

GONZO

Weekly #18

EXCLUSIVE:
Clepsydra artist
Sandor Kwiatkowski
remembers H.R.Giger

EXCLUSIVE:
Barbara Dickson
interview

EXCLUSIVE:
Preview of Hugh Hopper
retrospective

EXCLUSIVE:
Roger Dean prepares limited
edition Rick Wakeman etching



ALIEN CREATOR DIES

THE THREE COMMANDMENTS OF GONZO WEEKLY:

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

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



Dear Friends,

Welcome to another edition of the Gonzo Weekly. I have worked in publishing, on and off, since I first edited my school newspaper at the age of 10, and whilst I do not wish to claim that I am some sort of Citizen Kane-type publishing mogul, I have had a fair amount of disparate experience over the past 45 years.

I have been the editor of magazines on tropical fish, exotic pets, UFOs, cryptozoology, and – of course – music, and there is something that I have noticed. Over the years various publishers have tried to get me to publish “thematic” issues, and this is something that I am loathe to do. For example, in a music magazine like this one, if I were to do a themed “punk” issue, it would immediately alienate all the people who like progressive rock.

That is one thing that I am particularly proud of in this magazine; we cover anything, and everything, from anarchopunk to prog, and from folk to experimental jazz rock. In this specific issue there is everything from an interview with Barbara Dickson to articles about Rick Wakeman and Hugh Hopper.

But, it is one of the more peculiarly Fortean aspects of magazine publishing that no matter how hard one tries, the vagaries of the space time continuum and the very nature of the universe itself mean that no matter how hard you try to avoid doing themed issues, these appear of their own volition and the universe decides to present you with a theme, come what may.

Once again, look at this issue. It was enough of a shock when earlier in the week, the legendary artist HR Giger, responsible for such classic album covers as ELP’s *Brain Salad Surgery* and Debbie Harry’s





rather disturbing *Koo Koo* as well as the hologram which gave Clepsydra's title, up and died on us. I planned a tribute to him.

The next day I heard that the equally as legendary progressive album artist Patrick Woodroffe also died, and today, just as we were going to press (okay, we don't go to press anymore, it is a process of digital embedding and no printing press is even tangentially involved, but old habits die hard) I received a fascinating insight into the *modus operandi* of possibly the greatest progressive album artist of all time - Roger Dean.

So, despite my best intentions, a mixture of tragedy and happenstance has conspired together to make this somewhat of a themed issue, the theme being, of course, progressive rock visual artists.

I hope that you enjoy this issue.

See you next week.

H.R. Giger, Morrissey, Robert Plant, Ozzy Osbourne, Bill Ward, Black Sabbath, Roger Daltrey, Wilko Johnson, Mick Harvey, Judy Dyble, Michael des Barres, Sleepyard, Fish, Gong, Magick Brothers, Pink Fairies, Barbara Dickson, Dave Bainbridge, Erik Norlander, Eric Burdon, Liz Lenten, Auburn, Merrell Fankhauser, Peter Gabriel, Bob Dylan, Strange Fruit, Friday Night Progressive, Mary Stewart, Patrick Woodroffe, Ernie Chataway, Nash the Slash, Morning Glory Zen-Ravenheart, Jean Philippe Rykiel, Joey Molland, David Jackson, Rene van Commence, Pierre Moerlen's Gong, Clearlight, Planet Earth Rock 'n' Roll Orchestra, Kevin Ayers and the Whole World, Galileo 9, Paul Rogers, Radio Moscow, Tinariwen, The National, Hugh Hopper, Yes, Rick Wakeman, Roger Dean, Trevor Rabin, Jon Anderson, John Lennon, The Beatles, Titled Planet Press, Bay City Rollers, Cliff Richard, Michael Jackson, Justin Bieber, Chief Raoni, Tribal Hybrid Concept, Matte Handerson, Salem, My Eternel, Sepultura, Oakenshield



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
Issue Seventy-Eight May 17th

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

NAMING THOSE RESPONSIBLE

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

- Corinna Downes,**
(Sub Editor, and my lovely wife)
- Graham Inglis,**
(Columnist, Staff writer, *Hawkwind* nut)
- Bart Lancia,**
(My favourite roving reporter)
- Thom the World Poet,**
(Bard in residence)
- C.J.Stone,**
(Columnist, commentator and all round good egg)
- Kev Rowland,**
(Kiwi Reviewer)
- Lesley Madigan,**
Photographer *par excellence*
- Douglas Harr,**
(Staff writer, columnist)
- Jessica Taylor,**
(PA and laughing at drunk pop stars)

- Richard Freeman,**
(Scary stuff)
- Dave McMann,**
(He ain't nothing but a) Newshound-dog
- Orrin Hare,**
(Sybarite and literary *bon viveur*)
- Mark Raines,**
(Cartoonist)
- Davey Curtis,**
(tales from the north)
- Jon Pertwee**
(Pop Culture memorabilia)
- Dean Phillips**
(The House Wally)
- Rob Ayling**
(The *Grande Fromage*,
of whom we are all in awe)
- and **Peter McAdam**
(McDada in residence)

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

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

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so what's it all about, Alfie?

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

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

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

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

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

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

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

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

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

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

THE **gonzo** NEWSROOM

- **THIS CHARMING MAN** The early life of former Smiths frontman Morrissey is being turned into a film by the team behind Oscar-nominated short *The Voorman Problem*. The biopic, provisionally entitled *Steven*, will focus on the singer's life "pre-Smiths", growing up in Manchester. "It's as much a film for non-Morrissey fans as it is for die-hard devotees," said director Mark Gill "But I can't deny that this is a love letter to Steven Patrick Morrissey and the dark satanic mills of Manchester."

READ ON

- **PERCY PERPLEXED** Robert Plant has rejected Alison Krauss's suggestion that they collaborate for an album inspired by Daft Punk. Although Plant and Krauss are hoping to record a follow-up to 2007's *Raising Sand*, it's not clear that the two singers are on the same page for their second collaboration. "Alison called me six weeks ago," Plant recently revealed "She said, 'Should we make a new record?' ... We've got to do it like Daft Punk.' I said, 'Alison, get a clue.'" **READ ON**

- **HAHAHAHAHAHAHAHA** More than 30 years have passed since the Black Sabbath frontman famously bit the head off a bat, but it appears the winged species have finally imparted their revenge on the rock singer. Plans to convert part of Osbourne's Buckinghamshire estate have been quashed by Chiltern district council, which has refused to grant the singer permission to turn a barn on his Jordans' estate into a two-bedroom home after "considerable evidence" of bats and owls was found on the grounds. **READ ON**

- **LET THERE BE DRUMS** Bill Ward's first time back behind the drums since he underwent two major operations in four days was a success. The Black Sabbath hero played the drums for the first time since September last year when a fan unexpectedly brought a kit to his *Absence Of Corners* fine art exhibition in Annapolis, USA. In September, 66-year-old Ward went through an operation to deal with a longstanding problem with his right shoulder. But just four days later he was back in hospital

for emergency stomach surgery to treat a condition called diverticulitis – an extremely painful inflammation of the colon. Ward tells *Black-Sabbath.com*: "I haven't played a kit of drums since I had the shoulder operation on September 8, 2013. I just played a little bit of jazz. Somebody had brought a kit of drums into the gallery. I played for eight or nine minutes. It wasn't too bad, it was a nice surprise. I was wondering how it might be not playing for a while with the injuries that I've sustained."

READ ON



- **ROGER WILKO** Roger Daltrey has vowed he'll make a second blues album with Wilko Johnson if the cancer victim recovers enough to make it. And he's suggested they'll take more time over recording if they get the opportunity to track a follow-up to *Going Back Home*, which was released in March. Johnson, 66, expected to be dead by October last year after doctors found a tumour in his stomach and he opted not to receive chemotherapy treatment. He underwent a new surgical procedure last month, after a physician friend became intrigued as to why Johnson appeared to be suffering no ill effects – despite the tumour continuing to grow. Daltrey tells the BBC: "We look forward to him making a full recovery. "It's going to take a long, long time – but if he does, we're going to make part two of the record we rushed out." The singer underlines that there's no guarantees: "It's an operation that's never been tried before," he says. "He's an experiment." **READ ON**

"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.*

- **IT'S NOT AS IF HE PLAYED A SKREWDRIVER MEDLEY!**

Veteran BBC radio presenter David Lowe has been forced to resign after accidentally



playing a song containing the N-word. The 67-year-old played The Sun Has Got Its Hat On on April 27, unaware the racist term was used. And in an ironic twist, he only aired the 1932 tune because he thought the original request would offend his listeners. The broadcaster, who has had a 32-year career, only realised the song he played contained the N-word when a friend sent him a private message on Facebook.

The whole incident started when an elderly woman sent a written request for David to play the song Abdul Abulbul Amir for her husband's 80th birthday. But David wasn't happy with the lyrics and, after speaking to his producer, decided to play The Sun Has Got Its Hat On. He said: "I thought I'd avoid the earlier request and play it safe. I must have listened to it a hundred times and I've never heard the N-word.

- **WILL IT MAKE ANY DIFFERENCE I WONDER?** David Cameron, Ed Miliband and Nick Clegg are being urged to take part in Britain's first online debate in the run-up to next year's general election. *The Telegraph* and *The Guardian* are in talks with the political leaders about hosting a debate on YouTube next year ahead of May's general election. The debate would be streamed to millions of internet users, which would enable the party leaders to speak directly to younger voters, and provide a more interactive way of communicating rather than the traditional television formats. **READ ON**
- **THE MORAL CALIBRE OF THOSE WHO RULE OVER US NEVER CEASES TO AMAZE ME** Samantha Cameron and Miriam Clegg were dragged into a vicious feud between the Tories and Lib Dems which could wreck the Coalition. Nick Clegg was accused of threatening to call in police over the disclosure that he fast-tracked £12 million of taxpayers' money to a charity linked to his wife. It came as Tory officials claimed the Lib Dems tried to 'smear' the Camerons by spreading false rumours that their marriage is 'on the rocks'. **READ ON**
- **THEY MAY BE NUTS BUT THEY HAVE A POINT** Animal rights campaigners have demanded a memorial at the site of a motorway lorry crash which killed around 1,500 chickens. Hundreds of surviving birds who escaped were rounded up by animal lovers and are going to be re-homed in a pet sanctuary. The scene of carnage on the M62 on the outskirts of Manchester brought traffic to a standstill for hours. Now PETA - People for the Ethical Treatment of Animals - say the deaths should be marked by a memorial at the site. A spokesman said: "It will remind people that chickens are not just body parts to pick out of buckets but individuals with feelings who, like us, don't want to die in an upturned lorry or at an abattoir. **READ ON**

DEMOCRACY WATCH





The Democratic People's Republic of Korea commands you to know that the capitalistic pigs at Moneyhorse LLC, are developing Glorious Leader! , an epic tale about the triumph of Kim Jong Un over the entire American army. Battle through 7 unique levels as you defeat waves of imperialists, combat over-the-top bosses, and ride unicorns!

Glorious Leader! is coming soon to PC and something called a mobile device. Finally, you will know why North Korea truly is the best Korea.

Here are some screenshots:

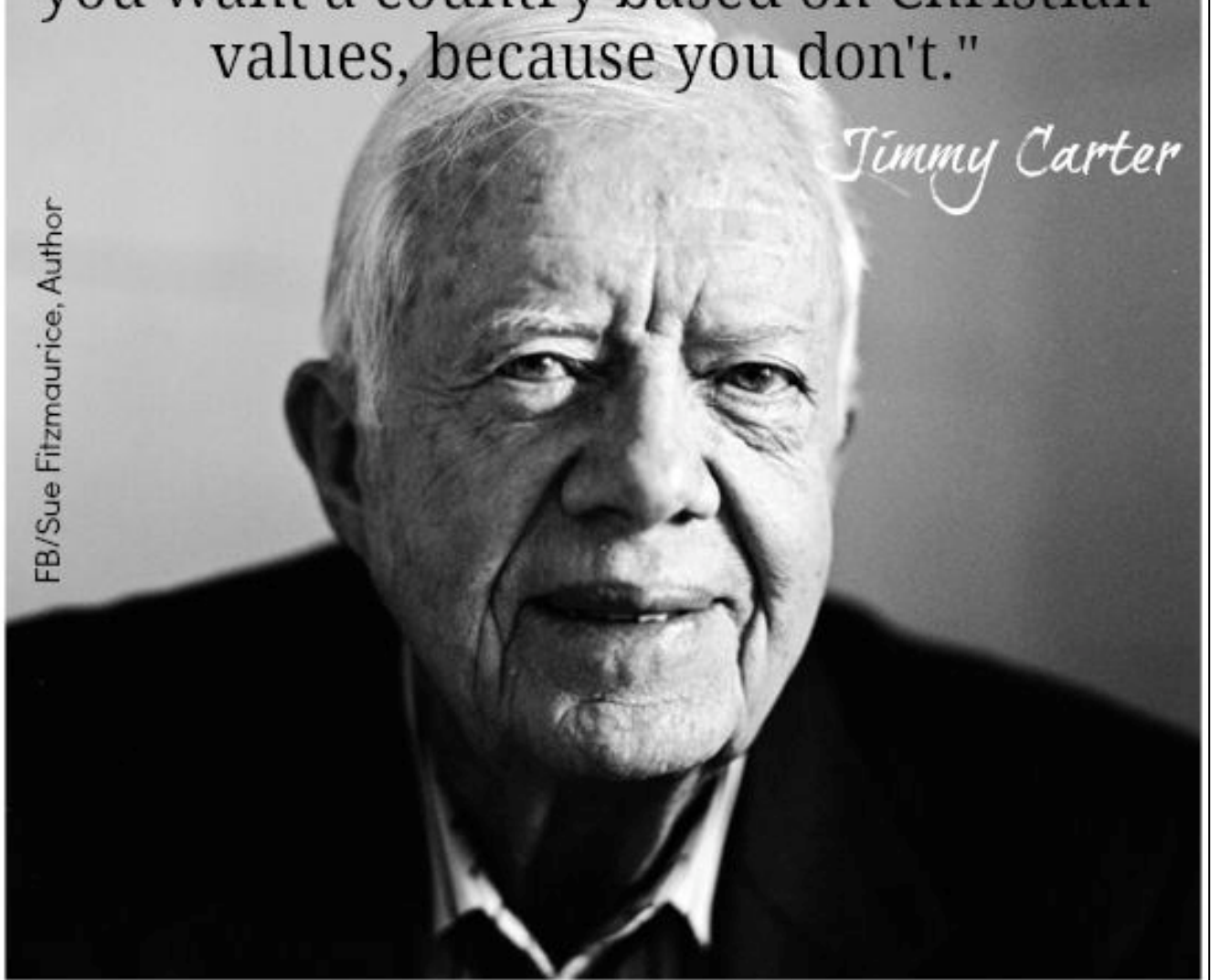
<http://www.moneyhorsegames.com/>



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

Jimmy Carter

FB/Sue Fitzmaurice, Author



THE LAST WEEK AT GONZO DAILY

Sunday
Monday
Tuesday
Wednesday
Thursday
Friday
Saturday

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

ELDRIDGE CLEAVER

Two types of people visit rhino in the wild

The strong and courageous
take a camera

The weak and cowardly
take a gun

**What sort of
person are you?**

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



GONZO

#78



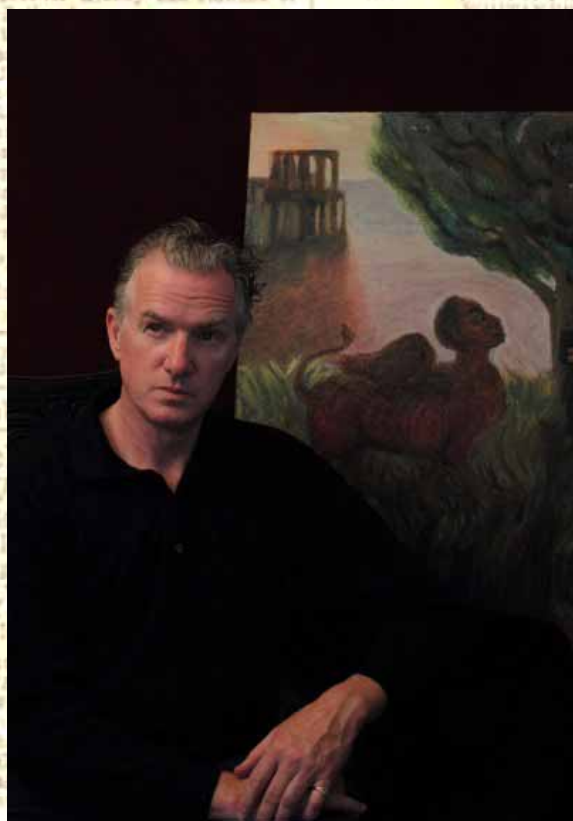
Venue:
The Lantern, Bristol

Time:
19:30

Date:
Wed 28 May 2014

Price:
£21.50 incl. booking fee

Mick Harvey is a multi-instrumentalist, singer-songwriter, composer, arranger and record producer, that is probably best known for his collaborations with Nick Cave. Harvey met Cave while at school, and subsequently formed the bands The Birthday Party and Nick Cave and the Bad Seeds. After 36 years of collaboration, Harvey left



Nick Cave and the Bad Seeds in 2009 to work on new projects.

Since going solo Harvey has collaborated with PJ Harvey, and supported her on tour. Perhaps his most notable solo work to date has been two albums of new interpretations of the songs of Serge Gainsbourg – ‘Intoxicated Man’ and ‘Pink Elephants’. Translated from French into English, the albums highlighted some of Gainsbourg’s lesser known, but equally intriguing songs, alongside the classics ‘Je T’aime... Moi Non Plus’ and ‘Bonnie and Clyde’. The albums were re-released as a double CD collection in 2014.

www.mickharvey.com

Following MUTE Records’ re-issues of the albums ‘Intoxicated Man’ (1995) and ‘Pink Elephants’ (1997), Mick Harvey presents his interpretations of the songs of legendary singer, songwriter and poet Serge Gainsbourg live in Bristol. The only other show taking place on this tour is London’s Union Chapel.

Don’t miss this rare opportunity to hear the ex-Bad Seeds musician play these influential works live in the intimate surroundings of The Lantern.

Translating a great writer is like walking through a minefield and I set myself the difficult task of attempting to keep the places of rhyming, metre and meaning accurate to the originals.

One or more of these elements is usually dispensed with in the translating of poetry and lyrics, but I did not want to iron out any of Gainbourg’s more aberrant angles or lose any of his especially perverse and peculiar touches.

Mick Harvey on interpreting Serge Gainsbourg.

This is a seated show.

the week that's past

GONZO

Weekly

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

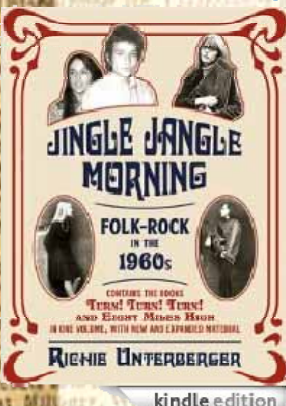
#78



HEY JUDE

This week has been quite a peculiar one for me, and Thursday, in particular, was overshadowed by the fact that Emily, one of my adopted nieces, was taken into hospital unexpectedly. As a result, my mind was elsewhere when I did the daily blogs and so I hope I can be forgiven when I massively cocked up Judy Dyble's track of the day. She was very kind about it and in our subsequent conversation she told me about two recent projects of hers.

Look inside ↓



The first concerns the Kindle edition of a book by Richie Unterberger called *Jingle Jangle Morning: Folk Rock in the 1960s*. Judy writes

that she is nattering on this, and goes on to say that she is also singing on this – an experimental album called *Black Sails* by a band called Sleepyard. Having listened to the album which features her track 'Rainy Day Vibration' I am completely seduced by the multi-layered soundscapes, which prove – for once – that you can play avant garde, but still have a nice tune. Well done all involved.

GONZO CURRENTLY IN STOCK AT GONZO (USA)

GONZO CURRENTLY IN STOCK AT GONZO (UK)

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

the week that's past



RESCHEDULING FISH

Fish has announced the dates for his tour at the end of the year which include the rescheduled date, replacing those which he was forced to cancel a couple of weeks back because of the sudden illness of guitarist Robin Boulton who has been laid low with chickenpox.

About the decision, Fish announced: "The virus has hit Robin badly and he is exhausted. Playing any shows in his condition would have been physically dangerous and recovery on a tour bus impossible. I seriously doubt if he could have played through a soundcheck never mind a full gig and any shows we could have done would have been a shadow of our capabilities and totally unrepresentative of what we have built up a solid reputation for in the last year. This decision is the only one that can be made for all concerned but especially for Robin who we are all feeling for just now."

