

# GONZO

Weekly #158

## EXCLUSIVE: Billy Sherwood interview

Doug interviews new **Yes** bassbloke **Billy** about his new solo album and more, John goes to see **Dreadzone**, Jon talks to **Carol Hodge** about the philosophical implications of her new project, and muses about **The Rolling Stones**, and reviews the new book by the legendary **Glyn Johns**, we have the Interprog awards, weirdness from **Xtul**, **Corinna** being bitchy about **rock and roll tat**, and much more...



# CITIZEN BILLY



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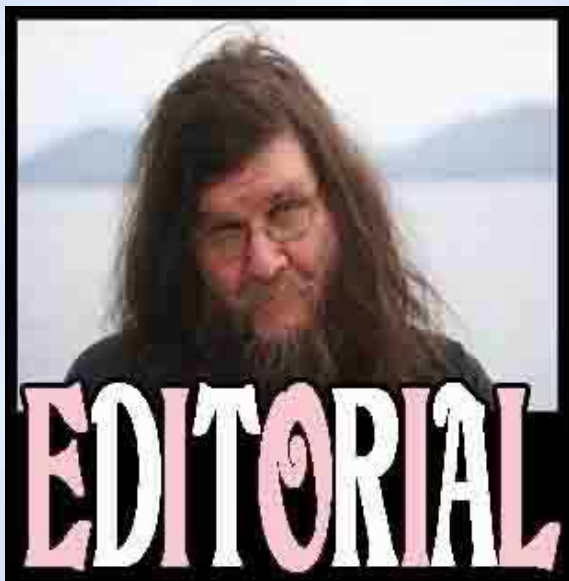


# THE THREE COMMANDMENTS OF GONZO WEEKLY:

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,

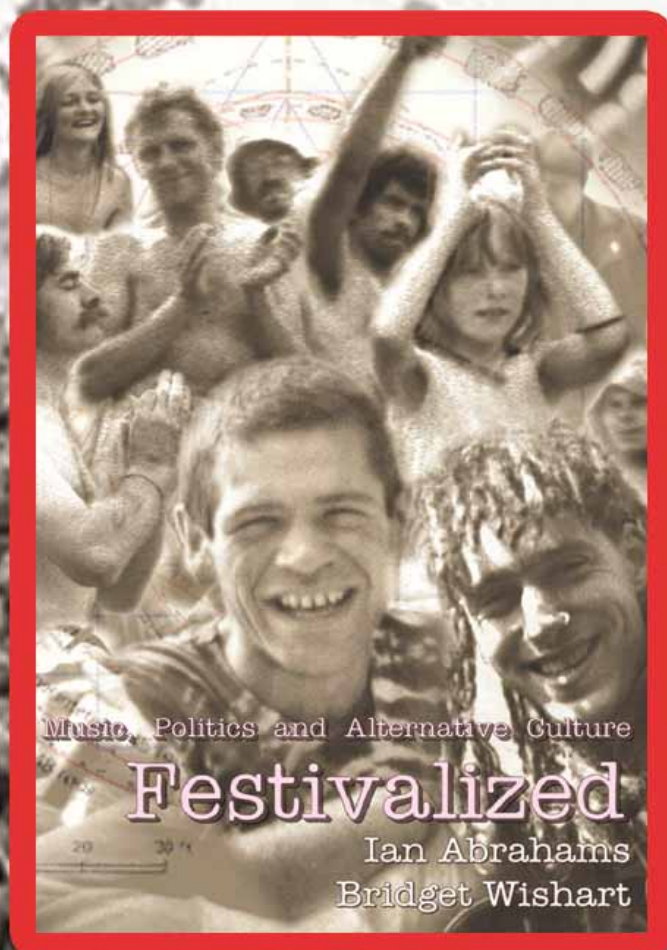
Welcome to another issue of this singular little magazine which with this issue is three years old. I am still, as I say quite often these days, surprised by how it has progressed, as well as by the hard work and support of so many of the regular contributors. Peculiarly, I am also surprised by the lack of enthusiasm by various would-be contributors who have approached me to write for the magazine, appeared to be massively enthusiastic and full of good ideas, and what my late father would have called piss

and vinegar, and then disappeared into the abyss never to be heard of again.

There is now't as queer as folk. And in music







This long awaited and remarkable book is arguably one of the most important that we have ever published. The British free festival movement, and the way that it was viciously quashed by successive waves of The Establishment is a story that many have skirted around, but until now no one has done justice to. Ian and Bridget's extraordinary book is an oral history of these turbulent times. Ian and Bridget have done a great service to music lovers and social historians alike.

Available as paperback and e book.

GONZO

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



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"Enough already, thank you very much,  
now can we just get on with this song?"

journalism that old northern aphorism is even more true than it is in life generally, which is telling you something!

This week, I have not been particularly well, and so I have spent more time than I would otherwise have done, sitting with Archie the Jack Russell in my favourite armchair with my ipad hooked up via wifi and something called the Apple AirPort (which has nothing to do with aeroplanes) to my hifi, and listening to musical favourites old and new. Because I have often been accompanied by my dear Mama-in-law, said musical favourites have often been of the classical variety, and there has been a lot of Rachmaninoff and Tchaikovsky played, but as I have been reading Glyn Johns' autobiography (which is reviewed elsewhere in this issue) I have been listening to quite a lot of the Rolling Stones, including their massively controversial 1967 album *Their Satanic Majesties Request*.

In June 1967 arch rivals The Beatles had released the Sergeant Pepper album to great critical fanfare and so, later that same year, The Rolling Stones felt that they were under pressure to match, if not surpass it. *Their Satanic Majesties Request* is the sixth British and eighth American studio album by the Rolling Stones, released on 8 December 1967 by Decca Records in the United Kingdom and the following day in the United States by London Records. Its title is a play on the "Her Britannic Majesty requests and requires ..." text that appears inside a British passport. It was also the first Stones album where the track listings were the same for the UK and US versions.

It has gone down in history as a disaster. Mick Jagger said:



اللجنة لهم إذا كانوا لا تأخذ نكتة





"There's a lot of rubbish on *Satanic Majesties*. Just too much time on our hands, too many drugs, no producer to tell us, "Enough already, thank you very much, now can we just get on with this song?" Anyone let loose in the studio will produce stuff like that. There was simply too much hanging around. It's like believing everything you do is great and not having any editing."

Richie Unterberger from Allmusic sums it up best:

"Without a doubt, no Rolling Stones album -- and, indeed, very few rock albums from any era -- split critical opinion as much as the Rolling Stones' psychedelic outing. Many dismiss the record as sub-Sgt. Pepper posturing; others confess, if only in private, to a fascination with the album's inventive

arrangements, which incorporated some African rhythms, Mellotrons, and full orchestration. What's clear is that never before or after did the Stones take so many chances in the studio. (Some critics and fans feel that the record has been unfairly undervalued, partly because purists expect the Stones to constantly champion a blues 'n' raunch worldview.) About half the material is very strong, particularly the glorious "She's a Rainbow" with its beautiful harmonies, piano, and strings; the riff-driven "Citadel"; the hazy, dream-like "In Another Land," Bill Wyman's debut writing (and singing) credit on a Stones release; and the majestically dark and doomy cosmic rocker "2000 Light Years from Home," with some of the creepiest synthesizer effects (devised by Brian Jones) ever to grace a rock record. The downfall of the album was caused by some weak



songwriting on the lesser tracks, particularly the interminable psychedelic jam "Sing This All Together (See What Happens)." It's a much better record than most people give it credit for being, though, with a strong current of creeping uneasiness that undercuts the gaudy psychedelic flourishes. In 1968, the Stones would go back to the basics, and never wander down these paths again, making this all the more of a fascinating anomaly in the group's discography."

My flirtation with psychedelic chemicals (mostly magic mushrooms, but some acid) only lasted a few months in 1981, and I will admit here that I tried out various so-called psychedelic albums to trip to. Yes, including this one. I found that trying to listen to music like this at the same time as one's synapses were fried with psilocybin was not a very entertaining activity. Bizarrely my favourite album as a soundtrack to opening the doors of my particular brand of perception was side two of the first Duran Duran album (well it was 1981) and the live Planet Gong album.

Listening to it again hasn't changed my opinion that it is an inventive and articulate piece of work, and that most of the criticisms levelled at it are unfair. I suspect that most of these criticisms are because the band themselves don't like it. And I think that I know the underlying reason for why the band don't like it.

Of all the records that they made, this is the one that can most truly be called Brian Jones' album. Over the previous records his influence had been growing stronger, and with his sitar on *Paint it Black*, his marimbas on *Under my Thumb* (which rescued the song from merely being a nasty misogynistic rant) and his recorder on *Ruby Tuesday*, it could well be argued that his multi instrumentation was defining the band. Now there was a full album of Jonesey music coming just at the time when his personal and chemical habits were causing the biggest schisms ever in the band's history. Just as Jones was defining the band, the rest of them hated his guts and were - consciously or subconsciously - planning to get rid of him.

The band turned back to the blues, Jones took up swimming, and the rest is history. But it is interesting to hypothesise what would have happened if things had worked out differently.

Talk soon,  
Love and peace

J



Rolling Stones, Ringo Starr, Tom Jones, Elton John, Flaming Lips, Wayne Coyne, Miley Cyrus, Julian Dorio, Eagles of Death Metal, Yoko Ono, Pink Floyd, Roger Waters, Keith Levene, David Bowie, Barbara Dickson, Strange Fruit, Friday Night Progressive, Cailyn Lloyd, Dave Kerzner, Astronomusic, Hox Vox, Vicki Harris, Christiane Helde, Joni Sunshine, Mack Maloney's Mystery Hour, Canterbury Sans Frontieres, Herman George van Loenhout, Nola, Cynthia Robinson, Nucleus, The RAZ Band, Mark Murdock, Brand X, Alexis Korner, 13th Floor Elevators, Billy Sherwood, Carol Hodge, John Brodie-Good, Dreadzone, Marcus Sims, Roy Ward, Mr Dad's LPs, A.J. Smitrovich, Mr Biffo, Hawkwind, Xtul, Glyn Johns, Yes, Chris Squire, Steve Hackett, Steve Smith, Jon Anderson, Jean-Luc Ponty, Rick Wakeman, Emmie Beckitt, ELO, Prince, Beatles, Jimi Hendrix, Sharon & Ozzy Osbourne, Bowling for Soup, Neil Nixon, Black Box Recorder, Folkodia

#### IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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



# Dramatis Personae



## THE GONZO WEEKLY

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

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

## NAMING THOSE RESPONSIBLE

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

**Corinna Downes,**

(Sub Editor, and my lovely wife)

**Graham Inglis,**

(Columnist, Staff writer, *Hawkwind* nut)

**Bart Lancia,**

(My favourite roving reporter)

**Thom the World Poet,**

(Bard in residence)

**C.J.Stone,**

(Columnist, commentator and all round good egg)

**Kev Rowland,**

(Kiwi Reviewer)

**Lesley Madigan,**

Photographer *par excellence*

**Douglas Harr,**

(Staff writer, columnist)

**Jessica Taylor,**

(PA and laughing at drunk pop stars)

**Richard Freeman,**

(Scary stuff)

**Dave McMann,**

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

**Orrin Hare,**

(Sybarite and literary *bon viveur*)

**Mark Raines,**

(Cartoonist)

**Davey Curtis,**

(tales from the north)

**Jon Pertwee**

(Pop Culture memorabilia)

**Dean Phillips**

(The House Wally)

**Rob Ayling**

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

and **Peter McAdam**

(McDada in residence)

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

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

Contact us with bribes and free stuff:

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# *so what's it all about, Alfie?*

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

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

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

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

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

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

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

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

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

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



# THE <sup>gonzo</sup> NEWSROOM



**STAR TIME FOR RICHIE:** Legendary musician Ringo Starr is "beyond blessed" to still be married to wife of nearly 35 years Barbara Bach. The former Beatles drummer met the one-time Bond girl on the set of the film *Caveman* in 1980 and married a year later. And after more than three decades together, their bond is stronger than ever.

"There's no escape ... I think I love Barbara as much (today) as I did (when we met)," he gushed to *People* magazine. "And I'm beyond blessed that she loves me and we're still together." Ringo, 75, performed on the classic Beatles track *All You Need Is Love*, and for Barbara there couldn't be a truer sentiment. "I love the man, and that's it," the 68-year-old added. The pair has accumulated a lot of belongings together and, having now settled in Los Angeles, they have decided to sell off a lot of their precious memorabilia to raise money for charity.

"It's time to let go," Ringo explained. **Read on...**

**MILEY GETS LIPPY:** Flaming Lips rocker Wayne Coyne believes Miley Cyrus could simply stand on stage and her fans would cry with happiness. The 54-year-old musician and the *Wrecking Ball* singer have formed an unlikely friendship, which led to the band joining Miley for eight shows as part of her *Milky Milky Milk Tour*. Wayne is constantly amazed by the 23-year-old's talent and insists she doesn't need to do much to get a reaction from the crowds.

"We're only doing a handful of shows, I think it was our best idea," Wayne told *Entertainment Weekly* of the tour, which ends in Los Angeles on 19 December (15) and also features Dan Deacon. "That way it's not 100 shows, which you have to think 'Oh, f\*\*k' and decide something you're going to do 100 times, and it's not insanely giant places. **Read on...**

**A CENTURY OF TOM:** Tom Jones doesn't plan on stepping off the stage until he's reached a century in age. The "Delilah" singer has been a hit in the music industry since the 1960s and he is not planning on stopping anytime soon. "At 75 (years old), I'm three-quarters of the way home, hopefully," he told *USA Today*. "But I still want to record more stuff, to continue doing shows." In fact Tom is currently promoting the release of his 41st studio album *Long Lost Suitcase*, which reached listeners in October (15).

Tom dedicated a tune to his late friend Elvis Presley on the LP, noting: "I've always wanted to sing a song about Elvis." The track, which is entitled *Elvis Presley Blues*, encapsulates their friendship, as they were quite tight before The King of Rock 'n' Roll passed away in 1977. **Read on...**

**ROCKET MAN:** Elton John plans to cut back on touring so he can spend more time with his two young children.

The *Rocket Man* singer and his husband David Furnish are dads to sons Zachary, four, and Elijah,



# THE <sup>gonzo</sup> NEWSROOM

two, but his hectic touring schedule often takes him away from the family home. On Tuesday (24Nov15), it was announced Elton will headline the Henley Festival in England next July (16), and although the star is delighted at taking the top spot, he admits it will mark a reduction in the number of shows he performs in the future.

"I am thrilled that I will be able to say I have played the beautiful Henley-on-Thames," he said in a statement issued to Britain's The Independent newspaper. "The simple truth is I want to spend more time with my family, and I am only too aware of just how precious the time ahead is. My sons are growing up so quickly; their early years are just flying by and I want to be there with them. "So these concerts will give me the chance to thank the British audiences who have been so faithful to me over these many decades." Elton released his first album, Empty Sky, in 1969 and since then, he has gone on to have massive hits around the world, including I'm Still Standing, Sacrifice and Your Song. **Read on...**

**DESPERADO:** Drummer Julian Dorio has reached out to the French fans who helped usher himself and his Eagles of Death Metal bandmates to safety as armed terrorists opened fire during a show in Paris earlier this month (13Nov15). The group's touring drummer took to Instagram on Tuesday (24Nov15) to recount the "absolute and unnecessary evil", which "turned our world on its head", and made special mention of the people who put the rockers' lives ahead of their own.

Under a photograph of Dorio lighting a candle at the Cathedral of Notre Dame in tribute to the 89 people who were killed at the Bataclan theatre, the drummer wrote: "I, along with my bandmates @eodmofficial, had the privilege to play to one of the most energetic crowds of our tour when, nearly half way through the show, the unimaginable occurred. **Read on...**

**OH NO:** Yoko Ono will release a limited edition vinyl of her and John Lennon's classic 'Happy Xmas (War Is Over)' with The Flaming Lips. 1000



copies of the new Yoko Ono & The Flaming Lips single will be released in stores on black vinyl in stores only and a further 500 even more limited will be released on white vinyl for mail orders only.

**Read on...**

**ALL IN ALL ITS JUST ANOTHER:** Pink Floyd legend Roger Waters talks about his new film, *Roger Waters The Wall*. *Roger Waters The Wall* is a concert-film that also features Roger on a personal journey as he looks at the impact of war and visits graves of his family, killed in World War I and World War II.

The Special Edition's bonus footage includes the moment when Roger was joined on stage by Pink Floyd band mates David Gilmour and Nick Mason in London for a performance of Comfortably Numb during The Wall Live tour. **Read on...**



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



your e cards  
someecards.com

Nicked from Jaki Windmill's Facebook pages

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

John Maynard Keynes



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

— Desolation Row by Bob Dylan

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

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

Amy Lockwood from 38 Degrees writes: "This morning, millions of people across the UK woke up with a sense of relief. Relief because they won't have to choose between buying their children school shoes or paying the gas bill. Relief which means they can breathe a little easier this Christmas.

We did that. Because people power - led by 38 Degrees members - forced George Osborne to U-turn on his plans to take money away from hard-working families. Defeating Osborne's plan to cut tax credits was not easy. And faced with a government intent on cuts, signing a petition felt a little like a shot in the dark. But that was just the beginning.

