

GONZO

Weekly #109/10

EXCLUSIVE:

**Doug Harr encounters
Yusuf, Stevie Wonder
and political
unrest**



EXCLUSIVE:

**Sendelica
interview**

EXCLUSIVE:

**Our highly subjective
review of the year**

EXCLUSIVE:

**Minstrel's Ghost
interview**

EXCLUSIVE:

The Gonzo reading list

EXCLUSIVE:

Fleetwood Mac live

EXCLUSIVE:

**Introducing Bucky
and the Squirrels**



PEACE AND LOVE IN AMERICA



THE BUMPER YULETIDE ISSUE



Subscribe to Gonzo Weekly

[**http://eepurl.com/r-VTD**](http://eepurl.com/r-VTD)

Subscribe to Gonzo Daily

[**http://eepurl.com/OvPez**](http://eepurl.com/OvPez)

Gonzo Facebook Group

[**https://www.facebook.com/groups/287744711294595/**](https://www.facebook.com/groups/287744711294595/)

Gonzo Weekly on Twitter

[**https://twitter.com/gonzoweekly**](https://twitter.com/gonzoweekly)

Gonzo Multimedia (UK)

[**http://www.gonzomultimedia.co.uk/**](http://www.gonzomultimedia.co.uk/)

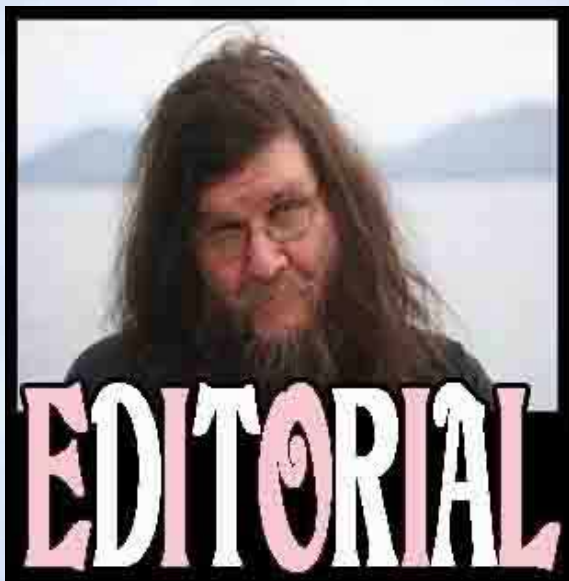
Gonzo Multimedia (USA)

[**http://www.gonzomultimedia.com/**](http://www.gonzomultimedia.com/)

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 the final *Gonzo Weekly* of the year. "What do you mean, final issue?" I hear you asking. Well, boys and girls, it is simple. It has been a long and hard year, this is my first Christmas as a Grandfather, and I am going to have a houseful of various social malcontents over what is euphemistically known as the 'Festive Season', and I really rather fancy taking some time off.

However, don't feel hard done by just yet. This is a special extended issue with all sorts of more goodies than usual for you.

There is also something extra which I sincerely hope will be up on Amazon in the next few days - the first Gonzo Annual.

Rob Ayling and I are both children of the 1970s and have many cultural references in common. Like me, I am sure he remembers devouring the annuals (like *The Beano Book*) which we received each Christmas, and so when he asked me to produce a 2015 Gonzo Annual I knew exactly what he wanted.

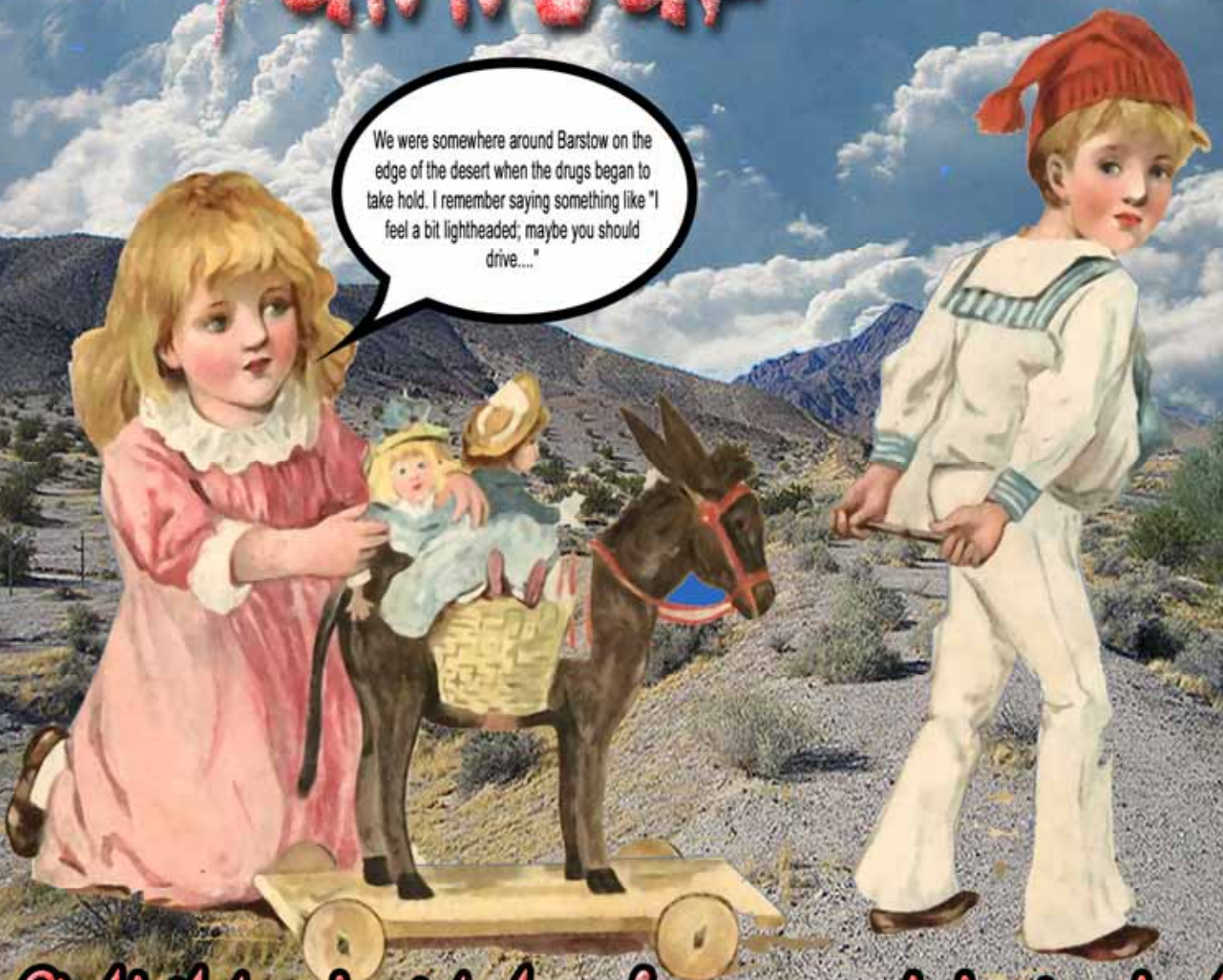
At least I hope I did, or I will be sacked. In it you will find a miscellany of interviews, features and general silliness culled almost at random from a magazine which I started for fun, and which is growing beyond my wildest dreams.

As some of you will probably know, my younger brother is a high ranking Army Chaplain, and a pillar of the Church of England (he was the Chaplain in that famous picture from the Iraq War of the Easter Sunday service being conducted from the bonnet of a tank just outside Basra over ten years ago). Whilst I am both an avowed anti-war protester (or at least that particular war), and whilst Mother Church and I



The FONZO Annual 2015

We were somewhere around Barstow on the edge of the desert when the drugs began to take hold. I remember saying something like "I feel a bit lightheaded; maybe you should drive...."



Enlightening tales for enquiring minds



got divorced some years ago, I do have the family tendency to preach sermons, and as this is a special time of year, I am damn well going to preach one now.

This weekend is Yule. The festival of the Winter Solstice. Whatever your religious beliefs the Solstice is still the shortest day of the year, and the one where every living thing in the Northern Hemisphere celebrates the beginning of the return of the sun.

Jesus Himself was actually born some time in the Spring and it is widely believed that the religious festival celebrating his birth was shoehorned on to the pre-existing festival of *Sol Invictus* which anyone with even a smattering of schoolboy Latin will remember means 'The Unconquered Sun'. There were also similar festivals and celebrations connected with Apollo, Mithras and Dionysius with their themes of birth and rebirth, and the coming of the deity to dwell with his followers.

The Jewish festival of Hanukkah celebrates a less contentious historical fact - the rededication of the Holy Temple (the Second Temple) in Jerusalem at the time of the Maccabean Revolt against the Seleucid Empire of the 2nd Century BCE. Hanukkah is observed for eight nights and days, starting on the 25th day of Kislev

according to the Hebrew calendar, which may occur at any time from late November to late December in the Gregorian calendar. But whether it is a sacred holiday or not depends upon your faith.

But the fact that it is the Solstice is unarguable.

Whatever your faith (and for the record I am a Christian anarchist with solid Pagan leanings) it is a special time of the year, and one where the concepts of family and community are most important.

Although I work in what might be perceived as several radically different disciplines, I don't really see much conceptual difference between what I do with the Centre for Fortean Zoology and what I do here at Gonzo. They are both about fostering a sense of community in an increasingly hostile world, and furthermore, a world in which the cards do seem to be stacked against any such movements.

And, as people who read my inky fingered scribbles here and elsewhere will know both the CFZ and this magazine are hubs of an ever shifting community of like-minded weirdos, and - increasingly - these two communities are vaguely coalesced into one big amorphous whole. For example, the guy who used to do the daily news



blog for the CFZ now plays bass on and off for *Sendelica*, no less than three Gonzo artistes appeared at this year's Weird Weekend back in the summer, and a chap that I first met years ago at one of the *Fortean Times* Unconventions, and who wrote a column for a while for the CFZ flagship magazine *Animals & Men*, presents a weekly radio show that we stream via Gonzo Web Radio and is just about to have a major book published by Gonzo Multimedia.

I think it was Marshall McLuhan who first coined the term 'The Global Village', but I tend to think of the amorphous family group which has grown up around the CFZ, this magazine, Wyrd Music and all the other things I do as being more like a semi-nomadic tribe of malcontents who wander around the global village, occasionally getting thrown out of the village pub for rowdy behaviour, and who spend a lot of the time sitting up on the village green eating sandwiches and talking esoteric nonsense.

Whatever way you like to think of this social grouping, however, although it exists physically spread across at least four continents, it is surprisingly tight knit for people who in some cases have never actually met each other in the flesh.

People of a dozen different nations, races, and

religions drawn together in the certain knowledge that our leaders are idiots, art is far more important than mere commercial considerations, and that a large proportion of what we are supposed to believe is either flawed or completely wrong. And increasingly the people in these amorphous tribes are really rather fond of each other.

It is sad, therefore when one hears of bad things happening to someone who, in a very real sense has become like a member of a loosely federated family.

Whatever your religious and spiritual persuasions are, this is a time of year when families should get together, take stock of what has happened over the year which has gone and make plans for the year ahead secure in the strength that comes from being together.

This Christmas there are two male members of this extended family of mine who - for various reasons - will not be spending time with their children. This is causing them both immense heartache, and they are each in their own way completely distraught, although they deal with it in completely different ways. Both of them are in serious disputes with their ex-partners, and both of them are at a loss as to know how to end the fighting, if only for the sake of their children.

I don't know whether either of them are going to be reading this issue of the magazine; I know that both of them read it on occasion so I am sending out a message into the aether towards them.

There is also a lady who is a friend of both mine and Corinna, and who is currently going through an absolutely disgusting break-up of Orwellian proportions, and - quite possibly above all - there is a man I have known for the past twenty years whose long-term partner (very briefly a girlfriend of mine) died suddenly earlier this year.

Both of these poor people also read this magazine on occasion and I am also sending this message, together with as many healing vibes as I can muster out across the aether.

All of you are feeling that your world is over, and that nothing will ever be the same again.

Well, it won't be the same.

Nothing ever is.

Entropy only goes in one direction. But things

can and do get better. And the future can often be happier and more secure than the past.

I want you all to know that you are *not* alone. You have many friends who love you, and the support of many others. And you both have the opportunity, should you decide to take advantage of it, of coming down to Devon to spend as much of the next few weeks as you want with us.

We have camp beds and room for you all and more, even though some of you will have to bunk down in the kitchen with Martha the pigeon, and others would have to stay in the sitting room with my breeding colony of Japanese newts and a pair of spur-thighed tortoises (who have already laid one egg this winter) but you are most welcome to come down, eat our vegetarian food, and burglarise my liquor cabinet. Just don't touch the good port, because I am keeping that for when Olivia Aaron and Evelyn come down in the spring, so father and grandfather can wet the baby's head.

Because if we don't open up our houses, our lives and our hearts to those who need it at this time of year - indeed, at any time of year - then we might as well admit that Christmas is no longer anything more than a disgusting capitalist lustfest, of no more importance than to boost the economy during those long winter months when the garden centres can no longer sell lawnmowers, the travel agents are closed, and there is no more market for ice cream.

And that would be a horrible thing to have to admit.

The cards may be stacked against us, but when those of us who truly believe that all you need *is* love are given the chance to put our money where our mouths are, even when we haven't got any money left (like me at the moment) it is our duty as human beings to take it.

Much love and blessings to you all. Have a joyful Christmas/Hanukkah/Yule/last week of December and I look forward to meeting up with you all again in 2015...



Stevie Wonder, Madonna, Pussy Riot, Elton John, Brian May, Daevid Allen, Roy Wood, Rick Wakeman, Adam Wakeman, The Who, Strange Fruit, Sub Reality Sandwich, Friday Night Progressive, Rock Scully, John Fry, Larry Henley, Mandy Rice-Davies, 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, David Crosby, Faun, The Flaming Lips, The Ghost of a Saber Tooth Tiger, Leonard Cohen, Noura Mint Seymali, Scott Walker + Sunn O))), Prince, Rocket Scientists, Rubella Ballet, Sleepyard, Mike Oldfield, Yusuf, Auburn, Liz Lenten, Jack White, Slice of Life, Morrissey, Damon Albarn, Sendelica, Merrell Fankhauser, The Minstrel's Ghost, Corky Laing, Fleetwood Mac, Tim Rundall, Hawkwind, Yes, Peter Banks, Alan White, Steve Howe, Neil Nixon, Bucky and the Squirrels, Noel Gallagher, Kylie Minogue, Harry Styles, Bob Marley, The Beatles, The Rolling Stones, Ivavireija, 7 Ocean, Cozhe, Iamthemorning, Heol Telwen

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,

Editor: *Gonzo Daily* (Music and More)

Editor: *Gonzo Weekly* magazine

The Centre for Fortean Zoology,

Myrtle Cottage,

Woolfardisworthy,

Bideford, North Devon

EX39 5QR

Telephone 01237 431413

Fax+44 (0)7006-074-925

so what's it all about, Alfie?

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

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

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

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

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

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

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

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

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

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

THE ^{gonzo} NEWSROOM



• **HEY HOME LET'S GNOME** Andrew McDermid and Charlie Boyle, who last year released gnome versions of The Stone Roses, have returned for 2014 with "Ranomes" and "Definitely Gnomey". "We knew Liam, Bonehead etc loved the Gnome Roses, so we sent a set to everyone in the band," said McDermid, who toured with Oasis in 1994 as a member of Whiteout. "Definitely Gnomey were born to allow the feisty Manchester rockers to share the same kudos as their legendary counterparts. Bonehead was even offering us tips on how to use social media to best effect, advising that the Gnome Roses should have their own Twitter account." In a statement issued by the pair, McDermid added: "We spent all of last year turning band names into their equivalent gnome versions. But we didn't want to take it too far, make 'gnome' mistake! Ranomes were the natural choice for us, because they were distinctive enough, and have that unmistakable iconic look. **Read on...**

• **ISN'T SHE LOVELY?** Stevie Wonder has welcomed his ninth child. The 64-year-old music icon now shares two children with his girlfriend Tomeeka Robyn Bracy, who gave birth to a baby girl. His representative confirmed that Stevie's new daughter is named Nia, however her birthdate wasn't specified. Nia's moniker means purpose, 'one of the seven principles of Kwanzaa', the spokesperson told *Us Weekly*. Kwanzaa is a weeklong celebration of African heritage, which begins December 26 and ends January 1 annually. Stevie revealed Tomeeka was expecting during an interview on US daytime talk show *The View* last month. The Songs in the Key of Life hitmaker joked about having so many offspring to look after. "I got, how many, 22 kids? It's not true," the father-of-nine laughed. "The truth is we're going to have a wonderful daughter, born in December, [and her] name is going to be Nia, which is 'purpose.'" **Read on...**

• **ARTISTIC RAPE** Madonna views her music leak as 'artistic rape'. The Grammy Award-

THE ^{gonzo} NEWSROOM

winning pop icon is currently working on her 13th studio album. Unfinished demos from the forthcoming offering were leaked onto the Internet this week and Madonna is incensed over the violation of privacy. "This is artistic rape!" she wrote in an Instagram post on Wednesday, which has since been deleted. "These are early leaked demos, half of which won't even make it on my album. The other half have changed and evolved. This is a form of terrorism. Wtf!!!! Why do people want to destroy artistic process??? Why steal? Why not give me the opportunity to finish and give you my very best?" Madonna closed out the angry dialogue on a lighter note by thanking her fans. The star appreciates those who have remained loyal to her work over the years. "Thank you for not listening! Thank you for your loyalty! Thank you for waiting and if you have heard please know they are unfinished demos stolen long ago and not ready to be presented to the world," she wrote in another Instagram post.

Read on...

- **THERE'S A RIOT GOING ON** The members of Pussy Riot have said that they have no firm plans to record more music, stating that they currently favour video clips as a way of translating their message. Maria Alyokhina and Nadya Tolokonnikova were imprisoned for 16 months in their native Russia in 2012 after performing their punk protest prayer 'Mother of God, Drive Putin Away' inside Moscow's Cathedral of Christ The Saviour. However, as they reveal in a new interview featured in the new issue of NME, which is on newsstands now and available digitally, their music comes second to what they have to say. "We're not really musicians or from the music world," says Tolokonnikova. "At that moment we just decided that we should do a punk band, and we got our friends together and tried to do a song. We did what we were able to. it wasn't brilliant, but it was enough for a political video." She later adds that while music could feature in their plans eventually, it is not an immediate consideration. "Our goal is not to make a political album, but the form of our statements

is very important to us and the video clip form is one we like. Maybe at some point in the future we will do an album, but right now we want to make videos." **Read on...**

- **YOUR SONG** Sir Elton John will marry his longtime partner David Furnish this weekend. The legendary 67-year-old musician has been in a relationship with the former advertising executive since 1993 and they are parents to two children together. Although the pair entered into a civil partnership in 2005, they are planning to officially tie the knot in a few days now that gay marriage is legal in England, Elton's rep has confirmed to *Us Weekly*. Elton noted earlier this year it is important for he and David to exchange vows in honour of his country's new legislation. "We'll do it very quietly. But we will do it and it will be a joyous occasion and we will have our children [there]," he said in an interview with Matt Lauer in March. "For this legislation to come through is joyous and we should celebrate it. We shouldn't just say, 'Oh, well, we have a civil partnership, we're not going to bother to get married'. We will get married." Elton and David share sons Zachary, three, and Elijah, nine months, both born from the same surrogate mother. **Read on...**
- **NOW I'M HERE** Queen guitarist Brian May has suggested that Adam Lambert can reach high notes former lead singer Freddie Mercury couldn't. The ex-American Idol contestant is currently performing with the legendary band on a world tour that comes to the UK next month. May told Universal Music Japan: "We didn't look for this guy, suddenly he's there, and he can sing all of those lines. See, they're difficult songs to sing, Queen songs. There's too much range. So many people can't sing them in the original key - even if they are good singers. "Adam comes along, and he can do it easy. He can do it in his sleep. He can sing higher than even Freddie could in a live situation. So I think Freddie would look at this guy and think, 'Hmm, yeah. Okay'. There would be a kind of, 'Hmm, you bastard, you can do this'." **Read on...**

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



your e cards
someecards.com

Nicked from Jaki Windmill's Facebook pages

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

John Maynard Keynes

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

— Desolation Row by Bob Dylan

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

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



an agreement to address climate change. The meeting was scheduled to end Friday but negotiations were expected to continue into Saturday.

Greenpeace issued a statement apologizing for the stunt at the archaeological site, about 225 miles south of Lima. Its international executive director, Kumi Naidoo, flew to Lima, but the Peruvian authorities were seething over the episode, which they said had scarred one of the country's most treasured national symbols.

"We are not ready to accept apologies from anybody," said Luis Jaime Castillo, the vice minister for cultural heritage. "Let them apologize after they repair the damage."

He added, however, that repair might not be possible.



A bit of an own goal for Greenpeace

An expression of concern by the environmental group Greenpeace about the carbon footprint was marred this week by real footprints - in a fragile, and restricted, landscape near the Nazca lines, ancient man-made designs etched in the Peruvian desert.

The Peruvian authorities said activists from the group damaged a patch of desert when they placed a large sign that promoted renewable energy near a set of lines that form the shape of a giant hummingbird.

The sign was meant to draw the attention of world leaders, reporters and others who were in Lima, the Peruvian capital, for a United Nations summit meeting aimed at reaching



Democracywatch



Eighth Annual Rubber Dodo Award
USDA's Wildlife Services

October 31, 2014

**For killing more than 2 million native animals in 2013
(a 30 percent increase over 2012), using a gruesome
combination of traps, poisons and guns to wipe out
320 gray wolves, 75,000 coyotes, 419 black bears and
scores of other animals — all with little accountability
to the American people.**

TUCSON, Ariz.— The U.S. Department of Agriculture's Wildlife Services, which has dramatically ramped up its notorious wildlife-killing campaign across the United States, is the recipient of the Center for Biological Diversity's 2014 Rubber Dodo Award, given annually to those who have done the most to drive species extinct. The program killed more than 2 million native animals in 2013, a 30 percent increase over the previous year. The tally of the dead included 320 gray wolves, 75,000 coyotes, 419 black bears and scores of other animals. Previous Rubber Dodo winners include the Koch brothers (2013), climate denier James Inhofe (2012), the U.S. Chamber of Commerce (2011), former BP CEO Tony Hayward (2010), massive land speculator Michael Winer (2009), Alaska Gov. Sarah Palin (2008) and Interior Secretary Dirk Kempthorne (2007).

"No other government program does more every day to annihilate America's wildlife than Wildlife Services," said Kieran Suckling, the Center's executive director. "This rogue program does much of its dirty work far from the public's view, so millions of animals disappear from our landscapes every year with little accountability."

Most of Wildlife Services' killing is done on behalf of the livestock and agriculture industries, along with other powerful interests. The methods are gruesome, including aerial gunning, traps and exploding cyanide caps. Pets have also been inadvertently harmed. "Wildlife Services seems to delight in the endless slaughter of coyotes, wolves, bears, beavers and countless birds," Suckling said. "It's a shameful legacy that should have no place in American government in the 21st century."

More than 12,500 people cast their votes in this year's Rubber Dodo contest. Other official nominees were Rep. Doc Hastings, who has pushed to erode the Endangered Species Act; pesticide maker Monsanto; and notorious Nevada rancher Cliven Bundy.

Background on the Dodo

In 1598, Dutch sailors landing on the Indian Ocean island of Mauritius discovered a flightless, three-foot-tall, extraordinarily friendly bird. Its original scientific

name was *Didus ineptus*. (Contemporary scientists use the less defamatory *Raphus cucullatus*.) To the rest of the world, it's the dodo - possibly the most famous extinct species on Earth after the dinosaurs. It evolved over millions of years with no natural predators and eventually lost the ability to fly, becoming a land-based consumer of fruits, nuts and berries. Having never known predators, it showed no fear of humans or the menagerie of animals accompanying them to Mauritius.

Its trusting nature led to its rapid extinction. By 1681 the dodo had vanished, hunted and outcompeted by humans, dogs, cats, rats, macaques and pigs. Humans logged its forest cover while pigs uprooted and ate much of the understory vegetation.

The origin of the name dodo is unclear. It likely came from the Dutch word *dodoor*, meaning "sluggard," the Portuguese word *doudo*, meaning "fool" or "crazy," or the Dutch word *dodaars* meaning "plumparse" (that nation's name for the little grebe). The dodo's reputation as a foolish, ungainly bird derives in part from its friendly naiveté and the very plump captives that were taken on tour across Europe. The animal's reputation was cemented with the 1865 publication of Lewis Carroll's *Alice's Adventures in Wonderland*.

Based on skeleton reconstructions and the discovery of early drawings, scientists now believe that the dodo was a much sleeker animal than commonly portrayed. The rotund European exhibitions were likely produced by overfeeding captive birds.

The Center for Biological Diversity is a national, nonprofit conservation organization with more than 800,000 members and online activists dedicated to the protection of endangered species and wild places.

Democracywatch



This is an image taken of police cordoning off an anarchist poster in London. The picture was taken on New Cross Road, Lewisham by PR professional Bobby Dean. The poster in question is one of many designed by STRIKE! magazine that have cropped up around London and refers to police efforts to combat cannabis use in the area. It also features the slogan ACAB, which stands for all cops are bastards. STRIKE! told i100.co.uk they are not behind the posters being placed in advertising spaces around the London, but the magazine has linked to instructions for its followers on how to “interact” with advertising spaces on its social media accounts.

The Met police refused to comment on the images or on the posters, but Dean told i100.co.uk he had first noticed the poster on his way to the shop, and saw the cordon around an hour later as he returned.