The new dates are as follows:

- 29/09/14 Durham Gala Theatre
United Kingdom
- 30/09/14 Preston 53 Degrees
United Kingdom
- 01/10/14 Southampton, The Brook
United Kingdom

- 03/10/14 Zoetermeer Boerderij
Netherlands
- 04/10/14 EC UdenDE PUL
Netherlands
- 05/10/14 Zwolle Hedon
Netherlands
- 07/10/14 Bergen op Zoom Gebouw T
Netherlands
- 08/10/14 Isernhagen, Hannover Blues Garage
Germany
- 09/10/14 Poznan Klub Eskulap
Poland
- 11/10/14 Ostrołęka Kino Jantar
Poland
- 12/10/14 Toruń Klub Od Nowa
Poland
- 13/10/14 Czechowice-Dziedzice CHACHA
Poland
- 15/10/14 Wrocław Klub Eter
Poland
- 17/10/14 Grimstad Bluebox
Norway
- 18/10/14 Oslo Rockefeller
Norway
- 20/10/14 Göteborg, Sticky Fingers
Sweden
- 21/10/14 København S Amager Bio
Denmark
- 23/10/14 Wilhelmshaven, Pumpwerk
Germany
- 25/10/14 Paderborn, Forum Berufskolleg Schloß
Neuhaus, Germany
- 28/10/14 Osnabrück Rosenhof

- Germany
- 29/10/14 Würzburg Posthalle Germany
- 30/10/14 Zug Chollerhalle Switzerland
- 31/10/14 Winterbach, Rhineland-Palatinate Lehenbachhalle Germany
- 02/11/14 Koblenz Café Hahn Germany
- 03/11/14 Aschaffenburg, Colos saal Germany
- 04/11/14 Augsburg Spectrum Germany
- 07/11/14 Karlsruhe Substage Germany
- 09/11/14 Köln Kantine Germany
- 06/12/14 Exeter, Phoenix United Kingdom
- 07/12/14 Bristol, The Fleece United Kingdom
- 08/12/14 Bilston, Wolverhampton The Robin 2 United Kingdom
- 09/12/14 Cardiff, South Glamorgan The Globe United Kingdom
- 11/12/14 Norwich, Norfolk The Waterfront United Kingdom
- 12/12/14 Islington, London Islington Assembly Hall United Kingdom
- 13/12/14 Northampton, Roadmender United Kingdom
- 15/12/14 Reading Sub89 United Kingdom
- 16/12/14 Brighton, East Sussex, Concorde 2 United Kingdom
- 18/12/14 Holmfirth, West Yorkshire The Picturedome United Kingdom
- 19/12/14 Liverpool, O2 Academy, Liverpool United Kingdom
- 20/12/14 Sheffield Ballroom United Kingdom
- 21/12/14 Glasgow O2 ABC United Kingdom



IMPORTANT GONG ANNOUNCEMENT

The following message was posted on the official Gong Website this week, and was sent us kindly by Dave McMann.

"We regret to announce that Gong must withdraw from this year's June and July Festival dates as Daavid Allen needs an operation. Please focus healing thoughts in his direction."

The Magick Brothers dates will not now happen as a trio with Daavid. We hope that some may still take place as Mark Robson and Graham Clark duo gigs, similar to their already booked KozFest appearance.

I understand that the Yumi and Us Japanese gigs will continue with Yumi Hara and Chris Culter, but not Daavid.

Our love and good wishes go out to him...

GONZO CURRENTLY IN STOCK AT GONZO (UK)

GONZO CURRENTLY IN STOCK AT GONZO (UK)

GONZO CURRENTLY IN STOCK AT GONZO (USA)

GONZO CURRENTLY IN STOCK AT GONZO (USA)



WOT A BUNCH OF SWEETIES

As regular readers of this magazine will know, the long-awaited Pink Fairies reunion gigs are this week. I had been looking forward massively to seeing and filming the shows, but for a variety of reasons, mostly to do with my ill health and various family issues, I wasn't able to attend.

Harold Houldershaw is there in my stead, and I very much look forward to hearing how the shows went. Initial reports imply that the shows were absolutely awesome, and I look forward to covering them in more depth soon. There is, however, rather good news on this front. Those of us who were afraid that these gigs would be a one-off can rest assured that they're not. A few weeks ago we announced that the band were appearing at a festival in Kent this summer, and we can now also announce that it has now been confirmed that they are the special guests of Hawkwind at their Hawktoberfest show in Manchester in October.

I am very pleased to be able to announce this because the Pink Fairies are a very important band. In these degenerate days of crass consumerism it is very cheering to be able to announce that the ultimate People's Band from back in the day are once again open for business. I am very fond of

www.thegigcartel.com presents

Hawktoberfest

Celebrating the onset of Autumn's dark nights & golden leaves

featuring

HAWKWIND

SENSOR

PINK FAIRIES

THE CRAZY DJ WORLD OF ARTHUR BROWN

POISONED ELECTRIC HEAD

Saturday 4th October - Manchester Academy 1
 Tickets £20 Adv - Box office 0161 832 1111
 Doors 4pm - Show starts 5pm
 www.manchesteracademy.net
 www.hawkwind.com

them both as people and as musicians, and hope that I shall be able to catch up with them sooner rather than later. The pictures posted here are by our old friend Rich Deakin.



THE ROBIN 2 HOTEL
 ALL ROOMS EN-SUITE
 NOW OPEN

PINK FAIRIES

Plus Support

Thursday 15th May 2014
 Doors 7:30pm
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Thursday 15th May 2014
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 Tickets £17.50 Advance
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GONZO CURRENTLY IN STOCK AT GONZO (UK)

GONZO CURRENTLY IN STOCK AT GONZO (USA)

FOR 32 PERFORMANCES ONLY!!
BARBARA DICKSON RETURNS!
 FOR THE FIRST TIME SINCE CREATING THE ROLE IN LIVERPOOL IN 1983

BILL KENWRIGHT PRESENTS
WILLY RUSSELL'S
BLOOD Brothers
 STARRING
BARBARA DICKSON
 BEST ACTRESS IN A MUSICAL
LIVERPOOL AWARDS 1983

'THE VOICE OF
 BARBARA DICKSON SOARS
 GLORIOUSLY TO THE RAFTERS'
THE HARMONIA DAILY TELEGRAPH

'THE PAGES OF MUSICAL HISTORY
 ARE GOING TO HAVE TO BE REWRITTEN
 TO INCLUDE THE NAMES OF
 BARBARA DICKSON AND WILLY RUSSELL'
DAVID HOPKIN, DAILY EXPRESS

'THE EXTRAORDINARY MISS BARBARA DICKSON,
 THE SHOW'S SHINING STAR'
JACK THORPE, DAILY MAIL

'DEVASTATING... A MASTERPIECE.'
 IF YOU HAVEN'T SEEN IT GO! IF YOU HAVE, GO AGAIN!
BILL HADGERTY, NEWS OF THE WORLD

18 DECEMBER 2000 - 13 JANUARY 2001
BOX OFFICE 0870 606 3536*

BARBARA SAYS NO

As well as having been the doyenne of Scottish folk music for over four decades, Barbara Dickson (who is interviewed elsewhere in this issue) has been linked to musical theatre for much of her career.

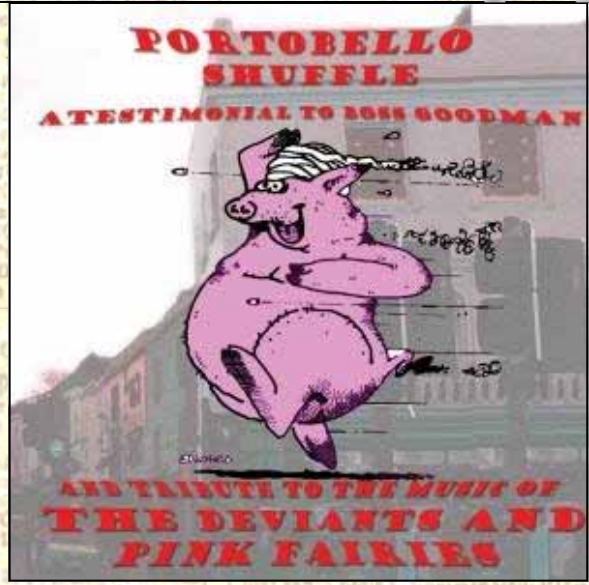
However, this week she made an announcement which shall surely disappoint the fans of her in this particular genre:

Would I ever return as Mrs Johnstone in 'Blood Brothers', even for a short run, I was asked today. No, sadly is the answer. I simply have no desire to be in the theatre any longer! Bx

Hard luck folks, but you can still check her out here at Gonzo:

GONZO CURRENTLY IN STOCK AT GONZO (UK)

GONZO CURRENTLY IN STOCK AT GONZO (USA)



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

DAVE BAINBRIDGE CAN'T WAIT UNTIL CHRISTMAS

This week Dave announced: Just about finished the recording side of my 'Christmas' song 'Innocence Found' today - just a glockenspiel part and a few fixes on my original guitar part to do tomorrow then it will be ready to mix. Very excited about this one - would be brilliant with a nice video!

We believe that the track will be on his forthcoming solo album

GONZO CURRENTLY IN STOCK AT GONZO (UK)

GONZO CURRENTLY IN STOCK AT GONZO (USA)



TASTE THE WINE

I have been a fan of the incomparable Eric Burdon for well over 30 years, ever since I saw a late night screening of Tony Palmer's *All My Loving* on the BBC in late 1977.

It is gratifying to note that the old bugger gets better and better, and that even at the age of 72 his new album is utterly spell-binding and could well be described as a masterclass in the blues.

He is on tour at the moment, and for those of you who may be interested, here are the remaining tour dates.

Enjoy.

- May 17, Libbey Bowl Ojai CA 93023, USA
- Jun 10, The Roxy Theatre, West Hollywood, CA, USA
- Jun 11, The Roxy Theatre, West Hollywood, CA, USA
- Jun 28, Klöften Festival, Haderslev, Denmark
- Jul 16, CAHORS BLUES FESTIVAL Cahors, France
- Aug 24, The Great British R & B Festival 2014, Colne, Lancashire BB8 0AE, UK
- Aug 28, Landesgartenschau, Schwaebisch Gmuend, Germany
- Aug 29, Zitadelle Mainz, MAINZ, Germany
- Aug 30, Erlebnis Bergwerk Merkers, MERKERS, Germany
- Sep 07, SAN DIEGO BLUES FESTIVAL San Diego, USA
- Nov 18, Olympia de Montreal Montreal, Québec, Canada

ERIK'S BOB MOOG TRIBUTE

For those of us who didn't get to North Carolina last week, Erik posted this...

An excellent photo essay from our Asheville, NC gig last week in support of The Bob Moog Foundation, "A Tribute to Dr. Bob." I was lucky enough to play the rare classic Moog Apollo keyboard along with a 1967 modular Moog and Minimoog Model D in addition to regular live rig. Thanks to Michelle, Andi, Jennifer, Sara, August and all at the BMF, Andre, Jeff Kollman, Mark Matthews, Nick LePar and to everyone who came out to the show!

<http://moogfoundation.org/photo-essay-erik-norlander-and-the-galactic-collective-rock-a-tribute-to-dr-bob/>

GONZO CURRENTLY IN STOCK AT GONZO (UK)

GONZO CURRENTLY IN STOCK AT GONZO (UK)

GONZO CURRENTLY IN STOCK AT GONZO (USA)

GONZO CURRENTLY IN STOCK AT GONZO (USA)

Auburn Acoustic live
Liz Lenten - Mark 'Gus' Gustavina - Jevon Beaumont - Pat Garvey
FRIDAY 30TH MAY 2014
THE HOPE, Queens Road, Brighton
Supporting CHERRY SUEDE

£12 on door / £10 advance
ADVANCE TICKETS DISCOUNT QUOTE: AUBURN
www.cherrysuede.com/brighton.uk
On stage 8.30pm



www.auburn.org.uk
www.facebook.com/weareauburn



This is the last time Dennis carools with Merrell.

SURF'S UP DUDES

I don't know who it is who does these nifty, and very funny, cartoons of Merrell Fankhauser that occasionally turn up on Facebook, but I think I ought to buy him a drink because he's very good.

I have been working on Merrell's massively entertaining autobiography recently and it really has been a privilege to have been involved in such an exciting project.

I think I can truthfully say that I have never read anything quite like it. He was there at so many pivotal moments of rock and roll history and the book includes stories about Captain Beefheart, Spirit and Frank Zappa as well as a very creepy cameo appearance by Charlie Manson.

On top of that, this is the man who wrote Wipeout, a song that even my little ensemble used to play as a medley with Julian Cope's Safe Surfer and my own God Bless Amerika.

So I owe this remarkable man a great debt, and I look forward to seeing his book out very soon.

AUBURN AGAIN

As regular readers will know, we are all big fans of the lovely Liz Lenten and her band Auburn, and it is always gratifying when we can do something to help them to publicise their idiosyncratic brand of Americana. Back in the day the late great Gram Parsons always said that he intended to create what he called Cosmic American Music, taking country, soul, blues, and rock and fusing them together into a cohesive and utterly unique whole. Sadly, he died in rather grotesque circumstances 40 years ago this year, and I feel that it is both amusing and highly ironic that my favourite contemporary purveyors of Cosmic American Music are actually a nifty little combo led by a lass from Lincolnshire (yes Lincolnshire, England as any fule kno) so when she wrote to me earlier today, I was delighted to be able to help.

This is our last AUBURN gig before the Summer...if you live near BRIGHTON come and see us....advance ticket discount code is AUBURN.....please share....hope to see you there!

GONZO CURRENTLY IN STOCK AT GONZO (UK)

GONZO CURRENTLY IN STOCK AT GONZO (UK)

GONZO CURRENTLY IN STOCK AT GONZO (USA)

GONZO CURRENTLY IN STOCK AT GONZO (USA)

#78



North Devon Firefly Faery Fayre and Ball, Saturday 26th July 2014

This is a one day faery fayre and ball on 26th July 2014, any proceeds to go to The Small School in Hartland, North Devon
NO COVER BANDS !

Description

This is North Devon's first celebration of faery culture, art, crafts, and music for both children and adults, and any proceeds will go to The Small School in Hartland, North Devon, England.

The event will take place on Saturday 26th July 2014 at the Anchor Inn in Hartland, where there is plenty of B & B accommodation (but book early), and food will be on sale in the evening for the ball only. There is a camping and caravan site a few yards up the road, and local shops are just next to the pub, which also has a music licence.

There will be a faery fayre through the day,

including stalls and children's entertainment, and a faery ball with a range of musical acts in the evening.

Non-food stallholders and musicians and other entertainers, please contact us at this email:
malachitebabz2014@gmail.com

Musicians and other entertainers will be fed, but we cannot offer payment or travel expenses. Tickets are on sale for stallholders (including the faery ball) and for anyone else attending the ball. Entrance to the faery fayre alone is free.

BOOK YOUR ACCOMMODATION NOW AT THE ANCHOR INN OR LOCAL CAMPSITES TO PREVENT DISAPPOINTMENT!

- FREE ENTRY TO THE FAERY FAYRE

the week that's past



THROUGHOUT THE DAY

- STALL HOLDERS: £20.00 PER STALL INCLUDING ENTRY TO THE FAERY BALL IN THE EVENING.
- SHARED STALLS: £20 PER STALL PLUS £10 FOR EACH EXTRA ADULT, (SO £30 FOR 2 ADULTS SHARING A STALL, INC. BALL ENTRY FOR BOTH.)
- FAERY BALL ONLY: ADULTS £10.00 ,
- CHILDREN UNDER 16 £5.00.

WE ARE NOW TAKING PAYMENT FOR ALL TICKETS BY PAYPAL :
northdevonfirefly@gmail.com

OR BY PERSONAL CHEQUE, POSTAL ORDER,
OR CASH to Nigel Hewlett--Beech

We already have a fabulous line-up of stalls, bands and entertainers for the faery fayre and ball, with more to be added soon:

At the fayre - Aya Designs, Last Chance Hotel, Greenhart and Kind, Jewellery by Danni, Sajja Crafts, Sew Fae, Phil Moseley Pyrography, Awen Alive and Tangled Tendrils who all have stalls; Matt Kitchener, Freddie Diablo and Angel du Cirque all from The Small School teaching circus skills; and Matt also doing fire performances for us.

At the ball - *Taking the Piskies* (folk), *Sembalance* (psychedelic etc rock), *Pure Mischief* (original dance music), and *Mysterious Freakshow* (steampunk).

The Gospel According to BART

We have several stories this week, courtesy of my favourite roving reporter. The first involves Corinna's favourite singer, Peter Gabriel. Quite sensibly he has cancelled a concert in Kiev following the continued political turmoil which continues to rock the Ukraine.

"Due to the ongoing unrest in the Ukraine it has become clear that the security of the touring personnel and the equipment cannot be guaranteed during a planned visit to the country". As Bart points out, "The world is watching, but"

<http://www.rollingstone.com/music/news/peter-gabriel-cancels-ukraine-show-over-security-concerns-20140510>

Although some people are criticising this decision, it is hard not to agree that it is the best course of action.

The next piece of news from Bart is that there is a brand new Bob Dylan album due later on this year, and although the title is unknown to anyone but the Big Zim, he has posted an image of himself with the phrase 'Shadows in the Night' after the style of a classic Blue Note album. To compound the mystery, Dylan's shock cover version of two 1945 Frank Sinatra songs has caused raised eyebrows from all corners including Bart. I rather like them Bart, and think it is a natural progression from the music he did on Love and Theft some 15 years ago.

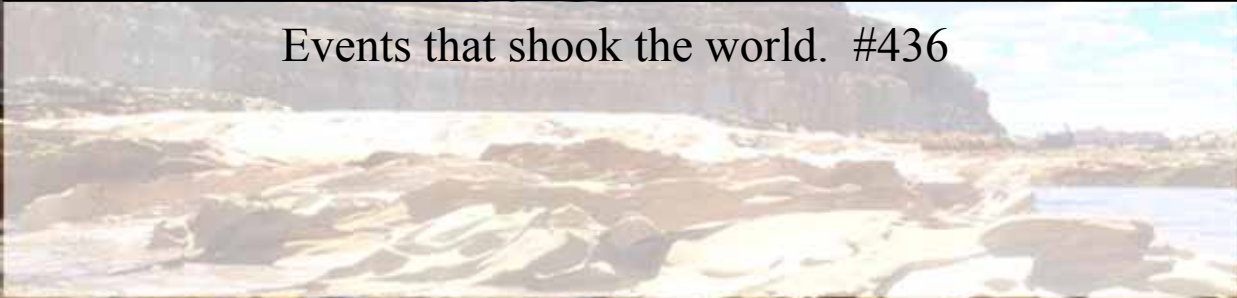




Peculiar News of the Week



Events that shook the world. #436



GONZO
Weekly

#78

GONZO



WEB RADIO

Strange Fruit, Miskin's Radio's home of alternative, off-the-wall and otherwise generally strange sounds is looking for a co-presenter. This is not a paid job, but would give the lucky individual the chance to present two hour shows of music generally ignored by radio, and broadcast them twice a month to be heard by Miskin Radio's audience online and then archived on Gonzo Multimedia's website, where their audience would devour them. Radio experience would be useful, but isn't necessary. The ideal candidate would be able to come to our Dartford studios, be trained and begin work when ready. Alternatively, anyone capable of self-producing and Dropboxing shows will be considered. Fame and wealth are unlikely but the chance to indulge your most maverick musical tastes knows few limits in this job. In the first instance email Neil Nixon, nlnxn@aol.com to express an interest. Also check out our shows on Gonzo Multimedia's web radio page and Miskin Radio's own site – www.miskinradio.co.uk



the week that's past

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

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

Strange Fruit presenter Neil Nixon is currently working on a book about rare albums for Gonzo Multimedia.

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

PLAYLIST FOR THIS EPISODE

13-04-14 – 70

The Scarlets: Stampede
Julie London: Cry me a River
The Louvin Brothers: The Christian Life
Billy Lee Riley: Trouble Bound
Billy Lee Riley: Flying Saucers Rock 'n' Roll
Strange Mix: (Incl: Smithsonian Folkways:
Long Lutes/ Creed Taylor: Out of the This World/
Plan 9 From Outer Space Trailer/ Ronnie Dawson:
Rockin' Bones / Smithsonian Folkways: Nose
Flute/ Yma Sumac: Accla Taqui(Chant of the
Chosen) / Ornette Coleman: Peace/ Wintson
Churchill: The Iron Curtain/Miles Davies: Freddie
Freeloader/ Dave Brubeck: Take the A' Train/
Smithsonian Folkways: Trumpets)
Peter Sellers: So Little Time
Terry Thomas: Nouvelle Vague
Les Baxter: The Sacred Crown
Link Wray: The Rumble
Alma Cogan: Paper Kisses
The Louvin Brothers: Satan is Real
Billy Lee Riley: Red Hot
The String Kings Blood Shot
Korla Pandit: Procession of the Grand Moghul/
Theme of the Meta Logy/ Trance Dance/ Omar
Robert Mitchum: From a Logical Point of View
Alfred Hitchcock I Don't Stand a Ghost of a Chance
With You
Elvis Presley: My Baby Left me
Johnny Ray: Give me Time
Billy Lee Riley: Baby Please Don't Go
Billy Lee Riley: I Want You Baby
Yma Sumac: Jivaro
Virginia Belmont and her Famous Singing and
Talking Birds: Ave Maria

[Listen
Here](#)

the week that's past





Jaki Windmill and Tim Rundall's

SUB REALITY SANDWICH

Gonzo Web Radio is chuffed to bits to present the world premier of a remarkable new radio show put together by none other than the lovely Jaki Windmill and the irrepressible Tim Rundall. An anarchic mixture of music, politics, current affairs and all sorts of other things really wrapped in a surreal miasma of post-psychedelic credibility.

Sounds good? You bit sweet pondos it does.

Tim approached me some weeks ago. Apparently before he died Mick Farren told him about Gonzo Web Radio and some of the plans Rob and I had tentatively began to put together.

Would we like to broadcast some of the stuff he had recorded with Mick?

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

So I waited to see what would happen. Soon after that I got approached by Jaki. Apparently she has been co-hosting a radio show broadcast from a conceptual submarine together with Tim for some time.

Would we like a whole slew of brand new shows for Gonzo Web Radio? Of course we would. And this is the fourth of them and this week the titular submarine is in outer space with music and peculiar discussions about whale meet (again) sandwiches, and lots of schoolboy smut about the rings of Uranus. What's not to like?

The revolution may not be televised, but it's certainly coming over on the virtual airwaves. Listen to it live on Gonzo Web Radio.

**Listen
Here**



This week we welcome a new member to the Gonzo Web Radio family. 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.

This week on FNP # 146

ARTISTS:

- Steve Cochrane
<http://www.facebook.com/SteveCochraneMusic>
- Mingmen
<http://www.facebook.com/pages/Mingmen/23481451711>
- Resistor
<http://www.facebook.com/resistorband>
- Exit Black
<http://www.facebook.com/exitblackofficial>
- Hellmut Hattler
<http://www.facebook.com/HELLMUT.HATTLER>
- HOX VOX
<http://www.facebook.com/HoxVox>
- Majestic
<http://www.facebook.com/pages/Majestic-Songs/182918543056>
- David Van Knokey
<http://www.facebook.com/pages/David-Van-Knokey/231096156962658>

Backdrop art by: Farzad Golpayegani — with Jeff Hamel, Resistor, Steve Cochrane, Hellmut Hattler, David Knokey, Henry Green, Mingmen and Gianluca Hox Missero.