We signed and shared the petition in our hundreds of thousands. Our personal stories about why we need tax credits were splashed across the newspapers. And our breakthrough

moment came when our huge petition was carried into the House of Lords - and they decided to send Osborne back to the drawing board. The odds shifted in our favour - our petition did that.

But we didn't ease up - we took the fight straight to Conservative MPs on their doorsteps. 38 Degrees members posted powerful leaflets through half a million letterboxes across Conservative constituencies. We plastered our message on vans and sent them driving through towns and cities to expose the cuts and broken promises.

Together, we chipped in for huge billboards outside Conservative MP's offices with their faces and phone numbers. We called our MPs, and met with them face to face to drive home the impact the cuts would have on hard-working families where we live.

The pressure became too much. As Conservative MPs lined up, one by one, to speak out against tax credits cuts, we watched Osborne's plans unravel around him. We threw everything we had at this campaign - and a little more besides. And we won."



Democracywatch



It is both sad and shameful that when night falls and the setts of southern England stir, their gentle folk will be needlessly slaughtered. That in spite of science and public will, the wrath of ignorance will further bloody and bleed our countryside of its riches of life. That brutalist thugs, liars and frauds will destroy our wildlife and dishonour our nation's reputation as conservationists and animal lovers. I feel sick, sad, disempowered, betrayed, angry and crushed by the corruption of all that I know as right.

-Chris Packham

 stop.the.cull



I have to admit that I have always thought that Chris Packham was a bit of a dick. But on this issue at least I agree with him 100%

Right On Chris

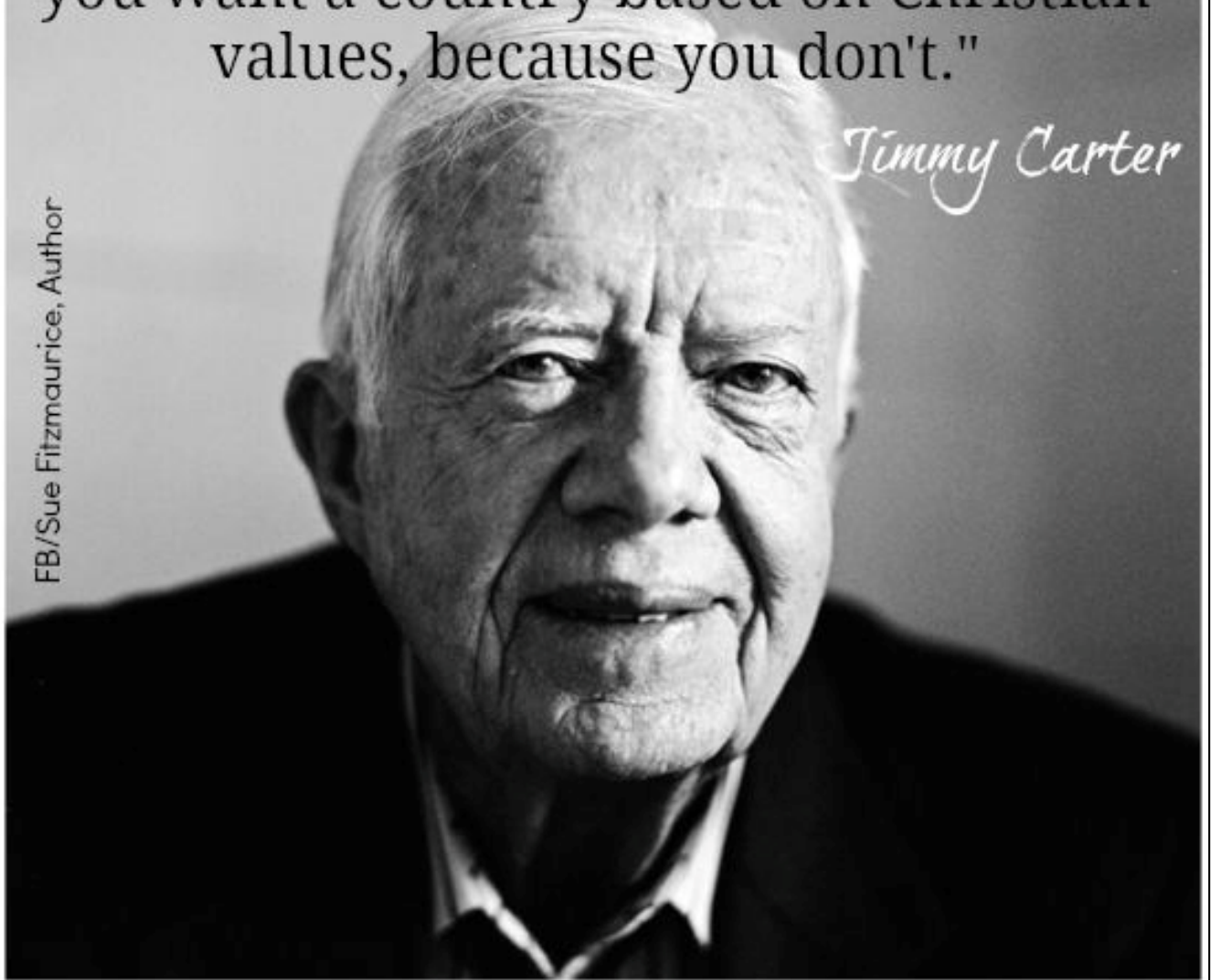
IT IS TIME TO STAND UP AND BE COUNTED



"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





# STRANGE DAYS



## Boyhood Encounter With UFO Inspired Art That Soared Around The World

<http://www.npr.org/2015/10/03/445340011/boyhood-encounter-with-ufo-inspired-art-that-soared-around-the-world>

Ionel Talpazan thought he saw a UFO when he was a boy, and never stopped seeing them. Of course, he created them. Ionel Talpazan was 60 years old when he died this week, of diabetes and stroke. He was a boy in a small village in Romania, given up by his parents and raised by a succession of foster parents. He told interviewers he escaped into the woods one night because he thought he would be beaten.

## WYOMING MAN FOUND WITH 30 EYEBALLS IN HIS ANAL CAVITY

<http://www.muldersworld.com/photo.asp?id=41731>

Police made a routine traffic stop early Thursday morning and got more than they bargained for when Roy Tilbott, 51, stepped out of his El Camino for a field sobriety test and Casper police noticed several eyeballs slide from his right pant leg onto the road.

## Egypt Says King Tut's Tomb May Have Hidden Chambers

<http://www.nbcnews.com/science/science-news/egypt-says-king-tuts-tomb-may-have-hidden-chambers-n435601?cid=par-weather-right%20module>

LUXOR, Egypt — Egypt's antiquities minister says King Tut's tomb may contain hidden chambers, lending support to a British Egyptologist's theory that a queen may be buried in the walls of the 3,300 year-old pharaonic mausoleum. Mamdouh el-Damaty said Tuesday during a visit to Luxor that he will ask for final approval of the use of radar inspection of the tomb in the famed nearby Valley of the Kings.



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## THE LAST WEEK AT GONZO DAILY

Sunday  
Monday  
Tuesday  
Wednesday  
Thursday  
Friday  
Saturday

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

ELDRIDGE CLEAVER

## Two types of people visit rhino in the wild

The strong and courageous  
take a camera

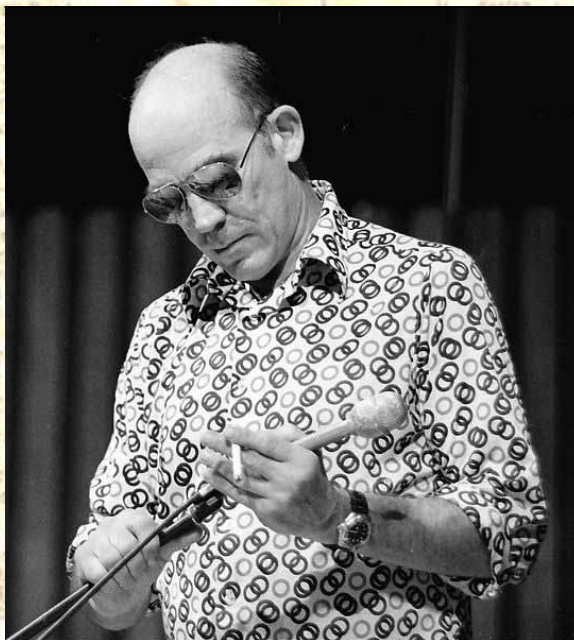
The weak and cowardly  
take a gun

**What sort of  
person are you?**

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







## 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

"I felt a little guilty about jangling the poor bugger's brains with that evil fantasy. But what the hell? Anybody who wanders around the world saying, "Hell yes, I'm from Texas," deserves whatever happens to him."

Hunter S. Thompson



## KEITH LEVENE FOR LITERARY FESTIVAL

KEITH Levene, a founding member of The Clash, co-wrote songs on their 1977 debut LP and played guitar on Public Image Limited's first three albums, including the propulsive dub inspired rhythms of Metal Box.

"It all happened so quickly in The Clash, and then I just walked away after a few months," recalled Levene, who will headline this weekend's Louder Than Words Literature Festival in Manchester.

"It was me that got Joe (Strummer) into The Clash - when I stole him from an R and B band, The 101ers.

"We had a pint and I said: 'Joe, come to my squat and play.'

"Joe was an anti-hero. He looked so cool, dressed in a mid-1950s rockabilly style baggy suit and a pair of black crepes.

<http://tinyurl.com/p4nexam>



# the week that's past



# The Gospel According to *BART*

My favourite roving reporter has been out and about again this week. Like me he is a fan of David Bowie and is intrigued by the latest outing by the man himself.

He writes that he sent me the following story because he knows "I dig Bowie" you know what, Bart? I also dig people who – in 2015 – still use the word dig.

For David Bowie, space remains the place in the haunting, psychedelic short film for the musician's new song, " " (previously titled "Blackstar"), the title track from his upcoming LP.

The intricate, expansive song opens with a melange of glitchy synths, jazzy, untethered drums and Bowie singing in an eerily processed voice, "On the day of execution, on the day of execution, lonely women kneel and smile." The clip follows a woman with a tail who approaches a stranded astronaut and lifts the visor of his helmet to reveal a skull covered in jewels.

This scene is intercut with footage of Bowie in a cell with several others. The rocker plays a blind prophet whose face is covered in a bandage with two black stones replacing his eyes. As " " transitions into its middle section — rooted in poppier cosmic soul — Bowie's character loses the blindfold and preaches with a brilliant grin and some charmingly stilted dance moves.

<http://www.rollingstone.com/music/news/david-bowie-plays-doomed-blind-prophet-in-haunting-blackstar-video-20151119#ixzz3sbYocJtf>



## BARBARA DICKSON FOR LEEK ARTS FESTIE

A TWO-TIME Olivier award-winning actress will top the bill to celebrate the 40th year of a town's arts festival. Scottish songstress Barbara Dickson will headline Leek Arts Festival month-long programme of events next year.

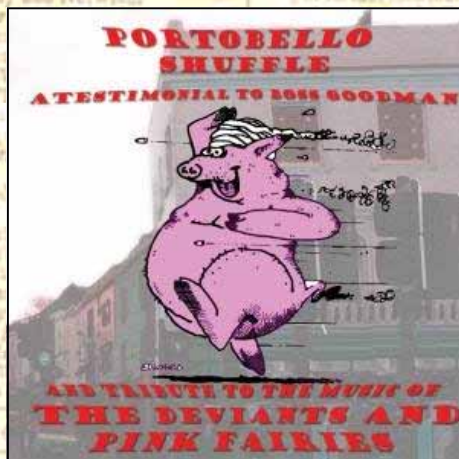
Other artists already confirmed for the festival — which will run throughout May — include Demon, Mark Radcliffe, the Birmingham Conservatoire Folk Ensemble and, of course, the fathers of folk rock Fairport Convention. Leek Arts Festival vice-chairman Phil Edmeades said the booking was a real coup.

<http://www.stokesentinel.co.uk/Award-winning-actress-arts-festival/story-28234013-detail/story.html#ixzz3shDsM9ph>

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

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





# FRI 4 DEC \*

First screening of the short Appledore Film

***WELCOME TO APPLIEDORE***

Showing 5 pm to 7 pm. Entrance FREE

FREE mince pies and mulled wine

at **Appledore Library**

FREE story times in Library

between 5 and 7 pm.



# 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:

**On a British newspaper, Tintin would have been  
fired years ago**

<http://new.spectator.co.uk/2015/11/on-a-british-newspaper-tintin-would-have-been-fired-years-ago/>







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

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

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

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Strange Fruit 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.

06-12-2015 – Blue Cheer

Malcolm Muggeridge/Salvador Dali:  
Dali's Moustache  
Gong: Radio Gnome Invisible  
Saint Etienne: Stars Above Us  
Blue Cheer: Summertime Blues  
Ritchie Havens: It's All Over Now



Baby Blue  
The Unthanks: Mount the Air  
Pink Floyd: Embryo  
Lloyd Cole: Slight Orchestra  
Judy Carne: Sock It To Me  
Bassekou Kouyate and Nigoni Ba:  
Fama Magni  
Viv Albertine: The False Heart  
Laura Huxley: Introduction  
Linda Jardim: Energy in Northampton  
Evilkid Sushi: The Car of Murder  
Sister Irene O'Connor: Teenager's Chorus  
Blue Cheer: Doctor Please  
Toto: Robot Fight  
Hannah Peel: Unwound  
Helen: Pass me By  
Remotely: Ritual  
Frost Lake: Dark Winds  
The Bodines: William Shatner  
Blue Cheer: Parchment Farm  
Lewis Baloue: Bon Voyage

**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.

[Listen  
Here](#)

---

# Friday Night Progressive



## **2015 FNP INDEPROG AWARD WINNERS**

**What is the Friday Night Progressive  
Indeprog award?**

**It is a magical award from Progtropolis.**

**It is an honorable testament of goodwill  
bestowed as a gesture in recognition that  
accomplishment above and beyond the  
realm of excellence is rare and admired.**

**This Year 7 judges  
decided from 13 finalists in the categories  
of Composition, Instrumental, Vocal and  
Original.**



## 2015 FNP INDEPROG AWARD WINNERS

**Composition**



**Cailyn**

**Lloyd**





*At this date of recognition 11-27-2015*

**CATHY H. NOYD**

*is bestowed the Friday Night Progressive*

**INDEPROG AWARD FOR  
COMPOSITION**



## 2015 FNP INDEPROG AWARD WINNERS

**Vocals**



**Dave Kerzner**





*At this date of recognition 11-27-2015*

**DAVE KERNER**

*is bestowed the Friday Night Progressive*

**INDEPROG AWARD FOR  
VOCALS**



## 2015 FNP INDEPROG AWARD WINNERS

**Instrumental**



**Astronomusic**





*At this date of recognition 11-27-2015*

**ASTRONOMUSIC**

*is bestowed the Friday Night Progressive*

**INDEPROG AWARD FOR  
INSTRUMENTAL**



**Original**  
original



**Hox Vox**





*At this date of recognition 11-27-2015*

**HOX VOX**

*is bestowed the Friday Night Progressive*

**FIBBROG AWARD FOR  
ORIGINAL**



## **Spirit of Progtropolis**



**Vicki Harris**

**Christiane Heide**

**Joni Sunshine**





VICKI HARRIS - CHRISTIANE BEIDE  
AND SHIRSHINE

*is bestowed the Friday Night Progressive*

INDEPROG AWARD FOR  
SPIRIT OF PROGTROPOLIS





Both yer esteemed editor and yet Gonzo *Grande Fromage* are interested in the great mysteries of the universe, and so it was truly only a matter of time before Fortean related content began to seep its way into the magazine and onto Gonzo Web Radio...

"Mack Maloney is the author of the best-selling "Wingman" science-fiction series, plus "UFOs in Wartime, What They Didn't Want You To Know," (Berkley Books).

He's a member of SKY CLUB, Gonzo



recording artists. He's been a radio host since

2010. He lives with his wife, Doreen, on an island off the coast of Massachusetts."

## AND LOOK WHAT MACK HAS FOR YOU THIS WEEK?

"Three Heroes" -- In a Veterans Day tribute, Mack & Pistol Pete talk to veterans from World War Two, Vietnam and the Iraqi War. Also Rob Beckhusen on the US Army's top secret "Moon Weapons," Mellanie Cadwell on the David Rountree Stolen Valor case, plus Commander Cobra on the Top Five most secret places on Earth.



**Listen  
Here**

<https://www.youtube.com/watch?v=UJ00-j0un6E>





## CANTERBURY SANS FRONTIÈRES: Episode Twenty Eight

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?

A couple of very "Canterbury" sounding bands from early 70s France and one from late 70s East Coast USA, an intriguing Henry Cow demo, Archie Shepp employing a synth in '71, a set of Canterbury-related pieces involving saxophonist Gary Windo, gems from Eno and Beefheart, and a couple of Annette Peacock songs. Also Caravan, Hatfield and the North, and Richard Sinclair accompanied by a church organ in Harlingen. From the current Canterbury music scene, pieces from The Thirteen Club, Vels Trio and Syd Arthur.

**Listen  
Here**





Herman George van  
Loenhout  
(1946 – 2015),

van Loenhout, better known as Armand, was a Dutch protest singer. His greatest hit song was "Ben ik te min" ("Am I not good enough?"). Armand came to the fore during the hippie generation and was well-known as an advocate of cannabis. Armand was a member of a few bands before releasing a solo single, "En nou ik", in 1965. The single was a flop, and he had a bit more success with his next single, "Een van hen ben ik". Three months after that single's release, Radio Veronica played the single's B-side, "Ben ik te min", which was an instant success. The song spent 14 weeks in the Dutch top 40 chart in 1967. A song in which

the speaker lashes out against the bourgeois father of his girlfriend, it is hailed as the best-known protest song in Dutch popular music. Another single, "Blommenkinders", also charted that year.

