

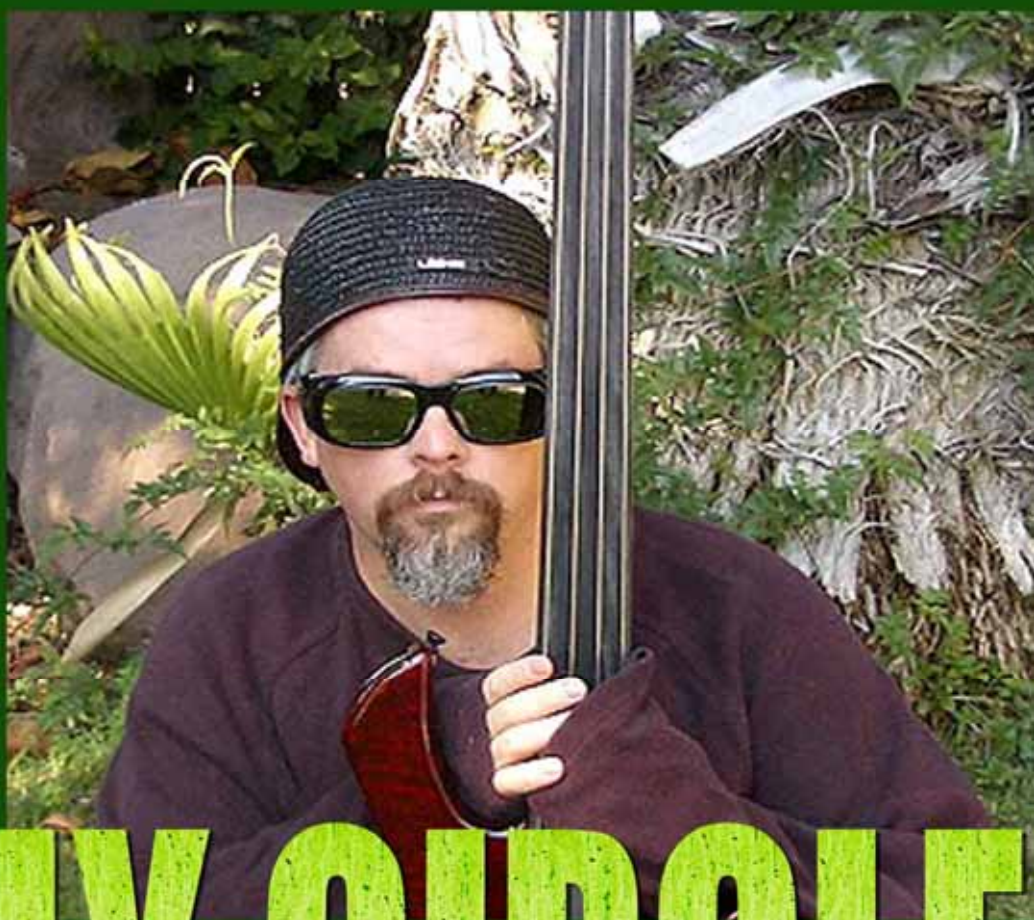
GONZO

Weekly #159

EXCLUSIVE:

**We talk to Jon Anderson
and Matt Malley**

As well as talking to **Jon and Matt** about their charity single which has been submitted for a **Grammy Award**, we have an exclusive chat with the legendary **Tommy James**, Doug goes to see **Anglagard**, John muses on **Streaming**, Jon gets all introspective about **David Bowie**, and we have a surprise return to the Gonzo Web Radio roster of talent...but **this time in a spaceship**



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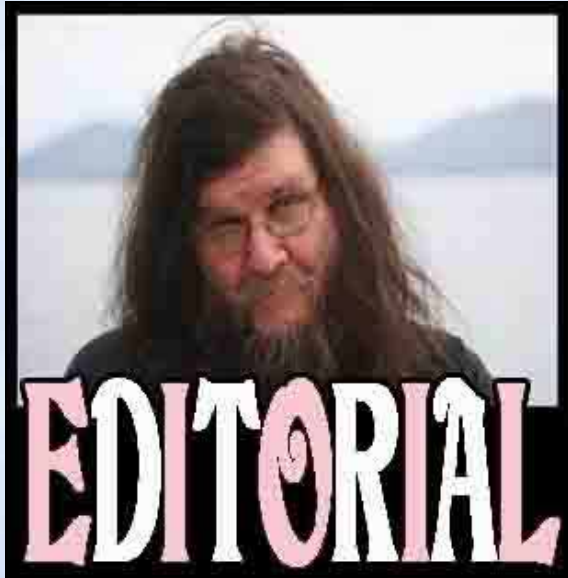
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THE THREE COMMANDMENTS OF GONZO WEEKLY:

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

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



Dear Friends,

Welcome to the latest issue of this singular publication which is somewhere between a proper magazine, and my (and my merry band of journos) collective musings on what has caught our interest this week.

Like most people of my generation, and it appears like most rock music journos of ANY generation, the fact that David Bowie has announced a new album less than three years

after the last one, is the biggest music news of the past few weeks. I manfully avoided using the pun that this album was the "day after the next day" only to find that every other scribe in Christendom had already used it, and I now feel oddly left out.

The opening salvo from the album is suitably strange.

In the villa of Ormen, in the villa of Ormen
Stands a solitary candle, ah-ah, ah-ah
In the centre of it all, in the centre of it all
Your eyes

On the day of execution, on the day of execution
Only women kneel and smile, ah-ah, ah-ah
At the centre of it all, at the centre of it all
Your eyes, your eyes

Ah-ah-ah
Ah-ah-ah

And the accompanying video is so full of disturbing imagery that everyone and his or her aunt has had a go at analysing it. *Flavorwire*, for example, conclude a long and rather erudite deconstruction process by writing:

"Clearly, there's plenty here to digest. Imagery (and, indeed, lyrics) this obtuse seems to defy a



"He told me it was about ISIS," McCaslin said in the new interview. "It's just an unbelievable tune."

single meaning, inviting viewers/listeners to project their own ideas onto it. But if there's a single takeaway, it's this: both "Blackstar" and "The Next Day" seem to imply that our hero has been thinking a lot about death and the rituals that accompany it (and perhaps, give meaning to it). They also suggest that, thus far, that thinking hasn't brought any peace or serenity. Whatever else is the case, David Bowie isn't about to go gentle into that good night. And why would he? He clearly has a lot left to say and do."

The *Daily Mirror*, who are not always the most reliable witnesses in such things, claim:

"David Bowie has denied claims the title track from his new album *Blackstar* was inspired by ISIS. The claims has been made by a musician who worked with the British star on the track. Bowie's 25th album will be released on his 69th birthday in January and speaking to *Rolling Stone* magazine, saxophonist Donny McCaslin claimed the British singer had told him the ten-minute song, which repeatedly refers to a "solitary candle," is about the terrorist group.

"He told me it was about ISIS," McCaslin said in the new interview. "It's just an unbelievable tune."

However, longtime producer Tony Visconti and drummer Mark Guiliana claim Bowie had not mentioned anything about Isis to them and that they had no idea what the song was about. A spokesperson for the star told *Mirror Celeb*: "Blackstar is not about the Middle East situation".

Two big questions come out of this. The song itself seems to be an amalgam of two separate songs. This in itself is not necessarily a bad thing. Look at 'A Day in the Life', as just one example. But we are not going to know whether this collection of disturbing imagery (a jewelled skull, a dead astronaut, a chick with a tail, three crucified scarecrows, Bowie twitching like he has CJD) is part of a bigger whole, or whether it is like Moe Szyslak once defined post-modern (weird for the sake of weird). And even if it is part of a bigger concept, will it be a Ziggy (tremendous) or a Glass Spider (embarrassing bollocks)? The opening lines are not



اللجنة لهم إذا كانوا لا تأخذ نكتة



unreminiscent of the opening words of the latter:

"Up until one century ago there lived
In the Zi Duang province of an eastern country
A glass-like spider
Having devoured its prey
It would drape the skeletons over its web
In weeks creating a macabre shrine of remains
Its web was also unique, in that it had many
layers"

This is, I am afraid, proof that our thin white scribe is just as capable of writing pretentious tat as is the next man. Now, I loved The Next Day, and I have been a fan of Bowie since 1973 or thereabouts, so I am not gonna pass judgement on

the album before I have even heard it. The title track is potentially excellent, and seems to be one if those songs of his that get better with repeated listening, so I am not going to write it off just yet.

The middle eastern flavour to the cadences, and the crucifixions do suggest that the track might well be about ISIS although the chick with the tail and the astronaut would seem not to readily fit in with this motif. However, if it is NOT about ISIS, then we are left with the question, where are all the songs about the shitstorm currently taking place in the Middle East?

Now, I am not gonna accept any nonsense about how young people are not politicised these days.

The rise of Anonymous culture, and the ubiquity of young protestors in Guy Fawkes masks gives the lie to that hypothesis, as do the hundreds of thousands of people at recent Climate Change protests, and the many young people in the hunt sabs and at the save the badger actions. But where are the songs?

Where is the 21st Century analogue if Country Joe McDonald singing:

"One two three, what are we fighting for,
I tell you I don't give a fuck,
Let's all go to Iraq"

Yes, young people are politicised in a different way to their elders, and the reaction of Anonymous against ISIS shows that they are doing the right things, and that the 21st Century response is a good one. But, I ask again. Where are the songs?

Songs on a political theme, and launched as a tactical response to a given situation are as old as the hills. This one hails from the time of the English Civil War:

There is an old proverb which all the world knows,
Anything may be spoke, if it be under the rose:
Then now speak, whilst we are in the hint,
Of the state of our England, and the enormities in't.

And if you check out the CD of English protest songs by Chumbawamba you will find many other from over the years. I even covered one of them on my last album. So any idea that political popular songs are something which only happened in the sixties and later, is complete nonsense. Songwriters have written about the world around them for as long as there have been songwriters and a world for them to inhabit. But there seems to be a dearth of such things about the current situation.

So I ask again. Where are the songs? Please write to me and tell me about what I have been missing. Answers will be included in a future issue of this magazine.

Love and things

JD



David Bowie, Sinead O'Connor, Tom Jones, Keith Richards, Stevie Wonder, Steve Lamacq, Joy Division, Morrissey, Paul McCartney, Mary McCartney, Stella McCartney, Keith Levene, Ringo Starr, Steve Ignorant, Strange Harvest, Friday Night Progressive, Mack Maloney's Mystery Hour, Jaki Windmill, Tim Rundall, Scott Richard Weiland, Wayne Bickerman, Alex Cooley, Carols Jesus "Buddy" Moreno, Ronald David "Ronnie" Bright, Anthony Valentine, Johnny Winter, 13th Floor Elevators, Spirits Burning, The Pirates, Michael Jackson, Dee Palmer, Freddie King, The Selecter, Ducks De Luxe, Alexis Corner, James Brown, John Lee Hooker, Anglagard, Tommy James, John Brodie-Good, Adele, Roy Weard, A.J. Smitrovich, My Dad's LPs, Mr. Biffo, Hawkwind, The Beatles, Crosby, Stills, Nash & Young, Elvis Presley, Led Zeppelin, Keith Richards, Mick Jagger, The Monkees, The Bee Gees, Yes, Chris Squire, Jon Anderson, Alice Cooper, Rick Wakeman, Matt Malley, Neil Nixon, Black Sweden, Gwydion

IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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

Dramatis Personae



THE GONZO WEEKLY

all the gonzo news that's fit to print

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

NAMING THOSE RESPONSIBLE

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

Corinna Downes,

(Sub Editor, and my lovely wife)

Graham Inglis,

(Columnist, Staff writer, *Hawkwind* nut)

Bart Lancia,

(My favourite roving reporter)

Thom the World Poet,

(Bard in residence)

C.J.Stone,

(Columnist, commentator and all round good egg)

Kev Rowland,

(Kiwi Reviewer)

Lesley Madigan,

Photographer *par excellence*

Douglas Harr,

(Staff writer, columnist)

Jessica Taylor,

(PA and laughing at drunk pop stars)

Richard Freeman,

(Scary stuff)

Dave McMann,

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

Orrin Hare,

(Sybarite and literary *bon viveur*)

Mark Raines,

(Cartoonist)

Davey Curtis,

(tales from the north)

Jon Pertwee

(Pop Culture memorabilia)

Dean Phillips

(The House Wally)

Rob Ayling

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

and **Peter McAdam**

(McDada in residence)

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

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

Contact us with bribes and free stuff:

Jonathan Downes,

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so what's it all about, Alfie?

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

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

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

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

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

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

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

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

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

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

THE ^{gonzo} NEWSROOM



SHAKY SINEAD: It appears that Sinéad O'Connor's family and management are finally starting to take her situation seriously. O'Connor has been posting increasingly troubled messages, some quite lengthy, on her Facebook page for a couple of weeks which peaked on Sunday with a suicide note. While Irish authorities found her alive and well, she went on the next day to cut off all contact with her family and, on Tuesday, reverse direction and once again want to see her children. On Wednesday, the singer once again started posting a series of notes with the final one stating "If a woman doesn't first succeed... She'll try, try again. IWantMyRightToDieAndIWillClaimIt." **Read on...**

WHAT A SHOWER: Tom Jones had the most awkward encounter with his hero Elvis Presley when The King opted to relieve himself while pitching the Brit a new song. The two rockers

became friends in the mid-1960s after a meeting in Los Angeles, and when Presley heard a song he thought was perfect for the Welshman, he insisted on visiting him in his hotel suite, while Jones was taking a shower.

The It's Not Unusual singer could hear Elvis singing in the bathroom as he cleaned up and it was only when he stepped out did he realise The King had been crooning on the toilet. "He was standing there cleaning up, looking in the mirror and so I'm naked and he's half-naked; his pants are down by his ankles," Jones tells U.S. chat show host Conan O'Brien. "He's singing this song to me. 'I'm trying to towel down and Elvis is singing...' and then of course I said, 'Elvis, you know your pants...' and he went, 'Red!', because he used to have a bodyguard called Red... so Red busts through the door, thinking there's something wrong... and he says, 'My pants, man...'" **Read on...**

THE ^{gonzo} NEWSROOM

HOMELOVING KEEF: So how does a rock and roll legend come back with a solo album after so much time away from the spotlight? "Sometimes it's daunting," confesses Keith Richards. "But when it comes down to it, actually playing, it just brings me down to sort of zero, as if I was still with Mick locked in a kitchen by Andrew Oldham [the Stones' first producer and manager] saying, 'You ain't coming out until you got a song.'"

And as for his day-to-day: "[I]t's amusing, people think I'm every day—" He cycles through a pantomime: smoking, snorting, needle-plunging. "People would be surprised how banal and usual and normal my life at home is. I take out the garbage. I feed the dogs. I bring up the kids... I don't care how cool and hip and whatever you think you are. You get down the line, baby, what counts is family." **Read on...**

STEVIE SUED: Soul man Stevie Wonder has scored a legal victory over music royalties against the widow of his late lawyer. Susan Strack, the widow of Johanan Vigoda, sued the Superstition star for \$7 million (GBP4.4 million) earlier this year (15), claiming she was entitled to six per cent of royalties from his music as part of a contract he reportedly signed stipulating Vigoda's kin would receive the payments after his death.

Strack alleged Wonder attempted to have the clause amended years ago, but the dispute was never resolved before Vigoda died, and therefore she insisted the contract was still legally binding. In September (15), the 65 year old launched a countersuit against Strack, claiming he did not agree to the provision and trusted Vigoda to leave it out of the legal papers because "he could not read any of the contracts that Vigoda negotiated and prepared" due to the fact that he is blind. Strack challenged Wonder's allegations, insisting her husband had recruited a witness to read out the contract in full to his client before allowing him to sign. **Read on...**

SAVILLE ROW: In his show today, Steve Lamacq announced that Joy Division's Unknown

Pleasures has been named the winner of BBC Radio 6 Music's favourite band t-shirt of all-time. It was voted for by the station's listeners as part of its annual 'Wear Your Old Band T-Shirt To Work Day'. The t-shirt will now be displayed at the Design Museum, complete with a description from Steve.

