

GONZO

Weekly #80

EXCLUSIVE:
Behind the
scenes with
Spirits Burning

EXCLUSIVE:

Interview with
Patrick Campbell-Lyons
from the original Nirvana

EXCLUSIVE:

When Erik met Corky

EXCLUSIVE:

The resurgence of
Anarchopunk

EXCLUSIVE:

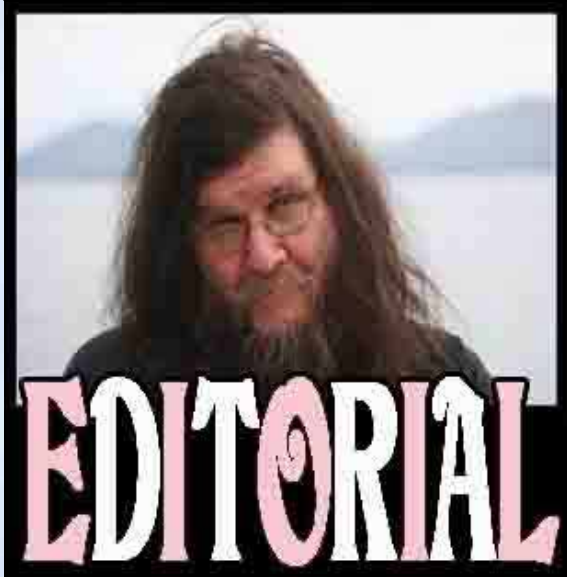
Keith Levene in Prague

DOUG MEETS DON

THE THREE COMMANDMENTS OF GONZO WEEKLY:

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

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



Dear friends,

Welcome to another issue of Gonzo Weekly magazine. Elsewhere in this issue, Bart Lancia writes "Isn't it amazing that seemingly every rock artist who's passed away in the last 40 or 50 years always seems to have 'unreleased' material made available?" I would add that it is interesting quite how many unreleased songs turn up every time that a major artist wants to do a retrospective compilation.

And it's hard not to agree with him.

Now I have to admit I am somewhat of a poacher turned gamekeeper here, because back in my mis-spent youth (ok, I was in my late twenties) I used to collect, trade, and even buy and sell bootlegs by various artists, including some of those who are featured on and off in these pages.

It was the late 1980s, and I as always excited when I managed to get hold of Beatles or Led Zeppelin outtakes, rehearsals or even live stuff that I'd not heard before. There was something about hearing music which had not been intended for ears beyond the immediate circle of the musicians involved that I found to be an irresistible thrill.

This is probably just me being a contrary sod, but although my appetite for music has never diminished I no longer feel the need to have a copy of "I am the Walrus", for example, with two extra bars on the introduction.

But presumably there is still a market for this sort of stuff out there because more and more glossy, expansive, (and expensive!) reissue packages keep on hitting the shelves.

I am sure that I remember when the last set of Led Zeppelin reissues came out four or five years ago, that Jimmy Page announced that there were



no more un-issued studio recordings hiding in the vaults, and that therefore those reissues were the ultimate versions of the classic Led Zeppelin albums that would ever appear. Low and behold, roll on a few years, a whole bunch more unreleased songs and rehearsal versions have turned up, just in time to be included in the latest round of reissues.

Does this mean that the ones reissued a few years ago are no longer the 'definitive' versions? Does it mean that Mr Page was mistaken in his previous announcement? Does it mean that it is just happenstance that the newly discovered outtakes saw the light of day just in time to be included on yet another bunch of reissues?

Forgive me for being cynical. Once upon a time I would have been over the moon with this. I still remember how exciting it was when the Beatles albums came out on CD on which you could hear whole new swathes of sound which had previously been inaudible. Ok, much of it was things like Ringo Starr's squeaky bass drum pedal, but that was all part of the magic of the experience.

It gave you the feeling that you were able to be part of the sessions; that you had been privy to things no one outside that studio had ever heard before. That was twenty five years ago and the whole nature, not only of the way we consume music, but of celebrity itself, has changed since then. These days celebrity is a much more fleeting concept.

People become famous for the most ridiculous things; their lack of knowledge, cheating on a game show, or making idiots of themselves on fatuous reality television shows. The immediacy of the internet, particularly things like Facebook and My Space mean that it is far easier to approach, talk to, and even build up a relationship with your favourite pop star than it has ever been before, and so I personally question the need for these 'behind the scenes' glimpses of the recording process. Surely, these days, the thing that is most important is the ultimate performance of the song itself, done in the way which most pleases, and fulfils the concepts of the artists themselves.

What do you think? I am not actually voicing my approval, or disapproval, of the current model which produces these

ever more expansive collectors' box sets. I am certainly not criticizing them. I am merely confused by them. There are some releases like this which are undeniably excellent; the current series of anthologies of unreleased materials by the late Hugh Hopper, for example, with which I am tangentially involved. These collect together whole swathes of unreleased or very hard to find material and can only be a boom to the fan or the collector.

But, the more I think of it, the more I question the excited release of material that sounds practically identical to stuff which we have heard for years.

(Before I finish I would like to stress that I have not yet heard the Led Zeppelin reissues and that they may well contain enormous amounts of stuff that will get me very excited. But it is the concept that gets me nervous).

Ironically, there are all sorts of things which we know exist, but remain tantalizingly unreleased. For example, during January 1969 the Beatles recorded hours of material for the project that eventually became "Let it Be".

I have heard it said that the sessions at Twickenham Studios, followed by the ones at Apple Studios, produced over seventy hours of recorded music, including unreleased original material, and covers of old Rock & Roll songs.



The vast majority of this stuff remains unreleased. I suppose that in the current political climate, the racist version of "Get Back", which appears on the Sweet Apple Trax bootleg will never see the light of day, which is a pity, because it rocks like a bitch. But there is a hell of a lot more, available on bootlegs, which would make a fascinating official box set, or indeed a series of box sets.

There is also pretty good video footage from these sessions, including visits to the studio by Peter Cook and (allegedly) Jim Morrison.

And, leaving the 1969 material behind, the footage of their 1966 tour of Japan seems to have a semi-legal release in some countries but has never seen the light of day in the UK.

The most tantalizing recording, that may or may not exist, took place in 1965 when the Beatles met Elvis Presley, and a couple of loose recordings were made. They are probably of the same sort of quality as those from 1974 featuring Lennon and McCartney playing together for the last time which are essentially un-releasable, except for their obvious historical interest.

Ever since the Bob Dylan bootleg series started in 1991, I have been waiting for a proper collection of the "Basement Takes".

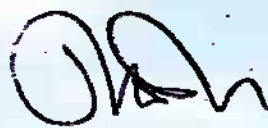
Ironically these were the subject of "The Great White Wonder", which was the first ever mass market bootleg, and by some estimates only about a third of what was recorded has ever come out.

Again, we know from the stuff that has appeared, unofficially, that there is a hell of a lot of good stuff – maybe up to one hundred songs – which could be very well deserving of release some day.

Time to get off my soap box now and get on with the show, forgive me for my musings.

Love and peace,

Jon Downes



Yes, Patrick Moraz, Rick Wakeman, Queen, Brian May, Led Zeppelin, Kasabian, Arcade Fire, Outkast, Carlos Santana, Don Henley, Robert Plant, Jimmy Page, Erik Norlander, Corky Laing, Michael des Barres, Iona, Galahad, Sex Gang Children, Acid Mothers Temple, Karnataka, Keith Levene, Strange Fruit, Sub Reality Sandwich, Friday Night Progressive, Marillion, Steve Rothery, Maya Angelou, Herb Jeffries, Jean Philippe Rykiel, Joey Molland, David Jackson and Rene van Commenee, Pierre Moerlen's Gong, Clearlight, Plant Earth Rock 'n' Roll Orchestra, Kevin Ayers and The Whole World, Patrick Campbell-Lyons, Spirits Burning and Bridget Wishart, Steve Ignorant, Crass, Penny Rimbaud, Anarcho-Punk, Pam Windo, Hawkwind, Pagan Fruit, Arthur Brown, Beatles, Elvis Presley, Jedward, One Direction, Weird Weekend, Visions Project, Seventy One Sunset, Jump, Svartsot

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 Eighty May 31st

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

GONZO

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THE ^{GONZO} NEWSROOM

- **THE DAWN PATROL** There will be a very special treat for all attending Sonisphere Festival on Saturday July 5th. The Great War Display Team, a group of pilots which includes Iron Maiden vocalist Bruce Dickinson among its illustrious members, will stage a unique and audacious 'dogfight' which will commemorate the 100th Anniversary of The Great War; a 21st Century tribute to the daring - and often downright dangerous - exploits of both the English and German pilots who ruled Europe's skies between 1914-1918. **Read on...**
- **WHOLE LOTTA MIXING** With the release of deluxe editions of Led Zeppelin's first three albums a week away, the pioneering hard-rock band has shared another rarity: a rough mix of Led Zeppelin II's "Whole Lotta Love," set to images of the group playing live. The recording features a stripped-down middle section, a different guitar solo and some vocal ad-libbing. It will be included on the bonus disc of that album's deluxe edition, along with a never-before-released song, "La La," and the backing tracks for "Thank You" and "Living Loving Maid (She's Just a Woman)." **Read on...**
- **ROCK IN A HARD PLACE?** Serge Pizzorno of Kasabian has said that he thinks rock music is being "left behind" as hip-hop and electronic music leads the charge. The guitarist and songwriter spoke to *The Daily Record* about where he sees Kasabian's position in the music world with Pizzorno stating that he hopes the band exist on their own, outside of any traditional scene. "We've always occupied our own space," he says. "For us, the dream scenario would be to not fit anywhere because then we can continue to make whatever we want. If you're part of a scene, it makes it very difficult to manoeuvre." **Read on...**
- **NOT AT ALL ROCK AND ROLL** At Coachella in April, you could have watched bands like Arcade Fire and Outkast while standing in a huge field amid thousands of music fans. Or you could've paid \$3,250 to get shuttled to the side of the stage from the nearby air-conditioned safari tent, which has a couch with throw pillows, wooden flooring, a queen-size bed and electrical

outlets. You'd be able to drink from a private bar, use a private restroom, swim in a private pool and get advice on the next band to check out from a personal concierge. "There's a lot of, like, fake VIP-room bullshit happening at this festival," Win Butler of Arcade Fire told the crowd during his band's set. "Sometimes people dream about getting into places like that. It supersucks in there, so don't worry about it." **Read on...**

- **KEEP AWAY FROM THE TOWERS** Four decades after Carlos Santana turned "Oye Como Va" into one of the most successful Spanish-language hits in the history of the *Billboard* charts, the guitarist is finally releasing a full-on Latin-pop album - *Corazón*, which features guest stars Gloria Estefan, Juanes and Pitbull. This summer, the 66-year-old will hit the road with Rod Stewart, and he'll also play a show at the original site of Woodstock, where Santana performed a transcendent (and mescaline-fueled) set 45 years ago. "I hope we can celebrate the same principles again, which were peace, love and good music," he says. "And I hope they have good acid this time." **Read on...**
- **HELL FROZE** Don Henley has responded to Robert Plant's comments in *Rolling Stone* regarding the Eagles' reasons for reuniting. In an interview with the *New Zealand Herald*, Henley denied that the reunion had anything to do with boredom and offered a stinging conjecture regarding Plant's reluctance to tour with Led Zeppelin. "Do you know why the Eagles said they'd reunite when 'hell freezes over,' but they did it anyway and keep touring?" Plant said to *Rolling Stone* earlier this month during an interview where he explained his own decision not to tour with Led Zeppelin. "It's not because they were paid a fortune. It's not about the money. It's because they're bored. I'm not bored." Asked whether Plant's assessment was correct, Henley said, "No, I am never bored. The truth is, we enjoy doing it. It is hard work, especially for gentlemen of our age but the fact is it's a fantastic job and it's a wonderful way to make a living and see the world and get to travel and we take our kids with us." **Read on...**

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



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Nicked from Jaki Windmill's Facebook pages

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

John Maynard Keynes

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

— *Desolation Row* by Bob Dylan

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

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

- Craig High posted this a couple of days ago, and I believe that it is important enough to reproduce here. A number of people have taken exception to the fact that I refer to myself as an independent blogger, saying that I can't be independent because I'm not neutral.

This criticism displays a basic confusion over the meaning of independent, which is not a synonym for politically neutral (which is a silly concept anyway).

I am independent because nobody tells me what to say.