Because of his support for the legalization of cannabis, lyrics about which his record company (Fontana Records, an imprint of Philips Records) refused to release, he left for Johnny Hoes's Telstar. Telstar's imprint Killroy released six Armand albums between 1971 and 1981. Armand died in Eindhoven on November 19 2015 of pneumonia at the age of 69



Nola  
(1974 – 2015)

Nola was a northern white rhinoceros who lived at the San Diego Zoo Safari Park near Escondido, California. At her death, she was one of only four of her subspecies overall. She was outlived by male Sudan and females Najin and Fatu. Nola was wild caught in the Shambe area, which is located "in the southern savanna woodlands of Sudan. She was rescued from the

THOSE WE HAVE LOST



violent poaching that is prevalent in that region when she was only a few years old." Her age upon capture has been estimated more closely at being 18 months old. She belonged to the Dvůr Králové Zoo in the Czech Republic, but since 1989 she had been on loan in San Diego.

Nola had been under veterinary care for a bacterial infection, as well as age-related health issues. After her health rapidly declined over the previous day, her caretakers had her euthanized on November 22, 2015.

## Cynthia Robinson (1944 – 2015)

Robinson was an American musician, best known for being the trumpeter and vocalist in

Sly and the Family Stone. Her voice and presence were featured in the hit "Dance To The Music".

Robinson was among the first female trumpeters in a major American band, and the first such player in the Rock and Roll Hall of Fame. She was the only member of the original Family Stone clan to continue working with Sly Stone after the band fell apart in 1975. She played in the funk band Graham Central Station with Family Stone bandmate Larry Graham, starting in 1974. Robinson was inducted into the Rock and Roll Hall of Fame as a member of Sly and the Family Stone. In 2006, she reunited with the original band members of Family Stone.

On November 23, 2015 Robinson died of cancer at the age of 71.



# 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

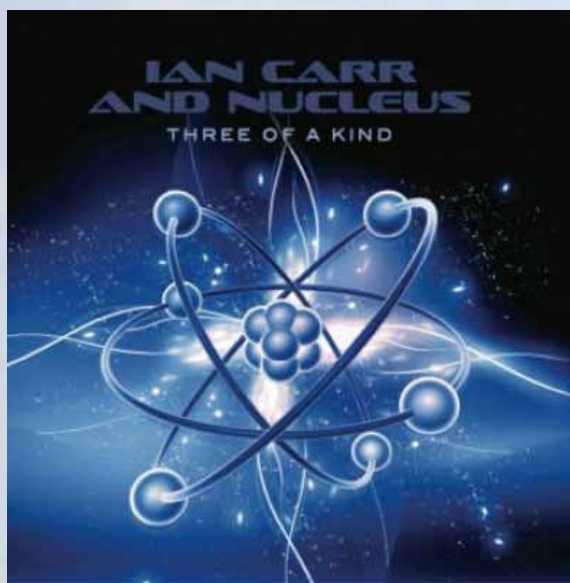
actions



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...

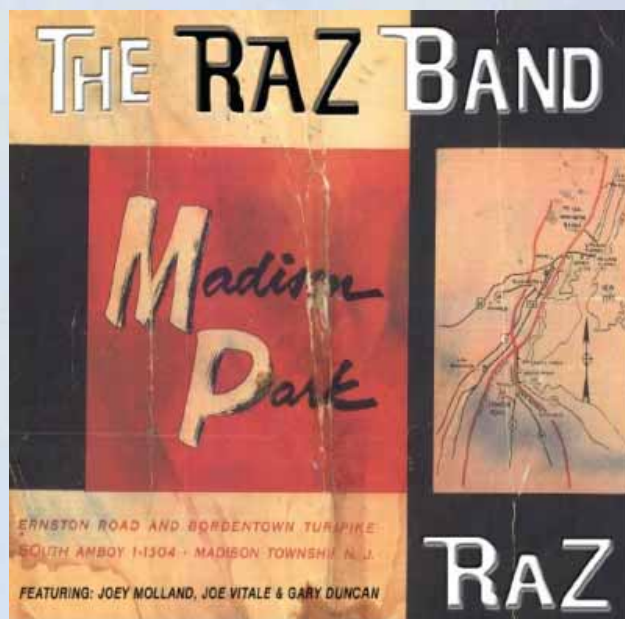
<http://www.zazzle.co.uk/gonzowekly>





Artist Nucleus  
 Title Three Of A Kind  
 Cat No. HST268CD  
 Label Gonzo

Nucleus were a pioneering jazz-rock band from Britain who continued in different forms from 1969 to 1989. In their first year they won first prize at the Montreux Jazz Festival, released the album Elastic Rock, and performed both at the Newport Jazz Festival and the Village Gate jazz club. They were led by Ian Carr, who had been in the Rendell-Carr Quintet during the mid and late 1960s, and was a respected figure in British jazz for more than forty years. Their jazz-based music evolved from an early sound incorporating elements of progressive and psychedelic rock toward combination with a funkier sound in the mid and late 1970s.

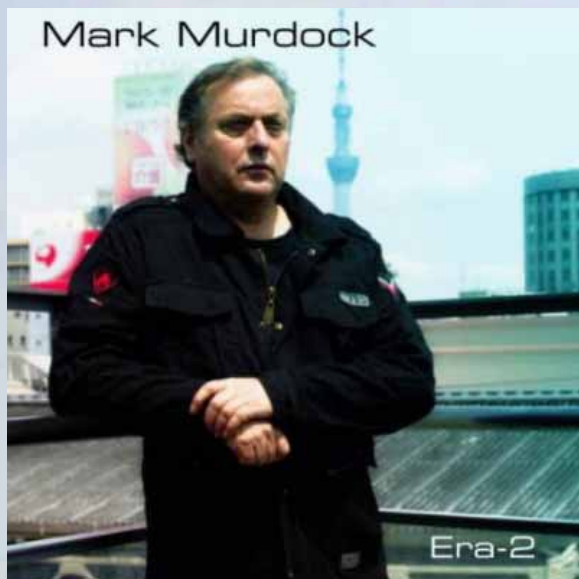


Artist The RAZ Band  
 Title Madison Park  
 Cat No. HST356CD  
 Label Gonzo

The RAZ Band have been toiling in the rock and roll vineyard for longer than you might think. Dedicated to the coolest place to ever grow up, the new release of 'Madison Park' will bring them the recognition they deserve. Band leader Michael Raz Rescigno says: "I'm excited to get our newest album 'Madison Park' out. It's a diverse collection of music from the last few years of our lives. With the tremendous production of band members Joey Molland and Joe Vitale, we are looking forward to sharing our music with the world."





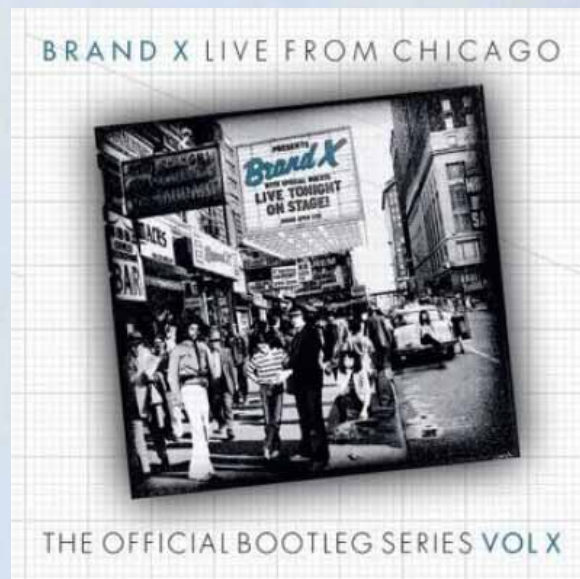


Artist Mark Murdock  
 Title Era 2 - Eyes Down and Seacloud  
 Cat No. HST330CD  
 Label Gonzo

The New York Recordings (Eyes Down) feature world-class musicians who collaborated with Mark, who turned to keyboards and songwriting after relocating to New York.

To coincide with the 80's sound signature, Mark decided to incorporate drum machines, sequencers and synthesizer to expand his music horizons by teaming up with bassist Percy Jones, whose unique musicality approach took the music to a higher level, adding a new twist that could be considered as 'Pop-Progressive-Rock.' A live band was formed to represent the recordings under the name of 'Eyes Down' which performed in New York City. Ironically, drummer Tony 'Thunder' Smith (Lou Reed, John McGlaughlin) ended up doing the lead vocals on the recordings. And additional vocalists Joe Sophia (Percy Jones' Propeller Music CD) and Nicolas Van Pittman shared the vocal spot. Ron Balin played fretless bass and Percy Jones appeared as a guest on a few gigs.

\* 'Sun In The Signs' (track 9) features David Sancious on piano and synthesiser. Mark on acoustic drums and Percy Jones on Wal bass.

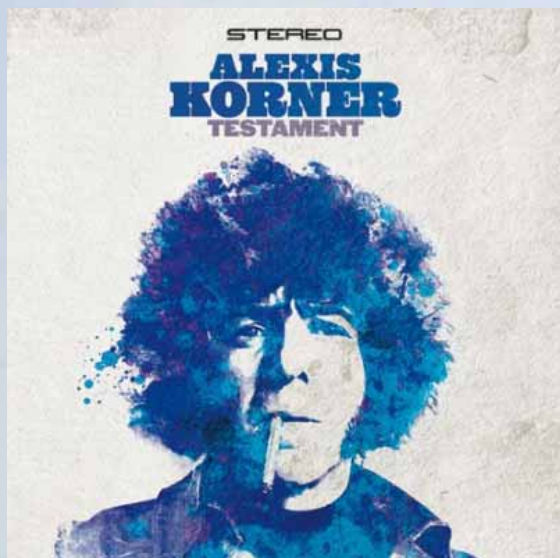


Artist Brand X  
 Title Live From Chicago 1978  
 Cat No. HST307CD  
 Label Gonzo

Brand X are one of the great puzzles of all time. Despite having Phil Collins on drums for much of their career, and mixing a sizzling combination of peerless musicianship and cracking tunes, they never quite broke out of the jazz/rock ghetto into mainstream success. This will always remain a mystery to me. Have a listen to this incandescent set recorded live in Chicago, 1978 and you will see just what I mean.







Artist Alexis Korner  
Title Testament  
Cat No. HST339CD  
Label Gonzo

Often described as the father of British blues, I think it is fair to say that without this man bands like the Rolling Stones and Led Zeppelin quite simply would not have existed. Check out this review of this mid 80's live album by Lonny Potecho: "An excellent CD with classics like: One Scotch, One Bourbon, One Beer, 32-20 Blues and more.. The man who became legend makes an excellent performance, live in France. Alexis Korner - vocals, guitar, Colin Hodkinson - Bass Vocals. If you are interested in Blues, and love Eric Clapton, Robert Johnson and John Lee Hooker, this would make an excellent addition to your Blues collection"



Artist 13th Floor Elevators  
Title The Reunion Concert  
Cat No. HST338CD  
Label Gonzo

The 13th floor elevators are one of the classic American psychedelic bands fronted by the eccentric (some would say clinically insane) Rocky Erickson, who has often been as reclusive as he is brilliant. They fell apart in 1969 after Erickson was committed to a mental hospital for three and a half years after being busted for possession of a single joint.

This recording of a reunion concert many years after most people had figured that they would never see the band again, will show you why so many fans hold this particular brand of musical insanity in such high regard.



# Douglas Harr Ear Candy for the Hungry Audiophile

## Billy Sherwood and Citizen

Billy Sherwood's inventive new concept album *Citizen* is available now. Each of 11 songs follows a central character, "the citizen" who is reincarnated into different periods in history, experiencing the time he's inhabiting, whether it be as a WWI soldier, an American Indian on the trail of tears, or a stock broker during the market crash of 1929. It's a vehicle that allows Billy to delve into many emotions with matching soundscapes, leading the listener to experience the triumphs and tragedies of man's history. Billy plays almost all instruments on the album including bass and drums on every track but the opener "The Citizen," which contains the last recording from Yes bass player and long time Sherwood collaborator Chris Squire. Billy also adds guitars and keyboards on many tracks, joined by an A-list of collaborators like Rick Wakeman, Steve Hackett, Patrick Moraz, Geoff Downes, Steve Morse, Jon Davison, Alan Parsons and more. I talked to Billy this week about the new album, and his role with Yes going forward.

***Citizen* has so many guest musicians – how much of that was done in person - what was your process for getting it all on**

**record?**

Well, file-share is a big part of the world we live in. If we tried to pull together a record like this back in the day it would be a very, very expensive process, traveling around, shuffling tapes. The way we do it now is doable. I recorded Jon Davison in my house, and I went to Alan Parsons' studio to record his vocal for "Empire." For the track "The Citizen," which features Chris Squire on bass, we recorded at a Holiday Inn near his home. Since I carry my mobile recording studio with me on the road, I just set up in the hotel and turned it into my studio for the day, and he did a great job.

The thing about working with artists on this level, is they know exactly what to do – I don't need to be sitting over their shoulder saying "it's a B-flat!" they can figure that out on their own. I really just lay out the format of the songs and tell each musician to feel free, to add anything else they want to interpret to the song, to add their stamp on the piece in any way they think improves the song. I'm always thrilled when I get these files back because they are

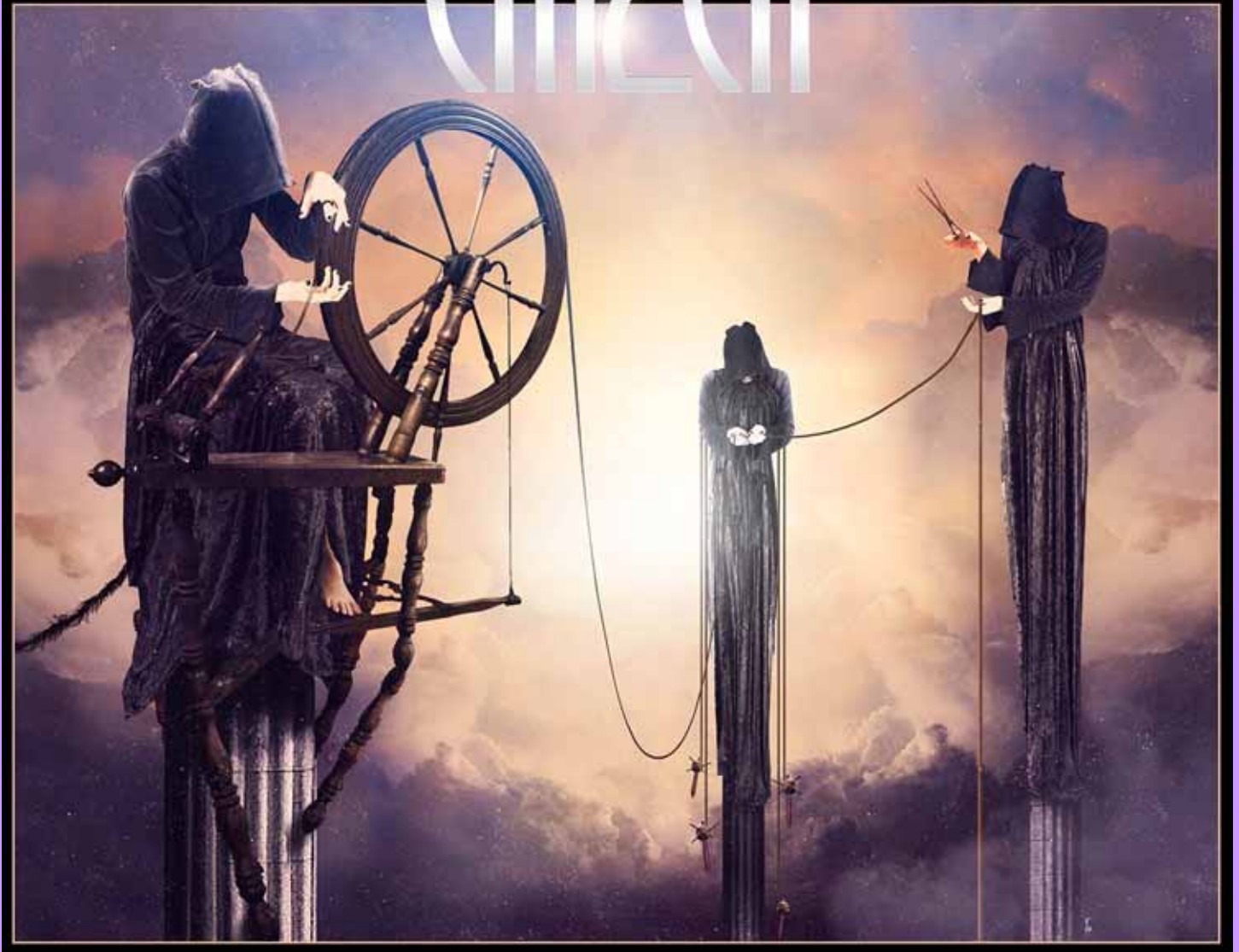


(c) diegospadeproductions, inc. 2015

<http://diegospadeproductions.com/>



# BILLY SHERWOOD CITIZEN



consistently great. I sit there smiling to myself when I listen to it all; it's a blessing to have these kinds of players on my record.