<http://i100.independent.co.uk/article/this-is-how-police-reacted-to-those-anarchist-posters--llyRsYPHte>

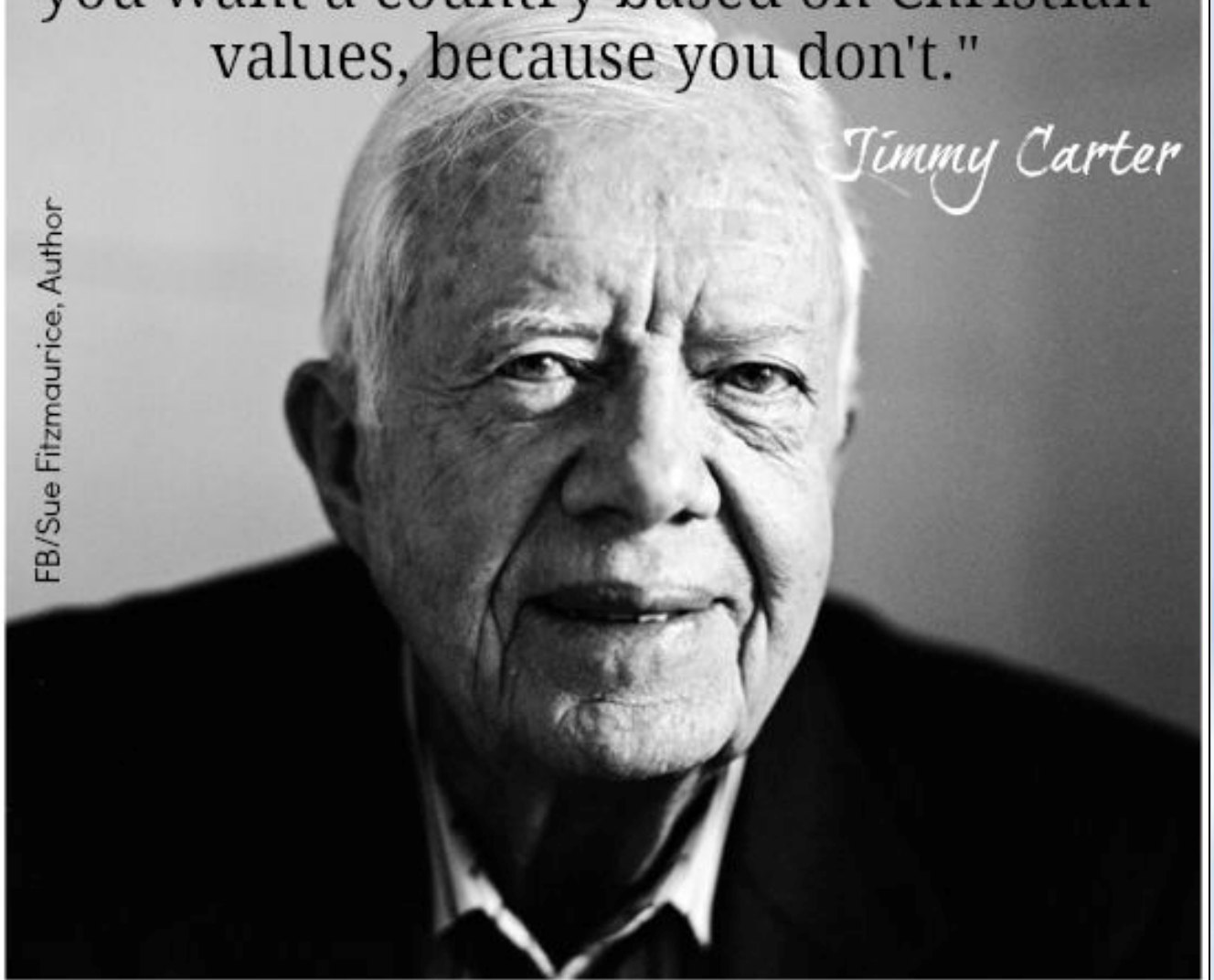


Democracywatch

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

Jimmy Carter

FB/Sue Fitzmaurice, Author



THE LAST WEEK AT GONZO DAILY

Sunday
Monday
Tuesday
Wednesday
Thursday
Friday
Saturday

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

ELDRIDGE CLEAVER

Two types of people visit rhino in the wild

The strong and courageous
take a camera

The weak and cowardly
take a gun

**What sort of
person are you?**

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



DAEVID ALLEN UPDATE



There has been no new news directly from Daavid this week, however Orlando posted the following message on his Facebook page a few days ago:

2014 has been one of the hardest years of my life to date! even after working my guts out for the last 5 years - the punches keep rolling in*Damn I thought it was gonna get easier as I get older ahhhh but alas this year i have been and am still being emotionally tested beyond my wildest imaginings !! Ego assassination from a smiling assassin - never have I been tested on every level from - the Gong band to my mum/dad and then even my closest relationships - like this year has and still is- Ahhh I give thanks with all my heart for the gift of music *Jah* this is saving my being and my soul and keeping me real in these hard times- daily egoless singing & guitar meditations and my daily composition work as DJ/producer have been taking me to a whole new level of expressing the depth of feeling and blues that

haunts my soul in these times* Which way is up again? I keep mistaking up from down and hitting my head on the sand - the ocean floor! - thinking I am swimming up to get air a shock to the system and booom there goes my world again turned upside down and now I seriously hate this feeling of not being sure -outside myself- who I can trust anymore? damn - which way is up again? - I guess the true gift of life is in the suffering and then the inspired expression of any art from feeling deeply the blues - is truly and deeply human with all our faults and darkness* I let go of the hot rock and let the blisters heal * X Blah blah de fracking blah!

I know what some of that means, and not what some more of it means, and can make an informed guess at other bits. Daavid, Gilli, Orlando and all, know that there is much love with you all, and for what good it may do, healing vibes and blessings are thronging their way across the aether to you.

God Bless you all, and see you next year.

MICHAEL DES BARRÉS ON
LITTLE STEVEN'S
UNDERGROUND GARAGE
 MAXIMUM ROCK AND ROLL
 MORNINGS 8AM - 11AM ET CH. 21 **SIRIUS** | ((XM))
 SATELLITE RADIO
 (FILLING IN FOR ANDREW LOOG OLCHAM)

The Real Music Club

Presents

The Glissando Guitar Orchestra

the Invisible Opera Company of Tibet

Mark Robson

shankara andy bole

Monty Oxymoron
& Guests

Drones 4 Daevid



+ Special cameo appearance by Arthur Brown

All proceeds to The Alien (Daevid) Fund

Sunday 8th February 6:00pm

The Prince Albert

48 Trafalgar Street Brighton BN1 4ED 01273 730499

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

£15 (£12.50 adv / concessions)

www.therealmusicclub.com



at 4 P. M., leave at 4 P. M. Worcester at 4 P. M., leave at 4 P. M. Springfield at 4 P. M., leave at 4 P. M. Albany at 4 P. M., leave at 4 P. M. The trains for Troy leave on the arrival the trains at Greenbush.

The trains for Boston leave Albany at 7 A. M. & 7 P. M. The trains of the Pittsfield and North Adams Railroad connect at Pittsfield.

The trains of the Hudson and Berkshire connect at Greenbush.

The Worcester and Springfield trains connect at Greenbush.

The trains for Springfield, and pass through, Windsor, Holyoke, and Boston.

The trains for Boston leave Greenbush at 7 A. M. & 7 P. M. from Palmer to Worcester and Hartford.

Worcester, Nov. 23.

REGULAR LINE OF PACKETS
Between Norwich and Philadelphia.
 Sail on **WEDNESDAY** of each week.
 The line is composed of the following Packets:
 New Bed. James L. Day, 1 : Capt. Nash.
 " " Mary H. Chappell, 1 : Capt. Griffin.

The subscriber, by appointment from the Commission of Patents, agent of the U. S. Patent Office, to receive and forwarding to the said models, designs or manufactures to be patented, & deposited there, which will be sent free of expense and risk and will disburse the necessary Papers and Drawings; will make references to the American and foreign laws, to test validity of patents.



WAKEMANS HAVING A WIZZARD TIME

Music legend Roy Wood (who, incidentally, has a CD out on Gonzo as part of *The Move*) played his annual Christmas show in Birmingham this week. *The Birmingham Mail* reported:

“After celebrating his 40th anniversary in 2013, the former frontman of Wizzard needed to pull off a truly magical performance if he was to come close to topping last year’s show, but top it, he did. Still sporting his iconic tinted lenses, long hair and beard, Wood didn’t hang around in getting down to business.

After support from Andy Fairweather Low & The Low Riders, and comedian Mick Miller, Wood opened the proceedings with the fantastic California Man. There were a few initial problems with the guitar but Wood shrugged them off, in true rock and roll style, saying “who cares?”.

Before long, the show was seemingly becoming a greatest hits concert. We heard many of the classics including the iconic Fire Brigade, made

famous from his time in The Move”

But then the Gonzo quotient on the stage increased threefold as he was joined by father and son Rick and Adam Wakeman. The newspaper report continued:

“They performed 3 pieces, including breath-taking piano covers of Eleanor Rigby and Morning Has Broken that, looking back, were one of the many highlights of the evening. “

Of all the people that I have not yet interviewed, but really want to, Roy Wood has to be top of the list. I know that there are several other Gonzo folk reading this who know him, so if you want to do a real festive favour for an old editor, do your best to set it up for me. Perrrrlease....

GOZZO CURRENTLY IN STOCK AT GONZO (UK)

GOZZO CURRENTLY IN STOCK AT GONZO (USA)

the week that's past

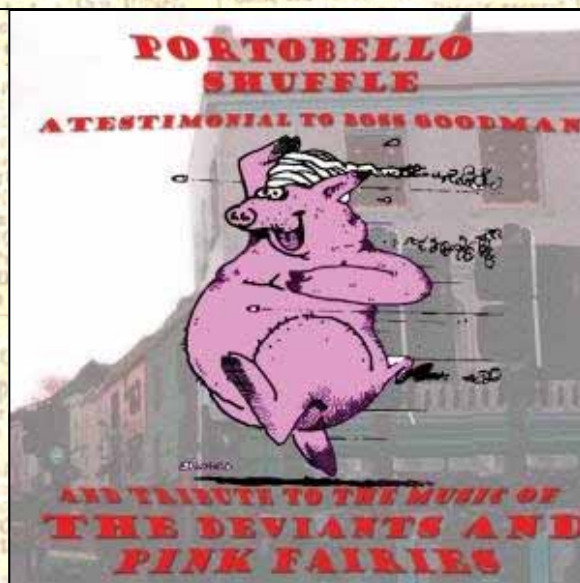
The Gospel According to *BART*

My favourite roving reporter has been out and about again this week, and sent me this particular vignette from one of my favourite bands...

The Who Hit 50 this year but they might have to rename their tour The Who Hits 51 by the time they get to play their shows in London. Two dates at the city's O2 Arena, set for December 17 and 18, have had to be postponed after lead singer Roger Daltrey came down with a throat infection. The band issued a statement, saying 'On medical advice, singer Roger Daltrey has been ordered to rest his voice due to a throat infection. The band and their management wish to sincerely apologise to all ticket holders for the inconvenience and disappointment this has caused.' The new dates for the shows are March 22 and 23, right before the Who is scheduled to begin the U.S. leg of their tour. Daltrey has called this tour 'the beginning of the long goodbye' citing the toll that the shows take on his body. This could be a problem next year as the band has a hefty schedule, playing the U.S. from April 15 through May 30, Europe from June 21 to July 1, and North America again from September 14 through November 4. Overall, they currently have 53 dates scheduled for 2015

On April 15th, the Who will bring their 50th anniversary trek – which has seen the band performing some of their classic tracks for the first time in decades – stateside with a leg-opening concert at Tampa Bay, Florida's Amalie Arena. The itinerary also includes a May 30th concert at Forest Hills Stadium in Queens, New York, which marks the Who's first performance at that venue since a pair of 1971 shows. The North American leg wraps up November 4th, 2015 at Philadelphia's Wells Fargo Center.

<http://www.rollingstone.com/music/news/roger-daltrey-illness-postpones-london-who-shows-20141217#ixzz3MID0UX35>



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

OH HOW THEY DANCED, THE LITTLE PEOPLE OF THE STONES

Although we didn't plan it that way, one of the major threads of last year's Weird Weekend was the ongoing campaign to free Stonehenge for the solstice festivals

Stonehenge Winter solstice Newsletter now available as a download on the campaign website at <http://www.stonehengefestivalcampaign.co.uk/> as well as full details of the Solstice celebrations. A double CD *Stonehenge: A Celebration* is also available from the site



the week that's past

Where there is darkness, we give you light. Where there is silence, we give you music.
Where there is sadness, we give you happiness. We are the past, the present and the future.
We are the movers and shakers. www.stonehengefestivalcampaign.co.uk NEW MOON

WINTER SOLSTICE CELEBRATION 2014 - ALBAN ARTHAN - YULE STONEHENGE SOLSTICE

ORANGE
SUNSHINE

STONEHENGE
FESTIVAL
CAMPAIGN
2014

FREE
BUT NOT CHEAP

2014

STONEHENGE

Come and celebrate with us!

WINTER

POOJA

INTERNATIONAL

FESTIVAL
CAMPAIGN

Featuring



Hare Krishna
Hare Krishna
Krishna Krishna
Hare Hare
Hare Rama
Hare Rama
Rama Rama
Hare Hare

SUZI GOOSE

THE
DUB
BUS

A NIGHT OF MUSIC

FOOD AND REFRESHMENTS ON SALE



festivalcampaign2012@hotmail.co.uk

UFO Club : Fruits De Mer Records : Sendelica present The 13th Dream of Dr Sardonicus a Festival of Psychedelia

over three nights
at the Cellar Bar
and Art Gallery
in Cardigan,
Wales

THE BEVIS FROND
ASTRALASIA
SENDELICA
SOFT HEARTED SCIENTISTS
SCHNAUSER
THE LUCK OF EDEN HALL
EARTHLING SOCIETY
SUPERFJORD
THE HONEY POT



plus
SPURIOUS
TRANSIENTS

THE LEGENDARY
FLOWER PUNK

JACK ELLISTER
STEVE KELLY

SENDELICA ACOUSTICA

PARADISE 9

DJ WALLY STAGG

AUGUST 7-9, 2015

ADVANCE TICKETS

£45

(£60 on the door)

FREE
Fruits de Mer CDs
every day...
...exclusive vinyl and
merchandising for sale...
...and an FdM
goodie-bag for everyone
(with a ticket)
on Saturday night

www.sendelica.bandcamp.com





Peculiar News of the Week



More news which shook the cosmos

#RESTASOLOQUELLOCHENONCAMBIA



JANUARY 2015





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

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

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

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.



Show 102 – 21-12-14

Voicedude:	Here Comes Santa Claus
Wild Man Fischer:	I'm a Christmas Tree
Saul T. Peter:	Don't Give me no Goose for Christmas Santa
Keith Christmas:	Easy (2013 Mix)
Keith Christmas:	Love Like This
Swamp Dogg:	Santa is a Happy Fart
Christmas:	Killer in Love FROM ALBUM SATANIC ROCK
Adam Faith:	Lonely Pup in Christmas Shop
The Commodores:	Jesus is Love
Diana Ross and the Supremes:	Children's Christmas Song
Pinky and Perky:	Rudolph the Red Nosed Reindeer
Freddy "Parrot Face" Davies:	Give us a Kiss for Christmas
Leo Kottke:	In Christ There is no East or West
Roy Buchanan:	The Messiah Will Come Again
Neutron 606:	I Cloned Myself for Christmas
The Fountains of Wayne:	I Want an Alien for Christmas
Gayla Peevey:	I Want a Hippopotamus for Christmas
Mantovani Orchestra:	O' Little Town of Bethlehem
Fat Daddy:	Fat Daddy
Unknown Artist:	Death May be Your Christmas Gift
Jethro Tull:	Ring Out Solstice Bells
Keith Christmas:	Falling Rain
Bert Jansch:	In the Bleak Midwinter
Caldara:	Make me Carry the Death of Christ
Oxford Camarata:	Plactus David
Louis	Armstrong:
Zat	You Santa
Claus?	
Rudolph and Here	the Gang: Comes Fatty

**Listen
Here**

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

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

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

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

Last week the submarine sailed up The Thames to the accompaniment of the titular submarine dwellers shouting about jellied eels and fish and chips, but this week, as the rest of the known universe celebrates



whatever religion they follow, or simply gets legless in the local pub, Tim has disappeared and so has Maisie. There are hints that something is afoot elsewhere in the submarine but this week the lovely Jaki does her own inimitable thing solo.

Personally I have a sneaking suspicion that Tim has an alter ego at the North Pole, and that Maisie actually dons a red nose and becomes a reindeer at this time of year, but I am a Fortean and I am always coming up with peculiar theories. However, Jaki described all sorts of things that are even more strange than anything that I could imagine.

The submarine is moored up by Eel Pie Island, and any musical smorgasbord that features Louis Armstrong followed by *Spinal Tap* has to be admired and all that, and when that is followed by *The Damned* and then some avant garde weirdness, one is brought back to the reality that this is the greatest radio show ever to be broadcast by two nutters and a cow from an imaginary submarine.

It doesn't get much better than this.

**Listen
Here**





*TPE - Expedition Delta
Overhead - The Minstrel's Ghost
Hegemony - Jasun Martz
Gadi Caplan - Grant Weston
Alessandro Bertoni - Brothers Rage*

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

Hello, I am M Destiny host of Friday Night Progressive. You will find it to be an incredible independent internet broadcast show. But it's more than that. We tend to boast that the musicians played on FNP are above the status quo. This includes the multi-instrumentalist and the educated musician. We tend to shy away from computer generated creations and rely on talent using musical instruments and steer this talent for purposes of sheer inspirational indulgence. It is only in the FNP chat room where you will find the most talented musicians packed at one time into such an honored space.

ARTISTS:

TPE

<http://www.facebook.com/pages/The-Psychedelic-Ensemble/268422653205782>
Expedition Delta

<http://www.facebook.com/pages/Expedition-Delta/158563394188705>

Overhead

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

The Minstrel's Ghost

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

Hegemony

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

Jasun Martz

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

Gadi Caplan

<http://www.facebook.com/pages/Gadi-Caplan/176562585740440>

Grant Weston

<http://www.facebook.com/pages/gcalvinweston/107906902570224>

Alessandro Bertoni

**Listen
Here**

Friday Night Progressive

fridaynightprogressive.com 9:00 pm New York Time

FNP 176
Holiday Show

Dave Kerzner - Mark Wingfield
The Lobster Obscura - The Samurai of Prog
Cheap Dinosaurs - Moonwagon
Joe Compagna - Michael Farrell
Regal Worm - CTU

ARTISTS:

Dave Kerzner

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

Mark Wingfield

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

The Lobster Obscura

[http://www.facebook.com/gammaleonis?](http://www.facebook.com/gammaleonis?pnref=about.overview)

[pnref=about.overview](http://www.facebook.com/gammaleonis?pnref=about.overview)

The Samurai of Prog

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

Cheap Dinosaurs

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

Moonwagon

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

Joe Compagna

[http://www.facebook.com/pages/Joe-](http://www.facebook.com/pages/Joe-Compagna/141261019257226?ref=br_tf)

[Compagna/141261019257226?ref=br_tf](http://www.facebook.com/pages/Joe-Compagna/141261019257226?ref=br_tf)

Michael Farrell

[http://www.facebook.com/pages/Michael-](http://www.facebook.com/pages/Michael-Farrell/179157735457970)

[Farrell/179157735457970](http://www.facebook.com/pages/Michael-Farrell/179157735457970)

Regal Worm

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

CTU

[http://www.facebook.com/pages/CTU-Channel-The-](http://www.facebook.com/pages/CTU-Channel-The-Universe-/277196912334710)

[Universe-/277196912334710](http://www.facebook.com/pages/CTU-Channel-The-Universe-/277196912334710) — with Dave Kerzner, Jani

Korpi, Bill Austin, Mark Wingfield, Joe Compagna, Dave

Long, Michael Farrell, Steve Unruh, Varrod Goblinsk, Regal

Worm and Dino Lionetti.

Listen
Here



Fri day Ni ght Progessi ve



Rock Scully (1941 – 2014)

Scully was the manager of the rock band the Grateful Dead from 1965 to 1985 and the co-author with David Dalton of the book *Living With The Dead*.

Living in the Haight before and during the Summer of Love, Scully first saw the band play at one of Ken Kesey's Acid Tests under the name "The Warlocks". He signed on as the band's manager almost immediately. He started to book the band at small local venues like The Fillmore, a place where many bands such as Jefferson Airplane, Big Brother & The Holding Company, and Quicksilver Messenger Service got their start.

After 1967, the Dead started to hit it off big and Scully began to move up in the music industry, even

getting the Dead into concerts like Woodstock and the Monterey Pop Festival, although the Grateful Dead performance at Woodstock has never been released reportedly due to Scully's handling of their appearance there, though most believe it was more a result of the rain and electrical problems that occurred during their set.

Rock pulled no punches in describing his account of managing the band in the tell-all *Living With The Dead*. He even recounts his controversial 1985 parting of ways with the Grateful Dead within the tome after spending much of the book focusing on the 1965-1970 era. Recently, Scully participated in the 2013 Billboard Touring Conference's keynote case study "The Golden Road: Lessons Learned From the Dead."

Following his death, Bob Weir paid tribute to him on Facebook

THOSE WE HAVE LOST

*Well, OK, our old friend Rock has moved on.
Way more than nine lives, by my count.*

Where to begin? When last we spoke, he was as full of wonder and curiosity as when we first met him back at the Acid Test. His mischievous sense of adventure made him a perfect candidate for the position of manager for a band with similar sensibilities and an equally similar disregard for the way things were supposed to be done.

We bowled ahead and made history together, - the kind people write books and make movies about. Rock was a BIG part of it all. He put in the miles with us. He knew the words to all the songs. He knew the right things to say, to tell people, to let them know what we were all about without ever actually explaining anything, because he knew it couldn't be explained.

What a guy.

Vaya con Dios, Rock, we'll be catching up...

*Cheers,
Weir*



John Fry (c. 1945 – 2014)

Fry was the founder of Ardent Music, LLC in Memphis, Tennessee, which includes Ardent Studios, two record labels, Ardent Records

(Christian label) and Ardent Music (mainstream label), and a production company, Ardent Film Department. Originally founded in 1959, the business didn't become official until 1966.

The studio has been used by Bob Dylan, Big Star, Chris Bell, Led Zeppelin, Isaac Hayes, B.B. King, R.E.M., Stevie Ray Vaughan, The Replacements, The White Stripes, Cat Power and M.I.A.. About 20 percent of the Stax catalog was recorded at Ardent and every major Stax artist has recorded there other than Otis Redding who died in 1967.

Fry has engineered and produced a plethora of records, many for Stax, but is mostly known for his work on the first three Big Star albums and as the band's mentor.

Larry Joel Henley (1937 – 2014)

Henley was an American singer and songwriter, born in Arp, Texas. He is perhaps best known for co-writing (with Jeff Silbar) the 1989 hit record, "Wind Beneath My Wings". The single was a U.S. number one hit for Bette Midler, and has since totaled around six million radio airplays.

The song earned Henley and Silbar the Grammy Award for Song of the Year for 1989, and Bette Midler the Record of the Year award. The song was originally recoded by Roger Whittaker in 1982 and has since been covered by numerous artists.

He was also the lead singer of pop group The Newbeats in the mid-1960s. The group had two hits that charted in the top 20 of Billboard magazine, with one of them, "Bread and Butter", reaching No. 2 on the Billboard charts and selling over a million copies. He had a solo album, Piece a Cake, released in 1975. Larry Joel Henley (1937 – 2014)

Henley was an American singer and songwriter, born in Arp, Texas. He is perhaps best known for co-writing (with Jeff Silbar) the 1989 hit record, "Wind Beneath My Wings". The single was a U.S. number one hit for Bette Midler, and has since totaled around six million radio airplays.

THOSE WE HAVE LOST



Marilyn "Mandy" Rice-Davies (1944 – 2014)

Mandy was a British model and showgirl best known for her association with Christine Keeler and her role in the Profumo affair, which discredited the Conservative government of British Prime Minister Harold Macmillan in 1963.

Marilyn Rice-Davies was born in Pontyates near Llanelli, Carmarthenshire, Wales, and moved to Shirley in Solihull, Warwickshire, where her father was a policeman. Her mother was a former actress. She attended Sharmans Cross Secondary Modern School. As a teenager she appeared older than her age, and at 15 she gained a job as a clothes model at Marshall & Snelgrove, a department store in Birmingham. At 16 she went to London and appeared as 'Miss Austin' at the Earls Court Motor Show.

She then worked as a dancer at Murray's Cabaret Club in Soho where she met Christine Keeler who introduced her to her friend, the well-connected osteopath Stephen Ward, and to an ex-lover, the slum landlord Peter Rachman. Rice-Davies became Rachman's mistress and was set up in the same house where he had previously kept Keeler, 1 Bryanston

Mews West, Marylebone.

Rice-Davies often visited Keeler at the house she shared with Ward at Wimpole Mews, Marylebone, and, after Keeler had moved elsewhere, lived there herself, between September and December 1962. On 14 December 1962 while Keeler was visiting Rice-Davies at Wimpole Mews, one of Keeler's boyfriends, John Edgecombe, attempted to enter and fired a gun several times at the door. His trial brought attention to the girls' involvement with Ward's social set, and intimacy with many powerful people, including the then Viscount Astor at whose stately home of Cliveden Keeler met the War Minister John Profumo. Profumo's brief relationship with Keeler was at the centre of the affair that caused him to resign from the government in June 1963, though Rice-Davies herself never met him.

At the height of the scandal, the first prime minister of independent Malaya (now Malaysia) Tunku Abdul Rahman arrived in London for a visit. At a reception at Heathrow Airport when asked what he wanted to do first, he replied "I want Mandi" which shocked the reception party because they did not know that "Mandi" means "take a bath" in Malay.

Rice-Davies appeared in a number of television and film productions including *Absolutely Fabulous* and episode 6 of the first series of *Chance in a Million*. Her film career included roles in *Nana*, *the True Key of Pleasure* (1982), *The Seven Magnificent Gladiators* (1983) starring Lou Ferrigno and *Absolute Beginners* (1986) as Colin's mother. In the 1989 film *Scandal* about the Profumo affair, Bridget Fonda portrayed Rice-Davies, alongside Joanne Whalley as Keeler.

Rice-Davies was closely involved in the development of Andrew Lloyd Webber's musical *Stephen Ward* the Musical about society osteopath Ward's involvement in the Profumo affair in which she is portrayed by Charlotte Blackledge. The musical opened on 19 December 2013 at the Aldwych Theatre.

On Radio 4's *Midweek* on 5 February 2014 Rice-Davies said of Stephen Ward, "I didn't fall for him, but I did have an affair with him." She once described her life as "one slow descent into respectability". Rice-Davies died aged 70 from cancer on 18 December 2014.

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...

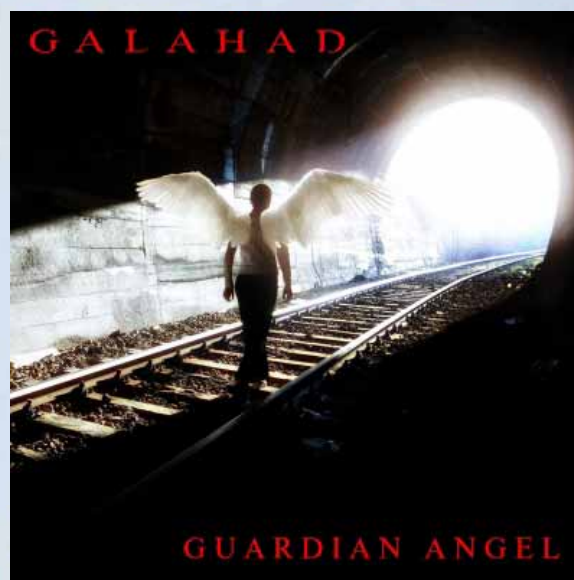
<http://www.zazzle.co.uk/gonzowebkly>



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.