**Listen
Here**

Friday Night Progressive



H.R. GIGER (1940-2014)

Giger was born in 1940 in Chur, capital city of Graubünden, the largest and easternmost Swiss canton. His father, a chemist, viewed art as a "breadless profession" and strongly encouraged him to enter pharmaceuticals, Giger recalls. Yet he moved in 1962 to Zürich, where he studied Architecture and industrial design at the School of Applied Arts until 1970. Giger had a relationship with Swiss actress Li Tobler until she committed suicide in 1975. He married Mia Bonzanigo in 1979; they separated a year and a half later.

Giger's style and thematic execution were influential. His design for the Alien was inspired by his painting Necronom IV and earned him an Oscar in 1980. His books of paintings, particularly Necronomicon and Necronomicon II (1985) and the frequent appearance of his art in Omni magazine continued his rise to international prominence. Giger is also well known for

artwork on several music recording albums.

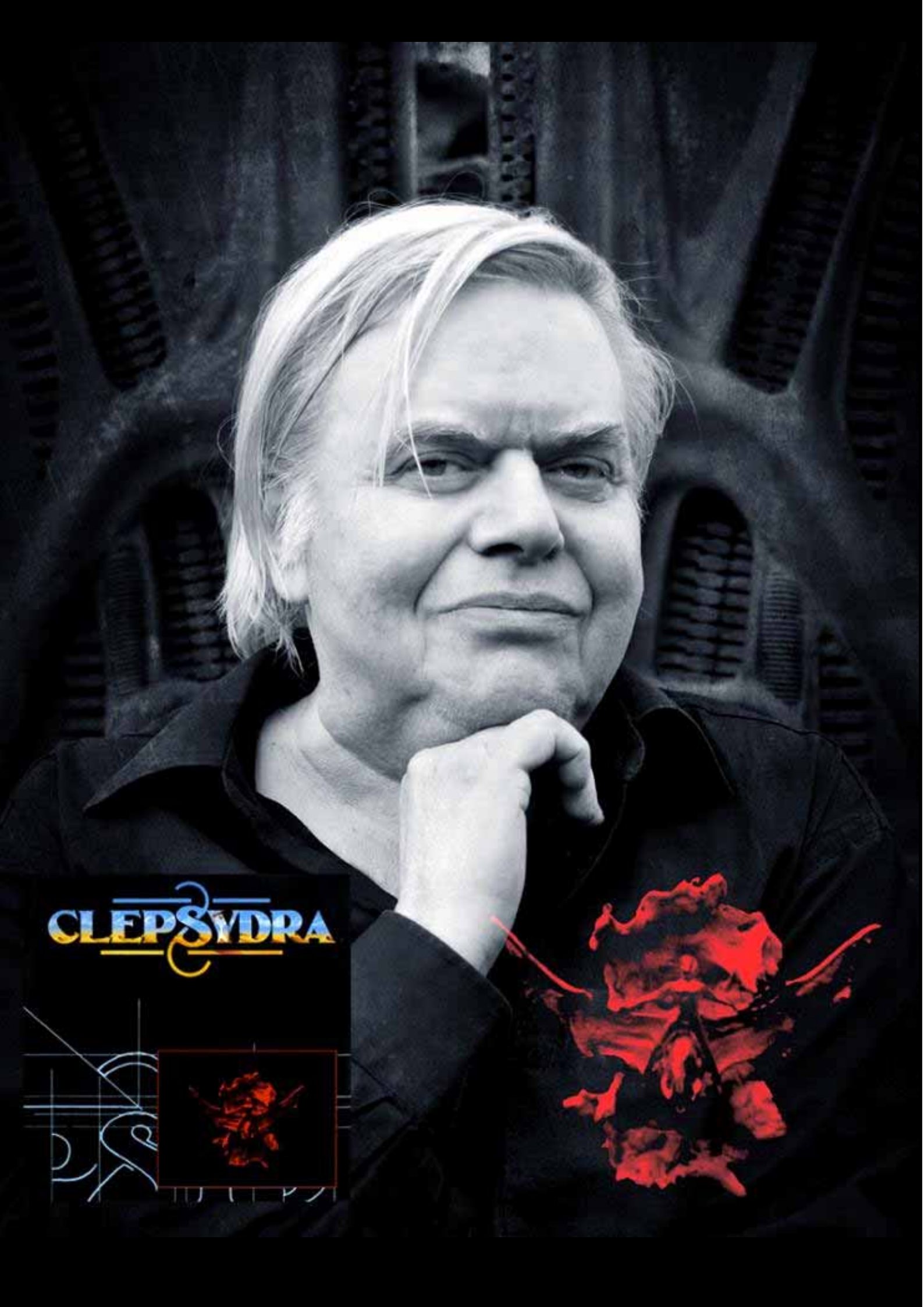
Giger's most distinctive stylistic innovation was that of a representation of human bodies and machines in a cold, interconnected relationship, he described as "biomechanical". His main influences were painters Ernst Fuchs and Salvador Dalí. He met Salvador Dalí, to whom he was introduced by painter Robert Venosa. He was also a personal friend of Timothy Leary. Giger suffered from night terrors and his paintings are all to some extent inspired by his experiences with that particular sleep disorder. He studied interior and industrial design at the School of Commercial Art in Zurich (from 1962 to 1965) and made his first paintings as a means of art therapy

In 1998 Giger acquired the Château St. Germain in Gruyères, Switzerland, and it now houses the H. R. Giger Museum, a permanent repository of his work. The artist lived and worked in Zürich with his wife, Carmen Maria Scheifele Giger, who is the Director of the H.R. Giger Museum.

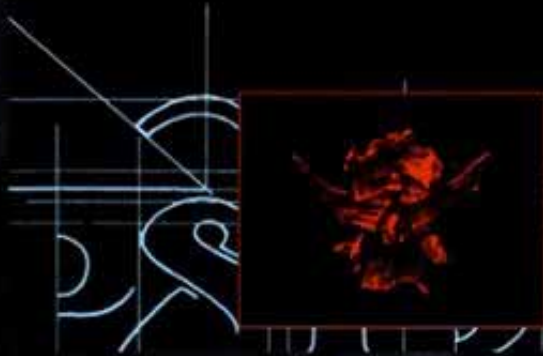
On 12 May 2014, Giger died in a hospital in Zürich after having suffered injuries in a fall



THOSE WE HAVE LOST



CLEPSYDRA



GONZO

Weekly

CLEPSYDRA

#78



1991: as it was the 700th year since the birth of Switzerland (1291), a Swiss TV Quiz Show called "TellStar" was looking for only Swiss topics. So I registered myself with the topic "HR Giger". As a graphic designer and great fan of HRG, my final goal was not really the TV show, but having the chance to meet Mr HR Giger personally... what happened a few weeks before the show in his home in Zurich.

Ok... then I did the TV show... and (as he was a very shy person... National TV had invited him to be guest on that very show... but he denied...) I know from himself that he has been watching the show at home... and after he told me he was more nervous than I was in the live show...!!

In the meantime Clepsydra was already working at its first album. They had decided the album title: "Hologram". And of course we wanted a "real" hologram for the cover...!!

I spent about a week calling around in Switzerland, Germany and also Austria looking for the right person able to produce a real hologram that would fulfill our expectations. In the end the best one was Mr Ralph Kühne in Zurich.

Next problem: To produce a hologram you need a real object...!! So Lele told me: "Why don't you

ask your friend HRG...?"

Said. Done. I called him, and yes, he had an object that would fit perfectly for our needs...!! In the next few months Lele and I did meet HR Giger along with Ralph Kühne a couple of times in Zurich to discuss and fix the details of the production of our hologram.

All 1000 holograms of the first release of the album "Hologram" has been "handmade" by Mr Ralph Kühne in his little laboratory in his cellar.

As a matter of fact, HR Giger discovered this hologram-technique because of us. In the next few years he worked several times again with Ralph Kühne, integrating hologram images into his outstanding paintings and sculptures.

Thank you HR Giger...!

Sandor Kwiatkowski



Rob Ayling writes: I loved what he did for ELP and his Alien was my alien, the others never scared me as much as his did. He was a true artist, not only his original artwork, but how he conducted himself. I wish I had met him! RIP HR, see you in the next life.

How HR Giger's object turned into a hologram



PATRICK WOODROFFE (1940-2014)

Patrick James Woodroffe was an English artist, etcher and drawer, who specialised in fantasy science-fiction artwork, with images that bordered on the surreal. His achievements include several collaborations with well-known musicians, two bronze sculptures displayed in Switzerland and numerous books.

Woodroffe was born in Halifax, West Yorkshire in 1940, the son of an electrical engineer.

In 1964 he graduated in French and German at the University of Leeds, before going on to exhibit his first showing of pen and ink drawings, *Conflict*, at the Institute of Contemporary Arts in London. However he did not become a full time artist until 1972, the year in which he gave an exhibit of his paintings, etchings and related works at the Covent Garden Gallery in London.

His career took off when he was asked to produce approximately 90 book cover paintings between 1973 and 1976 for Corgi, including Peter Valentine Timlett's *The Seedbearers* (1975) and Roger Zelazny's *Nine Princes in Amber* (1974).

During this early period he was also commissioned to provide art for record album cover sleeves, including heavy metal band Judas Priest's album *Sad Wings of Destiny* (1976). This was followed by an exhibition of book-jacket and record-sleeve paintings in 1976, which appeared at Mel Calman's

Workshop Gallery in London. That year the children's book *Micky's New Home* was published with illustrations by Woodroffe. In 1978 he mounted an exhibition of more than two hundred works at the historic Piece Hall in Halifax.

In 1979, Woodroffe then went on to create illustrations for *The Pentateuch of the Cosmogony: The Birth and Death of a World* (later shortened to 'The Pentateuch'), a joint project the symphonic rock musician Dave Greenslade. The *Pentateuch* purports to be the first five chapters of an alien *Book of Genesis*. The album consisted of two-discs by Greenslade, and a 47-page book of Woodroffe's illustrations. The record sold over 50,000 copies between 1979 and 1984. The illustrations were shown at the World Science Fiction Convention, at Brighton's Metropole Hotel in 1979. In 1976, his illustrated book *The Adventures of Tinker the Hole Eating Duck* was published by *Dragon's World*.

In 1983 he created an album sleeve for the rock band Pallas, as well as related logos for merchandise. The same year saw Woodroffe creating art (including representations of a Snark - a subject traditionally taboo for an artist to do) for composer Mike Batt's 1984 musical adaptation of Lewis Carroll's poem *The Hunting of the Snark*. The 1980s also saw another Patrick Woodroffe exhibition, *Catching the Myth*, at Folkestone's Metropole Arts Centre (1986), which featured 122 pieces selected from twenty years of work. In 1989 he prepared for conceptual art used in the film *The NeverEnding Story II*.

Through the 1990s and 2000s he continued to work on numerous other projects including a sculpture at Gruyeres Castle in Switzerland, based on his earlier picture *The Vicious Circle* (1979).

The project is designed to show war as a closed circle of absurd, self-destructive futility. He continued to hold exhibitions, his latest work including a recent exhibition at Sainte Barbe, in Switzerland.

He resided with his family in Cornwall, where he had lived since 1964.

THOSE WE HAVE LOST



MARY STEWART (1916-2014)

Mary Florence Elinor Stewart was a popular English novelist, best known for her Merlin series, which straddles the boundary between the historical novel and the fantasy genre. Stewart was born in Sunderland, County Durham, England in 1916 and graduated from Durham University, from where she received an honorary D.Litt in 2009. She was a lecturer in English Language and Literature there until her marriage in 1945 to Sir Frederick Stewart, former chairman of the Geology Department of Edinburgh University. Sir Frederick died in 2001.

Stewart is the bestselling author of many romantic suspense and historical fiction novels, which were well received by critics due to her skilful story telling and enchanting prose. Her novels are also known for their well-crafted settings, many in England but also in such exotic locations as Damascus and the Greek islands, as well as Spain, France, Austria, etc.

She was at the height of her popularity in the late 1960s, the 1970s and 1980s when many of her novels were translated into many languages; *The Moon-Spinners* was also made into a Disney movie. Stewart is one of the most prominent writers of the romantic suspense subgenre, blending romance novels and mystery; her works are considered to surpass those of Victoria Holt and Phyllis Whitney, two other well-known writers of the genre. She seamlessly combined the two genres, maintaining a full mystery while focusing on the courtship between two people, so that the process of solving the mystery "helps to illuminate" the hero's personality—thereby helping the heroine to fall in love with him.

Following the success of T. H. White's *The Once and Future King*, and the connection of the Kennedy presidency with "Camelot", Arthurian legends regained popularity. Mary Stewart added to this climate by publishing *The Crystal Cave*, the first in what was to become a five-book series later dubbed The Merlin Chronicles.

THOSE WE HAVE LOST



ERNIE CHATAWAY (1952-2014)

Original Judas Priest singer Al Atkins, singer with Gonzo's very own *Atkins-May Project*) has reported that co-founding guitarist Ernie Chataway has died. He was 62.

Atkins and Chataway, along with bassist Bruno Stapenhill and drummer John Partridge, formed Judas Priest in 1969, but the line-up lasted only for seven months. When Atkins fronted a new version of Priest in late 1970 none of his previous bandmates were there. Chataway went on to play with bands including Earth and Bullion. He was a member of Ricky Cool and the Icebergs, but was dropped in favour of Robbie Blunt when Robert Plant joined and changed their name to the Honey Drippers. He'd been fighting cancer for some

time, but was reported to be performing in and around his Worcester home until recently. Atkins says via his Facebook page: "Just heard the very sad news that Ernie passed away last night. He was a lovely bloke and a great guitarist and will be sadly missed."

"I remember the first time we met at the auditions for a new guitarist for Judas Priest in 1969 – his looks reminded me of Marc Bolan. When he plugged in his guitar he totally blew us away, and made KK Downing look a complete amateur (who we'd auditioned earlier).

"I'm completely in shock and will sadly miss you, my old buddy."



NASH THE SLASH (1948–2014)

Jeff Plewman, better known as Nash the Slash, has died at the age of 66, it's been confirmed.

THOSE WE HAVE LOST

The Canadian experimental musician was noted for appearing on stage wrapped in bandages, before he retired two years ago. In 1976 he was a co-founder of Canadian prog outfit FM and appeared on their debut album *Black Noise*. He rejoined the band in 1983 and remained until 1996. As a solo artist he's best remembered for 1981 mini-album *Decomposing*, which was designed to be played at any speed. He played violin, mandolin, harmonica and glockenspiel, among other instruments. His compositions include soundtracks for silent movies, audiovisual collaborations with surrealist artist Robert Vanderhorst – who confirmed his colleague's death. Announcing his retirement in 2012, Plewman said: "I'm proud of my remarkable 40-year career in the music biz with no hit (commercial) records. As an independent artist without management, major label support or any grants whatsoever, I toured internationally and accomplished so much. I was unique on stage and on my recordings. I refused to be slick and artificial. Creativity in all its facets should be inspirational, and as such should be absorbed, its subtleties appreciated, understood and then woven into the fabric of some other person's creative vision. I'm very pleased to have shared my creative endeavours with so many people around the world. I hope I've left a few breadcrumbs in the forest, to inspire others to find their own path."

MORNING GLORY ZELL-RAVENHEART (1948 – 2014)

Morning Glory was born as Diana Moore in 1948 in Long Beach, California. She was raised an only child in a strict Christian household by her Pentecostal mother, though she switched from attending a Methodist church to a Pentecostal one around age 10–12. At age 14 she broke with Christianity after arguing with her Methodist minister grandfather that animals had souls and went to heaven. She was strongly influenced by the Sybil Leek book, *Diary of a Witch*, which she read during high school.

At the age of 20 she changed her name to Morning Glory because she did not care for the chastity



requirement demanded of followers of the goddess Diana.

She met Timothy Zell after he gave the 1973 keynote speech at Gnosticon in Minnesota. Morning Glory divorced Gary and brought her daughter to St. Louis, Missouri, to live with Zell. Morning Glory and Zell married at the Gnosticon of Easter 1974, the well-attended ceremony performed by Archdruid Isaac Bonewits and High Priestess Carolyn Clark.

In St. Louis, Morning Glory studied and was made a priestess of Zell's Church of All Worlds. She helped him edit the group's journal, *Green Egg*. In 1976 the two began almost a decade of travelling, adventure, and living in various retreats and in a school bus they converted to a mobile home. They founded the Ecosophical Research Association in 1977 at Coeden Brith, a ranch in rural Mendocino County, California, northwest of Ukiah, to investigate arcane lore and legends of cryptids such as Bigfoot and mermaids.

Their wandering years ended in 1985 when they took up permanent residence at Coeden Brith, initially for the purpose of raising "unicorns" created from horn surgery on baby goats.

THOSE WE HAVE LOST

#78

GONZO weekly

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/gonzoweekly>

JEAN PHILIPPE RYKIEL

INNER SPACES

Jean Philippe Rykiel

Inner Spaces

Cat No. FGBG4898

Label: Musea

Jean-Philippe RYKIEL may be the son of the famous fashion stylist Sonia RYKIEL, his fame in the music scenes owes all to his great talents.

Born blind, he started to show them with CRYSTAL MACHINE, battling with his synthesisers against Tim BLAKE.

Published on the Musea label in the year 2012, "Inner Spaces" gathers various tracks, recorded

or re-recorded during all his career. Jean-Philippe says:

"I wanted to share these memories of a time long gone, made of hapiness and careness.

These compositions were removed from my studios albums because of their variety of styles, and started to accumulate for years and years, until I realised they were all me!

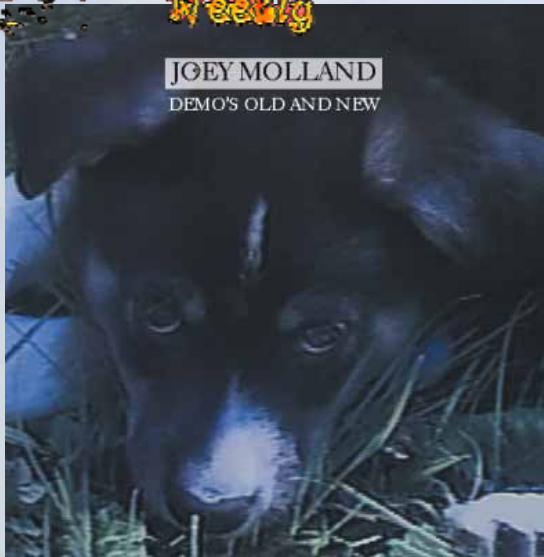
Why shouldn't I introduce myself as I really am, multiple and open-minded? From spacey Progressive rock to funk music, African rhythms to French melodies, jazz to Tibetan mantras, I'm feeding myself up with all, and all inspires me...".

On the icing of the cake is "Close To You", the only sung-track here... By a certain Jon ANDERSON!

Recording with VANGELIS at that time, in the middle of the Eighties, the YES singer was kind enough to lend his voice.

Just unmistakable!





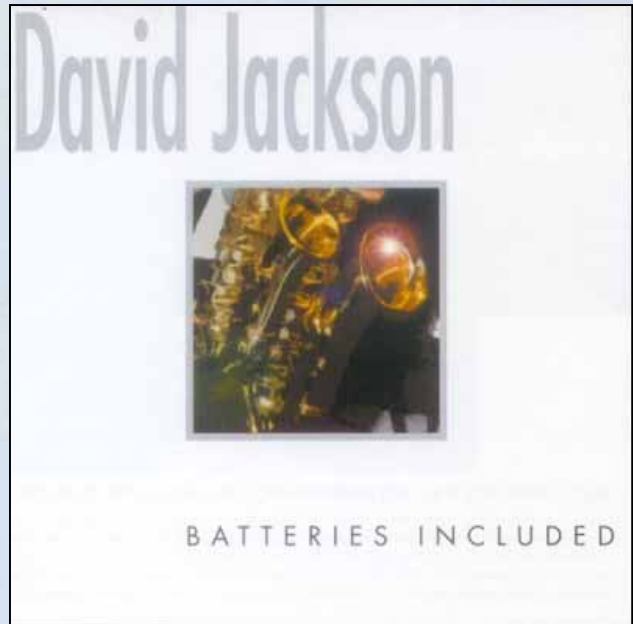
Joey Molland
Demos Old And New
Label: Gonzo
Catalogue Number: HST185CD

Poor Badfinger; if ever there was a pop group "born under a bad sign" it was them. Things started off quite auspiciously. As The Iveys they signed to The Beatles' Apple Records and had a hit single. However, they decided that their name, and their image were a little old fashioned and for reasons that remain obscure they also decided to change their guitarist. Exit Ron Griffiths and enter Joey Molland.

Badfinger was born. They had hit singles with the Paul McCartney penned Come and Get It (recorded just as Griffiths was leaving the band) and No Matter What, and perhaps their greatest moment was when Harry Nilsson had a massive worldwide hit with their song Without You in 1972. After that it was all downhill. And downhill very fast.

The band were the last non-Beatles artists to release an album on Apple, and a move to Warner Brothers was not a success. There were grave management issues (which were so contentious that even now it is probably not safe to put in writing) and – probably as a result of these internal pressures – two members of the band (Pete Ham in 1975 and Tom Evans in 1983) committed suicide by hanging.

Joey Molland, who had written the vast majority of the group's later output, remains an immensely underrated and very talented songwriter, whose career has been blighted by the appalling catalogue of disasters which had overtaken his band. This collection of demos from various parts of his long career only proves to confirm, (as if any confirmation were needed) what an extraordinary songwriter this man is.



