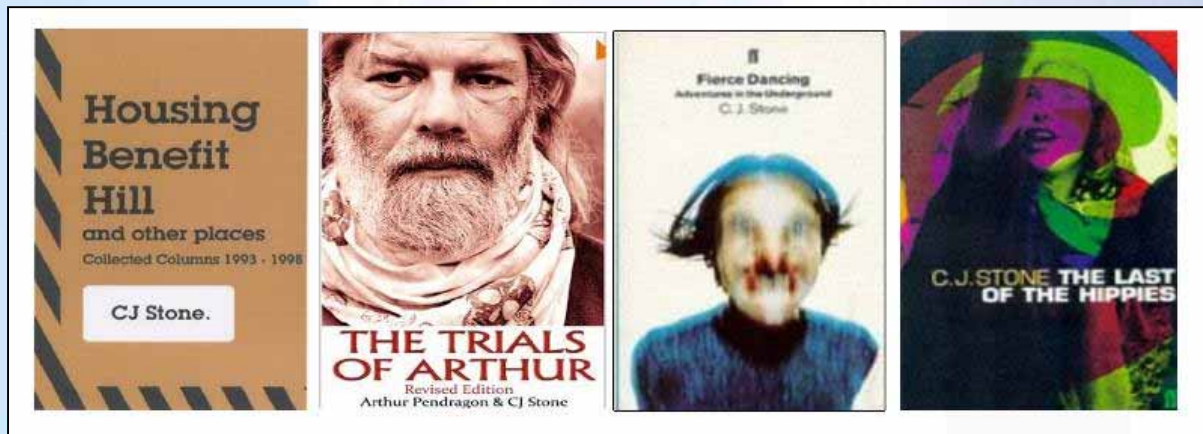
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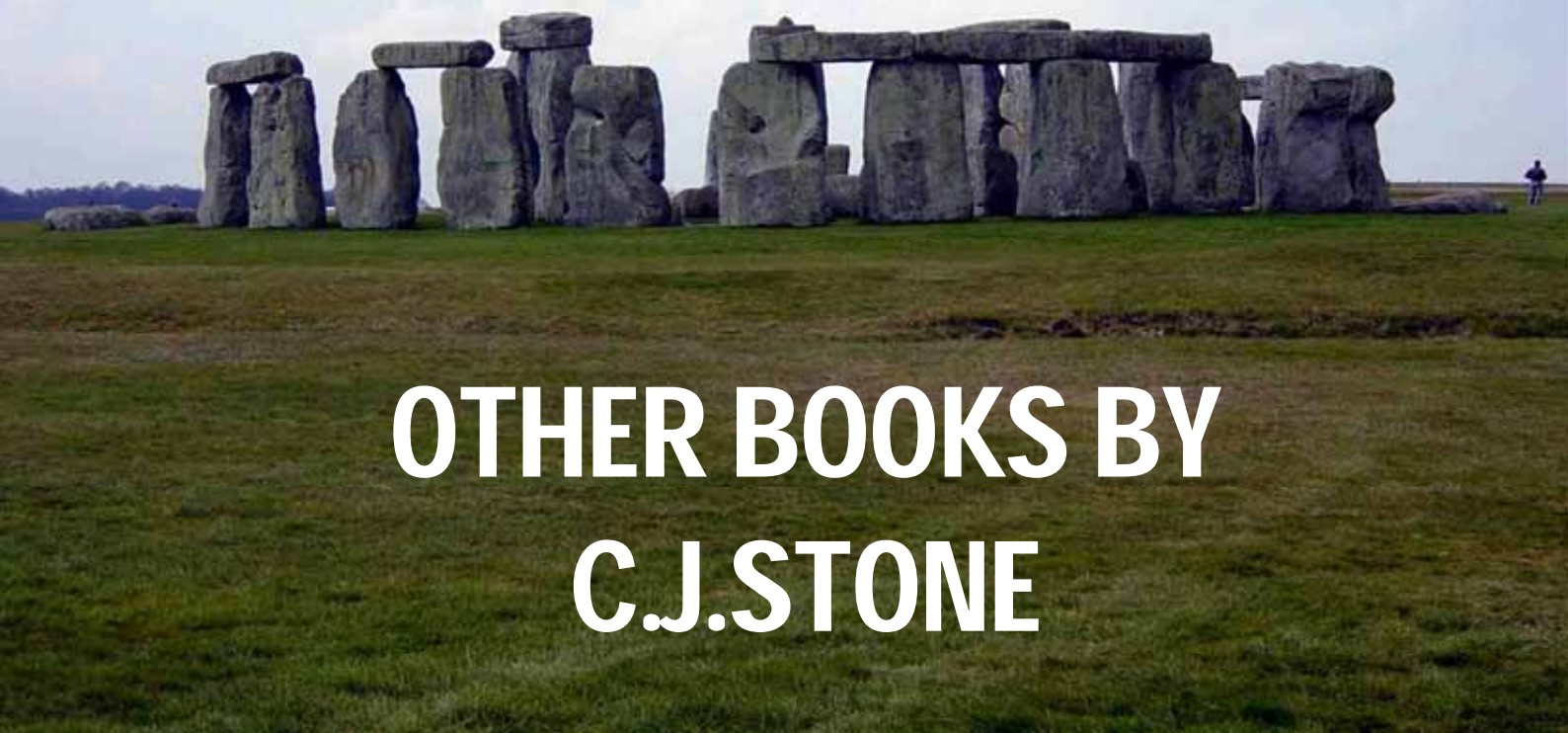
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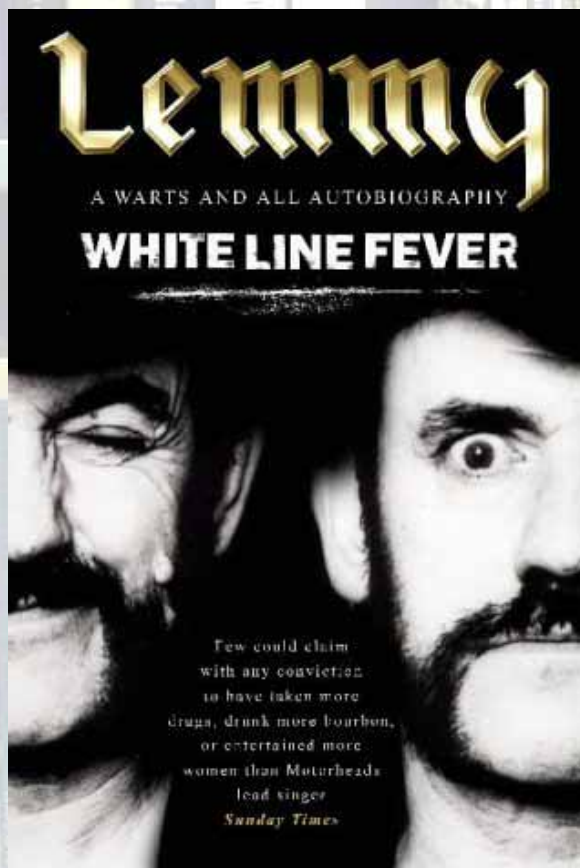