When you listen to the song "The Great Depression," it wouldn't be that song without Rick Wakeman adding that great piano work. He enhanced that melancholy feeling to the whole thing. I said to Rick when I sent the file, "this is about a guy who's at the end of his rope, this citizen is reincarnated as an investment banker from the Great Depression and he's lost it all and is about to take his own life." It made me sad to sing that song; even though it's a fictional character, I was feeling for that guy. That's something about music that's important, to evoke those emotions from the listener. The track is very melancholy and instead of a synth solo, Rick's piano piece was exactly what I was looking for.

Everyone on the record delivered that same quality and expertise, their performances accentuated the lyrical content. These guys have been doing it for so long, they're not playing it for their ego; they're playing for the song. And that's what music is all about - to make the song shine and there are many components that do that. A guitar player coming in and shredding over the top of something

to show his chops is not what it's always about – it's about lending the right notes and vibes to the track. They know exactly what to do.

**"Trail of Tears" is another standout track, and features Patrick Moraz on keyboards sounding as amazing as he did back in the day**

He played some amazing melodies that lent themselves to the emotion of the song. When I saw him in Florida recently he was raving about what the lyrics meant to him and how he loved being involved. The lyrics are kind of heavy, talking about the trials and tribulations of the American Indians and what they went through at that time, and it moved him – he was expressing that to me and so translated those emotions into his work.

I wanted the listener to be able to put on headphones with eyes closed, to have a sense of becoming the citizen, in that moment, and to be transported into that time period and feel that emotion and trepidation, or joy or whatever the case may be. I'm happy with the way it came out in that regard. It's a concept that could

<http://diegospadeproductions.com/>

be taken further with more records. There are so many amazing moments in world history. With an album you only have so much time to speak and there is a lot more that could be said with this character. I tried to key into these monumental moments in history that were not only profound for the Citizen character, but for all of us. For this record I chose what I thought would be interesting subjects and historical facts. In one way it is complete fiction, in the other it is hardcore reality. For instance when you get to “Age of the Atom” it is kind of frightening and scary because we’re talking about nuclear technology and weapons and who’s got them, particularly in light of current events.

**Do you foresee touring for this album, and if so who would be in the band?**

We are going to tour it, and I’ve got management looking at gigs now. Yes has become a priority in my life, which it always has been. Whenever they call I answer. I’ve always been there for the guys – it has come in and out of my life so many times. Chris wanted me to take his position in the band and so did the other members. But there is time still to do other things, and my other priority is to get *Citizen* on the road. I’ve built a core band already. I will be playing bass and lead vocals. I will be joined by Scott Conner from my band Circa on drums, John Thomas from the band XNA, a band I produced, on guitars, Scott Walton who appeared as an auxiliary keyboard player on the *Circa Live* and *Conspiracy* releases. The core of the band will be the four of us, and we plan to have guests playing with us as well – there’s nothing confirmed yet but I’ve spoken to several musicians from the album, and they’ve all mentioned their desire to participate, schedules permitting. That’s the plan.

I want to say “thank you” to the fans, thanks for supporting the project. I can’t wait to get out there on stage – please come see it live!

*Here’s one patron who will make it a point to get to one of these shows. Last week I returned from Cruise to the Edge (CTTE), the rock festival, where Billy performed on bass and vocals, stepping in for Chris Squire who passed on earlier this year. It was a remarkable show, and Billy did Chris proud, replicating his trademark sound while still interpreting the songs anew. We talked about the Yes tours for a few minutes.*

**Billy, the CTTE Set list included “Soon,” a surprise track that sounded amazing. What have you experienced or learned playing and singing with Yes on this tour?**

In all my other bands I’m the lead singer, so approaching the background vocals for me is actually easier to do. That said it’s also tricky, there is a lot of dexterity required for playing while singing. Delivering those crazy bass lines and singing simultaneously is a challenge. One example would be “Tempus Fugit.” You sort of have to detach the two sides of your mind and let one go one way and one go the other. If I really stop and look down at what I’m playing it confuses me so I try not to look at the fret board! That’s something I always admired about Chris – how fluid and easy he made that look, but it is tricky. And then there are the bass pedals to put into the equation!

“Soon” is a beautiful piece of music from *Relayer*. It is so cool the way Chris composed that bass part. As there are no drums, the tempo is derived from the bass part. When I was starting to play

bass around age 16 I always tried to play to the hardest stuff I could find. “Gates of Delirium” from *Relayer* is an example, a bear of a track to learn. The bass line is intense and relentless. I love that record, used to play to that record every day to get my chops up.

**Will the Drama/Fragile tour make it to the US?**

I hope so because it’s a lot to learn! I’m confident that we will be bringing it to the world. Yes is my passion and priority and I look forward to the future.

---

Citizen Credits

1: The Citizen

Billy Sherwood Vocals / Guitars / Drums

Chris Squire Bass

Tony Kaye Keyboards & Hammond Organ

2: Man & The Machine

Billy Sherwood Vocals / Keyboards / Bass / Drums

Steve Hackett Guitar

3: Just Galileo And Me

Colin Moulding Lead Vocals

Billy Sherwood Backing Vocals / Keyboards / Guitars / Harmonica / Bass / Drums

4: No Mans Land

Billy Sherwood Vocals / Keyboards / Bass / Drums

Steve Morse Guitar

5: The Great Depression

Billy Sherwood Vocals / Guitars / Bass / Drums

Rick Wakeman Keyboards & Grand Piano

6: Empire

Alan Parsons Lead & Backing Vocals

Jerry Goodman Violins

Billy Sherwood Backing Vocals / Keyboards / Guitars / Bass / Drums

7: Age Of The Atom

Billy Sherwood Vocals / Guitars / Bass / Drums

Geoff Downes Keyboards

8: Trail Of Tears

Billy Sherwood Vocals / Guitars / Bass / Drums

Patrick Moraz Keyboards

9: Escape Velocity

Billy Sherwood Vocals / Guitars / Bass / Drums

Jordan Rudess Keyboards

10: A Theory All it’s Own

Billy Sherwood Vocals / Keyboards / Bass / Drums

John Wesley Guitar

11: Written In The Centuries

Jon Davison Lead Vocals

Billy Sherwood Backing Vocals / Keyboards / Guitars / Bass / Drums





(c) Michi Sherwood, 2015

# Jon Meets CAROL

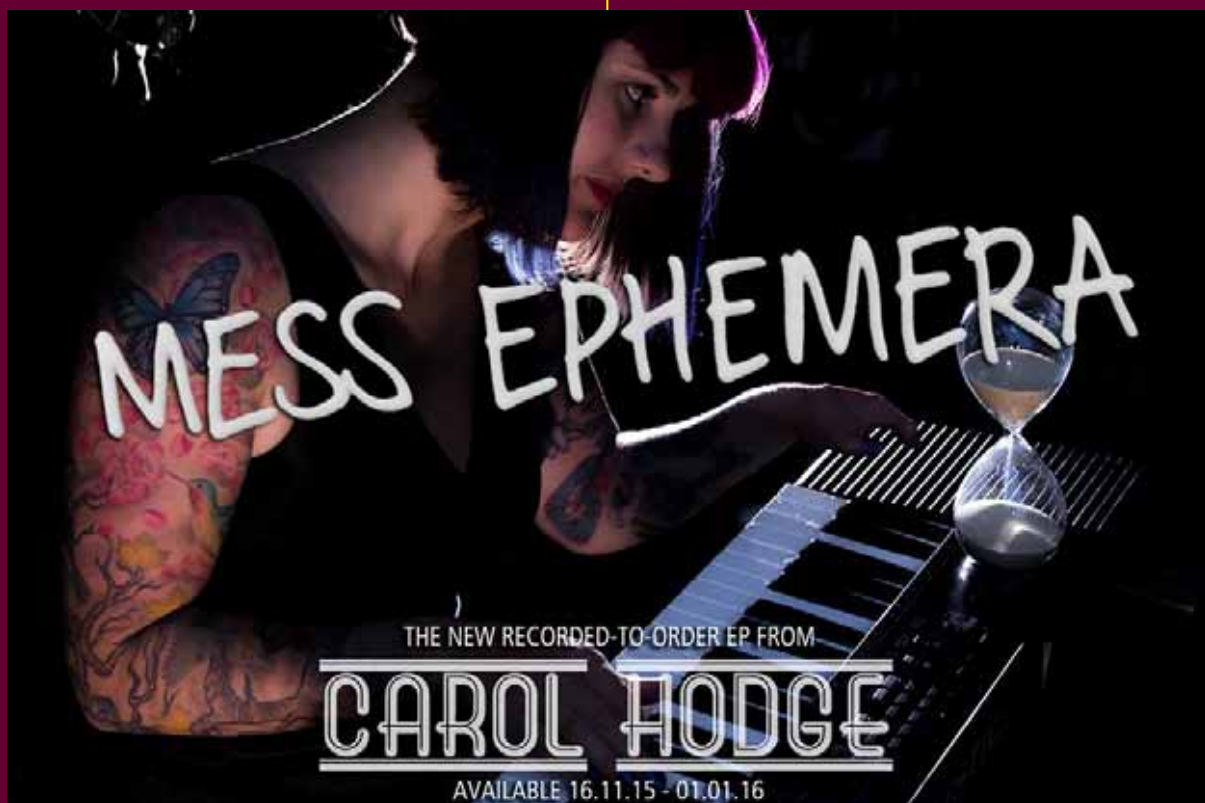
Some years ago, due to public demand, and – one suspects – because he wanted to lay some demons of his own – Steve Ignorant went on a world tour called The Last Supper. It was billed as the last time he would ever play songs by his former band, Crass. About half way through the tour he had to change the line up of his band, most notably the female singer who was to perform the songs made famous originally by Eve Libertine. His new singer turned out to be a beautiful young lady called Carol Hodge who also performed under the *nom de juerre* of Miss Crystal Grenade, who claimed to be a Victorian freak show exhibit and cabaret style.

Carol herself was born with a deformed hand,

and I have always been impressed with the way that she flaunts it, rather than hiding it, as society expects such ‘disfigured’ people to do. As someone who is pretty much crippled myself I have always applauded her for that.

But on top of this brave socio-political stance, her music is also pretty bloody stunning. I was entranced the first time I heard her demos, and am proud to say that it was me who brought her to the ear of Gonzo big cheese Rob Ayling; something which resulted in her getting a record contract with us.

As anybody with even the slightest interest in the music industry will know, sed industry is in a state of remarkable flux. I am not one of





I recently watched a documentary about Daniel Johnston. In it, his manager mentioned that, if he had run out of tape recordings of his music, he would go home, sit at his piano and record straight onto tape. This concept, of 'made-to-order' struck me like a lightning bolt. I knew I had to do something with the idea.

**MESS EPHEMERA** → made-to-order EP by Carol Hodge starting Mon 16<sup>th</sup> November 2015

You could also describe it as:

- \* A kick against the pricks
- \* Anti-corporatism in the era of mass reproduction
- \* Cutting out the money-grabbing middle machine
- \* A way of paying the rent and for Christmas presents
- \* I only have a small audience and I cherish them

The heart of the project is my desire to create individualised experiences. For me, the best thing about playing music is connecting, one on one, particularly during and after a gig. People are batteries; we charge one another up when we devote our undivided attention to another human. In this space, even for a few moments, magic happens.

#### HOW IT WORKS

I will sit down at my piano and record four original songs, for an individual who pays me £5. This works out at less than the UK minimum wage for the amount of time it takes me to record, then process and email the recording. None of the songs have ever been recorded before, and can only be heard through MESS Ephemera.

I'm trying to capture an element of true ephemerality, with a live, recorded performance, dedicated to an individual. I will talk to you on the recording, so the value of copying and sharing with others becomes diluted.

Each recording will be different, depending on an infinite number of factors, including my mood, health, energy levels, the weather and which side is winning in the perpetual self-belief vs self-loathing battle.

If you want the LYRICS, I can hand write them and post them to you, in exchange for whatever donation you see fit or can afford. You basically pay for my time.

The exchange should be genuine. The connection, the exchange, is between two people, me and you.

**MESS EPHEMERA** is an act of rebellion against cheap cultural reproduction, the instant sharing of ideas and experiences, which makes these moments less real and less important. I believe we have reached a point where there is so much white noise, so much instant gratification, that the true value of the artist has become overlooked. The song, and therefore its writer, opens up portals in time and space and colours small pockets of memory, each with different hues catered to the individual. We will never see or hear the world in exactly the same way as anyone else. I think this should be savored and celebrated.

#### HOW TO ORDER YOUR COPY OF MESS EPHEMERA

1. Email [carolxhodge@gmail.com](mailto:carolxhodge@gmail.com)
2. I will reply with further info and payment instructions
3. You pay me £5
4. Within one month I send you a unique recording of 4 songs I have written, in a format of your choice. (e.g. A-iff, MP3, WAV, FLAC) I will send it via email.

You can hear my previous music here:

[soundcloud.com/carolxhodge](https://soundcloud.com/carolxhodge)  
[carolxhodge.bandcamp.com](http://carolxhodge.bandcamp.com)

I'm on Facebook a lot and I also have stuff on YouTube.

THANKS FOR  
READING  
THIS FAR

those people who believes that the industry is in a terminal decline. Quite the opposite. As anybody who has ever read Gareth Murphy's fascinating book *Cowboy's and Indies* will realise, this is nothing new. There is a distressing tendency of the human race not to learn the lessons of history. And this is particularly apposite when one considers the music industry.

So many of us like to think that the industry began sometime in the early 1950s when a hillbilly truck driver called Presley wandered into Sam Phillip's record store in Memphis wanting to make a recording for his mother. This is complete nonsense. The history of the recorded music industry goes back to nearly a century before that with the invention of the Player Piano which was the first automatic musical instrument to have any major commercial impact. If one is to be petty, one could even go back to the middle of the 18<sup>th</sup> century when Barrel Organs first became popular.

The recorded music industry has undergone a series of commercial peaks and troughs over the past hundred and whatever years. Some of them have been far more catastrophic than the present downturn, and the lessons of history suggest that the industry will recover, and that, somewhere along the way – when yet another technological advancement comes along to upset the metaphorical applecart – the whole

thing will go tits up again.

Artists are dealing with this in a variety of different and often innovative ways. Companies like ours have adapted well to the brave new world and many artists have developed their own successful cottage industries, using a variety of different models. Carol, having returned to the 21<sup>st</sup> century from her anabasis in Victorian Freak-showland, has taken an idea from a very unlikely source; the outsider artist Daniel Johnson. She wrote about it the other day briefly, on Facebook. I was so overwhelmed by the philosophical and artistic nuances of this new idea of hers, that I had to find out more. So I gave her a ring...

## Listen Here





### **The Fleece, Bristol 20/11/15**

One of the best cures for the wintertime blues is great music, perhaps this winter more than any? (and it's still only November!). So, spying the 'Zone were heading my way again, we stepped out last Friday into the first real cold night of the season, and headed to the Fleece in the centre of the city. A nice venue (with a pub next door), set in an old Wool House near the docks. It was unclear if there was a support so we grabbed a drink, and propped ourselves up against the back wall by the mixing desk. I had last seen the band a few years previously at Trinity, a converted church, and recall a young, very 'bouncy' audience. I'm getting too old for being in the middle of that, I can tap my feet and 'old person' jig about a bit by the wall thank you.

What had appeared to be roadies seem to be materialising as a band on the stage and without any kind of intro we were off. Or they were, fucking dreadful. Why is it 21<sup>st</sup> century 'musicians' seem to take themselves so

seriously? Pulling all the poses on the stage, as if they were the headline act (who usually are just cool without trying), and in this case making an awful noise. Jesus, there was a guy on 'decks', a guy on digital drums, another geezer on keys and bass. Rather oddly, there was also a young lady at the back of the stage with a sax around her neck. The weird bit was she never played it and halfway through seemed to vanish! I dunno what you call the shite they were 'playing', House? Techno? Unbelievably it got worse, some dude then came onto the stage and started rapping to cap it all off. The bass was turned up so loud, you could feel your internal organs moving around. Thankfully they were gone pretty soon. Don't call us.....

The place was really filling up nicely now, more of a wider range of ages and 'types' in the audience too. Plenty of young students, quite a few oldies like me (55+) were nice to see too. At one point a guy who looked like a civil servant in the 1970s walked past, hat, umbrella, briefcase

# **John Brodie-Good**





and all. One guy looked like Father Christmas on his evening off, with Dreadzone stitched across his arse. Now he was cool. At least one young teenage girl with her dad at the other end of the scale. The audience was almost entirely white I've just realised, which is very unusual for this city.

The roar went up, the boys filed onto the stage and took up their positions. This time, we were really off. Dreadzone live is all about movement, they play, you move! You cannot stand still, your body just starts to take over, your natural rhythm kicks in I guess. Go into a record shop and you will find them in the Dance section. They should also be in the folk, reggae/dub, electronic and or trip hop ones too. I can't claim to be that into 'dance music' but the bands of the genre I do like all have one thing in common I realised recently, Human drummers and bassists. Try and listen to purely computer generated music and I bet you'll be bored after 15 minutes (unless you are on e's or some other artificial substance). I think the robotic perfect timing that electronics bring robs the 'music' of all it's soul. You need that human 'slight variation' element to reach inside and sustain interest.