The imagery was designed by Peter Saville for the band's debut album. It features a striking arrangement of lines charting the signal from a pulsar – an image which was taken from the Cambridge Encyclopedia of Astrology. (Ummmmm we think you mean Astronomy) Saville is an art director and graphic designer who gained renown for the numerous record sleeves he designed for Factory Records, of which he was a director, and to which Joy Division were signed. Steve Lamacq says: "The response to the poll was terrific, which suggests just how fondly our listeners regard the rock'n'roll t-shirt. And I think they chose an excellent example of the art." **Read on...**

THIS CHARMING MAN: Last summer, Morrissey says that he was groped by a TSA agent at San Francisco International Airport while going through the security process. He wrote extensively about the incident at the time and has now gone back to his fan site, True to You, to update fans on his experience in dealing with the TSA (or, as he calls it, the Thorough Sexual Assault). TSA have ignored my official and legal and constitutional complaint. From this we gather that TSA stands for Thorough Sexual Assault. If you are traveling through San Francisco International Airport you must be ready for a full sexual attack by people who claim to have your interests at heart. It is unlikely that ISIS would stoop so low.

The TSA isn't the only place where the singer isn't getting respect. He also is the 2015 recipient of the less than prestigious Literary Review Bad Sex award. The "honor" goes to the author who has written what is deemed to be the poorest quality writing about sex. **Read on...**

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



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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...

RIGHT ON PAUL: As world leaders prepare to head to the climate conference (COP21) in Paris, Paul, Mary and Stella McCartney have written to David Cameron urging him to include meat reduction in the new global climate agreement. In their open letter to the Prime Minister on behalf of the Meat Free Monday campaign, the McCartney family highlight how intensive meat production is a major contributor towards global environmental devastation and climate change.

The family have been promoting Meat Free Monday since 2009: The campaign encourages people to reduce their environmental footprint and improve their health by having at least one meat free day each week. With increasing evidence of the negative environmental impact of the global meat industry, they say that "meat reduction is now more important than ever". According to new research from the Center for a Livable Future at



Johns Hopkins University, UN member countries can reduce their carbon emissions by up to 2% per year by going meat free one day a week. The McCartney family also point out that their proposals can be implemented quickly and would have almost immediate environmental and health benefits. **Read on...**



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%

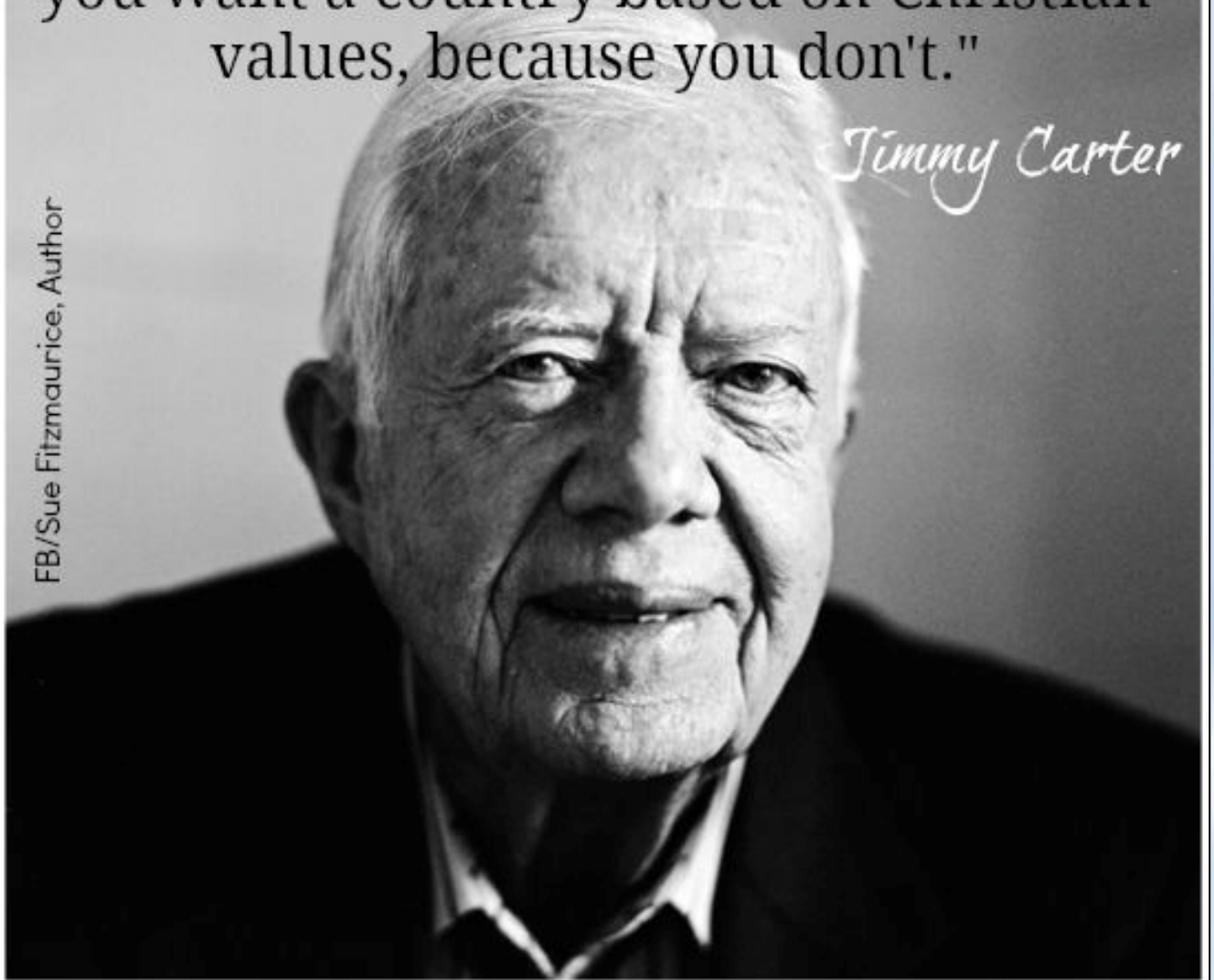
Right On Chris

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



ROME, Italy - The city of Rome has banished Centurions.
<http://www.bbc.co.uk/news/world-europe-34936679>

Impersonators of soldiers from ancient Rome have been a common sight at the Colosseum, Forum and other major sites, posing for photos in return for cash. But from Thursday onwards, the Centurions are outlaws. City commissioner Francesco Paolo Tronca issued the decree ahead of the Catholic Jubilee year, an important event starting on 8 December.

Kitwe residents riot over rumour of pastor turning into snake
<http://www.postzambia.com/news.php?id=12125>

IRATE residents of Kitwe's Buchi and Kamitondo townships, in Zambia ran amok and

burnt down a church belonging to Faith Deeper Understanding and Ministries after rumour went round that the pastor in-charge Apostle Anthony Musuku had turned into a snake. The residents, mostly youths, blocked Buchi and Kazembe roads with burning tyres and later descended on the church building at Buchi Open, destroyed church benches and other property before setting it ablaze.

Billy the Kid v2
<http://www.theguardian.com/us-news/2015/oct/13/billy-the-kid-croquet-junk-shop-two-dollars>

The image, unearthed in Fresno, California, is only the second confirmed picture of the outlaw – the other sold for \$2.3m in 2011. Henry McCarty, known in Wild West lore as Billy the Kid, lived a brief and violent life, stealing and killing before his death in a gunfight aged 21. He lived with a gun in his hand – and sometimes, it seems, a croquet mallet.

Having a Ball
<http://www.dailystar.co.uk/news/weird-news/470146/Surgeons-remove-hairball-from-childs-stomach>

Shishi, seven, was admitted to hospital after suffering a stomach ache. Doctors carried out an x-ray and discovered a black mass obstructing her stomach. But surgeons were stunned to find the huge hairball that had solidified like a stone. The youngster suffers from a condition called pica – an eating disorder leaving people with a tendency to eat non-nutritional objects. It means sufferers can eat hair strands and finger nails, which then build up in the stomach.

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

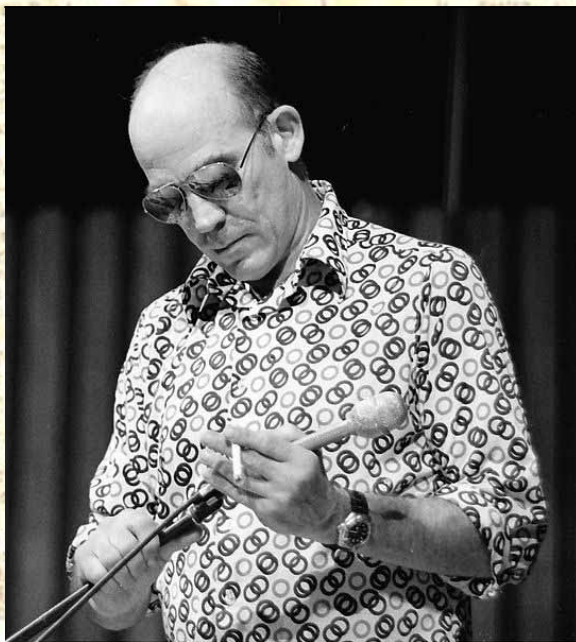
The strong and courageous
take a camera

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

As far as I'm concerned, it's a damned shame that a field as potentially dynamic and vital as journalism should be overrun with dullards, bums, and hacks, hag-ridden with myopia, apathy, and complacency, and generally stuck in a bog of stagnant mediocrity.=

Hunter S. Thompson



KEITH ONSTAGE IN MANCHESTER

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 RandB 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.

"We just set up our amps, plugged in, and ripped through a couple of tunes, Janie Jones, and What's My Name? It was just one of those moments, you know. Read on...



the week that's past

The Gospel According to *BART*

My favourite roving reporter knows that I am a Beatles fan, and also knows that if I had any money (which I haven't) I would probably invest in Beatles memorabilia like the stuff that Ringo is currently selling for charity...

"In a Beverly Hills back room filled with the personal possessions of a lifetime of fame as a Beatle and solo artist, Ringo Starr happily posed for pictures with guests on Tuesday. It was the opening-night party celebrating this week's auction of selected items from Starr's life and career to benefit his Lotus Foundation charity.

More than 800 items from his music career and the life he shares with wife Barbara Bach will be sold by Julien's Auctions, from star-shaped jewelry and vintage drum kits to his suit from A Hard Day's Night and mementos from decades of world travel. As guests took snapshots, Starr picked up a wooden Balinese statue and cradled it like he planned to take it back home."

Read more: <http://www.rollingstone.com/music/news/ringo-starr-talks-white-album-auction-it-will-have-my-fingerprints-on-it-20151202#ixzz3tIk4a6D>



IGNORANT SHIRTS

What do you buy the Crass fan who has everything? Well, despite the fact that this is probably an oxymoron of remarkable magnitude, I heartily recommend that you pootle over to Steve Ignorant's DIMLO website on Etsy where you can buy these excellent, cool, and stylish shirts. <https://www.etsy.com/uk/shop/Dimlo>

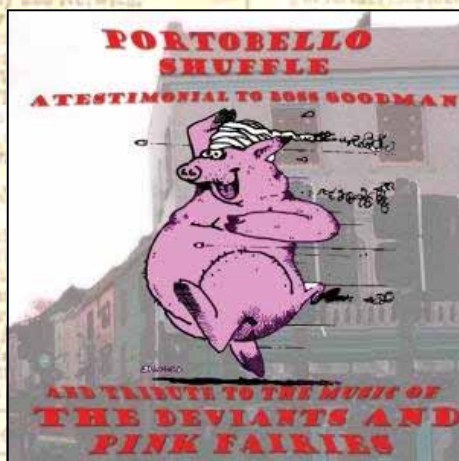
Guess what's on yer editor's Christmas list this year.





I'M ON BOARD!

I stand with the volunteers on the Greenpeace ship *Esperanza* to speak for the Arctic.



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

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

Peculiar News of the Week



Each week Richard Freeman: world famous cryptozoologist, explorer, author, and one of the most peculiar people I know picks a suitably off story from the world's press. This week:

Modern art was CIA 'weapon'

Revealed: how the spy agency used unwitting artists such as Pollock and de Kooning in a cultural Cold War

<http://www.independent.co.uk/news/world/modern-art-was-cia-weapon-1578808.html>





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

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

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



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

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



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

The show is broadcast on Miskin Radio every Sunday from 10-00-midnight.

For the next few weeks we shall be broadcasting a series of Strange Harvest specials...

Strange Harvest #5 – 20-09-15

Luke Haines: This is the BBC
 Bixigia: Niran
 Midday Veil: I am the War
 The Only Ones: Out There in the Night
 The Electric Flag: Goin' Down Slow
 Alif: Yalla Tnam (Lullaby)
 Helen: Dying all the Time
 Le Butcherettes (feat. Iggy Pop): La Uva
 Luke Haines: New Pagan Sun
 Miss Lee: ?
 Irama Trio: Benawagan Solo
 Cocksure: Hustler Face
 Primitive Race: Taking Things Back
 Luke Haines: This is the BBC

**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.

Last week we posted the Indeprog Awards show that M Destiny masterminds every year, and we totally ballsed it up. So here it is again...

**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 HNOYD

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



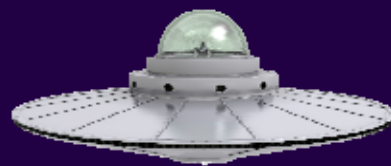
PHOTO BY SMITHMAXFIELD.COM

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?

Heroes From Beyond" -- Mack & Pistol Pete interview psychic William Stillman who specializes in talking to military heroes who have passed on. Also Rob Beckhusen on Russia's Secret Space Cannon, a repeat of dinosaur hunter Ray Stanford's earlier interview, plus Commander Cobra on the alleged "Zionist Conspiracy."



**Listen
Here**

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

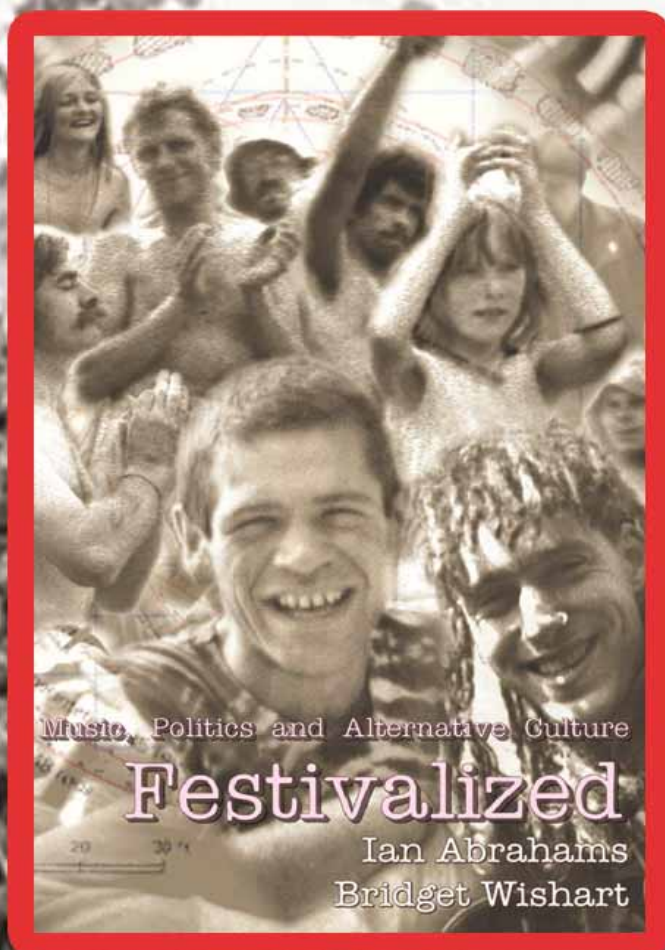


Yes culture lovers, Jaki and Tim are back with another monumentally peculiar radio show. Apparently Tim has spent the last year in cryogenic suspension, and the submarine sank. Maisie the Cow has been abducted by an un-named nobleman, and the two strange DJs are now in a spaceship made out of an enormous baked bean, along with a bunch of different poultry and other birds. Or something like that.

This is my favourite radio show of all time, and I hope that it will be yours too. Chock full of radical music, even more radical politics and a load of surrealistic silliness, it presses all the right buttons for me. I hope that it does for you guys as well...

THE Sub Conscious Smoothie-Bean #1

Listen
Here



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



**Scott Richard
Weiland (né Kline)
(1967 – 2015)**

Weiland was an American musician and singer-songwriter, born in San Jose, California. Weiland was best known as the frontman for the successful rock band Stone Temple Pilots from 1986 to 2013, as well as Velvet Revolver from 2003 to 2008. He had also established himself as a solo artist.