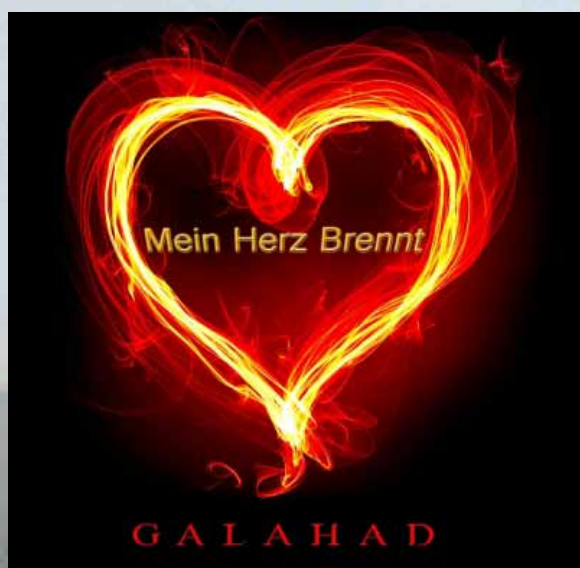
Artist Galahad
Title Guardian Angel
Cat No. GHEP2
Label Avalon

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

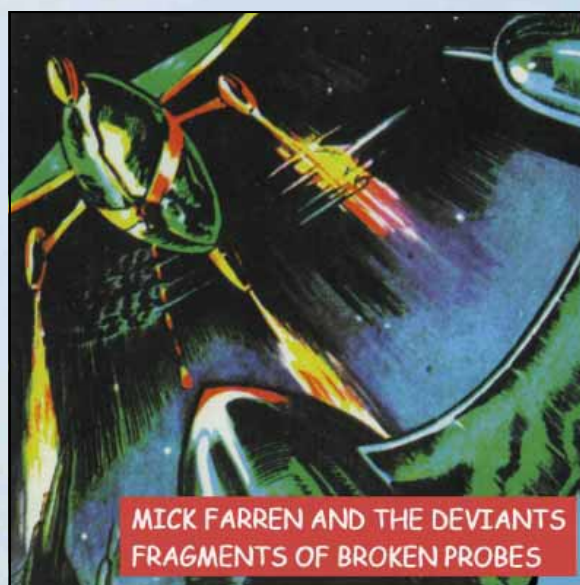
by the stage name Captain Beefheart. His musical work was conducted with a rotating ensemble of musicians called the Magic Band (1965–1982), with whom he recorded 13 studio albums. Noted for his powerful singing voice with its wide range, Van Vliet also played the harmonica, saxophone and numerous other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

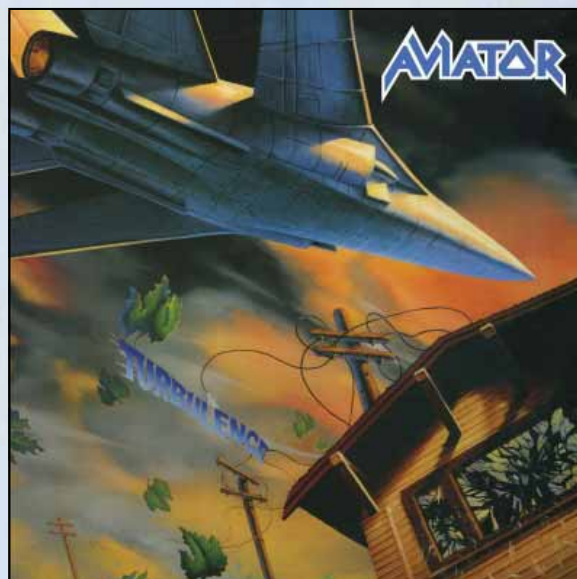
Rees left the band in June 1967 to be replaced by Farren's flatmate Duncan Sanderson (born 31 December 1948, in Carlisle, Cumbria) and the band released a second album Disposable through the independent label Stable Records.

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.

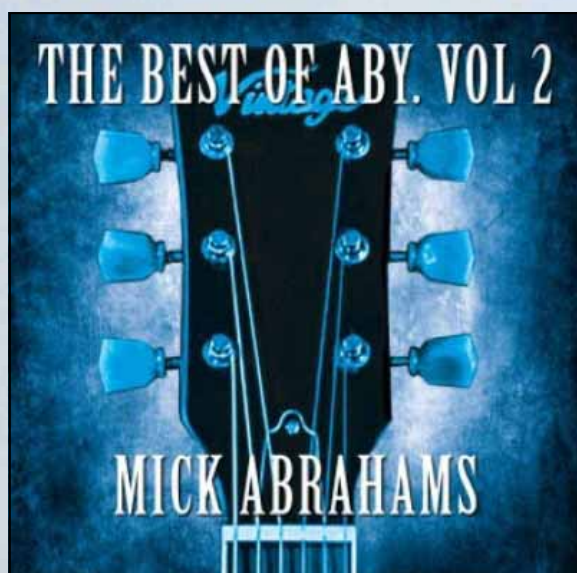
Martin Horst takes up the story on the Prog Archives:

"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.

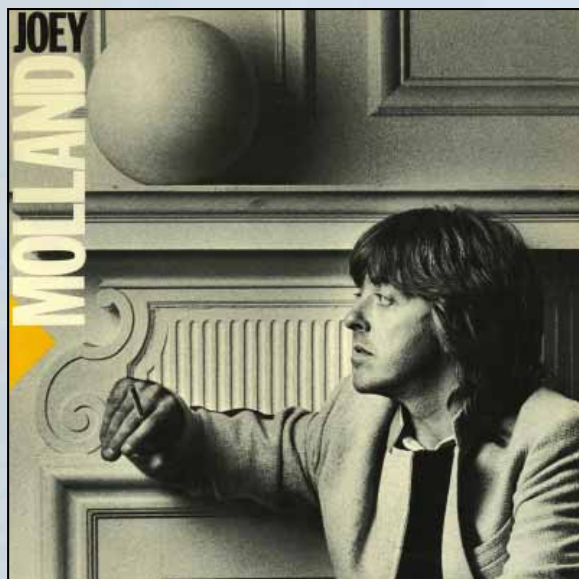
Unsurprisingly, there was a massive falling out between the pair, and Abrahams left the group. He was replaced by Martin Barre (after brief tenures by Toni Iomni, later as Black Sabbath, and Davy O'List of The Nice) and Jethro Tull did their own inimitable thing for the next four decades.

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.

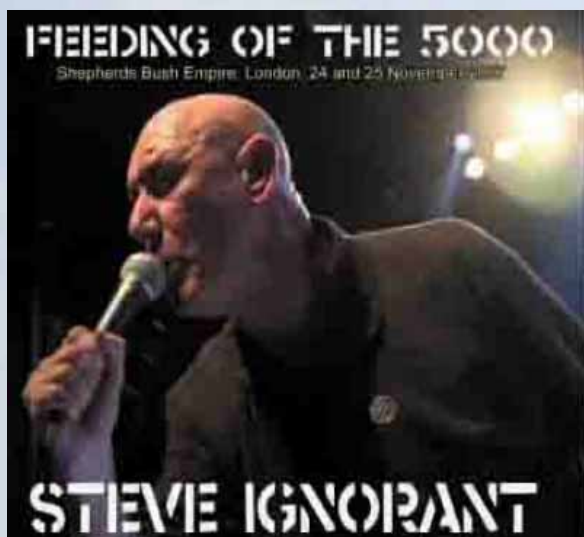
Musically, the band is tight, and the music is well arranged and well produced. Fans will note the inclusion of "Mean Jemima," which was originally recorded by Badfinger for the No Dice album (known as "Mean Mean Jemima").

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.

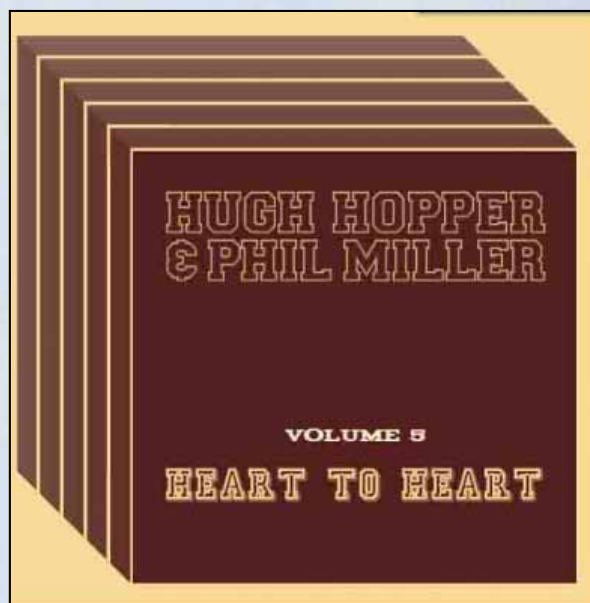


Artist Steve Ignorant
Title The Feeding of the 5000
Cat No. DIM-GZ002CD
Label Gonzo

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, Schwartzeneggar, Stratford Mercenaries, Current 93 (under the name Stephen Intelligent), US punk band Thought Crime, as well as being an occasional solo performer. He is also a sculptor, and has worked as a traditional Punch and Judy performer using the name Professor Ignorant. In recent years he has developed an interest in the history of traditional London music hall performance.

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

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



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

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

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

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

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

Machine.

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

He writes:

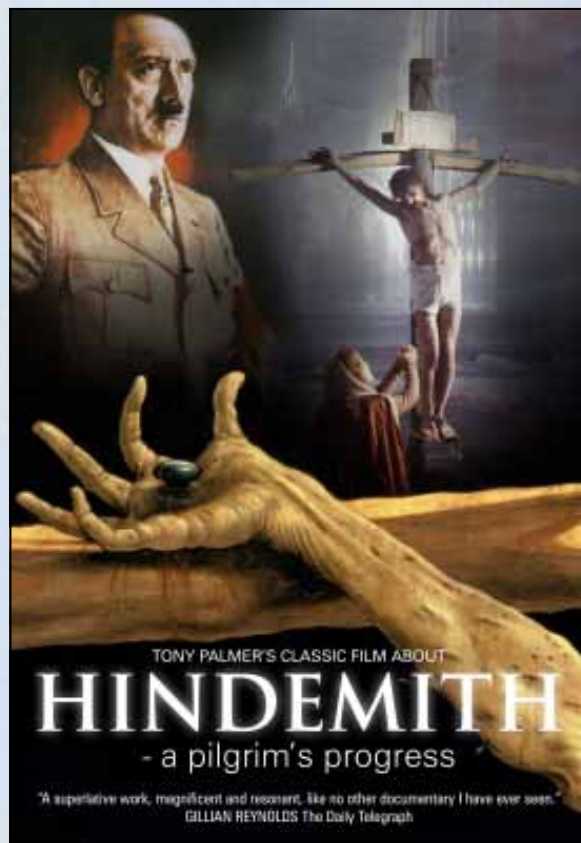
“My first encounter with the music of Hugh Colin Hopper backdates to the summer of 1976. While visiting a friend I was intentional played a record titled Volume Two from a British rock group about whom I knew little, The Soft Machine. The experience was staggering and prompted a radical reappraisal for the conventions I had been conditioned to accept as ‘Progressive’. Once smitten I undertook to follow and purchase a spate of seriously inventive record albums that Hugh Hopper released and appeared on, namely; Hoppertunity Box, Rogue Element, Soft Heap, Cruel But Fair and Two Rainbows Daily. Throughout these works I found Hugh’s textural bass guitar by turns anchored and animated the music with ample good taste. Here was a rarefied musician who avoided overplaying his instrument in favour of approaches reflecting his personal musical Zen”.

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

As example, Hugh cleverly adapted the time altering effects of the repetitive tapes loops he was creating with two tape recorders in the early sixties - to his bass guitar - by playing such repeating patterns in real time.

Furthermore, minimalist mutations and modularity often characterize the rhythmic, harmonic, melodic foundations of Hugh’s musical compositions (many displaying melody lines of uncommon length). These aspects, alongside a brilliant capacity to freely improvise, (dynamically from a whisper to a roar) distinguish Hugh Hopper as a consummate musician of great standing, one who thrived in myriad musical settings”.

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



Artist Tony Palmer
Title Hindemith - A Pilgrim's Progress
Cat No. TPDVD185
Label Tony Palmer

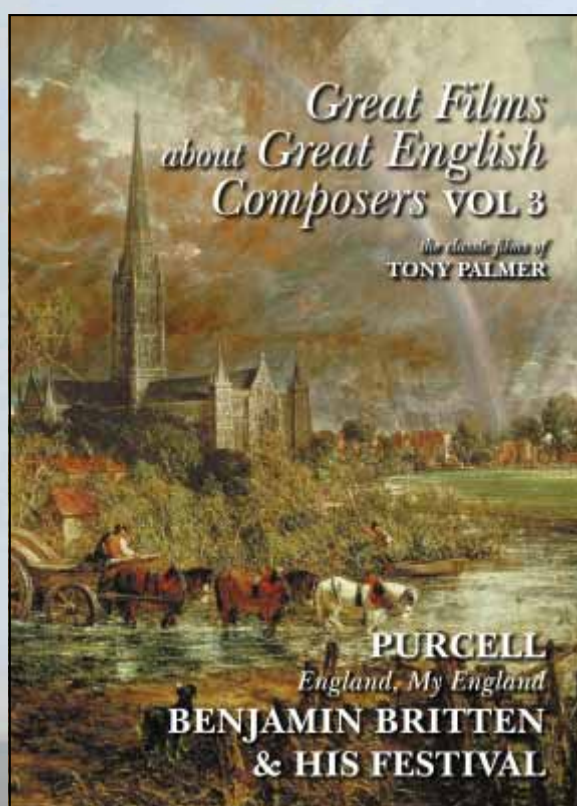
The film was first shown on Melvyn Bragg’s South Bank Show. The critics were divided. Stephen Johnson, writing in *The Listener*, admitted that while the various thematic strands undoubtedly related, the story of Hindemith tended to get lost in the welter of allusions.

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

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

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

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



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

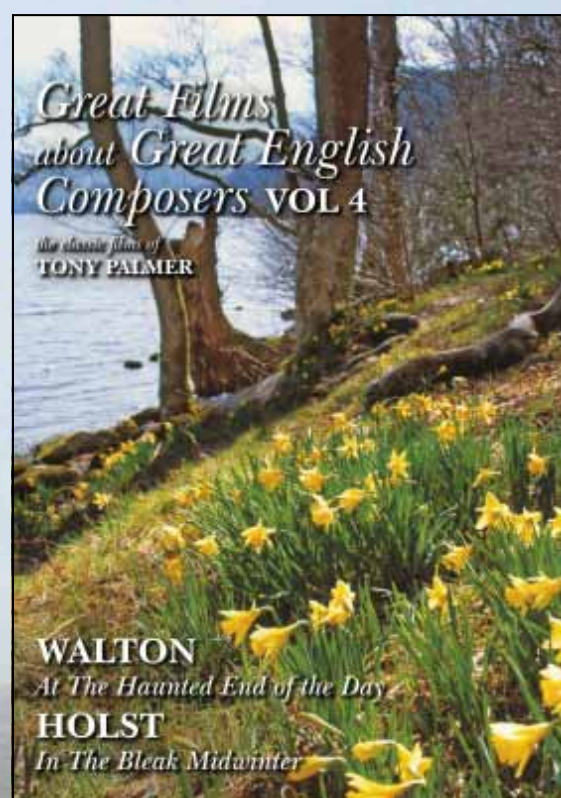
PURCELL - Tony Palmer directs this prize-winning film about the great English composer Henry Purcell. Very little is known about his life, but the script - by Charles Wood and the late John Osborne - solves this problem by launching a group of actors in the 1960s on a voyage of discovery into the 1660s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

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

BRITTEN & HIS FESTIVAL -

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

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



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

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

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

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

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

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



Artist Barbara Dickson
Title Winter
Cat No. CTVPCD011
Label Chariot

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

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

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

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

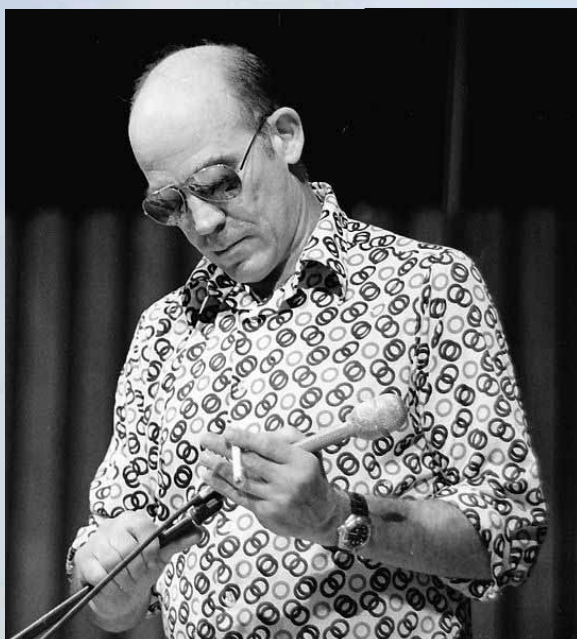
During the seventies and eighties Barbara Dickson enjoyed huge success in both the pop field and also moved into acting and was featured in a number of high profile stage and television productions.

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

Of this new album she writes:

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





WHO GONZO? WHY GONZO? WHAT GONZO?

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

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

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

"With the possible exception of things like box scores, race results, and stock market tabulations, there is no such thing as Objective Journalism. The phrase itself is a pompous contradiction in terms."

Hunter S. Thompson

ver GONZO Weekly BACK ISSUE BONANZA

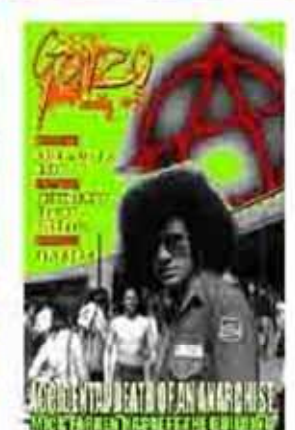
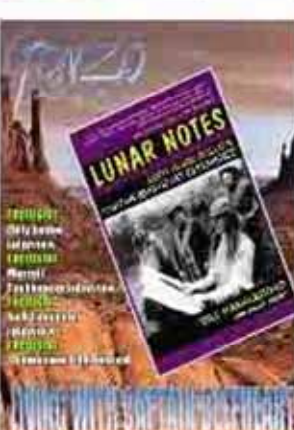
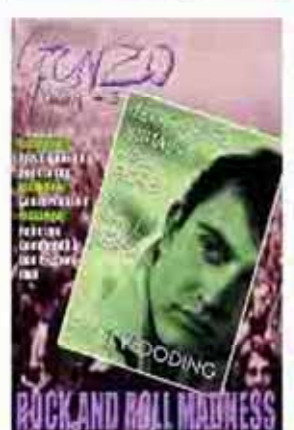
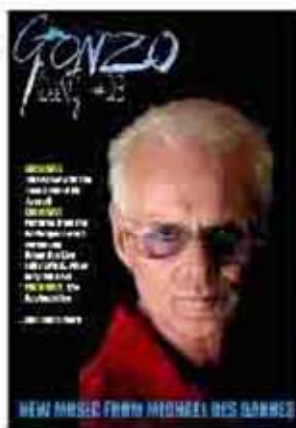
This is all very exciting and things are changing very rapidly. There is now a dedicated website at www.gonzoweekly.com. At the moment it is extremely skeletal, but it will be titivated and enhanced and augmented with other stuff over the next few months.

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

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

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

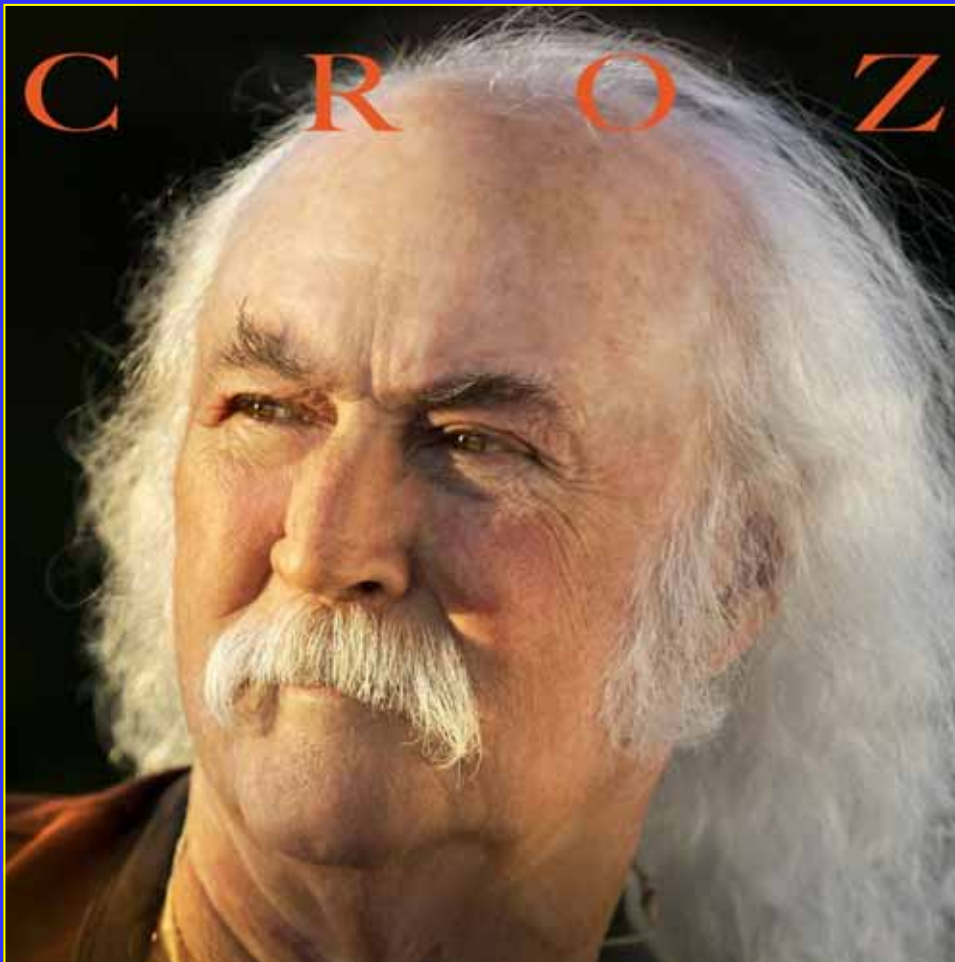
But it will happen....in the fullness of time...





C R O Z

#20



When this album was released at the beginning of the year the acclaim that it received from everyone was rapturous to the extent of being annoying. One would have thought that it was the second coming rather than a pretty good new album by a pretty good singer songwriter who has had half a century to hone his chops.

I wrote at the time that this was exactly the album that one would have expected from David Crosby. In truth it is better than that, and by the standards of 2014 it is a minor masterpiece. Drifty and laid back with a nice, soporific acoustic feel to it, it was a good way to start the year, and a fine addition to the canon of work from the CSNY family, especially as recent events have made it likely that CSNY will never play together again, since Croz insulted Neil Young's new woman in such a public forum.

Whether or not he turns out to have been justified, we will just have to wait and see,



#19

A totally awesome piece of what I am sure GW contributor Orrin Hare would call 'Krautfolk' from a band about which I am embarrassed to admit that I hadn't heard of before this year. How this band have escaped me I have no idea. Mixing peerless musicianship and deceptively simple tunes and arrangements which become more complex and difficult the more you listen to them this band of Pagan folk rockers honestly sound like nothing else I have ever heard. Wikipedia notes: "Faun is a German band formed in 2002 who play pagan folk, darkwave and medieval music. The originality of their music style is that they fall back to "old" instruments, and the singing is always the centre of attention. The vocals are performed in a variety of languages, including German, Latin, Greek, and Scandinavian languages. Their instruments include Celtic harp, Swedish nyckelharpa, hurdy gurdy, bagpipes, cittern, flutes and many others". What Wikipedia doesn't say is that even the sweetest bits of their oeuvre sound like the soundtrack to a real life wicker man.

Check them out. You really must.



#18

"7 Skies H3" was originally a single, 24 hour long song contained in an EP, 24 Hour Song Skull. The song was released in a limited edition of 13 copies, on flash drives encased in real human skulls, for Halloween 2011. Each skull cost \$5,000. A website was also set up, streaming the song on an endless loop.

Three years later, on April 19, 2014 the band released a condensed 50 minute version, separated into 10 tracks, on a translucent vinyl LP for Record Store Day, limited to 7,500 copies. It was released on CD and Digital on May 19, 2014.

Despite being three years old, I have included this album on this year's hit parade just because it is so bloody good, and following on from last year's soundtrack EP to the movie *Ender's Game*, the record shows the first vague signs of the band returning to songs with a recognisable structure and away from spiky experimentation, which though admirable, can be bollocks to listen to.



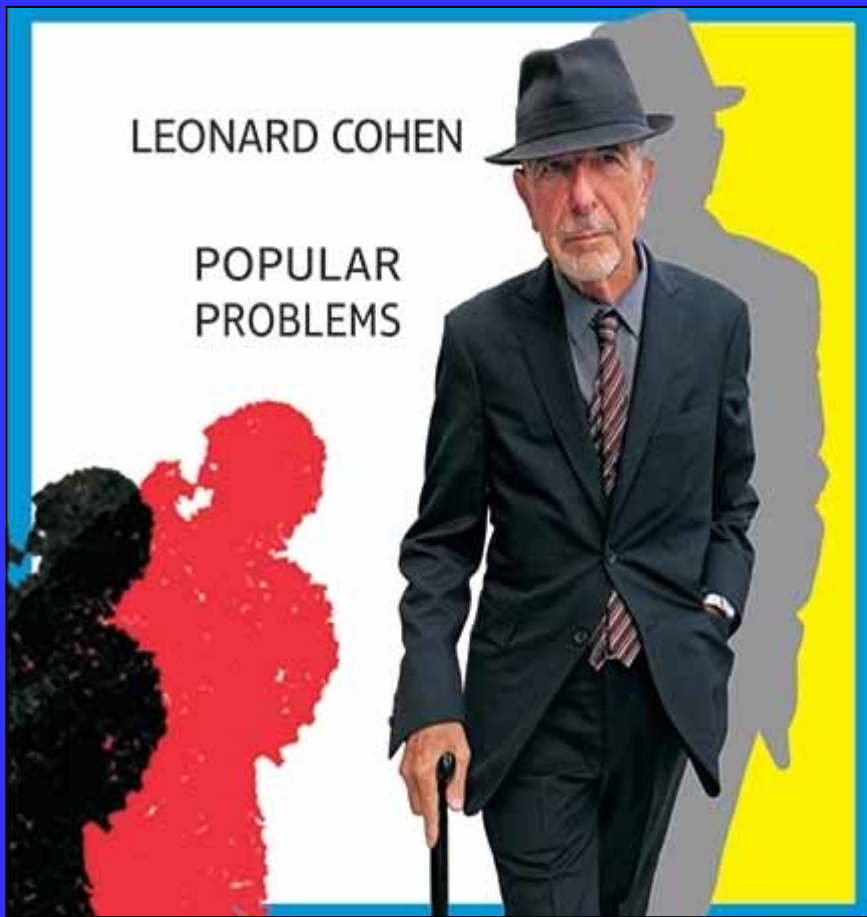
#17

The Ghost of a Saber Tooth Tiger is an American band formed in 2008 by Sean Lennon and Charlotte Kemp Muhl. The couple have stated that they started the band as a way to spend more time together, and while they released a number of recordings and went on tours as a duo, they consider *Midnight Sun*, released in April 2014, their first real record. Their tour to support the release of the album in May and June 2014 included opening for Beck as he started the East Coast leg of his 2014 tour.

His half-brother, Julian's records were mostly underwhelming, but ever since he took over his old man's position as screaming guitarist with The Plastic Ono Band, Sean has been the one to watch. The history of superstar progs' solo projects is not an edifying one, although Zak Starkey is a bloody good drummer, so I wasn't expecting much from this record. How wrong I was!

This is a glorious slice of psychedelic poppyness somewhere between The Fabs in 1966 and Radiohead thirty years later. An utter joy.

#16



I was surprised to find that this was only the thirteenth studio album that laughing Len has ever produced. In such a long career I would have thought that he would have recorded far more. A couple of years ago he released an album called 'Old Ways'. The album topped the charts in 11 countries, including Finland, where Cohen became, at the age of 77, the oldest chart-topper, during the album's debut week. Like everyone else I applauded the return of such a doughty old warhorse, but - if truth were known - I was disappointed that he almost completely abandoned his glorious singing voice in favour of a raspy spoken word approach. As a wordsmith he still had it, but I missed his singing terribly, and assumed like so many things it had gone the way of all flesh.