I am not neutral, because this is the Facebook page for my personal blog and I don't believe in presenting some pretence at neutrality. If you want false balance, then you should look to the BBC for all of your political and economic analysis.

Tom (AAV)

<http://anotherangryvoice.blogspot.com/>

Never ever trust a person who claims to be unbiased.

After all, the only true form of neutrality is absolute apathy towards the issue.

I freely admit that I have some biases, but they are plain for all to see, and they are my biases.

- No political party tells me what to say.
- No corporation tells me what to say.
- No press baron tells me what to say.
- No editor tells me what to say.

My words are my own, and you can either take them or leave them.

ANOTHER ANGRY VOICE

- **A NIGHT AT THE OPERA** "Frozen pensions, lowered salaries, internal devaluation - Nostra culpa!" the words come not from an election campaign leaflet, but instead from an opera. This is a piece of high drama, soaring vocals and intense emotion - not on opera's usual grand themes of love or death, but instead on economics. Nostra Culpa is the story of the Baltic state of Estonia, the 2008 financial crisis that tore a hole in its economy, and a spectacular row between the country's president and a leading economist. The crisis and the subsequent recession hit Estonia with dramatic results - its economy shrank by almost a fifth and unemployment rocketed to 18%. Composer Eugene Birman says one reason for choosing Estonia was because of the central role music has played in the country's culture. "Music has always played a social role in Estonia. The language was kept alive partly through singing and through music. It's a way of not just communicating and performing, but preservation and national identity." **Read on...**

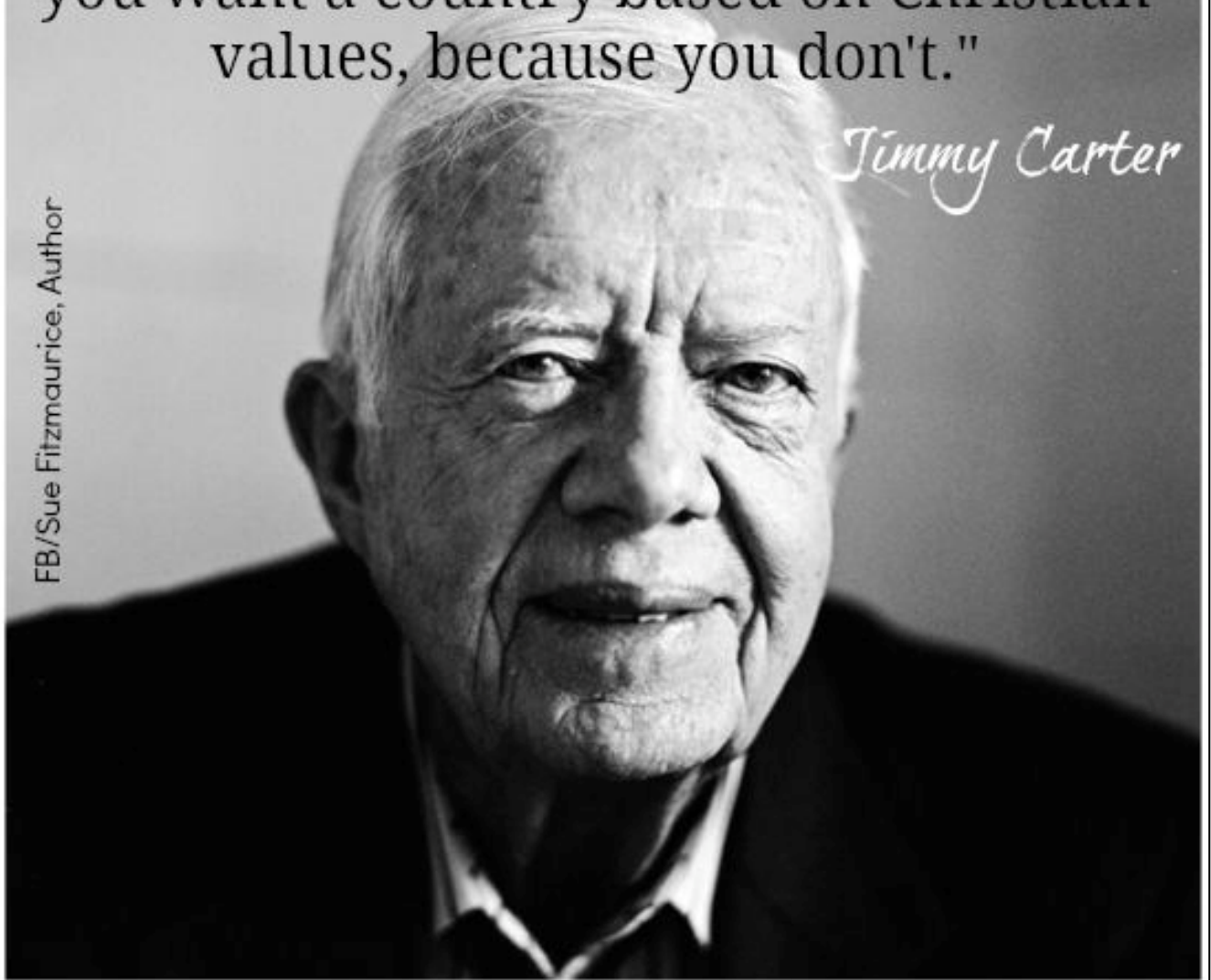
DEMOCRACY MATCH



"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.**



MICHAEL DESBARRÉS



THE NEW DJ IN
LITTLE STEVEN'S UNDERGROUND GARAGE
WEEKDAYS 8AM ET / 5AM PT SIRIUSXM CH. 21 MICHAELDESBARRES.COM

IT'S NOT ROCKET SCIENCE

This afternoon I was chatting to Erik Norlander about some interviews we are planning with various members of Rocket Scientists, (Don Schiff, below, during the sessions for their latest album) and with Erik's wife the delectable Lana Lane. Out of the blue he asked me whether I knew Corky Laing. I replied in the affirmative, explaining that I am currently working on his autobiography, and Erik told me that I had to hear HIS Corky Laing story....

In January, we have an annual trade show in southern California called NAMM. National Association of Music Merchants. It is a big industry show for all manufacturers of musical



instruments: guitars, amps, synths, drums, etc. So it is of course a Mecca for musicians. Not only to visit their endorsement companies (or hunt for new ones), but also to network with other musicians. People come from all corners to attend this event.

I was staying at a hotel about 15 minutes from the convention center, a mid-priced affair that did the job. I had flown down from Northern California, so it required a cab ride to get to the convention center, of course. I had phoned up a taxi, and was waiting in the lobby for it.

So as I am waiting for the taxi, this older, slim looking fellow -- who is obviously a musician -- comes over to me and asks in a northeast accent if I was going to the show. I knew what he meant immediately, of course, and said sure, you're welcome to share the cab. So we had a 15 minute trip over, and starting talking about what we each did. He said he was the drummer in a band called Mountain.

And I instantly replied, "Ah, so you played the most famous cowbell part in rock history!"

And he replied, "Yeah, not only that, I WROTE the song!" And I said, in my usual way, "You know, that is nearly as impressive!"

And we both laughed quite a bit at that.

CONZO CURRENTLY IN STOCK
AT CONZO (USA)

CONZO CURRENTLY IN STOCK
AT CONZO (UK)

the week that's past

GONZO

#80

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

THE subscriber, by appointment from the Honorable
Secretary of Patents, Agent of the United States in re-
ceiving and forwarding to the Patent Office, all
manufactures to be patented, and all other articles
which will be sent free of expense, and will be
prepared to prepare, Certificates, Specifications, and all
the necessary Papers and Drawings; will make enquiries of
both American and foreign works, to test validly in
the United States.



together this issue on Thursday afternoon he released the following statement:

All roads lead to Rome. I leave on Sunday my dear friends to record my new album in that magic city with my dear friends and comrades Nigel Harrison, some new, shockingly talented musicians and producer Bob Rose. Yet another gift from the Gods!! I shall broadcast my Sirius show from my hotel! The wonders of technology. The true wonder is your love and encouragement. That is the fuel which drives me down the highway of dreams. Dreams that come true with discipline and joy!! And fucking awesome songs!!!! I shall marry my dear friends Richard and Allison on Saturday in a sacred and beautiful ceremony in the city of angels and then fly to Europe. The scene of many a crime and now a love scene! A Rock and Roll ritual of vitality and power Much love to you!!

I am very fond of Michael both as a musician and personally, and am very much looking forward to finding out in which musical direction he will be going next.

Musically, he has never yet put a foot wrong, and if his next album is comparable to the last one we are all in for a treat.

UNDER THE MARQUIS MOON

Apparently, our old friend Michael Des Barres is currently on his way to Rome where he shall be working on his new album. As I was putting

GONZO CURRENTLY IN STOCK AT GONZO (UK)

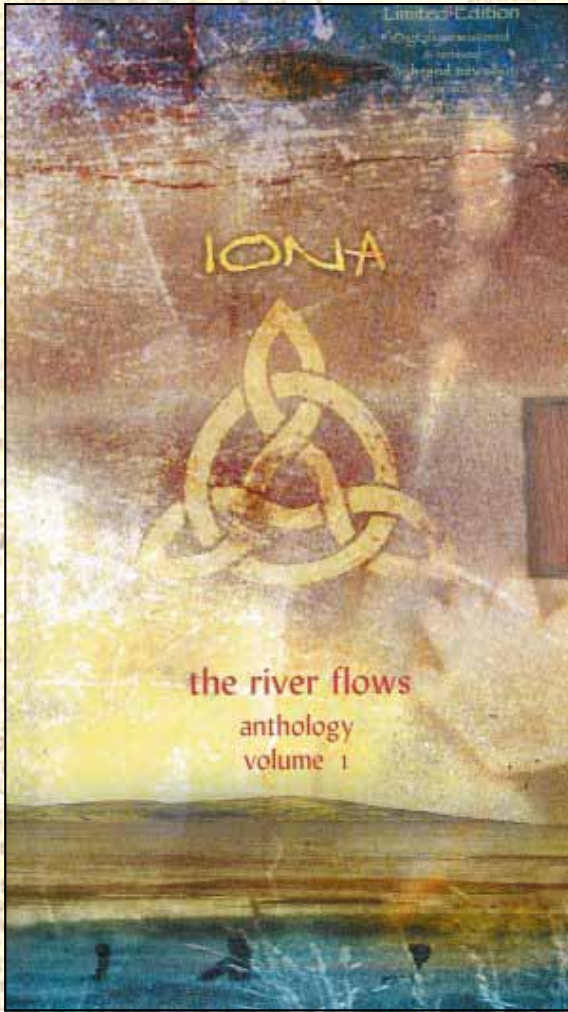
GONZO CURRENTLY IN STOCK AT GONZO (USA)

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

GONZO

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EXCITING NEWS FROM IONA

It was only very recently that I discovered the music of an exciting Celtic band called Iona. Formed in 1989, Iona take their name from the small island off the west coast of Scotland. From the beginning, their aim has been to write spiritual, atmospheric, yet uplifting music that would stir the emotions, weaving complex patterns that echo the intricate knot work of the great Celtic artists. Often inspired by the great figures of the Celtic Golden Age such as Columba, Aidan, Brendan and Patrick, Iona's music is as timeless as the message that reaches out to us across the centuries.

Uniquely combining rock / folk / progressive / ethnic and ambient elements with the crystalline voice of Joanne Hogg as their focus, Iona create 'a blaze of colours and textures...all the sounds fusing into a single, yearning, heartfelt beautiful cry.'

Iona have built up a formidable reputation as a great live band with their incredible musicianship and disarmingly humorous banter and are noted for their timeless and innovative studio recordings. They have released 6 acclaimed studio albums, three live albums (two doubles, one with The All Souls Orchestra), a beautifully illustrated 4 cd box set and two DVDs. Their seventh (2cd) studio album Another Realm was released in June 2011.

After a period of relative inactivity there is a new urgency and vibe surrounding the band. In a 2010 interview with Dutch magazine iO Pages, band co-founder, producer, guitarist, keyboardist Dave Bainbridge stated; "There is definitely a renewed vision and purpose within the band. A sense that we're back on the track that we first set out upon all those years ago." Judging by the tremendous reactions the band have had to gigs over the past year or so in Holland, Germany, Belgium, the UK, USA, Canada and Switzerland the 'wild goose' is indeed flying again.

