

GONZO

Weekly #146

EXCLUSIVE:

**We interview Dana
Schechter about the
past, present and
future of Bee & Flower**

There are all sorts
of other things for
your delectation
including Doug on
classic **ELP**, John
revisits **The English
Underground on You
Tube**, Jon waxes
eulogistically about
**Fruits de Mer
Records** and
reviews a biography
of **Ringo Starr**, and
Corinna cuddles up
to **David Bowie**



INTRODUCING THE EXTRAORDINARY WORLD OF

BEE & FLOWER



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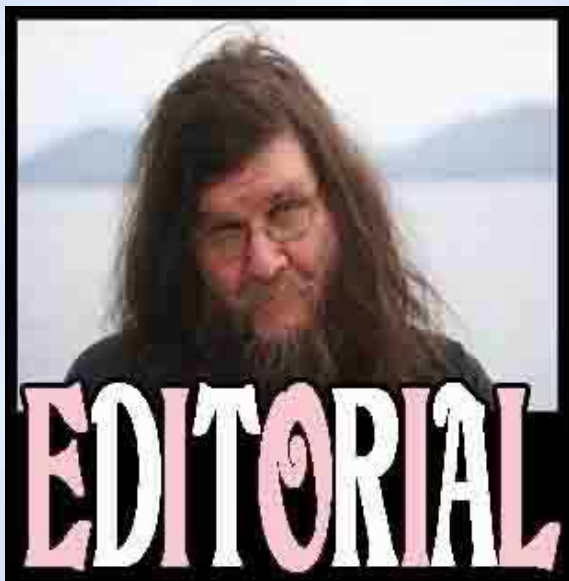
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THE THREE COMMANDMENTS OF GONZO WEEKLY:

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

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



Dear Friends,

Welcome to another issue of the peculiar little magazine that I put together almost without realising what I was doing. I love this time of year, the "season of whatsits and mellow fruitfulness" as Keats dubbed it. The transition seasons, Spring and Autumn are always my favourites, but it is the beginning of the Autumn that is my preference. It is probably because it always coincided with the start of the new school year, but it always seems like the time to be doing things,

starting new projects and making good on old ones.

It is also the time of year that my Mother would always organise mammoth blackberry picking expeditions, and then disappear into the kitchen, only for jars of blackberry jelly, and big fragrant blackberry and apple pies to emerge, to be wolfed down by me, my brother and our hungry friends.

So it is a time which always throws forth good memories for me, and it is a time when I usually try and embark upon incursions into pastures new. This year is no exception, but more of that later. I have been occupying my present study in the badly converted potato shed on the side of the house for about a decade now, and in the early years of that decade there were people sharing my headspace who had a different view of things than do I. My study became filled with crap that I really didn't want there, and over the years it became the place for things to go when there was really no other place to put them. When these things included a didgeridoo, a Gurkha kukri, and various fossil shark's teeth I had no difficulty with the idea, but by the end of last week there was so much crap in there that I had finally had enough.

So I called in the heavy troops. And for 'heavy troops' read my darling Jessica who is somewhere between an adopted niece and an adopted daughter who has been working officially as my assistant now since the middle of July. She has successfully overhauled my



the POWZO 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

“They do exactly what a 21st Century record company should be doing and give the lie to any suggestions that the music business is foundering on its beam ends!”

modus operandi, and done a jolly good job of it. But could this teenage bombshell actually make a difference to the pigsty in which I have worked for the last decade.

Hell yeah!

However, this means that for the last two weeks we have been in a mildly enjoyable state of flux. I am not complaining, but it is all more than slightly weird.

It also means that when Jess is busily cleaning out cupboards full of crap that haven't been opened in years, or doing piles of filing that should have been dealt with months ago that I have had several periods of forced inactivity, when I cannot get to my computer, there is nobody to take any dictation and there are too many piles of assorted impedimenta strewn in piles across my study floor for me to actually gain access to my little sanctum.

So I have been thrown back onto my own resources far more than usual this week, and I have been catching up on listening to review records, reading review books, and having long meaningful conversations with the two tortoises who live in a large vivarium in the corner of the sitting room floor.

And as a result of all of this (well, actually, only as a result of listening to my review records, and pootling about on my Ipad) I would like to say, in a strong and firm voice: I bloody love Fruits de Mer Records; they do exactly what a 21st century record company should be doing and give the lie to any suggestions that the music business is foundering on its beam ends!

It isn't!

It has merely evolved faster than anybody has expected and is rapidly becoming something that would be unrecognisable to music industry pundits of previous generations. The company proudly claims that it is 'as if the last 40 years never happened' but that's not true. 40 years ago it was 1975 when the music industry was at its biggest, its most bloated and its most over the top. Fruits de Mer are exactly the opposite of that. They are like my own publishing company, like the record company we are struggling to launch, like this magazine and – in many ways – like Gonzo Multimedia, a cottage industry writ large. In their own words:

Fruits de Mer Records - possibly the world's smallest vinyl-only psych/prog/acid folk/krautrock/spacerock record label - but then again, maybe not - what do we know?

Established way back in 1715 (that's a quarter past five in the evening) by Andy and Keith, we started out with the carefully laid-out plan to unearth and reissue long-lost, classic tracks from the sixties and early seventies - but the record companies with the rights to the back-catalogues simply didn't want to know us. After several weeks of crying into our beer, we thought, "sod it, we'll do it ourselves"...and we have.

Andy decided it was time to do something different at the beginning of 2012, so FdM now consists of me (Keith) and whoever else I can rope in, usually my lovely missus, Liz.

FdM releases are a right old mix of classic and obscure tracks, usually reinterpreted by artists who love them, respect them but want to breathe new life into them...and they do, god bless 'em. FdM pays all the

اللجنة لهم إذا كانوا لا تأخذ نكتة

publishing fees, so the original writers get paid...and the original record companies get bugger-all. These days, there's also a smattering of new songs by artists who impress me as having more than a touch of the 60s and 70s about them - but are mainly just damn-good.

Go on, put on your diving gear, join the Fruits de Mer deep-sea fishing trip as we dredge up whoppers by the likes of The Small Faces, Nick Drake, Can, HP Lovecraft, Aphrodite's Child and Strawberry Alarm Clock...even little-known names such as The Beatles. Pink Floyd and Miles Davis get a look-in with us. Then we let new or cult artists such as The Bevis Frond, Soft Hearted Scientists, nick nicely, The Chemistry Set, Cranium Pie, Tir na nOg, Vibravoid and Schnauser get to work in making the tracks their own.

Running a vinyl record label is a sure-fire way of losing money but I'm in it for the love of it and, if you've read this far, you probably are too - you can find out more about FdM at www.fruitsdemerrecords.com - but of course you're here already - call in for a cuppa, drop me a line any time. In the words of Schizo Fun Addict, who put together our first single, "Be brave...and keep faith".

We are, as I have noted again and again in these hallowed pages, living in strange and disturbing times. As a society, indeed as a species, we are facing challenges that our forefathers would not, indeed could not, have dreamed of. As regular readers will know I am an avowed anti-capitalist, and I truly see that we are facing a future in which the multi national financial machine just simply doesn't work anymore. However, don't get me wrong. I am not foreseeing some weird financial analogue of Pol Pot's agrarian Year Zero. But I do foresee a time when the economic arrangements, which individuals of our species must make in order to carry out their day to day lives will be on a much smaller scale, and in this brave new financial market place I think that people like those behind Fruits de Mer, Gonzo, and my own company will do quite nicely, thank you.

Only time will tell.

Love and peace.

Jon Downes
(Editor)



Fruits de Mer, The Beach Boys, Miley Cyrus, Meat Loaf, Prince, Alan Lomax, Brinsley Schwarz, Mega Dodo, Galahad, Lana del Rey, Barbara Dickson, Strange Fruit, Friday Night Progressive, Canterbury Sans Frontieres, Owens Boomer Castleman, Joy Beverley, Wes Craven, Rick Wakeman, Hugh Hopper, The Pirates, Ducks Deluxe, The Pirates, Wilko Johnson, Dr. John, Johnny Winter & Uncle John Turner, Billy Cobham, Brand x, Pete Sears, Frank Zappa, Bee and Flower, Dana Schechter, Emerson, Lake & Palmer, Lee Walker, The Wombats, John Brodie-Good, Caravan, Hawkwind, Gong, Pink Fairies, John Martyn, Roy Weard, Lemmy, Yes, Ringo Starr, John Lennon, Bring me the Horizon, David Bowie, Neil Nixon, Les Baxter, Midwinterblot

IT'S A LEGAL MATTER BABY

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

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

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

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

Of course if someone objects to our using their material we will be good fellows and take it down, unless (and this is a big unless) we feel that it is not in the public interest to comply.

But normally we shall not stand on ceremony. If you want to read more about this decision go to:

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

Dramatis Personae



THE GONZO WEEKLY

all the gonzo news that's fit to print

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

NAMING THOSE RESPONSIBLE

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

Corinna Downes,

(Sub Editor, and my lovely wife)

Graham Inglis,

(Columnist, Staff writer, *Hawkwind* nut)

Bart Lancia,

(My favourite roving reporter)

Thom the World Poet,

(Bard in residence)

C.J.Stone,

(Columnist, commentator and all round good egg)

Kev Rowland,

(Kiwi Reviewer)

Lesley Madigan,

Photographer *par excellence*

Douglas Harr,

(Staff writer, columnist)

Jessica Taylor,

(PA and laughing at drunk pop stars)

Richard Freeman,

(Scary stuff)

Dave McMann,

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

Orrin Hare,

(Sybarite and literary *bon viveur*)

Mark Raines,

(Cartoonist)

Davey Curtis,

(tales from the north)

Jon Pertwee

(Pop Culture memorabilia)

Dean Phillips

(The House Wally)

Rob Ayling

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

and **Peter McAdam**

(McDada in residence)

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

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

Contact us with bribes and free stuff:

Jonathan Downes,

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so what's it all about, Alfie?

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

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

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

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

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

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

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

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

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

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

THE ^{gonzo} NEWSROOM

SURF'S UP: The Beach Boys have clocked up an incredible legacy with shows every year since they began in 1961. Unlike every other band of their era, The Beach Boys are the only act to perform continuously every single year for over 50 years.

While there were only three gigs that first year the group performed 73 shows in 1962 and 125 in 1963. Things did slow down slightly in the mid 70s. In 1977 they played just 51 shows. For 2015 they are just about to pass the 100 shows mark for this year. 2015 has been a benchmark year for The Beach Boys with Bruce Johnston clocking up his 50th anniversary with the band. **Read on...**

I TRULY AM GETTING OLD: Miley Cyrus is reportedly being eyed up for Glastonbury. The annual festival is a hit with music lovers around the globe, who make the trek to England's countryside every year.

This year saw the likes of Kanye West and Florence + the Machine headline the Pyramid Stage, and it seems Miley could be next. Organisers Michael and Emily Eavis are apparently interested in the 22-year-old singer getting involved after watching her shock factor hosting skills at the MTV VMAs last weekend.

"Miley's been on the Eavis radar for a while," a source told British newspaper *The Sun*. **Read on...**

BLOODY HELL: Meat Loaf can't understand why people have been hostile since he sang through a vocal haemorrhage.

The American musician is famous the world over thanks to his powerful voice, producing hits such as *Bat Out of Hell* and *I'd Do Anything For Love*. But having such impressive singing skills hasn't been without its problems. "Yeah, when you're 26, your voice has a certain timbre. When you're 68, your voice no longer has that timbre. I've had three vocal surgeries now, and three sinus surgeries. Adele cancelled a tour with a

haemorrhaging vocal cord, I did a tour in Australia with a haemorrhaging vocal cord. I was spitting blood every night on stage," he told *Billboard*. "And I've got nothing but grief and major hostility."

I gave those people everything I had and more. I had flown 44 people to Australia, we're all sitting there. Insurance wouldn't cover the band and everybody going back, so I just said, 'OK, let's go.' In New Zealand at the last show, I was warming up, and it was like you're slicing a vegetable and you cut your finger really bad and it's bleeding everywhere, that's how blood was coming out of my throat. It was just running out of my throat." **Read on...**

PROG ON! Honouring progressive music in the intimate and idyllic settings of the world famous Underglobe, beneath Shakespeare's Globe Theatre, it was the year that Steven Wilson made an extraordinary commercial breakthrough, new kids Public Service Broadcasting challenged the boundaries of prog and the very first Official Progressive Album Chart brought the genre into the mainstream spotlight.

Hosted by the irrepressible broadcaster and prog superfan Matthew Wright, the evening celebrated and honoured the past, present and future of prog. From Electric Light Orchestra and Wizard legend Roy Wood who picked up the Outer Limits Award, to Public Service Broadcasting and Heights picking up Anthem and Limelight respectively, the awards once again brought together and celebrated the pioneers, innovators and present-day torchbearers of the prog scene. With 14 awards given out on the night, the Progressive Music Awards is a gathering of some of the most successful rock musicians of all time.

Founder member of Genesis Tony Banks, was the evening's guest of honour and 2015's Prog God sponsored by Orange Amplification. Presented to him by 2014 Prog God and former Genesis band mate Peter Gabriel, Tony's career spans almost 50 years, has sold in excess of 130 million albums,

THE ^{gonzo} NEWSROOM

is a member of the Rock and Roll Hall of Fame, and is one of the most respected songwriters and keyboardists in the world.

His body of work, both with Genesis and beyond, is as innovative as it is eclectic and his solo work was recently celebrated in a four disc anthology called 'A Chord Too Far'. Previous recipients of the Prog God award are Peter Gabriel, Rick Wakeman and Ian Anderson. **Read on...**

A PRINCE AMONGST MEN: Prince was blown away by his 25-year-old HitNRRun co-producer Joshua Welton's talent.

The 57-year-old musical legend is famous for working alone on his records. But for the first time in 40 years he decided to enlist somebody else's help on the upcoming HitNRRun and that person is Joshua Welton, the husband of Prince band 3rdEyeGirl's drummer Hannah.

'I just met him as a person first. I didn't know what he could do until we got in the studio,' Prince told USA Today. 'This is the first time I've let someone make a record for me. Josh hears music like I do.' **Read on...**

FIELD MUSIC: One of the more extravagant releases of field recordings made by Alan Lomax would be *Folksongs of Another America: Field Recordings from the Upper Midwest, 1937-1946*, issued by Dust to Digital. Just saw a great review which I include below. For review copies go to <https://www.dust-digital.com/contact/>

2015, marks the Lomax Centennial. Born in Austin, Texas, in 1915, Alan Lomax became the foremost folklorist of the 20th century, documenting, preserving, and promoting traditional music around the world over the course of seven decades. I'm hoping you might consider doing a feature on Lomax's legacy and the current work of the Association For Cultural Equity.

A series of publications, events, and initiatives

are planned throughout the year with ACE, the American Folklife Center at the Library of Congress, and local partners in the communities that Lomax documented, to mark the centennial.

Visit www.culturequity.org/centennial for the most current schedule of activities.

DODO LIVES DODO RULES: Mega Dodo has not one but two fantastic releases to cheer up those grey days and dark evenings. **Brinsley Schwarz Live Favourites** is a first for Mega Dodo, it's the label's first archive release, and what a corker it is. **Brinsley Schwarz** recorded live at the height of their powers.

Newly edited and mastered, this 13 song set from the band features the hit in waiting **'(What's So Funny 'Bout') Peace, Love and Understanding** along with a good handful of songs that are being issued on record for the first time. A vinyl only release of 250 copies, the first 100 copies include a set of 5 postcards, two stickers and a facsimile BBC audition report.

Hot on the Brinsley's heels is the debut album from Swedish acid-folk duo **Us and Them**. **Summer Green and Autumn Brown** is a mesmerising collection of 10 original songs that feature Britt's beautiful, delicately dreamy vocals and Anders acid-folk/folktronica. **Summer Green and Autumn Brown** is nothing less than a trippy, sometimes proggy, stroll through lush fields of flowers and wooded landscapes: perfect for autumnal listening.

Summer Green and Autumn Brown is released on limited edition 250 copies 180 gram vinyl LP, CD digipack and very limited (100 copies) 4CD set comprising **Summer Green and Autumn Brown** and, for the first time on CD, their three *Fruits de Mer* EPs. The 4 CD set is exclusive to Mega Dodo's Bandcamp page and is not available in shops.