**OTHER BOOKS BY  
C.J.STONE**



# Yer Gonzo Bookshelf

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



Paperback: 320 pages  
Publisher: Pocket Books; New Ed edition (2 Jun 2003)  
Language: English  
ISBN-10: 067103331X  
ISBN-13: 978-0671033316

There are three types of music biography/autobiography; the ones which are meticulously written and composed as a piece of literature. Morrissey's autobiography which was published to such acclaim last year is a fine example of that. The second type includes all the books which are deliberately written as works of reference, with scholarly references, footnotes etc. And the third type - in many ways the most common - happens after the musician in question sits down with a ghost writer and either dictates a stream of consciousness, or just tells rambling stories about his or her exploits which the ghost writer records, and then draws liberally upon in order to produce the finished product.

Guess which one this is?

Reading Lemmy's autobiography I was surprised to find that he is a vegetarian who practises tai chi and donates a large proportion of his royalties to a trust fund set up by an Indian guru whose name I have forgotten. No, of course he isn't. This book is a mildly entertaining romp thru drugs taken, vodka drunk, and groupies fucked in various positions over a career that has lasted for the best part of half a century.

He does lay out his stall as regard his philosophy of life:

"That's the great British legacy to the world, humour like *The Young Ones*, *The Goon Show* and *Monty Python*. Some people don't get it which is too bad for them. You are supposed to laugh in life.

## MONKEY

[www.wickedspinsradio.org](http://www.wickedspinsradio.org)

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1 pm US EST



Laughing exercises all of the facial muscles and keeps you from getting old. Looking stern gives you terrible wrinkles. I also advise drinking heavily - it helps the sense of humour! Smoking pot helps the sense of humour no end, but after a while you lose it altogether, and all you can do is talk about the cosmos and shit, which is really boring".

I am pretty sure that this autobiography was basically put together in a series of pubs, where Lemmy necked back large amounts of vodka, and told anecdotes as the ghost writer Janiss Garza made notes and asked the occasional pertinent question. A woman ghost writer? It confirms much of what comes over in this book. Lemmy likes women, and not just in a carnal rock and roll animal sort of way. He likes them as people, and all the way through this book are descriptions of women he admires, women he has collaborated with, and women who are just simply his friends. There are plenty of groupies and more than his fair share of casual sex, but one is left with the impression that Lemmy has a fair bit more respect for these women than do some of his contemporaries.

The story is a rocky and pretty damn entertaining

one. We follow Lemmy from his boyhood on Anglesey to his first faltering footsteps as a professional musician with The Rocking Vicars and Sam Gopal. Bizarrely, for many years I had always believed that the band was called Sam Gopal and the Rocking Vicars and had not realised that one was an Indian psychedelic musician playing a tabla, and the other was a very meaty rock and roll band. According to Wikipedia and other sources online, the latter band renamed themselves The Rocking Vickers because someone at their record company thought the name was blasphemous. Lemmy claims that the band continued until the early 1990s, with the band having morphed into somewhat of a comedy outfit, but I can find no confirmation of this on any of the various websites dealing with such things, including those with contributions from the ex-members themselves.

It is here where we encounter somewhat of a paradox. Whilst Lemmy's stories are undoubtedly entertaining, and often either shocking, amusing or both, they are not necessarily true. For example, right at the beginning he describes how his mother worked on a TB ward, and goes into great detail about how TB effects the chromosomes, leading to



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the birth of a baby "covered in rudimentary feathers" and another covered in scales. This is a massively good story, but complete bollocks.

Later in the book he claims that because of all the drugs he had taken, his blood was not human anymore, and would be completely toxic if given to anyone else in a transfusion. He quite possibly had so many drugs in his system that the second claim might well be true, but his blood and other bits would have stayed unquestionable human. Evolution just doesn't work like that.

I wished that he had written more about Sam Gopal, and about his tenure in Hawkwind. It would have been nice to know more about his relationship with The Pink Fairies, The Deviants and especially with folk like Mick Farren and Steve Took, but unfortunately whilst there is quite a lot about his relationship with the members of bands such as Metallica and Twisted Sister, there is far less about the time when he was one of the pivotal members of the Ladbroke Grove community, which is a great pity, because this is the time that interests me and about which I wanted to know more. However, I suspect that I am in a minority.

Motorhead have been treading the boards for very nearly forty years, and are unquestionably one of the iconic bands of heavy metal. There is only one problem here; I don't like heavy metal. It is one of the few types of music which does absolutely nothing to me except for to mildly irritate me. Admittedly Motorhead are by a long way up in the top echelon of the genre as far as I am concerned, and I do quite like them. I am coming at them from the direction of being a fan of Hawkwind and the MC5, rather than a devotee of the mainstream HM music. So whereas I am sure that most people who read this book, and indeed the main audience to which this is targeted, are fascinated by tales of how Metallica did this, or Twisted Sister did that, but I truly don't give a toss!

The truth is that whereas this doesn't work particularly well as a printed book, it would work much better as an audio book read by the author, and even better as a one man show with Lemmy, fag in one hand and Jack Daniels in the other telling the stories. However, I can't imagine Lemmy actually doing that sort of spoken word gig, and it would probably never happen. The best of all, of course, would be if you could sit in a quiet little bar somewhere, while Lemmy told you these stories one to one, and you both got shitfaced.

I can only dream.







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

Hawkwind have announced two 2015 dates in Tokyo, Japan.

The band's April 2011 dates in Japan were cancelled in the wake of the undersea earthquake on 11 March, and the resulting tidal wave, and then a nuclear meltdown at the Fukushima power station. The quake was later described as the most expensive natural disaster in world history, and over 15,000 deaths resulted.



Hawkwind had then been scheduled to perform two dates in Kawasaki City, south of Tokyo. This time, the dates are set for

Shimokitazawa Garden, in a suburb of Tokyo described online as Toyko's "hippest" area and a general centre for cafes, young people, music and fashion.