Now he is back with a bluesy, sultry and even sexy album on which he sings once again. The glorious opiate of a voice which he had back in middle-age has been replaced with a senior citizen growl, but he has still got it. Whatever it is. Trust me. I am a cryptozoologist.

#15



It was *Tinariwen* that first introduced me to the rich seam of music from North Western Africa which - often called 'desert blues' - showcases the roots of the music which crossed the Atlantic in the slave ships and became the formative DNA of most of the music which I have enjoyed and found inspiration from over the past four decades. I had high hopes of the latest album from *Tinariwen* but was disappointed to hear it becoming flabby and westernised.

However, Noura Mint Seymali is a nationally beloved star and one of Mauritania's foremost musical emissaries. Born into a prominent line of Moorish griot, Noura began her career at age 13 as a supporting vocalist with her step-mother, the legendary Dimi Mint Abba. Trained in instrumental technique by her grandmother, Mounina, Noura mastered the ardine, a 9-string harp reserved only for women.

This remarkable album is a wellspring of funky emotion, the like of which I have hardly ever heard before. A classic



#14

When Sunn O))) first approached Scott Walker about appearing on their 2009 album *Monoliths & Dimensions*, little did they know what it would actually lead to. Four years on, Scott was back with something even more enticing, collaborating on *Soused*, a body of work he was writing with them in mind. With a career spanning more than five decades, Scott Walker's cult status remains as significant as ever before. Experiencing mega-stardom as part of The Walker Brothers before carving out a career as a solo crooner who released a quartet of peerless self-titled LPs that painted rich vignettes of life in the late 60s, Scott went through what felt like a massive U-turn by recording a collection of masterfully challenging albums: *Climate Of Hunter* (1984), *Tilt* (1996), *The Drift* (2006) and *Bish Bosch* (2013). However, the glorious truth is that this is the best record Scott has released since 'Tilt' in 1995, and possibly even before that, confounding those of us who were afraid that he would never produce another album that one could actually listen to for fun.



#13

The first of two albums by the artist once again known as Prince to be found in this years listings, this collaboration with his all female rock band is the raunchier and rockier of the two.

Indeed this is probably the hardest rocking album he has produced since *Purple Rain* nearly three decades ago, and very nearly as enjoyable. Prince never ceases to amaze and annoy in equal parts, but on this glorious collection he comes the nearest he has done yet to emulating Jimi Hendrix in more than his dress sense.

According to Randall Roberts of the *Los Angeles Times*, *Plectrumentarium* is a rock album with lyrics and sound effects characteristic of Prince's "noble weirdness" and "sense of humor". Abigail Covington of *The A.V. Club* said that "it takes a no-nonsense approach to funk and for the most part plays near the shallow shores of rock 'n' roll's enormous waters."

#12



The enduring trio of Erik Norlander (keyboards), Mark McCrite (guitars and vocals) and Don Schiff (sticks and strings) are delighted to release their 7th studio album, *Refuel*. The full-length album combines both vocal and instrumental songs with the band's signature songwriting, performance and production style in 12 unforgettable tracks. *Refuel* also features stellar performances by guest musicians Gregg Bissonette (drums), vocalists Lana Lane, Kelly Keeling and Emily McCrite along with others including the brass players from the band's previous release, *Supernatural Highways*, and Norlander's *Hommage Symphonique* album which also featured Schiff and McCrite. *Refuel* started in 2012 with the idea of marking the band's 20th anniversary of their 1993 debut release. Producer / keyboardist Erik Norlander notes, "We decided to write some new music at the end of 2012 to celebrate 20 years of Rocket Scientists. We wrote a lot. Too much, in fact, for a single album!" The band released a 30-minute all-instrumental EP, *Supernatural Highways*, earlier this year which represents the first part of those creative efforts.

#11



Rubella Ballet were always one of the more interesting bands to come out of the anarchopunk scene in the wake of Crass and the Poison Girls. Originally featuring the two children of Poison Girls matriarch Vi Subversa the band were born out of the ashes of the rather smashing Fatal Microbes, whose singer Honey Bane also released a new record this year.

Although the band never actually went away, this is the first album of new material since 1986. Zillah explains: "'Previously we needed to make a record by using a recording studio, which cost money we didn't have. We are just ordinary people who work for a living and are in a band. It would take us forever to save money for a studio recording in the past. Our last album *At the End of The Rainbow* was released on One Little Indian after we had paid to record it in a studio ourselves. We have invested all our spare money on our own home studio to record in so we made a new album *Planet Punk*."

Was it worth the wait? Damn right. The band are still angry, still hungry and their politics are still spot on!

#10

SLEEPYARD



black sails

Sleepyard is a psychedelic pop band from Norway. Oliver Kersbergen formed the band in 1994 to record the first demo "Velvet sky". Later on brother Svein joined in and they started playing concerts. The band released the minialbum "Intersounds" on their own label Orange music in 1998. This was hailed as one of the very first post rock albums from Norway.

Sleepyard released "The runner" on trust me records (2003) and contributed music to the movie Monsterthursday, which was nominated for best foreign film in the 2005 Sundance film festival. Next album "Easy Tensions" saw the band reaching for a more mellow and richer sound. Their multi tracked vocal harmonies reminded critics of the Beach Boys and drew comparisons to the psychedelic sound of Smile.

Sleepyard released Black sails US label Global Recording Artists in March 2014. This album featured special guest musicians Judy Dyble, Geoff Leigh, Randall Nieman of Fūxa and Mike Garson. Judy Dyble turned me onto it, and its mellow but enticing grooves were the soundtrack to much of my summer.

#9

HEAVEN & EARTH



Heaven & Earth is the twenty-first studio album from the English progressive rock band Yes, first released on 16 July 2014 on Frontiers Records. It is their first album with singer Jon Davison in the band's line-up. It was produced by Roy Thomas Baker, who first worked with the band on recording sessions in 1979, and mixed by former member Billy Sherwood.

Upon its release, Heaven & Earth peaked at number 20 in the UK, the band's highest chart performance since their 1994 album Talk. It also entered the US chart at number 26. But there is one thing wrong with it. It doesn't sound like Yes. In fact, it could be argued that without either Jon Anderson or Rick Wakeman in the band that it isn't Yes.

This is a great pity, because it is more to my taste than any album they have made in a long time. If anything it sounds like Kula Shaker in one of their more mellow moods, and new boy Jon Davison has certainly made his mark, writing or co-writing nearly all the record. It will be interesting to see what the band do next.

MIKE OLDFIELD
MAN ON THE ROCKS

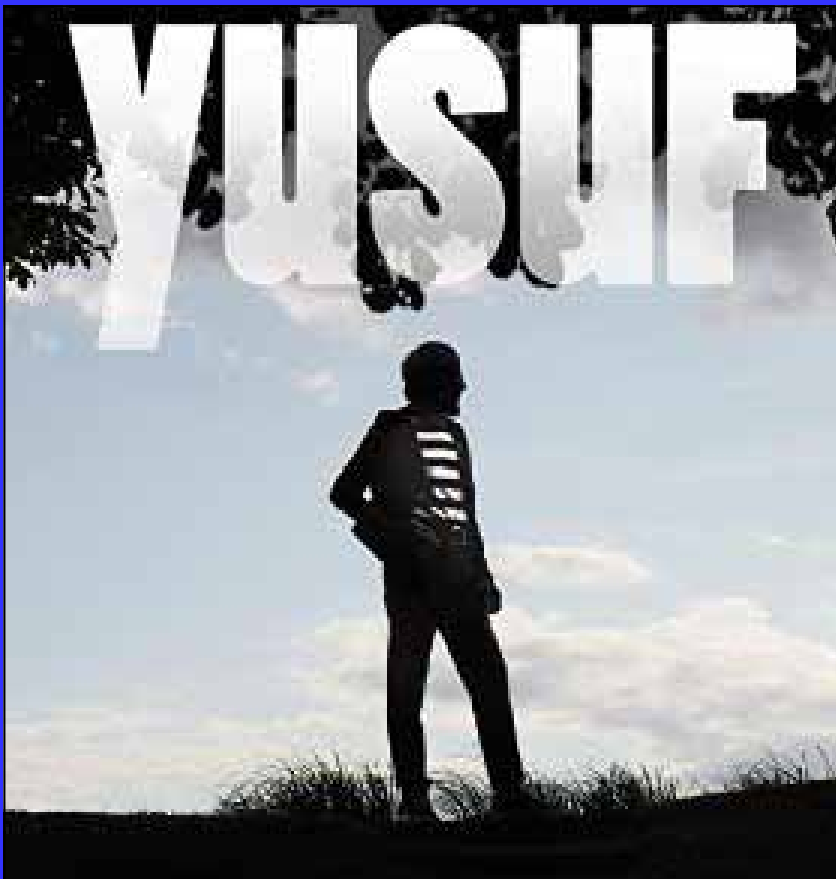
#8

I hadn't really paid much attention to Mike Oldfield's records in a long time, and - I have to admit - that I only came across this one by accident.

However, I was intrigued to find that this was a song-based album. *Man on the Rocks* was produced by Stephen Lipson together with Oldfield. The album features bassist Leland Sklar, drummer John Robinson, keyboardist Matt Rollings, guitarist Michael Thompson and singer Luke Spiller together with Oldfield himself on guitar. The backing tracks were recorded during June 2013 in Studio D of Village Studios, Los Angeles with producer Steve Lipson; Oldfield participated in these sessions via Skype. Oldfield has also recorded part of the album in his home studio in the Bahamas.

Like *Yes's* album it was the unpretentious song-based format combined with peerless musicianship which drew me to this record, and I would recommend it to anyone.

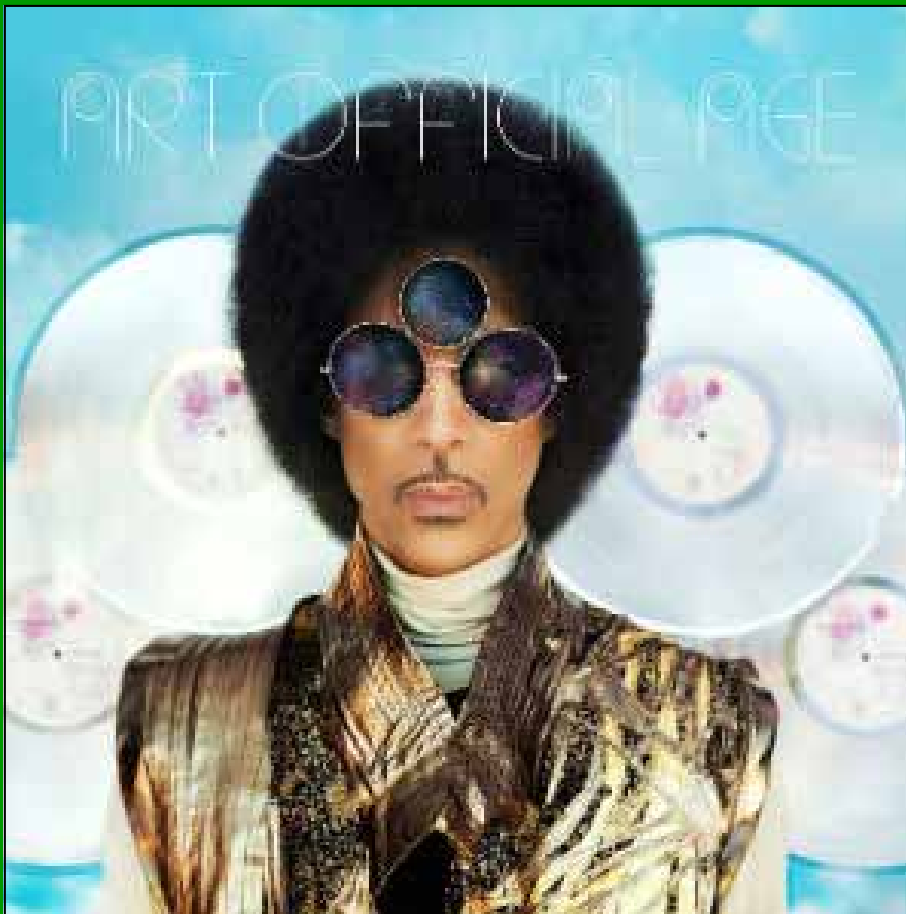
#7



This is a groundbreaking album in many different ways. For example on the album cover, the singer is credited as "Yusuf" with a promotional sticker identifying him also as "Cat Stevens", and there are a hundred and one little lyrical hints about the singer's history both as a Muslim and as a songwriter.

The elephant in the room is, of course, the controversy which courted Yusuf in the wake of an address to students at London's Kingston University, where he was asked about the fatwa calling for the death of Salman Rushdie, author of *The Satanic Verses*. The media interpreted his response as support for the fatwa. He released a statement the following day denying that he supported vigilantism, and claiming that he had merely recounted the legal Islamic punishment for blasphemy. In a BBC interview, he displayed a newspaper clipping from that period, with quotes from his statement. Subsequent comments made by him in 1989 on a British television programme were also seen as being in support of the fatwa.

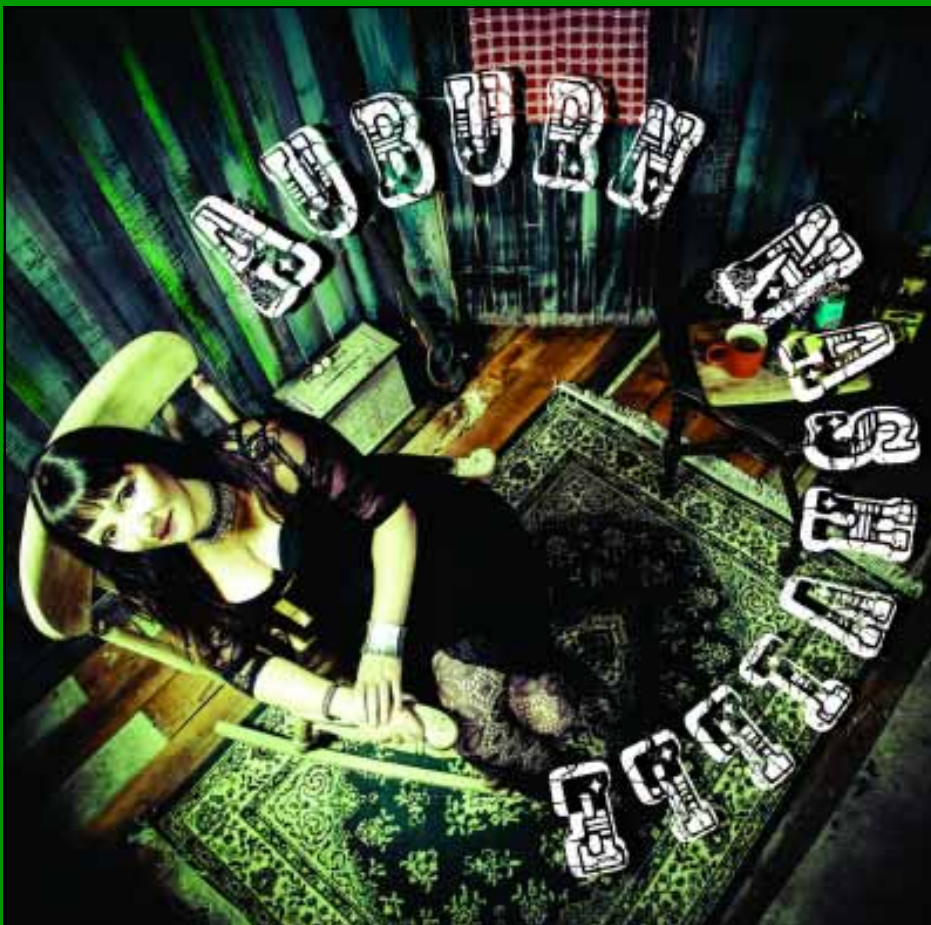
With this album he nails his colours firmly to the mast as a man of peace, and we cannot congratulate him enough.



#6

Art Official Age is the thirty-third studio album by American recording artist Prince. The album was released on 30 September 2014, by NPG Records under a renewed license to Warner Bros. Records, marking the second collaboration of both parties since 1995's *The Love Experience*. The title is a homophonic pun of "artificial age".

Art Official Age received generally positive reviews from music critics. At Metacritic, which assigns a normalized rating out of 100 to reviews from mainstream critics, the album received an average score of 71, based on 22 reviews. In his review for the *Chicago Tribune*, Greg Kot said that it is "a more substantial and stranger album" than *Plectrumelectrum*. Randall Roberts of the *Los Angeles Times* called it "an exquisite Prince R&B album", while *The Daily Telegraph*'s Neil McCormick said it is "a slick, seductive electro funk sci-fi concept album". Kitty Empire was favourable toward Prince's use of digital production in her review for *The Observer* and called it "a far better album than you'd dare hope from the latterday Prince".



#5

In 2013 Liz Lenton went back into the studio to write new material. In June 2013 she took her new songs to Nashville TN, to record with award-winning producer Thomm Jutz, and a collection of Grammy-winning musicians.

Thomm said: 'Liz approached me about me about producing a record for her earlier this year. Our mutual friend, master songwriter Gretchen Peters had suggested to Liz that working with me, here in Nashville might be a good idea. Liz and I had some great conversations on the phone and she sent me her songs. I immediately loved the material and the singing - I knew I had to think outside of the box for this project, and that's always a good thing. All the players loved working on this project. They understood that playing freely without stylistic constraints was the order of the day here. Everybody approached these songs with an open mind, especially, Liz - and that is one of the greatest qualities an artist/writer can have. It was a joy to make this record, from beginning to end. It was a creative adventure for all of us and that's when making music is at its most magical.'

#4



Lazaretto is the second studio album by Jack White. It was released on June 10, 2014, through White's own label Third Man Records in association with XL Recordings and Columbia Records. The limited-edition "Ultra" LP features hidden songs, secret grooves, and holograms that materialise when the record is being played. Lazaretto was partly inspired by a collection of short stories, poems, and plays White wrote when he was 19-years-old and rediscovered years later in his attic. Lazaretto debuted at number one on the Billboard 200, selling 138,000 copies in its first week.

With each album White gets better. I was always a fan of the White Stripes, but I have to admit that some of his other bands didn't impress me as much. However, this elegant baroque and gloriously brutal collection of finely crafted heavy rock songs is peerless and deserves a place on anyone's shelf.

#3



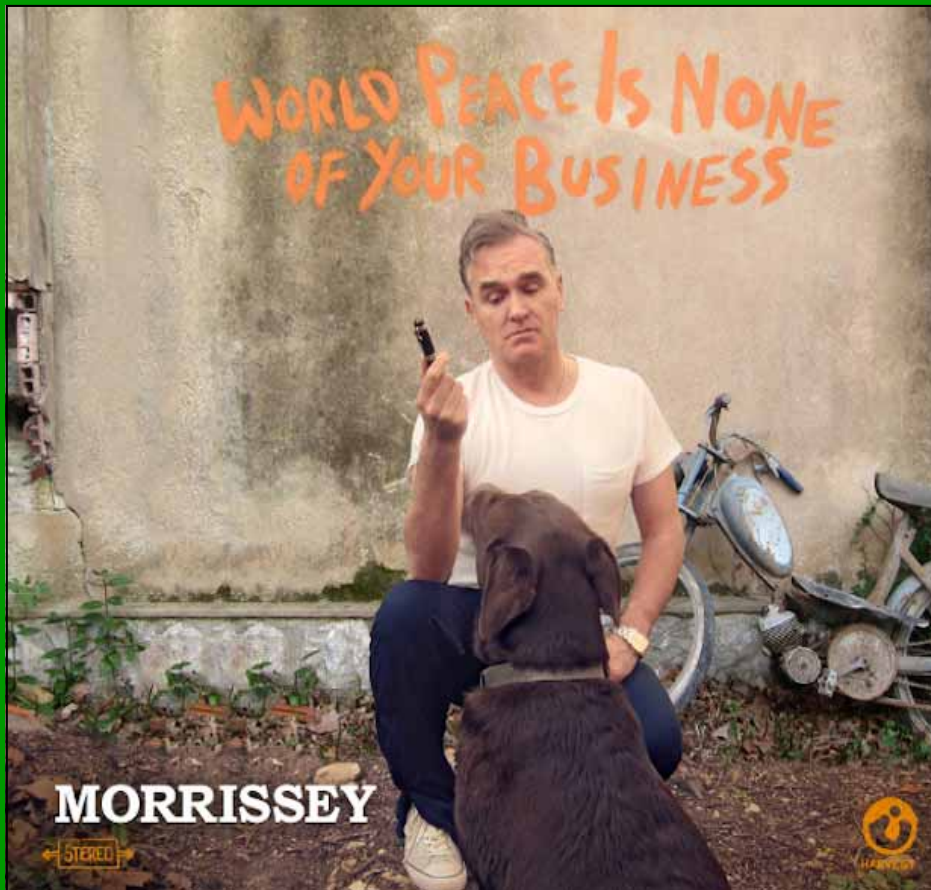
Love And A Lamp-post
Slice of Life

Thirty years after Crass finally shuddered to a halt after a benefit gig for striking miners in South Wales, Steve Ignorant finally makes the album he has been talking about ever since. It surprised many people that Steve has always been a fan of Joni Mitchell, and has been wanting to make an acoustic record for many years.

But this record was a surprise even to those of us who were quite happy to take that on board. The nearest analogy that I can come up with would be asking you to imagine a strange, arty West End musical based upon one of the novels by the 'Angry Young Men' of the literary 1960s, such as Alan Sillitoe.

This is an extraordinary album, and furthermore one which gets better with every repeated play. It will, of course, appeal to the old anarchopunk crowd, but I think it will appeal to so many more people as well. However, like *Rubella Ballet* he is still politically spot on. But then again his career has always been about integrity hasn't it?

#2



World Peace Is None of Your Business is the tenth solo studio album by Morrissey, released on 15 July 2014.

It was produced by Joe Chiccarelli and was distributed by Harvest Records. It is undoubtedly his best record since 'Ringleader of the Tormentors' nine years ago, but - sadly - it was overshadowed by the announcement that he has been battling cancer for some years, and yet another falling out with a record company.

On 20 August 2014, Morrissey announced that, due to disagreements with his record label Harvest, the album would be dropped only three weeks after its release. However, it seems to be still on sale (although not on Spotify) at time of writing.

#1



Everyday Robots is the debut solo studio album by British musician Damon Albarn, best known as the frontman of Blur and Gorillaz. Described by Albarn as his "most personal record", the album was co-produced by Richard Russell and released on 25 April 2014. It features guest contributions from musician and producer Brian Eno, singer Natasha Khan and the Leytonstone City Mission Choir. It was nominated for the 2014 Mercury Prize for best album.

The album produced five singles: "Everyday Robots", "Lonely Press Play", "Hollow Ponds", US-only release "Mr Tembo", and "Heavy Seas of Love". Everyday Robots received positive reviews from music critics, and debuted at number two on the UK Albums Chart.

A gloriously sombre and melancholy record, even in such a good year as 2014, it stood head and shoulders above the rest to be my favourite record of this, and several other years as well.



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.

Douglas Harr **Ear Candy for the Hungry Audiophile** **Peace and Love in America**

This month I had the rare opportunity to see two fantastic concerts that warmed the heart with messages of peace and love. At the same time, outside the concert venues, the news in my country reverberated with messages of war and hate.

Friday night, December 5th, Stevie Wonder took the stage in Oakland California, preaching love, while outside demonstrators marched and blocked freeway traffic over the strangulation death of Eric Garner and shooting of unarmed teenager Michael Brown, both black men, killed by white police officers.

In both cases the policeman were tried by grand jury for these deaths and in both cases they were acquitted. Whatever one's beliefs as to how police power was applied, these are tragic cases emblematic of the fact that race relations remain tense in this country with predictably horrid results.

We caught Yusuf/Cat Steven's show dubbed the "Peace Train Late Again" tour in Los Angeles the next week. The theme was peace, with a reference to Yusuf's long

absence from the stage, and more importantly the perpetual state of war we live with in this world. That a Muslim man was in front of us clearly articulating his consistent message of peace was a potent reminder of how far the people of our world have to travel before we can live in harmony, whatever religion one subscribes to.

Peace and Love in the U.S.A. – sometimes

Stevie Wonder Sings in the Key of Love

Stevie Wonder played at the Oakland Arena Friday December 5, 2014 performing his 1976 masterwork, *Songs In The Key of Life*. He arrived amidst a series of tense protests in Oakland and across the country over the grand jury verdict that declined to indict a white New York cop over the choke-hold death of Eric Garner, a black man who was stopped by police for selling loose cigarettes earlier this year. While protesters took to the streets just blocks away



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



from the concert venue, and even shut down highway 880 outside, Stevie took the stage to urge love and harmony for all people, acknowledging that there is still far to go with race relations, before launching into the entire 22 song suite for a show that lasted more than three rapturous hours.

The “Songs in the Key of Life” album is one of Stevie’s most accomplished, and certainly includes many of his most meaningful, touching lyrics. Some speak to race relations, but more reflect the positive experiences of his childhood, and praise God and love eternal. These messages were perfectly suited for the evening, and as he went through the set, key songs were introduced with stories and short statements. The album was presented in it’s entirety, beginning after a lengthy introduction and welcome, followed by a beautiful rendition of the first song, “Love’s In Need of Love Today” clearly articulating it’s sentiments in his undiminished tone:

Love’s in need of love today

*Don’t delay
Send yours in right away
Hate’s goin’ round
Breaking many hearts
Stop it please
Before it’s gone too far*

Each song was presented as it’s own work of musical art, some with just Stevie and one or two accompanists, others with up to thirty backup musicians and singers, some part of the main band, some guests. The entire album was delivered at the highest level of excellence of any show I’ve seen. Stevie was in perfect voice, demonstrating his immense skills as a vocalist, and player of harmonica, piano, synthesizer, and other instruments. The music travels a wide range including R&B, soul, funk, gospel, fusion, and a dash of rock and it seemed perfectly fitting for such a substantial entourage to reproduce them. For the second track, Stevie brought India Ari to the fore singing “Have a Talk With God.” The next track, “Village Ghetto Land”



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

was performed by Stevie with just his ten-piece orchestra – a heartbreaking story of poverty and despair in the inner city. The six-piece horn section punctuated celebratory tracks “Sir Duke” and “I Wish” just as one would dare to hope. Bass from original collaborator Nathan Watts, along with three keyboard players, three guitarists, and as many drummers pumped up funky tracks like “Contusion” and “Black Man.” Backup singers included Stevie’s daughter, Aisha, herself introduced for the song “Isn’t She Lovely” written for her almost 40 years ago. All the performers rose to the occasion, surely realizing they were not just playing a normal concert, but performing one of the greatest albums of our time, with one of our greatest artists.

The highlight for this witness were the last few songs, each a different ode to love. First, a wonderful version of “If It’s Magic” - Stevie singing along with a recording of original harpist Dorothy Ashby encouraging the crowd that “we must become more of a united people of these United States” with the lyrics,

*If it’s magic
Why can’t we make it everlasting
Like the lifetime of the sun
It will leave no heart undone
For there’s enough for everyone*

This was followed by the one-two punch of “As” and “Another Star” the latter’s salsa beat punctuated by Oakland native’s Sheila E.’s raucous percussion at which point more than thirty performers covered the stage in praise and celebration. There were generous encores and fun after the main set, but I could have left then, feeling as full of joy as after any concert I’ve seen. Stevie took us to church that night, reminding us it’s possible to live in harmony, that there is more to do in our lives, more people to touch, and more to give. Until the day that is the day we are no more. Love, in.