Unfortunately the sound where we were was poor, a pair of small mids with a horn in each were no match for the five pairs of double bass bins on each side of the stage. The middle and upper frequencies were just blurred, you could barely hear one of the singers, and the other not at all. The keyboards were non-existent too. On reflection, we should have wormed our way through the crowd and gone forward. A You Tube video of one of the tunes on the night has clear vocals from both the singers, although that may have been coming from the stage monitors just feet away. But live as I said, ultimately you go to groove, in your own sweet way. Understandably they are a popular summer festival band as well as being excellent winter warmers. The songs they played don't really matter, the time flashed by as we danced, jigged and smiled the rest of the evening away. Funnily enough, in spite of the crap sound, my other half, who had not seen them before asked if they played a good gig or were they going through the motions a bit afterwards. A perceptive question because although I thoroughly enjoyed it they didn't quite have the burning fire they displayed at the previous gig. But compared to many bands, they always put a big big smile on your face.

# DREADZONE

THE  
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**FRIDAY 20th NOVEMBER 2015**

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17

Under 16s must be accompanied by an adult

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Whilst having suggested the band's music is a melting pot, dub/reggae is the fundamental grove running through the band's music. Again, I'm not the biggest reggae fan either, but have always loved most of the little dub I've heard. Black Uhuru is the one band's albums I do have and managed to catch them live at Glastonbury back in the '80s. But Dreadzone's music is shot through with lots of other elements, often beautifully blended together. If you do not know the band's music you are in for a total treat. Their 'DSOTM moment' is called Second Light, in John Peel's Top 50 albums, and with good cause. Put it on your Xmas list now! You will in fact, have heard bits of it before, the BBC have frequently used snippets from this masterpiece for many years, often in documentaries and programmes about the countryside in particular. They are a very British band, you will have to listen to this work to hear what I mean. Shot through with tasty samples, almost classical soundscapes at times, plus many will also recognise their only 'hit' single, *Little Britain* (which could be classed as dub-folk dance music), amongst all the other musical brilliance, Not the usual reggae band then.....

*Second Light* was re-released on CD a few years ago, with a bonus live at Glastonbury 1995 disc. I also delightedly discovered this evening it was released as a double LP at some point. I've just ordered my copy, can't wait, good old Discogs.com.

They are undoubtedly for my money one of the best things to come out of the '90s musically, perhaps the only thing if I start to think about it! They continue their current tour of the UK until mid-December, and dates for 2016 are starting to appear on their website too.

You know it makes sense.....go and have a great night out

<http://www.dreadzone.com>

Dreadzone, Bristol 2015

A number called *Junco Partner* (you still can't hear the keyboards!)

<https://www.youtube.com/watch?v=cX2mN6QJWQ>



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.

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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.







'Michael Livesley embodies to perfection the spirit and brilliance of Vivian Stanshall and adds his own measure of outrageous talent too' - Stephen Fry

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# YE 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.



Marcus Sims was once upon a time the bass player with a rather nifty ensemble called *Jon Downes and the Amphibians from Outer Space*. Totally out of the blue, after a break of six years, he telephoned me last night. So what do I do? I send him to a desert island

# Marcus's Top Ten

The Beatles: Strawberry fields

Bob Dylan: Ramona

The Beautiful South: Perfect10

Fleetwood Mac: Everywhere

The Rolling Stones: Shattered

The Pogues: Fairy tale of New York

Led Zeppelin: Since I've been loving you

Alice Cooper: Halo of Flies

Nick Harper: The Kilty Stone

Bruce Springsteen: No Surrender



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# 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

I was at Middle Earth when Captain Beefheart played there for the first time. It was, in fact, his first ever gig in the UK. He had been sponsored by John Peel who was also the DJ for the night. I had been looking forward to this show for a while. The place was pretty full but Captain Beefheart was not that well known and Middle Earth did not really need to do much advertising because the audience was mostly made up of people who came along each week anyway. Hippiedom was going mainstream though, and there was a lot of interest in 'Underground Music' in the Press and elsewhere.

Billy Walker was a boxer who ran a nightclub in Forest Gate. This was called 'The Upper Cut' and had opened in Dec 1966 with *The Who*. They put on mostly 'mod' type bands and would send people out to go to other clubs to see what they are doing. Now Middle Earth did not have an alcohol licence – they did not need it because all the highs that went on there were not exactly of the kind you could get a licence for. They sold Coca Cola and milk and a few other soft drinks, but that was all. As a consequence, there was little or no trouble there.

On the night of the Beefheart show they *did* have a drunk in, and he was trying, in a very aggressive way, to chat up a girl I knew. She changed places a couple of times but still this oaf followed her. My chivalry gene kicked in and I said something along the lines of 'I don't think she wants to talk to you'. His response was to turn around and hit me. I reeled back from the punch but did not fall over. I recall him looking at me in amazement and taking a couple of steps back as I attempted to say, 'What did you do that for?' I say attempted because, for some reason, my jaw would not work. The guy was hustled out of the club and people gathered round to ask if I was OK. After a few minutes I decided I would be better off going to a hospital. University College Hospital had an Outpatients Department so I got in the car and drove there. I was told I would need an X-Ray and the radiologist would not be in for a few hours. It was 2am at the time. I decided to go back and see Beefheart's second set, which is what I did. I then drove back to the hospital, got X-Rayed and discovered he had broken my jaw on one side and shattered it on the other (where the blow had landed) Turns out my assailant was one of Billy Walker's sparring partners. The hospital admitted me and operated on my jaw to rebuild it. This rebuilding



took the form of getting two of those metal jaw-shaped trays that dentists use when they take an impression of your teeth. These ones, however, had hooks along the sides and, once the broken parts of my jaw were in the correct place, they glued the tray in place. They then fixed a similar plate to my upper teeth and clamped my jaw together with yellow elastic bands. All of this was done under general anaesthetic. When I woke from the anaesthetic I felt woozy and a bit sick. I sat up and threw up – but it had nowhere to go! My jaws were clamped shut. This has been an enduring memory. Sitting up in a hospital bed with a mouth full of vomit, wondering what to do next. Only one answer really – swallow it. While I was in hospital, Middle Earth was raided for the last time and then invaded by the people who worked at the market, falsely informed that ‘The Hippies are burning a child at the stake down there’. That was the end of the club.

I was out of hospital in a few days with a mouthful of metal. My chances of attracting any female attention were greatly reduced by the fact that any attempt at a smile revealed a scrapyard held together with yellow elastic bands. During the six weeks I had to wear the things I did a couple of *Stranger than Yesterday* gigs and read some poetry – no mean feat with your jaws clamped together. There was a thriving music scene in the East End of London. Just ten minutes walk from my parent’s house there was a real ‘geezers’ pub called the *Roundhouse* whose back room was home to the Village Blues Club. That room saw most of the bands that were later to become the huge stadium bands of the later ‘70s. *Pink Floyd*, *Led Zeppelin*, *Free*, and loads of others all played there. There were also gigs at other pubs in the area like the *Greyhound* at Chadwell Heath. It was there that I met Peta and Judy. They lived in a bedsit in Seven Kings and I would often spend an evening there taking acid and smoking dope. These evenings rapidly turned into weekends and, one day, one of the girls said, ‘You spend so much time here you may as well move in’ – so I did.

I am not sure that they really meant it though. The bedsit was in a house which was supposed to be ‘girls only’ so I had to be a bit cautious, but we got on OK with the other girls there. Peta was a lovely woman and we were friends for many years. Soon after I moved in we met Dave Stocker. Dave was a complete ‘stoner’; whatever there was to take he would take it. He did come up with some interesting dope. He was also far more of a sexual predator than I was and would wander round all the other girls seeing who would let him in. I was still quite naive at the time and missed out on a couple of sexual encounters. Dave, on the other hand found them all. One girl, who lived in the flat beneath us, was well into threesomes and I got invited down to take part. One day, however, she brought two men back from an evening out and left them in the flat when she went to work. They broke

into many of the other flats and stole whatever they could find. This meant that the police were called and they went from flat to flat taking notes about what was lost. We had lost nothing because I was in at the time and they had left our flat alone.

I think that one of the officers took a fancy to one of the girls and came back on the Friday night to ‘take more notes’. They were sitting at the kitchen table talking while we were in our room – tripping. Peta decided that she would make everyone hot chocolate and we went into the kitchen. She boiled a saucepan full of milk and put the chocolate powder into the cups on a tray, just beside the policeman. When the milk boiled she lifted it from the stove and carried it to the table. She stood there looking from the cups to the saucepan and back again. She then up ended the saucepan over the cups! Milk, chocolate powder and cups went everywhere causing the policeman to jump up and try to rescue his sodden notebook from a table full of hot milk and chocolate powder. Peta looked up and smiled. ‘Seemed like the best way to do it’ she said. Just down the road from the flat was a small coffee bar called the ‘Casa Mia’. This was a regular hang out for local ‘heads’. There was a kind of segregation that went on in those days. Pubs were either places that put bands on in back rooms, or places where your dad went. Many of the young people of the time, especially the hippies, would not go into pubs much – possibly because of the hostility shown by the straighter members of the community towards people with long hair, beads and flamboyant clothing. I was excessively over the top in the clothing department, wearing all sorts of strange costumes. I had a long fur coat, from which I had removed the sleeves and collar, and some pretty wild tunics. My mother indulged me a bit in this, making some of these for me from materials I had been out and bought. Shame I have no pictures of any of this apart from the few of the bands. Cameras and film developing were expensive in those days.

The Casa was also the place where you could get a ‘quid deal’. A small lump of dope which was passed to you under the table. Andy Clarke and Mick Hutchinson, of the band *Clarke Hutchinson*, were in there a lot as were some of the people from *The Deviants* who had a house near Ilford. Seven Kings was a mass of bed sitters in those days so there were a lot of musicians and students living there. It made for a very vibrant community.





THE SCIENTIFIC INVESTIGATION OF THE UNEXPLAINED

# PHENOMENA

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# MY DAD'S LPS

EXPLORING THE COSMOS OF ROCK 'N' ROLL

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





My name is A.J. Smitrovich and I'm a 28 year-old "disc jockey" out of the San Fernando Valley region of Los Angeles, California. I was introduced to the blues by my father and consequently, I fell in love with rock 'n' roll and as the 1990s progressed and my passion grew deeper. I started listening to the classics: The Beach Boys, The Beatles, Jimi Hendrix and got rock history lessons from The Drifters, Jerry Lee Lewis and Chuck Berry. In college this grew deeper still, basking in The Doors, Bob Dylan, The Grateful Dead, The Byrds, Janis Joplin, and so many more. Then, on a trip home from college, I discovered my father's record collection and My Dad's LPs was born.

I strive to provide an eclectic radio program playing the hits, b-sides and forgotten classics of the rock 'n' roll era, the formative years of blues music and the melting pot of the 1960s and 1970s in a way that keeps you guessing...as we Explore the Cosmos of Rock 'n' Roll.

Our weekly column in Gonzo Weekly provides you, the reader, with ruminations on rock 'n' roll music, previews of the upcoming show and an outlet crucial for my personal sanity. It also allows for my research to unearth more than I can cram into a one-hour internet radio program. The mission of this show is to explore sonically the Universe of Rock 'n' Roll, in all its many forms. Join us!

We hit the internet airwaves Saturdays and Sundays at 4pm, Monday 12am PST on KONG Monster Rock at [rdsn.net/kong](http://rdsn.net/kong). If you're all about FM radio, catch us Sundays at 11pm on 93.3 KRHV-FM out of Mammoth, California or on TuneIn Radio here.

For listening live, streaming episodes, air dates and much more head to [mydadsmps.com](http://mydadsmps.com)!

Hello and welcome to another edition of My Dad's LPs Weekly! Brought to you by our sponsor, GonzoWeekly.com; bringing you the wittiest, most subversive rock writing this side of the Atlantic...except I happen to be on the other side. The radio show that birthed this very column comes to you straight from Los Angeles, California, every weekend at 4pm and Monday nights at the stroke of Midnight, all Pacific Standard Time streaming worldwide on [KONG Monster Rock](http://KONGMonsterRock.com).

This marks the sixth edition of this column, and with it, Episode #100 of My Dad's LPs. To even be writing this column was a wild dream when we laid down Episode #001. So thank you, Gonzo Weekly, thank you KONG and thank you 93.3 KRHV Mammoth. You're all beautiful, wonderful souls and I am thrilled that we're still on the air and rockin', with hundreds more episodes to come.

With 2015 winding down, I think a preview of 2016 is in order and there are some stellar things lined up. First of all there's [mydadsmps.com](http://mydadsmps.com) which will be launching soon. Here you'll be able to stream the last month's shows, fill request forms, read bios about the show and upcoming guests. Stay tuned to this column for exclusive updates. That's the other thing: 2016 is shaping up to be the Year of the Interview. We have **Kevin Katich** of the band **Sawtelle** in the mix, and these guys draw from everything: blues, hip-hop, reggae, R&B, they've got it goin' on. We also have, hopefully, the director of the new documentary film *Take Me To The River*, Mr. **Martin Shore**, on to talk with us about the Memphis music scene and the eclectic mix of artists in store in that film. Not to mention a possible interview with **Sam Cutler**, former road manager of The Rolling Stones, Pink Floyd, The Grateful Dead and many more. Sam, if you're reading this, give us a call.

Speaking of The Dead, if you have even an ounce of Deadhead in you (even if you're counter is in the negatives) I think you'll dig this week's show as we have live tracks from not only **The Grateful Dead** but **Janis Joplin**, **The Who**, and **Bruce Springsteen** and the **E Street Band**.





# MY DAD'S LPS

EXPLORING THE COSMOS OF ROCK 'N' ROLL

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





Let's get into it:

Leading off the show is a wonderfully rich instrumental version of **Fleetwood Mac's** "Never Going Back Again", featuring Lindsay Buckingham's extraordinary guitar picking. Mick Fleetwood's snare-brush combo on drums also adds a playful joy to this tune perfect for the season we find ourselves in. Truly, I don't think you could record a more delightful song. We then bleed into a few live cuts, the first from Bruce Springsteen and Co., "Cadillac Ranch" recorded July 6th, 1981 at the Meadowlands in East Rutherford, New Jersey, probably the best place for a Springsteen show, save The Boss's living room, which would be a 56-mile cruise via I-95 from East Rutherford to his hometown of Long Branch, NJ. Hope you brought your Cadillac.

**The Who** then take over with Keith Moon at the helm for "Squeeze Box". This recording, taken from on June 12th, 1976 at Swansea Football Ground, was coming at a time in the career of Pete Townshend when he was disillusioned with the music industry at large. In fact, the album took three months to record because of the band's boredom and lack of interest with the project. This would go on to be 1975's "The Who By Numbers" and would give us hits like "Slip Kid" and "Dreaming From The Waist".

We'll even get into a bit of glam with

**Mott The Hoople** and "All The Young Dudes". The story goes that the band was on the verge of collapsing after three of their records, *Mott The Hoople* in 1969, *Mad Shadows* in 1970 and *Brain Capers* in 1971, had all been critical and financial underachievers and depressing concert experiences in Switzerland and England gave the band many reasons to call it quits. **David Bowie**, who had been a fan of the group for some time, learned of the breakup and offered to gift them his song "Suffragette City", which he had not yet recorded for *Ziggy Stardust*. The band turned down that offer. He then, according to various sources, sat cross-legged on the floor of a hotel room with Ian Hunter, the band's lead vocalist and wrote these lyrics:

*And my brother's back at home with his Beatles  
and his Stones We never got it off on that  
revolution stuff What a drag Too many snags  
Now I've drunk a lot of wine and I'm feeling fine  
Got to race some cat to bed Oh, is there concrete  
all around or is it in my head?*

I think there's a lot of truth in there about the band's feelings about themselves at the time, having not hit yet and feeling like they're weighed down by the lack of success in the business so far. The "concrete in your head" feeling is known by many, artists and non-artists alike. It also really shows exactly how much David Bowie believed in these guys. It would be





# MY DAD'S LPS

EXPLORING THE COSMOS OF ROCK 'N' ROLL

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





this song that puts them on the map musically. That's always been one of my favorite attributes about Bowie. He had no qualms about helping or collaborating with another artist he sees potential in. It's the greats that do stuff like that in sports, music, life, you name it. Mentors, man. Heroes.

Lastly, a dose of Dead for your Head, a particularly good sampling from November 17th, 1973 at the Pauley Pavilion on the UCLA campus, right here in my hometown of Los Angeles. Talk about heroes: **Wooden, Garcia,**



**Lesh, Weir, Hart, and Kreutzmann.** Not a bad mix. This tour came immediately after *Wake of the Flood* was released in '73. It would become quite unusual for the band to tour to promote a record in the future, but the success that *Wake of the Flood* enjoyed is most likely due to that tour. Also that scene must have been crazy. For those who have never been to a show, "Shakedown Street" is what pops up outside the gates; a Deadhead bazaar with all sorts of wares and other goods being distributed and/or bartered for. This particular one, nestled in the heart of UCLA's campus, must have been out of this world.

Catch Episode #100 of My Dad's LPS this weekend on Saturdays and Sundays at 4pm and Monday nights at 12am PST on [KONG Monster Rock](#). If you're in the Mammoth, CA area and want to hear the show on FM radio, tune to [93.3 KRHV-FM](#) Sunday at 11pm PST to get the show on FM or on [TuneIn radio](#). We'd like to give another warm round of thanks to Jonathan Downes at Gonzo Weekly, my audio engineer Alan "Buddhaman" Lohr from KONG, Lisa from 93.3 KRHV in Mammoth, Richard Stellar our web designer, and of course my father, Bill, for his records and everything else. Love ya Dad.