And the first details of the 2015 Hawkeaster lineup in Seaton have been announced, with Tarantism, Underground Zero, Electric Cake Salad, and T.O.S.H (Technicians of Spaceship Hawkwind) being early inclusions on the bill.

Oh, and it seems some bunch called Hawkwind are also playing there!

Hawkeaster spans Friday 3rd April to Easter Sunday (5th) and more details will emerge nearer the event.

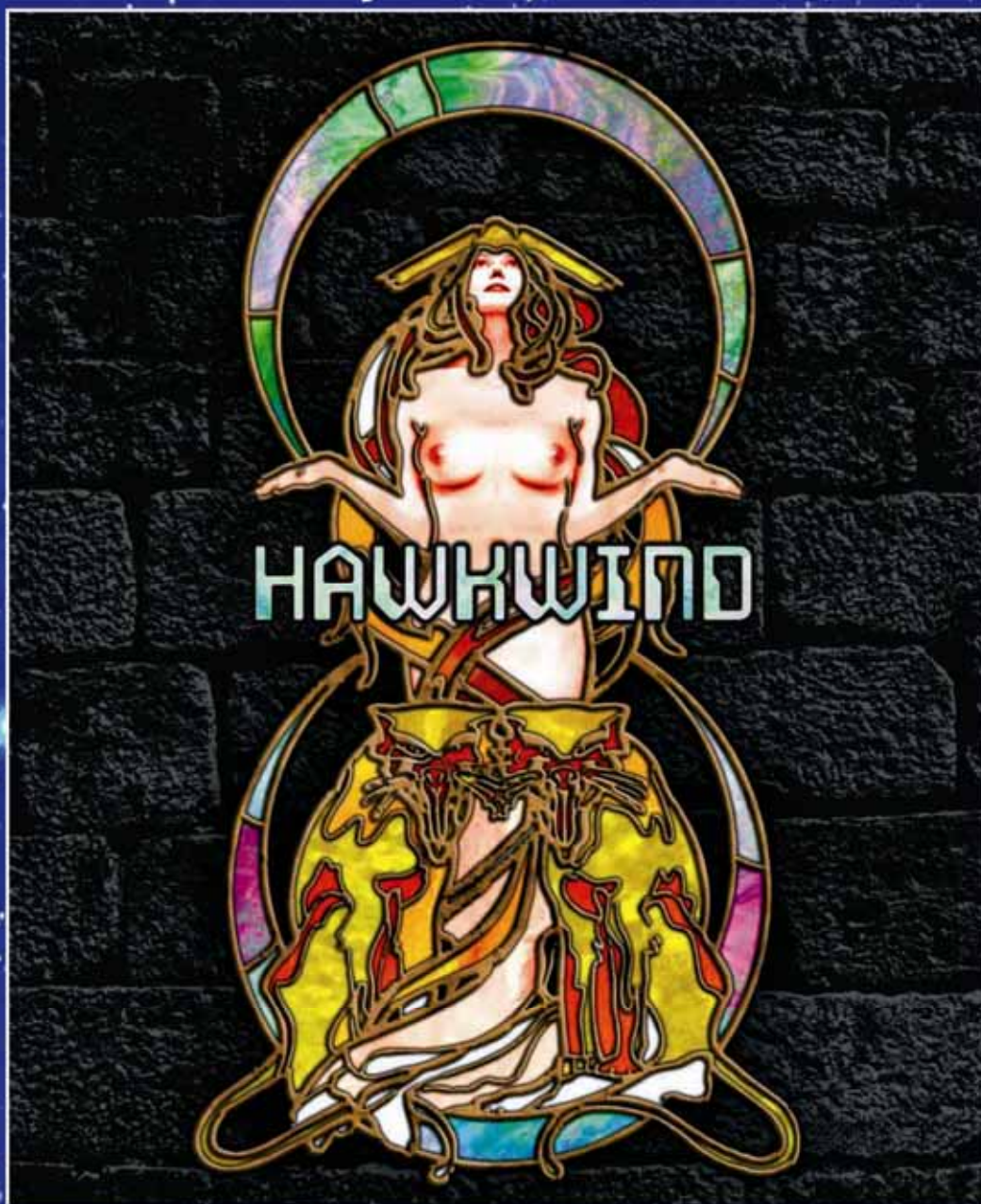




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# HAWKWIND PASSPORT APPLICATION



Greetings space travellers!

This is your Hawkwind Earth Visitors Passport application form.

Please fill it in and return to Mission Control, at PO Box 617, Newcastle Upon Tyne, NE15 7WA, together with two passport sized photographs, signed on the back and a 16cm x 11.5cm stamped addressed envelope.

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

Pass. No.....(Leave blank)

Volunteer Crew Register

Name .....

Please give details of your occupation/profession for inclusion in crew register and possible duty roster (optional)

.....  
.....  
.....

Full Earth Address: .....

.....  
.....

Post Code .....

E-Mail Address: (Please print clearly).....

Telephone Number: .....

Additional info: .....

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

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



THE WORLD OF GONZO ACCORDING TO

# Mark Raines

THE  
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GRIND



WAITING  
FOR  
GOD!

M.A. Raines.

U.F.O



ALIEN'S  
LANDING

M.A. 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 actually been a very good week for stories about Yes and the various alumni and we should, I think, start off at the very beginning; the beginning of Yes' career that is. Last week we carried the story how pre-Yes band Mabel Greer's Toyshop had re-formed featuring keyboard player Tony Kaye. This week we bring you a link to the first piece of music that has been made public – and I'd like to say that it is better than any of us could have imagined. A member of MGTS who went on to the first line-ups of Yes was guitarist Peter Banks and there are no less than four reviews of his recently released Gonzo album.

- **YES: Mabel Greer's Toyshop, "Electric Funeral" from New Way Of Life (2015): One Track Mind**
- **Peter Banks: The Mars Tapes review**
- **Peter Banks: The Mars Tapes review**
- **Peter Banks 'The Mars Tapes': US REVIEW**
- **Peter Banks 'The Mars Tapes': US Review (2)**

Christmas is a time for giving, although these days it seems to be something completely different. However, it is nice to see Yes members past and present doing their bit for charity ....

- **RICK WAKEMAN/IAN LAVENDER: Famed duo to switch on lights at Oaksmere**
- **NEWS Charity album for Chepstow landlady set for release features Yes and Asia keyboardist Geoff Downes**

Leaving the best for last, here is a review from the Australian tour, a guitar lesson from Steve Howe, an interesting article on the 1974 album Relayer featuring both Jon Anderson and Patrick Moraz, and a list of back issues of this very magazine with a Yes connection.