Weiland's onstage persona was known as being flamboyant and chaotic; he was also known for constantly changing his appearance and vocal style, as well as his use of a megaphone in concert for vocal effect. In 1986 Weiland met bassist Robert DeLeo. They took the name Stone Temple Pilots due to their fondness of the initials "STP".

In 1995, Weiland formed the alternative rock band The

Magnificent Bastards.

Weiland rejoined Stone Temple Pilots in the fall of 1995, but STP was forced to cancel most of their 1996–1997 tour. Weiland encountered problems with drug addiction at this time as well, which inspired some of his songs in the late-1990s, and resulted in prison time.

While STP went on hiatus, Weiland released a solo album in 1998. In 1999, STP regrouped once again. During this time period Weiland spent five months in jail for possession.

In 2002, former Guns N' Roses members – Slash, Duff McKagan and Matt Sorum – as well as former Wasted Youth guitarist Dave Kushner – were looking for a singer to help form a new band: Velvet Revolver. Stone Temple Pilots disbanded in 2003. In 2008 Weiland revealed at Velvet Revolver's show in Glasgow that this would be the band's final tour. After several flares on their personal blogs and in interviews, on April 1 it was announced by a number of media outlets that Weiland would no longer be in Velvet Revolver.

In 2008, Stone Temple Pilots announced U.S. tour and performed together for the first time since 2002, which was a success, and the band continued to tour throughout 2009 and began recording its sixth studio album. In January 2012, guitarist Dave Kushner announced Velvet Revolver would reunite with Weiland for the first time in four years for a one night gig.

STP began to experience problems in 2012 that were said to have been caused by tensions between Weiland and the rest of the band. In 2013, shortly before this solo tour was set to commence, STP on their website that "[...]they [had] officially terminated Scott Weiland". In January 2015, Weiland was announced as the singer of a new band, entitled Art of Anarchy. Weiland's autobiography, *Not Dead & Not for Sale*, co-written with David Ritz, was released in 2011.

Around 9 pm on December 3, Weiland was found dead on his tour bus in Bloomington, Minnesota, just before he was scheduled to go on stage with his band The Wildabouts. He was 48.

THOSE WE HAVE LOST

Wayne Bickerton (born Arthur Ronald Bickerton) (1941 – 2015)

Bickerton was a British songwriter, record producer and music business executive. He became well known, with Tony Waddington, as writer and producer of a series of UK chart hits in the 1970s for The Rubettes, and as a leading figure in SESAC— one of the three major American performing rights organisations.



Born in North Wales, Bickerton grew up in Liverpool. He first came to prominence in 1963 when, he became bassist and singer with the Pete Best Four (later the Pete Best Combo), at the same time as childhood friend Tony Waddington became the group's guitarist. As well as sharing most of the

singing, Bickerton and Waddington became songwriters for the group, which toured mainly in Germany and the US, before they left in 1966.

Bickerton then became a record producer at Deram Records, responsible for albums by Giles, Giles & Fripp (the forerunner to King Crimson) and World of Oz. He later joined Polydor Records, becoming A&R chief and producing the band Mongrel.

At the same time, he and Waddington continued writing songs together. One of the most successful was "Nothing But A Heartache", recorded by American girl singing group The Flirtations, which is now regarded as a northern soul classic.

During this period, he and Waddington also came up with the idea for a rock 'n' roll musical. They co-wrote and produced a demonstration recording of a song, "Sugar Baby Love", originally intending to submit it for the Eurovision Song Contest, but instead offering it to Showaddywaddy, who turned it down. Bickerton and

Waddington then offered it to the demo musicians, provided that they would become an actual group. The musicians agreed, became The Rubettes, and "Sugar Baby Love" became a UK #1 hit in 1974. They wrote and produced all of the Rubettes' subsequent UK hits. They set up their own record label, State Records, which diversified in 1979 into owning Odyssey Studios and a new office building at Marble Arch in central London, later sold to the radio station Jazz FM. He died on 28 November 2015, aged 74.

Alex Cooley (1939-2015)

Alex Cooley, is credited as the man who brought rock and roll to Atlanta. In his lifelong career as a concert promoter, Cooley put on thousands of shows, bringing to his hometown almost every major musical act in the world for millions of music fans. He owned and operated some of the city's legendary rock music



nightclubs, in addition to founding the Music Midtown festival in 1994.

Born in 1939 in Atlanta, Cooley became interested in concert promotion after attending the Miami Pop Festival in the late 1960s, and on July 4-5, 1969 (a few weeks before the famed festival in Woodstock, New York), he and seventeen other partners hosted the Atlanta International Pop Festival at Atlanta International Raceway in Hampton. Cooley - who by now had promoted similar events in Texas - formed his first promotion company, Alex Cooley Inc. In 1974 he opened Alex Cooley's Electric Ballroom, where many stars, including Bruce Springsteen, made their Atlanta debuts. He also owned the Coca-Cola Roxy, the Tabernacle, and the Cotton Club.

In 1980 Cooley and his partner Peter Conlon established Concerts/Southern Promotions, which, presented nearly 400 shows a year. The business

THOSE WE HAVE LOST

was bought in 1997 by SFX Entertainment. In 1994 Cooley and Conlon promoted the inaugural Music Midtown, a three-day festival in Atlanta that featured a diversity of musical talent on a number of stages. Cooley died on December 1, 2015, at the age of seventy-six.

Carlos Jesus "Buddy" Moreno (1912 – 2015)

Moreno was an American musician during the swing era, and radio and television personality. He was born in Los Angeles, California and his career began in 1929 when he sang in a vocal group.

His big breakthrough came in 1933 when he joined Griff Williams's



band in San Francisco as a singer and guitar player. Later he became a part of popular bandleader Dick Jurgens' orchestra. Moreno and Jurgen recorded many songs through the label Okeh Records. Moreno changed band once more, in 1943, when he joined Harry James' band. He formed his own band in 1947 with his wife, singer Perri Mitchell and others. Moreno had a local television show called *The Buddy Moreno Show*. He relocated to St. Louis in the 1950s. As he approached his 60s, he switched to radio. Moreno died at a Florissant, Missouri, assisted-living facility on November 29, 2015 at the age of 103.

Ronald David "Ronnie" Bright (1938 – 2015)

An American R&B and doo wop singer of the '50s, '60s and '70s, Bright was born in New York City, and was the bass singer for doo wop groups The

Valentines, The Cadillacs, The Deep River Boys, and The Coasters. He has done session work for artists such as Barry Mann, Jackie Wilson, Peter Gabriel, and Johnny Cymbal. His most recognizable vocals are from Johnny Cymbal's 1963 hit song

"Mr. Bass Man."

He sang with The Valentines (the group was previously called The Dreamers) from 1954 to 1957, briefly with The Cadillacs in 1960, and The Deep River Boys in the late 1960s. In 1965,



Bright released a record for Coed Records as Ronnie and The Schoolmates. He joined The Coasters in April 1968, replacing Will "Dub" Jones, and left the group in 2009. He died on November 26, 2015 at the age of 77.

Anthony Valentine (1939 – 2015)

Valentine was an English actor known for his television roles. He was born in Blackburn and worked as a child actor for the BBC, appearing at the age of 10 in the film *No Way Back*, and aged 12 in *The Girl on the Pier*. He played Harry Wharton in the 1950s children's adaptation of *Billy Bunter*.

He was best known for his television roles in the series *Callan*, *Colditz*, and *Raffles*. In theatre, his most recent appearance was in *Separate Tables* at The Mill at Sonning; he wrote and directed *The Waiting Game* for the same theatre.



He died on 2 December 2015 at the age of 76, after suffering from Parkinson's disease for several years

THOSE WE HAVE LOST



YOU'VE READ THE MAGAZINE YOU'VE MARVELLED AT THE EDITOR'S IMPUDENCE NOW WEAR THE SHIRTS



Gonzo #32 The Dutch Festie c...

actions



Gonzo #30 The Mick Abrahams...

actions



Gonzo #27 The Prog shirt

actions



Gonzo #24 The Daavid Allen shirt

actions



Gonzo #23 The Michael Des B...

actions



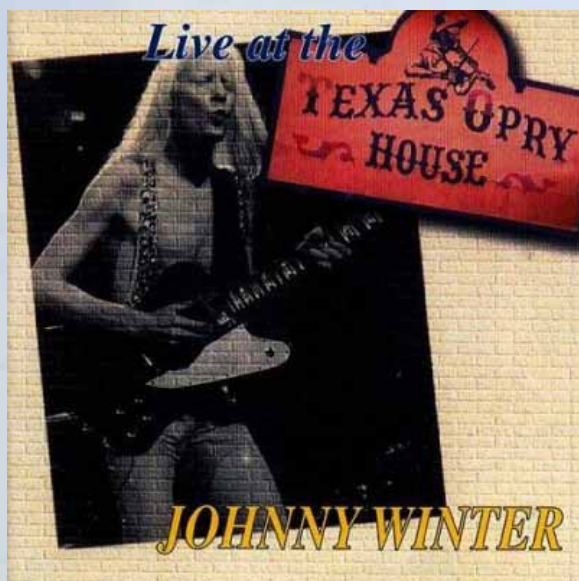
Yer original Gonzo Weekly shirt

actions



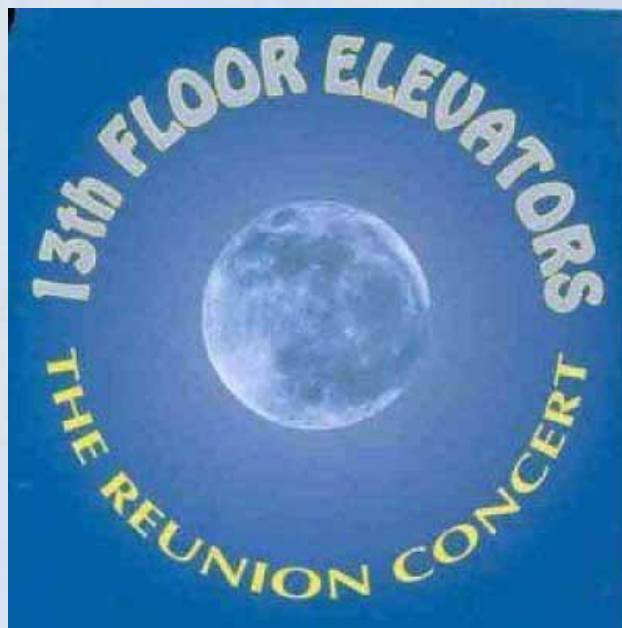
Now, I don't know whether this is a good idea, a bad idea, or just an idea, but - as I believe you know - this magazine is put out each week on a budget of £25, and is free. It will remain free, but I would like to be able to generate some income so I can pay our contributing writers. So, 'why not flog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

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



Artist Johnny Winter
Title Live At The Texas Opry House
Cat No. HST337CD
Label Gonzo

Johnny Winter, the albino blues guitarist from Texas is best known for his high-energy blues-rock albums and live performances in the late 1960s and 1970s, Winter also produced three Grammy Award-winning albums for blues singer and guitarist Muddy Waters. After his time with Waters, Winter recorded several Grammy-nominated blues albums. In 1988, he was inducted into the Blues Foundation Hall of Fame and in 2003, he was ranked 63rd in Rolling Stone magazine's list of the "100 Greatest Guitarists of All Time". This recording shows him at the top of his game in 1978 playing to an audience from his own home state. Fantastic!



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.





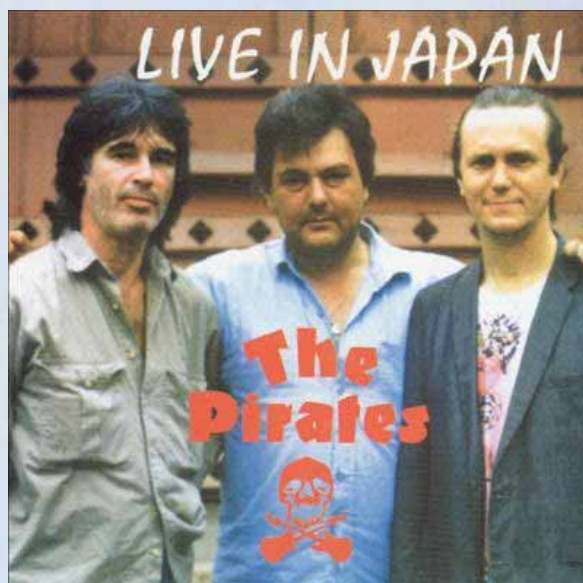
Artist Spirits Burning
Title Starhawk
Cat No. HST323CD
Label Gonzo

A sci-fi musical adaptation of Mack Maloney's "Starhawk" novel, featuring Daavid Allen (Gong), Hawkwind family members Alan Davey, Paul Hayles, Jerry Richards, Nik Turner, Twink, & Bridget Wishart, plus Robert Berry (3), Keith Christmas (Bowie), John Ellis (Gabriel), Kev Ellis (Space Cadets), Matt Malley (Counting Crows), Nigel Mazlyn Jones, Pete Pavli (High Tide), Ken Pustelnik (The Groundhogs), Billy Sherwood (Yes), Judge Smith (VDGG), Steffe Sharpstrings (Here and Now), Cyrille Verdeaux (Clearlight), Steve York, & more . . .

"Spirits Burning is a musical collective overseen by American composer/producer Don Falcone that has released a pluralistic combination of ambient, jazz and full-on space-rock with input from many of the genre's luminaries... Spirits Burning has become a respected melting pot of the space-rock fraternity." Ian Abrahams, Rock N Reel

Mack Maloney is the author of the Starhawk, Wingman, Pirate Hunters, and Chopper Ops series of books, and UFOs in Wartime – What They Didn't Want You to Know. He also hosts national radio show Mack Maloney's Military X-Files.

Includes bonus 8-page comic book by artist Steve Lines (pencils/inks) and Matt Woodward (tones).



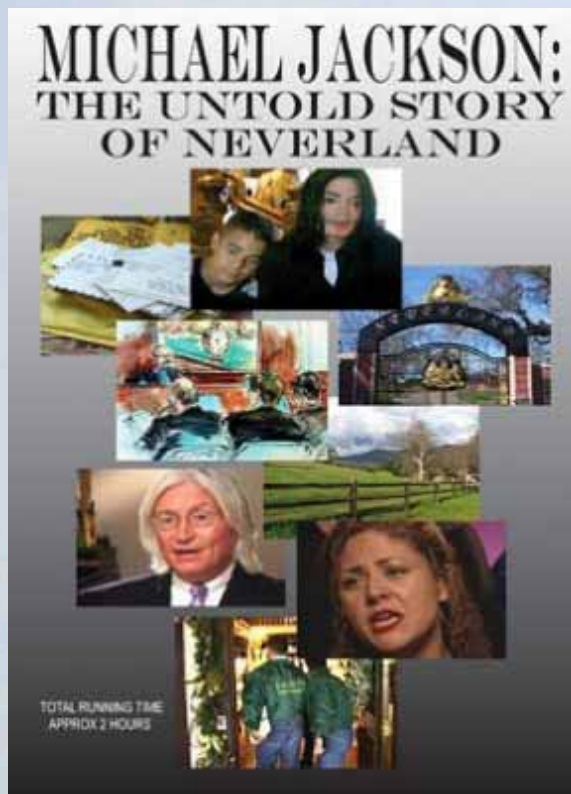
Artist The Pirates
Title Live in Japan
Cat No. HST332CD
Label Gonzo

Following the premature demise of legendary rocker Johnny Kidd in a 1966 auto smash, THE PIRATES' name lay dormant for a decade. But in the mid-70's the archetypal Pirates line-up - MICK GREEN (guitar), JOHNNY SPENCE (bass, vocals) and FRANK 'ALL BY MYSELF' FARLEY (drums) - reformed, inspired by the success of acolytes Dr. Feelgood.

With the awesome Green wielding power chords out front, they were immediately hailed as 'The Godfathers Of Punk' by the rock press. The most brutal, hardest-gigging band on the circuit carried on to the early 80's, yielding three hit albums.