I hope to feel your souls groove with mine as we...Explore the Cosmos of Rock 'n' Roll...



# Digitiser 2000

\* VIDEO GAMES!  
\* FUNNY STUFF!  
\* OTHER STUFF!



As regular readers of these pages will probably know I have a strange, disparate, and diverse collection of friends, relatives, and associates, many of whom who are extraordinarily creative in one way or another. And as my plan was always to make this magazine the sort of magazine that I would want to read, many of them turn up in these pages with monotonous regularity. Meet Mr Biffo.

the Blackest Friday of all the Fridays.

It's the one day of the year when people around the world temporarily forget about all the bombs and slaughter and stuff that's happening, and head out to the shops to pick up some of those sweet bargains.

You don't want to miss out on your chance of fighting the crowds to grab a mildly discounted item, but if you want to stand a chance of picking up the sweetest bargains you'd better get down to your favourite shop fast. Hurry

From 1993 for a decade he was the editor of an anarchic video games magazine on Channel Four Teletext. It was called Digitiser and contained some of the most gloriously funny bits of off the wall dicking about that I have ever read. Biffo happens to be a friend of mine and as the re-launched Digitiser2000 is just as stupid and just as funny as ever, we shall be featuring a slice of Biffo every week from now on.

You can't contain your excitement!  
This coming Friday is Black Friday -



<http://www.digitiser2000.com/main-page/omg-its-time-to-queue-up-for-black-friday>





## CORKY LAING PLAYS MOUNTAIN

HEAR THE IMMORTAL **MOUNTAIN** CLASSICS *MISSISSIPPI QUEEN*, *NANTUCKET SLEIGHRIDE*, *NEVER IN MY LIFE*, *DON'T LOOK AROUND* AND MANY OTHERS PERFORMED LIVE BY THE BAND'S DRUMMER WHO CO-WROTE MANY OF THE HITS. IN HONOUR OF THE MEMORY OF HIS LONG TIME COLLABORATOR, *JACK BRUCE*, THE SET WILL ALSO INCLUDE SONGS FROM **CREAM** AND **WEST, BRUCE AND LAING**. *CORKY* IS JOINED ON STAGE BY *JOE VENTI* (USA) ON BASS AND *PHIL BAKER* (UK) ON GUITAR.

**CORKY LAING** (CAN) is a drummer, songwriter, singer and a raconteur. He is best known as the drummer of the legendary bands **Mountain** (1969-) and **West, Bruce & Laing** (1973-75). **Mountain** toured and recorded on and off until 2010.



In the late 70s *Corky* released his solo album "*Making it on the Streets*" that is often cited as an overlooked pioneer of AOR. In the early eighties *Corky* recorded with an indie band called **The Mix** and at the end of 1990s he got together with *Noel Redding* (**Jimi Hendrix's Experience**) and *Eric Schenkman* (**Spin Doctors**) to form the band **Cork**.



In the 90s *Corky* worked for several years as the vice president, A&R, of *Polygram Records, Canada*. During that time he produced bands like **Men Without Hats** and **Voivod**. He also had his own radio show, *Under the Rock*, in *Canada*, has published an anecdotal road-stories book, *Stick it!* and has his one-man show, *The Best Seat in the House*, a humorous autobiographical production that combines storytelling and music.

During the past couple of years *Corky* has been busy with *Playing God: The Rock Opera* – a critically acclaimed collaboration with two Finnish philosophers. In 2014 he was awarded the *Bonzo Bash Legend Award* (following *Bill Ward*, *Carmine Appice* and *Peter Criss*). *Corky* performs frequently and is excited to return to the UK with his *Corky Laing plays Mountain* tour.



**PHIL BAKER** (UK) is a musician, songwriter and arranger who has been involved in the music business for many years, on and off stage. He has played in several noted bands, including **Pulse Echoes of Floyd** and the **Uriah Heep Legends** (with *Ken Hensley* and *Lee Kerslake*) and recently released his solo album, *Songs to the World*. [www.philbaker.org.uk](http://www.philbaker.org.uk)



**JOE VENTI** (USA) is a multi-instrumentalist bassist who has performed, written and produced music for years. Mentored by **Cream** producer *Felix Pappalardi* and bassist *Jack Bruce*, he has a long association with **Mountain**. In addition to his original projects, he played in the **Leslie West Band** in the 70s, and has worked with *Billy Squire*, *Frank Marino* and members of **KISS**. [www.thejoeventiproject.com](http://www.thejoeventiproject.com)

[www.corkylaingworks.com](http://www.corkylaingworks.com) (forthcoming this summer)  
[http://playinggodrocks.com/corky\\_bio](http://playinggodrocks.com/corky_bio) (meanwhile)  
[www.facebook.com/corkylaing](https://www.facebook.com/corkylaing)





# c.j.stone

## Christmas gift ideas to inspire and excite (Satan in the Supermarket)

It's that time of year again folks!

Christmas lights glisten on the rain soaked pavements up and down the High Street, there's fake snow and glittery baubles in every shop window, jingle-jangley Christmas tunes, complete with the obligatory bells, follow us around, everyone wants to sell us something, and Sir Cliff Richard has just come out of retirement again. Oh bliss!

'Tis the season to be jolly. 'Tis the season to spend our lolly. Time to be thinking of gift ideas for all the family.

Thank heavens for the internet. It's full of



wonderful on-line gift ideas to inspire and excite.

Just to give you a sample: how would you like to rip open the Santa-sleigh, snow-scene wrapping paper on Christmas morning to reveal.... a Spectacles Stand? It's a burnished brass sculpture shaped like a nose on which to place your spectacles, to avoid losing them after reading your newspaper or book. Handy for the bedside table. Unfortunately I'm not all that sure you'd know what it was supposed to be. A brass nose. Hmm, yes. How nice. Just what I've always wanted. How did you guess that my own nose was about to fall off? A snip at \$350.

Then again, you might like to consider buying the sophisticated gentleman of your acquaintance a battery-operated milk-frother. How could anyone not be delighted by such an exclusive and yet useful object? Frothy milk. It's as







if the manufacturers had read your deepest, most secret thoughts, nurtured since early childhood, to own and control a gadget that allows you to froth your milk at any time of the day or night, in any circumstances. (Batteries not included.)

Imagine. You have a guest around for a romantic evening. You've savoured a candle-lit dinner for two and are sitting, cuddled up on the settee, in the flickering half-light, preparing for the customary kiss. She waits. He smoulders. She pouts. He burns. He turns to her with eyes of flame and says, in a deep and sultry voice, "frothy milk darling?" How could anyone resist?

Prior to this, of course, he would have proffered his silver-plated toothpick holder - an inspired

gift for the elegant host - personalised with his own initials.

Or what about a Cosy Creatures Microwaveable Reindeer Comforter, an unusual and thoughtful gift for all the family? What's a "comforter", you ask? I don't know, but it's self-evidently a good thing because it's microwavable. Very modern.

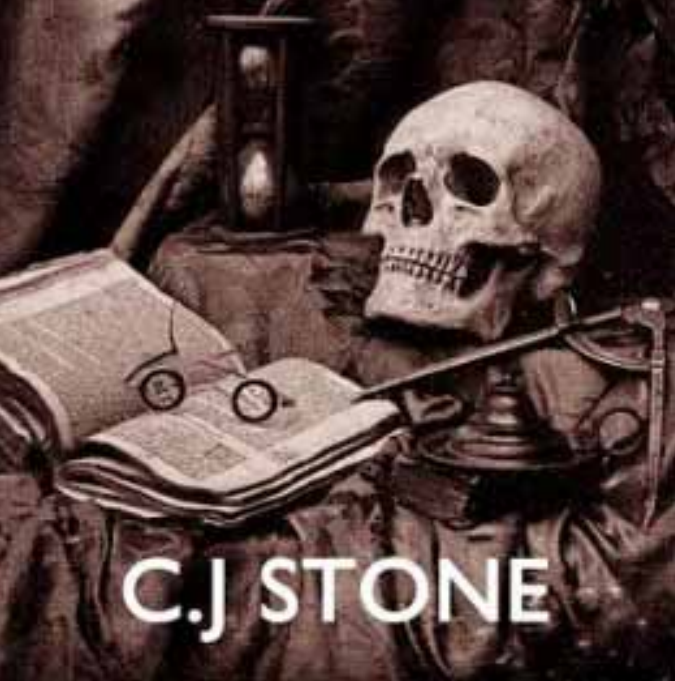
Or a silver-plated pocket ashtray, perhaps, for those odd occasions - such as in the garden, or on a hike - when an ashtray is not readily available?

Or perhaps you know someone who would like a personalised, solid-glass paperweight (£8.00 + £1.50 post & packaging) into which you have inserted your own photograph, preserved for all time?

**Read on**

# THE EMPIRE OF THINGS

SELECTED WRITINGS 2003 - 2013



**C.J. STONE**

## NOW AVAILABLE FROM GONZO MULTIMEDIA

"Stone writes with intelligence, wit and sensitivity."

*Times Literary Supplement*

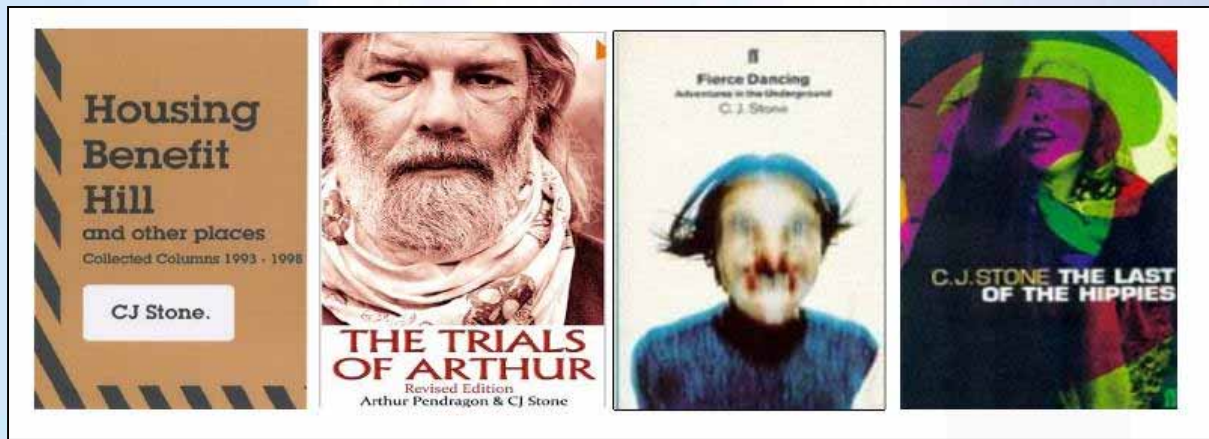
"Wry, acute, and sometimes hellishly entertaining essays in squalor and rebellion."

*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/>

OTHER BOOKS BY  
C.J.STONE



# **Weird weekend** 2016

**19-21 August 2016**  
**Three Days of Monsters,  
Ghosts and UFOs**

**The Small School, Hartland, North Devon**



**YOU'VE NEVER HAD IT SO WEIRD**

[www.weirdweekend.org](http://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..

## Hawkwind issue an unusual denial

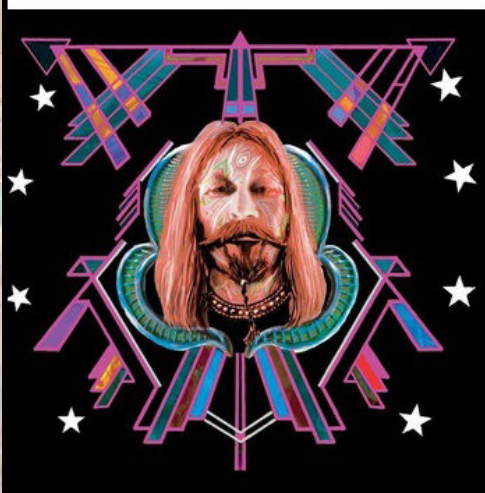
Firstly, an update on *Ultimate Classic Rock*'s "Rock Star Wars" where Hawkwind (represented by "Silver Machine") were seen off by the Beatles ("Across the Universe") in the first round. The Fab Four notched up 63% of the votes.

Recently on Facebook, Hawkwind took the unusual step of issuing a general alert to announce that they're NOT playing in America this autumn. This was triggered by several ticket outlets listing some Nik

## Nik Turner ✓

### Tour Dates 2015

On Tour | 16 Upcoming Tour Dates



☐ Track This Artist

TOUR DATES		PAST DATES
Date	Venue	Location
Nov 07	Longbyre Theatre	Manchester, UK
Nov 08	Worshipful Hall	London, UK
Nov 09	The Brighton Star	Long Beach, CA
Nov 10	Worshipful Hall	London, UK
Dec 01	The Manchester Music Hall	Manchester, UK
Dec 02	The Manchester Music Hall	Manchester, UK
Dec 03	The Manchester Music Hall	Manchester, UK
Dec 04	The Manchester Music Hall	Manchester, UK
Dec 05	The Manchester Music Hall	Manchester, UK
Dec 06	The Manchester Music Hall	Manchester, UK
Dec 07	The Manchester Music Hall	Manchester, UK
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Dec 25	The Manchester Music Hall	Manchester, UK
Dec 26	The Manchester Music Hall	Manchester, UK
Dec 27	The Manchester Music Hall	Manchester, UK
Dec 28	The Manchester Music Hall	Manchester, UK
Dec 29	The Manchester Music Hall	Manchester, UK
Dec 30	The Manchester Music Hall	Manchester, UK
Dec 31	The Manchester Music Hall	Manchester, UK



# Spirits Burning

The music adaptation of Mack Maloney's sci-fi novel "Starhawk"

Over 70 minutes of music, over forty crew members  
Includes bonus 8-page comic with artwork by Steve Lines

A sci-fi adventure ... resurrected by Don Falcone & Mack Maloney, with Hawkwind family members Dave Anderson, Alan Davey, Paul Hayles, Jerry Richards, Nik Turner, Twink, & Bridget Wishart, plus Daavid Allen (Gong), Robert Berry (3), Keith Christmas, John Ellis (The Vibrators), Kev Ellis (Space Cadets), Matt Malley (Counting Crows), Nigel Mazlyn Jones, Pete Pavli (High Tide), Ken Pustelnik (The Groundhogs), Billy Sherwood (Yes), Judge Smith (Van der Graaf), Steffe Sharpstrings, Cyrille Verdeaux (Clearlight), Steve York, & 24 more musicians ...



1. Our Crash
2. I Have Two Names
3. JigSawMan Flies A digSawShip
4. Live Forever
5. My Life of Voices
6. Let's All Go Cloud Puffing
7. Stellar Kingdom
8. Spaceships At The Starting Line
9. We Move You
10. Tripping With The Royal Family
11. Xara's Poem
12. For Those Who Are Searching
13. Rolling Out
14. Angel Full Of Pity
15. Right On The Mark
16. This Time, This Space
17. So Strong Is Desire

GONZO

Multimedia

spiritsburning.com



Turner performances as "Hawkwind" and one site reportedly even illustrated their sales page with a current photo of Hawkwind, complete with Dave Brock. It's probably safe to say that if Dave Brock ever joins Turner's band, it'll make the front page of Gonzo magazine!

Hawkwind's warning announced that "any Hawkwind gigs you see advertised in the USA this year are a hoax" and went on to say that this "ripoff" is "preventing the genuine Hawkwind from

touring the USA." Poorly-attended Turner gigs could reduce the value of the Hawkwind 'brand' in the eyes of promoters, who obviously can't exist unless they get customers through the doors in reasonable numbers.

Reputable ticket websites have been promoting the Turner activities in an honest fashion, but sadly some aren't above trying to mislead the paying public for the sake of making a few fast bucks.







# HAWKWIND PASSPORT APPLICATION



Greetings space travellers!

This is your Hawkwind Earth Visitors Passport application form.

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

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

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

Volunteer Crew Register

Name .....

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

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

Full Earth Address: .....  
.....  
.....

Post Code .....