- **Music review: After all these years, Yes they can**
- **Yes' Steve Howe Guitar Lesson**
- **Jon Anderson, Patrick Moraz discuss Yes' Relayer: 'Very close to the edge of jazz rock'**
- **Back Issues of Gonzo Weekly with a Yes connection**

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



# RICK WAKEMAN

## JOURNEY & RETURN TO THE CENTRE OF THE EARTH

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

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

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

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

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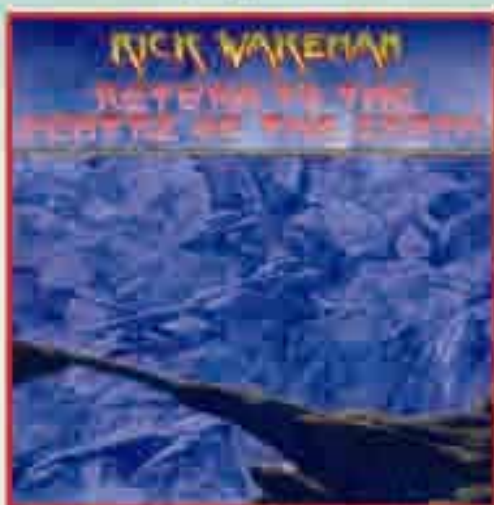
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## Changing the world one gift at a time

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!!!"

## T IS FOR

I RESIST THE REAL TEXAS  
Don't like beans,burritos,BBQ or brisket  
Can't stand gridiron or gridlock  
Don't like Temple(apart from Temple Live Poets!)  
Huntsville kills with its Penitentiary  
Houston is a swamp of a city  
Dallas is too oily cool  
El Paso too borderline confused  
Waco still scares me  
(not to mention Ft.Hood-or Killeen!)  
And East Texas is too far  
and West Texas is too far out  
(Notice how musicians are the only ones  
who made it out-of Lubbock?)  
Well-i like them-musicians,that is-  
So I stay within Austin City Limits  
Resist the hangings and lynchings  
KKK crossburnings and racism  
Provincialism and opinionated arrogance  
of this Presidential Tejas  
Stolen from the Spanish  
who took it from Comanches  
who cannot set up Casinos  
because the pow-wow has no powers  
Only Texas is convinced of its own unique importance  
Look up! Always more than one star in the skies  
(Unless you come from Texas-and are one-eyed!)





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...

If you are at all interested, let me tell you that I had an exciting start to the working week. Even if you are not interested I am still going to write it. I thought it was time to hone the bread knife. This was a good move on my part as it now actually slices the loaf rather than hacks at it.

However, there is a but here. A big but. And I am not talking about my rotund posterior either. I discovered that tapping my finger on the blade to test it was not a good idea. Yes, Corinna was not the brightest light on the Christmas tree on Monday. Still nothing serious, just another slightly bloody plaster and another notch on my stupidity chart.

**Eager 1D fan falls into giant pile of manure... TWICE**

An eager 1D fan battled with her very high heels while trying to chase down Harry Styles after the British Fashion Awards. Unfortunately her heels made her fall over in a big pile of manure... twice.

I think 'giant' may be an over-statement, and I do find myself questioning the 'x marks the spot' at 00.12, but – you know – shit happens.

Spare a few minutes and watch the video (if you can



stomach the non-skippable advert first). Fake or real?

<http://www.dailymail.co.uk/video/news/video-1141329/Eager-1D-fan-falls-giant-pile-manure--TWICE.html>

### Elvis Presley bust - £19.00

“8 and a half inch bust of Elvis  
Plus grass from elvis birth place. I have been to  
Tupelo 3 times and have many belongings from my  
trips. All genuine!”



There are at least 3 different busts of Elvis up for auction from the same seller. The first one I found had a picture that was so dark you couldn't see the item. All of them had some grass though, woohoo (did they leave any?). I am also presuming that the grass that comes with each bust will be different as these two photos show exactly the same pieces in exactly the same position. The game is underfoot.

So, yes these are allegedly busts of Elvis. Whether they are actually *the* Elvis Presley as purported or a couple of those Elvis impersonators remains to be seen in my opinion. Nothing more to say really other than whomever is/was producing these must have been on to a good thing. Just as well there are no 'tat ratings' again this week. This pair would be way off the scale.

[http://www.ebay.co.uk/itm/Elvis-presley-bust-/111532588058?](http://www.ebay.co.uk/itm/Elvis-presley-bust-/111532588058?pt=UK Music Music Memorabilia LE&hash=item19f7dc3c1a)  
[pt=UK Music Music Memorabilia LE&hash=ite](http://www.ebay.co.uk/itm/Elvis-presley-bust-/111532588058?pt=UK Music Music Memorabilia LE&hash=item19f7dc3c1a)  
[m19f7dc3c1a](http://www.ebay.co.uk/itm/Elvis-presley-bust-/111532588058?pt=UK Music Music Memorabilia LE&hash=item19f7dc3c1a)

### One Direction Toothpaste – 99p

I hope it does go in only one direction. Can you imagine the mess that would ensue should it spurt in more than one?

And whilst we are on the subject of bad puns:

*How do you fix a broken tuba?*  
*With a tuba glue.*

### Original 1960s Paul McCartney Beatles Doll 11” tall - very rare! – £145.00



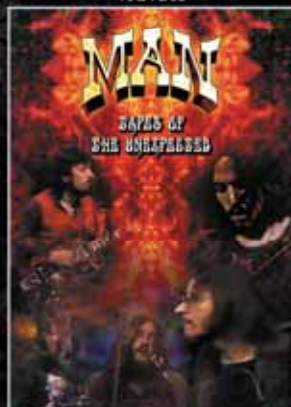
“This is a very rare original 1960s Paul McCartney Beatles Doll. It stands 11” tall and is in very good condition considering its age having been stored away for most of its life. On the underneath of each shoe it reads Made in England - Size 10. This is a wonderful piece of Beatles memorabilia which would enhance any collection.”