David Jackson & René van Commenée.
Batteries Included
Cat No. ET201103
Label: Equally Tuned

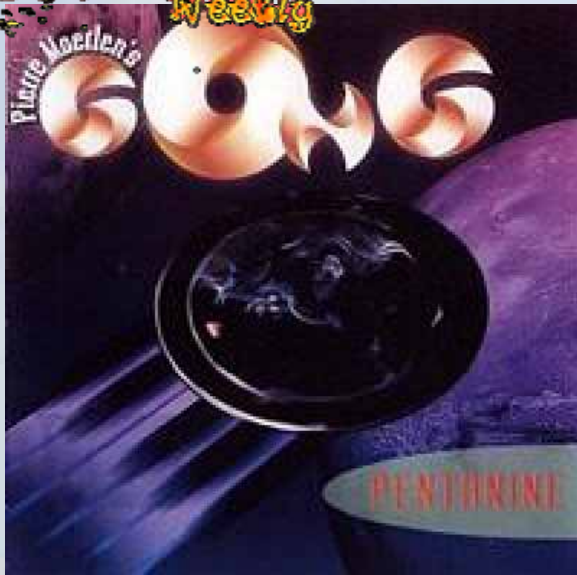
In 1992, when he was halfway through his forties, the legendary Van der Graaf Generator saxophonist David Jackson left teaching full time to practice, write, record and play gigs again. He created a one-man show of new and old historic pieces; some he had reworked in his studio and were never performed live before. At that time, Jackson had been seeing and keeping up with his young Dutch friend René van Commenée and knew of his percussive powers at the time.

"He had recently spent a whole night at our house in Wokingham in the room below our bedroom practicing for an imminent 24 hour Indian Tabla exam - which was a strange and exhilarating sound to wake up with!" (D. Jackson)

Van Commenée invited his legendary friend to perform at his birthday-party. Jackson took the invitation and insisted to perform, at least a part of the show, together.

Both musicians enjoyed performing together very much and Van Commenée proposed playing duo-shows together a year later.

" In Utrecht I felt a strange Hammill/VdGG connection kicking in. Something strange and magical would be happening very soon. This was great chance to play gigs with René at last. He loved my new repertoire and we loved to improvise together." (D. Jackson)

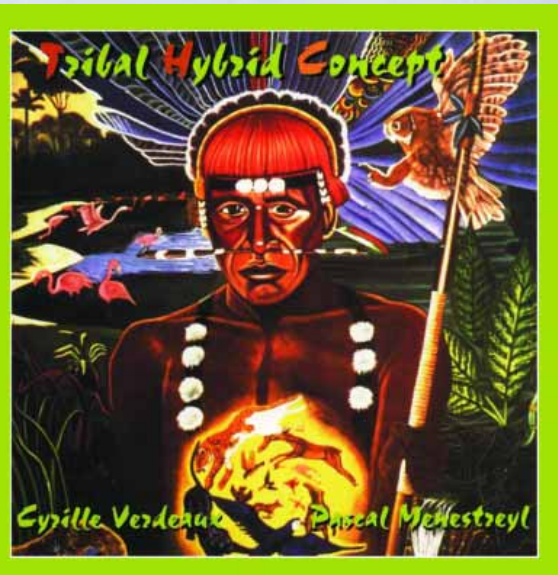


Pierre Moerlen's Gong
Pentanine
Cat No. FGBG4606.AR
Label: Musea

A famous drummer-percussionist from Strasbourg, France, Pierre MOERLEN had a prolific career filled with prestigious collaborations. He imposed his very particular percussive style, and created a reference in the style of Progressive jazz-rock. And this is in this musical style that Pierre MOERLEN'S GONG take us: proudly assuming his part of the great inheritance left by Daevid ALLEN and company, his interpretation is less focused on the psychedelic or space-rock. "Full Circle - Live 1988" is nevertheless and excellent witness of a German tour: a truly indispensable album!

As the Progressive rock world has been grieved to hear the disappearance of Pierre MOERLEN (GONG, Mike OLDFIELD, BRAND X...), the legendary French drummer comes back today with a new album! "Pentanine" was recorded in Moscow in 2002 and is eventually released three years later by the Musea label. On that occasion, the new embodiment of the mythical band Pierre MOERLEN'S GONG was composed of local skilful musicians on electric guitar, bass and keyboards. Thirteen instrumental pieces full of groove, power and sophistication are to be heard, some more hypnotic or peaceful moments being also present in a very melodic jazz-rock fusion style.

The splendour of Pierre MOERLEN's playing whatever instrument between drums, percussions, xylophone and vibraphone is very sensible. A posthumous account of a definitely exceptional musician!



Clearlight
Tribal Hybrid Concept
Cat No.HST212CD

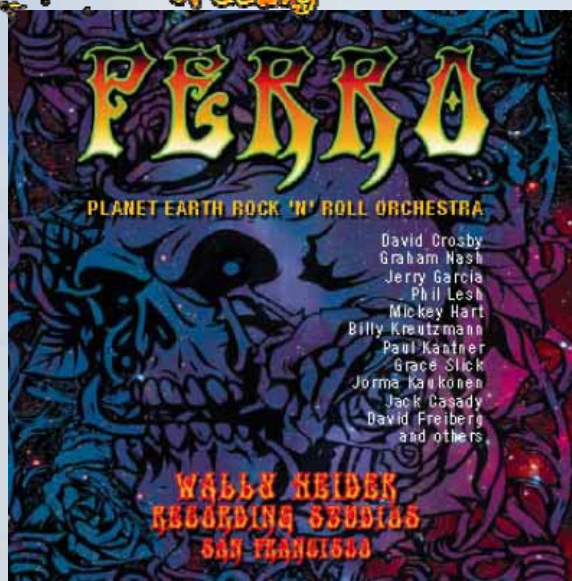
Gonzo

Clearlight became the first French progressive rock band signed to a major British record label. Clearlight has/have continued to produce remarkable music ever since. But this album is particularly poignant.

Pascal Menetrey passed away accidentally in 2006. This album is dedicated to his memory. RIP, Pascal...

The music on this album is powerful, selected to illustrate the yang side of the first chakra, the one in charge of life and death energies; designed to energize the body and to celebrate life. Samples of Inuits, Papoos, Tuvas, Ethiopian and Kurdish singers as well as samples of various wild animals facing extinction collected one per one by Pascal Menetrey between 1992 and 1999 are musically shaped by Cyrille Verdeaux to boogie for the pleasure of the ears. The aim of Tribal Hybrid Music (THC) is to help in the stopping of all these trails of tears, these massacres of innocents all around the globe. The base chakra (Muladhara) is the root of the Kundalini, the coiled serpent representing untapped potential and sexual energy.

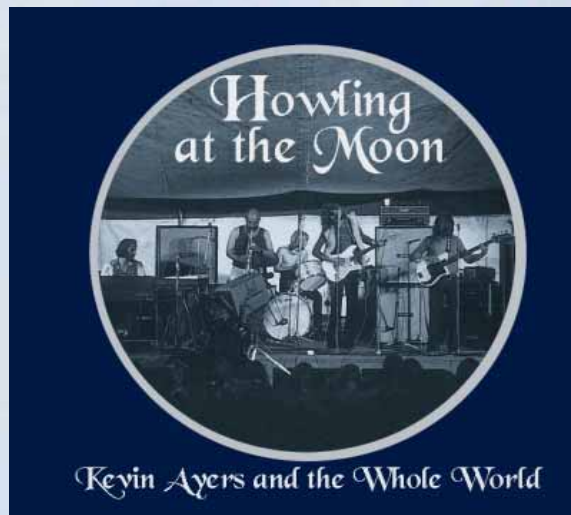
It also represents security and the need for basic needs (air, water, food) that all life requires for sustenance as well as fundamental human desire. The chants of various tribes facing extinction represent the death aspect of this chakra, since most of the beings heard on this album are probably already dead. As Pascal is already...



**Planet Earth Rock 'n' Roll
Orchestra**
Wally Heider Recording Studios
Cat No.OSCCD1
Label: Respect

The Planet Earth Rock and Roll Orchestra (PERRO) was a loose conglomeration of Bay Area musicians who recorded together in the late 1960s and early 1970s. Best known as members of some of the greatest and most successful recording ensembles of the era, such as The Grateful Dead, Jefferson Airplane and Crosby, Stills, Nash and Young, what many people don't realise that these musicians had been playing together for a decade or so before these home recordings were made.

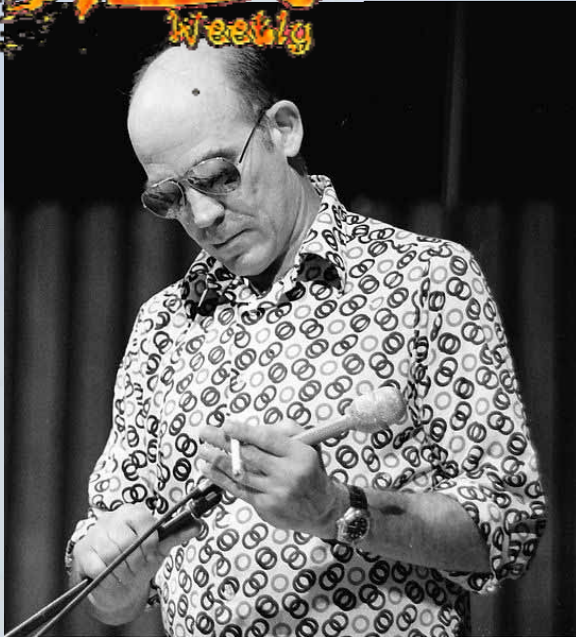
Paul Kantner, Jerry Garcia, David Crosby and others had been friends for a long time. Way before they were famous they had played together in various folkclubs and coffee houses, as well as at private parties and in each others' homes. It is all too easy to perceive Superstars as having arrived into our communal consciousness fully fledged and with their repertoire fully formed. But, of course, the truth is nothing of the sort. These extremely rare recordings give a uniquely valuable look behind the scenes at the creative processes of some of the most important songwriters and musicians of their generation, and it shows how the creative bond between them survived all the vicissitudes of fame and fortune, and was just as important in the early 1970s as it was when they were first starting out. These recordings are so intimate and special that listening to them almost makes you feel like you are intruding on a series of private moments, and everyone involved should be congratulated for making such personal material available to the public at large. Well done to you all.



Kevin Ayers and The Whole World
Howling At The Moon
Cat No.HST244CD
Label: Gonzo

Kevin Ayers (16 August 1944 – 18 February 2013) was an English singer-songwriter and a major influential force in the English psychedelic movement. Ayers was a founding member of the pioneering psychedelic band Soft Machine in the mid-1960s, and was closely associated with the Canterbury scene. He recorded a series of albums as a solo artist and over the years worked with Brian Eno, Syd Barrett, John Cale, Elton John, Robert Wyatt, Andy Summers, Mike Oldfield, Nico and Ollie Halsall, among others. His last album was The Unfairground, recorded in New York City, Tucson, and London in 2006

Ayers died in his sleep on 18 February 2013 in Montolieu, France, aged 68 BBC DJ John Peel once celebratedly wrote that "Kevin Ayers' talent is so acute you could perform major eye surgery with it." It is hard not to agree with him. He was a major talent, who - sadly - never got the respect that he deserved, and even now I don't really know why... This album was recorded live in Hyde Park back in 1970. Ayers' bandmate, the late and very much missed David Bedford remembered it: "There was a really nice gig in Hyde Park when Pink Floyd premiered Atom Heart Mother with orchestra and choir. The chap conducting that had just commissioned me to write a piece for his choir, so it was sort of my two worlds mixing up. It was a really hot day and really nice, it was a good piece Atom Heart Mother. After that came the first band album Shooting At The Moon and it was a typical mixture of things that happened at gigs; straight forward pleasant whimsical songs and crazy avant-garde plinky plonk stuff of the sort that I was doing in my concert music pieces".



WHO GONZO? WHY GONZO? WHAT GONZO?

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

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

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

“I learned a long time ago that reality was much weirder than anyone's imagination.”

Hunter S. Thompson

ver GONZO Weekly

BACK ISSUE BONANZA

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

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

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

Somewhere along the line I will call upon members of my ever expanding Robot Army of the Undead and get someone to transfer all the back issues from the Mailchimp format in which they were originally composed, to this swish new page turney flip book thingy. But it ain't gonna happen any time soon because - believe it or not - the rigours of putting out a 70 page magazine every seven days with a team of volunteers, and a budget of twenty five quid, are quite considerable.

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

GONZO
weekly #22

EXCLUSIVE
Interview with the King of Soul
James Brown
The Funky President
The Godfather of Soul
The Godfather of Soul
The Godfather of Soul
The Godfather of Soul
The Godfather of Soul

NEW SINGLE FROM ANOMALY BCS CLANES

GONZO
weekly #24

EXCLUSIVE
Interview with
Alan Watts
The Zen Master
The Zen Master
The Zen Master
The Zen Master
The Zen Master

A BLAST FROM THE PAST: ALAN'S PAST

GONZO
weekly #25

EXCLUSIVE
The Zen Master
The Zen Master
The Zen Master
The Zen Master
The Zen Master

NO APRIL IN A STORM IN A STORMY CLAY

GONZO
weekly #26

EXCLUSIVE
The Zen Master
The Zen Master
The Zen Master
The Zen Master
The Zen Master

JUDY DOYLE NEW ALBUM EXCLUSIVE

GONZO
weekly #27

EXCLUSIVE
The Zen Master
The Zen Master
The Zen Master
The Zen Master
The Zen Master

A STUNNING NEW PERSPECTIVE ON FROG

GONZO
weekly #28

EXCLUSIVE
The Zen Master
The Zen Master
The Zen Master
The Zen Master
The Zen Master

VIDEOTAPES STILL A REVOLUTIONARY

GONZO
weekly #29

EXCLUSIVE
The Zen Master
The Zen Master
The Zen Master
The Zen Master
The Zen Master

THE KING'S MICROSPHERES INTERVIEW

GONZO
weekly #30

EXCLUSIVE
The Zen Master
The Zen Master
The Zen Master
The Zen Master
The Zen Master

LIVING THE GOVTS WITH ROCK ADRIANS

GONZO
weekly #31

EXCLUSIVE
The Zen Master
The Zen Master
The Zen Master
The Zen Master
The Zen Master

The Life & Times of Miss Crystal Grenade

GONZO
weekly #32

EXCLUSIVE
The Zen Master
The Zen Master
The Zen Master
The Zen Master
The Zen Master

REMASTERING 'THE DUTCH WOODSTOCK'

GONZO
weekly #33

EXCLUSIVE
The Zen Master
The Zen Master
The Zen Master
The Zen Master
The Zen Master

HUGH HOPPER REVISITED

GONZO
weekly #34

EXCLUSIVE
The Zen Master
The Zen Master
The Zen Master
The Zen Master
The Zen Master

TAM TON LANGER: The Times They are a Changin'

GONZO
weekly #35

EXCLUSIVE
The Zen Master
The Zen Master
The Zen Master
The Zen Master
The Zen Master

ROCK AND ROLL MADNESS

GONZO
weekly #36

EXCLUSIVE
The Zen Master
The Zen Master
The Zen Master
The Zen Master
The Zen Master

LIVING WITH SUE ANN WOLFENBUTZ

GONZO
weekly #37

EXCLUSIVE
The Zen Master
The Zen Master
The Zen Master
The Zen Master
The Zen Master

AGONY IN THE DEATH OF AN AWARD SHOW

GONZO
weekly #38

EXCLUSIVE
The Zen Master
The Zen Master
The Zen Master
The Zen Master
The Zen Master

EVERETT'S FROM THE FUNKY SIDE

GONZO
weekly #39

EXCLUSIVE
The Zen Master
The Zen Master
The Zen Master
The Zen Master
The Zen Master

VANGELIS: THE MUSIC OF THE SPHERES

GONZO
weekly #40

EXCLUSIVE
The Zen Master
The Zen Master
The Zen Master
The Zen Master
The Zen Master

THINK TALK: The comic bid from Japan

GONZO
weekly #41

EXCLUSIVE
The Zen Master
The Zen Master
The Zen Master
The Zen Master
The Zen Master

ANT BEE

GONZO
weekly #42

EXCLUSIVE
The Zen Master
The Zen Master
The Zen Master
The Zen Master
The Zen Master

ANT BEE

GONZO
weekly #43

EXCLUSIVE
Judge Smith on his new
album
Martin Carthy interview
Valentina Blanca interview

HERE COMES THE JUDGE

GONZO
weekly #44

EXCLUSIVE
Andy Colquhoun
interview
Prog Rock Summit -
Both National meets
Rich (Wiseman)
Super Waters live in
London

ANDY COLQUHOUN REVISITS DR. CROW

GONZO
weekly #45

EXCLUSIVE
The Zen Master
The Zen Master
The Zen Master
The Zen Master
The Zen Master

CONVERSING WITH CRYSTAL

GONZO
weekly #46

EXCLUSIVE
Johny Johnny
interview
Michael Des Barres
interview
The Pistols
live report

IN THE COURT OF THE CRIMSON JUNKO

GONZO
weekly #47

EXCLUSIVE
Eric Burdon
interview
Steve Ignorant
interview
Gary Clail
interview
Plus
Steve Rackart,
Graham Ashton
and more

ERIK'S ON THE ROAD AGAIN
Got what happened to Asia featuring John Vignoli

A photograph of Barbara Dickson standing against a dark, textured stone wall. She is wearing a long, brown, double-breasted coat over a dark turtleneck and a dark scarf. Her hair is long and wavy, and she is looking slightly to the right of the camera with a neutral expression. The lighting is dramatic, highlighting the texture of the wall and her coat.

BARBARA DICKSON INTERVIEW

I have been a rock and roll journalist, man and boy for over three decades now, and have been privileged enough to interview many luminaries from John Paul Jones of Led Zeppelin to Dave Brubeck, and from Steve Ignorant to Ken Campbell, and I wouldn't even presume to try to rank my interviewees in importance.

But in the two years since I have been doing my own particular brand of Gonzo Journalism there is one artist who far more people want to know about and are impressed that I have interviewed, than anyone else. It is Barbara Dickson.

With a long and stellar career, during which she has been



the doyen of Scottish folk music, the queen of light entertainment, collected songs of the Jacobite rebellion, and the First World War, and has carried a torch for the songs of Gerry Rafferty (amongst many other achievements).

Sadly, whenever I mention on Facebook that I have spoken to her, one or other of my more idiotic family, friends, or acquaintances always ask whether that means “I Know Her So Well”. Actually, we have never met in person, but I always enjoy talking to her.

For those of you not aware of her achievements, here is a brief potted biography.

As a multi-million selling recording artist with an equally impressive Olivier-Award-winning acting career, Barbara Dickson OBE has firmly established herself as one of the most enduring and popular entertainers in Britain today.

Born in Dunfermline, Scotland, Barbara showed an

early interest in music. By the tender age of five she had already started studying piano and by twelve had also taken up the guitar. She developed a love of folk music whilst at school, and began to perform at her local folk club. At seventeen she moved to Edinburgh, combining a job in the civil service with evening spots performing in local pubs and clubs.

In 1968 Barbara was offered a three-week engagement at the Tivoli Gardens in Copenhagen, Denmark, and when she was refused leave from her job she resigned, deciding that it was ‘now or never’ to try her luck as a professional singer.

The late ‘60s and early ‘70s saw her gradually ‘paying her dues’ on the Scottish folk scene, building a reputation and working with the likes of Archie Fisher, Billy Connolly, Gerry Rafferty and Rab Noakes. Her first album, *The Fate o’ Charlie*, a collection of Jacobite songs recorded with Archie and John McKinnon, was released on Bill Leader’s Trailer Records label in 1969. She then went on to record three well-received folk albums for Decca Records in the early ‘70s.

On the advice of Scottish performing legend Hamish Imlach, Barbara next began to look for opportunities south of the border in the booming folk scene of the north of England and she was soon well-established there.

It was in Liverpool that she became re-acquainted with musician and playwright Willy Russell. Their friendship led to Barbara being offered the singing role in his 1974 musical *John, Paul, George, Ringo... and Bert*, staged at the Everyman Theatre. Barbara was on stage throughout the entire performance, singing the songs of the Beatles at the piano. The show became a huge critical success and went on to enjoy a long run at the Lyric Theatre in London.

In the West End, the show was co-produced by Robert Stigwood, who signed Barbara to his small stable of artistes at RSO Records, which also included The Bee Gees and Cream.

In 1976 she had her first hit single with *Answer Me*, produced by fellow Scot, Junior Campbell, and later that year she appeared on *The Two Ronnies* having been spotted in the theatre by

TALKING ONCE AGAIN TO BARBARA



Terry Hughes, their then producer at the BBC. This led to a guest residency on the show, which was drawing in regular Saturday night audiences in

excess of 15 million viewers. Tim Rice and Andrew Lloyd Webber had also been impressed by Barbara's performance in John, Paul, George, Ringo... and Bert, and invited her to sing Another Suitcase in Another Hall on the original cast recording of their new musical Evita. Released as a single, the song went on to become her second hit single in 1977.

In 1980 Caravan Song from the film Caravans was released. Although it was to prove much less of a chart success than her other hit singles, it is still Barbara's most requested song wherever she plays.

January, February, released the same year, provided another Top 20 recording, with the accompanying LP, The Barbara Dickson Album, produced by Alan Tarney, giving Barbara her first gold album.

In 1982 All for a Song, her first compilation album, shot into the UK charts at No.9, based on sales in Scotland alone. It was her first platinum-selling album and went on to spend 38 weeks in the charts.

Barbara then accepted the leading role of Mrs Johnstone in Willy Russell's new musical Blood Brothers, which opened in Liverpool at the Playhouse Theatre in January 1983. The show, which marked her debut as an actress, transferred to London's Lyric Theatre and she was named 'Best Actress in a Musical' at the 1984 Society of West End Theatre Awards.

In tandem with her stage work, Barbara was also building a considerable reputation as a concert artiste, with lengthy sold-out tours that took her to every major town and city in the UK, culminating in shows at the Royal Albert Hall in London.

In 1985 the duet I Know Him So Well was released. This was recorded with Elaine Paige and taken from the new musical Chess, written by Benny Andersson, Bjorn Ulvaeus and Tim Rice. It went on to become a Top Ten hit around the world and sold over 900,000 copies. Barbara's subsequent Gold album, released

later that year, was certified Platinum.