However, if you want the ultimate Iona collector's item then you had better act quickly. The band posted the following message on their Facebook page:

BOX SET NEWS UPDATE!! Our friend in Japan Yoko is now down to the last 28 Iona 'River Flows' box sets. These are the LAST available anywhere in the world out of the limited edition run of 8,500 that were produced in 2001. This really is a unique piece of Iona history - 4 cds and a superb 60 page 2 cd high full colour booklet with many brilliant photos and background info on the making of the first 3 Iona albums.

Plus the superb 'Snowdonia' suite on cd4. Yoko has an order page up if you'd like to grab one of the last few remaining - once they're gone, they're gone! Go to:

www.mplant.com/iona/news.html

GONZO CURRENTLY IN STOCK AT GONZO (USA)

GONZO CURRENTLY IN STOCK AT GONZO (UK)

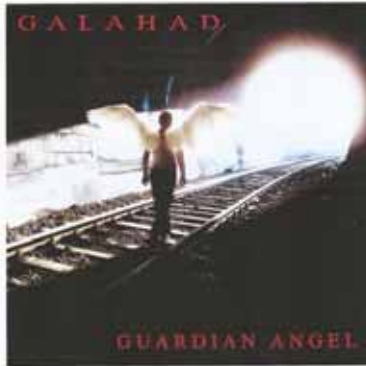
the week that's past

GONZO

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The Ministry of Prog proudly presents..

Guardian Angel



The new EP from

GALAHAD

www.galahadonline.com

MINISTRY OF PROG

As I think I may have mentioned before in these pages I am rather fond of the music of Galahad; the Dorset-based act who fuse prog metal, techno, and a little bit of that Dorset magick in order to produce a totally exciting, and very singular whole.

This year, rather than putting out a new album (there have been two new albums relatively recently), they are putting out a series of four EPs, the second of which goes on full release, but is available from the every nice chaps at The Ministry of Prog now. Whilst on the subject, I am very mildly miffed because about fifteen years ago, when I was working for a record company dealing with folk music, I came up with what I thought was a nifty idea, subverting the Ministry of Sound logo and adding bells and a silly hat, and calling it The Ministry of Morris. Obviously I was before my time.



THEY ARE BACK, BE AFRAID. BE VERY AFRAID.

Sex Gang Children are a post-punk, death-rock and gothic rock band that formed in the early 1980s in England. Although the original group only released one official studio album, their singles and various other tracks have been packaged into numerous collections and they remain one of the more well-known bands of the early Batcave scene and have reformed for new albums and touring at various times since the early 1990s.

The name 'Sex Gang Children' was taken by Malcolm McLaren from a William Burroughs novel as a possible name for the band that became Bow Wow Wow and was one of the names that Boy George went through before choosing 'Culture Club'. SGC vocalist Andi Sex Gang tried to persuade George to use the name but when Culture Club drummer Jon Moss passed on the idea, Andi decided that the name should not go to waste. But if you thought that this band had disappeared into Rock & Roll heaven in the late 1980s you'd be wrong as these photographs from a London show last week pay testament.

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)

the week that's past

GONZO

REGULAR LINE OF PACKETS
Between Norwich and Palmdelphin.
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late American and foreign Patents.

#80

BABA YAGA'S HUT PRESENTS



BABA YAGA'S HUT

ACID MOTHERS TEMPLE AKOKI BLACK MOTH
BO NINGEN CLINIC EARLY MAMMAL
ELA ORLEANS EVIL BLIZZARD FLAMINGODS
GENTLE FRIENDLY GIRL BAND
GUM TAKES TOOTH HENRY BLACKER
HEY COLOSSUS MAINLINER MOON GANGS
OMMM RICHARD PINHAS SHABASH SHOPPING
TEETH OF THE SEA TERMINAL CHEESECAKE
THAT FUCKING TANK THE COMET IS COMING
THE OSCILLATION THOUGHT FORMS TOMAGA
XAVIERS YOUNGHUSBAND

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also was put Fire @ APF 2014!
It works well you can see
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With his guitar case that is for
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2 strats in it!!
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autograph on anywhere!
You can play like Speed Guru!
Kawabata has to use it at
tonight's show, so you can have
it after the show. Kawabata
gives you it by his hands,
and you can take
photo with him **\$300.00**
and this guitar!
If he'll smash it tonight, you can get back
your money... anyway... haha...



MOTHER'S DAY

As you have probably noticed, an awful lot of this magazine is about the musicians and artists who have taken the moral and political (with a small p) attitudes of the hippy movement of the late sixties and early seventies and brought them forward into the brave new world of the 21st Century.

This is not necessarily in a financial sense; every town has a wholefood shop, and most have a place where you can buy overpriced incense and crystals.

As Pete Loveday said, it's all about Gaias and dollars these days. And hippy was an eminently marketable phenomenon.

This magazine, however, is more about the people who have taken the zeitgeist baton from those who first proffered it, and hit the ground running. People like Acid Mothers Temple, who are not only coming to the UK this summer, but celebrated the close of their massively successful US and Canadian tour by flogging the guitar that Kawabata played throughout the tour and then set on fire on stage at the Austin Pysch Fest. The notice continues:

"selling @ AMT Shopzone Knitting Factory Brooklyn tonight, 28th May!! tonight is the last

show of this tour! but of course Kawabata has to use it at tonight's show! so you can have it after the show, Kawabata give you it from his hands! but if he'll smash it tonight, you can get back your money, don't worry..."

You gotta love these guys!

the week that's past

GONZO



KARNATAKA IN THE STUDIO

Karnataka are a Welsh progressive rock band that was formed in 1997 by bassist/guitarist Ian Jones, vocalist Rachel Jones and keyboardist Jonathan Edwards. The band very quickly built up a strong and staunch following. Over a period of twelve years *Karnataka* has released a number of well-received albums including *Karnataka*, *The Storm*, *Delicate Flame Of Desire* and more recently, *The Gathering Light*.

Despite undergoing a number of key line up changes, the band is still led by Ian Jones. The new line up features vocalist Lisa Fury alongside guitarist Enrico Pinnas, keyboardist Gonzalo Carerra and drummer Ian Harris.

Now they are back in the studio, according to a series of cryptic announcements on their Facebook page.

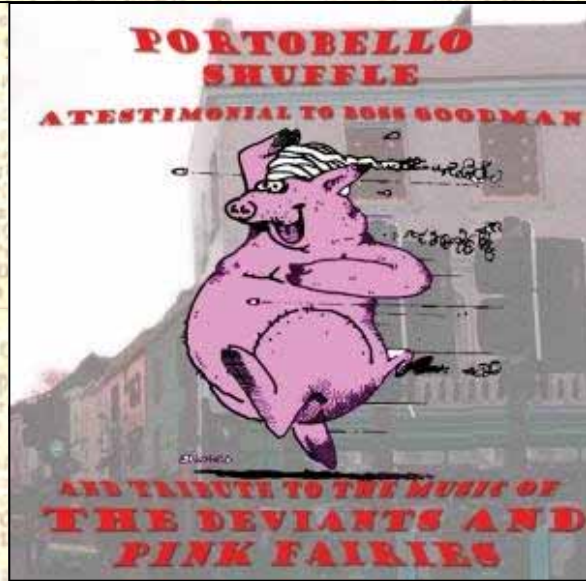
On the 18th the band wrote: [In the studio today working on the new album and one track in particular... quite possibly the title track.](#) And four days later they announced: [Back in the studio.... you know, it feels like home.](#)

But that is all that I know at the moment. I will do my best to have words with them over the next few weeks and see what I can find out.

In the meantime, check them out 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. arsydeedee@yahoo.co.uk



KEITH IS IN THE STUDIO

Keith Levene is currently in Prague working on his exciting re-imagining of the *Commercial Zone* album for 2014. Several pics have emerged online of the ex PiL man at work. I, for one, am tremendously excited about this, and am looking forward to hearing the results as soon as I can.

I promise that I will tell you all about it as soon as I am able.

the week that's past

GONZO

#80



I wrote those words about half an hour ago, and almost immediately received this news release from the lovely Kathy di Tondo:

Keith Levene Records “Commercial Zone” After 30 Year Hiatus

For Immediate Release (May 28, 2014) Prague, CZ

Clash/PiL founder member Keith Levene has begun recording his forthcoming release “Commercial Zone 2014” (“CZ2014”) at Faust Studios in Prague.

“I’m rarely satisfied with my own work. But what I’ve laid down already in the CZ2014 Sessions surprises even me. It’s utterly magical,” Levene reports.

The road to Prague fulfills a 30 year objective for Levene and the

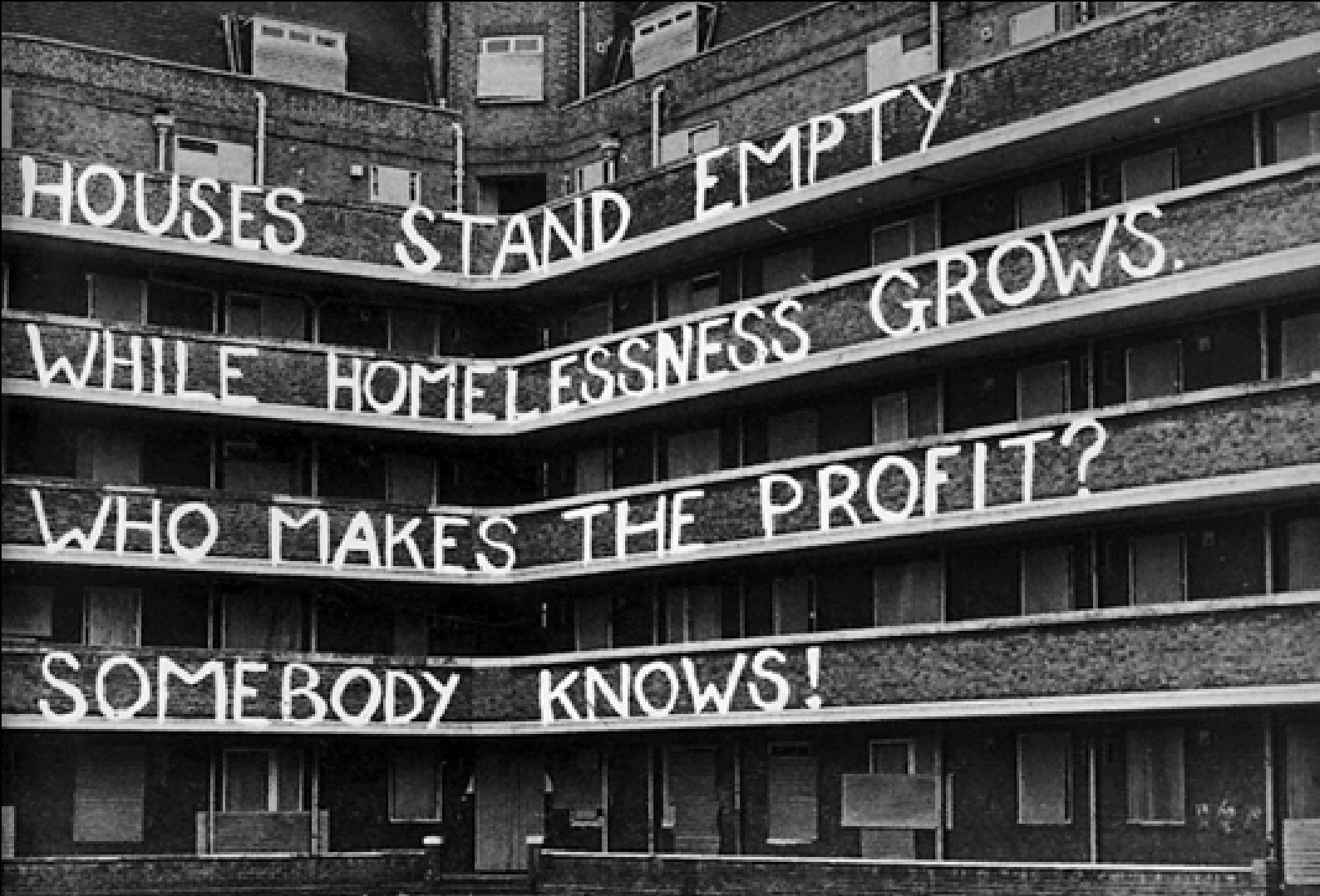
Commercial Zone saga, which has an almost mythical history and has been referred to as “the Post-Punk Opus” and “PiL’s Lost Fourth Album.”