# THE BITCH IS BACK



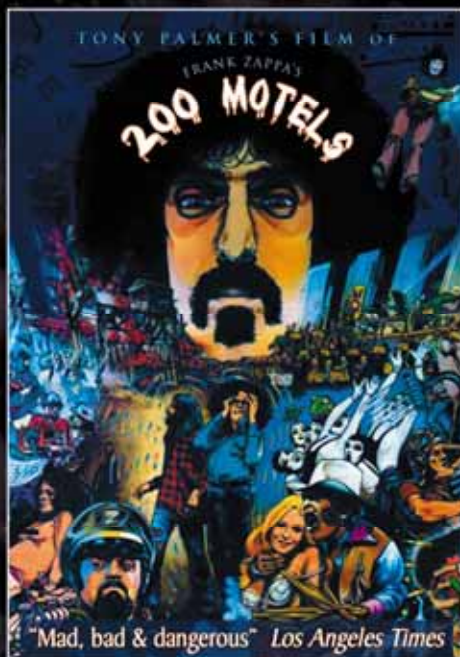
# If it's groovy...it's in!

MAN  
Tapes of The Unexpected  
VPDVB68

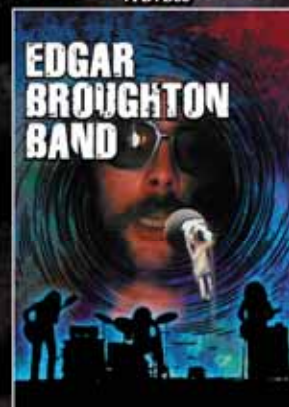


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EDGAR BROUGHTON BAND  
Live  
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VPDVB65



THE STEVE HILLAGE BAND  
Live at The Gong Family Unconvention  
GWVP201DVD



VAN DER GRAAF GENERATOR  
Live at The Paradiso  
VPDVB64



PANIC ROOM  
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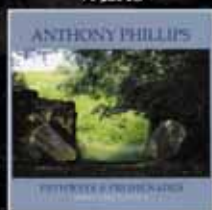
KARNATAKA  
The Gathering Light  
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PARADE  
The Fabric  
NAUTCD004



ANTHONY PHILLIPS  
Pathways & Promenades  
VP516CD



RICK WAKEMAN  
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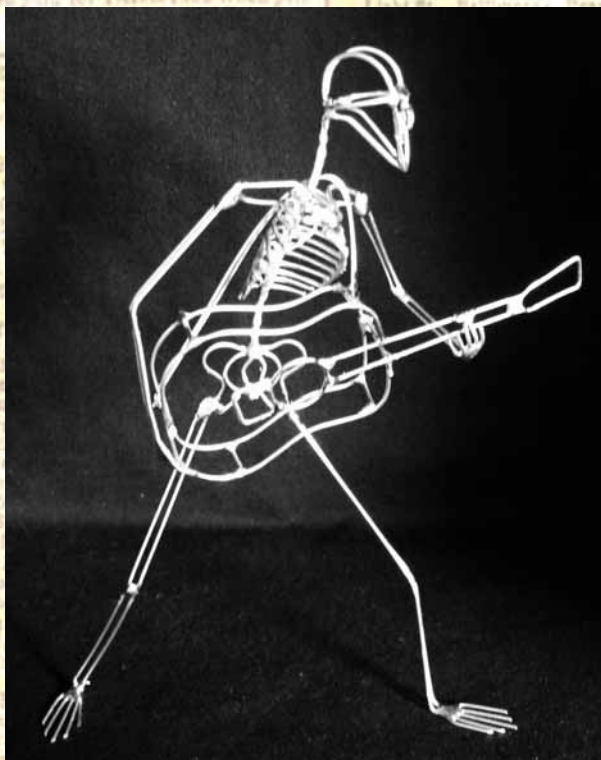


Now, if you remember, last week we had an honest seller. This week we have one who veils the item as being something to 'enhance any collection' rather than scare the pants off you.

[http://www.ebay.co.uk/itm/Original-1960s-Paul-McCartney-Beatles-Doll-11-tall-very-rare-/111536674884?](http://www.ebay.co.uk/itm/Original-1960s-Paul-McCartney-Beatles-Doll-11-tall-very-rare-/111536674884?pt=UK_Music_Music_Memorabilia_LE&hash=item19f81a9844)  
[pt=UK\\_Music\\_Music\\_Memorabilia\\_LE&hash=item19f81a9844](http://www.ebay.co.uk/itm/Original-1960s-Paul-McCartney-Beatles-Doll-11-tall-very-rare-/111536674884?pt=UK_Music_Music_Memorabilia_LE&hash=item19f81a9844)

### FANTASTIC GIFT IDEAS FOR ELVIS FANS - Unique & unusual items! – £14.00

“Elvis' guitarist. Expertly hand-crafted in the highest detail using tinned copper wire and precision soldering. These delightful and ever popular skeletons are a must for all musicians and collectors.



- > Modeled using human anatomy diagrams to aid accuracy.
- > Detailed skeleton playing acoustic guitar.
- > Details include guitar strap.
- > Guitar modeled using photographs of famous guitars.
- > Free standing.
- > Height 15cm tall (approx.)

This is a very unusual and unique model with an amazing level of detail and skill displayed.”

Okay this is clever and original, but surely to pass it off as an ‘Elvis’ guitarist is a bit ... um ...

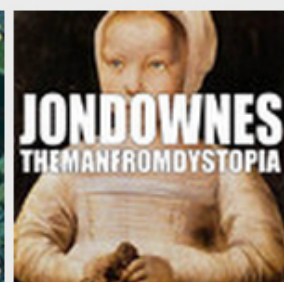
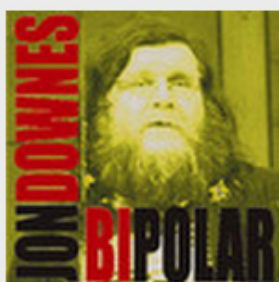
[http://www.ebay.co.uk/itm/FANTASTIC-GIFT-IDEAS-FOR-ELVIS-FANS-Unique-unusual-items-/291307983324?](http://www.ebay.co.uk/itm/FANTASTIC-GIFT-IDEAS-FOR-ELVIS-FANS-Unique-unusual-items-/291307983324?pt=UK_Music_Music_Memorabilia_LE&hash=item43d34f11dc)  
[pt=UK\\_Music\\_Music\\_Memorabilia\\_LE&hash=item43d34f11dc](http://www.ebay.co.uk/itm/FANTASTIC-GIFT-IDEAS-FOR-ELVIS-FANS-Unique-unusual-items-/291307983324?pt=UK_Music_Music_Memorabilia_LE&hash=item43d34f11dc)