Further hits followed but in the 1990s Barbara began to move away from the pop scene and back towards acoustic and folk music. This resulted in the 1992 album Don't Think Twice, It's All Right, a selection of the songs of Bob Dylan and 1994's Parcel of Rogues, featuring folk music from the British Isles. 1995 saw the release of Dark End of the Street, which combined traditional music with tracks by favourite songwriters including Randy Newman, Sandy Denny and Jackson Browne.

During the 90s, Barbara also began to diversify more and more into acting, with major roles on TV including Taggart, Kay Mellor's award-winning Band of Gold and The Missing Postman, directed by Alan Dossor.

For many years, Barbara and Blood Brothers director Chris Bond had talked of working together again for the theatre and finally in 1996 this culminated in The Seven Ages of Woman, a musical walk through the life of 'everywoman.' The show toured the UK twice, in the process earning Barbara some of the best reviews of her career as well as the 1997 Liverpool Echo 'Best Actress in Theatre' Award. In 1999 Barbara was delighted to return to the theatre again in the new musical Spend, Spend, Spend, based on the life of the infamous 1960s pools winner, Viv Nicholson. Her role as Viv won her the 'Best Actress in a Musical' at the 2000 Laurence Olivier Awards in London.

In 2004 she released her first studio album for eight years, Full Circle. Produced by Troy Donockley, it was widely acclaimed as a long-awaited return to her musical roots with The Daily Telegraph noting: 'it is no exaggeration to describe Barbara as a great singer. She stood out a mile among the Scottish folk singers of her generation, and she has consistently shown her class when performing for a wider public. This is Dickson at her most engaging.'

Her follow-up CD, Nothing's Gonna Change My World, released by Universal in the autumn of 2006, took its title from Across the Universe, the Beatles classic included amongst a specially commissioned selection of the songs Lennon, McCartney and Harrison. The album was arranged by Troy and produced by Chris Hughes.

TALKING ONCE AGAIN TO BARBARA

In 2007 Barbara was invited to guest on Channel 4's long-running quiz show Countdown and she returned to television again the following year with a leading guest role in the BBC drama series Doctors.

2008 was to prove a busy year for Barbara. Her latest CD, Time and Tide, was released, featuring the new direction that has become a feature of her music, blending together old and new songs with a distinctive atmosphere prevailing throughout. The varied song choice included Lady Franklin's Lament, Goin' Back and Palm Sunday, which marked her first writing collaboration with Troy, who again produced the album.

Into the Light, Barbara's first ever live DVD was also released to coincide with Time and Tide, and featured some of her best-loved hits, tracks from the new album and other favourites she has made her own through the years.

Barbara was then invited to perform The Sky Above the Roof for O Thou Transcendent, award-winning film director Tony Palmer's film about the life of composer Ralph Vaughan Williams, described by The Observer as 'a mesmerising masterpiece'.

On BBC's Songs of Praise in April 2008 Barbara performed a new arrangement of the beautiful hymn My Song is Love Unknown.

In the summer of 2008 she played live at the Stonehaven Folk Festival, her first festival appearance since 1973 and an experience she enjoyed immensely. In August that year she and Troy performed Smile in front of an audience of 9000 people at the Liverpool Unites concert at the city's Echo Arena, helping to raise funds for the charity set up by the parents of murdered schoolboy Rhys Jones.

In September 2008 Barbara performed live in Ireland. Her sell-out concert in front of a capacity crowd at Dublin's National Concert Hall marked her first concert in the city for 21 years and following the warm welcome she and her band received, plans are being drawn up for a return to Ireland for further dates in the near future.

In December 2008 Barbara was invited to record her first Christmas special for BBC Radio Scotland, produced by her old friend Rab Noakes.

A lengthy UK tour at the start of 2009 was followed by invitations to perform at the prestigious International Eisteddfod Festival in Llangollen, as well as the Brompton Live and the Linlithgow Folk Festivals.

Barbara's long-awaited autobiography, A Shirt Box Full of Songs, was published by Hachette Scotland in October 2009. To tie in with its release Barbara undertook a major promotional tour with appearances on TV and radio, and at book festivals across the UK to talk about her life and career.

Following a 26-date national concert tour between February and March 2010, Barbara began work on her new studio album, The Magical West, for the Greentrax label, which will follow on from her recent musical collaboration with Troy Donockley, including some newly-written tracks of her own and songs from her 'shirt box' which she has always wanted to record. The album is due for release in late 2010.

Barbara has also recently presented a new series called Scotland on Song with Barbara Dickson for BBC Radio Scotland, featuring music from the acoustic/roots/ folk scene in Scotland with guests performing live in the studio each week. A new series is planned for later this year.

Married with three sons, Barbara lives in Lincolnshire. She has been made an Honorary Doctor of Music by Robert Gordon University in Aberdeen as well as a Fellow of Liverpool's John Moores University and a Companion of the Liverpool Institute of Performing Arts bestowed by Sir Paul McCartney. In 2002 HM the Queen's Silver Jubilee Year, Barbara was conferred with an O.B.E. for her services to music and drama.

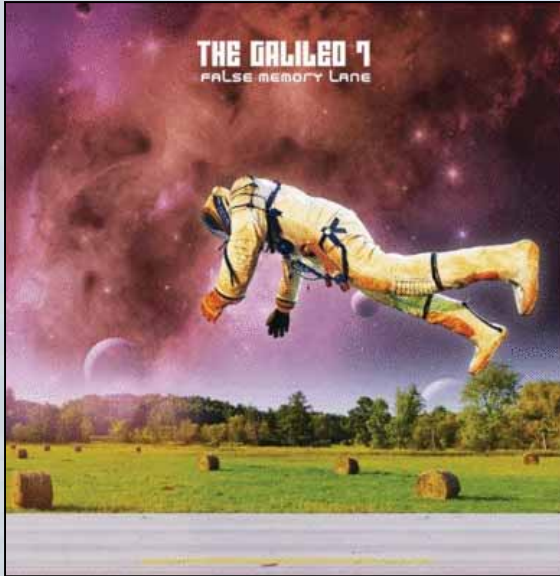
Now in her 42nd year in the music business, Barbara continues to do what she loves best - performing live for her loyal audience. 'Singing live is really the kernel of what I do,' she explains, 'Finally, after all these years I'm now in a position where I'm entirely responsible for what I sing - and I'm happier than ever!'

**Listen
Here**

TALKING ONCE AGAIN TO BARBARA



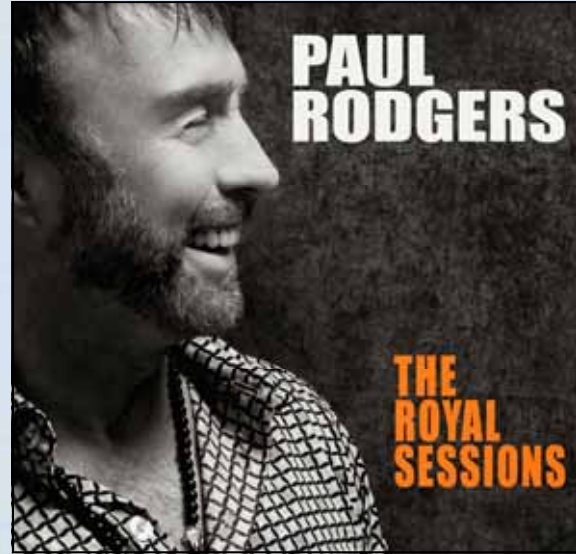
eyes on the world



Galileo 9
False Memory Lane

I'd never heard of this band before, which is a great pity, because they really are jolly good. They mine the same rich seam of idiosyncratic English psychedelia as *The Kinks*, or early *Pink Floyd* but above all they sound like *The Who* in about 1966 when they had left the world of being Mod icons firmly behind, but had yet to approach the high concept works which would take up the next eight years or so of their career.

I have heard a lot of modern pop-psych bands over the years, but this lot are head and shoulders above their stylistic contemporaries. There are two reasons for this; the music is very good, and the band bristle with integrity, but above all the songwriting is not just excellent, but it contains the seeds of something that truly could turn out to be extraordinary within it. It would not be at all a leap of the imagination to imagine *Galileo 9* coming up with their analogue of *Quadrophenia* in a few years. A truly excellent record by a truly excellent band.



Paul Rodgers
The Royal Sessions

Paul Rodgers has always been one of my favourite singers. His vocals with *Free* were completely incomparable. But I have to say that I was less impressed with his later work. I never got *Bad Company*; they were the sort of corporate heavy rock which came along in the mid-1970s and which, I am afraid, always irritated me. I was disappointed in the way that Rodgers seemed to forget that he was gifted with one of the great rock voices of all time and became just another corporate shill. A few years ago he sang on a *Queen* record, and whilst I will accept that the live shows may well have been great fun, the record, in my humble opinion, was an excrescence. So I was less than impressed when I heard that his latest record is a collection of classic R & B and soul songs performed with a cream of the world's best session musicians. Jesus Christ, I was wrong! This is an utterly brilliant record where he takes on material by artists as great as Albert King, Sam and Dave, and Otis Redding, and gets away with it completely! I have listened to this record over and over again, and each time I find new nuances that I had previously missed. Congratulations, Paul, this is a bleeding masterpiece!



Radio Moscow *Magical Dirt*

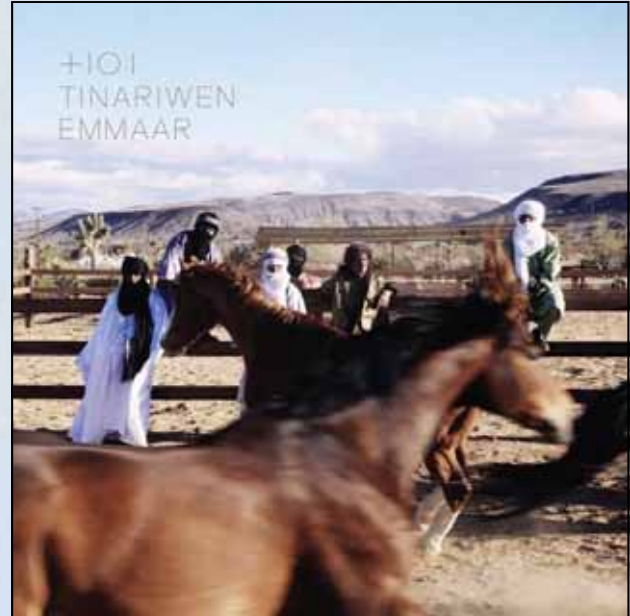
If there is one genre of music I nearly always dislike it is Heavy Metal in all its forms. However, I have always had a visceral penchant for what (back in the days when I was an inky fingered schoolboy having to wear a school cap that made me look a bit like a penguin) was called 'Hard Rock'; the bluesy, heavy but oddly soulful music made by people like *Free* and *Deep Purple* and this is where this band are on the musical spectrum.

Although, especially as I grow older, my tastes in music tend to veer towards the cerebral, even at the age of 55 there is something about interlocking lead guitar breaks with strangely old-fashioned stereo effects stuck on them, and bass lines which tug at your nether regions, which makes records like this nigh on irresistible.

The playing is excellent, in places, impressively complex. One hesitates to use words like 'well crafted' to describe heavy rock music, but nothing else will do. The band are tight as anything, and the lyrics (which are - after all - the least important bit of the whole package) are nowhere near as irritating as some of those from classic albums of this genre which I have enjoyed for over four decades now.

This is for old gits like me to nod our heads to, and remember the days when we could still strut up and down a dance floor trying to impress the females of our species, and for young men to earnestly practise air guitar to in front of the bathroom mirror.

Ace.



Tinariwen *Emmaar*

In a world where much of the music produced seems to be ever more corporate and shallow, and the artists who produce it severely lacking in credibility, Tinariwen are usually hailed as being the total opposite, with so much credibility that it almost beggars belief. Hailing from the troubled North African country of Mali, the band formed in a rebel militia training camp financed by Colonel Gaddafi, and when in 1990, the Tuareg people of Mali revolted against the government; members of the band participated and joined the rebel army. By anybody's standards, this is a long way from doing yer GCSEs and going to the Italia Conti Stage School.

The band play a gloriously visceral brand of desert blues which contains the founding DNA of most western pop music of the last 50 years, as these traditional sounds were taken across the Atlantic by slaves whose descendants then popularised it in North America.

I have always been a great fan of this band, but there are some disturbing facets to their new record which suggest that even Tuareg revolutionaries can be sucked into the corporate machine. The opening track *Toumast Tinja* is a particular example of this, with a spoken introduction over a disturbingly new age drone which would not be out of place in a health food store somewhere in the Home Counties. It is a disappointing direction for the band to take, but for God's sake don't tell them I said so.

Douglas Harr Ear Candy for the Hungry Audiophile

The National Up Front

The National played at the Greek Theater in Berkeley last month supporting their May 2013 release *Trouble Will Find Me* almost a year after it's release.

The band were in fine form, driving their slow burning moody compositions to lovely crescendos – punctuating dark passages with horns and carefully placed guitars and keys to enliven the procession. This American indie band consists of Matt Berninger (lead vocals), twins Aaron and Bryce Dessner (guitars, keys, vocals) and brothers Bryan and Scott Devendorf (bass and drums respectively).

I've heard their music compared to the likes of Joy Division though their overall sound is completely current, and a bit hard to nail down – lots of downbeat tracks, though so many of them building to a triumphant impression. Matt is a baritone and as such inhabits the sound spectrum at the low end, spilling out his unique lyrics, huddling over his mic, or stalking the stage to accentuate the sound of their work. This time out, the band backed the volume down during key passages, allowing Matt to be heard clearly and gain additional dynamics in the mix – a clever way to help connect him and the band to the audience.

The show was a wonderful demonstration of their wares – the best yet for this viewer.

The National is an American indie rock band formed in Cincinnati, Ohio, United States, in 1999, and currently based in Brooklyn. The band's lyrics, which have been described as "dark, melancholy and difficult to interpret", are written and sung by Matt Berninger, a baritone. The band's music is composed and performed by Aaron Dessner (guitar and keyboard), Bryce Dessner (guitar), Scott Devendorf (bass) and Bryan Devendorf (drums). The band has recorded six studio albums; the most recent, *Trouble Will Find Me*, was released in May 2013 and was nominated in the 2014 Grammys for Best Alternative Album.

Tracks selected weighed heavily on their most current release, along with a handful from *High Violet* (2010), and a small selection from both *Boxer* (2007) and *Alligator* (2005). Near the end of the main set, they included a nice rendition of the track "About Today" from the *Cherry Tree EP* (2004).

Of special note this time out was their lighting and backdrops



which alternated between evocative psychedelic projections, and slightly obscured video of band members as they performed. These visuals reflected the mystique of their music and added interest to the live experience.

In these pages I most often write about “progressive rock” and similar sounds that tend towards the more esoteric side of the musical spectrum. The National, though firmly in the “indie” or “alternative rock” genre, still inhabit a part of that adventurous territory where thoughtful lyrics, creative

compositions, blends of acoustic and electric instruments and strange-but-beautiful music that builds on dark themes live. This is one of a few bands where a brooding baritone can inspire an entire crowd to sing along joyfully to a mournful song. A highly recommended experience. Appendix: Complete Set List:

Don't Swallow the Cap (Trouble Will Find Me)
I Should Live in Salt (Trouble Will Find Me)
Bloodbuzz Ohio (High Violet)
Demons (Trouble Will Find Me)
Sea of Love (Trouble Will Find Me)
Hard to Find (Trouble Will Find Me)
Afraid of Everyone (High Violet)
Squalor Victoria (Boxer)
I Need My Girl (Trouble Will Find Me)
This is the Last Time (Trouble Will Find Me)
Santa Clara (Boxer)
All the Wine (Alligator)
Abel (Alligator)
Slow Show (Boxer)
Pink Rabbits (Trouble Will Find Me)
England (High Violet)
Graceless (Trouble Will Find Me)
About Today (Cherry Tree)
Fake Empire (Boxer)

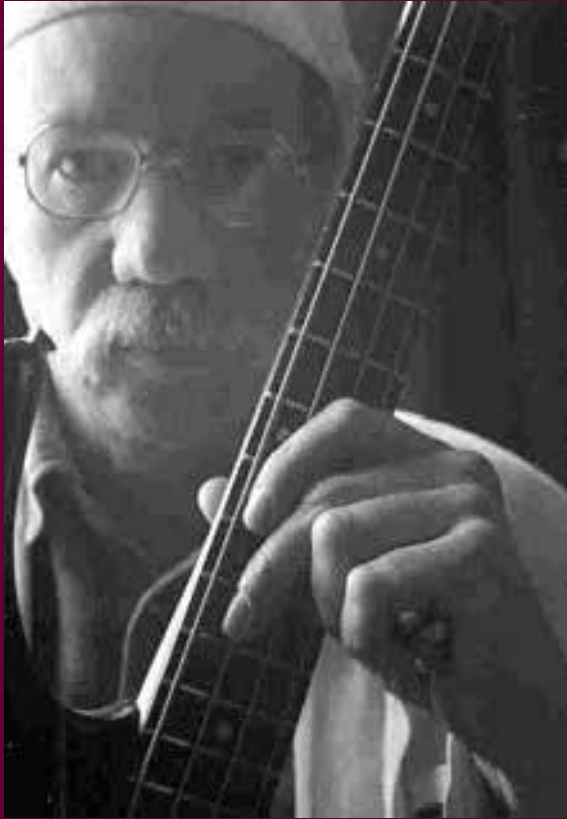
Encore:

Ada (Boxer)
Mr. November (Alligator)
Terrible Love (High Violet)
Vanderlyle Crybaby Geeks (acoustic) (High Violet)

I saw more than a few tears during this final encore – also the last track on High Violet. The band all came up to the front of the stage and played this soulful ditty in an acoustic, heartfelt rendition – a perfect ending to a beautiful night.



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



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

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

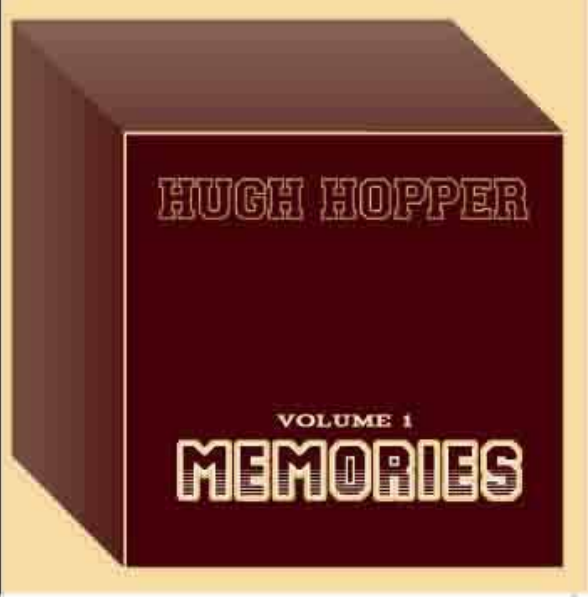
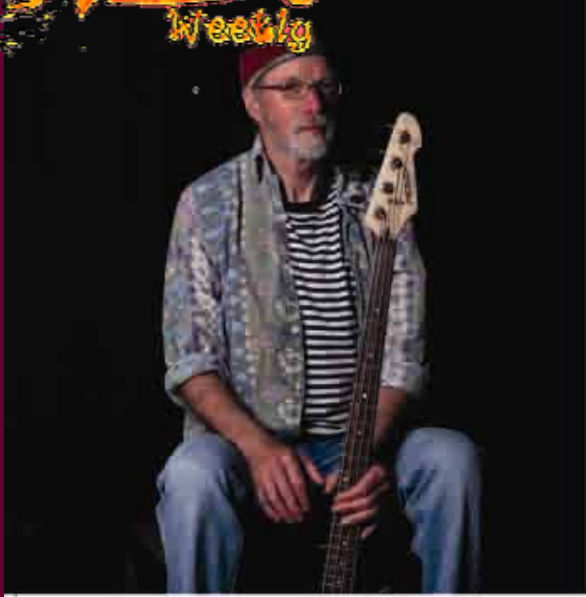
During his tenure the band developed from a psychedelic pop group to an instrumental jazz rock fusion band, all the time driven by the lyrical bass playing of Hugh Hopper.

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

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

Technically, by processing his bass guitar with fuzz box, flanger, wha-wha, octave pedal effects, his use of tapes loops, and latterly computer programming, Hugh constructed multilayer soundscapes with great attention to detail. His creative template embraced aesthetics well beyond the orthodox roles assigned to the bass guitar and its practitioner. As example, Hugh cleverly adapted the time altering effects of the repetitive tapes loops he was creating with two tape recorders in the early sixties - to his bass guitar - by playing such repeating patterns in real time. Furthermore,

Hugh Hopper Retrospective



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

This ten part series is to compliment an heretofore large body of work (over sixty titles) by presenting previously unreleased concert and studio recordings, with the focus on Hugh’s compositions as performed by groups under his leadership. This first volume has the strapline “Many Friends” and features a dazzling range of Hopper plus collaborators over a period of some thirty five years...

1. Memories – *Hugh Hopper’s Demo with Soft Machine*

Hugh Hopper, bass guitar/acoustic guitar;
Mike Ratledge, piano/organ; Robert Wyatt, drums/vocals
Recorded August 6th, 1969. Regent Studios, London, U.K

2. Was A Friend – *Hugh Hopper Franglo Band*

Patrice Meyer, electric guitar; Pierre Olivier-Govin, saxes;
Hugh Hopper, bass guitar; Francois Verly, drums
Recorded May 29th, 2004. St. Jean-aux-Bois, France

3. Shuffle Demons – *North & South*

Steve Kettle, tenor saxophone; Paul Flush, keyboards;
Hugh Hopper, bass guitar; Mike Travis, drums/percussion
Recorded August 23rd, 1995. Aberdeen, Scotland

4. Playtime – *Hugh Hopper Interprets Alan Gowen*

Hugh Hopper – computer programming
Recorded circa 2002. Whitstable, U.K.