Cat Stevens Pulls the Peace Train into Los Angeles

The first concert I ever attended was Cat Stevens in 1976 in Los Angeles, California with my sister Sue. That tour was to support his magical album *Numbers* in the United States, and was dubbed the “Majikat tour.” Back in those hippie days of the ‘70’s, many of us studied Cat Stevens’s lyrics like poetic literature – indeed my 7th grade Social Studies teacher had us reading and interpreting his lyrics in class! I found something beautiful about his work, as did so many of the class who received a great gift at school that day – a deeper understanding of the meaningful impact music could have on their lives. At my first concert, in my 15th year, I also discovered the amazing impact that seeing an artist perform their work live could have on a heart. After that show we were not to see Cat Stevens perform in town again until last Sunday night, December 14, 2014, some 38 years later, just months after Cat Stevens, now Yusuf Islam, was inducted into the Rock and Roll Hall of Fame. As the story of how this tragic absence came to pass is well told, let’s go on with the show.

The tour was dubbed the “Peace Train Late Again” tour. The theme was peace, with a reference to Yusuf’s long absence from the stage, and more importantly the world as it is still, clearly not living in harmony. While Yusuf made a few very short genteel statements during the show, he let the music and his lyrics speak for themselves – a fitting choice given his history with the press - misquoted and maligned.

The stage backdrop was itself a wooden train station, on our night, the last night of this short U.S. tour, with the signpost announcing “Los Angeles” as the depot. The lighting was simple, and appropriate – frequently illuminating the crowd in white light as we all joined in the singing. The current





six-piece band including original guitarist Alun Davies is vastly improved over the 1970's crew, and the sound was fantastic.

But the real attraction of all this was the man himself, and his messages, still delivered in fine raspy voice, with clear, crisp guitar, piano, and accompaniment. The edge is off the breathless, forceful delivery of the past, but the result is aged like fine wine. It was amazing to hear these songs arranged the way they had been so many years ago, each standing the test of time, and still sounding warm and resonant. Many of his key early tracks were included in the set list, beginning with opening track "The Wind" and it's searching lyrics:

*I listen to the wind
To the wind of my soul
Where I'll end up, well, I think
Only God really knows*

After the next four tracks, each covers, Yusuf launched into one of the highlights of the evening, "Miles From Nowhere" followed by "Sitting," then at the piano, and shortly thereafter a fan favorite "Where Do the Children Play," ending the first half with another heartwarming song of empowerment from the "Harold and Maude" movie soundtrack, "If You Want to Sing Out, Sing Out." One of the covers in that first half was Curtis Mayfield's "People Get Ready" with it's train a-comin' which certainly fit the theme of the night, sung beautifully as if a lullaby.

For the second half of the set, many more hits from the '70's were performed including a beautiful rendition of "Trouble", from my favorite album *Mona Bone Jakon*, as

Yusuf made reference to it and so many of his early songs being written from a hospital bed as he struggled with that strange "medieval" affliction (Tuberculosis.) Also selected: "Oh Very Young," "Moonshadow", "Wild World," "Father and Son," "Sad Lisa" and a bluesy version of "Bitterblue." The inclusion of part of the *Foreigner* suite, and "(Remember the Days of the) Old School Yard" were surprising given their historical rarity. Throughout the set, Yusuf added covers and many of his recent tracks, the best from this year's excellent rock-n-blues release *Tell 'Em I'm Gone*. The most effective of these "Big Boss Man" and "Dying to Live" are covers, while "Editing Floor Blues" is a driven, autobiographical original.

It occurred to me that with a few less covers, Yusuf could have delved a bit deeper into the back catalog, maybe even including something from *Numbers* and more from *Catch Bull at Four*, but all in all the set list was varied and appropriate to the theme of the night, placing Yusuf / Cat Stevens among his historical luminaries and their timeless art. By the end of the show, the enthusiastic audience had been reintroduced to this spiritual seeker, and his words of peace, just in time for one of the encores, "Peace Train":

*Oh, I've been smilin' lately,
Dreamin' about the world as one
And I believe it could be;
Some day it's going to come*

Introducing this one, Yusuf gently proclaimed, "The train hasn't arrived yet, but we can still sing about it." Let's hope for another chance soon to sing along with this acclaimed troubadour of the heart. Peace, Out.

JON MEETS Sendelica

SENDELICA: Barbarian musicians of the digital age

There is a famous quote from Michael Moorcock who described the early Hawkwind as “barbarians who'd got hold of a load of electrical gear”. I have a similar feeling about a band from West Wales called Sendelica, that they are barbarian musicians from the outer edges of the Celtic fringe who have adapted their *modus operandi* to the digital age and are doing something that no-one else could have done at any

time in the past. Formed in West Wales in 2006, they are a ridiculously prolific band who have released at least fifteen albums in that time and who tour relentlessly across Europe and America as well as the UK.

I first heard about them from my friend (and sometime collaborator) Gavin Lloyd Wilson who wrote to me earlier in the year enthusing about them. It turns out that he had a minor axe to grind as he has been their





stand-in bass player for a few gigs, but never mind. I was soon hooked, and drawn into the complex mythology of the band.

They describe themselves as an “Instrumental psych-space-rock band whose work blends early psychedelic outings, occasional heavy riffing, and electronic ambient musings”, but this is a bit like trying to describe *Romeo and Juliet* as a play about two kids who fall in love and then die. The Sendelica beast is far more than that. It is, I think, an amusing (if irritating irony) that when I finally managed to get around to interviewing guitarist Pete Bingham, every

attempt I made (including the purchase of an app for my iPad costing a whole £1.49) singularly failed to work and so I was thrown back to rest on my laurels as an old-fashioned type of journalist and actually write down what I could remember of our conversation whilst checking bits and bobs with Pete as I did so via Facebook.

I am always impressed by anyone who cites Scott Walker as an influence, and Pete is proud of the band’s fans who allow them to experiment and go off into unexpected sonic realms. They don’t go as far as Scott Walker on the new album *Anima Mundi* – there are no





percussionists pounding pig carcasses, but there are tastes of the sonic experimentation of such albums as the challenging *And who shall go to the ball? And what shall go to the ball?* Which is an instrumental Walker offering from 2007 that no-one I know apart from me and my adopted nephew Max (ironically also in West Wales) actually liked. There are also vague inklings of bands like Neu, but these are all sonic ingredients which are carefully placed into the Sendelica cauldron and left to simmer until ready.

The new album, *Anima Mundi* draws on folkloric and Fortean influences, and as Pete said wryly, it will be good if people actually follow the gnomic hints inherent in the song titles and explore some of the Fortean influences, and especially the rumours of lost knowledge, behind the songs. Apparently people have already started Googling their titles like *The Pillar of Delhi* (The Iron Pillar located in Delhi, India, is a 7 m (23 ft) column in the Qutb complex, notable for the rust-resistant composition of the metals used in its construction. The pillar has attracted the attention of archaeologists and materials scientists and has been called "a testament to the skill of ancient Indian blacksmiths" because of its high resistance to corrosion. But whether the incorruptibility of the iron is due to alien intervention or luck as the corrosion resistance results from an even layer of crystalline iron hydrogen phosphate forming on the high phosphorus content iron, which serves to protect it from the effects of the local Delhi climate, is a matter for debate), and *The Baalbek Stones*.

For someone like me who is both a committed Fortean

and a lover of bad puns, any band who opens their new album with a song called *The Craeft Worker*, tipping a wink to their Welsh, Pagan and Krautrock antecedents are a delight. I was interested to hear how they apparently have two entirely different ways of composition – some songs are brought in fully formed and recorded live in the studio, and others are meticulously layered by the various musicians.

Pete is remarkably chipper about the state of the music industry, and – like me – believes that it is in a much healthier position than we are often led to believe. His thesis – with which I entirely agree – is that the advent of the new technology makes it easier for bands to break through as long as they have the talent and are prepared to work hard. It is in many ways a return to the scene as it was in the 1960s before the music industry became insanely corporate. Now, as then, bands have the space to progress and build on their careers, which is as it should be, rather than the situation as it was during the 1980s and 1990s where, if a band wasn't immediately successful with their first records, they were as likely as not chewed up and spat out by a vampiric music industry like some colossal multi-headed monster devouring her own children.

He talks warmly about the network of new bands, and small record companies across Europe who are thriving, despite the so-called death of the music industry, and one has to believe him. Fifteen albums in eight years (with several new projects including a double live album, and dozens of gigs scheduled for 2015) means that they are obviously doing *something* right. Long may they run.



Since I was a little boy I have always loved books. I started my own publishing company a long time ago in order to publish the books that I wanted to read and - much to my surprise, and I suspect everyone else's - it has been a qualified success.

A few years ago my old mate Rob Ayling approached me to run the nascent Gonzo Books; an offer at which I snapped like a hungry and particularly voracious crocodile. Did I want to do it? Of course I did.

I know that many of you will have received book tokens for Christmas presents, and so - scattered throughout this issue - are some excerpts from recent Gonzo Books that I think you might enjoy..

In July of 1968 we all moved to the San Fernando Valley, near Hollywood. I got a house in Van Nuys and Bill, Jack and Larry all got apartments near each other in North Hollywood. We started rehearsing in my garage and made an appointment for Norm Malkin and Jack Hoffman to come and hear us. They liked what they heard and said that they would

go to work booking some gigs for us, but the band needed a name. Jack Hoffman came up with the idea of calling us *Merrell Fankhauser and H.M.S. Bounty*, because it sounded British and any band that sounded like it came from England would be a good selling point.

We started playing any gig we could to survive; topless bars, fraternity parties and even a lounge in Watts, in East Los Angeles. One night after one of the gigs at the lounge in Watts, Larry Meyers, the drummer, had a little too much to drink and had some problems getting home. He found his car in the parking lot, but couldn't find the freeway on ramp back to North Hollywood. He pulled into a gas station and the attendant gave him directions, Larry left and drove around for a while and still couldn't find the on ramp. He ended up back at the same gas station and pulled in and again asked the station attendant how to get onto the on ramp. The guy told him that he must have missed the last left turn that he was supposed to take to get onto the ramp. So Larry drove away, only to end up back at that same gas station again! The attendant at the gas station said, "Man, I don't believe it! Is you drunk, or what?" Larry told him he guessed he was because he couldn't find the freeway ramp? The attendant assured him that it was there and if he kept looking he would find it.

Larry said he drove around for another thirty minutes and finally gave up, pulled over and went to sleep. When he woke up it was light and there was the on ramp just up ahead, he got on the freeway and drove home.

We were just making enough money to scrape by, it was harder for Bill, as he had two kids. I only had one child and Jack Metz had one, Larry Meyers was single. I wondered if we would ever get a break. Then Jack Hoffman phoned and told us that they made a publishing deal with Glen MacArthur and that we were booked into Gold Star Studio for Wednesday morning. There we met Jim Hilton, the engineer I had met a few years earlier at Audio Arts Studio. He would go on to produce *The Iron Butterfly*.

The first songs we cut were; *Rich Mans Fable* and *What Does She See In You?* The session was a breakthrough, we sounded the best we had ever sounded and I was getting to record my new, more experimental, music in a great studio. Norm Malkin took it to several labels. Dot Records was interested and Russ Reagan at UNI Records really liked it, but he said that he didn't hear a hit there. He wanted to hear more and he offered to pay for a session to record two

EXCLUSIVE EXTRACT FROM MERRELL'S AUTOBIOGRAPHY

more tunes; if he didn't accept them we could keep the tapes. That seemed fair enough, so Norm and Jack went through my tunes trying to pick what they thought was the most commercial. They decided on *Girl I Am Waiting For You* and *The Big Gray Sky*.

We liked the session before but everybody agreed that it just kept getting better and that these songs really sounded like hits! We took them straight to Russ Reagan at UNI Records and I played and sang him the rest of the songs for the album live on an acoustic guitar. Russ said, "You've got a deal!" Norm Malkin and Jack Hoffman were sure that I had a mountain of what they termed "Commercial Material" in my head and they wanted it. They began by explaining that the other album songs I had were a little "too far out" and we needed more commercial sounding songs with nice love themes and catchy hook lines. I thought this sounds like they want bubble gum songs and I got an uneasy feeling.

I was writing in the office on Cahuenga and Vine in Hollywood, I thought that maybe if I give Norm and Jack their commercial ditty's they will let me include some of my experimental songs on the album, especially the sitar song that I had written - *A Visit With Ashiya*.

We had a meeting set up with Russ Reagan for the following week, I decided to lock myself in my office and write that commercial blockbuster hit that they wanted. Four hours later the song *Things* was finished, I knew it was a hit. I played it for Norm and Jack and they literally jumped up and down! "You're a genius," they shouted. They were sure that we had just the song to knock Tommy Roe's song *Sweet Pea* out of the number one spot on the charts. This had me worried but I thought, oh well, it's just one song.

We had the meeting with Russ Reagan and he told us that he'd have the contracts for the album drawn up, but that it would take a few weeks. Norm and Jack had me step out of the room while they negotiated the front money. I thought it was odd, but they later explained that it wasn't good to have the artist present during this type of discussion.

We decided to celebrate and we went out and had some ice cream and Norm was generous enough to buy me a pint of hand packed Baskin Robbins ice cream to take home.

I was anxious to find out how much front money they had gotten and what kind of record royalty percentage we were getting? As near as I could tell from the front money that they got for the songs we had already recorded, the amount must be somewhere around eighteen thousand dollars. Wow, I thought, this is great! Meanwhile the band was just barely getting by on ninety to a hundred dollars a week each. I told the guys about the album signing, but they could hardly

believe it, it wouldn't seem real to them until it started happening. Norm and Jack got us a gig at a big club in San Diego for two weeks, we made over \$250.00 each a week and we felt like we were finally doing well. I had a 1964 Chevrolet station wagon at the time and Jack Metz (now going by Jack Jordan) had a 1965 Dodge four door sedan. Between the two cars we could miraculously get all the equipment and bodies in.

We played the gig in San Diego, which went over very well. Norm called and said that the contracts would be ready to sign Monday morning. We arrived at Malkin and Hoffman's office promptly at ten Monday morning. Upon reading the contracts I realized that the contract was for us to sign with Malkin and Hoffman as producers, they had signed with UNI Records as our producers and we were entirely under their control. They also wanted us to sign exclusive management contracts with them, I had already signed an exclusive songwriting and publishing contract with them. After some debate we signed the contracts, with the understanding that we got a new P.A. system. They also agreed that we'd each receive ninety dollars per week while we recorded, but only if we didn't have a gig for that weekend. They made sure that we had gigs so that they didn't have to pay us the ninety dollars. All of the sessions were filed with the local forty-seven Musicians Union, we would have to go down to the Union to get our checks and cash them and the Union would take out the dues we owed. What a rip off, we thought. We kept thinking that maybe we just have to do this one time and then we would get our foot in the door. We got our foot in the door all right and a few toes broken when it got slammed!

Much later I would find out that Malkin had all my songwriting royalties for the songs that I wrote for their publishing company, going directly to him. Glen MacArthur never received a penny either. While we were recording the album, the front money from UNI Records couldn't be spent on anything extra to insure that we had enough to finish the album. It seemed like the difficult lessons that I was experiencing in the music business would never stop.

We were sent over to a photography studio at Universal for the *H.M.S. Bounty* cover shots. There were some very nice shots that were taken in these sessions, especially the multilayered psychedelic shot that ended up on the back of the album. I thought it should have been the front cover. Universal City's art department was in charge of the album design and they came up with the idea of putting a close-up of a woman's breast on the front cover. Afterwards, we went to the old trains in Griffith Park for outdoor publicity shots. The *H.M.S. Bounty* album was finished the first of November 1968 and the single, "*Things*", was quickly released followed by the album a few weeks later. By the end of November, the single had made it into the bubbling under of the hot 100 chart in *Billboard Magazine*. It looked like it was going to be a

big hit! We had ads in all the major music magazines and group ads with the rest of the UNI/Shamley recording artists. Russ Reagan, President of UNI Records, really thought my name was different and had bumper stickers printed up for promotion that read, "What Is A Merrell Fankhauser?" There was a phone number on the sticker for people to call in and get information about the band.

The Merrell Fankhauser and the H.M.S. Bounty Album SS701 contained; *Things, Girl I'm Waiting For You, What Does She See In You, Lost In The City, Your Painted Lives, Driving Sideways On A One Way Street, In A Minute Not Too Soon, A Visit With Ashiya, Rich Man's Fable, Ice Cube Island* and *Madame Silky*. The album was really quite good and an innovative breakthrough that showed my maturing as a songwriter and got very good reviews and initial sales and radio play. The album would later find its way into the valued record collectors catalogues.

We started getting a lot of bookings and played everywhere in the state of California. We even played a show near our central coast home turf in San Luis Obispo at the *Madonna Inn*. Our record was number four on the charts at the local KSLY station and we reached the top five position on many other California radio stations. We did an awesome concert at San Fernando Valley College where we opened up for a group called *The Electric Flag*; to our surprise we stole the show and ended up doing a long encore song that drove the place wild! The audience was playing along with us on bottles and cans and anything they could find, this was all complete with a pulsating psychedelic light show. This was the kind of gig we wanted to do, forget the topless bars and little clubs. Norm Malkin would always say, "A gig is a gig, and you have to stay working." We did another great show with *The Blues Image*; we were very impressed with their lead guitarist and experimental rhythm sound, their records didn't sound like manufactured bubblegum music.

One shocking scene was at the Ambassador Hotel a few days after Bobby Kennedy had been shot. We usually loaded our equipment in the freight elevator that opened up in the kitchen. When we stepped out into the hallway that led to the ballroom, there was the blood stained floor and chalk outline where Bobby's body was lying a few days earlier. It was hard to put on that entertaining smile while playing that night in the same room Bobby had given his last speech in!

Our record had achieved a high position on the San Bernardino radio stations chart and we did a big concert in the indoor fair grounds stadium there. *The Buffalo Springfield* and *The Strawberry Alarm Clock* were also on the bill. It started off as a very exciting show, part way through our set something hit me in the back and I noticed that the drums had stopped. I looked back just in time to see Larry Meyers fall over his drums and on to the stage in front of me. He looked up at me and asked, "What the fuck's going on, man?"

I knew that he was stoned, but at the time I didn't know what he was on? Jack, the bass player, tried to cover up Larry's fall by saying, "It's all in the act, folks", as though it was a comedy routine. We couldn't believe it when people rushed the stage after the performance, telling us how good we were. The entire concert was broadcast live on KRLA radio. We later found out that Larry was occasionally shooting smack in his heel, none of the other band members were into drugs at the time; an occasional joint was about it. We all knew something else was going on with Larry Meyers.

Larry was having trouble with his increasing use of the various different drugs, one night while he was driving in traffic he got into a wreck with a doctor, and was arrested and thrown into jail. Our road manager at the time tried to cover it up, but we found out that they had pawned Larry's drums for the bail money. We had to raise the money to get his drums back for the gig that night. We got a concert booking at George Air Force Base, which was inland in the desert from where we lived. We were loaded up to go to the gig and Larry didn't show up. We went to his apartment to find that his car wasn't there and there was no sign of him, we left a note with directions, telling him to meet us there. It was quite a long drive and we finally got to the air force base, through the gates to a giant auditorium that already had a few thousand people waiting inside.

We set up our equipment, did a sound check and still there was no sign of Larry. Our roadie, Frenchy, had Larry's drums set up, waiting for his arrival. People were getting anxious waiting for the music to start, by now we were forty-five minutes late! What were we going to do? We waited another ten minutes and then I went on stage and asked the audience if there was a drummer in the house. A few minutes later a rather nervous and reluctant Airman came to the stage. He said that he had played in high school and had jammed with some friends, but that was all the experience he'd had. He managed to make it through the night and he was overwhelmed to have been able to play with us.

After the concert the band started for home. Somewhere on the Cajon Pass we blew a tire on Bill's old Cadillac, my station wagon was in the shop with a blown transmission. We got to the spare tire after unloading the amplifiers and discovered that the tire was flat. Just up the road we managed to wake a guy up who was sleeping in his car and he took us and the flat tire to an all night gas station a few miles further down the road. It was winter and very cold. We asked the gas station attendant if he had a used tire that would fit the rim of the car and he said, "No, but there's a big pile of old tires out back and you can have anything that you can find." I went around the corner and saw this mountain of tires! There I was with my white Captain's coat and white bell bottom pants, climbing in a mountain of tires at 2:30 in the morning.



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 (Jon Anderson), Sahaja Yoga Meditation - www.sahajayoga.org (Matt Malley) and National Autistic Society - 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

Matt Malley's official website: 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
- Jon Anderson chose the Doug Flutie Jr. Foundation for Autism
<http://www.flutiefoundation.org/>

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



Helping Families along the Way

Proudly Supporting People with Autism Since 1998

AUTISM AFFECTS FAMILIES

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

OUR MISSION

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

WE ARE IMPROVING LIVES

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



AND PROVIDING SUPPORT

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.

PO Box 767 • Framingham, MA • 01701

LEARN MORE | www.flutiefoundation.org

A close-up photograph of a badger with its characteristic black and white stripes, looking down in a grassy field.

ROCK FOR THE BROCK

CARNGLAZE CAVERNS

Feb 20th 2015

WINTER / IMBOLC BADGER BALL with THE DOLMEN , MALACHITE, PIXIEPHONIC, SEMBALANCE and SPECIAL GUEST MR DOMINIC DYER and more In aid of vaccines for our Cornish Badgers To protect and to help make them safe enough to hold off a cull in Cornwall. ANYONE WHO WOULD LIKE TO SET UP A STALL YOU ARE WELCOME CHARGE £20 msg me and let me know. e mail luna.lily52@yahoo.com

WOODLAND THEME FANCY DRESS IF YOU WOULD LIKE. HOW ABOUT GETTING TOGETHER AND BOOKING MINI BUSES. ITS GOING TO BE AN AWSOME EVENING YOU WILL NEVER FORGET DONT MISS OUT.

**COME AND SAY HELLO.
TICKET PRICE £15 AND INFO TO FOLLOW .)O(**

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

CAN YOU PLEASE E MAIL ME WITH ANY DONATIONS IF YOU ARE ABLE TO ADD TO THE PRIZES?. luna.lily52@yahoo.com

JON MEETS

The Minstrel's Ghost

US project THE MINSTREL'S GHOST is the creative vehicle of composer and multi-instrumentalist Blake Carpenter. He took his first tentative steps as a musician back in the early 1990's, and have since then been involved in various constellations that for some reason or other never really managed to hit the ground running. Following a few disbanded band projects he decided to record and release material himself, and made his official debut as a

solo artist in 2011 with the CD Dream Things True. Now working on the third album for the project, I caught up with him for a chat this week...

J: I was listening to the demos for your new album this afternoon. They are really good, man. I am really looking forward to hearing the whole thing. It flows beautifully as a conceptual piece.





B: Thank you very much. It is going to flow together; it is going to be very similar to The Road to Avalon in the way in which it flows together, but this one is going to be in three or four parts as opposed to two.

J: So, why Jack the Ripper?

B: The album it started out with just a story with the first song we have there is titled Born and I You know honestly I don't know. <laugh> It started out with a song that I needed to put a story to – you know I wanted to make this a story about a kid growing up in a crappy situation, and how it affects people. And you know, I figured I'd use Jack the Ripper because he's a known name, you know, but really it could be anybody. When you grow up in a situation like that, you know, growing up with a mother who is a prostitute in dealing with a brothel; seen the abuse and the degradation. What does that do to somebody's kid as they are growing up? You know, we all handle things differently so you know, Jack the Ripper, if this

truly is his childhood handled it that way. Some people just handle it fine, some people go out and hike the cars to try to fix things and make a change, some people just do nothing. I figured I'd make a story using a name that people would know. Also it helps to stir up a little controversy around the whole thing and controversy can be a good thing when you're trying to promote something, you know.

J: I agree totally. And I think, from the bits I've heard, you've done a fantastic job. How much of it is written? Is it just those four of is the whole album

B: Oh the whole album is done, it's recorded. I may re-do some vocals on a couple of songs and I may add some keyboard parts, but it's all recorded. It's in the mixing stage now and once everything is mixed and the more I listen to it the more I think 'Oh I could do vocals better there' and 'Oh there's a dead spot there, maybe throw in a keyboard there', and those kinds of

THE ILLUSTRATED LONDON NEWS.

No. 1180.—vol. 43.]

Special Summer Edition - 2014

[SILVERICE.]

INSIDE~THE MINSTREL'S GHOST AND A DIFFERENT TALE OF SAUCY JACK



things, but it is all recorded now. It's not going to be released until next year. I am a studio workaholic. I will probably be working on this until the very last minute, making tweaks, adding things, removing things, and so on and so forth literally to the very last minute.

J: I know what it's like, I am exactly the same.

B: Yeah. So it is done. And I'm hoping late spring next year. We are to release a CD. I was going to release it altogether and I'm trying to do a movie as well. And a movie in the sense of a long music video, so the music will be the audio part and then there will be a visual to go along with it. I was going to try to release it all together at the same time, it looks like it's not going to happen that way. CD is probably going to

come first, and then movie a bit later.

J: Well it is a very grand plan to try to do a full length movie based around the album.

B: Well full length – it will be about an hour.

J: That is still pretty long.

B: I was going to do it silent film style so there won't be any vocals you know it will be simple visual act in movement and whatnot and so I don't need great actors, I just need people who can take direction in blocking well.

J: Have you got the actors lined up?

B: Pretty much yeah. I am working with a guy who is local here in Tucson, Arizona who does murder mystery shock tale parties. He designs sets, he does make-up works for all the seasonal haunts that we have here. He's also done work for Alice Cooper and he's got a bunch of people that he works with who he calls his family his RavenHearse family - his name is Grievsley and his company is called RavenHearse, so yeah I pretty much have that taken care of. So we are hopefully going to start filming in February.

J: Is it all the matter of the funding?

B: Yeah essentially it is. You know, I'm going to do whatever I can with whatever funds I have. Obviously it will be easier with the amount of funding that I'm shooting for, and a lot harder without. No matter what, it's going to get done – funding is going to depend on how it gets release, when it gets released and the quality of the packaging essentially.

J: Have you tried Crowdfunding before?

B: Yeah, I've done it twice now. The other two times it wasn't so great either, but we do have a crowdfund furnished and it's Indiegogo and you can do an Indiegogo search for Jack the movie, or you can just go to <https://www.indiegogo.com/projects/the-minstrel-s-ghost-jack-a-different-tale-cd-dvd>

J: I am really looking forward to this. It's going to be a fantastic piece of work when it's finished.

B: I hope so. The music is awesome. The whole visual packaging that I wanted to do for it is going to be awesome. However, at this point, it looks like it might be a little less than what I was shooting for, so I am going to be stretched to the limit at the moment. It'll cost me \$1,000 just to have the newspaper inserts that I wanted so that might be scaled back to just a booklet.

J: Well I am looking forward to it because I'm very impressed by the demos.

B: Excellent, thank you. There will be more snippets to come, not necessarily full songs, but I'm going to be releasing bits and pieces of tracks so everyone can get an idea of what it's all going to sound like.

J: So how long has the band been together?

B: The Minstrel's Ghost is essentially me, and I pulled that moniker for myself somewhere around 2004, maybe earlier than that, I'm not sure, and then the first Minstrel's Ghost album was released in

2011 and it was actually a solo album. I did everything on that. And from the popularity that that got through internet radio stations and on Facebook and whatnot I decided to do a second album, but I brought some people in for that.