An earlier version of “Commercial Zone” was intended to be PiL’s fourth studio album following the “Flowers of Romance” release. In 1982-1983 Levene, the principal composer and musician on the project, began creating and then recording the album at Park South Studios in Manhattan.

However, creative differences over “Commercial Zone” fractured the band. Rather than compromise the integrity of the project, Levene elected to leave PiL just as the band was set to embark on a series of shows in Tokyo which Levene primarily arranged.

Levene then cancelled the remaining Park South sessions. Thereafter, he

the week that's past



Copyright © David Hoffman

pressed a limited number of the unfinished album while PiL took portions of Levene's work and used it on the band's "This is What You Want This is What You Get" release. Neither has ever been satisfactory to Levene.

"The music has been bubbling up inside of me for three decades and I never had an opportunity to properly express what has been in my heart and chest until now. It seems quite fitting that I'm in the CZ finally getting an opportunity to put the right record out at the right time and in the right way," quips Levene.

To help finance the project, the fiercely independent Levene did not turn to a record company or a financial institution. Instead, in late April 2014, he created a crowdfunding campaign on Indiegogo which raised almost twice the amount Levene initially budgeted to complete CZ2014. The very night the campaign ended Levene departed his home in London for Prague.

"Because of the tremendous response from the backers of the CZ2014 Indiegogo initiative, I was able to upgrade the project and bring in people like my friend, colleague and former Killing Joke drummer Ted Parsons from Oslo to assist me in the studio here in Prague," Levene explains. He also plans on using local artists and will handle many of the instruments himself, including synthesizers and acoustic and electric guitars. Additionally, his well-worn vintage Travis Bean 1000S has been taken out of storage for this project. Levene first used an array of Travis Bean metallic guitars on PiL's Metal Box release in 1979.

"I've always approached my work very seriously, dating back to when I was a teenaged guitarist for the Clash and wrote music for their first album. This project, however, is extremely special to me for so many reasons. I am very excited and enthusiastic about it and will give it all I have." Levene promises.

the week that's past



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

Go20



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

This week my favourite roving reporter has been busy. With this first story, about Queen discovering unreleased Freddie Mercury songs in the vaults, he writes, "Isn't it amazing that seemingly every rock artist who has passed away in the last forty or fifty years always seems to have 'unreleased' material made available?? Queen still active without Freddie [...is weird], but I guess this is cool."

Queen guitarist Brian May stopped by BBC Radio ostensibly to discuss *Diablieries: Stereoscopic Adventures in Hell*, his new book on 19th century French stereoscopic cards. But after detailing his lifelong love of the cards and their odd visions of hell, May revealed plans for a new Queen album featuring unreleased Freddie Mercury vocals from the Eighties.

<http://www.rollingstone.com/music/news/queen-to-release-new-album-with-unreleased-freddie-mercury-songs-20140527>

He also sent this update from Steve Rothery of Marillion:

After getting over the brutal combination of jet lag and adjustment to the high altitude we started the tour with two fantastic shows in Mexico city. The following dates in Brazil, Argentina and Chile confirmed what an amazing audience we have for a our music in Latin America. The travelling takes a toll but it really is a fantastic experience and the audiences are amongst the best in the world.

We're back in the studio in just over a week's time to start writing the next Marillion album, but meanwhile

the week that's past

Peculiar News of the Week

Man in Pig Mask Arrested for Impersonating Police Officer



Steven Peers, a 46 year old father of four was recently arrested in Manchester for impersonating a police officer. Mr. Peers was not attempting to commit any crime, but was actually wearing a noticeable costume in hopes to call attention to, and raise awareness about police corruption and misconduct.

His costume did include a police hat and jacket, but the pig mask that he was wearing made it obvious that the whole thing was a joke. Unfortunately, the police didn't find the joke very funny, and they arrested him for impersonating an officer.

A police department spokesman said in a statement that *"At about 4pm on Thursday 22 May 2014, a man was arrested in Manchester city centre on suspicion of impersonating a police officer." He was released on bail until 17 July 2014 pending further inquiries.*

Read more at <http://thefreethoughtproject.com/man-pig-mask-arrested-impersonating-police-officer/#ob6lzxFM1qZHoYqs.99>



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 ISSUE

- Pennywise: Fight It
- The George Garabedian Playters and the Awful Trumpet of Harry Arms: Up up and Away
- The Bible: She's my Bible (demo)
- Octopus Syng: Avant Gardest
- The Seldom Scene: Wait a Minute
- John Lennon and Yoko Ono: Do the Oz
- Ronald Kovac Set: Birth of a Saint (The Master Said Parts 1 & 2)
- Octopus Syng: Diamonds and Emeralds
- Charlotte Hatherley: Firebird
- Goldie Hawn: I'll be Your Baby Tonight
- Octopus Syng: Cuckoo Clock Mystery
- Martin Archer: All the Wars Were Lost/ Picofarad
- Combat Astronomy: Inverted Universe part 2
- The Orchestra of the Upper Atmosphere: Their Dark Presence Stretches Through the Void
- Juxtavoices: Nine Entries From the Encyclopaedia of Natural Sexual Relations
- The Inclusion Principle: Factory Upsetting
- Julie Tippetts and Martin Archer: Should I go Home/ Atonement, The Way Back

[Listen
Here](#)



the week that's past

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 latest of them and this week the titular submarine is in a very strange place as the two hosts argue about Led Zeppelin, sexism and play a peculiar Australian ditty about whether one's gonads dangle in an unseemly manner. There are also problems with the submarine cat.

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**





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:

- Alessandro De Cristo Moleta
<http://www.facebook.com/alemoleta?fref=ts>
- Formativ
<http://www.facebook.com/Formativ>
- CuDa RenKo CuDa
<http://www.facebook.com/chrisudamusic>
- Simplexity
<http://www.facebook.com/pages/Simplexity/499539430107726>
- Philip Ak Brown
<http://www.facebook.com/philbrownrocks>
- Zi Zi Martins
<http://www.facebook.com/Martinsguitarist>
- Karmamoi
<http://www.facebook.com/Karmamoi>
- Astronomusic
<http://www.facebook.com/Astronomusic>
- Bill Berends
<http://www.facebook.com/Mastermindband>
- Brotherhood of the Machine
<http://www.facebook.com/dave.francis.940098>

Backdrop art by: Greg P Onychuk — with Bill Berends, Chris Cuda, Philip Ak Brown, Daniele Giovannoni, Alessandro De Cristo Moleta, Zizi Martins, Dave Francis, Gordo Bennett, John Beagley, Zizi Catdog and Adrianne Simioni.

Listen
Here

Friday Night Progressive



MAYA ANGELOU
(Marguerite Annie
Johnson)
1928—2014

Maya Angelou was an American author and poet. She published seven autobiographies, three books of essays, and several books of poetry, and was credited with a list of plays, movies, and television shows spanning more than 50 years. She received dozens of awards and over 30 honorary doctoral degrees. Angelou is best known for her series of seven autobiographies, which focus on her childhood and early adult experiences. The first, *I Know Why the Caged Bird Sings* (1969), tells of her life up to the age of seventeen and brought her international recognition and acclaim.

She became a poet and writer after a series of occupations as a young adult, including fry cook,

prostitute, nightclub dancer and performer, cast member of the opera *Porgy and Bess*, coordinator for the Southern Christian Leadership Conference, and journalist in Egypt and Ghana during the days of decolonization. She was an actor, writer, director, and producer of plays, movies, and public television programs. From 1982, she taught at Wake Forest University in Winston-Salem, North Carolina, where she held the first lifetime Reynolds Professorship of American Studies. She was active in the Civil Rights movement, and worked with Martin Luther King, Jr. and Malcolm X. Beginning in the 1990s, she made around 80 appearances a year on the lecture circuit, something she continued into her eighties. In 1993, Angelou recited her poem "On the Pulse of Morning" (1993) at President Bill Clinton's inauguration, making her the first poet to make an inaugural recitation since Robert Frost at John F. Kennedy's inauguration in 1961.

With the publication of *I Know Why the Caged Bird Sings*, Angelou publicly discussed aspects of her personal life. She was respected as a spokesperson of black people and women, and her works have

THOSE WE HAVE LOST

been considered a defense of Black culture. Attempts have been made to ban her books from some US libraries, but her works are widely used in schools and universities worldwide. Angelou's major works have been labeled as autobiographical fiction, but many critics have characterized them as autobiographies. She made a deliberate attempt to challenge the common structure of the autobiography by critiquing, changing, and expanding the genre. Her books center on themes such as racism, identity, family, and travel.

I KNOW WHY THE UNCAGED BIRD FLIES

86 cycles round one sun -
poet for Clinton's Inauguration
Author, poet, educator, singer -
charismatic leader for human rights
Exemplar of what is good and right,
clear and conscious
when it comes to telling truth in our times
Saw here in Austin
(brought here by Dell Corporation)
she amazed, astonished, delighted
her capacity audience
and continued to address our Ununited States
with vigor, vitality and vocabulary.
If poetry has power
it is via voice.
Hers was raised on behalf of all those
silenced,
Her books remain as scripts until more voices
sing outside the cage bars/jail bars/prison cells
Will your voice sing in the steps of Maya Angelou?
Over to you.

THOM THE WORLD POET



Herb Jeffries (1914-2014)

Herb Jeffries, the jazz singer and actor who performed in a series of all-black Western movies in the 1930s, has died at the age of 100. Known to cinema audiences as the Bronze Buckaroo, he starred in four cowboy films aimed at black audiences from 1937 to 1939.

In 1940, Jeffries scored a big hit with jazz legend Duke Ellington as the vocalist on Flamingo. He died of heart failure on Sunday, his biographer Raymond Strait said.

Film director Robert Townsend tweeted: "RIP Herb Jeffries, 1st Black Cowboy on Silver screen, my prayers with his family."

Born Umberto Valentino in Detroit in 1913, he said of his mixed parentage: "My mother was Irish, my father was Sicilian and one of my great-grandparents was Ethiopian. "So I'm an Italian-looking mongrel with a percentage of Ethiopian blood, which enabled me to get work with black orchestras."

His other songs with Ellington included There Shall Be No Night and You, You Darlin'. As a Western star, Jeffries appeared as Bob Blake alongside his horse Stardusk and the vocal group the Four Tones.

THOSE WE HAVE LOST



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



Gonzo #32 The Dutch Festie c...

actions



Gonzo #30 The Mick Abrahams...

actions



Gonzo #27 The Prog shirt

actions



Gonzo #24 The Daavid Allen shirt

actions



Gonzo #23 The Michael Des B...

actions



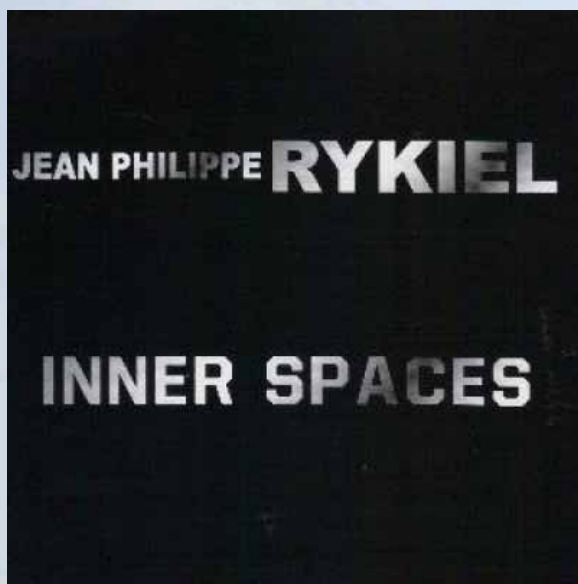
Yer original Gonzo Weekly shirt

actions



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

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



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 happiness 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!

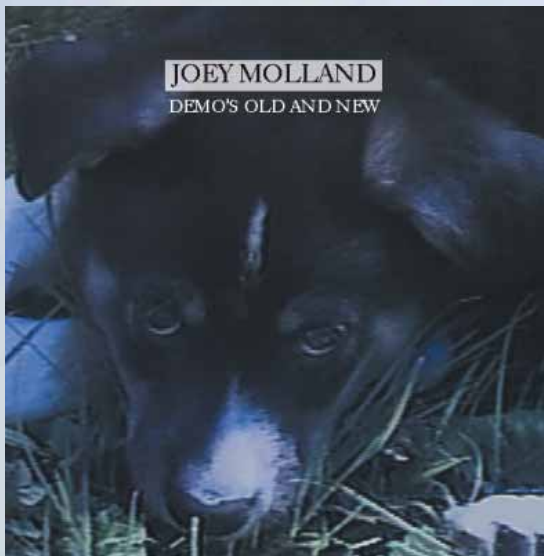
Why shouldn't I introduce myself as I really am, multiple and open-minded? From spacey Progressive rock to funk music, African rhythms to French melodies, jazz to Tibetan mantras, I'm feeding myself up with all, and all inspires me...".