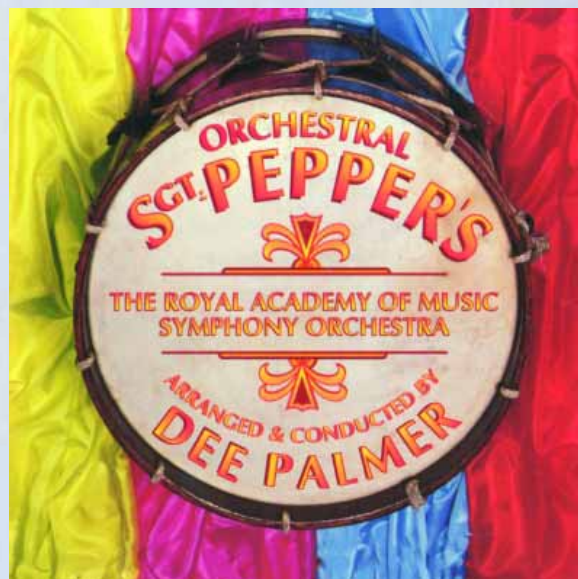
When they reformed for a third time in late 1999, it was intended to be a one-off. However, such was the response that they continue to gig selectively.

This live recording from Japan, where they toured at the request of Thee Machine Gun Elephant, is testimony to their enduring power.



Artist Michael Jackson
Title Untold Story of Neverland
Cat No. HST385DVD
Label Gonzo

Michael Jackson: The Untold Story of Neverland is a new documentary created by Larry Nimmer, who worked as a filmmaker for the Jackson defense team during Jackson's 2005 child molestation trial. During that time, Nimmer had unprecedented access to the Neverland Ranch estate. Now for the first time, the public will see footage shot for the jury's virtual Neverland Tour. The documentary was produced with the cooperation of Jackson attorney Tom Mesereau. The film documents the events at Jackson's Neverland home leading to his arrest, and how his accusers fabricated their allegations. The DVD also includes Michael Jackson's accusers speaking on the record, the Sheriff's raid of Neverland, the youth making his accusations on camera during a police interview, outtakes of Michael Jackson from the Martin Bashir documentary Living with Michael Jackson and classic Jackson career highlights. The ending features the outpouring of love from his fans, following Michael's sudden death, and a touching message from his daughter, Paris Jackson.



Artist Dee Palmer
Title The Orchestral Sgt Pepper
Cat No. HST304CD
Label Gonzo

In June 1967 four long haired musicians from Liverpool released a long playing record. The critic Kenneth Tynan described it as "a decisive moment in the history of Western civilisation". Richard Poirier wrote: "listening to the Sgt. Pepper album one thinks not simply of the history of popular music but the history of this century." Time magazine declared it "a historic departure in the progress of music – any music". Newsweek's Jack Kroll called it a "masterpiece", comparing the lyrics with literary works by Edith Sitwell, Harold Pinter and T. S. Eliot, particularly "A Day in the Life", which he compared to Eliot's The Waste Land. The New York Times Book Review characterised it as a harbinger of a "golden Renaissance of Song" and the New Statesman's Wilfrid Mellers praised its elevation of pop music to the level of fine art.

A "decisive moment in the history of Western civilisation" huh?

Sgt. Pepper's Lonely Hearts Club Band is the eighth studio album by the English rock band the Beatles. In August 1966, the Beatles permanently retired from touring and began a three-month holiday from recording. During a return flight to London in November, Paul McCartney had an idea for a song involving an Edwardian era military band that would eventually form the impetus of the Sgt. Pepper concept. Sessions for the Beatles' eighth studio album began on 24 November in Abbey Road Studio Two.

In February 1967, after recording "Sgt. Pepper's Lonely Hearts Club Band", McCartney suggested

that the Beatles should release an entire album that would represent a performance by the fictional Sgt. Pepper band. This alter ego group would give them the freedom to experiment musically. During the recording sessions, the band endeavoured to improve upon the production quality of their prior releases. Knowing they would not have to perform the tracks live, they adopted an experimental approach to composition, writing songs such as "With a Little Help from My Friends", "Lucy in the Sky with Diamonds" and "A Day in the Life". The producer George Martin's innovative recording of the album included the liberal application of sound shaping signal processing and the use of a 40-piece orchestra performing aleatoric crescendos. Recording was completed on 21 April 1967. The cover, depicting the band posing in front of a tableau of celebrities and historical figures, was designed by the English pop artists Peter Blake and Jann Haworth based on a sketch by McCartney.

In 1994, Dee Palmer, possibly best known as having been an innovative and exciting keyboard player with Jethro Tull orchestrated this classic album for EMI at the famous Abbey Road studios with the Royal Academy Of Music Symphony Orchestra, donating the lion's share of the royalties for the benefit of impecunious music students at the Royal Academy, having once been one himself.

A splendid wassname is guaranteed for all.



Artist Freddie King
Title Texas Cannon Ball
Cat No. HST362CD
Label Gonzo

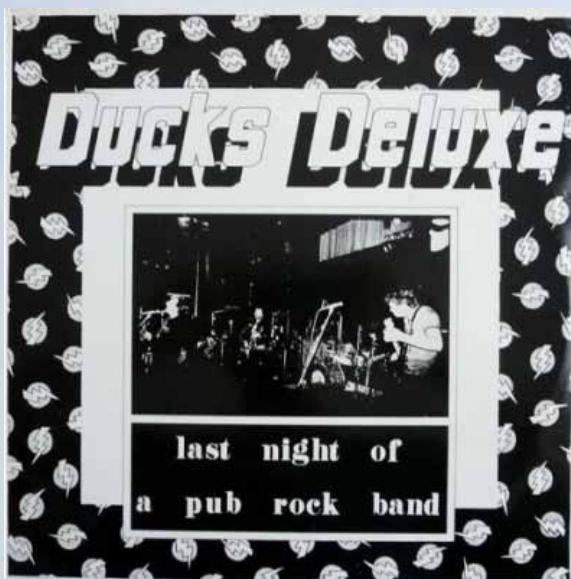
Guitarist Freddie King rode to fame in the early '60s with a spate of catchy instrumentals which became instant bandstand fodder for fellow bluesmen and

white rock bands alike. Employing a more down-home (thumb and finger picks) approach to the B.B. King single-string style of playing, King enjoyed success on a variety of different record labels. Furthermore, he was one of the first bluesmen to employ a racially integrated group on-stage behind him. Similar to his first Shelter outing (Getting Ready), but with more of a rock feel. That's due as much to the material as the production. Besides covering tunes by Jimmy Rogers, Howlin' Wolf, and Elmore James, King tackles compositions by Leon Russell and, more unexpectedly, Bill Withers, Isaac Hayes-David Porter, and John Fogerty (whose "Lodi" is reworked into "Lowdown in Lodi")



Artist The Selecter
Title Prime Cuts Vol 1 and Vol 2
Cat No. HST365CD
Label Gonzo

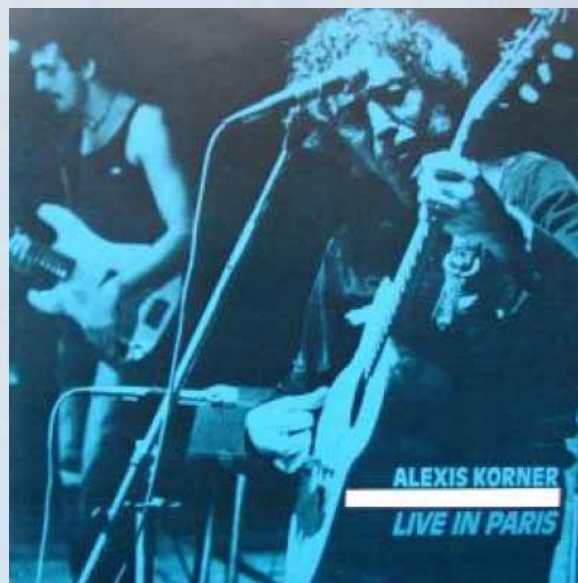
The Selecter are a 2 Tone ska revival band from Coventry, England, formed in mid 1979. The Selecter featured a racially diverse line-up. Their lyrics featured themes connected to politics[1] Reinforcing the songs of Neol Davies were the voice and rude girl style of Pauline Black and the rhythms of Desmond Brown on the Hammond organ. The band's name is based on the term "selector", which is a Jamaican word for disc jockey. The band were one of the most successful ska bands of the 2 Tone era, notching up several top forty singles in the British charts. Arguably they have always been best on stage, as you can see from these two classic recordings.



Artist Ducks De Luxe
Title Last Night of A Pub Rock Band
Cat No. HST361CD
Label Gonzo

This album is precisely what it says, a double-live album recorded at London's 100 Club on July 1, 1975, as Duck Deluxe finally bowed out of the pub rock scene they had done so much to instigate. It's a rough and ready recording made on a basic two-track tape recorder and further embattled by poor sound. But if you want a taste of what made Ducks Deluxe such a great band and an inkling as to why their studio albums never cut the mustard, this album will tell you all you need to know -- and then some. The set is largely comprised of covers -- just four of the 18 songs are Sean Tyla originals and one more was written by former bassist Nick Garvey. But almost without exception, the group makes even the most distinctive song their own, be it a rumbling "Proud Mary," a desperate "Knocking on Heaven's Door," or a positively ferocious "Teenage Head," Duck Deluxe's own acknowledgement that The Flamin' Groovies were the only band of the era that could even dream of staying in the same room as them.

Another treat is reserved for the final burst of songs, as a steady stream of guests mounted the stage to say their own goodbyes to the band: Lee Brilleaux, Martin Stone, Bob Andrews, and Nick Lowe. But the night and the album belong to Ducks Deluxe and for anybody who remembers them fondly, it's still difficult to hear the closing number, "Going Down the Road," without shedding a tiny tear of regret -- regret that they didn't last, regret that they never "made it," and, most of all, regret that it's for those failures that they're best remembered. They were worth so much more.



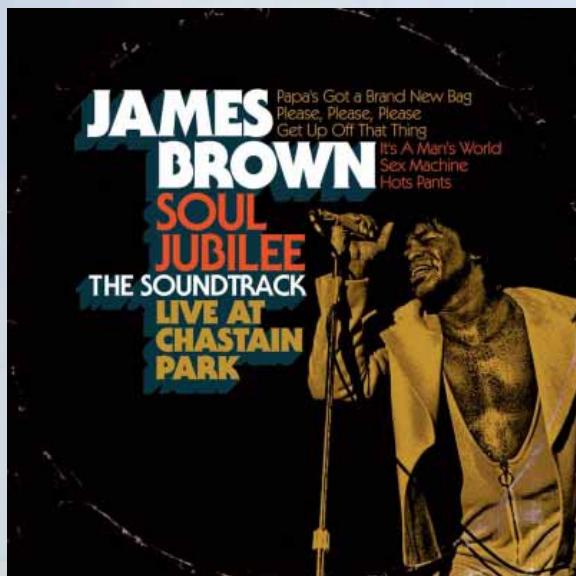
Artist Alexis Korner
Title Live in Paris
Cat No. HST367CD
Label Gonzo

Korner working acoustically in the company of another guitarist (who plays electric) and bassist in Paris in 1993. The crowd is largely folkie restrained as Korner delivers a laid-back performance of standards like "Blue Monday," "Key to the Highway," "Sweet Home Chicago," "I Got My Mojo Working," and "Working in the Coalmine" with several of his originals fleshing things out. The recording quality is good and Korner and company turn in an enjoyable -- and very British -- set of blues and R&B in the grand old tradition.

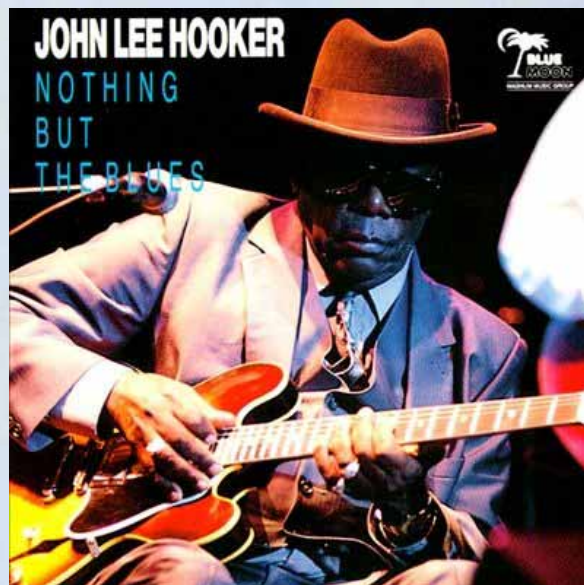
Artist James Brown
Title Soul Jubilee
Cat No. HST368CD
Label Gonzo

It should almost go without saying that The Godfather of Soul tears the roof off in this 19-track, hit-packed concert recording. James Brown is backed here by the Soul Gs--a superior group that lends horns (led by the one and only Maceo Parker), backing vocals, and impeccably tight instrumental backing. At its best, the band rivals the JB's and the Famous Flames. Brown sets out, as usual, to tear the place to pieces. The track list unfolds with one soul/R&B/funk classic after another as Brown revisits "Try Me," "Please, Please, Please," "(I Got You) I Feel Good," "Papa's Got a Brand New Bag," "I Got the Feeling," "Get Up Offa That Thing," and others of unspeakably infectious groovability.

The relentless pace eases with a stirring, gospel-inflected reading of "Georgia On My Mind," featuring a fabulous sax solo from Parker. There's



no resting on laurels or letting the band bear the pressure here, the Godfather churns it out harder than ever, making his performance as riveting and as important as the classics he tosses out. SOUL JUBILEE proves yet again that Brown is, in fact, the hardest working man in show business. (www.allmusic.com)



Artist John Lee Hooker
Title Nothing But The Blues
Cat No. HST369CD
Label Gonzo

John Lee Hooker (August 22, 1917 – June 21, 2001) was an American blues singer, songwriter and guitarist. He was born in Mississippi, the son of a sharecropper, and rose to prominence performing an electric guitar-style adaptation of Delta blues. Hooker often incorporated other elements, including talking blues and early North Mississippi Hill country blues. He developed his own driving-rhythm boogie style, distinct from the 1930s–1940s piano-derived boogie-woogie style. Some of his best known songs include "Boogie Chillen'" (1948), "Crawling King Snake" (1949), "Dimples" (1956), "Boom Boom" (1962), and "One Bourbon, One Scotch, One Beer" (1966). This collection from the 1990s includes brilliant performances of some classic material.



Douglas Harr

Ear Candy for the Hungry Audiophile



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Last month we attended the third annual progressive rock festival, Cruise To The Edge. Of the many performances on that voyage, including sets from Yes, Marillion, PFM, Three Friends, Martin Barre, Moon Safari, and so many others, there was one group that made a very rare appearance, and stood out from the pack, and that was Swedish progressive rock band Änglagård. Their two sets were masterful, florid demonstrations of the sonic power and grace that this genre can attain.

Änglagård charted a new course for the progressive rock genre beginning in 1991 with the release of their debut *Hybris*. With influences such as King Crimson, SFF, Shylock, Ragnarok and other European bands, Änglagård incorporated flute and acoustic instruments, along with electric guitars, keyboards and vocals, all anchored by Johan Brand's confident leads on Rickenbacker Bass and then drummer Mattias Olsson's massive array of toms, bells, and varied forms of percussion. The debut was a spectacular, influential masterwork that drew

audiences already attuned to the prog genre, along with new fans attracted by the mix of beautiful pastoral and euro-folk songs infused with powerful, metal passages.

Fans and critics also rightly applauded their second album, the all-instrumental *Epilog* in 1994. At this point, unfortunately, the band went on a very long hiatus. With the exception of several performances in 2003 including one at Nearfest, the group did not return to the spotlight until July 2012 when they released their third album *Viljans Oga*. Shortly after this, Tord Lindman rejoined the band and they recruited new members, touring on and off during 2013, with the following lineup, unchanged when we saw them last month on the cruise:

Anna Holmgren (flute, saxophone, Mellotron, recorder, melodica)
Johan Brand (bass, moog Taurus basspedals, atmospheric sound)
Tord Lindman (guitar, vocals, gong and atmospheric sound)
Erik Hammarstrom (drums, cymbals, vibraphone, glockenspiel, tubular bells, gran casa, gong)

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Änglagård (c) diegospadeproductions, inc. 2015

Linus Kase (Hammond B3, Mellotron, fender phodes, moog voyager, piano, soprano saxophone, vocals)

One of the tour stops in 2013 was for a series of performances on March 15, 16, and 17th in Japan at Club Sitta. These were recorded for an amazing new live album, *Prog pa Svenska, Live in Japan* released January 2014. The album captures the band in top form, with older tracks revitalized and colored with a broader palette, a more dynamic range. In liner notes for the album, Matt Di Giordano claims rightly that the band “paint a hurricane of sound with more subtle shades than ever.” The album begins with a new track “Introvert us” described as “melodies and riffs of all kinds flying across the room. Intricate drum patterns, whining guitar, ripping bass lines, beautiful Mellotron, proggy Hammond riffs, fuzzy Wurlitzer melodies, blistering saxophone and ornamented flute.” It’s an amazing document of a band coming back to form, and going beyond their beginnings, captured at just the right time in front of rapturous fans. It’s the launching point for their work on a new album.