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...



THE CULL CONTINUES

Despite overwhelming evidence that it is both cruel and pointless, and may even be counter productive the badger cull is to be extended into Dorset following pilots in Gloucestershire and Somerset, the government has announced. Ministers and the National Farmers' Union (NFU) say culling badgers will curb tuberculosis (TB) in cattle, but protesters say it has little effect.

Licences have been granted to allow six weeks of continuous culling in the three counties until 31 January. Rock star and campaigner Brian May said he would fight the culls in court. His Save Me Trust trust confirmed the "lawfulness of the decisions to issue the licences will be challenged by a Judicial Review in the High Court".

May, well-known for his anti-cull protesting, said: "We are all hugely disappointed that the government has decided to continue its cull policy, despite Natural England's scientific advisor branding the badger cull 'an epic failure'." He added: "The badger cull has been a disaster...worse still, it's certain that most of the murdered badgers are perfectly healthy, and free of bovine TB. "This awful policy must be put to bed now, in favour of a policy that really will address the TB problem in cattle."

Wildlife TV broadcasters Chris Packham and Steve Backshall have also voiced opposition to the cull.

Analysis of the 2013 pilot culls, commissioned by Defra and by an independent panel of experts, found shooting badgers was not effective.

Official figures showed it cost more than £3,300 for each badger that was killed during the cull in 2014. The move to extend the cull to Dorset has been condemned by the Dorset Wildlife Trust. Chief executive, Simon Cripps, said: "We are extremely disappointed because science has shown that culling is unlikely to work and will probably make matters worse. "Scientific tests have shown that diseased and non-diseased badgers will move into areas that badgers have been removed from. So what you get is a stirring of the population and a potential increase in the disease."



Democracy Watch

STRANGE DAYS

AIDS ATTACKER

<http://www.deccanherald.com/content/497492/motorist-creates-scares-ap-village.html>

A motorist masking his face with a green cloth has been terrifying the prosperous West Godavari district, injecting what is rumoured to be his HIV-infected blood. The motorist riding around half a dozen villages jabs the needle with yet to be discovered substance into women and speeds away. At least 12 women stuck with the needles have been admitted to hospitals in the district in the last four days.

The attacks began on 22 August in Yadagandla village of Undi Mandal where the motorist stuck needles into G Venkata Vara Lakshmi and Andukuri Mercy in two different streets and fled. The attacker did not leave a trace beyond the disposable syringe. The family members of the women filed a complaint with the Undi police station after which the victims, complaining of dizziness and nausea, were admitted to the hospital.

GLOOMY GOTHs

<http://www.theguardian.com/society/2015/aug/28/goth-teenagers-at-higher-risk-of-depression-study-finds>



Teenagers who identify as goths have a three times higher risk of depression than non-goth peers, researchers have said. But they could not be sure whether it was depression leading young people to join the subculture

– most readily identified by its members' black clothes and make-up – or being caused by it. "Our study does not show that being a goth causes depression or self-harm but rather that some young goths are more vulnerable to developing these conditions," said Lucy Bowes from Oxford University, lead author of the study.

In a years-long study of more than 2,300 British teens Bowes and a team found that 15-year-olds who identified very strongly with goth subculture were three times more likely than their non-goth peers to be clinically depressed by age 18.



NORTH DAKOTA JOINING THE DRONES CLUB

<http://www.mprnews.org/story/2015/08/27/npr-north-dakota-legalizes-armed-police-drones>

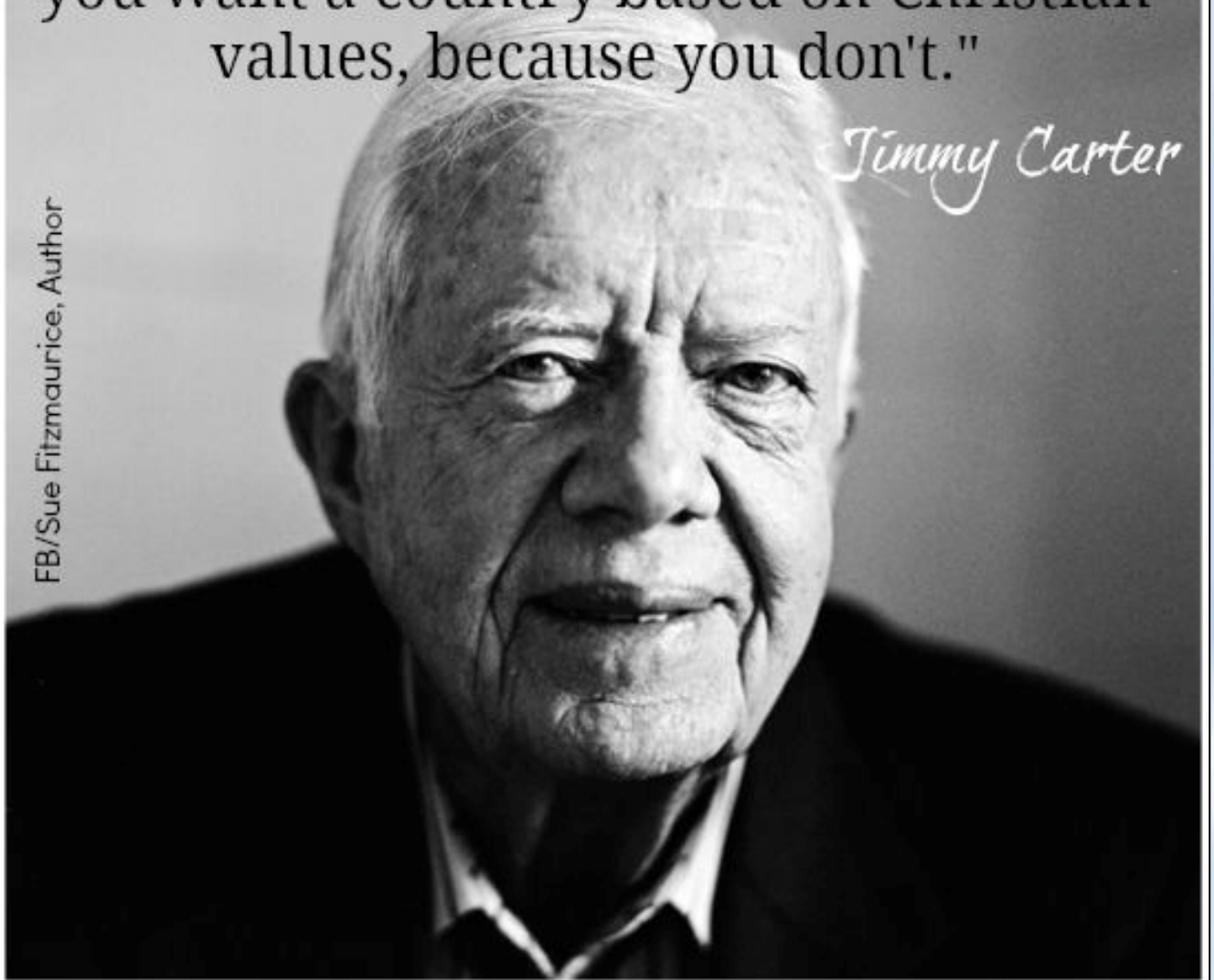
With the passage of a new law earlier this year, North Dakota has become the first state to legalize law enforcement use of armed drones. Though the law limits the type of weapons permitted to those of the "less than lethal" variety — weapons such as tear gas, rubber bullets, beanbags, pepper spray and Tasers — the original bill actually aimed to ensure that no weapons at all were allowed on law enforcement drones.

The sponsor of the original bill, Republican state Rep. Rick Becker, said he wasn't happy with how that part of the law turned out. "In my opinion there should be a nice, red line: *Drones should not be weaponized*. Period," Becker said at a hearing in March

"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

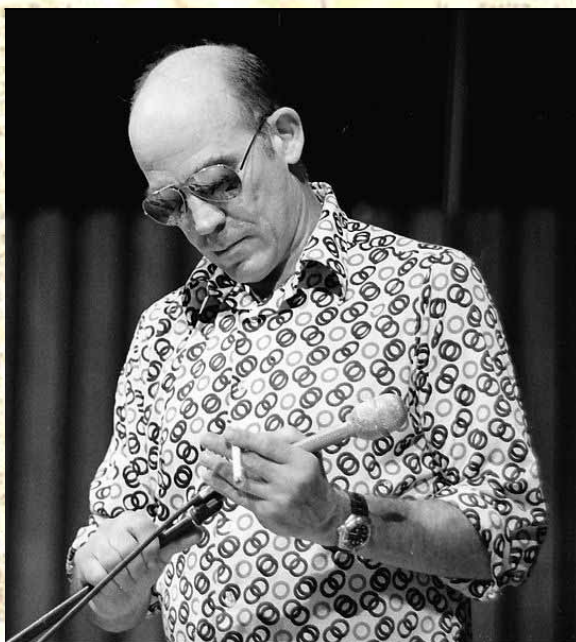
The strong and courageous
take a camera

The weak and cowardly
take a gun

**What sort of
person are you?**

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





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:

"Hallucinations are bad enough. But after awhile you learn to cope with things like seeing your dead grandmother crawling up your leg with a knife in her teeth. Most acid fanciers can handle this sort of thing. But nobody can handle that other trip-the possibility that any freak with \$1.98 can walk into the Circus-Circus and suddenly appear in the sky over downtown Las Vegas twelve times the size of God, howling anything that comes into his head. No, this is not a good town for psychedelic drugs."

Hunter S. Thompson

LIZARD'S NEW LIVE ALBUM !!!
"DESTRUCTION AND LITTLE PIECES OF CHEESE"
RELEASE DATE: MAY 23TH 2015



KONCERT JUBILEUSZOWY

LIZARD
GOŚC SPECJALNY
GALAHAD
(UK)

18 WRZEŚNIA 2015
KRAKÓW - KLUB KWADRAT - UL. SKARZYŃSKIEGO 1 - GODZ. 19.00

20 WRZEŚNIA 2015
BIELSKO-BIAŁA - KLUB KLIMAT - UL. MOSTOWA 5 - GODZ. 19.00

biletę: www.rockcafe.pl www.ticketpro.pl

GO GALAHAD!

This week Stu Nicholson posted this on his Facebook page:

Had a very good rehearsal at Absolute Music today, it all flowed really well considering it was our first get together since our 30th show on 4th July and was almost perfect!

Also great to play some the re-vamped older numbers, especially 'Room 801' and 'Exorcising Demons'. Same time next week then, hopefully we'll be as tight as a gnats wotsit come the Polish shows (famous last words)!

I am sure that the gigs will go swimmingly and we look forward to reporting on them as soon as we are able. Soo c'mon you Polish readers, take lotsa pictures.



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



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

the week that's past

The Gospel According to *BART*

My favourite roving reporter has a genius for understatement. Writing to me this week about maverick songstrel Lana Del Ray he says "she always seems to be at the centre of things".

The story he sent me concerns a media furore centering around claims that she is an "anti feminist". *Rolling Stone* continues:



"Lana Del Rey not only covers the latest issue of *V Magazine*, she has given a rare interview to James Franco where she clarified her "anti-feminist" quote from her 2014 *Fader* cover story.

Last year, Del Rey told the *Fader* that "the issue of feminism is just not an interesting concept" to her. "I'm more interested in, you know, SpaceX and Tesla, what's going to happen with our intergalactic possibilities," she continued. "Whenever people bring up feminism, I'm like, god. I'm just not really that interested."

In her interview with Franco, Del Rey says that "the luxury we have as a younger generation is being able to figure out where we want to go from here, which is why I've said things like, 'I don't focus on feminism, I focus on the future.'"

<http://www.rollingstone.com/music/news/lana-del-rey-clarifies-anti-feminist-comments-to-james-franco-20150903>



BARBARA DICKSON: Another suitcase in a Portuguese hall

Barbara Dickson will be joining the line-up for Costa del Folk in Portugal in October 2015. From her roots in the Scottish Folk Revival in the 1960s through to mainstream success in the UK during the 1970s and 1980s, Barbara has long since cemented her status as one of the UK's best loved singers. She is Scotland's best-selling female album artist of all time, earning 6 platinum, 11 gold and 7 silver albums.

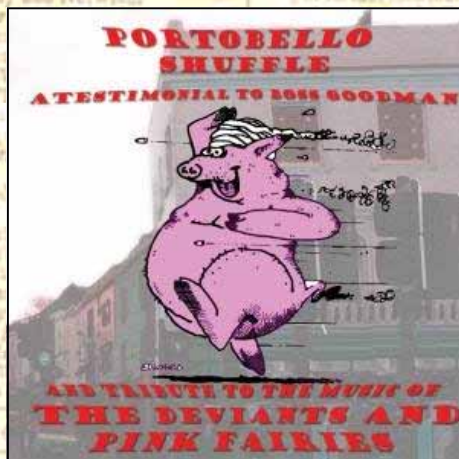
She's also released around 40 singles including major hits such as Answer Me, Caravan, Another Suitcase in Another Hall and January, February. Her work in the theatre has gained her two prestigious Olivier Awards in London, one for Willy Russell's 'Blood Brothers' and the other for 'Spend, Spend, Spend'. She was awarded an O.B.E. by Her Majesty the Queen in 2002. She has 5 honorary degrees from British Universities in recognition of her contribution to the Arts.

She writes: "I'm pleased to say that I now have a shape of the Portugal trip at last. When I arrive on October 5th I have a free day, and then I take part in the evening concert on 6th October. October 7th is my 'talk and meet and sing' with Geoff Sargison and in the afternoon I have my second concert set.

That evening is free for me to see someone else (so to speak!) and then we fly home on the 8th. That's my son Archie's birthday too, so I'm just hoping that he's in Edinburgh!!!"

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

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

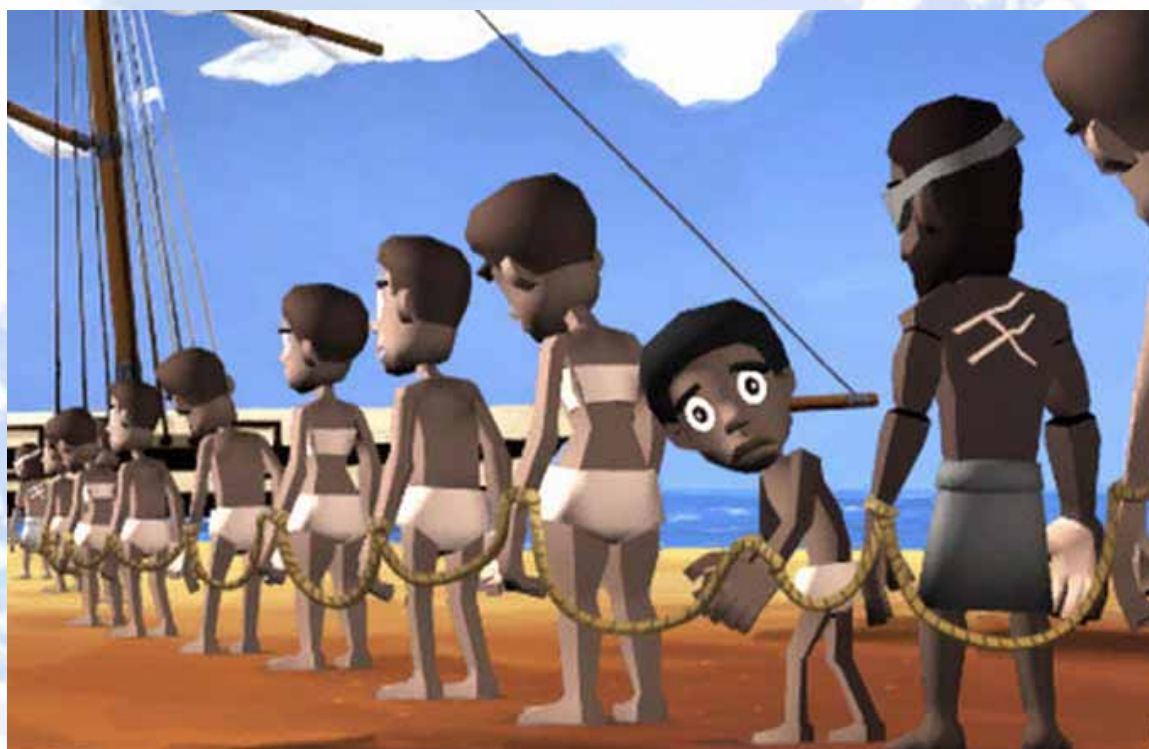


Portobello Shuffle CDs still at special low price of £5.00 each, 1 x CD inc. p&p = UK £6.80; Mainland Europe £8.90; USA £9.95; Rest of the World, contact Rich Deakin for postage price. arsydeedee@yahoo.co.uk

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



Peculiar News of the Week



Each week Richard Freeman: world famous cryptozoologist, explorer, author, and one of the most peculiar people I know picks a suitably off story from the world's press. **THIS WEEK HOWEVER WE HAVE A GUEST CONTRIBUTION FROM GRAHAM INGLIS:**

Is 'Slave Tetris' the most offensive 'educational' game for children ever?