### ELTON JOHN - Vintage Window Sticker - £5.00



### SHAMELESS SELF PROMOTION TIME

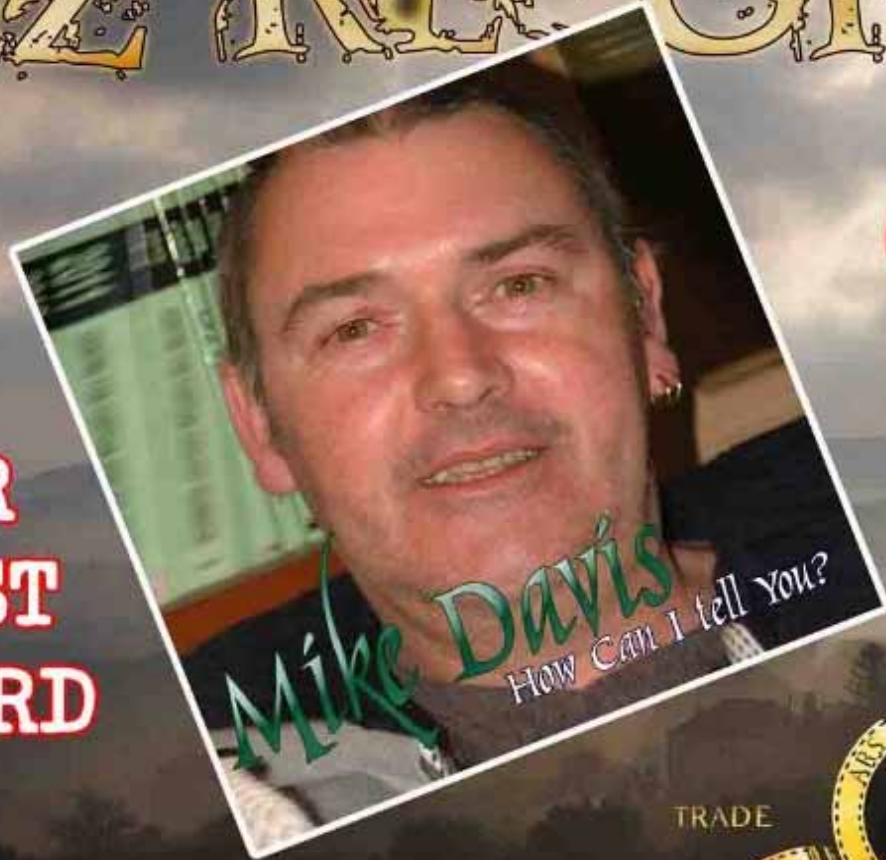
Just in case you are interested, here is yer beloved Editor at iTunes



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



# CATZ RECORDS



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



"Auction Is For A Vintage 1970's Elton John Window Sticker, Its Is Almost As New As The Day It Was made, Very Rare Item"

As Sylvester the cat was wont of saying:  
"Sufferin' succotash!"

[http://www.ebay.co.uk/itm/ELTON-JOHN-Vintage-Window-Sticker-/251737496200?pt=UK\\_Music\\_Music\\_Memorabilia\\_LE&hash=item3a9cb95a88](http://www.ebay.co.uk/itm/ELTON-JOHN-Vintage-Window-Sticker-/251737496200?pt=UK_Music_Music_Memorabilia_LE&hash=item3a9cb95a88)

And so you can all recover, let's have a light musical interlude:

A C, an E-flat, and a G go into a bar. The bartender says:  
"Sorry, but we don't serve minors." So, the E-flat leaves, and the C and the G have an open fifth between them.

After a few drinks, the fifth is diminished and the G is out flat.  
An F comes in and tries to augment the situation, but is not sharp enough.

A D comes into the bar and heads straight for the bathroom saying, "Excuse me. I'll just be a second."

An A comes into the bar, but the bartender is not convinced that this relative of C is not a minor. Then the bartender says, "Pardon me, but I don't serve minors."

bar and exclaims: "Get out now! You're the seventh minor I've found in this bar tonight."

The E-flat, not easily deflated, comes back to the bar the next night in a 3-piece suit with nicely shined shoes. The bartender (who used to have a nice corporate job until his company downsized) says: "You're looking sharp tonight, come on in! This could be a major development."

This proves to be the case, as the E-flat takes off the suit, and everything else, and stands there au natural. Eventually, the C sobers up, and realizes in horror that he's under a rest. The C is brought to trial, is found guilty of contributing to the diminution of a minor, and is sentenced to 10 years of DS without Coda at an upscale correctional facility.

On appeal, however, the C is found innocent of any wrongdoing, even accidental, and that all accusations to the contrary are bassless.

The bartender decides, however, that since he's only had tenor so patrons, the soprano out in the bathroom, and everything has become alto much treble, he needs a rest - and closes the bar.

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Gly and Tidy WHIPS, &c. 67 Reaping done at short  
notice.

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(Successors to T. W. & O. P. BARNETT.)  
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Worcester.  
Feb 25, 1877.



**PAUL MCCARTNEY FIGURINE 5 1/2" - £4.99**



“Hand painted, ceramic?” well, don’t ask me  
 “Paul McCartney figure, it stands approx. 3 1/4” tall, generally in very good condition, there are just some little white patches on the hair where the paint has worn off.”

Aww, ain’t it sweet?

[http://www.ebay.co.uk/itm/PAUL-McCARTNEY-FIGURINE-5-1-2-/371200448215?pt=UK\\_Music\\_Music\\_Memorabilia\\_LE&hash=item566d4556d7](http://www.ebay.co.uk/itm/PAUL-McCARTNEY-FIGURINE-5-1-2-/371200448215?pt=UK_Music_Music_Memorabilia_LE&hash=item566d4556d7)

**QUEEN VERY RARE AND LIMITED PROMO YOYO YOYO. WORKS MAGIC ERA. – 99p**

**“QUEEN VERY RARE AND LIMITED PROMO YOYO YOYO. WORKS MAGIC ERA. VERY LIMITED ITEM A FROM AROUND THE TIME OF THE MAGIC TOUR. PROMO ONLY”**

For a little bit of help as to what to say about this I looked up ‘yo-yo’ and came across various urban dictionary definitions, none of which I am able to print here in case of offending or embarrassing someone, including myself. So just gaze at this toy that first became popular in the 1920s, and think of it purely as this: a toy which



in its simplest form is an object consisting of an axle connected to two disks, and a length of string looped around the axle, similar to a slender spool. But with a picture of Queen on it.