In correspondence with bassist Johan Brand, he told me about the band’s work on that new album. I asked how the work was

progressing, and if there will be a change in sound or approach:

Johan: Everyone in the band has amassed quite a lot of new written material that we are going to put together now as new Änglagård songs. I dare not comment on how the new record might sound. But we are not a band which softens with age and begins to play more readily available prog ...No... Änglagård are uncompromising when it comes to song composition,



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Atrium stage:
 Prolog
 Höstsejd
 Längtans klocka
 Introvertus fugu part1
 I från klarhet till klarhet
 Kung bore

Every attendee I talked to was excited to vote for Änglagård's return to the next Cruise To The Edge voyage planned for 2017. Let's hope that happens, as this band embodies modern progressive rock, and deserves to be seen and heard by every fan of the genre.

sound, recording and artwork.

Therefore we will complete the entire process ourselves. We are being meticulous in creating a new record will have the same high quality as the early albums.

I dare not say when the record will be completed but it shouldn't take 10 years this time! What I can say is that we plan to record each track as much as possible live in a studio environment. We think it is important that the material have groove and feel real and free.

In the meantime, fans and newcomers will be interested to know that this month the Japanese record label, [Disc Union](http://discunion.com) will release a deluxe CD box as a tribute to the album Hybris titled 23 years of Hybris.

The box is limited to 500 numbered copies. It will be three CDs with lots of inserts and a thick book of photographs from the early years that have never before been published:

CD1, Original Studio Recording, Hybris

CD2, Early Tapes, old demos, live material, jam sessions

CD3, Radio documentary

For any fan of progressive rock, or adventurous music in general, this will make a stylish holiday gift!

One of the very cool things about Änglagård's sets on the cruise is that they varied the two shows so as to play a larger cross section of their excellent material. The set lists for the cruise were:

Pool stage.
 Höstsejd
 Vandringar i vilsenhet
 Sorgmantel
 Jordrök
 Sista somrar



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Jon Meets TOMMY

Regular readers of my inky fingered scribblings will be aware that I spent my boyhood in what was then the British Crown Colony of Hong Kong. My parents were ridiculous, even by the standards of the dog days of the British Empire, and, for some reason, they seemed to think that if either of their sons listened to pop music that they would end up living a life filled with sex, drugs, and rock and roll, and in all probability by the time they were in their late 50's would be editing some dodgy weekly music magazine. Now, I wonder where they got that idea.

So pop music was banned in the Downes' household, and – to be quite honest – it didn't really impact on my childhood at all. While in the rest of the world the Sixties were Swinging, in my little colonial backwater, the 1930s had never really ended. The Governor went to church each Sunday wearing a uniform that hadn't changed since Kipling's day, complete with a hat sprouting a magnificent crest of ostrich plumes, and further more he did so being driven in a magnificent open-topped Roles Royce. And every mid-day the canon near the harbour would be fired, just as Noel Coward said that it would.

But despite all of this, a few tincey wincey snippets of pop culture did sneak through. The Beatles passed me by completely; I was only five years old when they played in Hong Kong but I remember several girls in my class coming to school weeping when they heard on the radio that Paul McCartney had died. That fact that it was a hoax didn't really make much of a difference, and probably tells us more about the calibre of radio news in Hong Kong in 1969, than it does anything else.

But I still remember the first pop song I ever heard and liked. It was in 1968 and it was called 'Mony Mony', and it was sung by a group called Tommy James and the Shondells. There was something gloriously visceral about it, and what was even more satisfying was the apoplectic loathing that it induced in my father.

I never dreamed that nearly 50 years later I would be in the position of interviewing the man himself.

For those of you who don't know, Tommy James has a long and stellar career as a rock and roller. From taking music by storm with his debut hit 'Hanky Panky' in 1966 to headlining the PBS Special "Rock & Roll Salutes America" in 2002, Tommy James has been a constant presence on the pop music scene. Between 1966 and 1969 Tommy James & The Shondells racked up 14 Top 40 hits. Two of them – 'Mony, Mony' and 'I Think We're Alone Now' - are in the Top 20 most-played songs on oldies radio today; more than the Beatles, the Rolling Stones, Billy Joel, or any other hit-making artist of the past 50 years. Throughout the 1980s Tommy James songs were ever-present on both oldies stations - his original recordings - as well as those playing the hits of the day - in new versions by artists such as Joan Jett, Billy Idol, and Tiffany. In the 1990s, movie and TV directors discovered Tommy's tunes with a vengeance and they have been featured in countless soundtracks including *Forrest Gump*, *Austin Powers*, *Apollo 11*, *Pirate Radio*, *High Fidelity*, *Heaven and Earth*, *CSI Miami*, *Men of a Certain Age*, *Crossing Jordan* and *Boston Legal*. Today Tommy James is busier than ever - playing to SRO crowds in arenas and concert venues across America and working on the upcoming



Broadway show and Hollywood movie versions of his life story.

I always enjoy talking to Tommy; he is an amenable and entertaining raconteur. His book, which not only tells the story of his career, but explains in some depth how his record company and management – in the person of Morris Levy – were inextricably linked to the Mafia. I am an avid reader of rock and roll biographies, but have seldom found one that reads so much like a crime thriller. Before reading the book my only knowledge of Levy was how he had sued John Lennon for plagiarism of a song by Chuck Berry and, and subsequently bootlegged some of the recordings for what would eventually become Lennon's 'Rock & Roll' album, released in 1975. It is, I believe, testament to Tommy's story-telling skills that the book is so entertaining.

Last year I wrote:

"...it wasn't until I read the book and found out what a fascinating career this man has had, that I sat down with my trusty Spotify account and found out what a slew of great music I have been missing out on for all these years. I am particularly impressed by the music that the man usually considered as the "father of bubblegum music" made when he was allowed to let his hair down and play games with form and style. Why these more psychedelic outings aren't spoken of more often I have no idea. But leaving the music aside, it's the socio-political background to this book that I find most fascinating. I had no idea,

for example, that Tommy James had been such an important figure in the 1968 elections. Hubert Humphrey had been unsuccessful in his two bids for the Presidency in the 1950s, he was Vice-President under President Johnson, and when – in 1968 – Johnson made his surprise announcement that he was withdrawing from the re-election campaign, Humphrey took his place. According to James' book he was planning to end the Vietnam War had he been elected, but as the other two Democratic candidates, Eugene McCarthy and Robert Kennedy were campaigning on an anti-war ticket he decided not to make this part of his campaign until after he had won. As we all know, this never happened. Robert Kennedy was assassinated, and the arch-hawk Richard Nixon not only became president, but condemned the United States to another seven years of a pointless, unpopular, and quite possibly illegal war in southeast Asia. Tommy James and the Shondells played a whole slew of campaigning concerts alongside Hubert Humphrey, and the two men remained friends with Humphrey quite possibly attaining a unique position in the annals of rock and roll by being the first, and quite possibly the only, senior politician to write the liner notes for a rock and roll album. When one discovers the extent of Tommy James' involvement in the politics of the time in what were – arguably – some of the most tumultuous years in American history, then the dramatic changes in his style, from bubblegum to proggy-psychedelic make perfect sense. Usually when artists change stylistic horses quite so dramatically in mid-stream then the resulting work is less convincing as they move further away from their roots. However, Tommy Jones is a member of an elite club which also includes The Beatles, of artists who have maintained their professional integrity through radically different stylistic and socio-political eras."

I had been looking forward to speaking to him again, and I was not disappointed!

**Listen
Here**





Adele – Streaming's (short-term) Blues

The mainstream media have of course gone into overdrive and then some over this young lady's third album, 25, and so have the British (and other) music-buying public. The statistics are truly staggering and a number of quarters are hailing her 'the saviour of music'. So what is it all about? I have to say at the outset I do not own any Adele material, not my cup of lapsang but it has to be said, on the face of it, no 'marketing type' gimmicks, tabloid column inches, just a girl and her songs. That alone in 21st century terms breaks most of the rules to start with. This type of music appeals to a wide spectrum of generations of course, from the teeners to the grannys, so she has a big target audience.

Back in the days of the 60s and the 70s we had three sources of music, 45rpm & 33rpm records, live gigs and the radio. Later on came cassette tapes (Im going to ignore 8-track) which of course also allowed to you to copy records and stuff off the radio. You could make your own tapes, with your favourite songs in your order. Think we called them compilations rather than playlists. Don't forget, the Sony Walkman was the device that truly gave us personal mobile music, not the ipod which followed much later. The ipod only allows you to play, rather than record too. The 80s saw the dawn of CDs and

record and cassette tapes slowly at first, started to decline. Then we moved into the situation we are in now, when home computers (pc's, macs, laptops, tablets & smart phones) and the internet have taken over many of our daily lives. All of a sudden, music can be just a file of digits. The music industry (record companies) were very slow off the block this time. They had spent years flogging many of us the same stuff again on CD as they had done LP and now they were trying to work out how to monetize purely digital files. CDs added to their problem because they could easily now be copied (imported or ripped) to a computer device and of course, 'shared' over the internet. Before they could get their acts together Steve Jobs got there first of course, with Apple's i-Tunes. All of a sudden a tech company was rapidly gaining majority control of music distribution rather than the record companies. I'm no big fan of record companies, you hear and read nothing but rip-off stories throughout the years, but at least they are supposed to be interested in music, rather than it being just another commodity for the Corporation to sell, profit from and gain ever increasing market share. Jobs of course was a big vinyl fan before the ipod took off, and cited acid as one of the major best experiences of his life, but Apple sure started becoming way too

John Brodie-Good

powerful, supplying the hardware, software and the content. To be fair, their success is quite understandable to a degree, brilliantly designed and executed devices, which are not just easy but almost simple to use but setting the prices for content is definitely in the danger-zone for my money. They didn't have anything to do with the creation of the music.

So, a download copy of 25 today will cost £9.99 from i-Tunes. What do you get for your money? You effectively get a crap quality MP3 file to listen to on the device you purchased it on. The UK law has just changed again, making it currently illegal to copy your download onto for example a CDR for just your own use. Neither do you own your copy, i.e. you cannot sell it to someone else. There also an upper end of the scale, Hi-Res downloads for people with top dog hi-fi systems which sell for about £18 an album. At least you get an almost 'studio-quality' file to enjoy but again, you do not 'own' it and cannot sell it on again. Neil Young's Pono is another attempt at getting more higher resolution music over to the public but has not I understand, been a great success.

Call me old fashioned, but I would rather purchase physical media, either LP or CD. LPs still sound the best to me and the recent, somewhat unexpected revival of vinyl sales is great. Unfortunately the marketing boys seem to have too much influence, stupid 180 gram 'audiophile' pressings and somewhat high prices (average £15-£23 for a new release). If you are after an older album, I would seek it out s/h rather than go for a lot of the recent re-releases. If you buy the CD, you could be naughty and rip it and then sell it on. If your hard drive dies though.....you might be better sticking them up in the loft for a rainy day instead. These are great value still, often £6-£10 each and still offer good sound quality with a decent player. In fact capable of stunning sound with a top player like a Naim CD555 although there is the little matter of the 15 grand cost! There is a halfway house currently, the dreaded Amazon. None of us like paying taxes but come on guys, it leaves a bad taste in the mouth. (Although it must be said, Mr Bezos rather penile looking space rocket flew a great test flight the other day!) Amazon's auto-rip is quite clever. If you buy a CD or LP from them you will get a free copy on their streaming service too. So you can go online anywhere, log-in to your library in Amazon and listen to what you want. Many new LPs are sold with a free download copy supplied by the record company to now.

Streaming.....the medium that even caught the mighty Apple out! When you listen to the radio you are listening to someone else's choice of music. When you stream you are listening to your choice of music, but it's in someone else's music library and being played to you by them, via the internet. Spotify seem to be the current market leaders but Apple and others have now woken up to the 'threat' and are fighting back eg the launch of Apple Music a few months back. The basic Spotify service is free, supported by adverts. A premium service (without adverts and with even more musical choice) costs £9.99 a month. But on the face of it, you can have your music, when you want it, for free. There has to be an internet connection of course, which in some rural areas may not be good enough. Spotify themselves so far has not made any money, and musicians are complaining the payments per play are miniscule. You Tube is another major source of free music currently, as is Soundcloud, who are about to be prosecuted for not even having a PRS license. You Tube does at least claim to pay some revenues to some rights holders, from their advertising income, but the amounts are allegedly very small compared to the audience size.

All of a sudden, who needs to pay Apple for downloads when you can listen to a similar file online for free? There are a few companies offering Hi-Res streaming as well, Quobuz, who was one, just went bust. Tidal would seem to be the best of these currently.

Digital music consumption seems to be heading in the direction of streaming and that seems to many, to be a threat to great music in the future. Only artists with huge followings will be able to make a living. Noticed ticket prices for many of the reformed bands doing the rounds currently? Eye-watering in some cases, but often to make up for the hugely diminished income many are facing from their record company sales, both physical and virtual.

The internet has also allowed many more musicians to get directly to their audience, by-passing the big record companies in the process. The problem here is there are so many acts vying for our attention online, where do you start? If it is a 'less commercial' artist, (most of my purchases are) it is great to buy direct, which should also maximise the artist's income too. I recently bought three fantastic CDs from Jacqui McShee's Pentangle and got a thank you note from the keyboard player with the discs. Why should a bunch of tech heads get most of the money and gain most of the distribution control?

Adele has switched off the streaming services for the new album, for the moment anyway. Whilst this is

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almost certainly going to be short-term only, and is designed to boost 'real' sales first, the result has been astonishing.

In it's first week of release, 25 sold 800000 copies in the UK alone. A pleasing 70% of those sales were CD and LP however, leaving just over 250000 being downloads. At £10 a pop, that's two and half million quids worth of sales of musical air! 300,000 people bought it on the first day of sale, it sold more copies than the 86 albums below it in the chart combined! Eight million quids worth of sales in the UK alone in a week isn't a bad daily wage. It's an astonishing record breaker and all for a bit of 'nice' music.

Sale figures like these should be good for all music, it will make many people who I suspect may not have bought a CD or record for years remember 'real' music, and not just as a background noise in the kitchen or car. Sadly, in spite of the incredibly high physical sales of the album, most were sold online.

No overnight queuing outside of our remaining record shops but hopefully good numbers have been sold over the counter, and those customers may have bought other stuff too. As Michael Hann points out in the Guardian online, overnight queuing is now reserved for new i-things and violent video games. Not entirely sure our society is going in the right direction here guys.....

It will be interesting to see what happens next in the distribution of digital music, the leading streaming companies are again basically tech firms. It would seem clear more of the current providers will fail, it does not yet seem clear who will become dominant but it does yet again seem, the record companies themselves have missed another big ship. FZ said that in the real early days, record company bosses were old guys who didn't understand early modern music but saw the kids liked it and signed everybody up. As soon as the record companies saw the real money potential they hired young guys 'who knew where it was at' to really cash in.

Of course that's where it all started to go wrong according to Uncle Frank because they just employed a bunch of assholes. At least they were not nurds.

Free music on the other hand is great, but, if you want musicians who at the end of the day, need the time and facilities to perfect their craft, they have to be able to earn a living. Amateur performers can be fantastic, but the difference is usually not subtle.

If you still want great music in the future, someone has to pay something for it, streaming in it's current form, doesn't seem to be going in quite the right direction. A more level playing field where everyone pays something, would seem to be the obvious way forward, with premium services offering bigger file sizes (and therefore better sound quality) for those that want them.