<http://metro.co.uk/2015/09/02/is-slave-tetris-the-most-offensive-educational-game-for-children-ever-5372014/>





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 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).

Neil Nixon, the founder and co-presenter of the show has released a book about rare albums for Gonzo Multimedia.

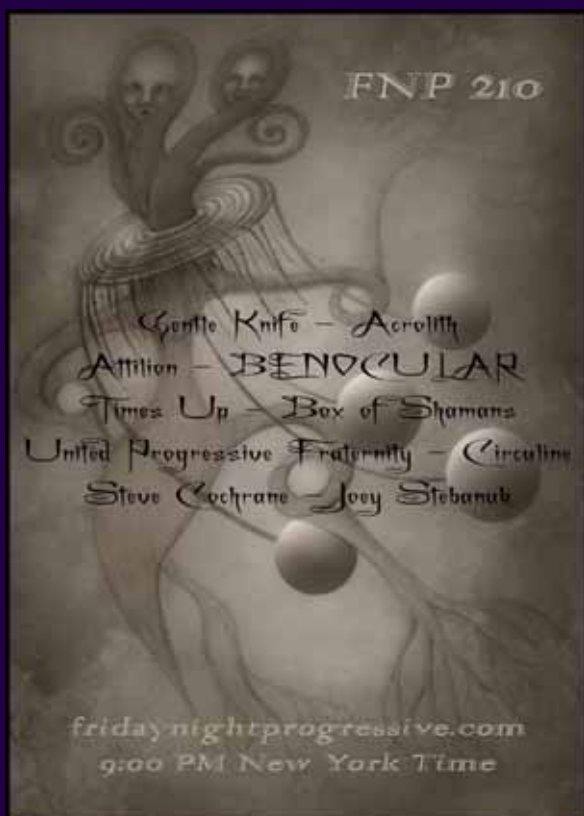
The show is broadcast on Miskin Radio every Sunday from 10-00-midnight. For the next few weeks we shall be broadcasting four one hour specials: Strange Harvest

Strange Harvest #2 – 21-06-15



John Lodge:	10,000 Light Years Ago
Bird Radio:	The Stranger
Harry Bruer and his Quintet:	TV Funeral March
Kris Drever and Boo Hewerdine:	Five Past Two in the Afternoon
Steve von Til:	Chasing Ghosts
The Membranes:	Money is Dust
Ozric Tentacles:	Far Memory
Kid 606:D	Minor
Valet:	Clouds
Prurient:	Jester in Agony
Terry Reid:	May Fly
Boo Hewerdine and Kris Drever:	Bluebirds

**Listen
Here**



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



the hub of a whole community of artists, musicians, and collaborators. I hope that you enjoy them as much as I do. Welcome aboard, chaps.

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

ARTISTS:

Gentle Knife

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

Acrolith

<http://www.facebook.com/pages/Acrolith/732013833519181?fref=ts>

Attilion

<http://www.facebook.com/attilion?fref=ts>

BENOCULAR

<http://www.facebook.com/benvangeest.nl>

Times Up

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

Box of Shamans

<http://www.facebook.com/BoxOfShamans?fref=nf>

United Progressive Fraternity – UPF

Circuline

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

Steve Cochrane

<http://www.facebook.com/SteveCochraneMusic?fref=ts>

Joey Stebanuk

<http://www.facebook.com/joeystebanukmusicformedia?fref=nf>

Backdrop art by: Csilla Savos — with Eivind Lorentzen, Bowo Christantyo, Michael Matier, Steve Cochrane, Ben van Geest, Brian Day, Joey Stebanuk, Mark Truey Trueack and Times Up.

**Listen
Here**

Friday Night Progressive



CANTERBURY SANS FRONTIÈRES: Episode Twenty Five

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

As with Canterbury Soundwaves , a new three-hour episode will be released with each full moon. I decided to wind down Canterbury Soundwaves so that I didn't end up

- (i) repeating myself,
- (ii) scraping the bottom of the Canterbury barrel, or
- (iii) becoming increasingly tangential.

This new podcast broadens the musical remit, so it'll be about one-third 'Canterbury sound', together with progressive/psychedelic/experimental music from the Canterbury of today, the remainder being a mix of music from various times and places which I feel to be in a similar spirit of creative adventurousness. I'll be doing a lot less talking, and the programme will be less

expository – so no interviews, barely listenable bootlegs, etc. I also plan to include guest one-hour mixes from various musicians from the current music scene in Canterbury (Episode 2 features a mix from Neil Sullivan from Lapis Lazuli).

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

THIS EPISODE:

"Live Gong and Matching Mole from the early 70s, Caravan introducing something new on BBC Radio for New Years Eve 1968, an eerie Kevin Ayers instrumental piece, a Lindsay Cooper composition played by the Rova Saxophone Quartet, and tributes to Ornette Coleman (including a Hugh Hopper recording of his most famous composition) and Chris Squire. LKJ Bunkum [sic] presents a guest mix of largely pastoral and relatively recent English weirdness, mostly involving William D. Drake and/or his friends. Plus music from three Canterbury-linked electronica producers: Adam Oko, Yakobfinga and Koloto." (pre-Virgin Records) albums 1970-73.

**Listen
Here**



**Owens 'Boomer' Castleman
(1945 – 2015)**

Castleman, better known by his stage name Boomer Castleman, was an American singer-songwriter and guitarist. He was from Farmers Branch, Texas.

He paired with Michael Martin Murphey in the 1960s pop group The Lewis & Clarke Expedition, which recorded a pop album in 1967 for Colgems, the label that released The Monkees. The band was said to have gotten the deal with Colgems through Murphey's, Castleman's, and bassist John London's associations with Michael Nesmith – a native of Dallas.

Following the demise of that band, he went forth as a solo artist. In 1975 he became a one-hit wonder, hitting the US charts with the single "Judy Mae", which peaked at #33.

Castleman was the inventor of the palm pedal, a device that allows guitar players to execute pedal steel-style string bends. He made his original prototype in 1968, and the device is now marketed under the name Bigsby Palm Pedal. The original patent has expired, allowing other vendors to market similar devices, but the Bigsby/Castleman version is the original.

Castleman founded the independent country music record label BNA Records which he later sold to BMG Music.



**Joy Beverley (Joycelyn V Chinery)
(1924 – 2015)
(pictured centre)**

The singer, from Bethnal Green in London, was the eldest sister in the trio, The Beverley Sisters, who were known for songs including Little Drummer Boy and the Irving Berlin standard Sisters.

Joy married the Wolverhampton Wanderers and England football captain Billy Wright on 28 July 1958 at Poole Register Office, a year before he retired as a player. They were married for 36 years until Billy died of cancer in September 1994. In the 2006 New Year Honours list The Beverley Sisters were each awarded an MBE.

The Beverley Sisters were a British female vocal trio, most popular during the 1950s and 1960s.

The trio comprised eldest sister Joy (born Joycelyn V. Chinery, 5 May 1924 – 31 August 2015), and the twins, Teddie (born Hazel P. Chinery, 5 May 1927) and Babs (born Babette P. Chinery, 5 May 1927). Their style was loosely modelled on that of their American counterpart the Andrews Sisters. Their notable successes have included "Sisters", "I Saw Mommy Kissing Santa Claus" and "Little Drummer Boy".

Joy died on 31st August after suffering a stroke.

THOSE WE HAVE LOST



Wesley Earl "Wes" Craven (1939 – 2015)

Wes Craven was an American film director, writer, producer, and actor known for his work on horror films, particularly slasher films. He was best known for creating the *A Nightmare on Elm Street* franchise featuring the Freddy Krueger character, directing the first instalment and Wes Craven's *New Nightmare*, and co-writing *A Nightmare on Elm Street 3: Dream Warriors* with Bruce Wagner.

Craven also directed all four films in the *Scream* series, and co-created the Ghostface character. Some of his other films include *The Hills Have Eyes*, *The Last House on the Left*, *Red Eye* and *My Soul to Take*.

On August 30, 2015, Craven died of brain cancer, at the age of 76, at his home in Los Angeles. The 10th episode of *Scream* will be dedicated in his memory.

Craven's works tend to share a common exploration of the nature of reality. *A Nightmare on Elm Street*, for example, dealt with the consequences of dreams in real life. *New Nightmare* "brushes against" (but does not quite break) the fourth wall by having actress Heather Langenkamp play herself as she is haunted by the villain of the film in which she once starred. At one point in the film, the audience sees Wes Craven's word processor a script he has written, which includes the exact conversation he just had with Heather — as if the script was being written as the action unfolded. *The Serpent and the Rainbow* portrays a man who cannot distinguish between nightmarish visions and reality.

In *Scream*, the characters frequently reference horror films similar to their situations, and at one point Billy Loomis tells his girlfriend that life is just a big movie. This concept was emphasized in the sequels, as copycat stalkers re-enact the events of a new film about the Woodsboro killings occurring in *Scream*. *Scream* included a scene mentioning the well-known Richard Gere urban legend. Craven stated in interviews that he received calls from agents telling him that if he left that scene in, he would never work again. The last film that he directed before his death was *Scream 4*.



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/gonzowekly>

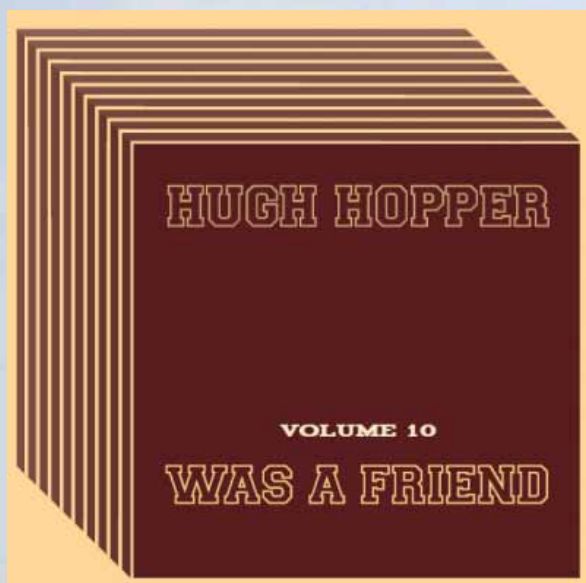
A MESSAGE FROM RICK



I am very excited about Wakemanfest. Rick describes it thus: "...which was actually the brainchild of Rob Ayling from Gonzo and was conceived as a three day event that would revolve around people I have worked with and my own band, The English Rock Ensemble of course." Rick asked us to post this message from him to you:

As I get older, I have realised how fragile life is, and how much my music and my musical friends mean to me. Subsequently, it has become an important dream for me to put together loads of musicians that I have worked with (and in some cases fathered!) in one iconic venue, and to give as much musical variation as possible to all who come to witness the outcome. To perform with The Strawbs on the two pieces which played such an enormous part in shaping my career, plus having the memories of Viv Stanshall through Michael Livesley and, of course, the English Rock Ensemble, means so much to me. Add to these my other special guests, which include the fabulous Cadbury Sisters and Kevin Orkian, and the dream is waking up to become reality. And to finish off with what is going to be an absolutely outrageous fun day on the Sunday, puts a huge smile on my face – and I hope it will do the same to you.

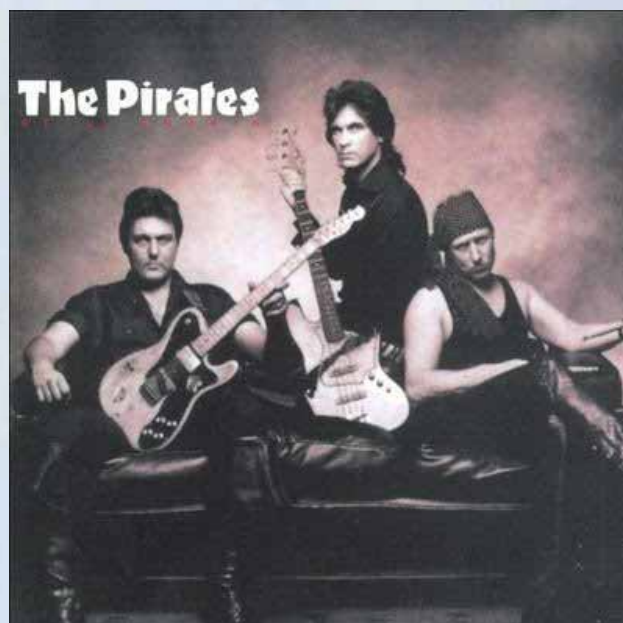




Artist	Hugh Hopper
Title	Volume 10: Was A Friend
Cat No.	HST261CD
Label	Gonzo

This is the final of a ten part series curated by the late Mike King, which cherry-picks some of the best and most intriguing items from Hugh Hopper's archive.

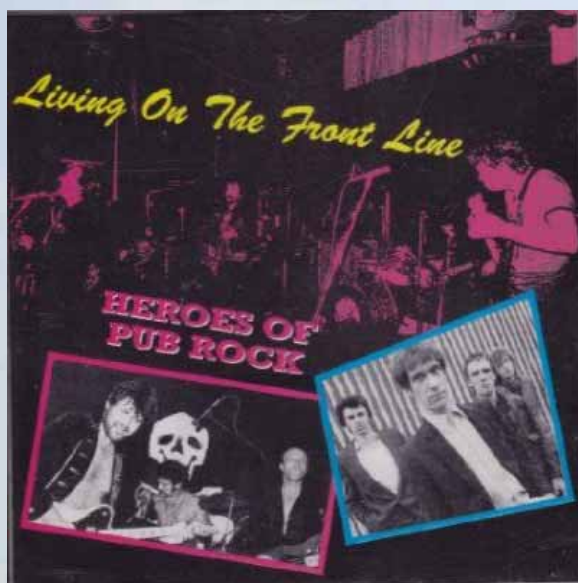
Until he died a few years ago, Hugh Hoppe, probably best known for his work with Soft Machine, was one of Britain's most versatile and innovative bass players, and this multi album set confirms what a sad loss to both jazz and rock his passing was. Vale Hugh. Vale Mike.



Artist	The Pirates
Title	Still Shakin'
Cat No.	HST331CD
Label	Gonzo

Johnny Kidd & the Pirates were perhaps the greatest English rock and roll group, and were led by singer/songwriter Johnny Kidd. They scored numerous hit songs from the late 1950s to the early 1960s, including 'Shakin' All Over' and 'Please Don't Touch', but their musical influence far outshines their chart performance. Kidd was killed in a car accident in Bury, Lancashire, on 7 October 1966. Ten years later his band reformed without him. This album was originally released in 1987 with the legendary John Gustafson playing bass and taking care of vocal duties.





Artist Ducks Deluxe, The Pirates, Wilko Johnson & More
Title Living on the Frontline - Heroes of Pub Rock
Cat No. HST334CD
Label Gonzo

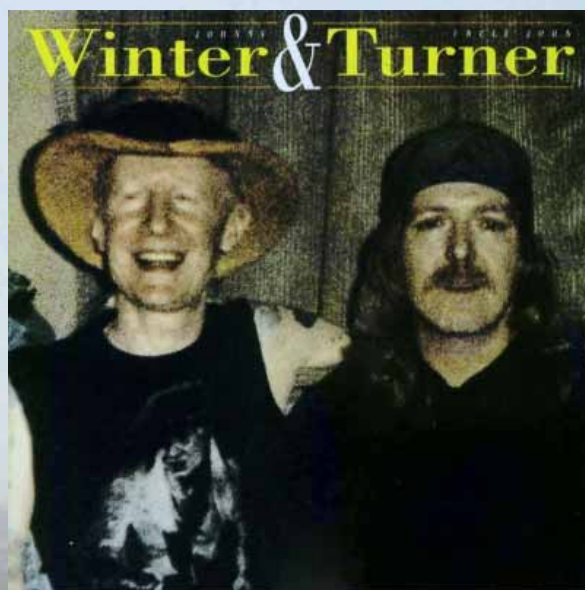
Pub rock is a rock music genre that was developed in the early to mid-1970s in the United Kingdom. A back-to-basics movement, pub rock was a reaction against progressive and glam rock. Although short-lived, pub rock was notable for rejecting stadium venues and for returning live rock to the small pubs and clubs of its early years and many people consider it to have been a catalyst for the British punk rock scene. This album contains seminal performances from Ducks Deluxe, Wilko Johnson, Lee Brilleux and others. If you weren't there, this is the next best thing.