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

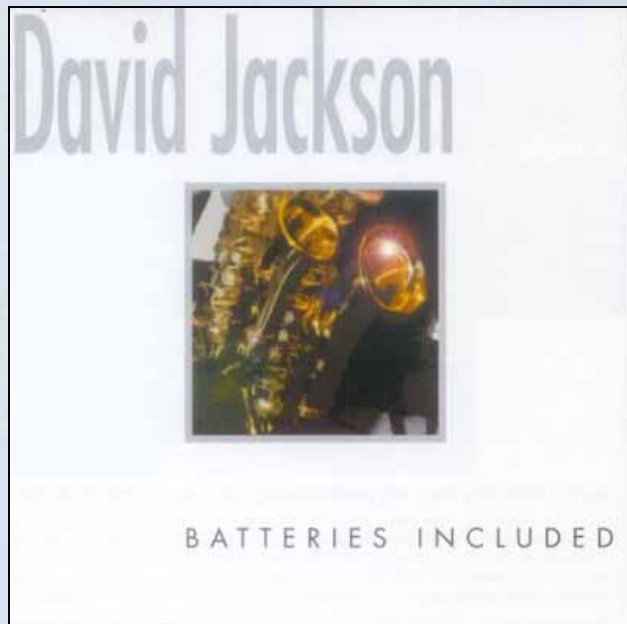
Catalogue Number: HST185CD

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

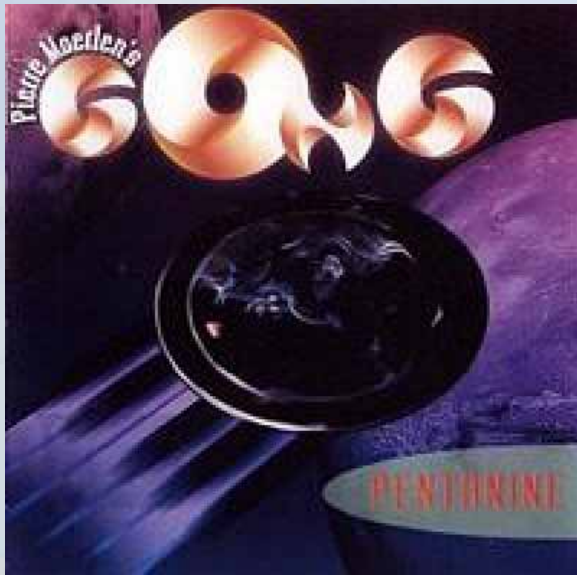
In 1992, when he was halfway through his forties, the legendary Van der Graaf Generator saxophonist David Jackson left teaching full time to practice, write, record and play gigs again. He created a one-man show of new and old historic pieces; some he had reworked in his studio and were never performed 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

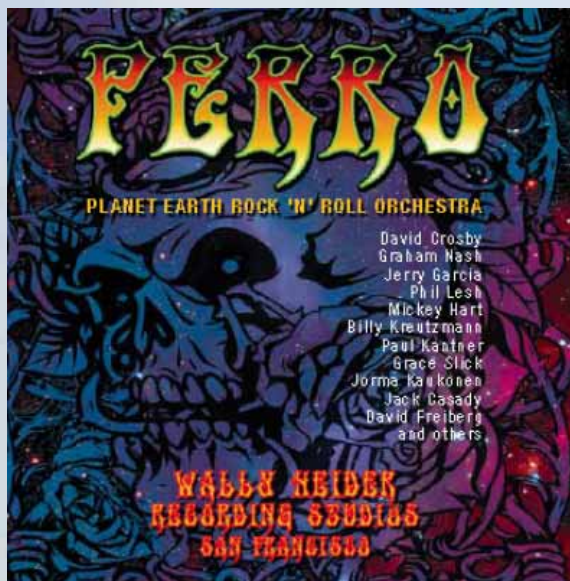
Gonzo

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...

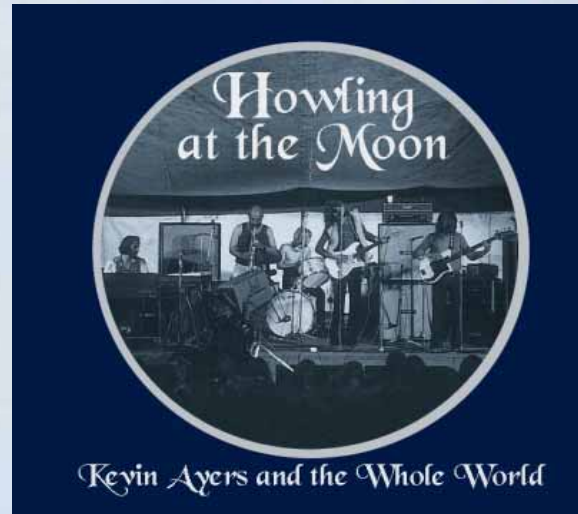


**Planet Earth Rock 'n' Roll
Orchestra**
Wally Heider Recording Studios
Cat No.OSCCD1

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.

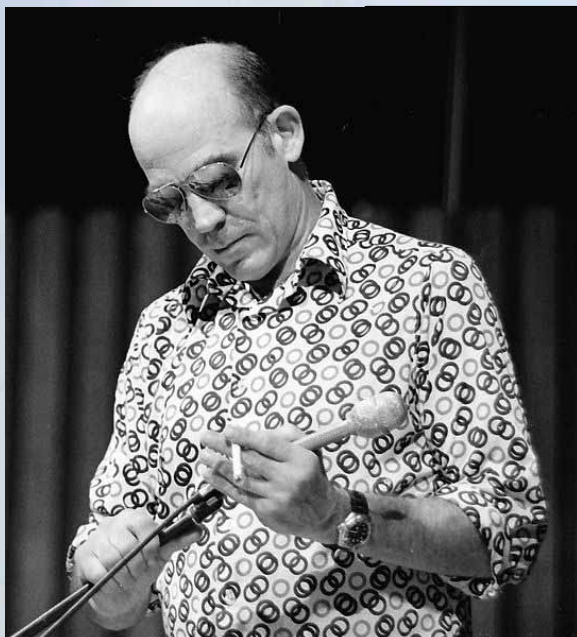


Kevin Ayers and The Whole World
Howling At The Moon
Cat No.HST244CD

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:

“If you're going to be crazy, you have to get paid for it or else you're going to be locked up.”

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 #32

EXCLUSIVE
Interview with the
legend of the
funk. Zappa
recounts the
struggles of
the Lumpy
Grains and
The Mothers.
Plus: Zappa
on the
Acid House.
And more!

NEW SINGLE FROM MONKEY BICYCLISTS

GONZO weekly #33

EXCLUSIVE
Interview with
Robert Kelly
EXCLUSIVE
John Dillinger
Interview
EXCLUSIVE
The Residents
Interview
EXCLUSIVE
Alternative Rock
The Dead Weather
The Doves
and more

A BLAST FROM THE PAST: JILLIAN'S PART

GONZO weekly #34

EXCLUSIVE
Part 2 of our 2007
feature
The Doves
Interview
EXCLUSIVE
The Doves
Interview
EXCLUSIVE
The Doves
Interview
EXCLUSIVE
The Doves
Interview

NO ASPHALT IN A STORM IN A STORMY LAMP

GONZO weekly #35

EXCLUSIVE
Interview with
Judy Doyle
EXCLUSIVE
Judy Doyle
Interview
EXCLUSIVE
Judy Doyle
Interview
EXCLUSIVE
Judy Doyle
Interview

JUDY DOYLE NEW ALBUM EXCLUSIVE

GONZO weekly #36

EXCLUSIVE
Interview with
the band
EXCLUSIVE
Interview
EXCLUSIVE
Interview
EXCLUSIVE
Interview

A STUNNING NEW PERSPECTIVE ON PROG

GONZO weekly #37

EXCLUSIVE
Interview with
The Residents
EXCLUSIVE
Interview
EXCLUSIVE
Interview
EXCLUSIVE
Interview

VIEWER FAVORITES STILL A REVOLUTIONARY

GONZO weekly #38

EXCLUSIVE
Interview with
The King's
Microspheres
EXCLUSIVE
Interview
EXCLUSIVE
Interview
EXCLUSIVE
Interview

THE KING'S MICROSPHERES INTERVIEW

GONZO weekly #39

EXCLUSIVE
The life and
times of
Rick Rubin
Interview
EXCLUSIVE
Interview
EXCLUSIVE
Interview
EXCLUSIVE
Interview

LIVING THE GOVCS WITH ROCK AND ROLLERS

GONZO weekly #40

EXCLUSIVE
Interview with
Miss Crystal
Grenade
EXCLUSIVE
Interview
EXCLUSIVE
Interview
EXCLUSIVE
Interview

The Life & Times of Miss Crystal Grenade

GONZO weekly #41

EXCLUSIVE
Interview with
The Dutch
Woodstock
EXCLUSIVE
Interview
EXCLUSIVE
Interview
EXCLUSIVE
Interview

REMASTERING 'THE DUTCH WOODSTOCK'

GONZO weekly #42

HUGH HOPPER REVISITED

GONZO weekly #43

TALK TO THE HAND: THE TIMES THEY ARE A CHANGIN'

GONZO weekly #44

ROCK AND ROLL MADNESS

GONZO weekly #45

EXCLUSIVE
Interview with
the author
EXCLUSIVE
Interview
EXCLUSIVE
Interview
EXCLUSIVE
Interview

LIVING WITH THE SPIRIT OF WOODSTOCK

GONZO weekly #46

A STORY OF THE DEATH OF AN AWAR LUST: MICHAEL'S INTERVIEW WITH THE GUINNESS

GONZO weekly #47

EXCLUSIVE
Interview with
the band
EXCLUSIVE
Interview
EXCLUSIVE
Interview
EXCLUSIVE
Interview

SUPER SHIT ON A BITCH

GONZO weekly #48

VANGELIS: THE MUSIC OF THE SPHERES

GONZO weekly #49

TALK TO THE HAND: THE TIMES THEY ARE A CHANGIN'

GONZO weekly #50

EXCLUSIVE
Interview with
the band
EXCLUSIVE
Interview
EXCLUSIVE
Interview
EXCLUSIVE
Interview

ANT BEE

GONZO weekly #51

EXCLUSIVE
Interview with
Erik's
EXCLUSIVE
Interview
EXCLUSIVE
Interview
EXCLUSIVE
Interview

ANT BEE

GONZO weekly #52

HERE COMES THE JUDGE

GONZO weekly #53

ANDY COLQUHOUN REVISITS DR. CROW

GONZO weekly #54

CONVERSING WITH CRYSTAL

GONZO weekly #55

IN THE COURT OF THE CRIMSON KING

GONZO weekly #56

EXCLUSIVE
Interview with
Erik's
EXCLUSIVE
Interview
EXCLUSIVE
Interview
EXCLUSIVE
Interview

ERIK'S ON THE ROAD AGAIN

GONZO
Weekly #18

• Gordon Gilroy / Oliver Wakeman live with a full band
• Days Between Stations interview
• Introducing SHiSH

RAVENS AND LULLABIES LIVE

GONZO
Weekly #19

• Interview with
• Interview with
• Interview with
• Interview with

BLACK COUNTRY ROCK

GONZO
Weekly #20

1974, but being on both
1979, 2000, but in London

EXCLUSIVE: **Bob Marley** interview
EXCLUSIVE: **Alan Jones** interview
EXCLUSIVE: **New Wave** from
EXCLUSIVE: **1974** interview with
EXCLUSIVE: **1979, 2000** interview
EXCLUSIVE: **Bob Marley** interview

LOU REED ON THE COVER

GONZO
Weekly #21

EXCLUSIVE: **Billy Sherwood** interview
EXCLUSIVE: **One of the Kings** interview
EXCLUSIVE: **Talking to SHiSH**
EXCLUSIVE: **Fish and Steve Nacker** live!