5. Debonaire – *Hugh Hopper Franglo Band*

Patrice Meyer, electric guitar; Pierre Olivier-Govin, saxes;
Hugh Hopper, bass guitar; Francois Verly, drums
Recorded May 29th, 2004. St. Jean-aux-Boix, France

6. MGH – *Hugh Hopper & Nigel Morris*

Hugh Hopper, fuzz bass; Nigel Morris, drums/
percussion
Recorded circa 2002. California and Whitstable, U.K.

7. Long Piece – *Hugh Hopper Computer Collage*

Hugh Hopper + Many Friends = Many Surprises
Recorded circa 2002. Whitstable, U.K.





Hello everybody.

Unfortunately there were some errors made in the original announcement about the prints for which we apologize and now fully clarify below.

Firstly, the prints are hand printed etchings and are not machine made lithographs, which makes them considerably more exclusive than we first stated. To complement the boxed set, some images showing the etching in process will be available on line from this address.

Secondly, regarding the size of the edition, the correct size is 200 plus 10 artist's proofs, making 210 copies in total. On completion of the edition the etching plate was destroyed, ensuring that no further copies can be made.

The etchings are to be numbered 1/200 to 200/200 and signed by both Rick Wakeman and Roger Dean. A total of 150 are to be sold from the Rick Wakeman Emporium as part of the Super Deluxe Collectors' Edition.

If you have already ordered and paid for one of these boxed sets and are unhappy with these corrections, please contact us to arrange a full refund.

On an entirely separate matter, Rick felt the original price for the standard Limited Edition Box Set (i.e. without the print) was set too high for the fans, so it will now be £99.99.

Anyone who has ordered one of these items need take no action, they will be charged the correct amount at the point of dispatch.

Roger Dean prepares the Limited edition etching for the new Rick Wakeman box set









In pure etching, a metal (usually copper, zinc or steel) plate is covered with a waxy ground which is resistant to acid. The artist then scratches off the ground with a pointed etching needle where he or she wants a line to appear in the finished piece, so exposing the bare metal. The *échope*, a tool with a slanted oval section, is also used for "swelling" lines. The plate is then dipped in a bath of acid, technically called the mordant (French for "biting") or etchant, or has acid washed over it. The acid "bites" into the metal (it dissolves part of the metal) where it is exposed, leaving behind lines sunk into the plate. The remaining ground is then cleaned off the plate. The plate is inked all over, and then the ink wiped off the surface, leaving only the ink in the etched lines.

The plate is then put through a high-pressure printing press together with a sheet of paper (often moistened to soften it).^[5] The paper picks up the ink from the etched lines, making a print. The process can be repeated many times; typically several hundred impressions (copies) could be printed before the plate shows much sign of wear. The work on the plate can also be added to by repeating the whole process; this creates an etching which exists in more than one state. Etching has often been combined with other intaglio techniques such





Etching by goldsmiths and other metal-workers in order to decorate metal items such as guns, armour, cups and plates has been known in Europe since the Middle Ages at least, and may go back to antiquity. The elaborate decoration of armour, in Germany anyway, was an art probably imported from Italy around the end of the 15th century—little earlier than the birth of etching as a printmaking technique.

The process as applied to printmaking is believed to have been invented by Daniel Hopfer (circa 1470–1536) of Augsburg, Germany. Hopfer was a craftsman who decorated armour in this way, and applied the method to printmaking, using iron plates (many of which still exist). Apart from his prints, there are two proven examples of his work on armour: a shield from 1536 now in the Real Armeria of Madrid and a sword in the Germanisches Nationalmuseum of Nuremberg. An Augsburg horse armour in the German Historical Museum, Berlin, dating to between 1512 and 1515, is decorated with motifs from Hopfer's etchings and woodcuts, but this is no evidence that Hopfer himself worked on it, as his decorative prints were largely produced as patterns for other craftsmen in various media.





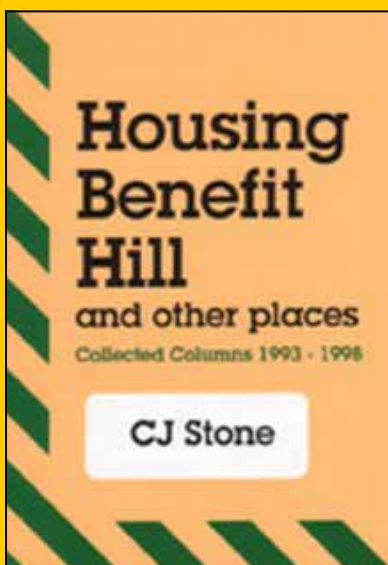
c.j.stone

Housing Benefit Hill: Witch way out of here?

When Vera talks to you, it's usually to cackle viciously at someone's stroke of ill-luck. You get the feeling that she's wished it upon them. But there can't be anything in this magic lark, or they wouldn't be stuck in this place...

I SHOULD call this place Housing Benefit Hell. Okay, maybe it's not as bad as that, but it certainly seems like purgatory at times. There's an element of degradation here, living - literally - on top of one another; too many people in too small a space, where children kick about in a nest of derelict garages, scattered with broken glass and knackered car-parts, and where broken furniture moulders in the scrubby hedgerow out the back. Almost every family is a Single Parent. This place is on the edge, in more ways than one.

If there are any Christians here I certainly haven't met them. There's little room for forgiveness as Our Father Which Art In Heaven is manifestly ungenerous with the Daily Bread. Those who profess any belief at all - and there's only two - are naturally prone to the lure of blasphemy.



Lucifer, after all, was also cast into the depths.

Fred and Vera are self-confessed witches. They call it "The Craft" and invite me to one of their ceremonies. Well, why not? I can't see how it can do any harm.

Fred makes ritual equipment - swords, wands, crowns and the like - as well as finely-crafted silver jewellery. Vera makes the robes, and the two of them spend much of their time collecting poisonous plants from the nearby woods.

Fred is quietly frustrated, Vera aggressively so. Her throaty growl echoes around the close - shouting obscenities at the children and the dogs - and is one of the daily entertainments. When she talks to you, it's usually to cackle viciously at someone's stroke of ill-luck. You get the feeling that she's wished it upon them. But there can't be anything in this magic lark, or they wouldn't be stuck in this place. Or maybe it's that the spells only work when guided by a malevolent spirit.

But at the time I witnessed their ceremony, I was keeping an open mind. I was hoping to cast a spell over my ex-lover.

The Congregation consists of two people: myself, nervously contemplating the possibility that parts of the ritual may be performed "sky-clad" (naked), and a sad young man with the raw, red scales of eczema all over his hands. Was this Divine Punishment, or is he here hoping for a cure? I'm made even more nervous at what any sky-clad developments might reveal.

Theirs is a typically tatty council flat, but it's remarkable how effectively it's transformed. The settee is pushed back. Candles are lit, and one of the sideboards is miraculously converted into an altar. Fred and Vera descend dressed in tight white robes that show the stretch of their paunches. We daren't think of them as Fred and Vera anymore: they are High Priest and Priestess - sorcerers, practitioners of the dark arts.

The ceremony begins. The High Priest inserts a dagger into a chalice of wine, while intoning some ritual formula under his breath. Unfortunately, we are almost immediately

interrupted by a knock at the door. Fred is annoyed (do Christian Priests ever suffer such humiliation?) and insists on starting

again. He breathes deeply and rolls his eyes heaven-wards as he re-inserts his dagger into the chalice in what, at that moment, looks like peevishness. All the time the two of them indulge in whispered directions as if this is the dress-rehearsal for some greater show. There's certainly a high degree of theatricality about the event.

They are creating a sacred circle in ritual space. Earth, air, fire and water revolve in the form of salt, a smoking censer, a candle and a chalice of wine. The High Priest faces the Four Quarters and calls on their respective Guardians (they all have impressive, if forgettable, demonic names), and then revolves his dagger to create the last barrier in ritual space.

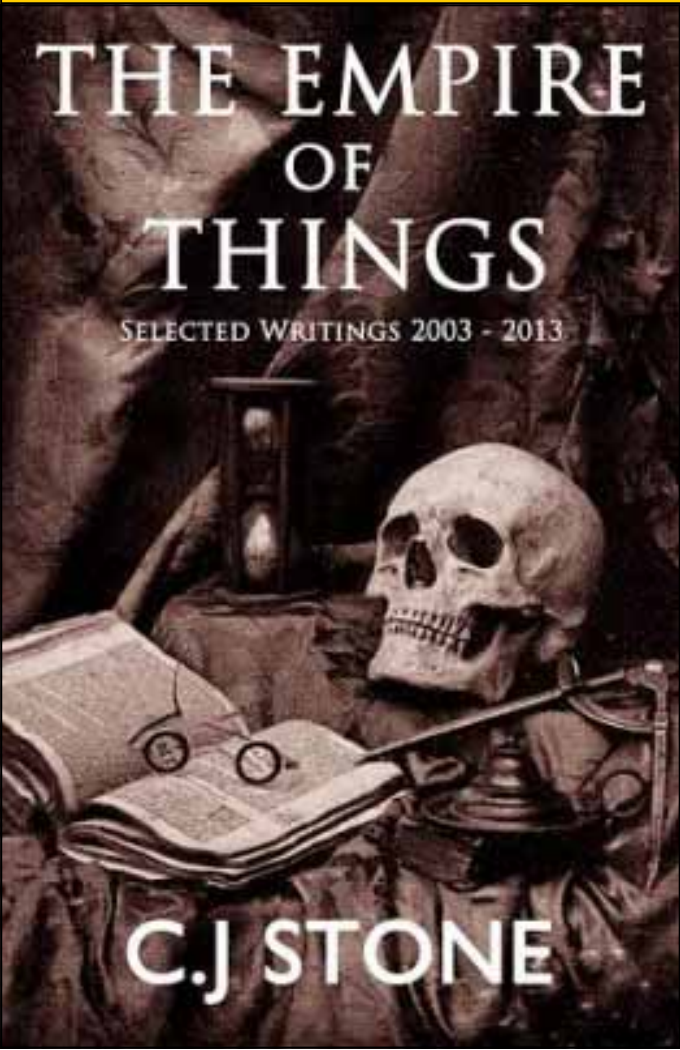
There's another hint of irritation as they've forgotten to bring down a sword: the sad little dagger makes a paltry circle by comparison. The two of them link hands and begin to spin; slowly at first, but with increasing abandon, chanting more and more frantically as the gyration grows wilder. Finally the Priestess orders "Down!", and they both drop, the Priest resting his head on her

feet. Fred suffers a head-rush and has to lie in this position for some minutes. Finally he forces himself, panting, to rise. He stands with his little dagger erect (how much better a full-sized sword would have been) while the High Priestess kisses first his feet, then his thighs and then (uh-oh!)... but no, she passes on to his belly, his chest, his lips. For one brief, unnerving moment I'd pictured them taking the phallic symbolism to its logical conclusion.

There were other parts to the ceremony. At one point the High Priestess was on her knees, chanting to a candle flame that was serving for the bonfire they might have used in open space. Oh, the limits of a council house invocation.

It is interesting to note that most - if not all - of today's witches follow a tradition that goes right back to the Thirties; and that the rituals, chants and names are gleaned from such diverse and unrelated sources as Egyptology, Celtic legend and the kabbala. No ancient religion, this. What knowledge there is is entirely book-learned.

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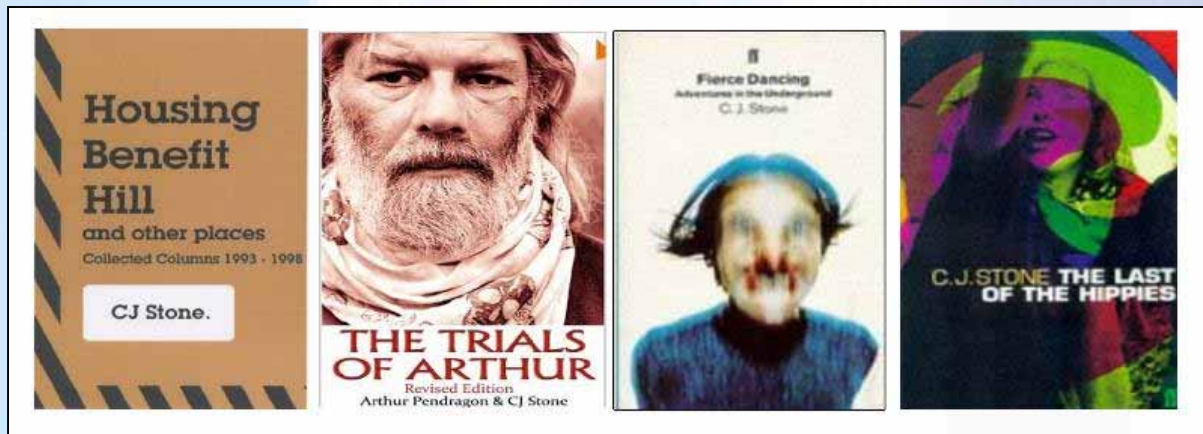
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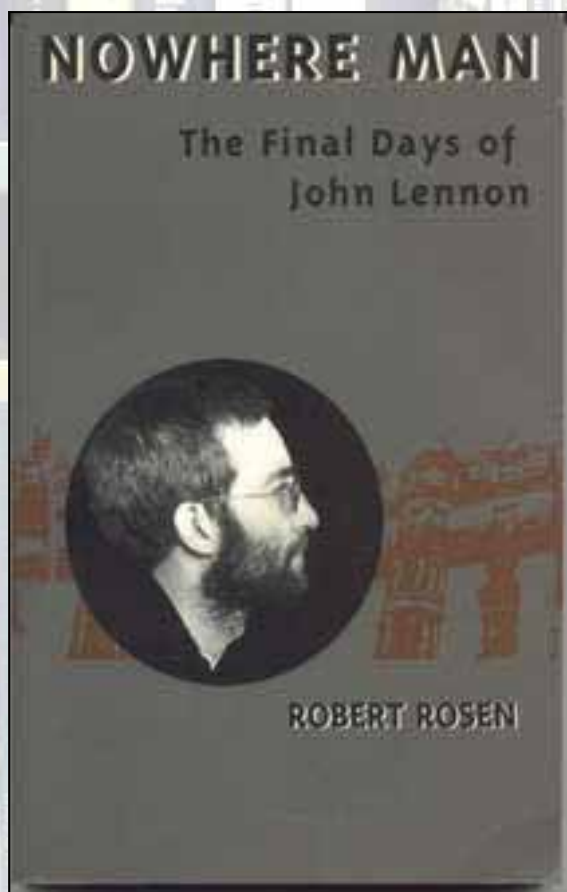
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**OTHER BOOKS BY
C.J.STONE**

Yer Gonzo Bookshelf

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



Paperback: 192 pages
Publisher: Fusion Press (30 Nov 2000)
Language: English
ISBN-10: 1901250431

ISBN-13: 978-1901250435

Product Dimensions: 21.2 x 13.6 x 1.6 cm

It says something about the staying power of the Beatles that, not only are they still a commercially important entity well over 40 years after they split up, but that my column of book reviews each week usually manages to say something new about a new Beatles-related tome. And I usually manage to glean some information that I didn't know from them.

This book is an excellent example of that.

It was written first 16 years ago, and I am quite surprised that I had not read it before. And it manages to inspire a range of different emotions in me.

First of all, I suspect that it is largely true, although the proliferation of abhorrent typos and factual errors does not immediately make one feel particularly positively inclined towards it.

I had always known that Fred Seaman, John Lennon's personal assistant, had been convicted of stealing Lennon's diaries, and I had been vaguely aware that an associate of Seaman's who had read the diaries before they were recovered by Yoko had eventually gone on to write a book based on them.

But until now I had never read it. Neither have I read Seaman's own book, although, as I dictate this to my lovely wife Corinna, I have found

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copies of Seaman's two books on Amazon for a ridiculously low price and have brought my credit card into play.

Rosen's book is a peculiar one. It rings true, but is so amateurishly presented that one is, against one's better judgement, drawn towards dismissing it.

Apart from a long, torturous and incomprehensible chapter about numerology that I diligently tried to read but didn't understand at all, this paints a portrait of a lonely, damaged, but essentially likeable figure, who doted on his wife and child and desperately craved the normal life he was never going to have.

It is very much a companion piece to John Green's book *Dakota Days*, although it is slightly less scathing about Yoko.

The story is basically the same; that the image of Lennon as a house-husband, baking bread and raising his son was a carefully orchestrated myth, cherry-picking the most positive aspects of Lennon's five years away from the music

business, and ignoring his womanising, drug abuse, and general arseholism. The shock is not that Lennon visited specialist massage parlours, or smoked strong Thai marijuana, because we knew that already.

These, and many more allegations, were made by Albert Goldman a quarter of a century ago. No, the truly interesting revelations are about Lennon's essential humanity; how he tried desperately to retain his sanity whilst surrounded by servants, flunkies, and sycophantic acquaintances.

The wonder is that he managed so well, and as always, the tragedy is that just as he was beginning to turn a corner both in his career and in his mental health that he was so cruelly taken from us.

I am surprising myself here, but I actually recommend this book.

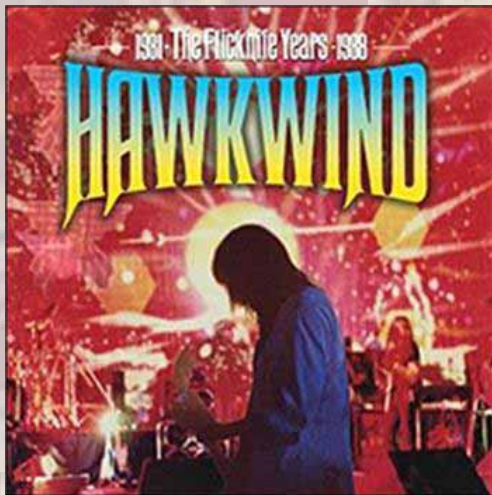


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The latest news from the Hawkwind area is the release of a 5-CD compilation available from general outlets now - but it seems there's nothing new for completionists, here. However, for those who missed any of the 1980s era releases, it looks like now is a good time to catch up.

"This collectors set," we're told, "includes 'Friends & Relations', 'Zones', 'Friends & Relations - Twice Upon A Time', 'Friends & Relations Volume 3' and Out & Intake'."

It also includes some 'bonus' tracks from the Bristol Custom Bike Show in 1986.

At present, it seems we're in an "inbetweenie" time for Hawkwind news, as

they've finished their Spring activities but the summer festivals have yet to start - and their dancers (Laura and Steff) of the last seven years (photographed here by Jon at Seaton, during the run up to the first performance of *Space Ritual*) have now moved on as well...

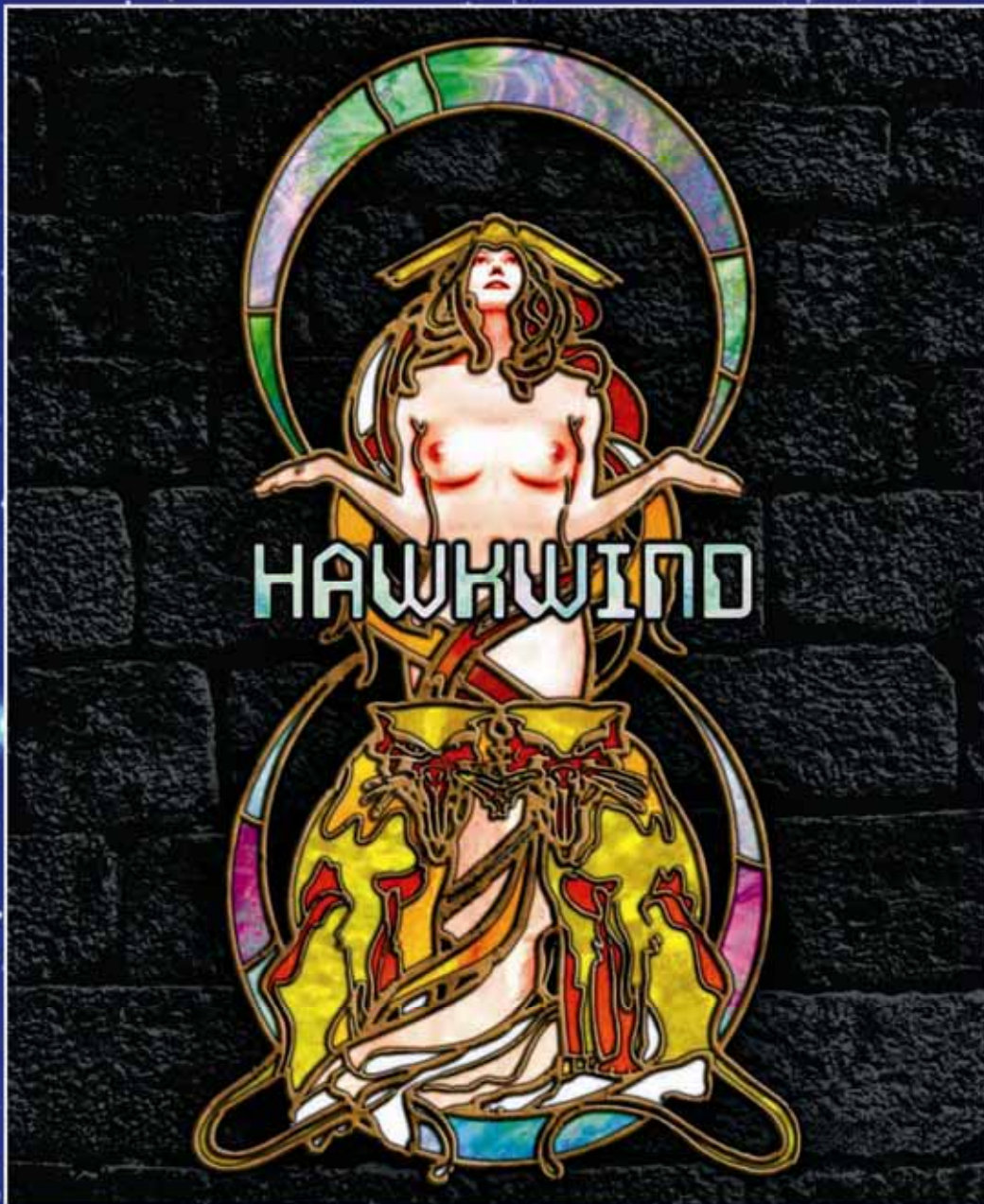


...But there'll doubtless be more to say about all that in the weeks and months ahead. So relax and enjoy the lull while it lasts, eh.