Artist Dr. John
Title Zu Zu Man
Cat No. HST335CD
Label Gonzo

ZuZu Man is the thirteenth album - a compilation of outtakes - by New Orleans singer and pianist Dr. John. Malcolm John "Mac" Rebennack (born November 21, 1940), better known by the stage name Dr. John (also Dr. John Creaux, or Dr. John the Night Tripper), is an American singer-songwriter, pianist and guitarist, whose music combines blues, pop, jazz as well as zydeco, boogie woogie and rock and roll. The 'I have good Records' blog says: "'Zu Zu Man" and "Trader John" are on the weirder, funkier side, as one might expect from



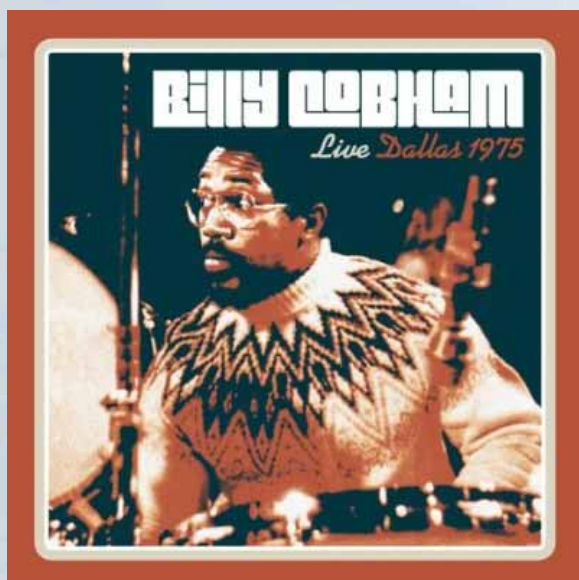
the Night Tripper. My favorite song on here, and maybe of any of Dr. John's songs, is "Della." It's almost a fast rock song with tight horns and awesome electric organ. It's got that urgency and desperation I love in my music."



Artist Johnny Winter & Uncle John Turner
Title Back in Beaumont
Cat No. HST336CD
Label Gonzo

Uncle John Turner was born and raised in Port Arthur, Texas. He first played drums with Jerry LaCroix. Unc met the Winter brothers and performed with them a few times as a substitute. In 1968, Unc convinced Johnny to try a full blown blues band and sent for his friend Tommy Shannon to play bass. This group quickly got national recognition and began making records and shortly after that played Woodstock, with Edgar Winter as

the fourth member. By late 1970, they had split up and Uncle John and Tommy moved to Austin and formed a band called Krackerjack, which had Stevie Ray Vaughan as one of the major guitarists, along with Jesse Taylor, John Stahely, and Robin Syler. But later in the seventies he was playing with the legendary Johnny Winter again, and this record is testament to the blues magick these two great bluesmen could produce when they put their mind to it.

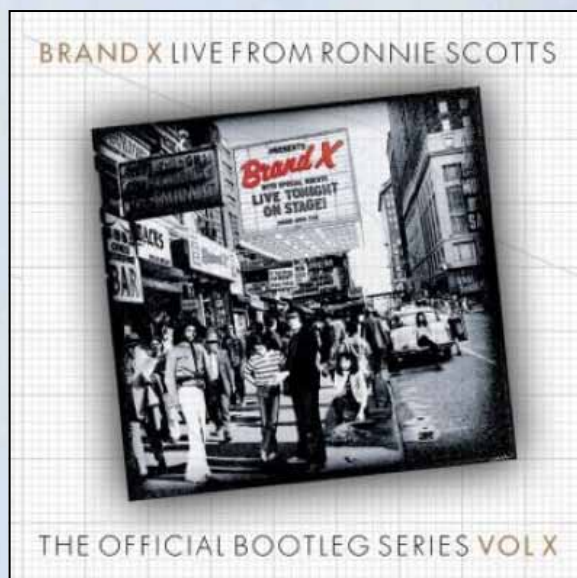


Artist Billy Cobham
Title Live Electric Ballroom In Dallas Texas 1975
Cat No. HST353CD
Label Gonzo

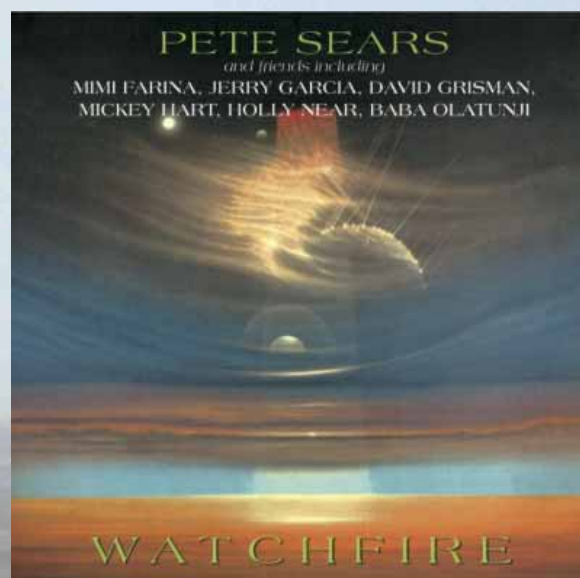
William Emanuel "Billy" Cobham (born May 16, 1944, Panama) is a Panamanian American jazz drummer, composer and bandleader, who permanently relocated to Switzerland during the late 1970s. Coming to prominence in the late 1960s and early 1970s with trumpeter Miles Davis and then with Mahavishnu Orchestra, and on countless CTI releases, Cobham according to AllMusic's reviewer is "generally acclaimed as fusion's greatest drummer with an influential style that combines explosive power and exacting precision. Here, teamed up with the legendary keyboard player George Duke, he goes on an unprecedented sonic journey redefining the term "Fusion".

Artist Brand X
Title Ronnie Scotts Live 1976
Cat No. HST341CD
Label Gonzo

Sometimes the title of a record is self explanatory and – to use the current vernacular – does just what



it says on the tin. Here we have the legendary jazz fusion band at the legendary London club, when both were at their commercial zenith. The band played like demons, and the result is extraordinary. Nearly forty years on the sounds are still absolutely mindblowing.



Artist Pete Sears
Title Watchfire
Cat No. HST317CD
Label Gonzo

Allmusic.com describes this album best: "This album represents a triumph of integrity for this journeyman rock & roller (Rod Stewart, Stoneground, and most recently Starship). The whole album is thematized around promoting progressive political and ecological agendas and

some of the proceeds will be donated to a wide range of groups working in these areas. The music is mainly in a folk-rock vein, with a stellar cast of supporting musicians, including David Grisman, Jerry Garcia and Mickey Hart, with vocalists Mimi Farina, Holly Near, and Kitty Beethoven helping out his own slightly strained vocals (appealing nonetheless). Andean influences and varied world music styles find their way into this music.”



Artist	Frank Zappa
Title	Masked Turnip Cyclophony (Rare and Wonderful Gems from the Pal Studio Archives)
Cat No.	HST340CD
Label	Gonzo

This CD compiles a bunch of songs and tunes that Frank Zappa was involved with in various ways before he became known as the leader of the Mothers Of Invention. For several years prior to the Mothers becoming MGM-Verve recording artists, Frank was associated with the Pal Recording Studio, whose owner and operator was Paul Buff. It was here, in Cucamonga, under Buff's tutelage, that Frank learned how to use a studio to create music, as opposed to simply writing dots on paper.

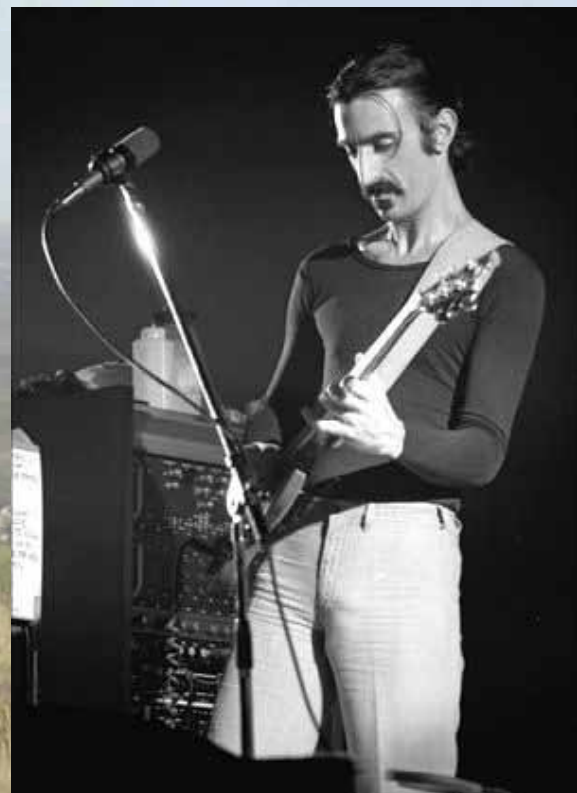
Frank later bought the studio from Buff and renamed it Studio Z, but all of the contents of this CD were recorded before that happened. Frank's contribution to these tracks was either as musician, singer, writer or producer or a combination of some or all of these roles.

The most well-known event that occurred at the

studio was when Frank was conned into recording a 'sex tape' by an undercover member of the San Bernadino Police Department. For this service, for which the cop had previously agreed to pay a hundred dollars, Frank was charged with conspiracy to commit pornography, spent ten days in prison with nasty undesirables and had tapes confiscated. As a result he lost money, not for the last time in his career. Still, on the plus side, his criminal conviction later prevented him from being called up to go and fight in Vietnam. Not only that, but it hardened his attitude towards all forms of hypocritical and lying authority. By all accounts the sex tape was nothing more than Frank and a girlfriend bouncing up and down on a bed, making bogus sex noises while trying not to laugh. As much as I would have loved to have included this, I can't, which is a shame, as it would have made a good coda. It's highly probable that it doesn't exist any more, or Frank would no doubt have issued it himself.

But what does exist is a collection of recordings from Frank's early days as a studio operator, and so we hereby present 25 slices of pre-fame and pre-prison musical buffoonery. All of these selections have been released before in one form or another, and some will be known to Zappa aficionados.

Others, however, are quite obscure, but will nevertheless illuminate episodes in Frank's later recorded output.



JON MEETS DANA



One of the things that I like most about my position as Editor of this peculiar little magazine is that I get to listen to a far wider range of music than I would otherwise have. And amongst that huge wallage of sounds that lands on my desk every week, occasionally there can be an absolute gem.

Like this one.

NYC/Berlin-based Bee and Flower is led by the smoky-voiced singer/bassist/songwriter Dana Schechter (Insect Ark, Angels of Light). The group specialises in twisted, yet catchy melodies, heartbreaking swoons, and a fierce, dark sonic tableaux. Haunting piano, vocals, strings, percussion, bass and drums creates a distinctive and powerful mix of transcendent beauty and fierce rawness.

The band's discography includes 3 studio albums, a split 10", several singles, compilation tracks, and two Feature Film scores. Special guests in studio and stage include members of Angels of Light, Calexico, Nick Cave & the Bad Seeds, Swans, Iggy Pop, American Music Club, Keren Ann, and more.

The current lineup consists of: Dana Schechter (voc, bass/NYC), Roderick Miller (keyboards/Berlin), Lynn Wright (guitar/NYC), Jon Petrow (violin/NYC), Ethan Donaldson (drums/NYC), Simon Goff (violin/UK)

But the trouble is, that I had never heard of them. Not until this came through the intertubes and landed on my electronic doormat:

Bee and Flower and Inherent Records are pleased to announce for first time available on vinyl, the

reissue of the band's debut release, *What's Mine Is Yours*, which originally was released on CD in 2003 on Neurot Recordings. Spanning the band's discography of three albums, several singles, EP's, films scores and compilation tracks, *What's Mine Is Yours* has remained a personal favourite of the band and its fans for years.

The vinyl comes as a 2XLP at 45 rpm w/ digital download. Included on the reissue is "Dust and Sparks," a bombastic and terrifying track recorded at the original sessions at Martin Bisi's BC Studios, but not included on the CD release. Newly mastered, the song is included as the final track on side D. Vinyl mastering was done by Doug Henderson (micro-moose studios Berlin) whose clients include Blonde Redhead, Swans, Antony and the Johnsons, and more.

Pressed at a limited quantity of 250 units, a very limited number of copies will have shards of the original silk lantern whose image graced the album's cover. The lantern lived in singer/bassist/songwriter Dana Schechter's apartment in Brooklyn and until its near disintegration, has illuminated, over the years, the same walls where the original cover photo was taken. The "Limited Edition" packages are provided at a first come, first served basis. There will be no additional reserves available and they can not be duplicated, ever.

BEE AND FLOWER was founded in New York City in 2000 by singer-songwriter, bassist, composer and producer Dana Schechter — who recently released the full length debut from her current project "Insect Ark — with Original members Roderick Miller, Lynn Wright, Jon Petrow, and Ani Cordero while a recording / touring member of Micheal Gira's (Swans) band Angels of Light.

The band released three full-length studio albums, a split 10", a 7", two feature film scores, various compilation tracks, and two fully animated music videos. Collaborators in studio & stage have included members of Angels of Light, Nick Cave & the Bad Seeds, Swans, Calexico, and more. The core band moved from NYC to Berlin, from 2004-2008.

Orders are available from Inherent Records <http://www.inherentrecords.com/>

Side A

- 1) I Know Your Name
- 2) Twin Stars
- 3) Wounded Walking

Side B

- 4) Riding on Empty
- 5) Let it Shine
- 6) On the Mouth



Side C

- 7) Something Good
- 8) Carpenter's Fern
- 9) Dupe

Side D

- 10) This Time
 - 11) Dust & Sparks *
- (*unreleased track)

<http://beeandflower.com/>
<https://www.facebook.com/BeeAndFlowerMusic>
<https://beeandflower.bandcamp.com/>
<http://www.inherentrecords.com/>
<https://www.facebook.com/inherentrecords/>

I listened to the record and was totally entranced by their multi-textured, cinematic music which sounds a teensy bit like what would happen if Tori Amos and Scott Walker had a baby, (with Wally Stott/ Angela Morley as midwife) and they all went to live with The Cure circa 1993, and then went on a strange journey that was filmed in widescreen by.....um, me. I love this band.

So I emailed their press dude Howard, and arranged an interview with the lovely Dana....

**Listen
Here**

Douglas Harr

Ear Candy for the Hungry Audiophile

Emerson, Lake & Palmer's

Brain Salad Surgery

*And did those feet in ancient time,
Walk upon England's mountains green?*

...croons Greg Lake, in powerful melodious voice, to begin the first track of Emerson Lake & Palmer's most progressive, conceptual album, 1973's *Brain Salad Surgery*. The opening track, a beloved and patriotic English anthem, sets the stage for what is to come; a series of intricate compositions and virtuosic performances from Lake (vocals, bass, guitars), Keith Emerson (keyboards, computer voice), and Carl Palmer (drums & percussion synthesizers). The album represented a high water mark for the band, both in the studio and for their stunning live performances, which culminated in America when the group played to over 200,000 fans at "California Jam Festival" in 1974. Nearly forty-five minutes of this show was captured on film, later released on DVD as part of the *Beyond the Beginning* collection. In addition, fans were treated to a triple album capturing the band at their peak.