BEAM ME UP BILLY

GONZO
Weekly #22

EXCLUSIVE: **Future Home** interview
EXCLUSIVE: **Chris and the** interview
EXCLUSIVE: **Interview in** interview
EXCLUSIVE: **Interview in** interview
EXCLUSIVE: **Interview in** interview

HAPPY BIRTHDAY TO US

GONZO
Weekly #23

The reuniting
of the
and

EXCLUSIVE: **Chris and the** interview
EXCLUSIVE: **North** interview
EXCLUSIVE: **Andy** interview
EXCLUSIVE: **Andy** interview

NICE ONE CYRILLE!

GONZO
Weekly #24

EXCLUSIVE: **John** interview
EXCLUSIVE: **John** interview
EXCLUSIVE: **John** interview
EXCLUSIVE: **John** interview

JUDY SURPRISES US ALL

GONZO
Weekly #25

EXCLUSIVE: **John** interview
EXCLUSIVE: **John** interview
EXCLUSIVE: **John** interview
EXCLUSIVE: **John** interview

WINDMILLS OF YOUR MIND

GONZO
Weekly #26

EXCLUSIVE: **John** interview
EXCLUSIVE: **John** interview
EXCLUSIVE: **John** interview
EXCLUSIVE: **John** interview

LOOK THROUGH ANY WINDOW, YEAH!

GONZO
Weekly #27

EXCLUSIVE: **John** interview
EXCLUSIVE: **John** interview
EXCLUSIVE: **John** interview
EXCLUSIVE: **John** interview

Gonzo Christmas

GONZO
Weekly #28

EXCLUSIVE: **John** interview
EXCLUSIVE: **John** interview
EXCLUSIVE: **John** interview
EXCLUSIVE: **John** interview

CLEAR AS CRYSTAL

GONZO
Weekly #29

EXCLUSIVE: **John** interview
EXCLUSIVE: **John** interview
EXCLUSIVE: **John** interview
EXCLUSIVE: **John** interview

The Millennium Falcone

GONZO
Weekly #30

EXCLUSIVE: **John** interview
EXCLUSIVE: **John** interview
EXCLUSIVE: **John** interview
EXCLUSIVE: **John** interview

CAPTAIN SPEAKING

GONZO
Weekly #31

EXCLUSIVE: **John** interview
EXCLUSIVE: **John** interview
EXCLUSIVE: **John** interview
EXCLUSIVE: **John** interview

THINK TWINK

GONZO
Weekly #32

EXCLUSIVE: **John** interview
EXCLUSIVE: **John** interview
EXCLUSIVE: **John** interview
EXCLUSIVE: **John** interview

Pet's Secret has left the building

GONZO
Weekly #33

EXCLUSIVE: **John** interview
EXCLUSIVE: **John** interview
EXCLUSIVE: **John** interview
EXCLUSIVE: **John** interview

FOREVER AUBURN

GONZO
Weekly #34

EXCLUSIVE: **John** interview
EXCLUSIVE: **John** interview
EXCLUSIVE: **John** interview
EXCLUSIVE: **John** interview

THEY'RE BACK

GONZO
Weekly #35

EXCLUSIVE: **John** interview
EXCLUSIVE: **John** interview
EXCLUSIVE: **John** interview
EXCLUSIVE: **John** interview

PLAYING GOD

GONZO
Weekly #36

EXCLUSIVE: **John** interview
EXCLUSIVE: **John** interview
EXCLUSIVE: **John** interview
EXCLUSIVE: **John** interview

THINK ONLY OF YOURSELVES

GONZO
Weekly #37

EXCLUSIVE: **John** interview
EXCLUSIVE: **John** interview
EXCLUSIVE: **John** interview
EXCLUSIVE: **John** interview

THE INCREDIBLE JOURNEY

GONZO
Weekly #38

EXCLUSIVE: **John** interview
EXCLUSIVE: **John** interview
EXCLUSIVE: **John** interview
EXCLUSIVE: **John** interview

NEVER NEVER BAND

GONZO
Weekly #39

EXCLUSIVE: **John** interview
EXCLUSIVE: **John** interview
EXCLUSIVE: **John** interview
EXCLUSIVE: **John** interview

MOONBED TALKS

GONZO
Weekly #40

EXCLUSIVE: **John** interview
EXCLUSIVE: **John** interview
EXCLUSIVE: **John** interview
EXCLUSIVE: **John** interview

ANDY INSTRUMENTAL

GONZO
Weekly #41

EXCLUSIVE: **John** interview
EXCLUSIVE: **John** interview
EXCLUSIVE: **John** interview
EXCLUSIVE: **John** interview

ANDY INSTRUMENTAL

GONZO
Weekly #42

EXCLUSIVE: **John** interview
EXCLUSIVE: **John** interview
EXCLUSIVE: **John** interview
EXCLUSIVE: **John** interview

ANDY INSTRUMENTAL



Back in the late 1970s when I was coincidentally living in the same house, in the same village in North Devon where I live today, there was a middle-aged bloke called Dickie Dunn who lived a few doors up from us. He was a bit of a wheeler dealer who made a living buying and selling stuff at auction sales (car boot sales were at least 15 years in the future).

He knew that I was a devotee of what he considered to be monumentally peculiar music, so whenever he came across any LPs that looked interesting, or at least bizarre, during his journeys he would buy them and present them to me in the hope that I would purchase them from him, something that I usually ended up doing.

One day he turned up with a pile of records which included something which even today is probably the most striking album cover I've ever seen. It was a record called *Local Anaesthetic* by a band called Nirvana; I am not going to pretend to be any more hip than I was, because I had never heard of it, but I was struck by the monumentally bizarre and rather freaky cover and so I paid Dickie (if I remember right) the palatial sum of 75p for it, took it home and was completely riveted. I knew nothing about the band, only that there were two of them; a bloke with a Greek name and a bloke with what sounded like an aristocratic English one (it turned out to be Irish, but that's beside the point). But the music was fantastic. It was one of my first introductions to prog rock which wasn't by Yes or Pink Floyd, and the two long tracks, one on each side of the record were full of so many little hooks and tricks of the tail that I was, and still am, amazed by their art forms.

Over the years I came back to this record on a regular basis, playing it to any of my friends who I thought may be interested and proselytising about it like mad. If I am honest about it, one of the main reasons that I became a rock journalist was that I could discover new music, and brag about it to my friends.

I sorted out and listened to everything else that I could find by this singular band and soon discovered that *Local Anaesthetic* was far from being a one-off.

JON MEETS PATRICK CAMPBELL-LYONS



NIRVANA
Local Anaesthetic



6360 031
AA 6360 031 Y
PM
SIDE A (over)
SIDE B
Local Anaesthetic
NIRVANA
DUNDEE
A MUSIC RECORD

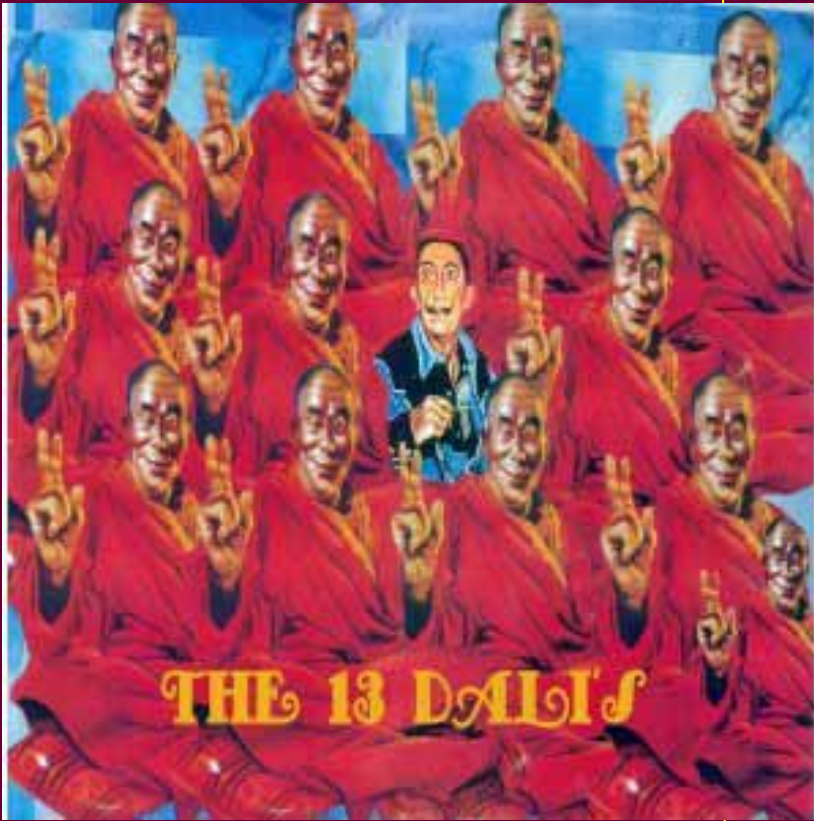


VIDEO:
NIRVANA: LOCAL ANAESTHETIC
Produced by Frank Corcoran & Steve
Morgan. Directed by Brett Murray. Screenplay by
Brett Murray. Music by Nirvana. Lyrics by
Kurt Cobain. Edited by Brett Murray. Produced
by Frank Corcoran & Steve Morgan. Distributed
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They were also responsible for a hit single, and an album with the glorious title of *The Story of Simon Simopath*, which was arguably the first concept

album ever released. It tells a simple everyday story of a boy named Simon Simopath who dreams of having wings. He is unpopular at school and upon reaching adulthood he goes to work in an office where he suffers a nervous breakdown. Unable to



find a mental institution he gets upon a rocket and flies into outer space where he meets a centaur and a tiny goddess named Magdalena. They fall in love and there is a party.

You can't help but love anybody who could come up with such a peculiar farrago of oddness, and I totally fell in love with Nirvana. For years I would tell everyone that they were one of my favourite bands and it would mildly irritate them that I was talking about an obscure psychedelic/prog band rather than the Seattle grunge merchants.

It appears that the band were amused by the confusion between themselves and Kurt Cobain's Johnny-come-Latelys and they were actually intending to do an album of cover versions of the latter band in their own inimitable style. The album was to be called *Nirvana sings Nirvana*, but the project was curtailed after Cobain's tragic suicide. However, one track called *Lithium* was released by the band in 1996.

Some years ago I was pootling about on Spotify when I found a solo album by Patrick

Campbell-Lyons. It was called *The 13 Dalis* and features a montage of 12 pictures of the Dalai Lama in which the Dalai Lama is flashing a peace sign, in the middle of which is a picture of Salvador Dali wearing a silly hat. You have to love this man.

Fast forward until six months ago when I was, by now, editor of this august periodical. Totally by chance, it turns out that one of the people who gets both the *Gonzo Weekly* and the *Gonzo Daily*, and who has done business with Gonzo over the years, is the owner of the record label on which Patrick Campbell-Lyons now resides. Would I like to interview him? Well der! Seldom have I been asked a more superfluous question.

Listen to our conversation here.

**Listen
Here**

Douglas Harr

Ear Candy for the Hungry Audiophile

Don Falcone and Spirits Burning at Home



I sort of lost the plot with progressive rock and other similar music from the mid '90's to mid '00's. We didn't collect a lot of it – focusing on more alternative rock forms. But more recently, I've been missing the music that fueled my imagination as a younger man, and am realizing that many of the original practitioners are on their last laps, and some others have been filling in, developing the art and taking this music to new places.

A case in point is the compelling band Spirits Burning. This space rock collective has as its main practitioner and organizer one Don Falcone, keyboardist, editor, and producer. His notion has been to work with scores of musicians on each new release, collaborating over the internet, and producing a wondrous home brew of space rock, world music, and anything that lights the way. I visited Don at his home studio this May of 2014.

The latest release from Spirits Burning & Bridget Wishart is *Make Believe It Real* from Gonzo Multimedia. This is the third release with Bridget Wishart, who sports her own rich catalog including time as lead vocalist for Hawkwind along with other projects. This one is a longer release spanning two CDs. To begin, I asked Don if this double is a watershed moment or mark in time for the Spirits Burning project, as can be the case with longer releases:

Don: Actually, to make this release a bit special, we said why not have

a second CD – a bonus disk – with some tracks that are only available on compilations, some remixes, and a piece with Twink, which we made into a new track. So it's not a "best of" or anything like that. Instead the length of this new double CD allows us to do something special for the release. One note – we are planning a compilation disc that will be coming out through Gonzo, and which may be tied to a Hawkwind release as a promo. Our last compilation was after 10 years and this one will be at the 15 year mark.