John Brodie-Good



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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

By this time I had changed jobs and began working for a flour mill in Ponders End, Enfield. Wrights Flour was the company, and the mill there had been in the same family for generations. There had, in fact, been a mill on these premises since the early 16th Century. It was a water mill, driven by an offshoot of the River Lea, until 1913, when the King George V Reservoir was built and the water no longer flowed after that it started to make the transformation into an electrically powered mill. It was an amazing place and, I believe, it still mills flour now. The oldest part of the building, a red brick and wooden slatted tower was the original mill and the water wheel and grinding stones could still be seen at the base. Even more amazing was the roof. Back in the days of the sailing ships there was a thriving business in Barking, building and repairing sea going vessels, right at the bottom of the River Lea. The owners of the mill would travel down the river and buy up second hand ship's timbers which had been damaged at sea and replaced, and the roof of this building comprised of these timbers – joined together with ancient carpentry skills. I spent some time up there marvelling at the history that was crammed into this small space.

I went there to work in the laboratory. I would test incoming grain for disease and grade the gluten content. I also had to go into the mill itself to take samples of the flour at various stages in its milling. It was a fascinating job, made even more engaging by the people who worked there. The guy in charge of the lab was 50ish with grey hair and a grey beard and he was always reading magazines about swinging and other sexual activities. And then there was Ted.

Ted was the miller and he ran the whole thing. A large rotund guy, and one of those 'old school', hands on, engineers. He had a workshop where he made parts for the mill by hand. He also drove a '60s Chevrolet, one of those wide motors with great flaring wings at the back. He always seemed to drive this very slowly and I later found out why. He had sold the great big 8 cylinder engine that the car came with and replaced it with a 4 cylinder engine from an Austin A40. He opened the bonnet and showed me one day. He had built long engine mounts to be able to hold the tiny engine in that vast arena of the engine compartment. He said all he wanted was the comfort and the air conditioning (unknown in UK cars at the time). He



was also a bit of a rocker and that big Yankee car went well with his image.

After I had been there a year or so I was called to the office to be confronted by the owner and Ted. I wondered what I had done wrong, but I was completely surprised when the owner said, 'Ted will be retiring in 5 years time, and he has suggested that we train you to be our next miller.' I had not seen that coming. Still it was interesting, so I started a course in milling and they began to give me jobs in other departments, so I could get an overview of how the mill worked.

I had always had an interest in religions and mysticism. In some ways I really wanted to believe that there was something 'out there' that we could not quite grasp or understand. The main problem with this, for me, was that I could not see any real evidence for any of it. I read a lot of books, I tried tarot cards and various other approaches, but nothing convinced me. The other side of the coin was that I could see how so many addicts, drug and alcohol, fall straight into some kind of religion. Followers of gurus abound in this area, as do those who got sucked into the L. Ron Hubbard's world of Scientology, but some even drifted off into straight religions. It all did not inspire me to believe in anything.

I decided, however, to give Tai Chi a go. I was already doing yoga once a week, mostly for the physical mobility and flexibility, but I was drawn into the concept of Tai Chi. I went along to a seminar in Acton Park. We were treated to a demonstration of the first few stages on the Tai Chi movement and then we had lunch. I had already been a vegetarian for a few years by this time so the meal provided by the centre was a delight. Some of my fellow diners, however, did not

find it to their taste and kept lifting vegetables and surveying the table to look for the meat. They were an interesting and very assorted bunch. There was a lady doctor, a lawyer, a monk, a builder, all sorts. We were discussing whether we would take the course, and the fact that the bulk of the movements are done with knees bent, at the crouch.

'I could not do this', the builder declared, 'messed up my hamstring playing football.'

'I damaged my ankle playing hockey', the lady doctor told us.

'I have no cartilage in my knee because I played rugby at university', and so on round the table with almost everyone coming up with some sporting injury. All except the monk and I. The monk summed it up.

'I can do this,' he said in hushed tones, 'I'm perfectly healthy. I refused to do sports when I was at school.'

'I'm with you,' I replied.

The Tai Chi and the yoga had led me down a path which made me decide to give up all drugs and alcohol. It just seemed like the right thing to do.



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EXPLORING THE COSMOS OF ROCK 'N' ROLL

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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. 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 mydadslps.com!

Welcome back to another week of rock 'n' roll, rhythm and blues. Blues and Rock 'n' Roll will be our vehicles this week as we cruise the musical cosmos checking in with groups like Stevie Ray Vaughan and Double Trouble, The Rolling Stones and The Airplane, plus a few more. We'll start by getting back to basics and navigating through the father of rock 'n' roll, The Blues.

Little Walter had "Dead Presidents" written for him by Willie Dixon in 1963, subsequently being covered by the J. Geils Band. Dixon was born William James Dixon on July 1st, 1915 in Vicksburg, Mississippi. Having a rhyming habit since childhood, he was introduced to the blues on a prison farm he served on in Mississippi when he was in his teens. After he got out he learned to sing from a local carpenter, Leo Phelps. He would go on to sing in gospel choirs and vocal groups at radio stations like Vicksburg's WQBC. Adapting his poems into songs, he began a career in which he would become one of the Fathers of the Blues, writing songs for Bo Diddley, Buddy Guy, Muddy Waters, Howlin' Wolf, Sonny Boy Williamson II, Lowell Fulson, The Grateful Dead, Otis Rush, Los Lobos, Willie Mabon, Jimmy Witherspoon, Koko Taylor and **Elmore James**. He's featured on the show this week with his wall shaking "Talk To Me Baby (I Can't Hold Out)", which went on to be covered by Fleetwood Mac and **Eric Clapton**.

We dig deeper still into the blues in the second half of the show, exploring the elements of slide guitar to start. A master practitioner of this art is **Mississippi Fred McDowell**, who as he says himself: "does not play no rock 'n' roll". McDowell is a true blues purist who believes, rightfully, that the blues and rock 'n' roll are fundamentally different. Right as he is, the blues does have a vibrant fingerprint on all American (and British) rock music and it's displayed in a track from **Derek and the Dominos** off of their live double-LP **In Concert**. When you talk blues, Clapton comes



MY DAD'S LPS

EXPLORING THE COSMOS OF ROCK 'N' ROLL

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up so much in this show because he has been what Bob Marley was to reggae: an ambassador of the art along with many before and alongside him: B.B. King, Albert King, Taj Mahal and so many more who have passed the blues on to other creeds and cultures. Universal adoration in any field is hard to come by, especially in music, and you'd be hard-pressed to find someone who takes issue with Clapton.

Speaking of ambassadors to foreign lands, we have the **Grateful Dead** recorded at La Grand Salle Du Grand Theatre in Luxembourg on May 16th, 1972. Recording and playing live at Radio Luxembourg, The Dead are completely amped by the fact they're being shot around the world on airwaves large and small. The boys show their harmonic chops here; things are tight as a drum, bright and joyous. A truly masterful cut and a warm-up of sorts for the Europe '72 Tour. Bob Weir says before they start: "The reason we're tuning up so much is so that it'll sound good, 'cause nothing's too good for you". Certainly something I try to provide you with on My Dad's LPs. If it sounds good, let it play.

That takes us right into another great concert, December 29th, 1971 at the Academy of Music in New York City from **The Band** on

Rock of Ages, one of My Dad's LPs. Horn-man and master arranger Allen Toussaint, whom the World lost recently, was hired on by Robbie Robertson to write horn arrangements for a new set of songs off of the **Cahoots** LP to be played on the upcoming tour. Somewhere between New Orleans where Toussaint wrote the parts and New York, the charts were lost. A new set of charts had to be composed in a cabin near Robertson's house in Woodstock, NY. They had, as Robertson said on stage "some of the best horn-men in New York" on this record.

They were Howard Johnson, Snooky Young, Joe Farrell, Earl McIntyre and J.D. Perran.

This is a great example of something The Band did their entire career: take musicians that they knew they'd play well with (and that they idolized, like Dylan) and tour, make albums, bang the drum. I honestly believe that's what made this music so special: that air of ego-less collaboration that occurs when two bands find each other and click on a deep, musical level. We see more often than not individuals in a band "burning out" on each other, for many reasons, but I think that when new blood is added into the mix it creates



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Boston, J. H. KNIGHT'S HAT STORE, 155 Main St. Worcester, Feb 24, 1877.

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tions are valid and valuable, and will also



IN CONCERT

PRATT, DOWNES & SCOTT,
NEW YORK.

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.

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.



MAN DIARY: MISERY AND GREGGS

DECEMBER 1st

I've not been able to update my diary for a while, due to the fact I've been held hostage for much of this year by my biggest and most psychotic fan, Pocksy Rodgers.

Pocksy ambushed me in the parking lot of Greggs PLC, in Jesmond, Newcastle-Upon-Tyne (I've been spending a lot of time there recently, hoping to catch a glimpse of their CEO, Roger Whiteside, having become uncontrollably obsessed with him).

After bludgeoning me with a champagne cork on the end of a pencil, Pocksy dragged me back to her musty hovel, kept me tethered to a gurney in her "dry room", and forced me at cork-point to write new diaries purely for her own entertainment.

Honestly, it's been like something out of The Matrix Reloaded!





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



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

www.corkylaingworks.com (forthcoming this summer)
http://playinggodrocks.com/corky_bio (meanwhile)
www.facebook.com/corkylaing



c.j.stone

Beyond The Forest: Journeys to the Heart of Transylvania, Romania

Day One: Bucharest

1.

We drove down the western side from Timisoara to Bucharest, in a Ford Focus diesel, in ten straight hours, along those cracked, battered, broken roads - overtaking everything that moved, swerving in and out of heavy traffic, with huge lorries coming at us flashing lights and horns - but it wasn't till I came to a door in a rambling, shady house near a park that I knew I'd arrived in Romania.

The house belonged to an opera singer. There was something powerful about her, Wagnerian even in her street clothes. She was more than a little daunting. And yet, when I came to the door and asked if I could use the loo, she said "please" and gestured me in.

A simple word that, "please". We use it all the time. But there was something new in it this time. The person speaking it actually meant it. It was said with a tone I'd never quite heard before, as if

different, translating another language, as if the Romanian meant something slightly

I guess that is what coming to someone else's country is all about. What you take for granted in your own country - the ordinary backdrop of everyday exchange - takes on a new meaning when it is filtered through the nap of another nation's cultural awareness.

In that moment I caught my first feeling of Romania, faint but distinct, like the smell of distant wood-smoke wafted on an autumn breeze.



I was being welcomed. There is no other word. I was being invited in, to see, to share, to dine, to taste, to toast, to laugh, to enjoy, but first of all, because I needed it, to use the toilet.

This was only one of the many Romania's I encountered on my journey: but it was the first, and because it was the first it allowed me entry into all the rest.

That "please" was a please of welcome that could easily last a lifetime.

The opera singer was Diana's friend. Earlier the three of us had gone for a walk in the park by the Romanian Arc de Triumph.

The park surrounded a lake. We walked around the lake to a coffee shop but the way was barred by a gate. I said, "Romania is closed for the day." It was our joke. Everywhere we went seemed to be closed. Afterwards we ate sweet cheese pie and Sarmale - mince wrapped in sour cabbage leaves - in a room full of paintings. The paintings were like eyes looking out into other worlds. We drank Tuica, the national spirit - a kind of plum brandy, with a distinct favour of fruit and mountain passes - with which we drank a toast to Romania, and to my time there. We clinked glasses across the table and raised a toast to anything and everything that moved.

Later we were going to meet Stuart, to start out on our journey into the mountains. Stuart was expecting us at three and, indeed, had phoned us to say he was waiting. But we carried on with our lunch in any case. We drank yet more toasts. I started to get worried.

"It's all right," said Diana, "we are waiting for a cab, but the point is, no one has actually called one yet."

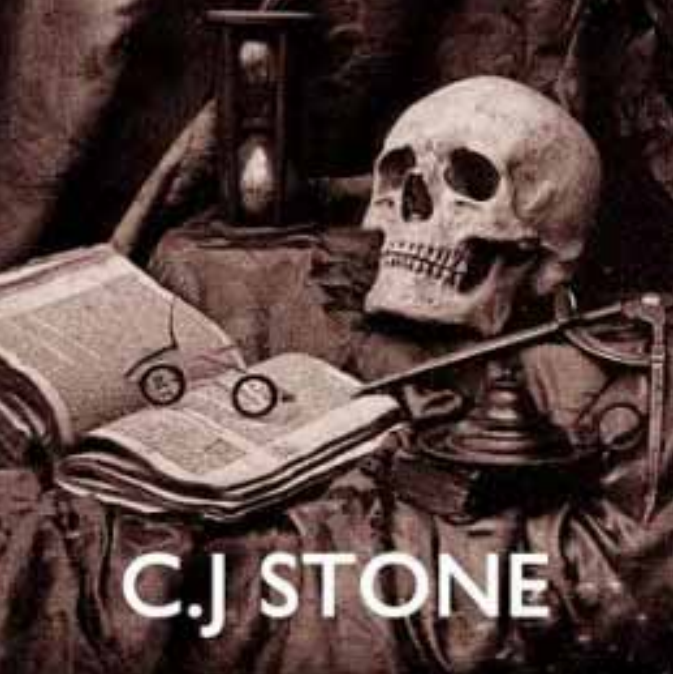
She wasn't going to be rushed from lunch with her friend by the punctilious ravings of a paranoid Englishman.

"It's better when you steal time than when you actually have it," she said: "that way you appreciate it." And we drank yet another toast: a toast to time.

Read on

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"Stone writes with intelligence, wit and sensitivity."

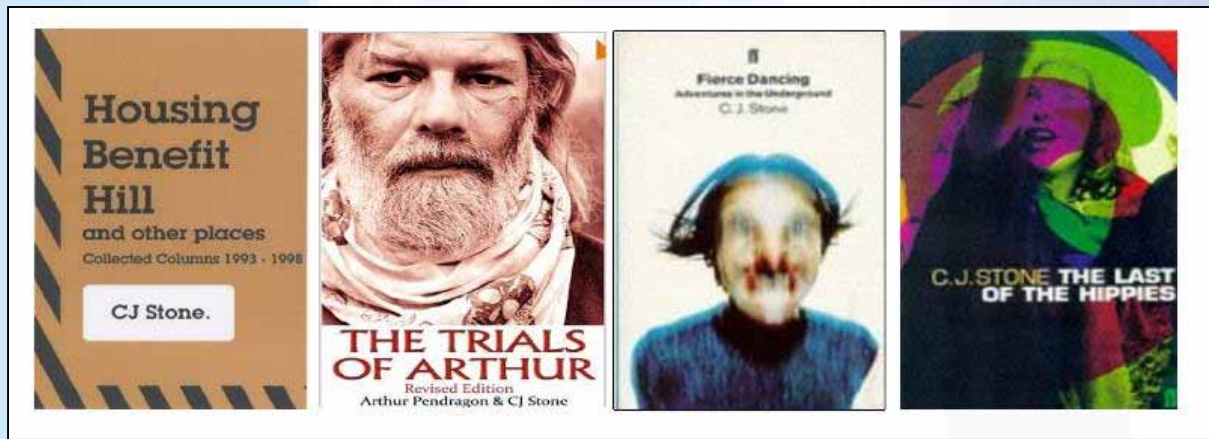
Times Literary Supplement

"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:

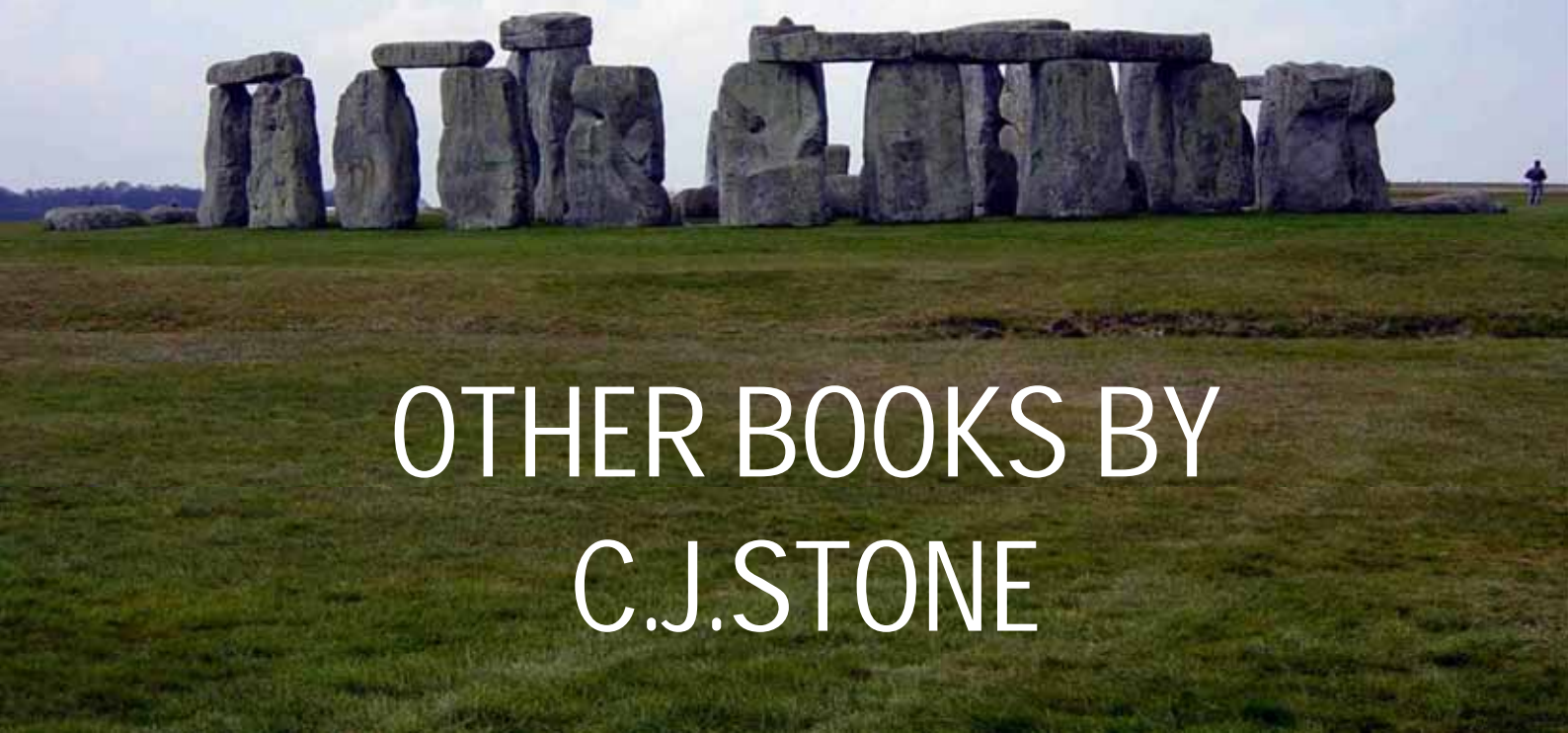
<http://www.amazon.co.uk/Trials-Arthur-Revised-Ronald-Hutton/dp/0956416314/>

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



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's Winter Solstice and Christmas Party

In the last 10 years or so, Hawkwind have tended to do a few UK dates in December, usually culminating in a gig in London. As mentioned in Gonzo some weeks ago, Hawkwind are playing London SBE (O2



Shepherd's Bush Empire) again, and recently they announced there's to be a 'warm-up' gig in Southampton the night before.

The venue is Southampton's fairly new 1856, and the date is Saturday December 19. It's been announced that the Maria Daines Band is playing support. This will be Hawkwind's first appearance at this venue, as the previous five or so Southampton gigs have all been at The Brook.

Many Southampton fans have a soft spot for The Brook, a venue some three miles north of 1865, out towards the M27 motorway. The location is somewhat drab - a mixture of residential housing and light

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
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industrial units on Portwood Road - but the exterior has some charm, and the staff, on the several occasions I've travelled the 150 miles to get there, have all been excellent.

The 1865 hasn't nearly as pleasant an exterior as The Brook, but presumably Hawkwind fans won't be going there just to stand outside and admire the architecture all evening. It's rather more conveniently located in the centre of Southampton, however - near

Queens Park and the High Street - and accommodates roughly the same number of people as The Brook does.

And then, afterwards, Hawkwind will hit the road (maybe on that aforementioned M27) and head for London, where the gig with Steve Hillage awaits.





HAWKWIND PASSPORT APPLICATION



Greetings space travellers!

This is your Hawkwind Earth Visitors Passport application form.

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

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

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

Volunteer Crew Register

Name

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

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

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

Post Code

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

Telephone Number:

Additional info:

www.hawkwind.com

Any enquiries hawkwindpassports@hawkwind.com



Thom the World Poet

Rob Ayling writes:

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

THE EGG & THE STONE

Egg was tired of being consumed
Of factory farms&Monsanto
Of battery hens and McDonalds 24 hour breakfast
Of corporate deadlines and food safety failures
Of e coli and salmonella rejections
Of never being accepted as oval in a square box world
She determined to be a stone.Inedible.Immutable as Sphinx
Able to survive centuries sans refrigeration(even in deserts)
So she slowed her metabolism down.She went Zen.
She determined to be in control of her own environment
She rolled off the assembly line and meditated in a desert(Los Angeles-
where stone and box towers ,cars and roads ruled.If she could merge as One within All,
she might become Immortal.Someone saw her,photographed her,put her under glass in an Athenian
(Acropolis) Food Museum.
Like McDonalds hamburgers,she did not decay.Like plastic cheese ,she remains,cold and bone as stone..

And,if ever you were to digest her parable,it would be as Praxiteles as sculptor
rather than Demosthenes as orator,who finally fixed the modern Greek economy
by feeding eggs to refugees..

BUY YOUR RESULTS

Lobbyists know this
Money rules in elections
Follow the money!



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...

I think I may have baffled a few people tonight. I came out of a certain supermarket not only to find darkness had fallen whilst I had been pushing my recalcitrant trolley around the shopping aisles, but also to find it was pouring with rain outside as well. And I had been so careful with my bag packing and had left the loaf of freshly baked bread on top so it didn't get squished out of all recognisable shape. Thus, this led to it in danger of getting completely ruined and becoming soggy. So after a mad dash to the car, unpacking as quickly as possible and getting into the car to prepare for the journey home, I then remembered I had to go to the cash machine. This, of course, necessitated my having to go out in the rain again. (It has to be added here that said precipitation had only a few minutes earlier proved to me that my footwear leaked, so my feet were cold and wet). You can perhaps understand then, that I started shouting obscenities in the car at the top of my voice (I was a bit miffed you see). Goodness only knows what people must have thought on hearing and seeing this slightly bedraggled female shouting at the top of her voice whilst sitting in her car, seemingly aiming these curses at an invisible person sitting next to her. Oh well, it is not the first time I have done this, and I am sure it won't be the last.

THE BITCH IS BACK

However, my feet are now warm and dry and I promise I shall endeavour not to curse anymore today. But that will, of course, depend on what we have for the cabinet this week.

The Beatles Kellogg's Rice Krispies Cereal Box 1964. - \$4,250



“An extremely rare original UK 1964 Kellogg's Rice Krispies cereal box advertising a Beatles badge promotion. The front of the box has a Beatles advert in the bottom right hand corner. The reverse side of the box consists of a full

advertisement and offer form to send for the 'Official Beatles Fan Club Badge'. The box measures 17.5cm x 6cm x 26cm (6.9 inches x 2.4 inches x 10.2 inches). This is the only example of this box that we have ever had on stock. The condition is very good plus.”

I can't quite believe that someone actually saved this box.

Music Award - \$2,500 or \$3,500 buy it now



“1971 music awardthe sounds poll award 1971 won by Crosby stills nash & young.....captured in clear cube is a exploding clock....cube has a few spots that looks like they can be buff out....names on award read perfect”

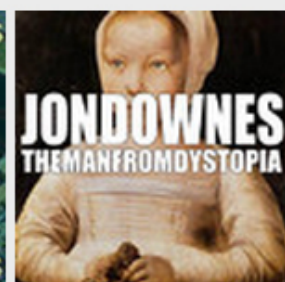
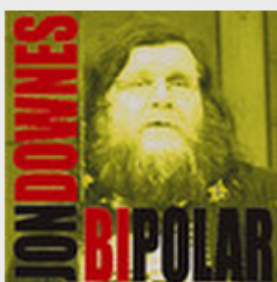
How on earth did whoever capture an exploding clock in a cube? Of course they didn't – it was made like that. Neat though.

Elvis Presley EPE Hound Dog W/ Tag 1956 Original Holy Grail - US \$2,195.95

“Issued 1956 . Measures 10" inches high and in Excellent shape . All Original . This maybe the nicest one out there . Not sure I have seen another up in 10 years on Ebay and this one is in Unbelievable shape.”

SHAMELESS SELF PROMOTION TIME

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



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



So, there we have it, after all these centuries the Holy Grail has at last been identified as an Elvis Presley soft, and by the looks of it, slightly intoxicated, toy Hound Dog. All those various searchers would be absolutely gutted that they were looking for it in the wrong century. Well bust my buttons!

Led Zeppelin Presence "The Object" ORIGINAL Promotional Statue #107 Alva Museum 1976 - \$2,500

"Celebrate the 40th Anniversary of Led Zeppelin's historically underrated album "Presence" with the piece originally created to promote its release, "The Object."

Offered for your consideration is a rare opportunity to acquire one of the original 1000 statues created by Alva Museum Replicas, Inc. of New York in 1976 made for Atlantic/Swan Song records for promotional purposes. These were given to executives in the music industry and record stores across the country to promote Led Zeppelin's new album. There are several differences between an original as presented here and all the reproductions that have been and continue to be made. I will reference those throughout this description.

Searching the Internet reveals that not only are originals extremely difficult to find, but the ones that have sold in recent years have had some sort of flaws to them or were missing some, if not all of the wrappings.

So let's talk about that packaging. Included is the original box with the correct "FRAGILE" label on it and printed paper tape from Alva. The box is



numbered #107 which matches the hand-engraved number on the statue. The box is solid. It does not have any major stains or damage and the cardboard is not brittle and falling apart.

Two long blankets of brown-colored, padded wrapping surround a third which wraps the statue. The third has been on it for so long, it has naturally molded to the shape of the statue. The statue is then wrapped in tissue. All of these wrappings are in excellent to perfect condition as they have always been stored in a dry climate. Neither the box, nor any of this wrapping has ever been included with any reproduction.

Next is the statue. This one has the original flat black colored finish, with sharp edges and crystal clear markings. Again, it is free of chips and defects.

WYRD
music

MIKE DAVIS

How Can I Tell You?



Available from iTunes, Amazon etc

The repros are usually a glossy black and chip very easily. There is no need to determine the base cast color on this one, because it does not have a mark on it and the black finish is solid throughout.

Now for the history on this particular piece. It was purchased by me from noted Led Zeppelin collector and memorabilia dealer, Rick Barrett about 1990.

Every Led Zeppelin collector ranks this piece as being among the Holy Grails of a collection. Collector forums also always note how hard they are to come by as most folks tend to hold onto them. I am no exception. I've had this one for 25 years, but am now ready to let someone else enjoy it.

This is a rare opportunity to acquire an extremely desirable piece for your collection."

Oh, hush my mouth. I am sorry, but it seems this Led Zeppelin piece is *also* the Holy Grail. This is getting confusing.

The Beatles 1964 Shampoo Shipping Box USA - \$1,700

"An original shipping box for The Beatles Shampoo from The Bronson Co., Chicago in 1964. The cardboard box was manufactured to fit 12 individual bottles of the shampoo. It features black and white headshots of the group and 'The Beatles Shampoo' on all four sides, along with the taglines 'keeps hair fresh, clean and lustrous' and 'for all the family' in blue and black text. The box measures 33.5cm x 21cm x 20cm (13.25 inches x 8.25 inches x 8

inches)."



We haven't had an empty box for a while, and I know some of you may be yearning to gaze upon such a thing, so here we have one in all its cardboard glory. Feast your eyes, box lovers. Bring your family to have a look too. BOXES!

4 Pairs Stage Worn & Used Pants Of Keith Richards & Mick Jagger Rolling Stones - \$1,999.00

"You are looking at the actual corduroy pants worn by rock icons Keith Richards and Mick Jagger of The Rolling Stones. The photos shown are from the

ultra popular Voodoo Lounge album Era and there are literally millions of photos of the two wearing these infamous pants. There are 4 pairs of pants included in this auction. The band's manager employed a designer (my friend) to make the pants before the release of the album and tour. I'm friends with her. The designer is a well known LA clothing designer who has worked with most of the big rock bands in the business. She still has a large presence in the field and still has her shop open on a very well known street in LA. She was lucky enough to have Keith Richards come to her store for a fitting."

(Ooer Missus)



"The 3 darker pairs of pants are in very good to excellent condition, with moderate wear. The maroon pair is basically new, since they were merely tried on by Keith as a prototype for a fitting. The 3 darker pairs were worn by Keith on The Rolling Stones Voodoo Lounge tour. I have included several photos from that time frame of him wearing the pants. The reason I mention Mick is because I have found several photos of what appears to possibly be Mick in similar looking pants. I am not certain if Mick could have possibly worn these or not, but it's possible. Keith definitely wore them."

Yes, and for all those UK readers, these are not Y-fronts, boxer shorts or any other form of underpants but pairs of trousers. Sorry to disappoint.

Hey Hey It's The Monkees Limited Edition Collectible Set 4 Figures Rare Toys - \$99.99

"Set of 4 rare limited edition Monkees figures. These are solid dolls made of a durable ceramic/porcelain type of material, not plastic. These are hard to come by these days. These will come to you as pictured, brand new and never displayed. Stickers on the bottom say made in China. Not sure



of the year on these, I could not find them online anywhere. These were purchased many years ago and stored since."

The little monkeys. How twee.

1978 "Bee Gees Rhythm Machine" Keyboard & Drum Toy. Works! - \$100



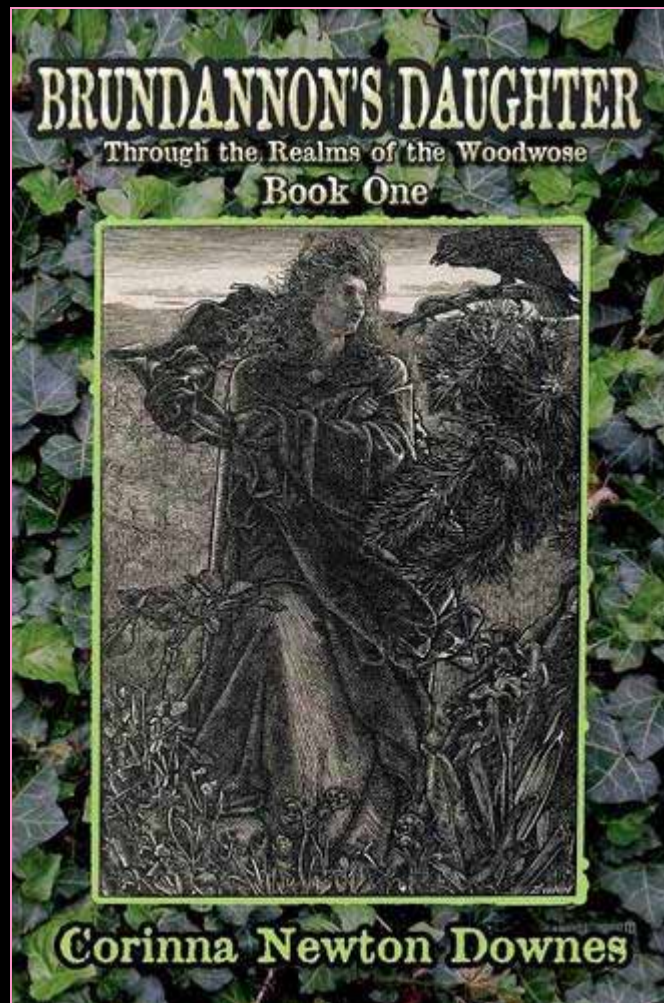
"This auction is for a RARE "Bee Gees Rhythm Machine." It is dated back to 1978. This little machine works."

I am so happy for it that it works, but what have the Bee Gees got to do with it? No, really I am.

Toodle-pip



imgflip.com



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.



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

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



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.

The big news in Yesland this week is the release of the utterly gorgeous debut single from fifteen year old Emmie Beckitt and our favourite grumpy old man Rick Wakeman.

I have sometimes been accused of resorting to hyperbole in my writings, but I am not exaggerating one iota when I say that this is an extraordinarily good record.

Emmie has one of the most beautiful voices that I have ever heard, and we all know how well our favourite GOM can tinkle the old ivories.

In other news there are some tributes to Chris Squire and a terribly badly worded story which insinuates that Alice Cooper is going to narrate a new live version of Wakeman's classic album about King Arthur.

Well, as far as we are aware this is utter nonsense caused by someone misreading a press release, and then the lazy journalistic analogue of Chinese Whispers, Or should that be Camelot Whispers?