I never was able to catch ELP in concert, and have always been more of a Rick Wakeman fanatic rather than a Keith Emerson fan. Keith's keyboard attack always seemed a bit too violent and prolonged for my ears, whereas I felt that Rick focused more on melody and song craft. Nonetheless, I never thought the critics were fair to this band. After hailing them as the "next super group" they were savaged by accusations of being pretentious and bombastic. Instead I felt that the hints of these qualities made sense as part of the package, and that it was more talent, confidence and showmanship that the critics unfairly assailed. I did get the chance to see Carl astound us all when playing with Asia, and always loved Greg's rich baritone on anything graced with his tones. And, as the years passed, I've warmed to the ELP sound, finally catching them on the *Black Moon* tour. It's clear no matter one's musical palette, that these are three of the most talented musicians of our time. *Brain Salad Surgery* is this listener their undeniable masterpiece.

CONCEPT & MUSIC

The centerpiece of *Brain Salad Surgery* is "Karn Evil 9", a suite presented over 30 minutes in three parts, or "impressions." The themes in the "Karn Evil 9" suite, a "carnival of words and music" came in parts, moving from a disaffected generation witnessing the evils of the world,



culminating in mankind facing a war-ravaged world taken over by computers. King Crimson lyricist Peter Sinfield and Lake collaborated on the lyrics during intense writing sessions, weaving together the disparate movements. In the early sixties Sinfield had worked on a mainframe computer that he claimed could actually play the song "Daisy, Daisy" a tune which listeners may also recall from Stanley Kubrick's 1968 film *2001: A Space Odyssey*, itself a study of the man-machine battle. On a recent CD reissue, Lake explains, "Some of the lyrics would be surreal, then the next day we would feel that something needed to be said, for instance like the way the media make money from photographing people suffering. The whole concept of computers dominating peoples lives, and the one line *Load your program, I am yourself* - they were rather prophetic words... I really do question sometimes how much good it's doing us, all this bloody technology! That's what





Brain Salad Surgery was to some extent about.” Taken as a suite, the themes of the composition leave the listener to interpret the whole, a hallmark of the best conceptual rock in the 1970’s.

To round out the album, four initial tracks display the band’s prowess in every possible manner. Already known for interpreting classical and contemporary works by other composers, the band began the record with “Jerusalem,” by Sir Hubert Parry, with words from the poem by William Blake, and follow-up “Toccata,” a complex instrumental piece based on the 4th movement of Alberto Ginastera’s “1st Piano Concerto.” This cut includes a credit to Carl Palmer for his synthesized percussion movement; a startling aggressive workout on his new electronic kit. Lake’s ballad “Still... You Turn Me On” is the primary “radio-friendly” track on the album, a serene and catchy love song. The comedic music hall number “Benny The Bouncer” gives Lake a chance to work out raspy vocals in a Cockney accent, with boogie-woogie piano by Emerson and Palmer keeping pace on small kit. The centerpiece, “Karn Evil 9,” began on side one of the original LP and continued by filling all of side 2.

For the album cover, the band went with an evocative painting by artist H.R. Giger, whose work later in the decade would be used in the *Alien* movies. Emerson had been introduced to Giger while on tour in Switzerland. The band went to his studio to peruse his work, and he produced the cover henceforth. The painting, featuring industrial machinery housing an embedded human skull, presents a

portal through which an image based on a portrait of Giger’s wife’s is partly visible. Opening the album’s gatefold cover revealed the complete image. This inventive design perfectly suited the album and it’s themes. Famously, the record company forced the band to tone down the painting’s sexual content, replacing an image of a penis with a slightly vague shaft of light.

Reflecting on the album, band members look back fondly. “I think what people really found appealing about the band was more it’s fantasy side,” says Lake, “and that side of ELP was more predominant on the earlier albums.” “We were doing things to push the boundaries of experimentation and recording forward,” adds Palmer.

LIVE PERFORMANCE

Brain Salad Surgery came during the time when there were major innovations in technology and recording process. The band deployed these on their prior album *Tarkus*, but found the songs difficult to recreate in their live shows. For the new album, they ensured all tracks could be played live by the band before going into the studio. The resulting concerts benefited tremendously from this foresight, as the band was able to deliver precise yet energetic renditions of each track with flights of improvisation as well.

The tour started in America in late 1973, and represented the most complex stage, sound and lighting system of that time, including quadraphonic sound, and for some of the dates, a “flying piano” setup that allowed Emerson to



appear to be playing a grand piano while spinning head over heels in 360 degree loops. Not to be outdone, Palmer's massive drum riser weighed almost 1.5 tons, including a revolving platform, church bell and gongs.

The 1974 three LP set, *Welcome Back My Friends, To The Show That Never Ends – Ladies and Gentlemen* was produced from the band's February 1974 shows in Anaheim, California, and is one of the best selling triple-album sets of all time.

The DVD *Beyond The Beginning* (2005) contains a documentary of ELP, but more importantly includes the best available concert film of the band at this pivotal time. The 44-minute picture was taken at their last stop on the American tour, headlining at California Jam, playing for over 200,000 people. The professional color film is a top quality production for its time, featuring lengthy close-ups of fingers, sticks and picks, capturing the virtuosity of each band member.

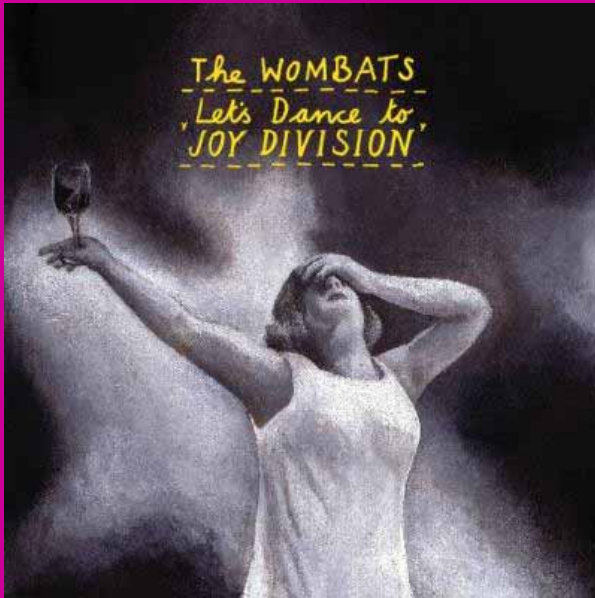
The set list begins with Palmer and his synthesized drums playing the solo in "Toccata" after which we are treated to two of Lake's ballads, "Still... You Turn Me On" and "Lucky Man." Emerson's astounding "Piano Improvisations" follow and they are caught in detail, along with the first segment of "Take A Pebble". The real treat follows, an almost note-perfect live rendition of the 1st and 3rd impressions of the "Karn Evil 9" suite which includes a lengthy Palmer drum solo, highlighting his rotating drum

riser, followed by Lake's powerful vocals, Emerson's polyphonic Moog leads, and the simulated destruction of the villainous computer. The film concludes with "Great Gates of Kiev" during which Emerson deploys the spinning piano stagecraft, before the coda and fireworks.

Though on the balance this film is priceless, there remain a few quibbles. Most importantly, this DVD hosts an incomplete edit of the concert. Opening songs "Hoedown" and "Jerusalem" are cut as is "Tarkus" which followed "Toccata" in the set list. Additionally there are a few instances where songs are truncated, such as "Toccata," "Take A Pebble" and the 2nd impression of "Karn Evil 9". As to the camerawork, the only inadequate scenes are distant shots meant to capture the full band across the large stage, as these are grainy and unfocused.

Otherwise, the edits are well timed and camera angles are expertly planned, yielding brilliant shots of each musician in action. As to the performance, Emerson and Lake visibly and rather annoyingly chew gum throughout the evening, but otherwise these artists play with precision, enthusiasm, and aplomb. Lake for one claimed in a recent interview that those shows were never be surpassed for their emotional intensity and capacity to impact the audience, and this reviewer agrees. For those who missed it, this film remains the best way to capture this most impressive moment in in ELP's history.

Lee Walker's AURAL NECTAR FOR THE SOUL



THE WOMBATS Let's Dance To Joy Division (14th Floor Records – 2007)

Exhibiting some of the same surreally lyrical DNA as their 'over the water' compatriots Half Man Half Biscuit, The Wombats, comprising two native Scousers, Matthew Murphy (vocals/guitars) and Daniel Haggis (drums), and a bass-playing Norwegian with the really rather wonderful name of Tord Overland, emerged from the Liverpool Institute of Performing Arts (or LIPA, to give it's far-less tongue twisting abbreviation), back in 2003.

With fabulously weird song titles like 'The Daring Adventures of Sgt. Wimbo and his Pet Otter,' along with a penchant for releasing EPs featuring Norse renditions of the Postman Pat theme tune, it was abundantly clear the band adopted a similarly Python-esque world-view as the likes of Birkenhead's favourite sons. Further proof, if it were needed, came courtesy of The Wombats most successful single to date. Released in the autumn of 2007, 'Let's Dance to Joy Division,' (peaking at number 15 in the pop-pickin' Hit Parade, chart fans!), was apparently written by the group's lead singer after a big mad drunken night out at Le Bateau, a former indie nightclub, that's recently been transformed into something called an Aparthotel/Gin Bar, half-way along

Duke Street. Eight years earlier, and at the height of the evening's festivities, a three-quarters bladdered Matthew Murphy, decided to clamber with all the grace of a shot albatross on to a table with his equally bevved girlfriend when the DJ elected to spin the iconic Joy Division track; 'Love Will Tear Us Apart'.

The subsequent track, a fabulous celebration of the irony inherent in punching the air whilst throwing a sequence of increasingly crazy shapes to one of the most sweetly-melancholic tunes ever recorded, went on to win the NME Award for Best Dance-floor Anthem, which I suppose is kind of, well...slightly ironic, in itself. Rather less thrillingly for the three band members, I suspect, the single also featured in the upper echelons of my own personal Chart of 2007, and indeed remains a favourite of mine to this day. Its insanely catchy melody and boundless energy are matched by the humour implicit in the lyrics, and I only have to hear the words "Everything is going wrong, but we're so happy!" for a great big smile, as wide as the River Mersey, to spread across me all too-frequently miserable grid.

It's often claimed that Liverpool is a city jam-packed with comedians. And I can confirm that as truisms go, that's right up there with the assertion that the House of Lords is largely populated by doddering, drooling imbeciles, or that the majority of *Daily Mail* readers are middle-aged, little 'Inger-landers,' who believe refugees fleeing in terror for their lives from a war-torn country, are in fact job-snatching chancers or benefit-scrounging 'migrants.' Sadly however, this well-known reputation for sharp Scouse comedic wit can often encourage certain individuals from other parts of the UK, whenever they visit our fair city, to attempt to emulate the native inhabitants....with frequently less-than-hilarious results.

These wannabe comedic geniuses, predominantly male, are about as funny as the sight of a string of torn and tattered party streamers, blowing across a rain-swept beach after a hugely anti-climatic social gathering where most of the guests had all the personality of a hollow oyster shell. On any given night out in Liverpool City Centre, you will almost certainly encounter more than your fair share of these desperately un-funny individuals staggering amidst a sea of head-shaking revellers in the centre of town. 'Laugh-a-Minute Characters,' in their own deluded estimation. 'Attention-seeking Balloonheads,' in the eyes of most right-thinking, half-way sober people, these desperately sad and lonely

individuals are to be avoided at all costs.

Unfortunately, that's often rather easier said than done.

Here's a less than shining example:

During a recent night out with a couple of friends in 'The Slaughterhouse,' a fantastically traditional alehouse roughly half-way along Fenwick Street, a bunch of smartly-dressed young men, with 5 Seconds of Summer-style haircuts had come breezing in through the entrance. It was immediately obvious from their accents and demeanour that they were out-of-towners, students most likely, and their smiling, hopelessly naïve faces radiant with the expectant glow of a fun night out on the town.

The glances I cast in their direction, were, I'll readily admit, more than a little wistful and tinged with 'oh, to be young again, la' jealousy. But these melancholic feelings were rapidly dissipated by the sudden arrival of a large fat lad, sporting a pony-tail and a tragic attempt at a goatee that resembled a motley collection of dog-hairs attached to his double chin with Super glue, (and hey, who knows, maybe they were).

'Waaaah-hey!!!' he shouted as he burst through the doors and made his way, ale-gut wobbling towards the group of boy-band trendy students, who turned as one and yelled in tones of mock seriousness; 'Oh no!. Look out, Liverpool!....It's Armageddon, for sure! Here comes THE DEVASTATOR!!!' I exchanged glances with my companions, and saw they were each wearing identical expressions of slack-jawed bemusement, and I went to say something, although quite what, I'm not entirely sure, but instead my mouth had snapped shut like a steel animal trap when I saw precisely what the newcomer was wearing: A three-sizes too small Joy Division T-shirt. Except that this monumental purveyor of mirth-inducing merriment had customised the shirt by sticking two strips of thin white gaffa tape across three of the words of Ian Curtis's gravestone epitaph, replacing them with black-inked capital letters written in marker pen. So that it now read 'THE DEVASTATOR WILL TEAR YOU APART'

He grinned broadly as he approached his friends, wagging a sausage-like finger at them, a teacher admonishing his errant pupils, and then, when he was little more than ten feet away, The Devastator suddenly paused to scoop up a selection of cardboard beer-mats from the drink laden tables, and when he'd secured a fair handful, he began launching them, discus like, at just about everybody within range, making crappy imitation bullet-ricochet Pee-oww, Pee-oww noises as each mat, some of which were beer-soaked, skimmed across the bar-room with varying degrees of accuracy.

These actions inspired much mirthfulness amongst 'The Devastator's' friends, but dark mutterings, creased-up faces and a low, barely discernible feral growl of 'woollyback gobshite,' among those far less enamoured of his 'zany' antics. 'Oh, The Devastator strikes again.'

one of his worshipful acolytes cried exultantly, and as we watched them leave, some with their arms draped around his not inconsiderable shoulders, like a party of good ole buddy's marching towards some glorious, golden-sunset blazing destiny, I felt a curious mixture of sympathy and serves-yer-right dismissiveness.

And I just knew, with a grim and inevitable certainty....this is gonna end in bloodshed and tears.

Though not necessarily in that order.....

And sure enough, roughly six hours later, as my friends and I were stumbling out of 'The Grapes', on Mathew Street, in the midst of a pleasant beer-sodden fug, the first thing we saw was a large crowd of people gathered round a solitary figure, rocking like a big ship cast on turbulent seas. A massive bouncer, with a shaved head and arms the size of oak trees, was stood before The Devastator, regarding him with an expression of utter contempt. 'How would yer like it if I shoved yer 'ead right through that hot dog stand?' the bouncer enquired in deceptively matter-of-fact tones.

'I wouldn't,' the haplessly smiling out-of-towner replied, not unreasonably. But then he shrugged his shoulders and added; 'But you can't lay a finger on me, puny human. Do you not know who I am?'

'No lad,' the bouncer replied disdainfully. 'But if I were you I'd get back on yer knob-head skateboard and fuck back off to wherever yer came from, pronto, lad.'

'Hah!' The Devastator sniffed, shaking his head disbelievingly. 'Though you mock me, you will soon have cause to regret your ill-advised actions. For I am...The Devastator!!!'

So saying, he reached into his coat pocket and launched a soggy beer mat and hit the bouncer smack in the face, and immediately it struck home, it slowly crumpled to bits as it slowly slid down his grizzled, multi-scarred cheeks.

The assembled throngs of post-midnight revellers looked on in astonishment and a nervous ripple of laughter mixed with muted applause carried on the still Liverpool air. And then there was a moment of hushed silence. If this was a film or a made-up story, the bouncer would have smiled ruefully, shaken The Devastator's hand and clapped him on the shoulder, before wishing him a good night. But this was real life, with all its cruel iniquities, and what happened next was as cruel as it was inevitable.

Suffice to say, as predicted earlier, there were tears. And there was blood. Copious, not to put too fine a point of it, amounts of both.

And the only laughter was of the forced let's-try -and-keep-our-mates-up variety while they waited impatiently for the ambulance to take their friend to the intensive care unit at the end of a totally devastating night out.....

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.





LIVE ON YOU TUBE

‘The English Underground’

One of the major digital success stories of recent years is of course the ‘tube. Whilst most of its content is somewhat questionable, for the music lover it is a veritable treasure trove of goodies and has become a major ‘source’ in its own right. You Tube offers many previously unseen/unheard live recordings of favourite artists and bands. Over the coming issues I will suggest a few of my personal favourites, grouped into ‘types’ of music, as the modern world seems to so loves categorising everything. Most of my choices will be ‘professionally’ produced clips rather than audience recordings. This is simply because most of the latter tend to sound terrible, many modern mobile phones can take great quality footage but the SQ is either all the output of the bass bins or at the other end of the scale the treble horns.