Being in Don's studio, it was a great time to take a look at his recording equipment, methods and approaches. Don and I walked through several tracks and talked about how his approach to recording has changed over the years.

When Spirits Burning started, many of us recorded together in the same place. Over time, more people have gained the ability to record themselves. So things have developed and changed – it's clearly given me the opportunity to do different things with space rock and not get bogged down with the same musicians and instruments.

Collaborations have included band members from such disparate sources as Counting Crows to Hawkwind, along with concepts and words from literary sources including Michael Moorcock, and Bob Calvert (posthumously).

Collaborating in this way, I thought it was a great way to write or start pieces and then have other people change that track and turn it into something else, and also to have them start pieces. So it wasn't just about me – I've always felt that the best band is one where everybody is as good as or better than me. The other thing is, from the beginning – I wanted to make this a celebration of space rock – over time what's it's morphed into is a celebration of collaborating – the result is lots of space rock but there's prog and other elements – people taking the





I may write down letters – A minor, G, whatever and then I experiment – if I’m going to do 7ths or 9ths, then it’s more in the playing, not what I’ve written down. I don’t know with people who contribute outside this room whether they write things down or not. I do know someone like Cyrille, will have his way of writing things down. Violinist Craig Fry will chart everything out. When Daevid was here for the original Spirits Burning CDs, he would be here for a day and do six pieces – he kind of installed in me more improv – it’s fun to see what happens – when you throw something at somebody. If they like it, if they get along with it, and you see what they do. If you are playing rhythm tracks, of course you have to stay consistent with that, and make that work, but if you are doing a solo or effects, you can stretch out. Plus, if I play something that sounds great – I don’t have to worry about playing it live, as I might not play it ever

again. Yes, I’ve captured it digitally, and while I could generate sheet music from it, I typically won’t, unless someone requests it.

chance to play with others they would not normally play with. Slowly over the years, I’ve asked people and they’ve said “yes” – so for example I asked Steven Wilson (of Porcupine Tree) and he agreed, Daevid Allen (from the band Gong) comes in when he is here. And there are several collaborators from Hawkwind. Most of the recent recording sessions now happen remotely, although Cyrille (Verdeaux from Clearlight) and others still come here to record. To continue being relevant, I do think I have to vary the classic artists involved and mix in more contemporary performers.

Next on this track, a lot of things are done as stems, so you can click on that one Aux or VCA track, for instance, to modify the volume of all the “stemmed” keys at one time (Plays track again while changing the level of the keyboard stem). With every song, I pick a reverb and plug it in (replays background vocals which sound wide across the spectrum, modifying what we are hearing with an external Eventide Model H3000 SE Ultra Harmonizer).

As an example of how these ideas come together, for this same track, I had a specific idea in mind for the progression of

At this point, we walk through a new track Don is working on – from the upcoming release titled Starhawk (an adaptation of a Mack Maloney novel). I asked Don how these compositions begin and become developed into the final form:

About 75 percent of the pieces start off with the rhythm and some chords I have in mind. If I have a vocal line in mind, I know where that has to go as well, but to get it into the digital workstation, I need to decide on the tempo. Then I get a click track or fake drum. As an example, I have a bunch of plug-ins for this piece – there is a drum plug-in called Strike and there are others I use. I sometimes mix drum machines. To begin, my intent with this piece is to get rid of the drums once I have a drummer. Occasionally, I will find that I lose something with the real drummer and then I do a bit of both. So this piece started with the drums (plays a bit of the drum track). And then I knew what I was going to do on keyboards (plays a bit of the keys with drums). There are five MIDI instruments – organ, piano, two synths, plus keys that sound like a guitar. Next, I did a scratch vocal.

Do you ever start with sheet music you’ve written?





vocals. “Vagabonds of the Western World” by Thin Lizzy was one of their early tracks that I liked and it inspired me – it starts off with a vocal line and then has a lead vocal line, and a third part – and then at the very end of the song, all three parts happen at once. I went back and studied what they did – they used complimentary keys that work on top of each other, and using the stereo mix – left, right, center for the lead vocals – it’s very powerful. I decided to use the idea – of course with different chords, a totally different song, but planned so that the three vocal segments line up in a similar way. (Plays verse, chorus, lead vocal from “Our Crash”). Here, eventually, I bring them all together – lead guitar during the bridge is Billy Sherwood (plays a great melodic solo from Billy). Here is the first part on the left, second on the right, center for the lead.

To put down these vocals, we need two singers. For now, the lead is me. I’m working on getting someone special for the final version. For backing vocals, Judge Smith did 3-4 parts — he’s got a great voice. I gave him a version with all of my scratch vocals and one without. Given the same parts happen in multiple places, he could concentrate on when it was cleaner and fit best.

To pull all these tracks together, there are many cloud services on which to collaborate. I typically use Dropbox but also have a Box account. When I put all this together, we align the track to “zero,” before anything starts. There is also a mark (or transient) I’m watching for (Don points back to the session window, early in the piece where the first sound is displayed). If someone is sending a small part, they might not send the whole WAV file (these are quite large), and in those cases I line up the bit where it’s intended to go. But I ask them to also send me a quick mix of their part with what I gave them, so I can hear where they see themselves fitting in, and at what volume. If for any reasons there is some

latency, where their part is a couple samples or seconds off, I can hear it and know to line it up. There has been some fun mistakes over the years. There’s a song on the Spirits Burning & Bridget Wishart CD, “Skyline Signal” where Bridget and I got confused, and invited two bass players. Luckily, one played in a higher frequency and the other a lower and it sounds really cool together.

So these pieces are coming up on the next project. “Our Crash” plus “Two Names” are the first two tracks. Not sure if there will be more instrumentalists in between. I have been thinking about the type of transition heard in the Hawkwind piece “Assault and Battery” as it goes into “Golden Void” – one of my favorites. I love how they start with this massive sound and then they come down into this combination of mellotron and bubbling synths and tabla. You can be influenced

by things you like – then work with those influences and take them to a new place. For “Our Crash” you would never make a Thin Lizzy connection for a million years. But just structurally it inspired the work. This is typical of how Spirits Burning tracks are formed.

Don walked through the stack of keyboards, equipment and software he most typically uses – including:

- Kurzweil 2000 as his main keyboard MIDI trigger
- Pro Tools HD system for recording and mixing it all
- Eventide Ultra-Harmonizer Model H3000 SE – which is used for various reverb and delay effects
- Roland Juno-60 – a classic synth used a little in 2012’s Astralfish release on Don’s Noh Poetry Records label.
- M-Audio Venom – used for many of the moving synth lines on the “Make Believe It Real” album.
- Virtual synths. Don says that he typically uses more virtual synths – software plug-ins — than physical keyboards. These include Structure sampler, Xpand!, organ, piano, and a couple of synth plug-ins.)
- A mellotron he’s storing for a friend and has used for seven of the last eight Spirits Burning CDs!

His home studio is real and warm in a house filled with family and friends, often musicians!

Make Believe It Real is now available and highly recommended. Check it out!



DO YOU REALLY BELIEVE IN THE SYSTEM WELL OK I BELIEVE IN ANARCHY FOR THE UK

Sometime recently, I think in John Higgs' remarkable biography of the KLF, I read a critique of youth cultures which pointed out that since acid house in the late 1980s the popular youth cultures that have come along are more about recycling something old, than looking at something new. One of my favourite web comics, *Bad Machinery* by John Allison is playing with this idea in a current storyline featuring a yet another Mod revival.

But of all the genres that have been re-emerging from obscurity in the vault of history, the last one that I ever thought would come back to prominence is Anarcho-Punk. This is not because I feel that it did not have substance. Far from it. It is not even because I didn't enjoy the music. I did. It is that it was a music of its time – and as far as I was concerned – that time was the early eighties ending just about the time when Margaret Thatcher sunk the *Belgrano*, stamped all over the Miners' Strike, and then confidently declared to all and sundry that there was no such thing as society.

In 2006, Neil Young released an album called *Living with War*, which was basically a musical critique of then US president George W Bush and his conduct of the war in Iraq. At the time Young (who was 61) said "I was hoping some young person would come along and say this and sung some songs about it, but I didn't see anybody, so I'm doing it myself. I waited as long as I could."

I have a sneaking suspicion that much the same socio-political mechanisms are at work. It could well be argued that the country is now in a worse state than it was at the height of Thatcher's power

in the 1980s, and that there are more social problems than there were back then. And I like to think that the people who were mobilised and politicised by Anarcho-Punk back in the day are, like I am, still politicised now as a direct result of it, and, like Neil Young, decided that if the youngsters were not going to do anything then it was time for those men and women of a certain age who still have wild, staring eyes and a belief that you should pay no more than 99p, to once again take a stand against the things that they/we believe to be wrong with our sceptered isle.

The Anarcho-Punk of the early 1980s was often a grim and monochrome affair. It was very much about the DIY ethic, and was all about Letraset, photocopiers and the even more primitive Gestetner.

Sadly, the realities of life for most of the people involved in the scene took over and mortgages, wives, children and careers were not really compatible with singing "fuck the system!" And, as the decade that taste forgot limped on to its inevitable climax with the first Gulf War, the movement seemed to lose heart. As people got older, I also suspect that the strictly skeletal musical template also became restrictive for many of them, and they moved on to new challenges and new directions. Some of us occasionally harkened back to our political roots.

My 2011 album, *BiPolar*, for example, included a jolly little ditty called 'No matter who you vote for, the Government always wins', but the days when my music, and that of most of my contemporaries, was angular, spiky, and to the point, are long gone. The new revival in the fortunes of Anarcho-Punk

ANARCHO PUNK - ITS BACK AND THIS TIME ITS SERIOUS

was, like the original, spurred on by Crass. A few years ago Penny Rimbaud and Steve Ignorant both wrote autobiographies, and there was a widely publicized rift between the ex-band members regarding the release of all their original albums in the form of The Crassical Collection. There were also several books about the subject, most notably George Berger's biography of Crass, and Ian Glasper's exhaustive *The Day The Country Died*. In their wake came a plethora of Anarcho-Punk related blogs and websites which in the last few months have started posing contemporary news rather than just rehashes of news from the early 1980s. Then many of the original bands, but not – sadly – Crass (that boat, I think, has sailed) have started to reform.

Bizarrely, I was telling Steve Ignorant, of all people, about this resurgence of interest in the genre which he had such a big part in creating and he was unaware of it all. So I promised that at some point over the next few weeks I would write this article, containing a sample roundup of some of the more interesting news items.

A lot of this comes from a blog called The Hippies Now Wear Black which is of course a reference to Penny Rimbaud wrote in his scabrous booklet, *A Series of Shock Slogans and Mindless Token Tantrums* which accompanied the 1982 box set *Christ the Album*, and was later issued as a (now



very rare) paperback book. Penny actually gave me a copy of the paperback book back in 1982, but I have no idea what actually happened to it. I now have a digital version on my Happy Shopper version of the Kindle.

The blog is produced by someone called Rich Cross who is, apparently, working on an academic book on the subject of Anarcho-Punk.

- [No Future? Punk 2001 conference, Wolverhampton](#)

[To make available the full-text of the conference paper that I gave at the No Future? punk conference back in 2001, I've republished an archive web page of mine \(from a putative](#)



anarcho-punk history web site that I worked up a few years ago).

To cite the original conference presentation: Rich Cross, 2001. 'Yes that's right, punk is dead: Crass and the anarcho-punk critique'. Paper given at the No Future conference, University of Wolverhampton, 21 September.

To cite this online version of the original presentation: Rich Cross, 2001. 'Yes that's right, punk is dead: Crass and the anarcho-punk critique'. Paper given at the No Future conference, University of Wolverhampton, 21 September, [available online], The Hippies Now Wear Black, <http://urko.org.uk/hnwb/index.html> (Accessed on access date).

Crass's 1983 album *Yes Sir, I Will*, evokes a wide range of responses in people. Apart from a very brief song, which is beautiful and actually sounds a little bit like Genesis back when they were good, the album is unquestionably a bloody awful row. Steve Ignorant hates it, although I must admit I have a soft spot for it, if only for its sheer bloody-minded audacity. It amused me that the version that came out as part of *The Crassical Collection* a few years back, featured a second disc entitled *Why Don't you Fuck Off?* which features a remix of the album featuring luminaries of the free jazz scene which is, if anything, even less listenable than the original.

So the work does – bizarrely – begin to grow. But guess what happens now?