I was actually having a conversation with Zoltan Csörsz, the ex-drummer from The Flower Kings, Tangent, Karmakanic. I had a conversation with him and he said he would love to be on one of my albums, and that caused me to quickly write an album – The Road to Avalon. And with having him on there I decided I needed to pull in some other people instead of just doing it all myself.

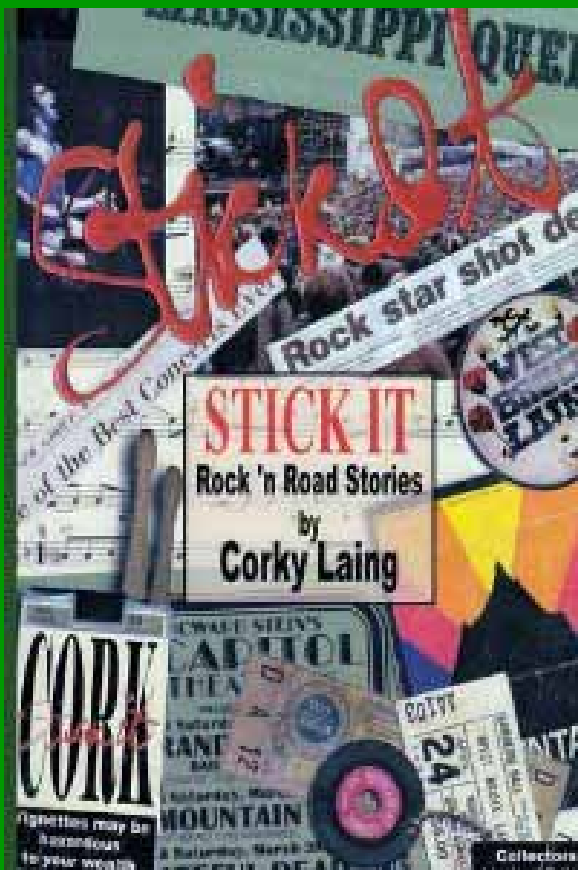
And so that was an international collaboration with Zoltan, Colin Tench from Corvus Stone, Marco Chiappini who was in Italy, Troy James Martin who was a bass player here in Tucson, a friend of mine, and that was the release of The Road to Avalon which was an international project. And after that, the popularity of that album, I really realised that this needs to be a live band as well, so I started putting together a live band, and me and Troy found a drummer here called Mike Troupe, and we did have a local guitarist working with us for almost a year but he was in six other bands and had to actually remove himself from this one so for this next album Jack, we ended up calling in Jartse Tuominen, a phenomenal guitarist from Finland who actually lives in Texas to do lead guitar on this album but we do now actually have a local guitarist that I am working with whose name is Steve Santori and you should be able to be seeing us live next year hopefully in time for the release of the album, and hopefully we can make stops all over the world. We'll see.

J: Well I hope you come to England.

B: I'd love to. My problem is that once I make that hop over the pond, I won't want to come back. <laugh> I'd want to stay over there, whether it's on the continent or on one of the islands. I just won't want to come back.

J: Well you draw very much, both with Avalon and Jack the Ripper, on a British tradition rather than on your own American traditions.

B: Oh year, well, the next album is a vampire-type story album which could be both over there or over here. That one is probably just going to be continent-free. But yeah a lot ... I am a major history buff and I love the Middle Ages and the Renaissance so the only place to get good Middle Ages and Renaissance stories from are Europe and the British Isles.



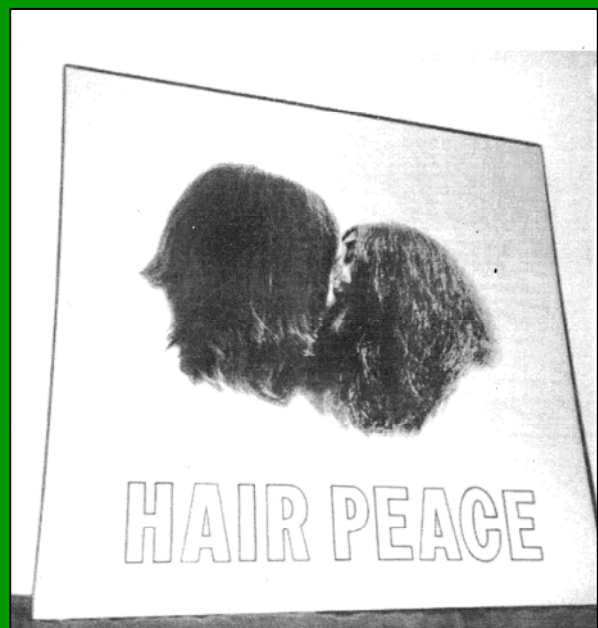
Since I was a little boy I have always loved books. I started my own publishing company a long time ago in order to publish the books that I wanted to read and - much to my surprise, and I suspect everyone else's - it has been a qualified success.

A few years ago my old mate Rob Ayling approached me to run the nascent Gonzo Books; an offer at which I snapped like a hungry and particularly voracious crocodile. Did I want to do it? Of course I did.

I know that many of you will have received book tokens for Christmas presents, and so - scattered throughout this issue - are some excerpts from recent Gonzo Books that I think you might enjoy..

Give Corky a Chance

When John Lennon and Yoko Ono stopped in Montreal during their Bed-In for Peace tour, I just had to meet them. Along with fake newspaper reporter ID, my bass player buddy George, and a great deal of chutzpah, I stood in line at the Queen Elizabeth Hotel wondering if I



could actually pull this off.

George, as it turned out, hadn't brought ID and got left behind. But there I was, second in line, about to meet the famous couple. However, things started going downhill when the fellow in front of me managed to really piss John off. He had tried to sell the former Beatle a poster, made from a photograph he had taken the day before, of John and Yoko in bed. And he was asking \$15,000 for it! John just blew up and screamed, "Throw the SOB of a French Pepsi out!

What a fuckin' nerve - trying to sell me, me and Yoko."

I was next in line and boy was I fudging my silks.

What the fuck do I say? John was pissed! As their manager directed me into their room, to the seat beside John and Yoko's bed, I was doing everything I could to collect myself. I couldn't believe I had made it this far in the first place. "John", I said (in a very full-of-shit voice), "I'm really sorry, but I'm not a newspaper writer, I'm just a musician in a local band who would do anything to meet you. I'll just leave. . ." and started to get up.

"Whoa," John shot right back. "Sit down a minute. I've got to cool down anyway. Maybe talking to a musician is a good idea. So, what's the story?"

EXCLUSIVE EXTRACT FROM CORKY'S AUTOBIOGRAPHY



"Well", I replied, "I'm a drummer in a band called *Energy*".

He nudged Yoko, "Eh Yoko, what a great name for a band. *Energy*, yeah, very cool."



As we talked about songs and writing, I noticed the poster the Frenchman had left behind. It read: 'Hair Peace.' I said, "You know, it's really not that bad of an idea. Would you mind if I kept it?"

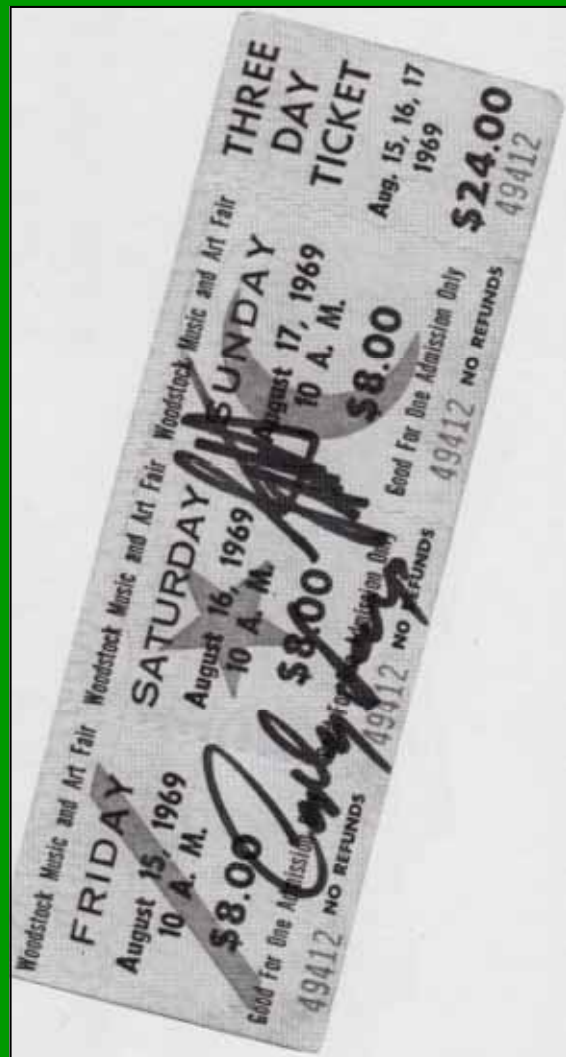
"You do have a set of balls Mr. Energy," John said. "Yeah take it, but not until we sign it to *Energy*". So they did.

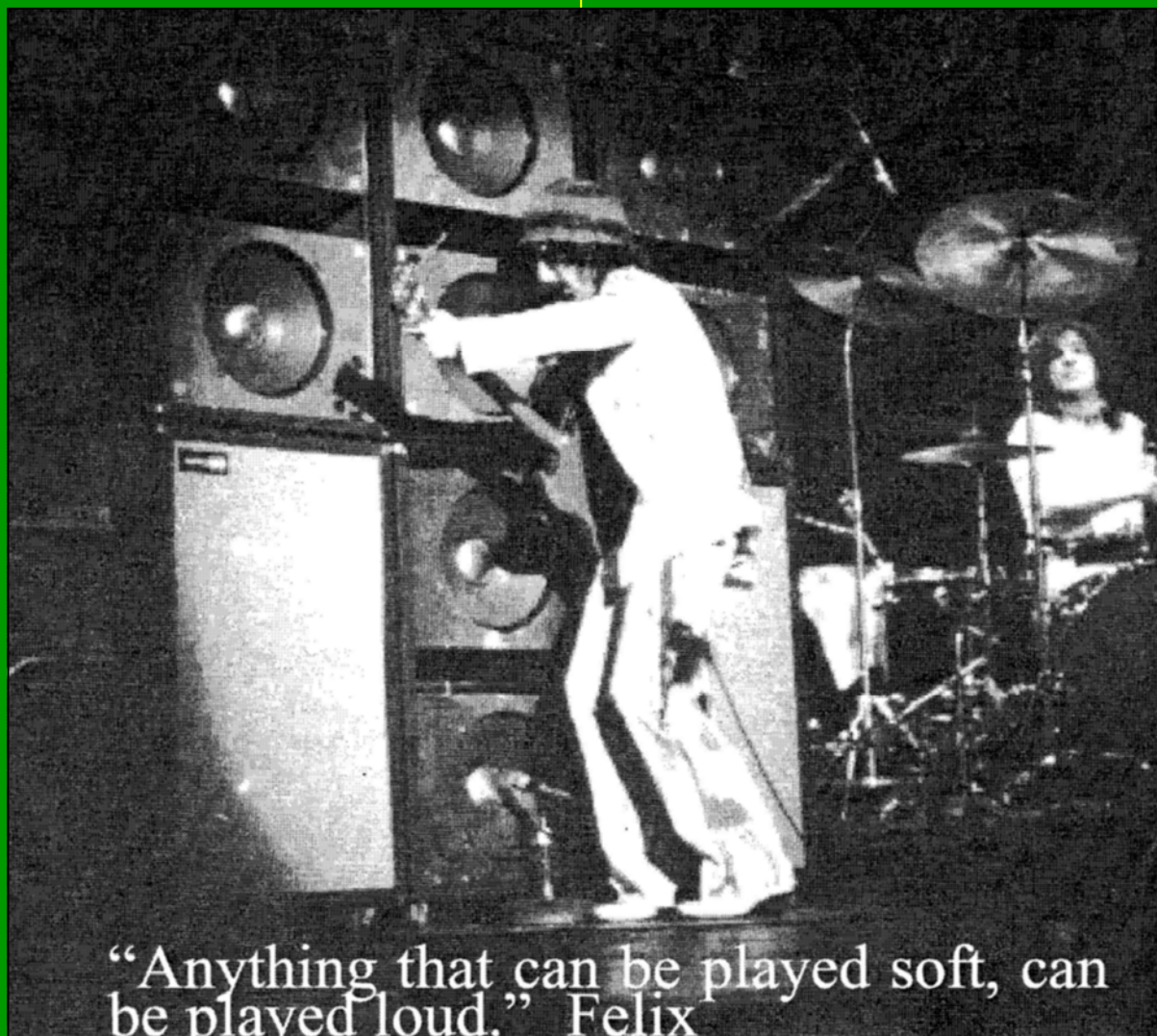
Years later, when John and I crossed paths in the Record Plant Studios, (I sang background on his "Rock and Roll" album) we had a good laugh about this day. Too bad the band *Energy* wasn't as memorable as the name.

Two gold records

Were you at Woodstock or were you too straight to remember?

Here's a real pisser. I'm sitting on the beach in Nantucket with my good buddy Nick Ferrantella, the very first day of Woodstock weekend. I had just come back from New York where Felix Pappalardi and Leslie West were rehearsing a song for *Mountain's* Woodstock performance (they were known then as *Leslie West's Mountain*). They were going to play "Who Am I but You and the Sun," which had been written originally by my band *Energy* (with Gary Ship and George Gardos).





“Anything that can be played soft, can be played loud.” Felix

Felix, who had been producing *Energy*, loved the song. I was thrilled that they had chosen one of our tunes and felt I was at least going to be at Woodstock 'spiritually'. While in New York, the week before, Felix asked me if I'd like to do him a favour: check on some new drum sets at Manny's place and get him the info.

Fast forward to December 1969; enter naive Corky (Canadian-born-totally-impressed-with-everything) Laing! There I was at the Record Plant still hoping to be at Woodstock - even though Woodstock had been in August earlier that year.

I was commissioned by the band *Ten Years After* to put drums on their live, Woodstock version of "Goin' Home" (all twenty-two minutes of it). The drum microphones for Rick Lee (the original drummer) had broken down during that performance and the drums were missing on the live track.

As history will note, this song became the *HIT* on the Woodstock Album. It immediately went Gold in the summer of 1970.

Let me tell you, it was hard to keep time with Alvin Lee on "Goin' Home". Probably some of my most ambitious drumming I ever did, except for the months I played with *Meatloaf*.

The song was over twenty minutes long and was like following a runaway train that had PMS.

In the end though, I received a gold record for playing with *Ten Years After*, and another gold record for *Mountain's* version of "Yasgur's Farm", the title of which had been changed from "Who Am I but You and the Sun."

I got two gold records from Woodstock and I wasn't even there!

Douglas Harr *Ear Candy for the Hungry Audiophile* **Fleetwood Mac go on with the show**



Fleetwood Mac rolled into the Oakland Arena on December 3, 2014. The headline for this tour is "On With The Show" featuring the return of Christine McVie - singer, songwriter and keyboard player who left the band to retire some 16 years ago. The audience greeted her with rapturous applause, and after the opening track "The Chain" the band launched directly into one of her best, "You Make Loving Fun." It was wonderful to hear

the band whole again, back to their 1975 lineup, which endured for so many years producing mega hits on the albums "*Fleetwood Mac*" (1975) through *Tango in the Night* (1987).

For their set list, the band focused on their hits, which has been the norm for the last several tours. As such, the addition of Christine's tracks "You Make Loving Fun," "Everywhere,"



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





“Say You Love Me,” “Over My Head,” “Little Lies,” and as the second encore, a beautiful rendition of “Songbird,” with her on grand piano, front and center, helped to freshen the set list. The rest of the song selections alternated between Stevie and Lindsey’s lead vocal tracks, all of which they have been featuring since 1998. My only wish would be for the band to pull out some more rare tracks, such as “Warm Ways,” “I Don’t Want to Know” or one of Christine’s tracks from *Tusk*, particularly “Brown Eyes.” I half expected they might pull out “Hypnotized” to pay tribute to Bob Welch who passed away in 2012, but not so. Having said all that, it’s understandable that they focused on their most reliable hits and crowd pleasers, now that they are five once more.

The lighting and staging for the show was top notch – the latest in movable screen panels and track lighting used to enrich the events on stage. The main feature was the huge hi-def projection system that filled the screen behind the risers, used for imagery that matched and accentuated the songs, and then also used for closed circuit video of the band in performance. This was particularly effective in capturing the band member’s skills and techniques with live close-ups of their playing.

And what a musical, lyrical performance it was. Lindsey was in top form with his amazing, dexterous fingerpicking style, the likes of which I’ve never seen from any other rock guitarist. Perennial favorites including the explosive acoustic guitar on “Big Love” or the rockin’ blues attack on “I’m So Afraid” fully displayed his remarkable skills and pliant voice. Stevie

sounded as good as I’ve heard her, nailing classics like “Sisters of the Moon” and “Landslide” whether the phrase was soft or forceful. Christine sounded great and again made a big difference in the overall sound. Her backing vocals were also quite noticeable on the other songs that featured one of her band mates on lead vocals.

What was really noticeable was how personable the band members were. Time was taken between tracks for some fun stories – the longest being Stevie’s intro to “Gypsy” during which she encouraged the audience to follow their dreams. She talked about how she and Lindsey got their start in the bay area, poor but working hard, and described the San Francisco shop “Velvet Underground” with it’s beautiful painted floor and stacks of rock frocks, where all the stars of the era like Janis Joplin, Grace Slick and others shopped for their stage clothing. The already potent lyrics were made more meaningful by the intro:

*So I'm back to the velvet underground
Back to the floor that I love
To a room with some lace and paper flowers
Back to the gypsy that I was to the gypsy that I was*

This is the stuff from which great live shows are made, and we got a bit from Christine and Lindsey as well, and at the end of the show receiving another heartfelt sendoff from Stevie and a final farewell from drummer Mick Fleetwood with his characteristic “The Mac is Back!” Indeed, they are.



YEr GONZO ISLAND DISCS

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

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

Tim Rundall is best known to readers of this inestimable magazine as being one of the submarine dwellers, who - along with the lovely Jaki - presents the most bonkers radio show on Gonzo Web Radio - the one and only Sub Reality Sandwich.

Because he is such an interesting and erudite fellow we threatened to make the submarine moor alongside a desert island and maroon him there just so he could make up his mind what ten albums to take with him.

I have never had such a complicated reply to the question so I include the whole of what he wrote. By my reckoning it was over 120 cds in the end, but I lost count



Tim's Top "10"

1. MILESTONES - Miles Davis with John Coltrane.
2. WHAT A BUNCH OF SWEETIES - Pink Fairies.
3. AXIS BOLD AS LOVE - Jimi Hendrix Experience.
4. COMPLETE CHESS SESSIONS - HOWLING WOLF.
5. NEU! - NEU 1st.
6. UNRIPENED - Acetate of nyc sessions for 1st Velvet Underground album.
7. ALONE - John Lee Hooker.
8. FORGEDPRESCRIPTIONS - Spacemen 3.
9. COMPLETE - Link Wray.
10. LIKE FLIES ON SHERBET - Alex Chilton.
11. NEGRO STREETS AT DAWN - Mud Boy & The Neutrons.
12. VALEDICTORY SONGS (DEMO VERSION) - Bevis Frond.

I think that is ten? It would be easier to give you my top 50! There is no Syd Barrett which would be the 19CD set Have You Got It Yet? No Junior Parker, Panther Burns, no Small Faces or many others. I asked Mick Farren the same thing for our mag UHCK and his answer was the same, it varies too much, the 1st after NEU! means their first LP but there are some bootlegs I love almost as much... can I do a top twenty instead????

I don't know if you can make sense of my list coz of the disjointed nature. It could be my top hundred... jeez no Bob Dylan, and yet he's my ultimate hero in which case 'Jewels and Binoculars' - the complete 1966 recordings. Larry Wallis Stiff solo should be in there too.... and the collected John Coltrane @ Village Vanguard. Can I do this again???

JEWEL & BINOCULARS - 26 CD SET OF COMPLETE 66 RECORDINGS.
LIKE FLIES ON SHERBET - ALEX CHILTON
NEGRO STREETS AT DAWN - MUD BOY & THE NEUTRONS
BEHIND THE MAGNOLIA CURTAIN - PANTHER BURNS
1st 3 LP BOX SET - NEU!
COMPLETE VILLAGE VANGUARD - JOHN COLTRANE
HAVE YOU GOT IT YET? - 19CD SYD BARRETT COLLECTION
GOLDEN YEARS BOOTLEG - PINK FAIRIES
FORGED PRESCRIPTIONS - SPACEMEN 3

forget the 1st one and replace with.... WHAT SHOULD HAVE HAPPENED TO THE BLUES - SPACEMEN 3 (Private release) COMPLETE CHESS RECORDINGS - HOWLING WOLF (I think that really is ten, use this list unless you wanna give me twenty, things keep popping in my head - The Who sell out (original and Petra Hadens Version) Small Faces - Ogdens or Autumn Stone.... you got it right? Use the list all in capitals with my caveat of changeability..... unless 26cd sets are cheating ha ha....



c.j.stone

The Bard of Ely's Nature Conservation Site

The Bard takes me for a nature walk

I went to see my old good friend Steve in Tenerife.

Steve and I go back many years, to my student days in Cardiff. He's a giant of a man, over six foot tall, with a scholar's stoop, a cascading mass of pure white hair tucked under a baseball cap, and a fluorescent green beard.

The stoop is not a physical stoop exactly. It's more a sort of mental stoop. Like when he looks over his glasses at something in nature, something small that catches his attention, there's a stoop of concentration. It's something in his demeanour, a position he takes in relationship to the world, perhaps. A kind of reverence, a bow of acknowledgement to all the small creatures of the world.

Or maybe it's because he is such a tall man, so he's always stooping to be on a level with everyone else.

As for the beard, it is dyed. It's not something that has gone off on his face. Sometimes he dyes his hair too, a whole variety of colours. Once he dyed his hair turquoise. That must have been a very strange sight, a lurching, bespectacled, purple-headed giant with a green beard, looking like something that had just stepped out of a flying saucer, just popped down to Earth to do some shopping at the local supermarket.

Even without the turquoise hair he's very distinctive. Everywhere we went people would turn around to look. There's not that many people in Tenerife with a bright green beard. Not in Tenerife, not anywhere in fact. Green beards are a rarity wherever you go.

It's fair to say that Steve is more than a little

eccentric. I don't think he'll mind me calling him that. He is just not at all like other people.

He told me a very funny story about this. He said that when he was about twelve years old he made a very serious attempt to be a normal boy. "What do normal boys do?" he thought. "Normal boys ride bikes."

So he persuaded his Mum and Dad to buy him a bike so he could ride around on it like a normal boy. And then, very seriously, he set about trying to ride it. He rode it up the street and he rode it down again. At least that's how he imagined it would be. All the other little boys had bikes, and they seemed to have no trouble. But every time Steve got on his bike he fell off it again.

He grazed his knees and he scuffed his elbow. He wrenched his wrist and he scraped his palm. He wobbled along a bit and then fell off again, over and over again. Wobble, crash, scuff, wrench, scrape, crash, wobble.

In the end he hated that bike.

The funny thing here is trying to imagine Steve on a bike, this great, tall, lanky, serious-faced little boy, trying so hard to be normal.

One day a friend asked if he could borrow the bike and Steve thought, yes! Yes you can borrow my bike. He was glad to get rid of it.

After a while his Mum and Dad started asking after the bike. This was quite a while later, several weeks later.

"Johnny Blotter has borrowed it," said Steve.

"Well don't you think you should ask for it back?"

they asked.

So Steve asked for the bike back but Johnny had to confess that the bike had been stolen.

The normal reaction when you hear that something of yours has been stolen is to be angry. But Steve wasn't angry at all. He thought, Johnny Blotter has done me a favour by getting the bike stolen. I couldn't ride the thing anyway. Let whoever has it keep it.

So he lost the bike and never found it and he never tried to ride a bike again.

A grub

We were sitting in a bar by the sea when he told me this story. The fierce Tenerife sun was beating down upon us like someone had left the door open on a giant furnace in the sky. I was sunburnt in odd patches all over my body. We were drinking a beer and listening to the waves crash upon the rocky shore, me huddling under the shade of a parasol trying not to fry in the intense nuclear heat.

Earlier he'd taken me to look at a prospective nature conservation site. At least that's how he described it. He said that he could imagine it being laid out with benches, with a little wall around it to mark it off.

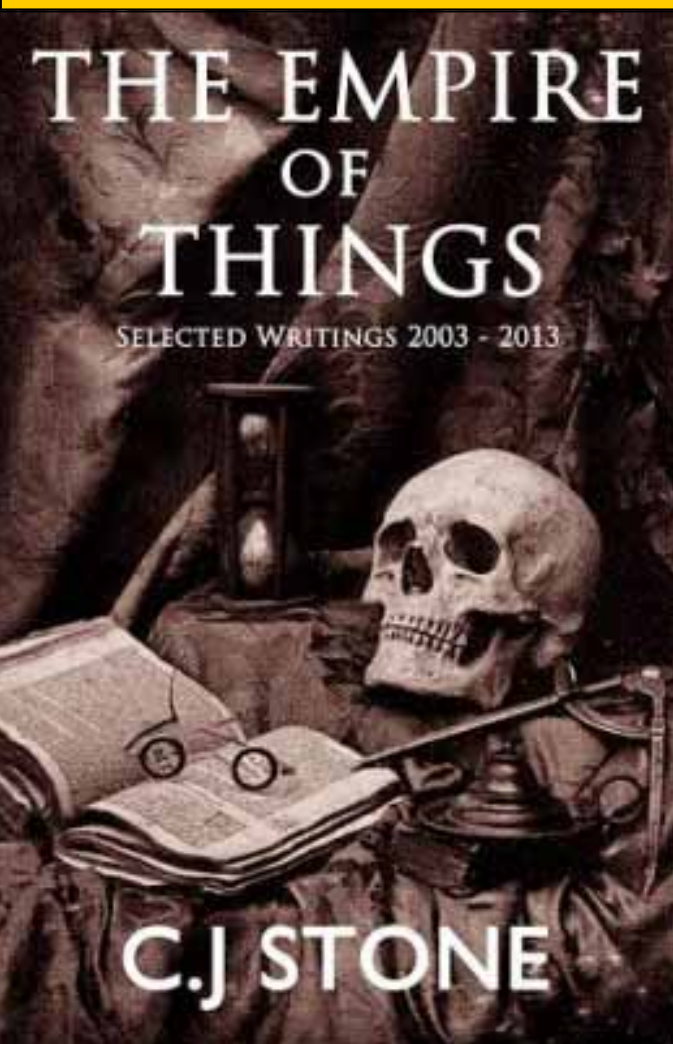
There were all sorts of interesting and exotic creatures living there, he told me. Mosquito fish. Dragonfly. Ringed Plover. Damselfly. A few other creatures maybe whose names I forget.

We walked along a main road just outside the town to a place where all these pebbles were piled up. We walked across the pebbles. It was a bit of waste ground, strewn with dog-ends. There was an old plastic-covered blue mattress smeared in mud. The wheels of a buggy sticking out of the ground. Bits of old brick and breeze block and piles of scrap metal.

So we picked our way over the pebbles, stepping round smears of caked, dried mud, glistening with salt, till we came to a scum-covered pool.

It took a minute or two for me to adjust to the scene. I was looking at a dip in the pebbles with a small area of rancid water covered with orange slime. All around there was evidence that this was used as a dump by the local people.