Some might argue that a lot of what’s up there robs the artists of revenue, I would suggest it can

introduce you to acts you may want to go out and buy some of their recordings/downloads instead. (It seems the ones who moan the loudest are the ones with the most money already!) So, plug in your USB DAC (see Gonzo 140), turn up the volume and hopefully enjoy!

Caravan – Winter Wine

This one is from a German TV show, recorded in 1971, the song of course from the seminal ‘Land of Grey and Pink’ LP. Three musical stars shine on this performance, with Richard Sinclair at the forefront, playing acoustic guitar, bass and singing with that oh so English voice. As one of the many comments below the video state, it could almost be a Hatfield and the North tune. Sinclair’s voice is so clear and ethereal, a national treasure. When I first saw them live in 1973 Sinclair had already left but I was immediately struck by Richard Coughlan’s drumming, the whole band was hung around his playing. He simply propelled them along, the difference

JOHN BRODIE-GOOD



between a good drummer and a great drummer being just milliseconds in their timing. The third key player in this number is Dave Stewart on organ. Most 'rock' organs to me always had a whiff of British 'seaside music' about them, Stewart's solo on this track makes the instrument a cosmic voyager in its own right. I spent many a long car journey in search of rare birds during the early 70s and this album always evokes the countryside as we drove from county to county, especially during autumn.

<https://www.youtube.com/watch?v=i7zcOlnEoRo>

Hawkwind – Aerospace Age Inferno

I'm not a 'it aint the 'Wind' without Lemmy' fan. These legends keep coming up with fresh sounds throughout their long and ongoing history. I must be one of the few people who even like the short Paul Rudolph (yep, Blackie from the original Fairies) on bass phase. For proof, checkout the Atomhenge 76 Live double CD set, Mr R drives them along like a freight train, and there's a couple of guitar solos that certainly ain't Commander Brock. This particular track however I came across a couple of years ago and it's one of my most played YT vids since.

Recorded in 2002 in Newcastle, it features the wonderful Arthur Brown too. A Bob Calvert song (from the highly original Captain Lockheed LP), this Hawkwind in their eternal groove again is a real corker. It also displays some stunning individual playing from most of the then members. Dave Brock on 'space-rhythm guitar', Alan Davey on a nice black Rickenbacker Bass plus Richard Chadwick on drums lay a hell of a backbeat down between them, it just rocks. Arthur Brown has the perfect platform from which to deliver his unique vocals.

Whilst the sadly departed Hugh Lloyd-Langton plays some lovely lead guitar lines, Tim Blake subtly sprinkles the cake with his synth. Of all of them Chadwick is the real star for me, seriously well timed drumming throughout, classy even. The latest incarnation of the band kicks ass too, I saw them in Bristol earlier this year and plan to be in London for the upcoming Xmas show too (with guest guitarist Steve Hillage!).

<https://www.youtube.com/watch?v=rXOCxBMDy2Q>

Pink Fairies Live Jam

Just had to include the boys, the Mark 2 version of the band led by Larry 'Lazza' Wallis. In truth not their best but there seems very little out there to choose from. I've ignored the footage from the Live at the Roundhouse set due to the fact it's all on the LP concerned and the SQ is pretty shite, considering both Rudolph and Wallis played that night, you can barely hear either of them in the mix.

This 'jam' was apparently recorded in London in 1973 or 1974 by a French TV crew. Lazza seems to be having fun at least and the spliff moving along the stage near the beginning is a nice touch. The far better and immortal Glastonbury 1971 and Finland Freakout live stuff is up too, but none with original film footage sadly. Perfect for listening too for free but don't forget to buy the CDs if you don't already own them.....

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

Gong - How to Stay Alive

Ok, this one is a cheat, it isn't live but it's totally amazing if you haven't seen it already, and over a 1,000,000 plays suggest a lot of people have. This is the sad year Dingo Virgin left us, but if you need a quick blast of his and the band's magnificence, this is it. From the 2009 album 2032, this wonderful piece of work brought back most of the best-loved Gongsters from the 'Flying Teapot' era and what a blast they had! A rock solid backbeat, stun guitar from Steve Hillage, gliss guitar from the man himself, Didier blowing one of his horns, Gilli's space whisper and vocally, a rap.... All this and the most amazing visuals, inner and outer space unfurl in front of your very eyes.

Watch it on a big screen if you can, with a nice doobie 20 minutes before for maximum effect. The whole album is brilliant; I'm still looking for one of the 1000 only vinyl copies. I thought I hit the jackpot a few years back in Paris in a second-hand platter parlour, but it was scratched and gouged to hell and back. Complete and utter sacrilege!

Watch this one and lots of real Gong live videos will pop up around it, go explore and delight in one of the most original and talented bands ever.

<https://www.youtube.com/watch?v=Pw8ZESzpL3M>



John Martyn – She’s a Lover/ Solid Air

For many years and perhaps still, I’ve felt there is JM and there is the rest of music, he is simply the guvnor. Acoustic or electric and frequently both. Not folk, some jazz, some reggae, some rock but always, true inner soul music. His words, his sounds, his spirit, an utterly unique musical whole.

His voice an instrument in its own right as well as being a conveyor of lyrics. His guitar playing from acoustic dexterity, to echo-plexed outer space to short, sweet but totally intense electric solos. It really doesn’t get much better.

I first heard the album Solid Air hunched around a single bar electric fire in a little stone cottage, a head, soon to be a hermit, was renting on the north Norfolk coast one very cold winter, I was spellbound. I’ve lived most of my adult life since with his ever-changing music.

Some of his later (band) albums are less well regarded but all contain at least one or two total musical gems. This recording is from Dublin in

1999 and contains a ‘newer’ song (from ‘and’) which then mutates into one of his all-time classics. Perfect for late nights and sending you to bed with a warm glow inside.

The performance is pure musical class, the groove is loose but listen to Arran Ahmun’s drumming, at first a gentle back beat until you realise he’s playing as tight as a bee’s bum. Mr Martyn starts with gentle jazzy chops, the voice comes in, a perfect example of it being an instrument.

Then to cap it all a sweet, short soul-invading electric guitar solo flies off into the night. A perfect example of less is more.

The lazy but tight rhythm suddenly becomes Solid Air and later on during this timeless classic, an exquisite solo on a Chapman Stick follows. Aural bliss indeed.

<https://www.youtube.com/watch?v=ybWVEb8V6Do>

LOOK WHAT BART'S DONE!

Here at Steppin' Out, I've been enjoying the current music. My favorite musician of the moment is Jon Anderson, formerly of the progressive music group YES. (Yes, I am a dinosaur in that regard, but I'm still at it, at age 70, and continues to perform and record. His connection to Doug Flutie, this week's rant, and Thanksgiving, are here in this paragraph. Jon has, with the help of former Counting Crows bassist Mike Malley, recording a song for charity. The song, **The Family Circle** will benefit the Flutie Foundation, The National Autistic Society (Gonzo Multimedia's Rob Ayling), and Sahaja Yoga Meditation (Mike Malley). It's a way to **give back**, not only by these celebrities, but by you and I, in the spirit of Thanksgiving we all claim to be a part of, but do so little to participate in. To purchase the single, just go to iTunes to purchase Jon Anderson & Matt Malley's **Family Circle**: <https://itunes.apple.com/gb/album/family-circle-single/id911786898>. No Ranting or Raving on my part, just a simple request to help your fellow man is my message this time. Think of it as a small way to help. In the sports and music world, we all too often hear of the 'bad' stuff, and turn the page. Here's a chance to read the page, and feel a little better.

See you in two weeks. Enjoy the turkey, and what ever else this Season brings you. Stay Safe, and have Fun. G'Night Sheila



Long time *Gonzo Weekly* contributor Bart Lancia (aka my favourite roaming reporter) edits a sport newsletter called 'Stepping Out'. In an issue just before Christmas he was kind enough to include a piece about the Jon Anderson/Matt Malley charity single that we released late last year.

Thank you Bart. That is very kind of you...



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

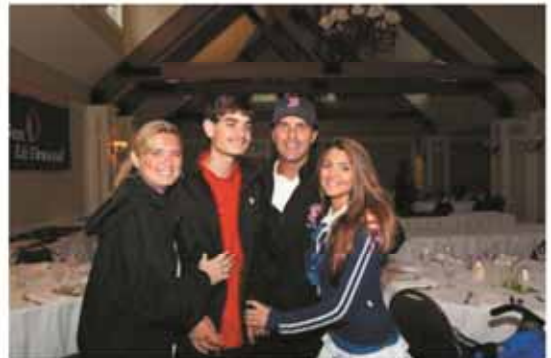
The Doug Flutie, Jr. Foundation for Autism was established in 1998 by former NFL quarterback Doug Flutie and his wife, Laurie, in honor of their son, Doug, Jr. who was diagnosed with autism at the age of three. Autism is a neurological disorder that impacts the normal development of the brain in the 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

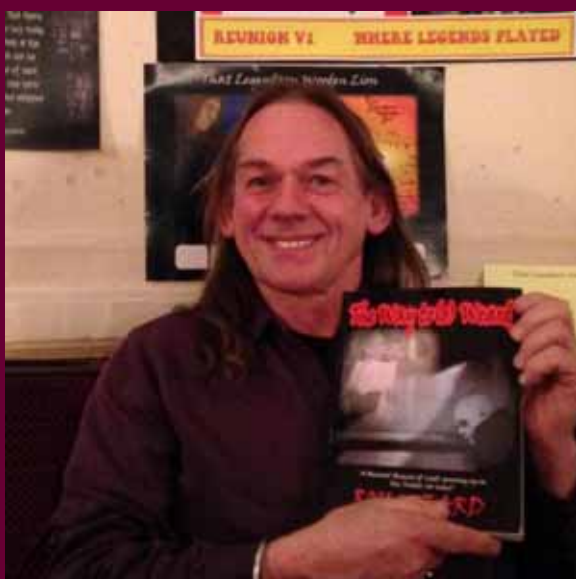
LEARN MORE | www.flutiefoundation.org

WORDS FROM THE WEARD

After a life spent in and around music Roy Weard has finally written it all down. From his beginnings in the folk clubs of the early sixties, to playing the free festivals of the seventies with his own band 'Wooden Lion', to touring as a merchandiser with acts like Santana, The Pink Floyd and Genesis, to fronting cult London bands 'Dogwatch' and 'Roy Weard and Last Post', then touring again as a sound engineer and tour manager for many different bands and solo acts. A wide and varied life - this book spans all of that and more and is freely sprinkled with backstage stories and tales of a life spent on many different roads. It also contains many photographs, mostly taken by Roy, the crews he toured with, or by the fans of his various bands.

Even now he is unable to give up being involved in music. He still fronts the revived band 'That Legendary Wooden Lion', is part of the team that puts on monthly gigs in Brighton and Hove under the name of 'The Real Music Club' and does a weekly one hour radio show on Tuesdays at 4pm on Brighton and Hove Community Radio.

As of now, he also writes a regular column in this august publication



The band had been playing a number of gigs around London. Looking back, and listening to some of the stuff that got recorded on scratchy cassette tapes, I don't think we were all that competent, but we were busy.

One thing that got us noticed a bit was the stage act – in which I played a large part. We wrote all our own tunes and some of it was fairly rudimentary but my early encounters with *The Crazy World of Arthur Brown* (and all that dressing up at my aunt's house) had struck a chord. I was never one to stand still on stage and, inspired by Arthur's mad genius, I began to adopt more and more elaborate stage personae.

Somehow or other we managed to get onto one of the Windsor Park Free Festivals. I think it was at the second one, held in 1973, that we did a short set and got in with some of the organisers. So much so, that we began to get invited to other gigs arranged around these events. We had a bigger presence in the 1974 one where we played on one of the larger stages. We had arrived at this festival on the Friday afternoon after several bouts of car trouble.

This set the stamp for our involvement in Free Festivals for the coming year. These festivals were very much 'open' events. People who visit the open air gigs of today would not recognise the way they were run back then. There was no backstage area, no VIP suites, no catering of any kind. It was just a scaffolding stage, often with no roof, and a generator parked nearby. One of the stages was taking its power from an ice cream van. We didn't stay long for the first couple of festivals, but we were definitely going to be more involved for the next ones.

There was, in those days, something very amateurish in the way most gigs were run. There was still a network of agents and bookers but they seemed a bit bemused by the turn the music business had taken in the late '60s. They had been used to booking acts like *The Hollies*, Cliff Richard and that whole pantheon of 'pop stars'



who arrived in the early days of the decade. People they could control and hand songs to. A lot had changed since then. Most bands wrote their own material and many of the real hippy bands eschewed management in favour of going out and doing free shows.

We were invited by a band that went under the name of *Thor* (later, or previously, called *The Nova Mob* - I cannot quite recall what order the name changed in) to appear in Memorial Park, Basingstoke.

When we arrived there we found that the PA was provided by Ian, from the *Half Human Band*. He later went on to found the music company HHB which is still selling audio equipment to this day. We had always carried a small PA of our own and so we decided to use our PA to run The Cardinal's synthesisers as a quad system,

PA systems were pretty much in their infancy in those days. Back in the late '60s the free gigs in Hyde Park and Parliament Hill Fields were powered by WEM (Watkins Electric Music) speakers. These were columns with four 12" speakers mounted vertically. WEM also made a mixer amp, which would take four microphones and then went on to introduce 'slave' amps which would take the power up, in 100watt steps, to whatever size you could afford – or find the power for.

This was known as 'The Watkins Wall of Sound'.

From then on PA systems began to develop at an alarming rate. Most of the 'mixing' in the '60s and early '70s was done at the side of the stage until someone came up with the idea of putting a mixing desk out in the audience. People began to use 'crossovers' to divide sound of different frequencies and to send these sounds to speakers more suited to the frequency range.

Anyhow, we wired The Cardinal Biggles' synth outputs to the four WEM columns we had with us and set them up out in the field. We did not often put microphones on the instruments in those days, although, for this gig, the bass drum and snare drum had mics.

The result was a lot of electronics whooshing its way around the field. The local councillors and officials all went mad at the noise and both bands were banned from playing there again. Banned from Basingstoke! Wonderful.



THE SCIENTIFIC INVESTIGATION OF THE UNEXPLAINED

PHENOMENA

MAGAZINE

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Is Osama Bin Laden the Devil?

When we violate the law ourselves, whatever short-term advantage may be gained, we are obviously encouraging others to violate the law; we thus encourage disorder and instability and thereby do incalculable damage to our own long-term interests.

J. William Fulbright

Revenge

Nothing is what it seems.

So Osama Bin Laden is now dead. Except that, according to Benazir Bhutto, in an interview she gave to David Frost about 3 months before she herself was assassinated, Bin Laden had already been murdered many years ago. She even named the killer, a man closely involved with the Pakistani security services.

The latest news is that al-Qaeda have acknowledged bin Laden's death and sworn revenge. That's assuming we know who al-Qaeda might be, that is. So on the one hand we are assured that Bin Laden's death has made the world a safer place, on the other, that we should expect more violence as a consequence.

9/11

Who was Osama Bin Laden?

On the morning of September 11th 2001, within hours of the announcement of the attack upon the twin towers, Bin Laden's name and face was already being flashed up upon the screen as the perpetrator of the atrocity.



Bin Laden himself denied it, then appeared to accept it, then denied it again, in a series of tapes and videos, some of which were widely believed to be faked.

Now here is a surprising fact: on the FBI's Most Wanted Terrorist webpage, Osama bin Laden is not accused of the September 11th attacks. You can check this out if you like.

When asked why, in 2006 Rex Tomb, then the FBI's chief of investigative publicity, said: "The reason

why 9/11 is not mentioned on Osama Bin Laden's Most Wanted page is because the FBI has no hard evidence connecting Bin Laden to 9/11."

Meanwhile, in a contradictory set of statements following the announcement of his death, it was first of all said that he had died in a fire-fight, then that he had used one of his wives as a human shield, and finally that he had been unarmed.

The Navy Seals who were responsible for his death have since been praised for their bravery: for the killing of an unarmed man in front of his children.

How brave is that?