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

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

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

Volunteer Crew Register

Name

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

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

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

Post Code

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

Telephone Number:

Additional info:

www.hawkwind.com

Any enquiries hawkwindpassports@hawkwind.com

THE WORLD OF GONZO ACCORDING TO

Mark Raines



THE



CIRCULAR

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

However, readers of this periodical seem interested in the comings and goings of **Yes** and of various alumni of this magnificent and long-standing band. Give the people what they want, I say...

This week has seen a considerable drop in the number of *Yes* and *Yes*-related stories in the world's press, which is surprising as both *Yes* and Rick Wakeman are currently on tour, and there is a major Rick Wakeman box set (see the article elsewhere in this issue) nearing release, and *Yes* have a new album imminent. There is only one contender for the most important news story of the week, at least as far as *Yes* is concerned, because this was the week that they announced the track



listing and cover artwork for the forthcoming album *Heaven and Earth*.

- **YES Reveal Artwork and Tracklist of New Album "Heaven and Earth"**

The other two *Yes* stories are less important, a review of the *Cruise to the Edge* that we covered a few weeks ago, and Trevor Rabin and Jon Anderson discussing the album *Talk*, which is probably the most overlooked record in their canon.

- **Yes, Marillion, Steve Hackett- Cruise to the Edge- 4/7-12**
- **'It was a perfect storm': Trevor Rabin and Jon Anderson on Yes' most overlooked album**

The last three stories are all from Rick Wakeman and they show firstly what an eclectic taste the man has, which probably shouldn't come as any surprise to anyone, and secondly what a triumph his recent tour has been. I am still kicking myself for having missed it, but life has a tendency to get in the way of things.

- **Rick Wakeman: My Music**
- **Grimsby Auditorium's Rick Wakeman masterstroke proved a sensational evening**
- **AUDIO: Wakeman's journey to centre of Sheffield**

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

RICK WAKEMAN

JOURNEY & RETURN TO THE CENTRE OF THE EARTH

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

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

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

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

LIMITED EDITION BOX SET containing

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

£129.99 + postage - www.rickwakemansmusicemporium.com

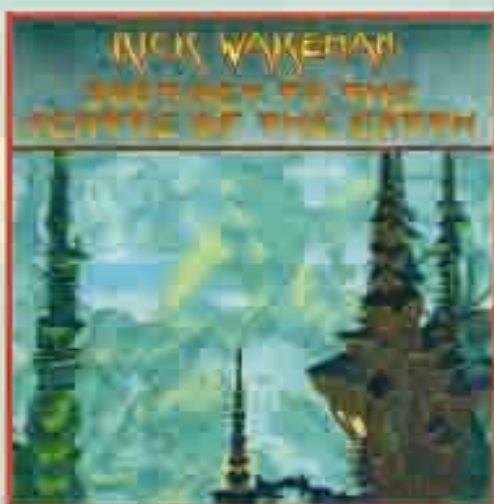
SUPER DELUXE COLLECTORS EDITION

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

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

£299.99 + postage
www.rickwakemansmusicemporium.com





JOURNEY TO THE CENTRE OF THE EARTH

DELUXE VINYL EDITION

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

£24.99 + postage - www.rickwakemansmusicemporium.com

DIGIPACK CD EDITION

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

£9.99 + postage - www.rickwakemansmusicemporium.com



RETURN TO THE CENTRE OF THE EARTH

DELUXE VINYL EDITION

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

£24.99 + postage - www.rickwakemansmusicemporium.com

DIGIPACK CD EDITION

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

£9.99 + postage - www.rickwakemansmusicemporium.com

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



Changing the world one gift at a time

The worldwide Freecycle Network is made up of many individual groups across the globe. It's a grassroots movement of people who are giving (and getting) stuff for free in their own towns. Freecycle groups match people who have things they want to get rid of with people who can use them. Our goal is to keep usable items out of landfills. By using what we already have on this earth, we reduce consumerism, manufacture fewer goods, and lessen the impact on the earth. Another benefit of using Freecycle is that it encourages us to get rid of junk that we no longer need and promote community involvement in the process.

<http://uk.freecycle.org/>



Thom the World Poet

Rob Ayling writes:

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

ALCHEMY

Tall, thin, wizard like-chemist
He took mud baths but was not interested
in transmuting lead in to gold
(Lucky-lead is almost as expensive as gold these days)

Egyptian Healer-explained that Pharaoh training was physical
as well as psychic and spiritual
That they had to run between Karnak and Thebes
and last three days in a sarcophagus

Photographer (professional), mountain climber, racing car driver
Sold his pix of one country to the next
in order to see and sell more. Regrets
the loss of his avalached friends

He who danced naked @Delphi for Apollo
Sweated Dante in original Italian
with the spirit of original declamadores
Gave full passion to his Moon Muse

Musician(violinist)thin, tall-played all night
just for the joy of it. Gave his all
asked nothing but the air and space
Still flavored via his harmonies

And those still brave enough to seek the streets
To make cures, elixirs, solutions, remedies
There are never any guarantees
But you will only know if you try.

Tilted Planet Press



Active Words • Spring 2014 • Austin, Texas

Austin poet Shubh Scheisser

More festival news
at tiltedplanetpress.com

Opening Night:
Poets debuted
di-verse-city,
the new anthology.

City Read:
This star-studded
reading featured
international,
national, and local
luminaries.

**Texas History
Read:**
A highlight of the
festival, this first-
ever event was an
ensemble of diverse
Texan voices.

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The Twenty-Second Celebration of the Austin International Poetry Festival was hosted by Austin Poets International, a non-profit organization that works to incorporate literary arts into schools and society. The festival takes place throughout the city of Austin and is the largest non-juried poetry festival in the country. New voices join revered veterans of the poetry scene. Festival

headquarters are located at 5326 Manchaca Road.

Featured international poets included Les Wicks of Sydney, Australia, Lydia Lockett of Montreal, and Robert Hopkins of Bristol, England. National stars included Diane Glancy of St. Paul, Megan Volpert of Decatur, and Robert Lee Brewer of Duluth. Mark your calendar for next year's AIPF: April 9-12.

-Erin Schultz

Tilted Planet Press



Active Words · Spring 2014 · Austin, Texas



Austin International Poetry Festival

City Read

Two AIPF international featured poets were on the program at the City Read hosted by Robin Cravey on April 4. The read took place at Monkey Nest organic coffee shop.

Les Wicks of Sydney, Australia was a featured invited poet. His work has been published in over 300 different magazines, anthologies, and newspapers across 18 countries in 10 languages. He read from his new book of poetry, his 11th, *Sea of Heartbeak*. His work focuses on the everyday lives of people with a great deal of

dark humor and disturbing insights.

Listeners enjoyed the works of other poets including Amy Greenspan, Chip Ross, Glenn Monroe Irby, Josh Glantzberg, Mark van Gelder, and Carolyn Luke Reding, as they enjoyed terrific coffee, pastries and creatively presented sandwiches.

Law Office of Robin T. Cravey

807 Brazos Street, Suite 318
Austin, Texas 78701
512-236-9655
www.craveylaw.com

Jazz performance poet and comedienne **Lydia Lockett** of Montreal was among the invited guests. Lockett was voted Best Spoken Word act for several years in the Best of Montreal Readers' Poll. She won first prize in several comedy competitions. Her confessional poems offer a dry take on failed romantic and sexual relationships.

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Active Words · Spring 2014 · Austin, Texas

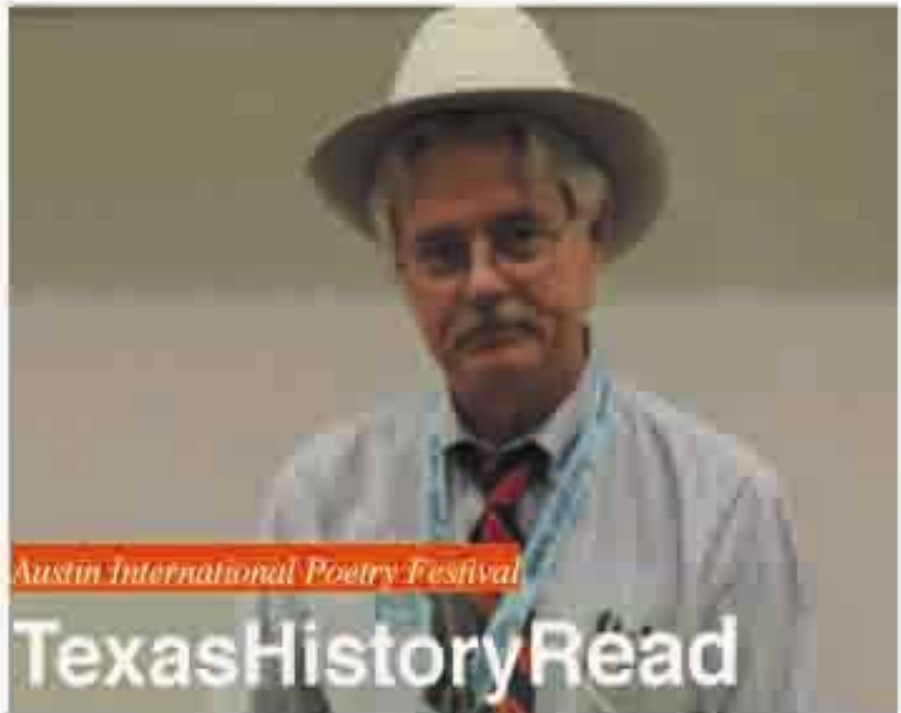
Nine Texas poets shared work centered on their experiences as Texans April 6 at an event co-sponsored by the Bob Bullock Texas History Museum.

Host Robin Cravey presented the subject in a unique ensemble format, with poets taking turns reading poems as they fit into the timeline of theme.

Robin Cravey's Texas poems contain vast, celebratory, and picturesque landscapes and lovingly detailed hardscrabble urban scenes. Scott Wiggerman presents small, intimate moments of interaction with nature. Del Cain offers vivid verses of pioneer struggle and the persistence of family. The roster of poets was rounded out by Marcellé Kasprowiez, Christa Pandey, Carolyn Adams, Katherine Oldmixon, Dillon McKinney, and Chip Ross.

The main characters in these poems are the dramatic geologic, plant, and animal features of the great southwest; the interplay between the emotional needs of humans and harsh natural realities such as drought, dirt, scarcity, and emptiness.

The Damoclean sword of drought hangs over these poems with its very real portent of ecological doom, particularly in the verses of Christa Pandey and Marcellé Kasprowiez. Kasprowiez's nature imagery is sparse, essential, and tactile.



As a whole, the poems' strength derives from the wealth of real and authentic local details. These poets share their experiences and impressions of life in contemporary and historical Texas.

From deer processing shops, vultures, and roadkill, to pastoral bluebonnet idylls, from the longing for water, to destruction and death, to moments of transcendent gratitude, the range of Texan experience is represented here.

Many of the poems read like adult children's dream interpretations of their parents' old snapshots representing beauty, struggle, and perseverance.

Weather shapes the emotional lives and self-

definitions of all these Texan poets. Thrilling and dramatic as the landscapes themselves, these poems grapple with fear, desire, and above all the legacy of struggle in a striking, beloved, but often devastating land.

Erin Schultz:

"The Texas History Read was the highlight of the festival."

-Les Wicks

"The read was the best I participated in!"

-Marcellé Kasprowiez

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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...

Herewith is a public announcement to start off with this week:

I am going to try my hardest to refrain from making any sarcastic comments about the appalling grammar/spelling/layout of any of the eBay auctions I have listed this week. Although it annoys the hell out of me that folks can't be bothered to present something at least with correct spelling, I am going to turn a blind eye.

Why? Simply because deep down I am a nice person but I do have to add the caveat: If I can. I shall try my best anyway.

But upon looking at this first one, I have a feeling it is going to be a bumpy ride.

Vintage BAY CITY ROLLERS - On Tour Board Game Immaculate Condition RARE whitmans

Price:
£29.99

["This Auction is for a Bay City Rollers 'On Tour' Board Game and is immaculate inside and all pieces/cards complete.](#)



A Must for any Fan!!!”

Once again, as with a similar auction recently, there are no details of how one is expected to play – and behave – in this game. If one has to answer questions about the band, then I would be totally screwed; I can only remember one of their songs, I can’t remember – if I actually knew in the first place – any of their names, and – to be honest – I don’t really care. But, I guess, if anybody out there was/is a fan, then I shall just have to concur with the sentiment of it being ‘a must’.

http://www.ebay.co.uk/itm/Vintage-BAY-CITY-ROLLERS-On-Tour-Board-Game-Immaculate-Condition-RARE-whitmans-/291119849805?pt=UK_Music_Music_Memorabilia_LE&hash=item43c818614d

BEATLES TEAPOT , SUGAR BOWL AND MILK JUG - WASHINGTON POTTERY Ltd.
Price:
£130.00

“A COLOUR PICTURE OF THE GROUP AND FACSIMILE SIGNATURES TO EACH PIECE
TEAPOT AND LID 17cm TALL X 22cm WIDES
IN GOOD AS NEW CONDITION”

These would look good in a tiny music-of-the-1960’s/70’s-themed café. The sort of place you would walk into on your holidays in some seaside town when you are parched and dying for a cup of tea. The sort of place that, when you open the gingham-curtained door, a little bell rings to announce your arrival to the seemingly deserted premises. It would be like stepping back in time, with all the wall space covered with photos, autographs and posters of 1960s and 1970s pop idols. Shelving, and display cupboards would be

overflowing with knick-knacks of the time and upon each table would be placed a bong – erm no sorry – that last one would probably be most unlikely, it would more likely be a specimen vase with its inhabitant either being a fake poppy (there I go again) or one of those plastic flowers you get in Volkswagen Beetles, or even a couple of lush Biba feathers. (I used to have a purple one of those – it got covered in dust and became quite bald eventually!).



There may well be a mock Carnaby Street road sign on the wall behind the counter, and even a mannequin standing in a corner, bedecked and jewelled in the fashion of the time. There would be the obligatory Sgt Pepper poster somewhere too of course. And whilst you sipped your brew the iconic wide-eyed Twiggy would stare down at you from her equally iconic poster. Where am I going with this? I have absolutely no idea, but it is surprising to where a photo of a Beatles teapot, sugar bowl and milk jug can take you!

http://www.ebay.co.uk/itm/BEATLES-TEAPOT-SUGAR-BOWL-AND-MILK-JUG-WASHINGTON-POTTERY-Ltd-/251267703631?pt=UK_Music_Music_Memorabilia_LE&hash=item3a80b8e34f

And each table would HAVE to have a pair of these too:

CLIFF RICHARD SALT & PEPPER POTS - £12.50

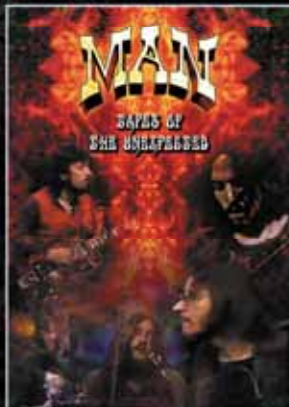
“Dishwasher safe. 3 inches high, white ceramic.”

Give Sir Cliff a good old shake up whilst showering your chips with salt or your tuna sandwich with pepper. That’ll wipe the rather smug grin off his

THE BITCH IS BACK

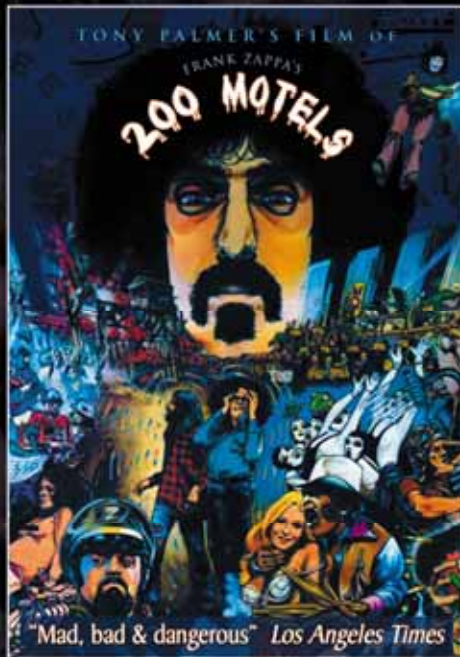
If it's groovy...it's in!

MAN
Tapes of The Unexpected
VPDVD68

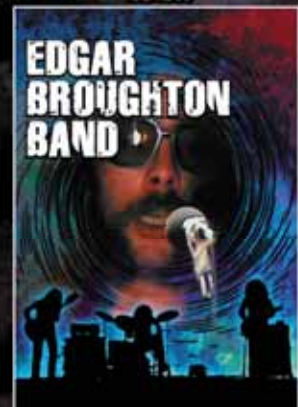


"Mad, bad & dangerous"
(Available for the first time on DVD)

FRANK ZAPPA'S 200 MOTELS
TPDVD127



EDGAR BROUGHTON BAND
Live
VPDVD66



RENAISSANCE
Kings & Queens
VPDVD67



PETER HAMMILL
In The Passionkirche Berlin
VPDVD65



THE STEVE HILLAGE BAND
Live at The Gong Family Unconvention
GWVP208DVD



VAN DER GRAAF GENERATOR
Live at The Paradiso
VPDVD64



PANIC ROOM
Satellite
FMCDD01



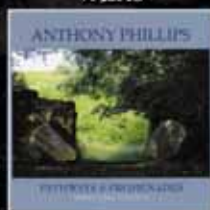
KARNATAKA
The Gathering Light
KTKCD05



PARADE
The Fabric
NAUTCDD04



ANTHONY PHILLIPS
Pathways & Promenades
VP216CD



RICK WAKEMAN
Past, Present and Future
MFVP115CD



SPIRITS BURNING
Crazy Fluid
VP492CD



HAWKWIND
San Francisco 1999
HAWKVP48CD



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



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face and add a few more frown lines to his tanned forehead.

http://www.ebay.co.uk/itm/CLIFF-RICHARD-SALT-PEPPER-POTS-/131185753612?pt=UK_Music_Music_Memorabilia_LE&hash=item1e8b47be0c

And a quick, or not so quick, depending upon the circumstances, visit to spend a penny or two in the facilities of such an establishment would undoubtedly include one of these:

CLIFF RICHARD TOILET SEAT COVER washable cotton A MUST HAVE FOR ANY FAN! - £11.99

“100% cotton. Washable at 30 degrees. Drawstring design to fit any toilet seat lid. New and unused.”

Another one of those ‘must haves’. Lots of those about. But is this not a slight insult to your idol? I mean, if I were famous I am not sure that I would appreciate it knowing that there were some folks out there in fan-land that actually had a toilet seat cover with my face on it! I wonder if there is a matching

toilet-brush holder out there too?

Can't fans bear to be apart from their idol even while they are seeing to their ablutions?



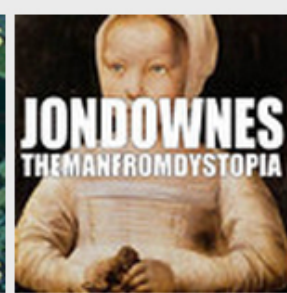
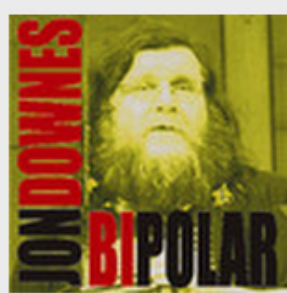
http://www.ebay.co.uk/itm/CLIFF-RICHARD-TOILET-SEAT-COVER-washable-cotton-A-MUST-HAVE-FOR-ANY-FAN-/131173214118?pt=UK_Music_Music_Memorabilia_LE&hash=item1e8a8867a6

BEATLES 1964 Set Of Four 14" Large Nodders Display Promo Bobb'n Head Dolls Extremely Rare Set Made For Shop Window Display!

Now these are a steal at US \$22,000.00 (approximately £13,065.30 so eBay tells us). But, although they would definitely be a customer lure, I am not sure a tiny themed café in some little seaside town would dare have these in their window, especially at that price!

SHAMELESS SELF PROMOTION TIME

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



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

ON THE BLUE ROAD



***Fankhauser
Cassidy***
Band

A double CD of classic blues from
Merrell Fankhauser and
Ed Cassidy

GONZO
MULTIMEDIA

Available from www.gonzomultimedia.co.uk

CRZ RECORDS



**COMING
VERY
SOON**

**OUR
FIRST
RECORD**

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



Cute though, and they would be even better if they were like those little flowers you can get these days that rock side to side when the sun triggers them off.



http://www.ebay.co.uk/itm/BEATLES-1964-Set-Of-Four-14-Large-Noddies-Display-Promo-Bobbn-Head-Dolls-/351066601304?pt=LH_DefaultDomain_0&hash=item51bd333758

Kylie Minogue Stuff For Sell—£3,500



“Like new Kylie Minogue Collectibles Books, 3 full size car board cut outs light years, fever, kylie bedding, 1 small size car board cut out 1994 album. 3 pillows Tour tickets from 1989+2005 then 100+150 Big posters from 1989+2006 and small medium posters, kylie fever doll in red dress 2001 Then you got 2001+2012 calendar's unopened packaging, phone covers, birthday cards, videos, 2 water bottles, cups, t-shirts mirrors 3 white labels "12" records, pictures discs "12" record, tapes, loads and loads more. and 5 signed autographs and certificates”.

GONZO Weekly

#78

TO PICK UP ONLY

CASH ONLY

I am always suspicious when someone says 'cash only'.