Read on



NOW AVAILABLE FROM GONZO MULTIMEDIA

"Stone writes with intelligence, wit and sensitivity."

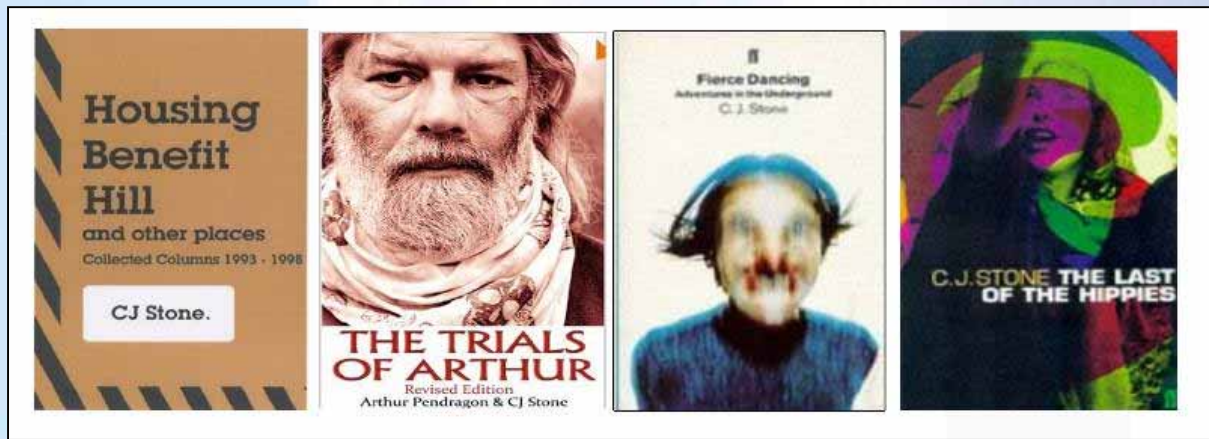
Times Literary Supplement

"Wry, acute, and sometimes hellishly entertaining essays in squalor and rebellion."

Herald

"The best guide to the Underground since Charon ferried dead souls across the Styx."

Independent on Sunday



Housing Benefit Hill:

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

The Trials of Arthur:

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

Fierce Dancing:

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

The Last of the Hippies:

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

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

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



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..

It's been a bit of a mixed year for Hawkwind fans, in 2014. Some United States fans had booked tickets or made travel arrangements, for the March tour that was basically a rescheduled tour transplanted from the previous year. But it never happened... and, for a while, confusion reigned.

However, Hawkeaster 2014 went ahead... the modern replacement for the Hawkwind festival. As did the Space Ritual show - as a fund-raiser for various animal charities.

On Hawkeaster Day 1, the Elves of Silbury Hill materialized on stage around teatime (5pm).

Basically, this was Hawkwind with ex-Hawk Steve Bemand on guitar instead of Dave Brock.

The set included Adjust Me, You Shouldn't Do That / Seeing it, Waiting for Tomorrow, PXR-5, Web Weaver, Brainbox Pollution, and Valium 10. Bemand is best known to UK audiences for his Treworgy Tree Fayre performance with the band and for filling in for Dave Brock during a European tour a year or two later.

And, perhaps befitting a Saturday night at a festival, Hawkwind took to the stage later on.

The current line-up of Niall Hone and Mr Dibs sharing bass duties, Richard Chadwick (drums), Tim Blake (theramin & keytar), Dave Brock (guitar) and Dead Fred Reeves (violin and keyboards).

This was announced at the time as "rock night" by Dave Brock and included Prometheus, Utopia, Reefer Madness, Brainstorm, Seasons and Motorhead.

On Hawkeaster Day 2 – Sunday - Tosh (Technicians





of Spaceship Hawkwind) took to the stage.

TOSH this time comprised Niall on his magic 'box of tricks', Haz Wheaton (a Hawkwind roadie) on bass, Mr Dibs (vocals), Richard Chadwick (drums), someone on guitar whose name I didn't catch, and Dead Fred on keys.

The TOSH set included Urban Guerilla, LSD, Quark Strangeness and Charm, Hurry on Sundown, Master of the Universe, and Infinity. But there was no blanga, and sadly I didn't stay till the end.

Hawkwind played again, for the first time since the

previous night.... and the standard Hawkwind line-up was greatly augmented by John Etheridge on guitar. This performance was announced as "space rock night" and the different setlist to the previous night included High Rise, Hills have Ears, Robot, You'd Better Believe It, Born to Go (with Earth Calling narrated over the middle section), Uncle Sam's on Mars / Iron Dream, and Orgone Accumulator.

That last one included Dave Brock playing harmonica over a kind of accompanying beat, and was very different to the rendition fans had enjoyed at the earlier Space Ritual gig in London.

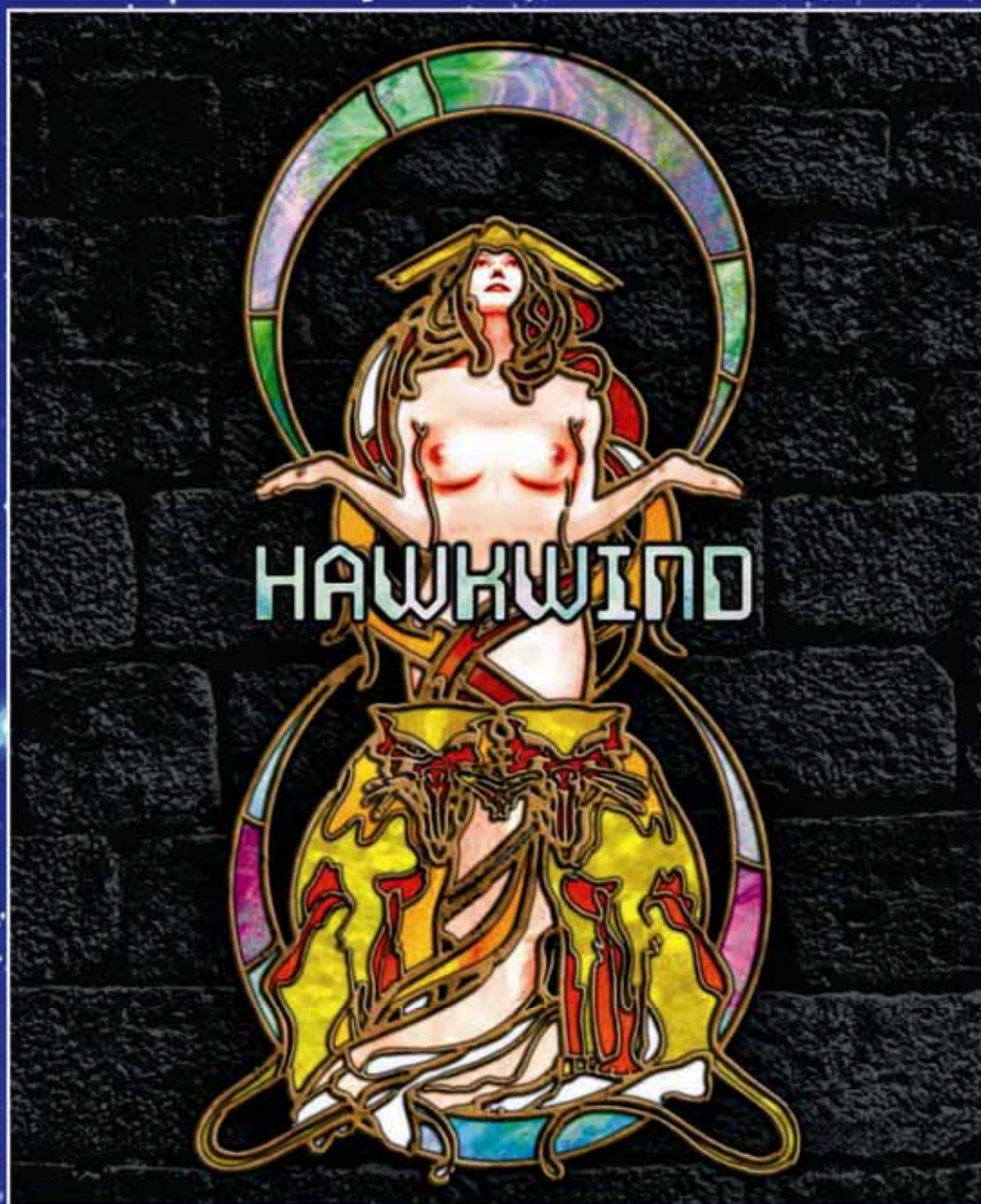


Apart from a few European festivals during the summer, Hawkwind have been rather out of the news the last few months. News is, they've been doing a new album for release early next year, and a 2013 recording from the Warrior tour is also pencilled in. Presumably they'll have to juggle those releases with the delayed Space Ritual 2014 release, so it looks as if 2015 will be a fairly busy year for the Hawks.

Special Offer for fans who attended tonights show

Limited Edition Double CD & DVD £19.99 plus postage & packing

This offer is only available via this leaflet.



Name

Address

Post Code Country

Please delete as appropriate: I enclose a cheque / PO / IMO for £.....

or please debit my credit card number

Start Date: Expiry Date: Security Code

Card Holder's Name:

for £..... Signature

Please make cheques payable to Gonzo Distribution Ltd and send FREEPOST to:

Gonzo Distribution Ltd, Dept 3F25, FREEPOST DU409, PO Box 50, Houghton-le-Spring, Tyne & Wear DH5 5YP, England

***Postage & Packing:-** UK - £2.50 Europe - £4.00 Rest Of World - £6



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

Any enquiries hawkwindpassports@hawkwind.com

THE WORLD OF GONZO ACCORDING TO

Mark Raines

WHERE IS THAT
DAMN DOG?



M. A. Raines

OOO I GOING TO
BE LESS OF
A FAT CAT



OOO I GOING
TO BE
A BUTTERFLY

OOO

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...

There is quite a lot of news this week, but very little of it (OK, actually almost none of it) is from the band itself.

Nor surprisingly, the biggest amount of news comes from good ol' Uncle Rick...

- **Rick and Adam Wakeman join the Roy Wood Christmas Concert at Symphony Hall, Birmingham**
- **Rick Wakeman Expands King Arthur And Henry VIII**
- **Rick Wakeman Takes Requests At Planet Rock**
- **BBC Watchdog, Rick Wakeman, Being Overcharged for Being Old**

Once again there are several reviews of the recently released archive recordings of Peter Banks' band *Empire* from the end of the 1970s. Whilst on the subject of this remarkable ensemble, I have been in contact with Sydney Foxx from the band who is

going to be giving us a major exclusive interview during the New Year

- **Peter Banks: US Review**
- **PETER BANKS: The Mars Tapes US review**
- **Peter Banks: US Review - The Mars Tapes**

And finally two completely disparate news stories.

Alan White marks the forty fifth anniversary of the Plastic Ono Band Christmas gig at The Lyceum which featured John Lennon and George Harrison together on stage for the last time, and Steve Howe gives a tutorial on his notoriously difficult guitar style.

- **YES: Steve Howe: Guitar Pieces In Tablature By Steve Howe**
- **ALAN WHITE OF YES REMEMBERS: John & Yoko's 1969 "Peace for Christmas" Concert and WAR IS OVER! Campaign**

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'

LIMITED EDITION BOX SET containing

- Double 180gm heavyweight LP of the newly recorded Journey To The Centre Of The Earth,
- Double 180 gm heavyweight LP of the newly reissued Return From The Centre Of The Earth
- Full length Cd of both albums, exclusive 24 page 12x12" in-bound book featuring never seen before photos, images & AND a numbered certificate of authenticity all packed in full colour case bound 12" gatefold sleeve, all housed in a slipcase with foil-blocked cover
- All artwork - outbox, LP sleeves, inners & labels are all beautiful brand new Roger Dean designs.
- This highly desirable item will be limited to one pressing only, will be kept in stock for initial demand only and will not be repressed - Preorder now to avoid disappointment!

£129.99 + postage • www.rickwakemansmusicemporium.com

SUPER DELUXE COLLECTORS EDITION

In addition to the Limited Edition Box Set, the Super Deluxe Collectors Edition will feature;

- A brand new exclusive frame ready Roger Dean 11"x11" lithograph print signed & numbered by both Rick Wakeman & Roger Dean
- This highly desirable item will be strictly limited to 100 copies worldwide, available on a first come first served basis and will not be repressed

£299.99 + postage

www.rickwakemansmusicemporium.com





JOURNEY TO THE CENTRE OF THE EARTH

DELUXE VINYL EDITION

- Double 180gm heavyweight LP of the newly recorded Journey To The Centre Of The Earth in Roger Dean designed gatefold sleeves, with brand new covers, inners & labels

£24.99 + postage - www.rickwakemansmusicemporium.com

DIGIPACK CD EDITION

- Full length Cd of the newly re-recorded extended Journey To The Centre Of The Earth in new Roger Dean designed artwork & packaging

£9.99 + postage - www.rickwakemansmusicemporium.com



RETURN TO THE CENTRE OF THE EARTH

DELUXE VINYL EDITION

- Double 180gm heavyweight LP of the newly recorded Return To The Centre Of The Earth in Roger Dean designed gatefold sleeves, with brand new covers, inners & labels

£24.99 + postage - www.rickwakemansmusicemporium.com

DIGIPACK CD EDITION

- Full length Cd of the newly re-recorded extended Return To The Centre Of The Earth in new Roger Dean designed artwork & packaging

£9.99 + postage - www.rickwakemansmusicemporium.com

ALL TITLES CAN BE PRE-ORDERED FROM WWW.RICKWAKEMANSMUSICEMPORIUM.COM



Since I was a little boy I have always loved books. I started my own publishing company a long time ago in order to publish the books that I wanted to read and - much to my surprise, and I suspect everyone else's - it has been a qualified success.

A few years ago my old mate Rob Ayling approached me to run the nascent Gonzo Books; an offer at which I snapped like a hungry and particularly voracious crocodile. Did I want to do it? Of course I did.

I know that many of you will have received book tokens for Christmas presents, and so - scattered throughout this issue - are some excerpts from recent Gonzo Books that I think you might enjoy..

G G Allin and the Murder Junkies: Brutality and Bloodshed for All (Alive, 1993)

What? Growling punk monster is requiem for damage rock casualty.

Allin's demons drove him through one of the most brutal and unrepentant trails of destruction in rock. Punk and



extreme hard rock were his styles of choice though his work also took in spoken word recordings. Prolific beyond all reason and typically recorded with a rotation of backing musicians and minimal budgets, Allin polarised almost every audience he encountered. Any defence of his work starts by taking his claim to be the last true rock 'n' roller at face value, and seeing every element of danger and destruction in his work as art. Allin polarised the most libertine fan. It's one thing to support extreme acts, another thing to pay ticket money when the things thrown from the stage include fresh shit and the performer's naked body. Allin gigs often ended after a few numbers, with acts of destruction aimed at the venue a regular feature. He treated fans and acquaintances in a similar way and regularly threatened suicide live on stage. A running annual event in the Allin calendar was a planned Halloween suicide at a live gig, he started these plans in 1989 but spent successive Halloweens in jail, unable to perform. He eventually died in front of fans, in June 1993, after a live gig ended in chaos and he wandered down local streets to a party, where he OD'd on heroin. Fans posed with his comatose body, unaware the ultimate monster was expiring in front of them. His catalogue includes much work with varied backing bands – the Scumfucs, Shitkickers, Southern Baptists, AIDS Brigade and Cedar Street Sluts – most of it low-fi. Brutality and Bloodshed is mainly full-on punk, with Allin growling like a bear. There are nods to hard rock with some choice grinding riffs and thumping drums. Tracks like "Anal Cunt," "Kill thy Father and thy Mother" and "I Kill Everything I Fuck" are core Allin works, and not that far from the truth. Allin avoided one scheduled onstage suicide through being arrested for extreme violence to a girlfriend. The psychiatric report presented in his defence noted alcohol dependence and a fermenting mix of personality disorder traits linking narcissism, masochism and borderline elements. On that basis, the endless

EXCLUSIVE PREVIEW OF NEIL NIXON'S NEW BOOK

variations on brutality, sex, threats and anti-authoritarian rants in his lyrics can be taken as sincere. Brutality and Bloodshed says it succinctly in "I'll Slice Your Fucking Throat": "If you're in my gang you better be real, no crossover, mainstream sellout deal." Ironically, this appears on Allin's most accessible album. Though, Brutality and Bloodshed's only real sop to selling out is its fatter sound and better production in comparison to much of the rabid, ranting and rapid release product that fills out his discography. This is the real deal, if you can take it. *



America: Hat Trick (Warner Brothers, 1973) What? Alt-country cul-de-sac in a stellar MOR career.

A cursory glance at the early career of platinum selling country-rockers America suggests a fairly obvious conclusion with regard to this, their "difficult" third album. Their eponymous debut collection, and the single "Horse With no Name" both hit #1 in the USA, making instant stars of the precociously young trio who had honed their act in the UK, meeting because they were the sons of US service personnel stationed here.

The hasty follow up *Homecoming* marked their return to the USA, and offered "Ventura Highway" as its major hit; album and single duly went into the top ten. By contrast the #28 achieved by *Hat Trick* and fact that it spawned three singles with only "Muskrat Love" crawling into the charts at #67 suggests a crisis.

The drafting in of George Martin as producer and a return to short, focussed, songs and a radio friendly sound ensured top five positions for *Holiday* (1974) and *Hearts* (1975), and a slew of new hit singles included "Sister Golden Hair" which also hit #1.

So *Hat Trick* appears as an aberration in a record of

radio friendly, mass appeal, country rock. Oddly, this under-appreciated and oft-overlooked collection was the first America studio album to earn a silver disc in the UK. *Hat Trick* is the one America album that appears to sell to people who don't really like the band. It presents three singer/songwriters collected in one band, still in their early twenties and gifted with more time and money to make an album than they could have believed possible when they trooped into the Warner's UK offices clutching acoustic guitars and played their first album in its entirety. The "problem" – if such a thing can be said to exist here – is the sheer ambition of what *Hat Trick* attempts. Where most of the band's albums create a solid sound and allow the individual talents some wiggle room to meld it to their own songs *Hat Trick* takes every song where it wants to go, presenting a collection of sounds and visions more akin to the different elements that make up – for example – The Eagles' *Hotel California*. America also let their musical talents expand to fill the resulting space, Gerry Beckley plays superb piano in places, Dan Peek's love of country comes to the fore and Dewey Bunnell (already established as the best bet for hits on the back of "Horse With no Name" and "Ventura Highway") lets rip with some of the most ethereal and ambitious work being recorded by any country rockers at the time.

Bunnell's "Wind Wave" mines a jazz groove and offers up a mouth-trumpet solo, his "Rainbow Song" combines a gentle melody with sudden up tempo bursts, "Molton Love" betrays the influence of the eclectic British folk artists he came to admire as a young man and "Green Monkey" is a rocker with Joe Walsh guesting on guitar. Bunnell, more than any other America, gives this album a sense of possibilities and new directions that place it amongst the most inventive offerings in folk-rock of the period. Touchstones at one end might be Neil Young and The Eagles but elsewhere Gerry Beckley's McCartneyesque piano doodlings and the influence of jazz/folk UK artists like John Martyn and Bill Fay on Bunnell's writing can be detected.

Collectively it suggests the band had an ear on Stevie Wonder, not so much to steal his sound as to work outwards from their own style and create an album that stayed focussed but referenced every style it wanted. For an album that looks like a mishap in their big-selling career *Hat Trick* has an assurance and ambition about it that still sounds mightily unapologetic.

Alt-country, with its wilful incorporation of any suitable style and sound into a country-based style was a good quarter of a century down the line, but with *Hat Trick*, a band often slammed by critics for their predictability and blandness, anticipated an ambitious offshoot of their genre.



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/>

BUCKY AND THE SQUIRRELS – DEFROSTED AND COMING TO A THEATER NEAR YOU.

(Editor's note: The story that follows is an incredible, but true story. Although the following story may be more incredible than true... I present the facts as they have been relayed to me. I believe most of it to be true. Okay, 'most' may be an exaggeration, but these events may have happened. I just can't prove it).

The campus of Lawrence University, in beautiful Appleton, Wisconsin will always be revered as the birthplace for the sixties rock band Bucky and the Squirrels. Many of you who grew up in the halcyon days of the sixties may remember Bucky and the Squirrels, who had the good fortune to break through the Appleton cultural barrier with their dance hit 'Do the Squirrel'. Or if you don't remember, just blame it on the sixties.



BY DANNY MILES

The Appletonian Gazette

VOL. LXXXVII

MONDAY JUNE 10, 1968

14 Pages Price 10 Cents

Watertower Might Be Repainted

By Andy Phillips

The City Council has been approached by Peter Grad, the head of Appleton's Department of Public Works, to consider scheduling a meeting to discuss the feasibility of potentially planning to initiate a plan as to the advisability of repainting the watertower which many residents have deemed an eyesore.

The watertower, an historic landmark, over the last half century has suffered both the ravages of time, but has fallen victim to decades of incredibly harsh Wisconsin winters. Grad has suggested to the mayor that a plan to plan to consider the work should be tabled until after Appleton's Semiannual Regional Amateur Bake-off, to allow him to put all his efforts into the contest.

Grad, with the assistance of his son, Nicholas, has placed third in the bake-off for the last five years, and since Doris Finch severed her thumb and forefinger with a chainsaw, the Grads will have a good chance of at least nabbing second

LOCAL BAND MAKES GOOD

EVERYONE GOES NUTS FOR THE SQUIRRELS!



Art Cronin - Staff Photographer

The Squirrels Holding Their Dance Hit "Do The Squirrel" #36 On The Charts!!

By Mai Schriener

This week Appleton's own rock and roll band, Bucky and the Squirrels topped the charts with their dance hit "Do the Squirrel" and have secured a place in Appleton's esteemed roster of celebrities along with Edna Ferber and Houdini.

The once obscure band that struggled to even get rock has suddenly hit the jackpot. The band consists of: Johnny "Bucky" Fuller, Randy Cunningham, Phil Wederbrook and Douglas Wilson - all born and raised here in Appleton. As

Still, their dream was to be a rock and roll band. So, they continued to play their music in and around the university. And by their senior year they had succeeded to make a name for themselves; unfortunately the name was "pathetic." Last, death-

You may also remember that at the height of "Squirrelmania", the group was lost somewhere over the Alps. More on that in a bit.

Starting as the Appletones, the band paid their dues gigging at local Appleton clubs. Long nights of honing their act, their Midwest boy-next-door innocent simplicity, and the concentration that comes from long hours of rock and roll piqued the interest of legendary Appleton talent agent Mort Fishbeck.

Mort didn't hesitate with making changes, the most notable was to change the name of the band. Mort recalls "all of the cool bands of the time were named after animals - the Monkees, the Byrds, the Turtles and of course The Beetles (*note: use mis-spelling*), so it wasn't that much of a reach, given Bucky Fuller's signature dental problem ("he could open a pop bottle with his teeth" - remembered Fishbeck), to call the group 'Bucky and the Squirrels'.

It was during the early (there was no later than early - read on) history of the band that Bucky

and the Squirrels penned their mega dance hit 'Do The Squirrel'.

The 'Squirrels' rise to fame was not without the signature problems that hounded any burgeoning super group. Well maybe not 'the' signature problems, as Bucky and the Squirrels were a squeaky clean group, very much unlike other successful groups from that era. However, they did have a message, and unfortunately it was a fateful plane flight that would serve to turn the public's attention away from the genius of that very message....

*"There's a brand new dance that's making news
Come on and put on your dancing shoes...
Oooh wah oooh."*

Appleton, previously renown for being the hometown to novelist Edna 'Edna' Ferber, and Houdini, overnight became famous for spawning Bucky and the Squirrels. That fame was to be short lived.

During a late night Bucky and the Squirrels



chartered flight traversing the Alps in inclement weather, British pilot Frank Fowler panicked, and bailed out of the plane. The rest, as they say, is history. Captain Fowler, remorseful for saving his own life at the expense of the Squirrels, joined the silent order of brothers at the Monastery of St. Benedict, and hasn't spoken a word in the past 50 years.

Fifty years later the plane is found in nearly pristine condition - and in a heroic feat of bravery – the bodies which were encased in separate blocks of ice were transported off of that alpine mountain by four Chinook Evac Helicopters.

Their destination ironically was the town that gave birth to them, Appleton, Wisconsin, at the fabled Appleton Cryonics, where scientific and medical history was about to be performed:

Bucky and the Squirrels were defrosted.

Having received each of their icy tombs, Phillip Westerbrook, Randy Cunningham, Douglas

Wilson and Thomas “Bucky” Fuller miraculously were thawed out, resuscitated, and allowed to recover at their own individual paces.

Dr. Laura Adams, Appleton Cryonics Staff Psychologist managed the slow and arduous process with Physical and Speech Therapist Joyceann Miller. Core processes like eating, walking, talking and playing 12-bar blues slowly came back to the four lads from Appleton.

In our next installment – we'll tell almost true tale of the comeback of Bucky and the Squirrels, and how you can see the amazing documentary. Okay, maybe it's a mockumentary – but you'll be able to see for yourself.

In the meantime, see Bucky and the Squirrels at www.buckyandthesquirrels.com and on Facebook at www.facebook.com/buckyandthesquirrels.





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!!!"

BEING BORN

DERRY,NORTHERN IRELAND

It was night.I had finally found a bed & breakfast
and went off to see a movie.(BETTY BLUE)

Prior to this,i had seen burning tires,murals
having driven directly(by chance)to the Falls Road
The physical power of this film calmed me down

That ending-with his departed lover now a cat
sitting on his desk while he became a writer
came true when my cat sat on the tower of my computer
where she sits now,staring just as Betty Blue did

Which goes to show-a book can be a film-just as a cat can love.



ROCK and ROLL

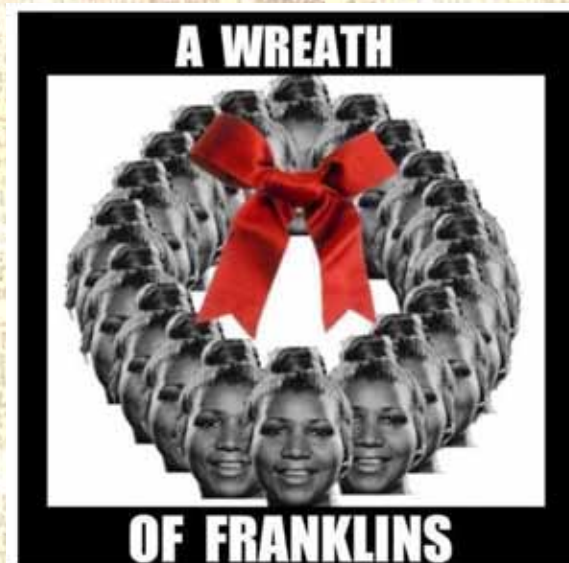
a cabinet of curiosities

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

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

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

Ho-ho-ho, it's the bumper final issue of 2014. I thought I would hang the following on the cabinet doors just to prove that even cynical old me can be festive. But don't worry, you can still see in and gush, and coo, and jangle your twinkly and tinkly Christmas bells at the contents therein.



Noel Gallagher's teenage daughter recalls how he embarrassed her in front of Harry Styles

Nice to see that even volatile, well-known musicians can be normal parents. This is the sort of thing that mums and dads thrive on – embarrassing their children. I don't know why; perhaps it is payback for all those times children embarrass their parents in public. But it is a privilege that few pass up on.