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

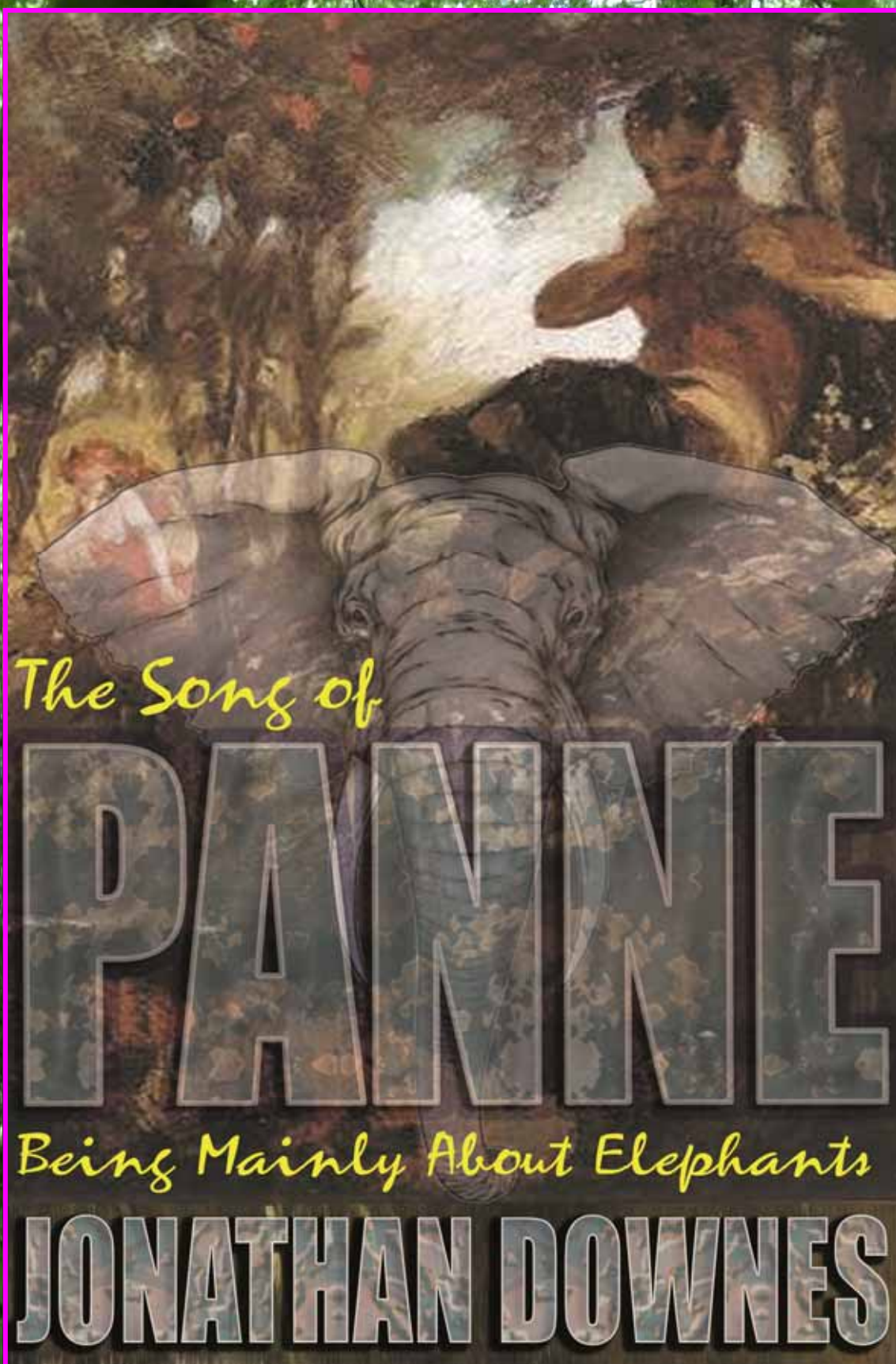
Telephone Number: .....

Additional info: .....

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

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







# XtUL II

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

The first book of *Xtul* stories comes out in book form next week, and will be available via all good retailers, through Fortean Fiction. But the story is far from over, and having taken a few weeks off to restore my battered *savoir faire* I am recommencing...

Are you sitting comfortably? Good. I shall begin.

### IX

I had turned to the Church of Rome, away from the Anglican faith in which I had been brought up because the Church of England seemed to be becoming ever more peculiar and irrelevant. I remember back when I was about nineteen and - believe it or not - on the local Parochial Church Council being asked about starting up a church youth group in an attempt to make the church more "relevant" to young people. I said then that replacing the old hymns with trite



[HTTP://WWW.XTUL.CO.UK](http://www.xtul.co.uk)



poppy tunes, and dumbed down sermons, would irritate more people than it impressed, and that if the Church continued to implement change for change's sake it would end up like an ecclesiastical version of the Liberal Party.

I was ignored, and - as I predicted - people (including me) left in droves, and most never came back. I found more gravitas amongst the left footers, but it was getting impossible to ignore the moral inconsistencies, and - as I have already explained - a series of events in my private life led to me leaving that path for good about fifteen years ago. Over the years I tried dipping my foot back into the Church of England millpond when it was politically (with a small p) or socially expedient, but on each occasion I found that I couldn't stomach the soaring bullshit which came along with it, and that I couldn't in all conscience continue with something which seemed to have the political and moral gravitas of an episode of *Eastenders*. So, about seven years ago, I left for good, and I doubt whether I shall ever go back.

I still consider myself a practising Christian,

but these days I carry out my devotions by myself, and in private. I am sorry to have ranted on about my relationship with Christianity, but it is really rather important when one considers what happens next in the narrative that I am attempting to impart in my typically muddleheaded fashion.

"Thou shalt have no other Gods before me" said the Lord dictating the commandments to Moses. Later in the King James version of the Bible it reads: "When the LORD made a covenant with the Israelites, he commanded them: "Do not worship any other gods or bow down to them, serve them or sacrifice to them". (2 Kings 17:35)

I can cite a dozen different references, but I shan't. Everywhere the Lord of Hosts says that his followers are forbidden to worship any other god BEFORE him. Nowhere. Does it say that there are no other Gods (with small or upper case g). In fact it implies that there are, but that they should not be worshipped. That is fine by me, because I have what is unquestionably a God living in what used to be my father's dressing room, and although I am very fond of it, and on







cold winter nights it even snuggles up with the dogs at the bottom of Corinna's and my marital bed, I have no intention of worshipping it. Indeed the matter has never entered my head.

But why do I say it is a God? C. Scott Littleton's *Gods, Goddesses, and Mythology* defined a deity as "a being with powers greater than those of ordinary humans, but who interacts with humans, positively or negatively, in ways that carry humans to new levels of consciousness beyond the grounded preoccupations of ordinary life".

Panne is a delightful little thing, but it certainly ticks all those boxes, and by that definition, I have a burgeoning amount of evidence (although I will admit freely that I have been doing my best to ignore it) to suppose that there are at least two other deities living out in the woods between Meddon and Hartland. And it seems that these deities may not be as pleasant company as is Panne, and probably (unlike Panne) do not like being scratched behind the ears whilst they guzzle chocolate.

This year's Weird Weekend went really rather well, and I had settled down to my customary period of doing nothing for a few weeks. However, this year something had changed. I have a charming young assistant called Jessica, whom I have known since she was in nappies. I have been Uncle Jon to her all her life, but in recent years I have taken over somewhat of a paternal role as well, so we have settled on me being her Duncle (half

way between Dad and Uncle) which suits us both fine. However, she is also my employee, and I took her on mainly because I thought that if I could train her up to do a whole range of the things that I don't want to do, it would leave me free to get on with the things that I do want to do, like composing music that very few people actually listen to, or drinking vodka and sitting gazing at my fish for hours on end. Little did I know that I was making a rod for my own back.

I have known Jessica for all of her eighteen years, and never did I imagine that underneath the pleasantly scatty and girly exterior was a tough administratrix just waiting to be brought into existence like an alchemist's homunculus. Jessica has taken over my office and rules it and me with a rod of iron. I know that there are certain men who pay good money to be bullied by pretty teenage girls, and - although it wasn't planned that way - I am not one of them, and she insists that she bullies me for my own good. I no longer can sneak the odd doughnut, or drink during the daytime, or sit around and talk bollocks with my friend Martin. Instead I have to dictate letters, answer queries, do interviews and write books.

It has made my shambling office more efficient than it has ever been, and I truly wish that she had been around back when I actually had the energy to want to succeed in the business world and to expand my empire. But back in those halcyon days I was a committed boozier who should have been committed and she was at Primary School and her nascent administrative skills were yet to emerge. So it wasn't to be.

But the advent of Jessirule meant that I was not able to take my customary month of September holiday, and even though it was Jess's day off I therefore was actually awake, sober and in the office when Danny Miles broke his silence of nine months and actually deigned to contact me at last.





# 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!!!"

## WHEN ATTENTION IS AGAIN GIVEN

MAY IT BE FOR ART(Framed/unframed  
For Cafes and for sculptures  
For evocation of casual lifestyles  
For civilian pleasures-cheese ,fruits,chocolate  
For a river/a Tower - and their stories

For selective lovers with intimate histories  
Even for winter-warmth of coats and fires  
Wine and drinks in company with others  
May we shake all shock away/relate  
with candles and with Light/to celebrate the best of Life  
more than limits and diminishments  
May we meet again-in concerts,Cafes,sports events  
to affirm the peace we share-this air we breathe-together



# Yer Gonzo Bookshelf



**GLYN JOHNS**

A Life Recording Hits with the Rolling  
Stones, the Who, Led Zeppelin,  
the Eagles, Eric Clapton, the Faces...

**SOUND MAN**



Paperback: 336 pages  
Publisher: PLUME; Reprint edition  
(26 Nov. 2015)  
Language: English  
ISBN-10: 0147516579  
ISBN-13: 978-0147516572

I don't mean to get all existential on you, but this book opens all sorts of wriggly cans of worms (or should that be cans of wriggly worms?) the most important of which concerns the role and purpose of the book review, and by extension, the book reviewer. There is absolutely no doubt that Glyn Johns was involved with most of my favourite records that were made between 1963 and 1976, and that in many ways, more than anyone else he defined the role of the record producer during those years. Without him, various seminal records by The Rolling Stones, Led Zeppelin, The Eagles, and a

dozen others would not have sounded the way that they did.

However, I am sure that anyone reading this, who is aware of my *modus operandi* as a reviewer will feel that there is just about to be a bloody big BUT coming on. Yup, you are right. There is one. But not quite the one that you are expecting.

There is also no doubt that he has no problem in stringing a sentence together. This is perfectly well written and tells the story of his life and career in a well composed and perfectly well educated style. The trouble with it is that whereas most of the records that he produced were groundbreaking, and even today - half a century or so on - stand head and shoulders above the crowd, this book doesn't. It is perfectly well written and entertaining enough, but doesn't engage the reader's attention and emotions in the way that one would have liked the account of such historic events to do.

It certainly does what it says on the tin. And it sheds light on various snippets of rock and roll history that have remained obscure. Mick Taylor, for example. He is described as a sweet and amiable bloke when he joined The Rolling Stones just in time for the Hyde Park show which acted as memorial to Brian Jones, but by the time he left the band five years later sounds like a complete twat! However, Glyn is at pains to add that he was back to his nice and unassuming self by the time he worked with him again in the early 1980s.

I was disappointed not to have more information about the sessions for Abbey Road, but I suppose that Glyn Johns only worked on the project for a relatively short time, and it was nearly half a century ago. Whilst on the subject of the fab four, Johns claims that in 1969 Bob Dylan approached him with the concept of making an album with both The Beatles and The Rolling Stones. George Harrison and some of the Stones were keen, Lennon was apathetic and the project was nixed firmly by Messrs McCartney and Jagger. It would, perhaps, have been The Traveling Wilburys nearly two decades early.

John Lennon comes over as a grumpy bastard, and Mick Jagger as just weird, and after reading the relevant bits of this book, if anyone ever offered me the gig of working with The Eagles, I would run a



# North Devon Firefly Faery Fayre & Ball 2016

## Saturday 23rd July

Clovelly Parish Hall, Wrinkleberry Lane,  
Higher Clovelly, Devon EX39 5SU

Faery Fayre 12 noon - 4pm Tel: 01237 441999

Faery Ball 5pm - Midnight Bar from 7pm

STALLS, WORKSHOPS, LIVE BANDS, FOOD ALL DAY

mile in bare feet over broken glass before accepting. He is also the first person to chronicle the peculiar antics of Keith Moon and to have the honesty and courage to say that that he was a psychotic pain in the arse (my words not his) rather than a laugh a minute. Rather he explains how Moonie was an extraordinarily funny man whose antics could turn into a horror show at the slightest provocation.

Like so many books that I have read over the last year or so, it casts serious doubt over the behaviour of Eric Clapton in the early 1970s, although he does qualify this by describing how his behaviour and attitude improved massively once he was free of heroin. Interestingly, however, he goes on to say how a few years later he had an enormous purge of his friends, round about the time that he stopped drinking, and that Glyn was one of those babies who were thrown out with the bathwater.

The account of the Eric Clapton Rainbow Concert, and its immediate aftermath is harrowing, and does not show up his management in a very good light. It is one of several occasions where Glyn describes how he had withdrawn from a project for artistic reasons only to find it being finished off in a slapdash manner by the management.

Like all the books of people whose most important work was in the sixties and seventies, this book flags somewhat in the second half. I can find very little enthusiasm for reading about sessions with Charlie Dore or that bloke from The Heartbreakers who is named after a fish, and although as I have implied the literary style of the book didn't even make work on *Sticky Fingers* or *Abbey Road* sound that exciting, accounts of sessions with Ryan

Adams, for example, whose music has always left me reasonably cold, just don't cut the mustard.

There is actually something wrong here. Mark Ellen's autobiography, which we reviewed in these pages some months ago, was absolutely gripping from beginning to end, even when it was talking about a plane journey with Rihanna, who is someone about whom I have so little interest that I only have the vaguest idea of who she is. Unfortunately just because you are outstanding in one field, and if I may quote Hurree Jamset Ram Singh, Glyn Johns' outstandingness is terrific, and can string a sentence together in a perfectly reasonable manner, doesn't mean that you are going to be able to write an outstanding autobiography. And such an outstanding man deserves an outstanding book written about him.

Perhaps it is also that I read so many rock music books. Since starting this magazine three years ago, I read about fifty of them a year, and I am afraid that I am becoming a little more choosy with my praisefulness than perhaps I once was. I am feeling that I am being more than slightly churlish in my treatment of this book, but I am afraid that I find it disappointing. I had wanted a series of insights into the making of some of my favourite records, and what I got was a journeyman account of the life of a perfectly pleasant bloke, written in a perfectly pleasant style, and describing a perfectly pleasant life.

Dull but true.





**ROCK and ROLL**

# a cabinet of curiosities

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

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

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

Talk amongst yourselves for a bit – exercise your vocal chords with a bit of ‘rhubarb, rhubarb’ whilst I box up some of the older contents of the cabinet to make room for some more.

Oh dear, I just dropped the box containing the china – oops – I tripped over the special edition model lorry; the one with a certain soft drink company’s logo scratched out and replaced with – well that doesn’t really matter as there are so many bands that seem to include lorries with their name emblazoned across the sides for exploitative purposes, cos they are special-like. And one is much the same as the other.

Righty oh off we go.

**RARE 23" Diameter ELO Electric Light Orchestra PROMOTIONAL LIGHT Jeff Lynne ELO - \$599.00**

“1970's Blinking Logo Light Very Large 2 Sided & Rare

- ELO -  
Electric Light Orchestra  
**MASSIVE**



# THE BITCH IS BACK

2 Sided  
23" Diameter  
1970's Promotional Light  
Can easily be hung for display

Taken from my once vast ELO collection that I am currently liquidating. I purchased this light many years ago and it has been part of my collection ever since although it has been stored safely away and hasn't been displayed as long as I have had it. The light is corded, fits into any standard US socket and is lit by four standard bulbs. There is a flasher so the unit blinks on and off when plugged in 100 Watt 15 Volt AC. The unit itself is comprised of durable plastic with two identical transparent ELO



logos on either side that almost look like the front of a drum head. The logo's are held onto the circular unit by two thin metal wire hoops. Both sides are the same. The unit has two holes on either side of its casing that can be used to facilitate either wall mount or ceiling hang.

The unit is in excellent overall condition but shows

some minor wear, light scratching, scrapes etc. to the outer black surface from age as well as some minor blemishes to the logos but nothing at all major that detracts from its overall coolness. There is a piece of electrical tape that covers the inside light housing see photo. This is the exact way I purchased it an honestly never knew it until I too these photos."

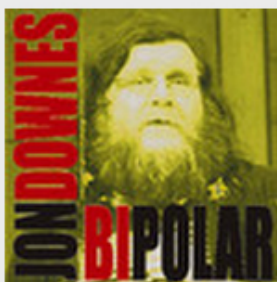
This would certainly bring a bit of blue sky into one's lives on even the gloomiest, overcast day of the season.

**Very Rare Bowling For Soup Stage Prop Seen On Stage @ The 2011 Download Festival - £1,000**



## SHAMELESS SELF PROMOTION TIME

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



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



“This is a large stage prop as seen on stage with bowling for soup at the download festival 2011. I am not 100% sure this is the exact one you see on stage but i have been told they were custom made for the concert so chances are it is. It is big, approx 9 feet high and 12 feet long. It is muddy but should clean up ok. I have no idea what its worth so dont be afraid to make an offer. Just as an inflatable sheep it is worth £250.”

I am not sure what that last sentence means to be honest; I have read it over several times. I think perhaps they are trying to pull the wool over my eyes. Are they attempting to fleece someone?

**Beatles - £500**

“21 diecast trams and two plastic trams depicted



Beatles albums with boxes and certification”

Oh look, here some more of those vehicular items I mentioned earlier.

**VERY NICE !! SHARON AND OZZY OSBOURNE 12" FIGURES/DOLLS - \$18.39**

“HERE WE HAVE A REALLY COOL DUO. THIS IS THE OZZY AND SHARON OSBOURNE SERIES OF DOLLS. THESE DOLLS ARE ROUGHLY 12" TALL. THEY ARE IN FABULOUS CONDITION. LIKE NEW! PLEASE CHECK OUT OUR OTHER LISTINGS!!!!”

I have a soft spot for Ozzy, and this figure makes him look soooo cute!