But why so much cash for Kylie Minogue stuff? Nothing much there really apart from some signed autographs (but the if they are autographs are they not signed anyway? As our good friends at Wikipedia write: An autograph (from the Greek: αὐτός, autós, "self" and γράφω, gráphō, "write") is a document transcribed entirely in the handwriting of its author, as opposed to a typeset document or one written by an amanuensis or a copyist; the meaning overlaps with that of the word holograph.

Autograph also refers to a famous person's artistic signature. This term is used in particular for the practice of collecting autographs of celebrities. The hobby of collecting autographs is known as philography.)

Okay, well I did last for a fair few until I said anything sarcastic about a sales pitch.

I have just noticed, too, that this seller is from Southend-on-Sea. I wonder if he knows if there is a tea-room there akin to that which I mentioned before?

[http://www.ebay.co.uk/itm/Kylie-Minogue-Memorabilia-/261476641202?](http://www.ebay.co.uk/itm/Kylie-Minogue-Memorabilia-/261476641202?pt=UK_Music_Music_Memorabilia_LE&hash=item3ce138e9b2)

[pt=UK_Music_Music_Memorabilia_LE&hash=item3ce138e9b2](http://www.ebay.co.uk/itm/Kylie-Minogue-Memorabilia-/261476641202?pt=UK_Music_Music_Memorabilia_LE&hash=item3ce138e9b2)

superb ORIGINAL 60s 70s BUBBLE GUM VENDING MACHINE penny slot free paul rogers
£450.00

“STUNNING PIECE !.....THE BEST ART WORK I HAVE SEEN ON A VENDOR OF THIS TYPE !.....i think the guy is suppose to be "paul rogers"....."all right now baby its alright now...here comes kossoffs solo...because of this i am offering "FREE" postage...get it! ...haha.....all complete and original..working well...even has packets of modern gum in there (out of date chew at yur own risk !)...3 feet high 7" wide...3" depth....quite heavy about 8-10 kg.”



Hahahaha. Yes I get it. That is funny and so unexpected. You are such a wag.

http://www.ebay.co.uk/itm/superb-ORIGINAL-60s-70s-BUBBLE-GUM-VENDING-MACHINE-penny-slot-free-paul-rogers-/111347611450?pt=UK_Video_Games_Coin_Operated_MJ&hash=item19ecd5b73a

This following one has been around for a good few weeks, and I have ignored it till now. I would love to know what the offer was, which has been declined of course. Perhaps a tenner?

Michael Jackson Autographed MJ Signed Book Worth a Million offered for less read £1,000,000



“This is a MICHAEL JACKSON signed book.

BUY NOW TO HAVE THIS TREASURE FOR YOURSELF. I say, the book is worth a million, and that is in my opinion true.



(if you don't ask it you won't get it, so who pays a million?).

The book is great! And if you read it and apply whats in there, Im sure it will help you somehow. Plus it's quite in line with how MJ acted...”

Is it? Hmmm. I'm not too sure how to respond to that last statement, so I am erring on the side of caution and keeping schtum.

http://www.ebay.co.uk/itm/Michael-Jackson-Autographed-MJ-Signed-Book-Worth-a-Million-offered-for-less-read-/271483435678?pt=UK_Music_Music_Memorabilia_LE&hash=item3f35ac7a9e

Enough of auctions and collectibles. How about some Bieber news? Oi - who threw that rotten tomato?

Bieber investigated over attempted robbery claim

“Pop singer Justin Bieber is being investigated by police in Los Angeles over attempted robbery claims. The 20-year-old, who has not been arrested, was accused of robbery by an unnamed victim, police said.



[According to TMZ,](http://www TMZ.com)

Bieber is accused of reaching into a woman's bag and taking her phone after she had taken pictures of him at a mini golf course in LA.

"As of right now, no arrest has been made and detectives are currently interviewing the victim," said police."

He has certainly not done much to endear himself to anyone of late. Is this the beginning of his fading into obscurity? Are we soon to be rid of this obnoxious little pipsqueak? We can but hope.

“The incidents have dented the singer's public image. He was booed after winning the fan's choice prize at Canada's Juno Awards last month. On Sunday, he was booed again as he took his mother to a basketball game in Los Angeles.”

<http://www.bbc.co.uk/news/entertainment-arts-27404568>



Hoodies £25. T-shirts £15, Beanies £6. PM me for P&P, all profits to Sea Shepherd xx
Write to Samdance Kirwan at sam.kirwan@ntlworld.com

The Real Music Club
Presents
Sentient
(Eat Static / ex-Ozric Tentacles / ex-Here & Now / ex-Planet Gong)
Steffe Sharpstrings - guitar/synth vocals
Subbs - Bass
Joie Hinton - Keyboards / synths
Tanya Smart - drums / percussion

SENDELICA
Welsh Psychedelia

Slim Tim Slide
Smokey, Slidey Bluesy

The Prince Albert
48 Trafalgar Street Brighton BN1 4ED 01273 730499
<http://www.facebook.com/theprincealbert>

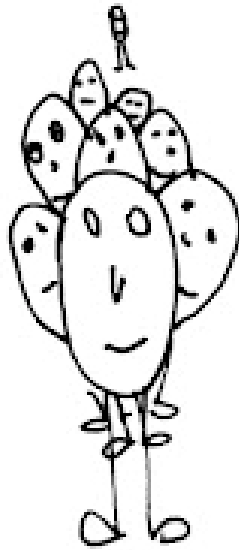
Sunday 18th May
8:00pm
£8 (£7 concessions)
www.therealmusicclub.com

SENTIENT is the new home ground for guitarist Steffe Sharpstrings, co-founder of the acclaimed band Here & Now in the 1970s.

Sentient celebrated their debut gig in July 2012 at Real Music Club in Brighton, which was recorded and released on 4Zero Records 'Live at The Real Music Club' one year later. Now they return to Real Music Club with a gig at the Albert.

here's the ticket link:
<http://www.wegotickets.com/event/271278>

THE NINE HENRYS



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

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

THE WORLDS FIRST CLONED CARTOON CHARACTER

modada@ninehenrys.com

There are nine Henrys, purported to be the world's first cloned cartoon character. They live in a strange lo-fi domestic surrealist world peopled by talking rock buns and elephants on wobbly stilts.

They mooch around in their minimalist universe suffering from an existential crisis with some genetically modified humour thrown in. I think Peter McAdam is one of the funniest people around, and I cannot recommend his book *The Nine Henrys* highly enough. Check it out at Amazon.

Each issue we shall be running a series of Henrybits that are not found in his book about the nine cloned cartoon characters who inhabit a surreal world nearly as insane as mine...



Henry was a good drawer


**weird
weekend** **2014**

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North Devon village of Woolsery
becomes the weirdest place in the
land**



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www.cfz.org.uk

August 15-17 2014

TEL: +44 (0) 1237 431413

THURSDAY	
7	Drinks at Myrtle Cottage
FRIDAY	
7 - 7.15	Intro
7.15 - 7.45	Nigel Mortimer: Opening Portals
7.45 - 8.15	Break
8.15 - 8.45	Ronan Coghlan: Bogus Bibles
8.45 - 9.30	Lee Walker: Urban Legends of Liverpool Lee Walker: Book Signing
9.30 - 10.00	Break
10.00 - 11.00	Lars Thomas: Tales from the CFZ Laboratory Silas Hawkins: A bedtime story
10.45-11.00	Raffle
SATURDAY	
12.00 - 12.30	Jon and Richard: intro to Cryptozoology
12.30 - 1.15	Nick Wadham: Alien Abductions
1.15 - 1.45	Break
1.45 - 2.45	Tony Whitehead (RSPB): C.O.P birds
2.45 - 3.15	Break
Kids Nature walk with Lars and Nick	
3.15 - 3.30	Quiz
3.30 - 4.30	Carl Marshall: Out of Place animals at Stratford Butterfly Park
4.30 - 5.00	Break Mad Hatter's Tea Party
5.00 - 6.00	MAX BLAKE: Genetics for Cryptozoologists
6.00 - 6.30	Break
6.30 - 7.30	Judge Smith: The Judex Trilogy
Book Launch	Judge Smith: The Judex Trilogy
7.45 - 8.00	CFZ Awards
8.00 - 8.30	Break
7.45 - 8.00	CFZ Awards
8.30 - 9.30	John Higgs: Chaos, Magick, and the band who burned a million quid
9.30 - 10.00	
10.00 - 11.00	Richard Freeman: Tasmania 2013 Expedition Report Silas Hawkins: A bedtime story from Richard Freeman's <i>Hyakumonogatari</i> Raffle
SUNDAY	
12.00 - 1.00	MATT SALUSBURY: Baron Walter Rotschild's Deinotherium caper
1.30 - 2.00	Break
2.00 - 3.00	C.J. Stone: a MODERN King Arthur
3.00 - 3.30	Break
3.30 - 4.30	TBA
4.30 - 5.00	Break
5.00 - 5.15	Results of nature walk (Lars/Jon)
5.15 - 6.00	Ronan Coghlan: The Amphibians from Outer Space
6.00 - 6.15	Jon Downes: Keynote Speech
6.3	Raffle
7	Speaker's Dinner at the Community Centre

WEIRD weekend 2014

The Weird Weekend is the largest yearly gathering of mystery animal investigators in the English-speaking world. Now in its fifteenth year, the convention attracts speakers and visitors from all over the world and showcases the findings of investigators into strange phenomena.

Cryptozoologists, parapsychologists, ufologists, and folklorists are descending on Woolfardisworthy Community Centre to share their findings and insights. Unlike other events, the Weird Weekend will also include workshops giving tips to budding paranormal investigators, and even a programme of special events for children.

The Weird Weekend is the only Fortean conference in the world that is truly a family event, although

those veterans of previous events should be reassured that it is still as anarchically silly as ever!

The event is raising money for the Centre for Fortean Zoology, the world's only full time, professional cryptozoological organisation. The profit from food and beverages goes to a selection of village charities, mostly working with children.



The Gonzzo Postbau

TRIBAL HYBRID CONCEPT

Hi Jon

I saw that you displayed the latest Clearlight release in the n* 77 gonzo weekly, Tribal Hybrid Concept.

Thank you but I think it is necessary to add a very important element in this CD in your comments : it hosts the one and only song ever recorded by the Amazonian Chief Raoni, former protégé of Sting in the 80's and the old chief is still struggling and still in trouble to keep his tribe alive inspite of the efforts of the Brazilian Gvt to make them disappear once and for all in the name of "ordem e progresso". So the more CDs will be sold, the more royalties Raoni will get to help him to resist to his fatal fate.

Raoni's song :

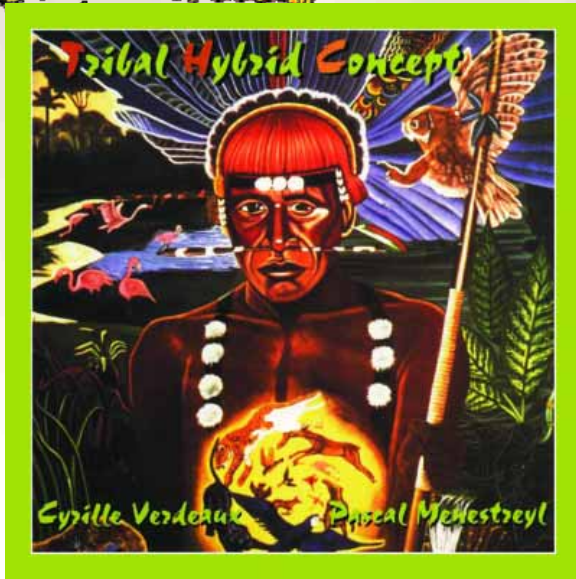
With the genuine voice of the great Chief of Amazonia, recorded by his French explorer friend Jean-Pierre Dutilleux and put into music by Cyrille Verdeaux's friend, Alexis Chanebau.

This song in genuine Kayapo language sang by Raoni himself is a moving and wise calling to spear the Amazonian territory, for this ecosystem is essential, not only for the survival of his tribe but also for all the earthlinks present and future...

Raoni's message:

"I'm back now, because my concern returned. I learned that you too are worried now. The winds





came and destroyed your forest. You knew the fear that we know. I tell you, if man continues to destroy the earth, these winds will return with even more force ... not once ... but many times ... sooner or later. These winds will destroy us all.

We all breathe one only air, we all drink one only water, we all live on one only earth. We must all protect it.

Home invasions began again. Woodcutters and gold diggers do not respect the reserve. We do not have the means to protect this vast forest which we are guardians for all of you.



I need your support. And I ask you before it's too late".

Thank you. » -

ॐ

ॐ Cyrille ॐ

ॐ

WHAT ADVERTISING AGENCIES USED TO DESCRIBE AS AN UNSOLICITED TESTIUMONIAL

Hi Jon,

You seem in particularly fine form this week, well done. The magazine is excellent as always and I'm always learning something new. Love your new review column and I hate to say it, but your comments on Ian Anderson really hit the mark.

Such a shame he dropped Barre like that. Thanks for tuning us into the new Mike Oldfield too as, like you, I've taken a pass over the last decades.

All the best to you and yours for a fine Spring.

Mick Elbaz

Thank You Mick. This magazine is basically a labour of love by those involved. No-one gets paid except me, and I only get twenty five quid an issue which just about pays for the coffee and cigarettes that it takes to produce each issue vaguely on time.

I am very grateful for your kind words, and—believe it or not—although I feel it to be the truth, it didn't give me any pleasure to write the Ian Anderson review last week, any more than it did to write the Tinariwen one this week.

But these things sometimes have to be said.

I hope you continue to enjoy the magazine, and keep in touch man.

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THE LOST BROADCASTS

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HS10480 DVD



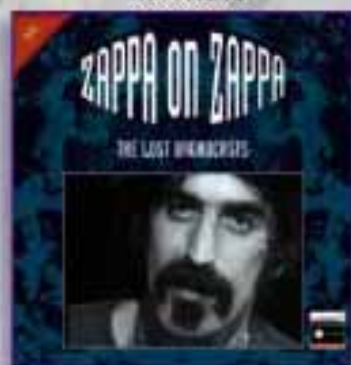
THE LOST BROADCASTS

INCREDIBLE STRING BAND
HS10650 DVD

CAPTAIN BEEFHEART & HIS MAGIC BAND
HS11420 DVD

FRANK ZAPPA
HS11090 DVD

CURVED AIR
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THE WORLD OF KEV ROWLAND



MATTE HENDERSON
The Veneer of Logic
(7D MEDIA)

This is guitarist Matte Henderson's first album, and is a collaborative effort with drummer Marco Minnemann. Bad Brains co-founder/guitarist Doctor Know calls the album the world's first "muttcore" release, meaning it explores the universes of post-rock, industrial, metal, and ambient in equal measure – for some reason he didn't include jazz in that list, which is strange as this definitely includes some elements from that genre. Although this is primarily an instrumental album there are vocals but these have been almost entirely derived from voicemails, surreptitiously recorded conversations, and prison parole hearings. Obviously Matte thought that this was a great idea that would add to the experimental nature of the album and make it seem even more Zappa-esque, but to me honest I found them often at best an irrelevance and often an annoyance, as the music is so complex and well played and structured that it really doesn't need it.

"Several tracks are homages to my favorite guitarists," says Henderson. "'Myers Lane' is my bow to Exposure-era Fripp. 'Whirled' and 'ppgf' are nods to Bad Brains, which saved me from a life of jazz-fusion treacle. 'Single Cell Shark' reflects my fascination with David Torn's boundary-breaking work. 'My Whirled' was written for the late Mick Karn, who was scheduled to work on it before his health crisis. As a tribute to him, I went with a Dali's Car vibe for that tune."

There is no doubt that this is a really good album, but the vocals do detract from the overall for me and I would much rather have heard it without as the guitar work and drumming are outstanding and

they just don't need it. Definitely to be heard before purchase, it definitely contains a lot that Zappa would have been proud of.



SALEM
Forgotten Dreams
(PURE ROCK RECORDS)

When I saw the name of the band my immediate impression was that there was going probably be a Death Metal act, so when I put it on I was somewhat surprised to find that here was a very melodic and powerful NWOBHM band. A bit more research and I discovered that these guys were originally formed in 1980, with this line-up getting together in 1982, but by 1983 it was all over. Then in 2010 the guys were approached by Pure Steel Records and asked if it would be possible to release the demo's that had been recorded as an album (released in 'In The Beginning'). One thing led to another and the guys started playing together again, and the result is this their debut album. Now, having not heard their earlier recordings I don't know if this reflects what they were doing then, but in many ways these guys were way more melodic than what was prevalent in the scene at the time. There is the pomp and presence of Magnum and Styx (no keyboards), twin guitars (more Wishbone Ash and Thin Lizzy than Iron Maiden), some stunning vocals (seriously – I really like Simon Saxby's voice), and wonderful songs, which really makes me wonder what would have happened if these guys had got the breaks.

This is melodic hard rock that I have enjoyed more and more each time I have played it, and I can only hope that these guys now stick at it as I want to hear some more. Lots more! They have an interesting site, so why not investigate them – this is good stuff indeed. www.salemband.co.uk

THE WORLD OF KEV ROWLAND



MY ETERNEL
Pursuit of a Higher Throne
(DSM MUSIC)

According to the label, VoA Voxyd (piano/keys) (Ad Inferna) and Melissa Ferlaak (vocals) (Plague Of Stars, ex-Aesma Daeva, ex-Visions Of Atlantis) "have united to create music to transcend to another place and time where true home exists in the hearts of those on their personal journey towards an eternal existence" and they categorise this album as falling into classical romance, ambient and atmospheric while their backgrounds are gothic, metal, dark electronic and symphonic metal. So there you have it. What we have here is a delicate album, where a trained soprano sings over the top of music that is often just piano, sometimes combined with some overlaying synths to give it a more orchestral feel.

While there are definitely some New Age stylings to this, the album does a very good job of creating a wonderfully peaceful and tranquil world. It is not one to be played in the car, but rather music that needs to be played when the listener has the time and inclination to gently drift away. There is a small dark undercurrent that provides an edge and some Gothic overtones, but it is the delicacy and space used within the notes that makes this such a great piece of work. Indeed, when the piano is pushed more to the background and the drum machine comes in with more synths, there is a feeling that this is an unwanted intrusion and I found myself looking again for the purity of the piano.

This is an album that I have really enjoyed playing, and one for those who don't always want the music directly in their face and ears. And yes, I have spelled the name correctly (Americans..). You can see a video at their site at www.myeternel.net



SEPULTURA
The Mediator
(NUCLEAR BLAST)

The full title of the latest album by the Brazilians is 'The Mediator Between the Head and the Hands must be the Heart'. So now you know. The very first thing one notices about this album is the drumming, as it is incredibly powerful and definitely provides an incredible edge that allows the band to bring forth brutality that probably hasn't be heard from them in twenty years. Step forward Eloy Casagrande, whose debut album this is with the band. Mind you, finding out the Dave Lombardo was in the area and was going to guest on one song with him might have provided some additional incentive! The album was recorded with renowned producer Ross Robinson (Korn, Machine Head, Fear Factory), who worked with Sepultura on the amazing 'Roots', and co-produced by Steve Evetts (The Dillinger Escape Plan, Symphony X, Incantation), who previously worked on 'Roorback', the 'Revolusongs' EP and 'Nation'. So there appears to have been a definite plan in moving back to their earlier sound, and certainly this has come out in the way that the vocals have been treated which in many ways have been pushed back onto the mix to allow the guitars and drums to really gain prominence.

Eloy and Dave worked together to provide some tribal drum patterns that reminds one of 'Roots', but in many ways it is the early albums that comes to mind when playing this. Artwork is also by a local Brazilian artist, Alexandre Wagner, so it again there is the feeling that although there isn't a Cavalera in the band these days it is all about going right back to where Andreas and Paulo were when they started this journey all those years ago. To my ears this is easily the most consistent and brutal album since 'Roots' and hopefully the sign of more great material to come.

#78

Cayinna recommends



Oakenshield

Under the genre of Atmospheric Folk Metal, Oakenshield is Ben Corkhill on drums, bass, guitars, vocals, synths, recorder, tin whistle, and production, with session violinists on Gylfaginning and Legacy being Gareth Evans and David Denyer respectively.



Oakenshield originated in Yorkshire and dates from 2011, but its story goes back earlier than that:

“The story of Oakenshield goes back to 2004, when Ben Corkhill began writing music under the banner of Nifelhel, releasing two

self-produced CDs.

In 2007, a name change and new approach to songwriting breathed new life into the project, and before long the demo for what would become the debut album was sent around Europe and across the internet....”

- <http://oakenshield.org/biography.html>
- <http://oakenshield.org>
- <https://www.facebook.com/oakenshielduk>

Listen to:

Wen Heath

<http://www.youtube.com/watch?v=UESbqJAPaGQ>

Yggdrasil

<http://www.youtube.com/watch?v=q1Qk5YuQve4>



GONZO Weekly

#78

And so ladies and gentlemen, another issue of Gonzo Weekly is put to bed. Last week we were quite bullish in boasting how we had actually finished that issue at a sensible time of night, and we stated that we had now got the whole thing working like a well-oiled machine, and burning the midnight oil putting Gonzo Weekly to bed on a Friday night was a thing of the past.

We really shouldn't have indulged in such hubris because it is now half-past one on Saturday morning and the bloody thing hasn't even been proofread yet.

It has been a peculiar and not altogether enjoyable week, influenced largely by the full moon which both astrologically and physically wrecks havoc upon our little community here in the potato shed. The dogs get the wind in their tail more than usual and howl paeans to Anubis and I have a tendency to either hide, or retreat inside a bottle of brandy as much as possible.

The kittens (who have now discovered they can climb in and out of the bathroom window) prefer to play in the moonlight than come to bed like good



little fellows, and half my extended family seems to be suffering from some ailment or other. All in all, not a good week. But as they say, shit happens.

This is the longest issue yet, but I doubt whether we shall always reach in excess of 90 pages. However, the insights into the Austin Poetry Festival which came courtesy of Thom the World Poet, and the behind the scenes look at Roger Dean at work were too good to pass up.

I hope you enjoyed it all and will be tuning into us again next week.

Love and peace

Jon



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