[http://www.ebay.co.uk/itm/QUEEN-VERY-RARE-AND-LIMITED-PROMO-YOYO-YOYO-WORKS-MAGIC-ERA-/381066516345?pt=UK\\_Music\\_Music\\_Memorabilia\\_LE&hash=item58b9559779](http://www.ebay.co.uk/itm/QUEEN-VERY-RARE-AND-LIMITED-PROMO-YOYO-YOYO-WORKS-MAGIC-ERA-/381066516345?pt=UK_Music_Music_Memorabilia_LE&hash=item58b9559779)

Let me leave you this week with the wit of Rossini and charm of Tchaikovsky:

“What a good thing this isn’t music” - Rossini on Berlioz’s ‘Symphonie Fantastique’

“What a giftless bastard!” – Tchaikovsky on Brahms

Toodlepip!





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

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



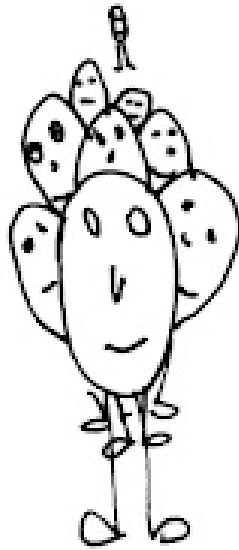
For the second year running. Hartland..  
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# THE NINE HENRYS



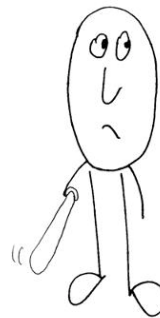
The Nine Henrys are a quirky bunch of cloned cartoon characters. They live in a strange lo-fi domestic surrealist world peopled by talking rock buns and elephants on wobbly stilts. Over the years the Henrys have been published in a variety of local NE magazines and now here for the first time thanks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

modada@ninehenrys.com

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



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 Gorman 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



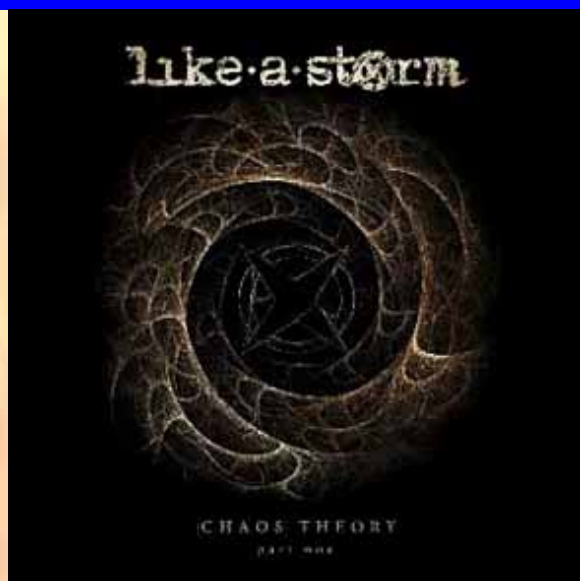
LIVE 355 WHY NOT TUNE INTO  
GONZO WEB RADIO

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





# THE WORLD OF KEV ROWLAND



## **LIKE A STORM CHAOS THEORY PART ONE (WARNER)**

Over the last five years these kiwi brothers have been touring almost incessantly through the States with anyone who will have them so, following on from the success of their 2009 debut. They have shared the stage with acts such as Creed, Korn, Alter Bridge, Five Finger Death Punch, Shinedown and many others, and in fact have spent so much time on the road that the only way to record this was by doing so in hotel rooms after gigs!

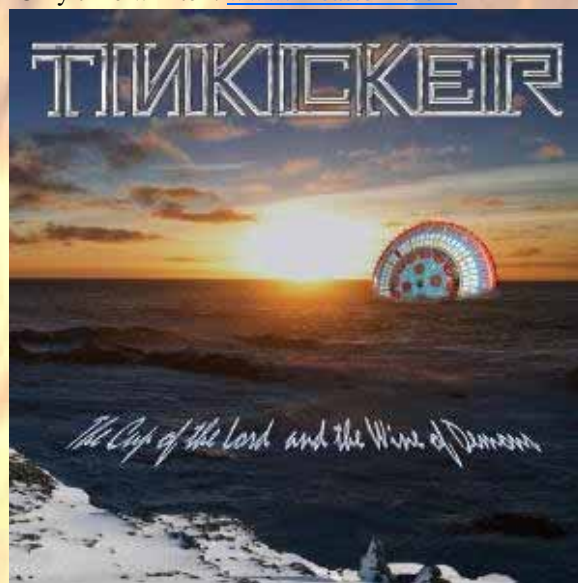
They say that it helped as they were so pumped with adrenaline that this assisted with the performances they put out. This is melodic hard rock, and I can see why Creed and Alter Bridge had them on board, but they also have the heaviness that I would associate more with 5FDP. Released initially as a seven song EP it was also possible to gain access to two more songs if it was purchased and the links activated before the end of May, which makes it more album length at 43 minutes, so I'm not sure why they didn't just include those two in the first place.

They happily state that they have had more success in America than any other kiwi metal act, but I would love to see them against 8 Foot Sativa, The Symphony of Screams and Shihad in a local Battle of the Bands, as I think that when they are pitted up against those guys they might find that they are on the losing end.

Overall though, this is really interesting, although their version of "Gangster's Paradise" (sic) just doesn't do it for me – and it is certainly brave of a band to cover one of the biggest selling singles of all time and try do to a metallic version of it, but maybe they should just have left it alone as their

own songs are more interesting than that. Apparently they were back in NZ earlier this year working on the follow-up, but according to their website they are already back on the road touring with Sick Puppies as well as slotting in various festival dates. Generally Kiwi bands haven't done that well internationally, so maybe they have hit on a form of melodic hard rock that will allow them to do that.

Only time will tell. [www.likeastorm.com](http://www.likeastorm.com)



## **TINKICKER THE CUP OF THE LORD.. (MALS)**

The full title of this album is 'The Cup of the Lord and the Wine of Demons' and is the third album from this Danish band who state that they are influenced by Black Sabbath and Pink Floyd in equal measure and therefore refer to themselves as Pink Sabbath.

Actually, what we have here is good old fashioned Seventies rock from a band who have been influenced by The Sweet, Pink Fairies, Black Widow (especially) and Uriah Heep with some Sabbath (but not much Floyd). Production wise it also sounds as if it is from that period as it just doesn't have the clarity and power that one would expect from a modern band pushing guitars in the way that these guys are. It is almost as if someone has put a pillow over the speakers and have muffled a lot of what is going on.

But, I'm not sure that an improvement in sound would make much difference, as in many ways this is a workmanlike album that is okay, but is never really much more than that.