Laws of War

If Osama Bin Laden was a criminal he should have been captured alive and brought to trial. If he was an enemy combatant, he should have been captured alive at the moment of surrender and treated as a prisoner of war. He could then have been tried as a war criminal. If he had died in combat, his body should have been returned to his family for burial.

Those are the laws of war.

As it is he was shot in the head in what appears to be an extra-judicial killing tantamount to an

execution, after which his body was buried at sea: "according to Islamic practice", as a government spokesperson said. And yet, according to Islamic scholars, burial at sea is in direct violation of Islamic law.

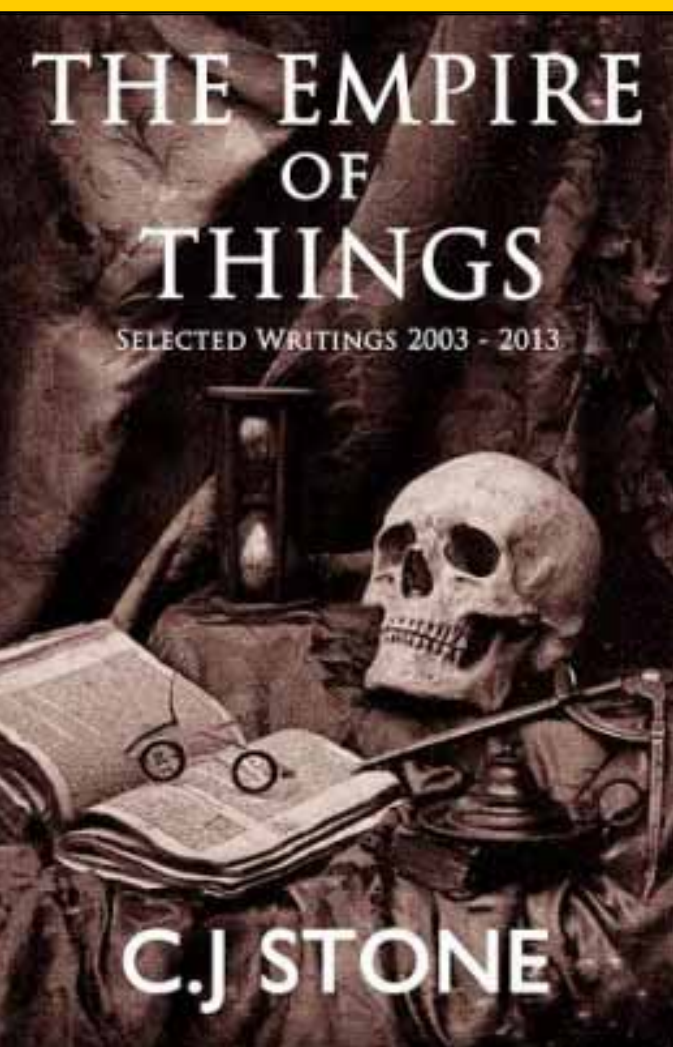
Meanwhile the photographs of his dead body are not being released as they are too gruesome to be shown, while they might also provide a rallying point for Islamic militants, according to President Obama, fuelling suspicion in some quarters that his death too might have been faked.

On the BBC Radio 4 Today programme after the announcement of his death, I heard several commentators describe Bin Laden as "the devil."

This is interesting terminology. Who exactly is the devil?

You could say that the concept of the devil is a useful fiction designed to keep human beings in a state of fear.

Read on



NOW AVAILABLE FROM GONZO MULTIMEDIA

"Stone writes with intelligence, wit and sensitivity."

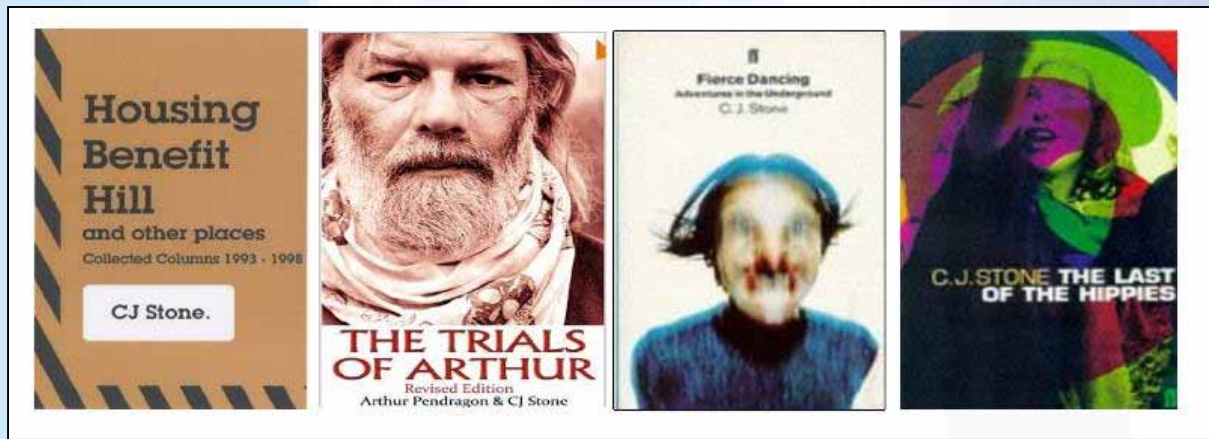
Times Literary Supplement

"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/>

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C.J.STONE

Weird weekend 2016

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www.weirdweekend.org



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..

Lemmy health concerns continue.

Hawkwind have wished Lemmy well, on their Facebook page, after another clump of cancellations have hit the already-decimated USA Motorhead tour. The message said: Get well soon Lemmy.....Take it easy man, we love you. You are part of our family...

This follows the abrupt termination of the Austin (TX) concert on September 1st, where Motorhead delivered only three songs — "Damage Case", "Stay Clean" and "We Are Motorhead" — before Lemmy told the crowd, "I can't do it." The show in San Antonio, also in Texas and set for the following night, was immediately cancelled due to these continuing health problems.

The Dallas and Houston appearances, originally scheduled for September 4th and 5th, were later cancelled. Heavy metal band Saxon, the support band on this USA tour, would still play in each city, it was announced. The tour has been beset with worries for fans almost from the start, after reports emerged after the Los Angeles gig on August 22, where some fans said the 69-year-old appeared unsteady on his feet. Then came a highly abbreviated performance in Salt Lake City. After four songs, frontman Lemmy told the crowd he was finding it difficult to breathe. Afterwards, the



band cited the city's high altitude as the reason behind Lemmy's inability to breathe, and a subsequent show in Denver - a city at an even higher altitude - was immediately cancelled.

The Official Motorhead page on Facebook said: "The people are great, but the air is just too thin. The high altitude makes it difficult for breathing, and that's what happened with Lemmy tonight in Salt Lake City. He feels very bad to have cut the show short, but being that high up, he had some trouble breathing well. Lemmy appreciates everyone's concern. The fans always rally round!" Motorhead are scheduled to perform at a string of American venues throughout September, and then a tour of Germany in November. According to an official statement from Motorhead, "Lemmy fully intends to resume touring duties as and when his doctors give him the all-clear."

It seems clear from some of Lemmy's interviews over the years that he would prefer to "die with his boots on" rather than die in a nursing home, sipping some soup. But some fans have expressed a suspicion that performance scheduling is being driven by the demands of management rather than medical prudence. But then again, Lemmy's idea of medical prudence seems to be quitting Jack Daniels and drinking vodka instead, so only time will tell how it all pans out.



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



Yer GONZO ISLAND DISCS

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

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



Richard Freeman is an explorer, TV presenter, author, contributor to this magazine and the self styled “World’s only Gothic Cryptozoologist”. I shared a house with him for about seven years, but never got around to asking him what records he would take with him to a desert island.

Now I have rectified this.

Richard's Top Ten

1. Kilimanjaro - The Teardrop Explodes
2. Ocean Rain - Echo and the Bunnymen
3. Unknown Pleasures - Joy Division
4. Closer - Joy Division
5. Songs to Learn and Sing - Echo and the Bunnymen
6. Wilder - Teardrop Explodes
7. In the Flat Field - Bauhaus
8. Mask - Bauhaus
9. The Bushes Scream While my Daddy Prunes - The Very Things
10. Gag Fad - Gadget



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!!"

WEATHER CHANGES

FASTER THAN ONE REMARKS

News is not.Headlines are yesterday.

Now demands sharp attention.Point of contention.

Why persecute whistle blowers/journalists?

Information overload needs curating/editing/assigning significance

We do not know how to repair Fukushima

yet still eat sushi as if radiation is for others

Parts of our only planet are rendered uninhabitable

like marriage after argument/adolescence after reprimand.

Refugees leave Syria like whites took flight from Detroit.

More guns than flowers.More broken than healed.

Mere description failed post "Great" War./Surrealism.

Artaud met Machiavelli for Catch 22.Post-bomb.Energy weapons

There is an energy crisis."Take arms against a sea of troubles.."

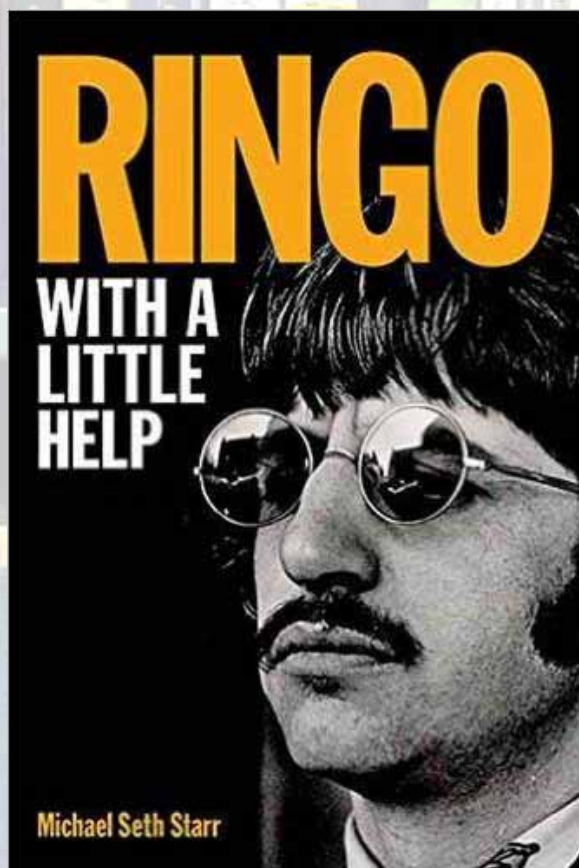
or text and Tweet to virtual (monitored)circuits?

All the cameras in the world will not stop crime-just document it

@the core,gentleness &compassion need allies and friends

Be an accessory to kindness today.Love something or someone back to life!

Yer Gonzo Bookshelf



Hardcover: 256 pages
Publisher: Backbeat Books; 1 edition (23 July 2015)
Language: English
ISBN-10: 1617131202
ISBN-13: 978-1617131202

As regular readers of this magazine, and particularly the book reviews, will know, I have been collecting books about the Beatles since the mid 1970's and have even written a volume on the subject myself. It never ceases to amaze me how many new volumes are published each year, and that most of them contain information of which I, as a devotee, have been previously unaware the band were only a functioning unit for about 10 years, and were only famous for 7 of those. How can 7 short years have inspired so many thousand books and so many million words?

But now get this. This next thing is really weird. In all my years of reading books about the band,

the book that I am reviewing here this week, is - I think - the first time that I have ever read a book dedicated purely to their drummer.

As many of you will know in my other life I am a zoologist, more accurately a cryptozoologist. Over the year I have amassed a vast collection of books on the subject and allied subjects these include a number of books by a man called Ivan T Sanderson (January 30, 1911 – February 19, 1973). He was a biologist and writer born in Edinburgh, Scotland, who became a naturalized citizen of the United States. Sanderson is remembered for his nature writing and his interest in cryptozoology and paranormal subjects. He also wrote fiction under the name Terence Roberts.

In 1956 he wrote a book called 'follow the whale' which has been widely cited within the cryptozoological community for its mentions of Sanderson's belief in the possibility primitive ancestors of whales may have survived into modern times.

He wrote: "Perhaps there are Acrodelphids still cruising the oceans; Zeuglodonts browsing in lakes, lochs and fjords, the ancestors of these in tropical rivers, and even some 'First Ancestors' [Archaeoceti] on their banks."

However, sadly for the cryptozoological community, this was about the only reference to their favourite discipline in the book but, there is another, and far more important, object lesson to be learned within its pages.

The book is a history of the whaling industry, among other things, and each section is based around one of the historically important centres of said industry. Now, this is where it gets interesting. Those of us in the western world were brought up with a map of the world centred on western Europe. This is largely because during the great ages of exploration it is the voyages of western European explorers that are seen as important.

But that is neither true nor fair. The voyages of exploration carried out by ancient Arabs and Chinese are at least as important, and certainly as impressive. And they pale into insignificance besides the remarkable Diaspora of the peoples of

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Faery Ball 5pm - Midnight Bar from 7pm

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the Pacific. But the maps were made by Englishman, Frenchman, and a Dutchmen and so years after the European empires had faded from the world of view, maps of the world still are centred upon western euro.

Sanderson, however, prefaced each section of his book with a world map centred upon the place he was writing about, and – at first – the resulting map is almost unrecognisable.

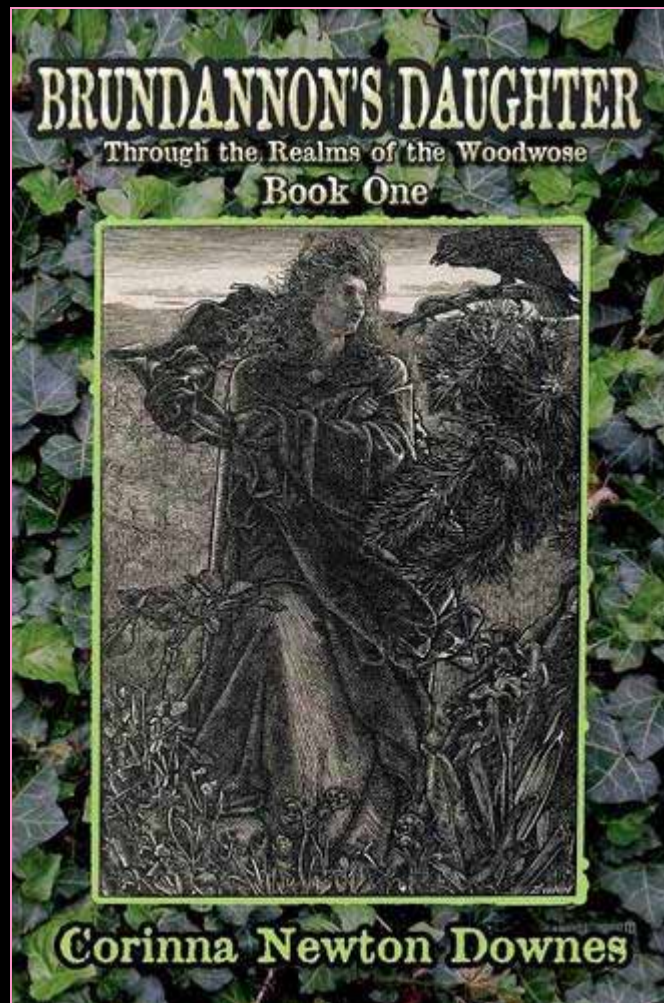
So it is with this book. When the other three Beatles, who usually grab the limelight, are reduced to mere bit-part players, the story of the band is completely different. I had never thought about the pressure on Ringo as a musician, for example, when – as the band's music got more complex, and technically demanding – the drumming remained much the same. Jon and Paul could experiment with backwards tapes, orchestras, and strange electronic effects, whilst George could fanny about playing the sitar and becoming a Hindu to their hearts' content, poor Ringo laid down his 'four to the floor' rhythm in the straightforward manner that he had always done. He then had to sit around for months whilst his bandmates pursued their own arcane directions. No wonder the poor bastard was the first to quit the band (although he was tempted back a few weeks later).

This book is full of fascinating vignettes that I simply hadn't heard of before, and I am happy to

say that they are presented in an eminently readable and literate style. I enjoyed this book massively, and look forward to reading anything by this author that may find itself upon my ever more voluminous and ever-growing reviews pile.