“Noel Gallagher's daughter Anais has recalled the time her dad embarrassed her in front of One Direction member Harry Styles.

Anais said she is a big fan of One Direction, whom Noel recently challenged to cover a song of his, in a new interview in Grazia. However, she was left red-faced after coming face to face with Styles in a London cafe.

"Harry seems really nice," said the teenage Gallagher. "I was in a cafe once and Harry came in. I'd been joking that I'd probably wet myself if 1D walked in. So my dad started kicking me under the table and shouted, "Are you going to wet yourself now?" I literally died.'"

But, please if you “literally died” how come you managed to say all this? Figuratively... FIGURATIVELY!

<http://www.nme.com/news/oasis/81810>

Kylie minogue limited edition full set of 6 dolls mint condition - £600.00

“This is a full set of 6 Kylie minogue dolls. each



doll was only made in a limited of 500 per doll through her website and now NOT available each doll comes in it's own unique box (see photos) and are in mint condition.”

£600? Blimey clobber.

<http://www.ebay.co.uk/itm/Kylie-minogue-limited-edition-full-set-of-6-dolls-mint-condition-/251744231127?>

Here are a handful of ‘weirdest music news stories of 2013’. I wonder what will reveal itself with the passing of 2014?

Justin Bieber was accused of animal cruelty after giving his pet hamster to a fan. The Californian Hamster Association accused the pop singer of setting his hamster, PAC, on a "short path to its doom" due to the distress the sudden change of environment will have caused. First the monkey, now this - Bieber is fast becoming the RSPCA's public enemy no. 1.

Rolling Stones' Charlie Watts returned to Hyde Park to perform this summer, keen to improve on his family's experience of the group's last time there in 1967 [sic]. "My wife got hit with a stale sandwich. I remember her going mad with that. I don't blame her. She got hit on the back. She reckoned it was stale because it obviously hurt a lot."

Footballer Gabby Agbonlahor received death threats after accidentally injuring One Direction member Louis Tomlinson in a charity football match. So vicious was his tackle, Tomlinson threw up on the pitch, prompting angry reactions from 1D fans on Twitter.

<http://www.nme.com/photos/50-weirdest-music-news-stories-of-2013/328326>

This one has to be there somewhere surely?

Harry Styles left worried by sick people selling his vomit to fans

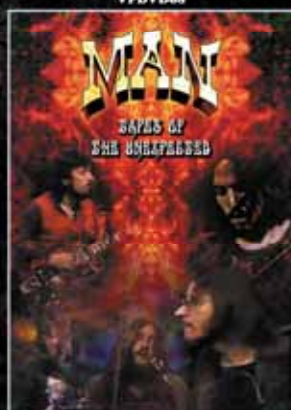


“Harry Styles has been left worried by people who are cashing in on his vomit after he was spotted being ill on the side of a busy road in the US.”

THE BITCH IS BACK

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

MAN
Tapes of The Unexpected
VPDVB68



RENAISSANCE
Kings & Queens
VPDVB67



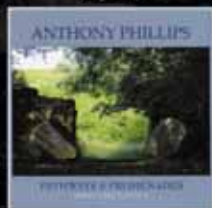
PANIC ROOM
Satellite
FMCD001



PARADE
The Fabric
NAUTC004



ANTHONY PHILLIPS
Pathways & Promenades
VP516CD



RICK WAKEMAN
Past, Present and Future
MFVP115CD



SPIRITS BURNING
Crazy Fluid
VP492CD

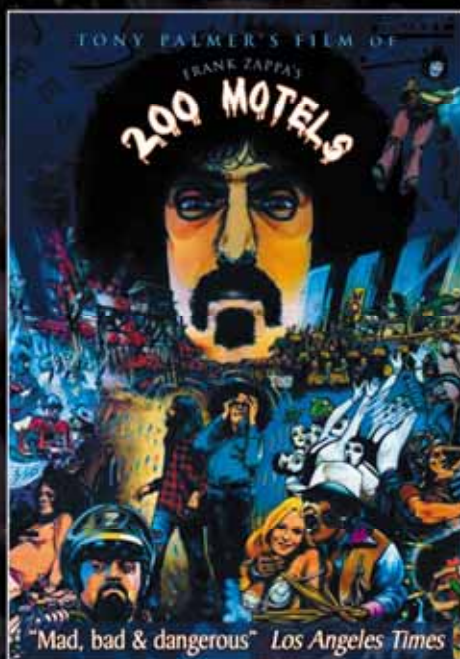


HAWKWIND
San Francisco 1999
HAWKVP48CD



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

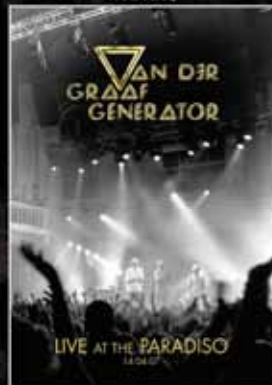
FRANK ZAPPA'S 200 MOTELS
TPDVD127



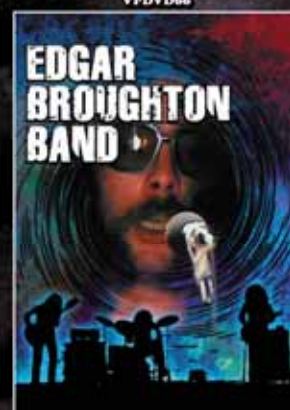
THE STEVE HILLAGE BAND
Live at The Gong Family Unconvention
GWVP101DVD



VAN DER GRAAF GENERATOR
Live at The Paradiso
VPDVB64



EDGAR BROUGHTON BAND
Live
VPDVB66



PETER HAMMILL
In The Passionkirche Berlin
VPDVB65



KARNATAKA
The Gathering Light
KTKCD005



Exclusively Marketed & Distributed by Voiceprint, www.voiceprint.co.uk



VOICEPRINT
GROUP OF COMPANIES

I mentioned all about the wRETCHed episode in issue 100, but I have to admit I never noticed any auctions of the sickly stuff. There was apparently a rumour going around that some fan had scooped some up and that it was on eBay, but it would seem that it was just that - a sick rumour. If you missed the sorry affair here is a potted version:

Harry Styles' sick shrine

"Dedicated One Direction fans have created a shrine where Harry Styles vomited."

That's just sick! Well, come on – you know it just had to be said.

"The 20-year-old boy band favourite now has love-heart emblazoned signs dedicated to him on the side of the road where he emptied his stomach on Saturday."

Now that is dedication, love, infatuation or whatever you want to name it. To be adored so much as to cause fans to actually create a shrine where you have evacuated your stomach contents is just ...well ... wow really. I can only hope that he had not been dining on pasta, or chunky chips, peas and carrots during the party.

"The embarrassing incident occurred the morning after the singer had apparently spent the night partying with Lily Allen at a bar called Nice Guy following her concert in Hollywood."

I think it would have been more embarrassing if the event had occurred in the middle of a performance. Can you imagine the frenzy that would have caused? I am not going to go into details, but suggest that you just close your eyes, get a feel for the atmosphere thick with hormones, the teenage passions, and the irresistible urge to take home a part of your hero. Just use your imagination.

I have just had a thought. I wonder if little sample pots will eventually turn up in auctions or on eBay? Ha! That'll knock Bieber's hair, Elvis' dirty underwear and Britney's masticated chewing gum into a cocked hat.

See, I got there first with the references to pots of vomit.

A man before his time:



Bob Marley Wacky Wobbler Bobble Head - Funko Action Figure Buffalo Soldier - £10.00

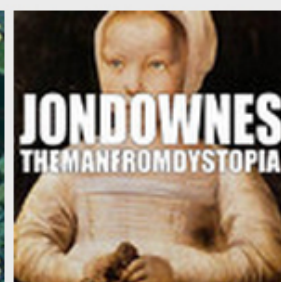
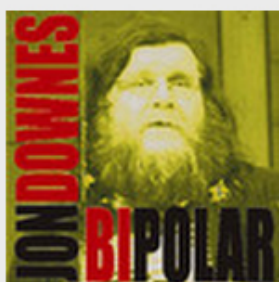
"Bob Marley Wacky Wobbler Bobble Head - Funko Action Figure Buffalo Soldier

In used condition. There is some dried glue on the base which isn't noticeable and was presumably done during manufacture. The head wobbles well. The name Bob Marley isn't mentioned on the box although there is a picture of him."

'Wacky Wobbler Bobble Head' – try saying that after one glass too many of your favourite tippie, and with your mouth full of grandma's mince pies. Is this the voice of experience here? Nope - well not really. I have had the misfortune of seeing many a person slumped in a chair on many a 25th December afternoon, with glazed eyes, pastry crumbs down their festive jumper trying to get their aim right and force yet another mince pie into their dribbling maw. And although they may

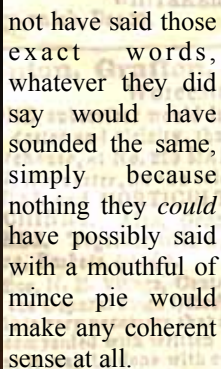
SHAMELESS SELF PROMOTION TIME

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



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

COMING
VERY
SOON



[Soldier-/121511840163?
pt=UK_Music_Music_Memorabilia_LE&hash=it
em1c4aab89a3](#)

BEATLES Memorabilia Collector genuine



And pondered on whether any of your ladies should add it to your kitchen collection. *After all, this could be quite a nice substitute for a rolling pin for whacking across your errant husband's head, ladies. It would make rather a nice, satisfying 'clang' as well. And if wearing the above item of domesticity, (Beatles memorabilia genuine fab vintage 1960s black/white & red apron) with its added bonus of being more red than white, it will hide any unfortunate blood spillage from ruining your attire. Perfect.*

PRATT, DOWNS & SCOTT,
(INCORPORATED)

The main reason I am mentioning this is because IT IS STILL FOR SALE! Yes, yes it is. So if you couldn't quite make up your mind back then, there is still time for you to grab it while you can.

In fact there are at least 13 of them! Oh joy!

http://www.ebay.co.uk/itm/1965-BEATLES-TOUR-TRAY-/391004599089?pt=UK_Music_Music_Memorabilia_LE&hash=item5b09b0b331

I found a bamboo one too! But I wouldn't advise trying to use it in the same fashion as the one above.

BEATLES / 1965 Bamboo Tray ~ Made in Taiwan ~ Scarce Collectible ~ EXCELLENT -



US \$125.00 (Approximately £79.94)

"Offered for sale is a vintage BEATLES bamboo plate issued in 1965. This collectible measures approx. 6.5" across, and was produced in Taiwan by Bamboo Plate Specialists. The graphic depicted on the tray is taken from a scene in the movie 'Hard Day's Night'."

http://www.ebay.co.uk/itm/BEATLES-1965-Bamboo-Tray-Made-in-Taiwan-Scarce-Collectible-EXCELLENT-/231015630290?pt=LH_DefaultDomain_0&hash=item35c99ac5d2

COTTON CANVAS PRINT THE ROLLING STONES - £4.99

"100 % COTTON CANVAS PRINT THE ROLLING STONES CARICATURES A4 PRINT ON HIGH QUALITY COTTON CANVAS READY TO FRAME"

Not bad for the price for a fan I suppose. I'm not



so I'm not interested quite frankly but whatever rocks your boat.

http://www.ebay.co.uk/itm/COTTON-CANVAS-PRINT-THE-ROLLING-STONES-/301428343597?pt=UK_Music_Music_Memorabilia_LE&hash=item462e87832d

And so, the end is near and we are facing the final addition for this year. But what will it be? What tatty, abominable or amusing little trinket have I got saved up for you?

Nothing actually. So I shall just wish you all a Happy and Peaceful Yuletide.



weird **weekend** **2015**

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

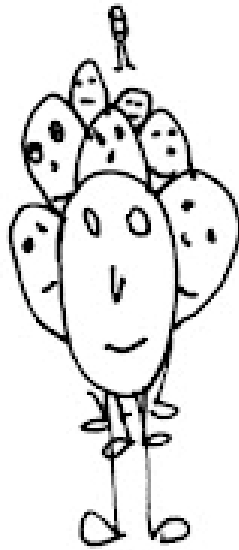


For the second year running. Hartland..
YOU'VE NEVER HAD IT SO WEIRD

The Small School, Hartland, North Devon
www.cfz.org.uk

August 14-16 2015
TEL: +44 (0) 1237 431413

THE NINE HENRYS



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

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

THE WORLD'S FIRST CLONED CARTOON CHARACTER

modada@ninehenrys.com

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



Henry received 10.66 in change

CLASSIC LOST BROADCAST RELEASES FROM

GONZO

HS10310 DVD



ROCK OF THE 70's

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

THE LOST BROADCASTS

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

HS10480 DVD



THE LOST BROADCASTS

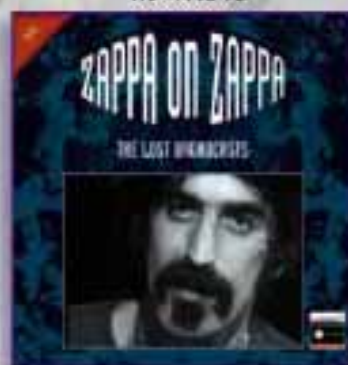
INCREDIBLE STRING BAND
HS10660 DVD



CAPTAIN BEEFHEART & HIS MAGIC BAND
HS11420 DVD



FRANK ZAPPA
HS11090 DVD

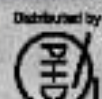


CURVED AIR
HS10580 DVD

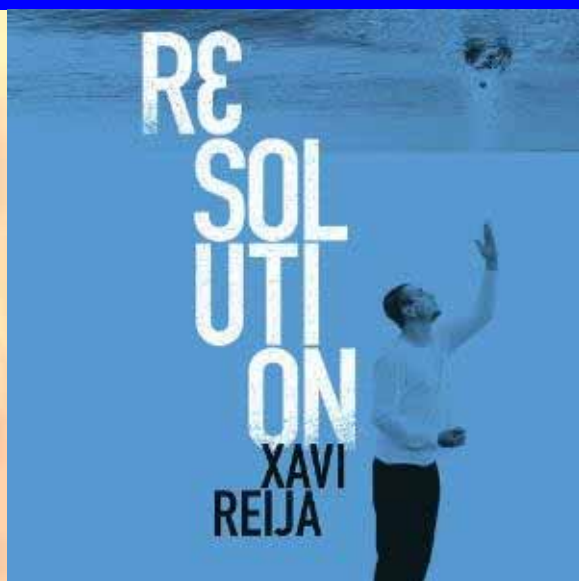


LIVE 355 WHY NOT TUNE INTO
GONZO WEB RADIO

ALL AVAILABLE FROM
www.gonzomultimedia.co.uk



THE WORLD OF KEV ROWLAND



XAVI REIJA RESOLUTION (MOONJUNE)

Xavi is recognized as being one of Spain's top jazz drummers, and over the last fifteen years has built his reputation by working with artists such as Steve Hogarth (Marillion), Gary Willis (Tribal Tech), Monica Green (The Supremes), Caco Senante, O Funk'illo and Pep Sala Joaquin Calderon. But he has also been working on his own bands, releasing 'Two Sides' with DX Project, two albums with the Xavi Reija Electric Quintet as well as trimming that down to the Xavi Reija Electric Trio who prior to this had released a DVD. Now he is back, again in a trio environment, with Bernat Hernández on bass, and Dušan Jevtović on guitars. Bernat also played with Dušan on the latter's album 'Am I Walking Wrong' which was released last year.

When I first started listening to jazz as a child, it was bands led by drummers that I became most interested in, and the very first jazz album I ever bought with my own money was by Gene Krupa. There is something about music being geared towards the complexity and freedom that comes from a powerhouse at the back that really lifts the overall, and if you normally listen to metal then you would have to agree that Testament's recent stunning live opus just wouldn't be half as dynamic if Gene Hoglan wasn't behind the kit. Only four of these compositions are group numbers, with the other seven all scored by Xavi, but the common theme throughout is the sheer amount of space that these guys have given themselves to work with. That they are all stunning musicians are never in doubt, but they know the importance of simplicity as well as complexity, and know the right time to deliver what is required, with fuzzed distortion adding to the overall sound. The three musicians work off each other, and the result is an avant garde album that combines improvisation with funk and melody, distortion and feedback with clean struck notes, polyrhythmic sounds with simple timekeeping, so much so that the listener never really knows what is coming next. A very strong production tops off yet another incredibly strong release from the Moonjune label.

www.moonjune.com



7 OCEAN DIAPAUSE (MALS)

7 Ocean is a band from the former Soviet republic of Belarus. Forming in 1989, they released four albums before breaking up after the death of one of the founding members in 1994. Some years later they reformed, and released the first album with the new line-up in 2008. Since then they have released two more albums on download only, and have now returned with their latest 'Diapause', which can be downloaded from their site and has also now been released on physical CD by Mals. All the music and lyrics are provided by Alexander Eletsky (keyboards, vocals), who has been the driving force behind the band since their inception some 25 years ago. All lyrics are in Russian, but that just adds to the very Eastern European feel that this album has.

It is symphonic, but there are some elements and stylings that show where this music has originated from, especially with some of the traditional folk that is obviously a major influence. If someone had asked me to pick a country of origin without knowing, I would have guessed Poland, and as they share a boundary with Belarus I don't think I could have been accused of being too far away. One quite unusual part of this album is that there are a lot of keyboard sounds utilized that I would have associated far more with the eighties than the present day, and there are times when pop seems to be making it's way into the prog. There are many dreamy sections, and the result is something that in many ways is quite atmospheric and pleasant, while also being somewhat dated. Some of these songs could be used as background music in films, but I don't really view that as a positive in their case.

They do have quite an interesting website, and thankfully there is an English version, so if you want to find out some more then visit <http://7ocean.info/englver/homeen.html>

THE WORLD OF KEV ROWLAND



COZHE PRESSURE FRACTURES (INDIE)

This Finnish band can trace its' beginning back to more than twelve years ago, when singer and keyboard player Janne Nevalainen first came across drummer Harri Kokkonen. They started playing together in 2002 and over the years other musicians have come and gone, but they stuck it out and the result is this their debut album which was released in 2012. At the time the line-up was completed by Joni Seppälä (guitars) and Sami Järvinen (bass), although Joni moved to Sweden not long after the album was completed. In many ways this is an album of the Seventies, as it has been heavily influenced by the likes of Family from that era and also more recently by Discipline, and while crossover prog is obviously the correct genre, that is because it hits so many different musical areas including that of hard rock.

This isn't a gentle melodic prog album, but something that has rough angular edges that contrast strongly with the fluidity of Joni's wonderful guitars. Although the keyboards are an important part, the use of piano is more direct and powerful, while special mention should also be made of Harri's drumming as there are times when he is working incredibly hard, with a far more rock bent than the rest of the band which also provides wonderful dynamics. It is the fractured nature of the music that makes this such a compelling album, although it does also have it's weaknesses, most notably in that the lyrics don't always work as well in English as they should and Janne's vocals do sometimes go off key. But, both of these are fairly small issues that I am sure will be resolved with the next release, which apparently they are planning at present. Personally I would not have included the final song on the album, as joke pieces only really work once and although I found this fairly amusing the first time I played it, the novelty soon wore off.

An interesting album, quite at odds with most of the current scene, and I look forward with interest to the next one.
www.cozhe.com



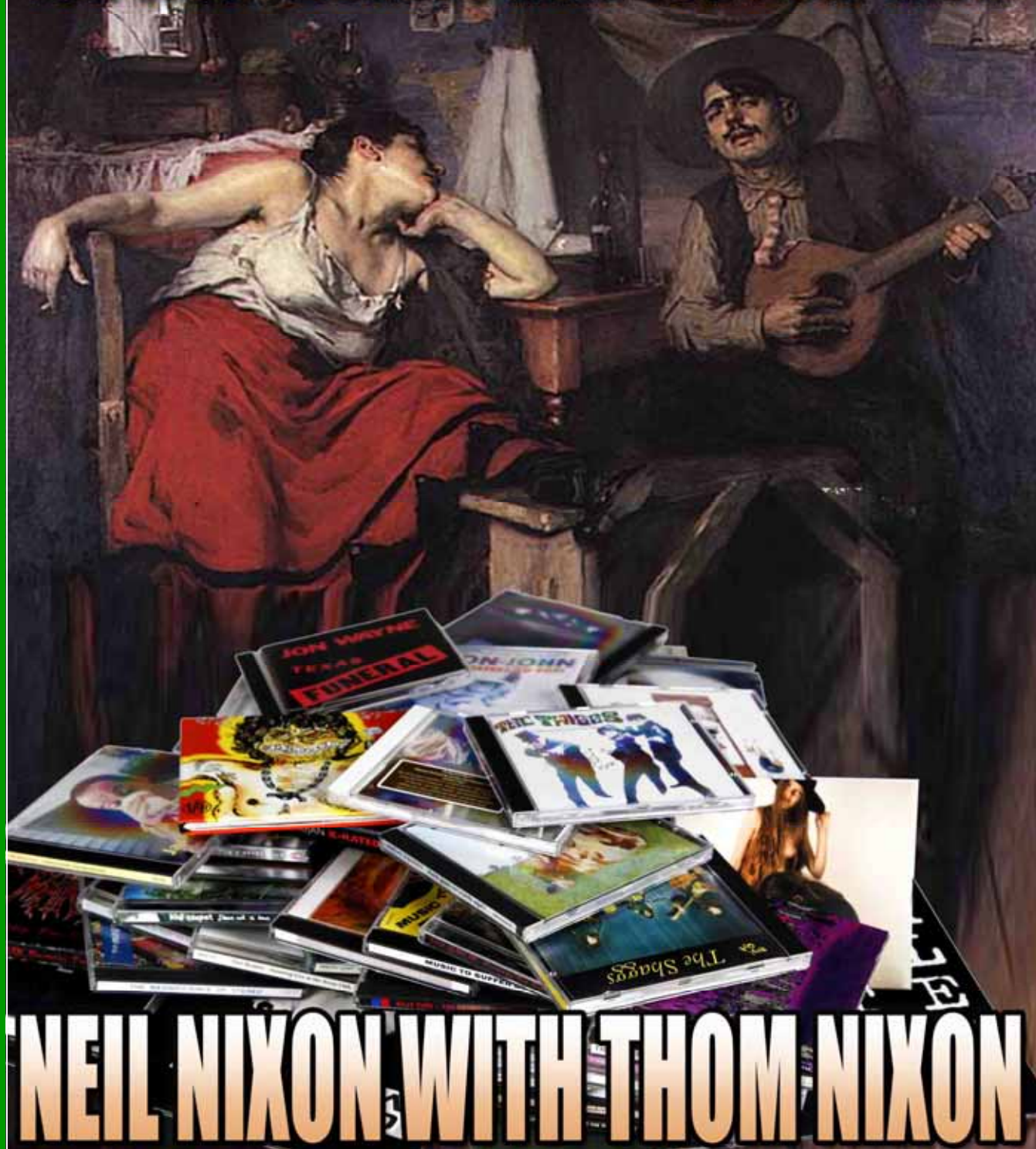
IAMTHEMORNING ~ (INDIE)

Somehow I totally managed to miss the debut album by this Russian duo, and I first saw the name when reading a post by Second Life Syndrome on ProgArchives. A short while later he asked if I would mind reviewing their material, so I wandered over to Bandcamp and picked up “~”, (I know the symbol is called a “tilde”, so don't know if that is the name of the album or they just prefer the symbol). Anyway, this is a Russian duo of Gleb Kolyadin (piano, keyboards) and Marjana Semkina (vocals, backing vocals) along with some additional musicians, and after releasing this in April 2012 they revisited it and remastered it and then reissued it at the end of that year, and it is available both on CD or through Bandcamp (name your price).

There seriously just one word that fits this album, and that is “beautiful”. Marjana has a fragile delicate voice that at times reminds me of Kate Bush, while Gleb has a wonderful touch on piano, and often these two are the main source of all the music. They do use other guests effectively, particularly with strings, and although there are also electric guitars and percussion these are used very sparingly indeed. Apparently they describe themselves as “a neo-classical vocal indie band... that ...combine non-typical but easily perceived vocal parts of progressive rock with a distinctly classical musical approach”, but I prefer just to think of it as majestic and powerful, yet fragile and delicate at the same time. It is possible that this is one of the finest albums by a band you have never heard of, although if you ever check out the top 100 lists by year on ProgArchives then you may have come across these already, as they are currently sat at #2 for 2012. That puts them ahead of most of the Top 10, so they are above Motorpsycho, Big Big Train, Echolyn, The Tea Club, The Flower Kings, Magma, Silhouette and 3RDegree!

500 ALBUMS

You Won't Believe until You Hear them



NEIL NIXON WITH THOM NIXON



Heol Telwen

Heol Telwen is from Blanc Mesnil in Upper Normandy and is a group of celtic folk metal, with a mixture of extreme metal and Celtic influences. The texts are inspired by Breton and Celtic legends, and the music incorporates traditional acoustic instruments; bombs, tin whistle, etc. The songs are in English, French, and Breton, with a sign of strong roots in the Breton and Celtic culture. Heol Telwen is Breton for "The Dark Sun".

Yskithyrwynn

Vocals (1999-2001),
drums, percussion,
choirs (2001-2014)

Ossian

Bass (2000-2002),
guitars, backing vocals,
choirs (2002 – 2014)

Mylgaon Vibuc'h

Bass, choirs (2003-2014)

Hades

Flute, whistle, traditional
vocals (2003-2014)



Metal Archives

http://www.metal-archives.com/bands/Heol_Telwen/2992

Wikipedia

http://fr.wikipedia.org/wiki/Heol_Telwen

YouTube

Etre Douae Mor

<https://www.youtube.com/watch?v=-ws4hp74KgM>

Son Ar Everezh

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



And so, once again, here we are at the end of another year. Once this issue has been proofed, pdf'd, uploaded and the links done, that is the end of Corinna's and my professional activities for this year.

I hope that you have enjoyed reading this special Yuletide issue, and have found that our mixture of odds and sods, music, politics, high strangeness and vaguely surreal stupidity is to your taste.

Thank you for all the support that you have given us all throughout the past twelve months, and for your messages of support. They truly mean a lot. Thank you to everyone who has got involved with what we do, and joined the ever-growing Gonzo/CFZ/Wyrd family and helped us on our mission to spread a little bit of love, light and constructive insanity in an increasingly dour world.

Love to Dave McMann and Richard Stellar who are both undergoing health scares at the moment, and of course to Daavid and Gilli to whom we have been sending healing vibes for the past six months.

Thank you to everyone who has worked on this magazine with us, week in and week out throughout the year, especially Doug Harr, Mark



Raines, and Graham Inglis, Jaki and Tim, Neil Nixon, and M Destiny. Corinna and I would not be able to do all these peculiar things that we do without you.

And above all, many thanks to Rob Ayling for giving us the opportunity to publish a magazine that no-one in their right mind would ever bankroll. But as Doc Shiels said on a record I made twenty years ago next summer, "what do you mean, right mind?"

Blessings to you all, from Corinna and me, and Mother, and the tumbledown house full of animals somewhere in rural North Devon.

See you next year.



THE BEST LAID PLANS

BEEFHEART AT HIS BEST

Live on stage

ADMIT • ONE | \$5.50 | STALLS

Somewhere Over Detroit

11 DEC 1980
ON STAGE 20.30

FROM HARPOS CONCERT THEATRE, DETROIT

11 DEC 1980
ON STAGE 20.30

CAPTAIN BEEFHEART



& The

Magic Band

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

LIVE

GONZO
MULTIMEDIA

www.gonzomultimedia.co.uk