There are enough good ideas and musicianship to move it well out of the 'poor' category, but nothing



# THE WORLD OF KEV ROWLAND

like enough to make it 'essential'. I found that my interest was soon waning, but am also sure that if I saw them in concert I would enjoy it and would buy the CD, but I don't think I would play it much after I got it home.

But, if you can't get enough of symphonic style progressive hard rock that sounds as if it came out 40 years ago then this might just be for you, but if you want something that is more vibrant and essential then look elsewhere. [www.mals.ru](http://www.mals.ru)



## **WINTER ACROSS THE CIRCLE'S EDGE (DOWNLOAD)**

In 1987, Winter came together as a band in Newtownards, Co. Down, with Johnny Lennie (vocals & lyrics), Rab Beggs (electric/acoustic guitars), Phil Murray (keyboards/additional vocals), Rick Loyer (bass guitar) and John Murphy (drums/percussion).

They released this EP on vinyl on their own label in 1990, but what may not be known by many is that it was always just intended to be a demo (because of that there are occasional little timing issues or blips in there in one of 2 places) and the idea was that by using this they would be able to secure a recording deal and then record a complete album. During 1991, having not secured a recording deal, the band decided to attempt a tour of Holland rather than record new material.

Murray and Murphy felt that the band should concentrate on writing and recording more songs, as the best means of securing a deal, so they decided to leave. Rab Beggs did tour with Winter

in Holland but left after a few gigs and later formed rock groups Mr. Jinx and Native Sun with Phil Murray.

A new version of Winter, still with Loyer and Lennie, formed a new version of the band in London and the EP was remastered and released on CD by SI Music, and to this day is still an album I play regularly. Then, one day when I was perusing the web I discovered that Phil Murray had added keyboard parts that were missing from the original recording, and was making the EP available again. Of course I was soon in touch, and I am now listening to the 'new' version.

I have to confess and say that it is almost impossible for me to write anything constructive about this. I saw the later line-up in concert three times, and right from the first I was blown away by the sheer onstage presence of Johnny combined with some of the most wonderful and powerful neo-prog I ever had the pleasure to witness.

"Toybox" is just one of the greatest prog epics never to have been heard by many, and I wish for the day when someone discovers this lost gem and restores it to its rightful place as one of the top in the prog canon. I know this album so very well indeed, that initially I found Phil's keyboards quite jarring as they weren't what I was used to, but the more I played this the more I fell in love with what he had done to the music.

Bear in mind he hasn't actually added anything, but rather has replaced something that was missing from something that was never expected to be the finished article.

Many of the 'lost' bands of the Nineties have had their music reissued on CD, and I can only hope that the same fate befalls Winter as to my mind they were a band that had incredible potential and really should have been known by many more progheads.

Maybe Phil would consider getting this pressed alongside the tracks that appeared on singles and tapes (it was the Nineties after all), or maybe adding some live recordings?

Sheer quality from start to finish, it is now possible to stream this from the website so if you are at all intrigued as to why I am creating so much fuss why not visit [www.winteronline.co.uk](http://www.winteronline.co.uk) and listen for yourself.





## Ancient Rites

Ancient Rites is a Flemish black metal band formed in 1988. Initially, the line-up consisted of guitar players Johan and Phillip, drummer Stefan, and Gunther Theys on bass and vocals. During their existence the band has been subjected to boycotts, bomb threats and various other misfortunes, but this did little to stop them and only strengthened their resolve to push on.

Current band members are:

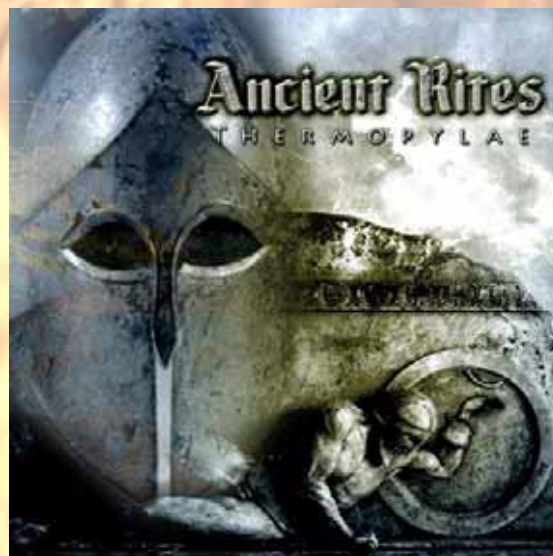
Gunther Theys - Vocals  
Erik Sprooten - Guitars  
Walter Van Cortenberg - Drums  
Domingo Smets - Guitars

Facebook

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

Metal Archives

[http://www.metal-archives.com/bands/Ancient\\_Rites/28](http://www.metal-archives.com/bands/Ancient_Rites/28)



Website

<http://translate.google.co.uk/translate?hl=en&sl=nl&u=http://www.ancientrites.be/&prev=search>

You Tube

[https://www.youtube.com/watch?v=2XKFATg\\_WMw&list=PLD9F04B0AF9FEF0AA](https://www.youtube.com/watch?v=2XKFATg_WMw&list=PLD9F04B0AF9FEF0AA)





And so my friends, we reach the end of another issue. This has been a strange week, but then again aren't they all?

There is a scene in the third Harry Potter movie where character Remus Lupin is shown the thing that he is most scared of – the full moon. And, whilst I am not exactly scared of it (despite any evidence to the contrary, I am not actually a werewolf) it is a time of the month of which I am wary, and I would be lying if I said that it was the time of the month that I enjoy.

This month's full moon pretty well poleaxed me, and I spent much of the week in bed doing my best to hide and wait for it all to blow over.

Something most peculiar happened at 6:00am on Thursday. I fell out of bed and woke up with a start on the floor. What I think happened was that I turned over in my sleep, and Prudence, trying to get to that little bit of warm mattress where I had been sleeping got me at the wrong angle and levered me out of bed.

Archimedes apparently said: "Give me a lever long enough and a fulcrum on which to place



it, and I shall move the world." I would add to that: "Give me an intensely strong and affectionate dog who looks like a small pygmy hippo and I will push any fat hippie out of bed".

I have never understood Twitter. Dear Shoshannah, my eldest stepdaughter has tried to explain it to me on innumerable occasions. However Doug Harr (or should I say @douglasharr) has basically dragged me kicking and screaming into the modern world, and Gonzo Weekly now has a twitter account. If you want to follow us we are at @gonzoweekly.



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