- YES – Chris Squire Live!! – 14 String Bass Guitar...3 necks!
- Jon Anderson And You And I - Chris Squire Dedication 2015
- Yes, "A Venture" from The Yes Album (1971): YESTerdays
- YES ALUMNI: Alice Cooper joins Rick Wakeman to perform King Arthur album
- Rick Wakeman Teams With 15-Year-Old For Christmas Single (Top Story)
- Rick Wakeman: Brid's Emmie to launch first single

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 (Jon Anderson), Sahaja Yoga Meditation - www.sahajayoga.org (Matt Malley) and National Autistic Society - www.autism.org.uk (Rob Ayling, GONZO Multimedia president)

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

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

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

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

FAMILY CIRCLE

JON ANDERSON | MATT MALLEY



Celtic Folk, World and Indian Music.

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

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

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

Jon Anderson's official website: www.JonAnderson.com

Matt Malley's official website: www.malleyablemusic.com



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

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

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



Helping Families along the Way

Proudly Supporting People with Autism Since 1998

AUTISM AFFECTS FAMILIES

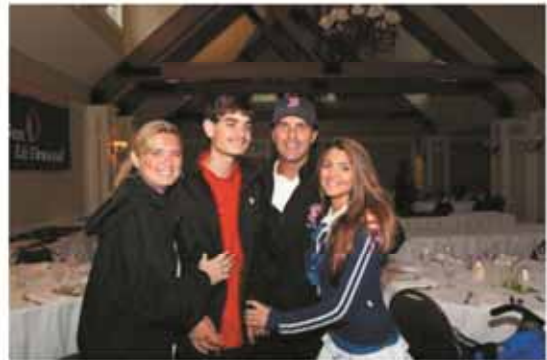
The Doug Flutie, Jr. Foundation for Autism was established in 1998 by former NFL quarterback Doug Flutie and his wife, Laurie, in honor of their son, Doug, Jr. who was diagnosed with autism at the age of three. Autism is a neurological disorder that impacts the normal development of the brain in the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

OUR MISSION

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

WE ARE IMPROVING LIVES

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



AND PROVIDING SUPPORT

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

Flutie Foundation Programs:

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

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

PO Box 767 • Framingham, MA • 01701

LEARN MORE | www.flutiefoundation.org

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 (Jon Anderson), Sahaja Yoga Meditation - www.sahajayoga.org (Matt Malley) and National Autistic Society - www.autism.org.uk (Rob Ayling, GONZO Multimedia president)

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

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

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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

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

Jon Meets JON & MATT

It's been about a year since we first told you about 'Family Circle' the extraordinary collaboration between two legendary artists; Jon Anderson, most famous for his work with Yes, and Matt Malley ex of Counting Crows. The thing that makes it such an extraordinary piece of work is that – as is quite normal in these peculiar days – the two parts were recorded separately, but whereas there is a tendency for such collaborations to sound sterile, and get lost in a digital wasteland, this piece of music is bizarrely organic, sounding for all of the world as if Jon and Matt sat around a piano surrounding a roaring fire, eating cake and drinking tea, recording together out of a spirit of mutual love, admiration and good vibes.

What makes it even nicer is that the money received from the single has gone to the following charities: the Fluty Foundation – www.flutyfoundation.org (Jon Anderson), Sahaja Yoga Meditation – www.sahajayoga.org (Matt Malley) and the National Autistic Society – www.autism.org.uk (Rob Ayling of Gonzo Multimedia) as somebody who has done, and continues to do work with autistic children, that fact that two such stellar talents has collaborated for such a good cause is both heart warming and immensely positive

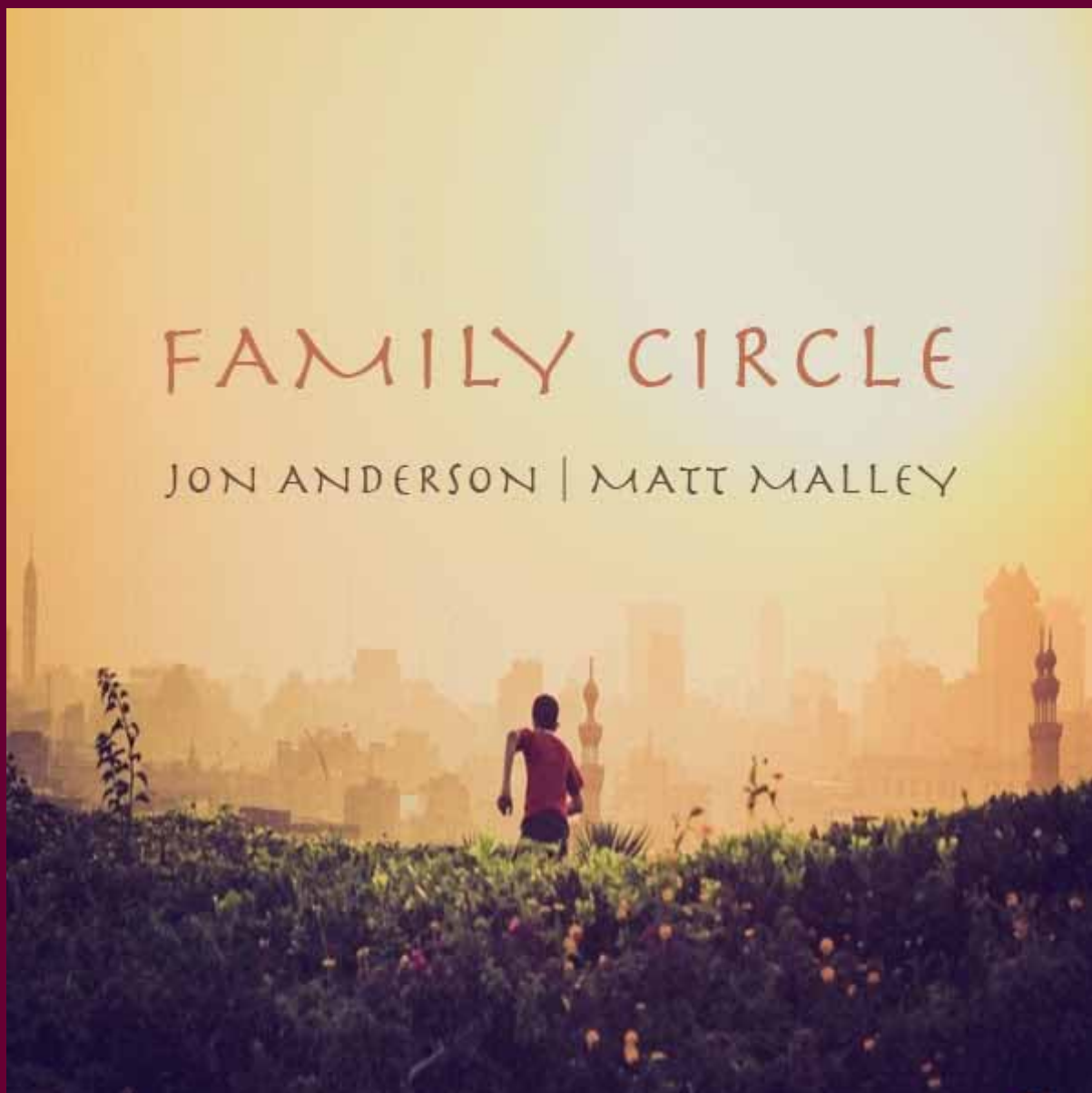
Jon Anderson said: " 'Family Circle' came together when Matt sent me the beautiful music earlier this year. I sang the song and lyric idea and sent it back to Matt, thanking him for the great energy. Eventually, Matt added some more sounds and the haunting guitar solo. We decided to have all sale proceeds 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."

Matt Malley said: "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."

But now, as regular readers of these pages will know, the game has moved up to another level, and 'Family Circle' has been put onto the shortlist for nominations for the Grammy Awards.

If you are anything like me this needs a little clarification because although I had heard briefly of the Grammy Awards I didn't know what they were. So over to those jolly nice people at Wikipedia: A Grammy Award (originally called Gramophone Award), or Grammy, is an accolade by the National Academy of Recording Arts and Sciences (NARAS) of the United States to recognize outstanding achievement in the music industry. The annual presentation ceremony features performances by prominent artists, and the presentation of those awards that have a more popular interest. It shares recognition of the music industry as that of the other performance arts: Emmy Awards (television), the Tony Awards (stage performance), and the Academy Awards (motion pictures). The first Grammy Awards ceremony was held on May 4, 1959, to honor the musical accomplishments by performers for the year 1958.



FAMILY CIRCLE

JON ANDERSON | MATT MALLEY

Following the 2011 ceremony, NARAS overhauled many Grammy Award categories for 2012. The 57th Grammy Awards was held on February 8, 2015, at the Staples Center in Los Angeles.

So to mark this momentous occasion and – hopefully – to add some good vibes to propel this project on its uphill trajectory, we have a special treat for all of you, especially fans of Jon Anderson and/or Matt Malley.

This week I have interviewed both of them separately about the project and you can hear our conversations, which – as is often the case with my interviews – ramble off onto all sorts of interested side topics.

We have followed this project since the beginning, and will continue to do so, have no doubt that if, indeed, this glorious work of art does get nominated

for a Grammy, we will be the first to tell you all about it. It is humbling to be part, albeit a small part, of such an important and spiritually uplifting project.

Just click on the links below...

[TALKING TO JON](#)

[TALKING TO MATT](#)

LOOK WHAT BART'S DONE!

Here at Steppin' Out, I'm proud to feature a different musician or band each week. This week's featured person, 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.

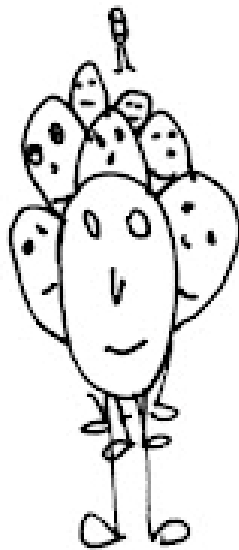
See you in two weeks. Enjoy the turkey, and what ever else this Season brings you. Stay Safe, and have Fun. G'Night Sheila



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 WORLD'S FIRST CLONED CARTOON CHARACTER

modada@ninehenrys.com

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





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.

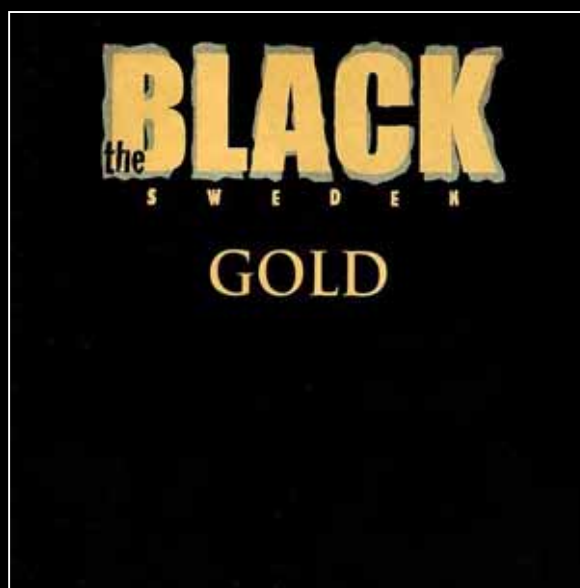
- Firstly, you'll know you are not alone.
- Secondly, we hope that some of the work leads you to new discoveries, and makes your life slightly better as a result.

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

Black Sweden: Gold
(EMI, 2004)

What? One joke, one album, but worth a punt.

A few entries hereabouts appear because we felt the need to cover some aspect of a huge phenomenon in the music industry. The Russian Church bells, canine heart beats and the rest are simply examples of incalculable tonnages of local releases, instructional records and/or other variants on finding a niche market and shifting a few cheaply produced units. We couldn't ignore the equally incalculable tonnage of mash-up recordings,



most of them illegal.

Danger Mouse's Grey Album brought the whole unlikely collision formula to a massive audience. It wasn't the first, and in this area there is no such thing as a best album. One person's laugh out loud funny is someone else's slack jawed response to sacrilege as a someone else's slack jawed response to sacrilege as a sacred canon of musical achievement is pillaged for unlikely sounds. A lot of mash-ups work for one song, (the Rick Astley/Nirvana or Thomas the Tank Engine/Limp Bizkit mashes would never have sustained an album). So, in search of something legally buyable and in lieu of a handful of decent mashes, we give you Black Sweden.

One mob who contrived an album's worth of a good idea and had the good sense to get out after firing their

one good shot. What you get for your money are ten classic metal tracks (well, nine and the tacky glam genius of "Ballroom Blitz"), all covered reverently by decent Swedish metal musicians and mashed with ABBA classics to create Satan's own take on most of ABBA Gold. The gags are obvious, but still funny. The mashers have the sense to recreate much of the original sound (the riffs and production sounds of the metal classics and the melody lines of the original ABBA hits). The ABBA choices take in the early and classic period. The metal choices cover the gamut from ZZ Top to Metallica and take in classic British stuff, and a Golden Earring riff mashed with "Ballroom Blitz" and "Dancing Queen." What's not to like? Black Sweden have a knack of making a mash work, Led Zeppelin's "Heartbreaker" crunches in only to morph into the wistful words and melody of "Knowing Me, Knowing You" and, in a roundabout way, they've made an important point about romantic pain. There's no such thing as a best mash here. "Tush" mashed with "I Do I Do I Do I Do I Do" is great because growly blues and saccharine pop battle each other to a standstill, "Enter Sandman" mashing with "Take A Chance On Me" is a battle of noise versus melody, and so it goes. This is an accomplished and almost cerebral take on the art of mash, concocted by people accomplished in making and producing music. There are darker, dirtier and altogether more dangerous examples of the form out there in ever increasing amounts.



Gwydion

Formed in 1995, Gwydion was from Lisbon, Portugal. The band played epic/folk metal, but broke up in 2014.

In Welsh mythology Gwydion fab Dôn is a magician, hero and trickster, appearing most prominently in the Fourth Branch of the Mabinogi, which focuses largely on his relationship with his young nephew, Lleu Llaw Gyffes. He also appears prominently in the Welsh Triads, the Book of Taliesin and the Stanzas of the Graves.

The name Gwydion (which should more properly be spelled Gwyddien in Modern Welsh, as can be adduced from its Old Welsh form Guidgen; cognate with Old Irish Fidgen) may be interpreted as "Born of Trees". (Wikipedia)



Members at disbanding:
 Ruben Almeida - Vocals
 Daniel César - Keyboards
 Miguel Kaveirinha - Lead Guitar
 João Paulo - Rhythm Guitar
 Bruno Henriques - Bass
 Luis Abreu - Drums



[Metal Archives](#)

[Website](#)

[Facebook](#)

[Wikipedia](#)

[You Tube](#)

[Mead Of Poetry](#)

[Math Of War](#)

Life in Britain is getting more and more Kafkaesque. I don't mean that I am doing a Gregor Samsa and transforming myself into some giant coleopterid but – from my memories of the misadventures of Josef K – it is getting more and more difficult to achieve anything, and life is certainly becoming a 'trial'.

For example, a year or so back, one of my students was kicked out of college for some bit of tomfoolery on Facebook, and when I tried to talk sense to her Principal I hit a whole succession of brick walls, each of them with someone marching up and down in front of it, claiming that to even start to discuss the matter with me would be in contravention of the Data Protection Act, and hinting that I must be some species of dangerous, society hating anarchist, to even suggest such a thing.



Now, however did they come to that
c o n c l u s i o n ?

Now, today I have been confronted with an equally thorny and apparently insurmountable nest of problems, involving the Inland Revenue, the DWP, and the City Hall in a county that I shall not mention.

It is almost as if these people are doing their best to be as obstructive and unhelpful as possible, just in order to completely disenfranchise the poorest and most vulnerable people in our society.

But, there's no such thing as society, right? That's what yer Iron Lady said, and I have a sneaking suspicion that the people in power over us today were listening when she said it.



THE BEST LAID PLANS

BEEFHEART AT HIS BEST

Live on stage

ADMIT • ONE | \$5.50 | STALLS

Somewhere Over Detroit

11 DEC 1980
ON STAGE 20.30

FROM HARPOS CONCERT THEATRE, DETROIT

11 DEC 1980
ON STAGE 20.30

CAPTAIN BEEFHEART



& The

Magic Band

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

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www.gonzomultimedia.co.uk