Ringo's life would actually have been pretty extraordinary even if he hadn't been the most famous drummer in the world. The fact that he survived a succession of near-fatal childhood diseases and emerged unscathed apart from a taste for the sauce and a predilection for bad puns is extraordinary enough. I think it is testament both to his own strength of character, and his extraordinary supportive family that he survived at all.

And this book introduces, almost for the first time into the cultural pantheon of the characters crawling about the pages of one's Beatles library, some extraordinary characters, not the least being Ringo's own biological father in a clear and dramatic contrast to John Lennon's dad. Mr Starkey senior always behaved like a perfect gentleman after his divorce from Ringo's mother, and never tried to take advantage of his son's unparalleled fame and fortune. If Lennon's father had done likewise, then possibly the history of the four most famous pop musicians that the world has ever seen, might have panned out very differently.



Stray into the woods and forests and you will enter into another world; a world of creatures that live by their own rules, protect their own kind with fierceness, and view all strangers who venture under the protective boughs with deep suspicion. Tread the forest floor with care, for this is also the home of the hairy man - the wildman of the woods. Is he a man? Is he a beast? Is he something in between? Whatever he is, he is spoken about by humans in hushed voices. They are scared of him and they tell tales of him to their children to scare them from entering the hushed darkness of the tree kingdoms. They call him many names; the woodwose, the wudawasa, the wodwos amongst them. The bane of a high-born daughter takes her unintentionally through such a forest on her last journey as a single woman to wed the man of her father's choice. Imposters from another land tramp through such a forest on a mission of their own, killing everything that comes across their path. The lives of some of the creatures that dwell in this place become unavoidably entwined with both these trespassers. The lives of some will change. Some will cease completely.

THE BITCH IS BACK

Instruments frozen in time

"Stradivarius is the world's most famous name in musical instruments. But experts have struggled to explain why these violins--over 1000 of which were crafted between 1666 and 1737 by Antonio Stradivari--are so superior. Different theories abound. One theory postulates the instruments are coated in a magical varnish since lost to history. Another theory claims their wood came from ancient castles and cathedrals. But researchers using ultraviolet photography, electron microscopy, and x-rays have debunked both of these. Now a new theory, called the "Little Ice Age Theory," is gaining steam. It credits a sharp dip in Western European temperatures between 1645 and 1715 that coincided with a reduction in sunspots and solar activity known as the Maunder Minimum. Scientists have long known of this mini climate change because of tree ring evidence from forests high in the Alps. Both cooler temperatures and a less active sun cause trees to grow more slowly, making the wood more dense and the rings closer together. Master instrument makers agree this type of wood produces a superior sound. And Stradivari likely made his instruments from trees found in the Italian Alps near his home. Researchers from Columbia and the University of Tennessee now believe the trees from this specific time and place in history experienced the slowest growth rates in the past 500 years! Okay, fine, but there were lots of other people making violins with the same materials. Let's not give all the credit to sun spots!"

From interesting fact to peculiar, albeit clever, use of a 70s/80s mind-bender and frayer of tempers:

**Rubiks Cube Art John Lennon The Beatles
Invader Style. – £2,500**

"This is a very rare and outstanding piece of



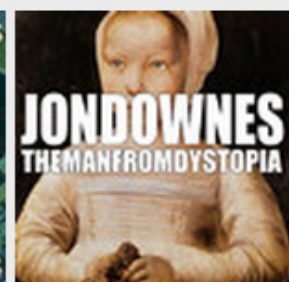
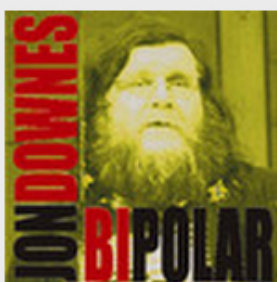
art. There are believed to be 134 Rubik's Cubes arranged to depict the face of John Lennon.

They sit in a Perspex frame with a wooden backing to which is fitted a baton for ease of hanging."



SHAMELESS SELF PROMOTION TIME

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



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such things. In fact my first husband would not even allow such things on show in the bathroom! All I can say is, it's a fact of life – deal with it.

THERE'S A LIFE-SIZE DAVID BOWIE
PILLOW DOLL

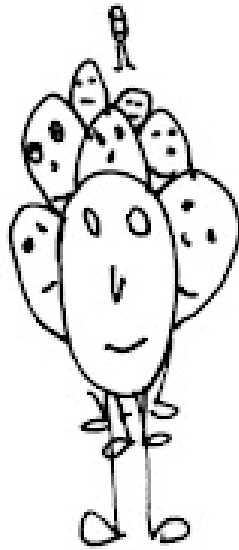


"If you ever wanted to eat an ice cream cone sitting on David Bowie's lap... now is your chance! Proxy Shop on Etsy makes these life-size David Bowie pillow dolls for \$400 + shipping. The Lifesize David Bowie Pillow stands 66" tall and is the ultimate gift for a David Bowie fan's home decor. Sit this Bowie doll onto a daybed or sofa, against a wall as a soft sculpture artwork or on the floor as a makeshift chair. Handcrafted from high quality printed fabric that is silky soft to the touch and backed with sturdy broadcloth, this tribute to David Bowie's famous Ziggy Stardust costume design is an utterly unique addition to any Bowie fan's home."

This is cool. But you know what? I would much prefer it to be a life-size pillow of Peter Gabriel with his flower-adorned head. That I COULD cuddle up to. In fact you would have to prize me off of it. Squeeeee.



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...

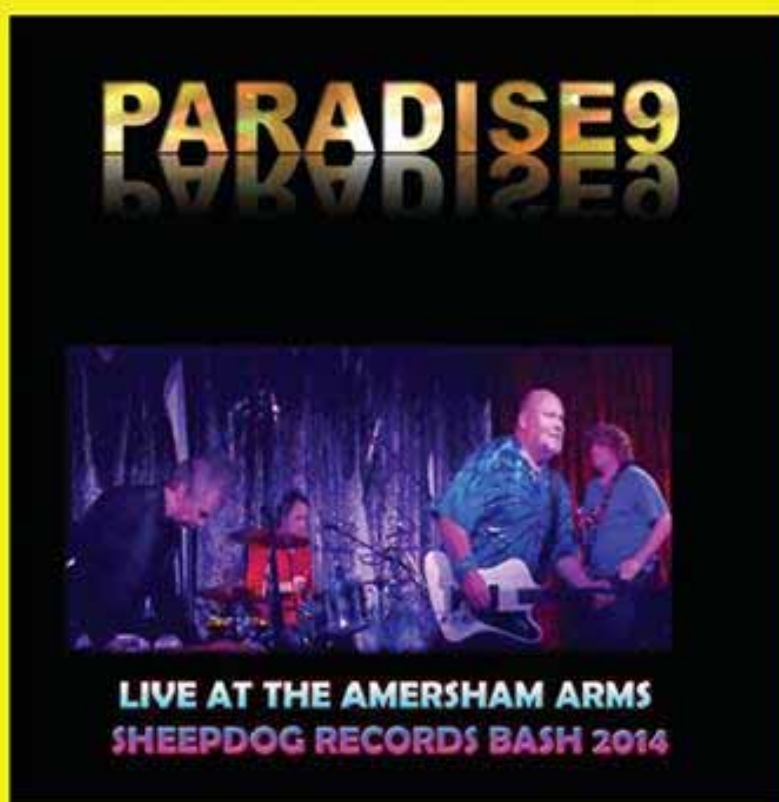


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This book, which was released by Gonzo earlier this year is an erudite catalogue of some of the most peculiar records ever made. The authors have lined up, described and put into context 500 "albums" in the expectation that those of you who can't help yourselves when it comes to finding and collecting music will benefit from these efforts in two ways.

- Firstly, you'll know you are not alone.
- Secondly, we hope that some of the work leads you to new discoveries, and makes your life slightly better as a result.

Each issue we are featuring one of these remarkable and peculiar records in a crass attempt to flog you the book.

Les Baxter:

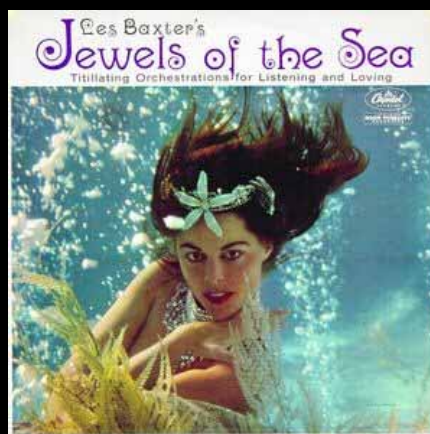
Jewels of the Sea (Capitol, 1961)

What? Visionary exotica from prolific pioneer of loungecore.

Les Baxter's insanely prolific career didn't impress everyone – you can find online details of Nelson Riddle and Andre Previn's particular gripes with Les – but his vast output has found favour, and sampling, with a cult audience years after the fashion for the many sounds and styles he visited has waned. Baxter's stock-in trade involved creating melodic, listenable and unthreatening mood music that still retained the capacity to intrigue and surprise. Tinkling pianos, lush strings and skilful but restrained guitar lines run like a river through the vast quantity of orchestrated albums he created for Capitol Records in the fifties and sixties. *Jewels of the Sea* remains one of the most prized and sampled of these releases. The cover boasts a gorgeous depiction of a mermaid and has written promises offering Capitol's "Full Dimensional Stereo" (the separation of the

instruments is a little primitive but in the early sixties the novelty of hearing different mixes from each speaker was a revolution) and "Titillating orchestrations for Listening and Loving" (note the capital letters on those later words). Baxter's take on any times in which he found himself was to grab at the best ideas, reinvent them in his own lush and mainstream style and bring enough of his signature flashes to the whole mix to make the results stand out from the crowd. It didn't hurt that he did most of this with the support of one of America's major record labels (moving over the years from RCA, to Capitol to Warner-Reprise), and with involvement from other major talents (which is where some of the less savoury arguments about who – exactly – should take the credit come in). A few years after the Capitol albums that produced *Jewels of the Sea* Baxter was leading a besuited and highly conservative folk group of Les Baxter's Balladeers in which a clean shaven David Crosby made a brief appearance. But that's another story.

Jewels of the Sea sets out to imagine a glossy magazine/Hollywood world of alluring mermaids, blue skies, azure seas and endless carefree days. Lingering string chords give way to gentle piano motifs, vague and sparingly employed electronic sounds intrude but nothing is allowed to usurp the sweetness of the string arrangements. Just at the moment the darker string-tones intrude the tension breaks with another lapse into sweet melody and the gentle piano sounds that can rescue any situation on one of Baxter's bigger selling albums. To describe Baxter in such a way appears damning until you realise that what makes his work compelling and gives it longevity is – to some extent – what makes the better Beach Boys' ballads and most memorable moments in The Carpenters' career great. Albums like *Jewels of the Sea* know from the very start they're out there in a commercial market, but they believe deep down in the quality of what they're doing and in the power of music to move people and change moods. The intricacies of arrangements, harmonies and tempo matter to Les Baxter. It would be perverse and pointless to argue to what extent a collision of strings, vocal lines from a female choir, percussion and repeating patterns actually represents a "Dolphin" or "The Enchanted Sea" but it would be a hard hearted person who didn't get the attempt by one of Baxter's pocket symphonies to create a different reality and transport a listener to inhabit the imagined space.





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The Glissando Guitar Orchestra

The Magick Twins

Nukli

Shankara Andy Bole

The Pigeons

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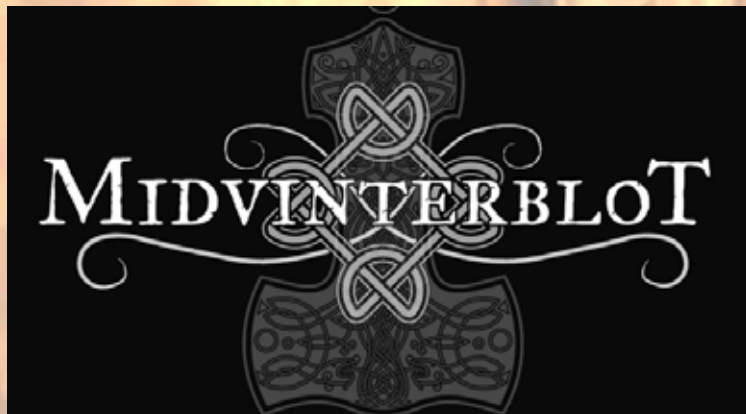
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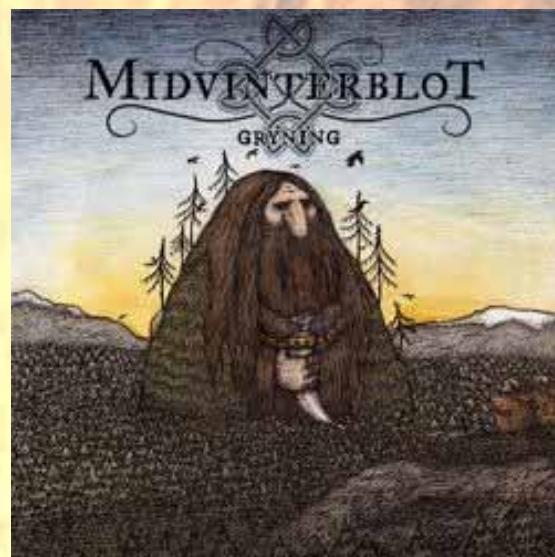
Metal Archives

Midvinterblot

Midvinterblot is a folk metal band based in Stockholm, founded in 2010 by Pamela Wasiluk and Stefan Stolica. The band has been working on its own material ever since and was mostly focused on live gigs which resulted in the band only having one demo recording. During the two years of the band's existence, some smaller changes in line-up have occurred and the band currently includes eight members. The bands lyrical themes are drinking, nature and Norse mythology.

Band Members:

Pamela "Trollgumma" Wasiluk - Vocals
 Fisk - Vocals
 Samuel Byström - Drums
 Måns Carlbring - Guitar
 Anton Trollmania - Guitar
 Stefan Stolica - Wind instruments
 Sten Oskar "Trollpung" Johansson - Bass
 Sebastian Rosengren - Violin



You Tube

The Rise of the Forest King

Gryning

Young Jessica is an excellent assistant and a real boon in the office. However she has one serious drawback. She was only born in 1997, and unfortunately does not come from a household where experimental music is the norm, so we have several confrontations a week.

During the week that's gone, for example, she told me, her voice rich with emotion, that if I ever played her Robert Wyatt again she would phone Child Line!

What on earth can an old fool like me do in the face of such teenage intransigency.

I am actually dictating this to her, and when we got to the end of the last paragraph, I explained what 'intransigency' means.

She glared at me.

"I am not stubborn!" she spat at me stomping her foot, only proving my point.

Earlier this year I read Marcus O'Dair's excellent biography of Robert Wyatt, and was struck by a very telling quote from Wyatt's wife, Alfreda Bengé. She was commenting on the practice of 'Wyatting'. According to Wikipedia:

"The verb "Wyatting" appeared in some blogs and music magazines to describe the practice of playing unusual tracks on a pub jukebox to annoy the other pub goers, in particular Dondestan. Wyatt was quoted in 2006 in *The Guardian* as saying "I think it's really funny" and "I'm very honoured at the idea of becoming a verb." However, when asked if he would ever try it himself, he said: "I don't really like disconcerting people, but even when I try to be normal I disconcert anyway." However, Alfreda Bengé said it made her angry "that Robert should be used as a means of clever dicks asserting their superiority in pubs ... It's so unlike Robert, because he's so appreciative of the strengths of pop music. So that, I think, is a real unfairness. The man who



coined it, I should like to punch him in the nose."

Now, personally, I am very fond of Wyatt's music and don't understand why anybody would find it grating to the ear. On the other hand I think some of the dubstep that has been played to me over the years by some of the young people in my extended family is a bloody awful row. When I was young I always thought my father was a bad tempered, curmudgeonly old sod by rejecting all the music that my generation made out of hand. I hope that I'm not quite as bad, but I think that my chances of liking Skrillex are about as likely as Jessica whistling Dondestan on the way to work.

POSTSCRIPT: An **earworm**, sometimes known as a brainworm, is a catchy piece of music that continually repeats through a person's mind after it is no longer playing. Phrases used to describe an **earworm** include musical imagery repetition, involuntary musical imagery, and stuck song syndrome. Guess what piece of music I have managed to embed in Jess's cerebral cortex? All together now: "Palestine's a country, or at least it used to be"



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