**JIMI HENDRIX - Owned Ming Dynasty CHINESE BUDDHA From NY Apartment W/ VIDEO, COA - US \$9,999.00**

“Here is a truly exceptional Jimi Hendrix collectible— a Chinese bronze Buddha from the Ming Dynasty, owned by Jimi Hendrix, from his New York apartment. Acquired directly from Stella Benabou Douglas, one of Jimi Hendrix’s closest friends during the last years of his life. The former wife of record producer and Hendrix archivist Alan Douglas, she appears in the 1973 documentary *A Film About Jimi Hendrix*. Her relationship with Hendrix has been extensively chronicled.

She tells of how she was out with Jimi and her then husband Alan when Jimi saw the Buddha in a shop. “Jimi picked it up and caressed his stomach.” It was nearing Hendrix’s birthday, and Alan bought it for him as a birthday gift. “It was such a big thing for Jimi; I don’t think he ever had something old and precious like this. He became very attached to it”.

“One time he asked me why Buddha’s have such a big stomach. I told him it was because they have the whole universe in it. He used to tell other people that...He showed it to people and explained the big stomach story to people, which for him was a bit of a mystery. Of course he wasn’t a Buddhist in any way. He was absolutely colorblind, religion blind, never got involved in politics in any way, contrary to what some people have said.”

Douglas was with Hendrix at a party in London on



WYRD  
music

MIKE DAVIS

How Can I Tell You?



Available from iTunes, Amazon etc

the night he died. She describes how, upon her return to New York, Hendrix manager Michael Jeffery asked her and Alan Douglas to accompany him to open Jimi's apartment for the first time. "Of course it was emotional. We saw all those things. My emotions were that I had gotten all these things and decorated the place along with Colette and even Devon (Wilson, a Hendrix girlfriend.) Everything

and he said to me 'Why don't you take the box (Moroccan chest). But you have to do it fast, because we have to give the apartment back.'"

Alan took the Buddha, and Stella had the chest moved to their apartment. Eventually Alan gave Stella the Buddha as well, and she has kept them for 45 years as treasured mementos of her friend Jimi.

An Asian art consultant identified this as a Chinese bronze figure of Milefo (Budai), from the later Ming period (1368-1644). It has a vertical crack on the back, which might have occurred in the casting process when it was made.

A museum quality Jimi Hendrix artifact, with exceptional provenance. With Recordmecca's lifetime guarantee of authenticity."

A nice little story but even without the Jimi Hendrix connection, this is a gorgeous little Budhha, if one is allowed to refer to Budhha as gorgeous or little.

Beatles Book magazine - COMPLETE SET with binders - £399.00

"For sale is a complete collection of Beatles Book monthly magazines. Issued between May 1976 and January 2003 (issues 1 to 77 are reprints, not original 1960's issues). Most magazines are in the condition they were in

was just tacked up—no frames or anything."

Stella describes how Jeffery said to Alan "Why don't you take the Buddha"—as Alan had given it to Jimi,



B. E. HUTCHINGS,  
(Successor to WM. LEGGATE,) 190 MAIN ST.  
MANUFACTURER and Dealer in HARNESSES, SADDLES, BRIDLES, Carriage and Draft COOLERS. Also, Trunks, Valises and Carpet Bags. Coach Gigs and Pony WHIPS, &c. Repairing done at short notice.  
Worcester, Jan 16

PRATT, DOWNS & SCOTT,  
(Successors to T. W. & O. P. Buxton.)  
Worcester, Feb 23, 1877.



when dispatched by the publishers. A few were purchased second hand and some (numbers 15, 18, 22 and 56) have been annotated in pen (numbers 15, 22 and 56 on the front, number 18 on the back).

The set comes in 22 custom-made Beatles Book binders, also purchased directly from the publishers. All binders are in perfect condition.

As fans will know, the Beatles Book was originally issued each month during the 1960's; each magazine contained news, information and exclusive photographs of the Beatles as well as reviews of the then-latest releases and letters from readers. The magazine ceased publication when it became clear the Beatles were breaking up.

In 1976 the publishers began reprinting these magazines with additional, more up to date information. When the run of reprints came to an end, the magazine continued featuring all-new articles, reviews and letters pages. Also included was a news section that, over the years, provided an unrivalled chronicle of events, giving incredibly detailed information on new releases (even catalogue deletions!) and tours.



As a result, these magazines provide not only an unrivalled archive of contemporary documentation on the rise of the band, but also a mass of information for scholars as well as casual fans wishing to relive their formative years."

That red does not go with that shade of blue. Not to my eyes anyway. Difficult to tell from the angle of the photo, but everything does seem nicely lined up and symmetrical though. Excellent. Oh yes - a nice collector's item too no doubt.

**PRINCE Concert Used TAMBOURINE With Full Provenance, 2 COA's, PERFECT PROVENANCE - US \$3,999.00**

"We're proud to offer here a love symbol tambourine, used during various concerts by Prince. We acquired this from Prince's former guitar



technician, Joel Bernstein, who details its history in his included letter of authenticity, quoted here:

"This letter is to authenticate a black and gold "love symbol" tambourine, used during

concert performances by Prince circa 1990.

I worked with Prince from 1987 through 1991, as his personal guitar technician for concerts and recording, and occasionally as his photographer. This period included Sign O' The Times, Lovesexy, the Batman soundtrack, and My Name is Prince.



This is from my personal collection. (Signed) Joel Bernstein."

There are actually two different auctions for two different tambourines from Prince concerts, but they differ in price. Both are still a lot to pay for a ring of wood with pairs of small metal jingles (which I discovered are called "zils"). One of them is supposedly rare so I don't know what the other one is - not so rare? Medium rare?

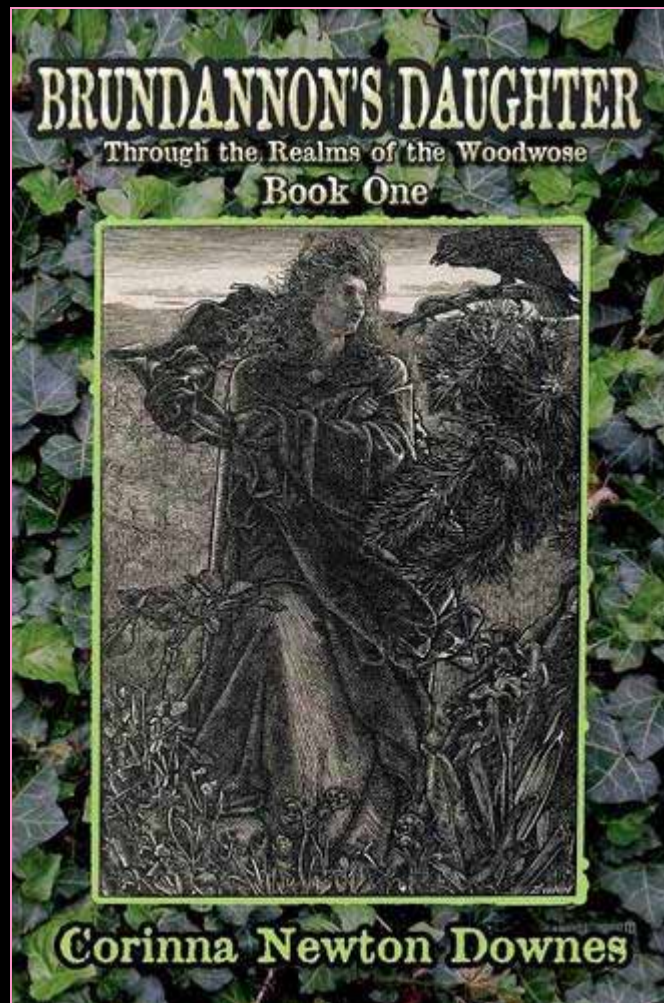
Well that is it for this week - I have to deal with this box of broken china and I don't really have time to idly chitter chatter further about tambourines, symmetrically placed objects or collections of trams.

So see you next week perhaps.

Toodle- pip for now.

PRATT, DOWNES & SCOTT,  
(Successors to T. W. & O. P. Buxton.)





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.



A night scene of a riot. In the background, a large fire burns brightly, casting a strong orange glow. In the foreground, a group of people, mostly men, are silhouetted against the light from the fire. They are wearing helmets and carrying shields, suggesting they are rioters. The scene is set on a city street with buildings visible in the background.

"Ev'rywhere I hear the sound  
of marching charging feet, boy"

[http://www.zazzle.co.  
uk/streetfightingshirts](http://www.zazzle.co.uk/streetfightingshirts)

A close-up, black and white photograph of a guitar headstock. The headstock is made of wood and has several tuning pegs. A vintage wristwatch with a metal link bracelet is resting on the headstock, its face positioned over the tuning pegs. The watch has a dark face and a light-colored dial. The background is dark and out of focus.

**AULD MAN'S BACCIE**

**RESONATING WITH THE BLUES**



# THE



## CIRCULAR

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

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

It has been another interesting week for those of us who follow news about Yes and the various people who have played in the band over the years.

The big news is of course Rick Wakeman's gorgeous Christmas single with Emmie Beckitt, that we covered a few weeks ago, and the excellent new album by Billy Sherwood which we have covered in this issue.

But there are also interesting chats with Steve Hackett about the reissue of the GTR album, Jon Anderson about his new extraordinary project with Jean-Luc Ponty, and reviews of Cruise to the Edge.

Good 'ere innit?

- **Chris Squire's Spirit Dominates Yes' Cruise to the Edge 2015: Exclusive Review**
- **YES ALUMNI: Ex-Genesis Guitarist Steve Hackett Discusses Recently Reissued "GTR" Album, New Solo Tour**

- **Steve Smith: Former Yes vocalist Jon Anderson opens up about new band**
- **Cruise to the Edge 2015 wraps up with remembrance of Chris Squire**
- **Prog Icon Billy Sherwood Releases DIVIDED BY ONE and Career Retrospective Yes Master: Ten Essential Chris Squire Tracks**

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







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

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

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

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

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

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



# FAMILY CIRCLE

JON ANDERSON | MATT MALLEY



Celtic Folk, World and Indian Music.

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

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

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

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

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





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

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

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





## *Helping Families along the Way*

*Proudly Supporting People with Autism Since 1998*

### **AUTISM AFFECTS FAMILIES**

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

### **OUR MISSION**

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

### **WE ARE IMPROVING LIVES**

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



### **AND PROVIDING SUPPORT**

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](http://www.flutiefoundation.org)



For Immediate Release

## **Jon Anderson & Matt Malley's Single "Family Circle" Entered For Consideration For Grammy Nomination!**

Los Angeles - Legendary YES singer/songwriter Jon Anderson and Counting Crows Matt Malley's recent critically acclaimed single for charity, "Family Circle", has been entered for consideration for a Grammy nomination! The money received from the single has gone to the following charities: Flutie Foundation - [www.flutiefoundation.org](http://www.flutiefoundation.org) (Jon Anderson), Sahaja Yoga Meditation - [www.sahajayoga.org](http://www.sahajayoga.org) (Matt Malley) and National Autistic Society - [www.autism.org.uk](http://www.autism.org.uk) (Rob Ayling, GONZO Multimedia president)

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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, Celtic Folk, World and Indian Music.

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

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

Press inquiries: Glass Onyon PR, PH: [828-350-8158](tel:828-350-8158), [glassonyonpr@gmail.com](mailto:glassonyonpr@gmail.com)



# 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

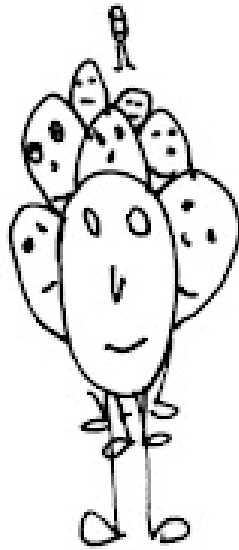


Long time *Gonzo Weekly* contributor Bart Lancia (aka my favourite roaming reporter) edits a sport newsletter called 'Stepping Out'. In an issue just before Christmas he was kind enough to include a piece about the Jon Anderson/Matt Malley charity single that we released late last year.

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



# THE NINE HENRYS



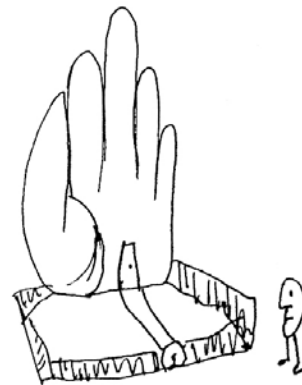
The Nine Henrys are a quirky bunch of cloned cartoon characters. They live in a strange lo-fi domestic surrealist world peopled by talking rock buns and elephants on wobbly stilts. Over the years the Henrys have been published in a variety of local NE magazines and now here for the first time thanks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

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

THE WORLDS FIRST CLONED CARTOON CHARACTER

modada@ninehenrys.com

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



Henry's new home was in a handy area





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.

Black Box Recorder:  
The Facts of Life  
(Nude, 2000)

What? Indie masterpiece by "malevolent scoundrels."

All Music Guide dubbed Black Box Recorder "malevolent scoundrels" and the present authors concur with the judgement. There isn't anything inherently evil about The Facts of Life, but as a window on the macabre lurking in the mundane few others have thought this way, let alone delivered a

perfectly pitched expression of such a vision. The second, and highest charting (UK #37) album by a band at once steeped in the nuances of pop and also hell bent on destroying the social fabric and minutiae of life that make pop so damn important. Time and again the chillingly icy vocals of Sarah Nixey turn classic boy/girl scenarios into the kind of tableaux beloved of Kubrick or Hitchcock. "The Art of Driving," which opens the proceedings, being a case in point. Luke Haines and John Moore concoct a perfect hook-laden percussive pop-fest of a track over which Nixey and Haines trade chat up lines leaving you to speculate who will kill the other first. Most online reviews rightly highlight the title track as a sardonic wonder, at once a genuine hit and a searing expose of the darkness consistently threatening to rip the veneer off the top of life's supposedly simple pleasures. Elsewhere you just know Hell in a handcart is about to overrun you when "Straight Life" opens with the line: "It's a beautiful morning."

For British audiences, especially those living in the country's more traffic-congested areas, it's likely that "The English Motorway System" hits as hard as anything on offer here. A brittle piece of perfectly crafted pop in which the ice in Nixey's heart appears to get colder as the song progresses, "The English Motorway System" presents the nation's most used road network as "beautiful and strange," suggests it has been there "forever" and uses perfect scanning to craft the couplet: "a lorry jack-knives on black ice and there's freezing fog in Northampton." Who else would attempt such songcraft, let alone make it sound effortless, elegant and utterly sinister?

There are other purveyors of pop who use their intelligence to create works of beauty and celebration (see Saint Etienne in this book). Black Box Recorder are the hyper-intelligent kids who were given every material comfort, but deprived of proper nurturing. We should be glad they made albums, on this evidence, they'd have been brilliant serial killers.







Folkodia

Folkodia is an international music project formed in 2007 as an offshoot of [Folkearth](#) by musicians playing folk and Viking metal.

Musicians from several countries (Greece, Russia, Switzerland, Lithuania, Australia, Monaco, Canada, USA, Germany, Italy, France, ...) and other bands (Folkearth, Sunuthar, Minhyriath, Black Knight Symphonia, Trolldaugen, Seventh Sword and some others) had been involved in the project throughout the years.

The genre played by the band is epic folk/Viking metal enriched by the use of different acoustic instruments including flute, pipes, and violin.

Members:

Latest Line up at "The Fall of the Magog"  
Greece: Marios Koutsoukos - Lyrics



Hildir Valkyrie - Female Vocals  
France: Emily Cooper - Soprano Recorder, Alto Recorder  
Lithuania: Ruslanas - Vocals  
Italy: Gianluca Tamburini - Music, Guitars, Classical Guitar, Bass  
Monaco: Michael Fiori (Saga) - Lyrics, Music, Electric Guitars, Bass, Vocals  
Anais Chevallier - Female Vocals  
Argentina: Juan Pablo "Juskko" Churruarin - Accordion  
Germany: Dennis Schwachhofer - Drums  
Nostarion - Cello  
Holger Funke - Nyckelharpa, Hurdy Gurdy, Bagpipes



Metal Archives

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Wikipedia

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Viking Pride

Sword in Hand





I have always been interested in the discipline of alternate histories; speculative writings hypothesise how the world would have changed as a result of one or more historical events having working out differently.

Tuesday, was what I believe is technically called 'a bitch of a day', although it has to be said that Prudence disapproves of me using language like that. It was also Jessica's 18th birthday, and it was therefore a long and emotional day.

I went to bed early with a Zopiclone, but was stupid enough to get involved with watching videos on my iPad.

First of all I watched the final episode of 'Brian Pern: A Life in Rock' which I found massively funny, especially Peter Gabriel's cameo appearance as the Grim Reaper, and the bloke from Status Quo trying to record a sensitive version of John Lennon's famous Christmas song.

But then I made the mistake that led to my downfall. I



went on YouTube, where I discovered the AlternateHistoryHub which has dozens of videos exploring a wide range of alternate history scenarios.

<https://www.youtube.com/user/AlternateHistoryHub>

The Zopiclone singularly failed to do what it was meant to do, and I didn't get to sleep until past four.

By Wednesday I felt slightly as if a large mule had trodden on the back of my head. Damn you AlternateHistoryHub!

But I think I have learned a lesson.

Hare Bol  
J



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