- **The Rebellion Festival (Blackpool, UK, August) report:**

We have a very special event to open Rebellion Festivals 2014 on Thursday in the Empress Ballroom.

In commemoration of the thousands on both sides who died brutal, pointless deaths in *World War I*, Penny Rimbaud and Eve Libertine present a reworking of the Crass classic *Yes, Sir, I Will* complete with a six piece band. They are joined by Gee Vaucher who will be showing the classic film of the same name. As Rimbaud puts it - 'It will be good to do *Yes, Sir* at the festival because it's probably more relevant today than it was thirty-five [actually, thirty-one] years back, and all the more so for this being the centenary year of 'the war to end all wars' – will we ever learn?'

Day tickets are available for this special one off performance – see day tickets for Thursday 7 August 2014 at : <http://www.rebellionfestivals.com/tickets/>

Penny Rimbaud may well be well into his 70s, but he has been busy lately, with interviews, festival appearances and his work with Eve Libertine.

- Penny Rimbaud and his 'L'Académie des Vanités' (featuring Eve Libertine, Jennifer Maidman, Louise Elliot and Annie Whitehead) join the line-up of performers appearing at the launch event of 'The Word Is Your Oyster' at The Russet Cafe, 17 Amhurst Terrace, London E8 2BT on 21 May 2014: "a new monthly night of poetry, music and storytelling where words and lyrics pave a path for creative expression."
- Penny Rimbaud will be taking part in *HowTheLightGetsIn*, the world's largest philosophy and music festival, in Hay from 22 May – 1 June 2014. Bringing together world-leading scientists, musicians, philosophers and politicians including Roger Penrose, Bernard-Henri Levy, Laurie Penny, Charlotte Church, George Galloway, David Nutt, Katie Derham, Molotov Jukebox, Owen Jones, and Mr. Scruff for debates, talks, and wild parties, uncovers the uncovering the new heresies that might become the truths of the future. Culture Minister Ed Vaizey described the festival as a 'world-leading' forum of ideas, the Guardian says it is leading Britain back to 'big thinking', and the New Scientist hails it as 'a storming success'.
- Julian Brimmers. 2014. "Crass' Penny Rimbaud on graffiti, jazz and John Lennon", Red Bull Music Academy, 3 April <http://www.redbullmusicacademy.com/magazine/crass-interview>

And finally it's good to see some of the names that I had almost forgotten from the glory days of the Anarcho-Punk revolution. A small number of bands had, indeed, like Penny and Eve, continued to gig intermittently. Others never actually went away, and still others have come out of the woodwork to express their Tourettes-like existential angst.

- The Cravats join the bill of the two-day Na parameinoume apeili event near Athens on 24 May 2014; the first time the band have performed in Greece.
- As well as appearing at Rebellion 2014, Rubella Ballet are to play the 'Gothic stage' at Alt Fest 2014 – 15-17 August 2014, Boughton

Estate, Kettering, Northamptonshire, NN14 1BJ. (Rubella Ballet play on Saturday 16 August).

- As has been the case for a few years now, the 2014 Rebellion festival (Winter Gardens, Blackpool, 7-10 August) features appearances from several original wave anarcho-punk bands, including:

A-Heads
 Andy T
 The Cravats
 Hagar the Womb
 Lost Cherees
 Paranoid Visions (featuring Steve Ignorant)
 Penny Rimbaud and Eve Libertine (with Gee Vaucher) performing Yes Sir, I Will Rubella Ballet
 Steve Ignorant's Slice of Life
 Subhumans

There is even a new album by Rubella Ballet, one of the most interesting of the ensembles from the Anarcho-Punk heyday. This next piece is, once again, taken almost verbatim from The Hippies Now Wear Black.

- Sid and Zillah were inspired to start writing this album containing highly motivated and political songs about a variety of subjects such as: government brainwashing, the creation of new strains of flu virus to reduce human population, the police cover up of Hillsborough stadium disaster as well as a chance meeting with two whistle-blowing MI5/6 agents who had been monitoring their political activities in the 80s and were now working with William Rodriguez, a caretaker at the twin towers who had dedicated his life to telling the world what he believed really happened during 9/11.

Sid explains "The overriding message of the album is to not to believe every thing you hear on the news or read in the newspapers, as the very same people we are protesting against are those compiling the news."

"Thank Christ for Rubella Ballet! Punk went from being this fun colourful place to be, to all these miserable bastards wearing black! I knew what I'd see there (Crass Gigs) I knew what I'd hear played there... and bands like Rubella Ballet where a breath of fresh air" – Steve Ignorant, Crass. The Day The Country Died

Even the legendary Anarcho-Punk poet Andy T is gigging again, and according to the blog at Southern Records legendary chanteuse Annie Anxiety aka Little Annie has also been doing things recently for the first time in ages.

The thing that I find most disturbing, however, is the lack of involvement from young people. All the artists mentioned in this article are – at the very least – in their late-40s, and mostly ranging age between their mid-50s (like yours truly) up to Penny and Gee who are in their early to mid-70s. It would be simplistic to blame this on some sort of 'apathy in the UK' if I may coin a phrase, but I don't think it's true.



Young people have not been de-politicised. The groundswell of support for Pussy Riot for example, and for the protests by 'Anonymous', who in the last few years have gone from being 'hackers on steroids' to being an anarchic political force to be reckoned with, prove this. It just seems, these days, that even the most politically aware of young people, and I know quite a few of these, no longer mix the media that they use for entertainment, with their political outpourings.

There is still a groundswell of discontent in this country, and elsewhere on the globe. I was both impressed and mildly amused to read a recent article on Rich Cross's blog about the history of Anarcho-Punk in Mexico, something I had no idea existed.

Call me old fashioned, but - especially with the mass availability of recording, and media software, which makes the production of music, magazines, books, films, and practically any other form of expression that you might wish for far easier than it ever was back in the days when I was a spiky haired young Herbert - there doesn't seem to be a political movement of young people, disaffected by society, taking advantage of it. Maybe I'm wrong. I hope so. And would ask any readers of this magazine who come across a 21st Century analogue of 'Do They Owe us a Living?' to email me at the editorial address.



c.j.stone

We do the work. Someone else takes the wealth.

During the 2010 election campaign I heard the columnist Kelvin Mackenzie talking about economics.

“Economics is very complicated,” he said. “You have to be a genius to understand economics.”

This is not true. Economics is easy to understand. Wealth comes from human beings. It’s as simple as that. It comes from human beings engaging with nature in an intelligent and productive way in order to make all of the things we want and need. It is work that makes wealth.

This is so obvious an observation that it hardly needs commenting upon. All of the classical economists understood it: Adam Smith and John Stuart Mill, as well as Karl Marx.

The reason that modern economics has become so complex is that it has attempted to obscure this simple fact behind a fog of distraction in order to hide the processes by which a very few people have become more and more obscenely wealthy, while the rest of us are being squeezed to the point of desperation.

We do the work. Someone else takes the wealth. We’ve been living under an illusion for the last 30 years or so. The illusion goes under the collective name of “Monetarism”. It is also sometimes known as “Thatcherism” or “Neoliberalism”. In the US it went under the name “Reaganomics”.

It is the idea that the market knows best, that everything in the public sector is bad, and everything in the private sector is good, that the private sector only needs to be deregulated for it to provide wealth for everyone. Take away the fetters and wealth will expand, it says. If the rich get rich, we all get rich as a consequence.

The idea was that the rich are “wealth creators” and the wealth they generate will eventually “trickle down” to the masses.

Do you remember being told that?

Actually it turns out that none of this is true. The rich aren’t “wealth creators” at all, they are wealth extractors. The world hasn’t been becoming richer, it has been

becoming poorer. The wealth hasn’t “trickled down”, it has been siphoned up. The rich have accumulated even more wealth while the poor have been shafted.

Do you ever get the feeling that we’ve been ever-so slightly conned?

Confidence

I was listening to the Secretary-General of the Organisation for Economic Co-operation and Development on the radio. He was here to meet the Chancellor of the Exchequer to discuss Britain’s economic future.

“The market has confidence in Britain,” he said.

That is actually a very revealing statement. What it tells us first of all is that he thinks he knows what the market thinks. You wonder how he is privy to such information? Does the market talk? Or has the Secretary-General learned to read its collective mind?

Secondly it tells us that the market has human responses. It can have confidence in things - or not, depending on the circumstances.

Thirdly it tells us that Britain is one of the “good guys” in market terms, that is, it is doing things that the market likes; whereas other countries presumably are the “bad guys”, doing things of which the market does not approve.

The question that arises from this is what we think this thing called “the market” actually is.

It doesn’t take all that much thinking about to realise that the question itself is wrong. It’s not “what”, it is “who”.

The market is not like the weather – some natural force which shifts according to laws over which we have no control - it is a bunch of people who, through their control and manipulation of various financial levers, are able to tell us what to do. It is not a law of nature, it is the mechanism by which we are ruled.

The “confidence” we are talking about is a kind of collective pat on the back for the British government for doing as it is told.

What we are seeing is a coup d’état against our public

services. Public services are being cut in order to serve the interests of the markets.

Our choice in the general election was between a government which said it would cut public services immediately, and one which promised to do so at a later date.

The choice we didn't get was for a government which would put the interests of the public first.

Cuts

So that's what we chose: a government intent upon making cuts. It's cuts across the economy. Almost £2 billion in cuts immediately, and then another £8.4 billion in "reviews". Reviews refer to cuts that haven't happened yet, but which will happen in the future.

There are plans to cut a scheme that would extend free school dinners to primary school children, plus one that would have seen 7,000 new homes built. There are plans to cut over £1 billion from council budgets, to scrap free swimming for children and pensioners, and to cancel a hospital being built in Hartlepool, amongst other things. Cuts, cuts, cuts.

We were promised no cuts to front-line services. You can't get more "front-line" than a hospital.

The cuts are being implemented in order pay off the deficit.

The deficit represents the difference between what we are earning as a country, and what we are paying out. We are paying out more than we are bringing in. In order to cover

the difference we have to borrow. Last year we borrowed £170.8 billion. This year we are set to borrow £167.9 billion.

We do this by issuing bonds, known as gilts. These are essentially promissory notes: IOUs. In other words, we hand out a big pile of paper, and we get a big pile of paper in return.

Actually, we don't even get paper in return. We get credit on a computer screen. They just add a few more noughts onto the end of the noughts we already owe.

Now here's the question: who exactly do we owe all this money to? That's when things start to get really murky. It's not at all clear.

Mainly, it seems, we owe money to "financial institutions" in the UK. Banks, in other words. We also owe 35% of our national debt to "overseas investors". We can assume these are banks, too, in some form. They lend money, so they must be banks.

In other words, we are cutting public services in order to service interest on debts owed to foreign banks. Tell me: at what point did we vote to give our sovereignty away?

Read on

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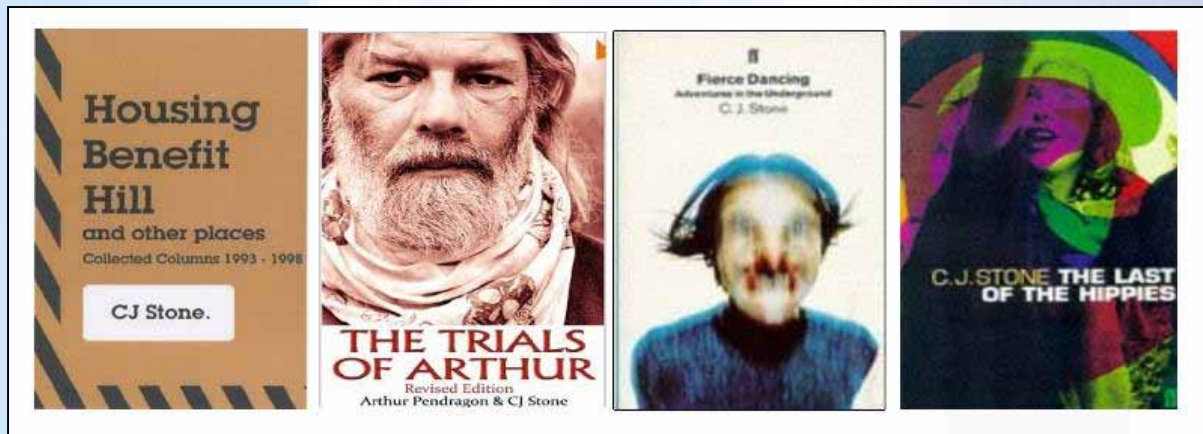
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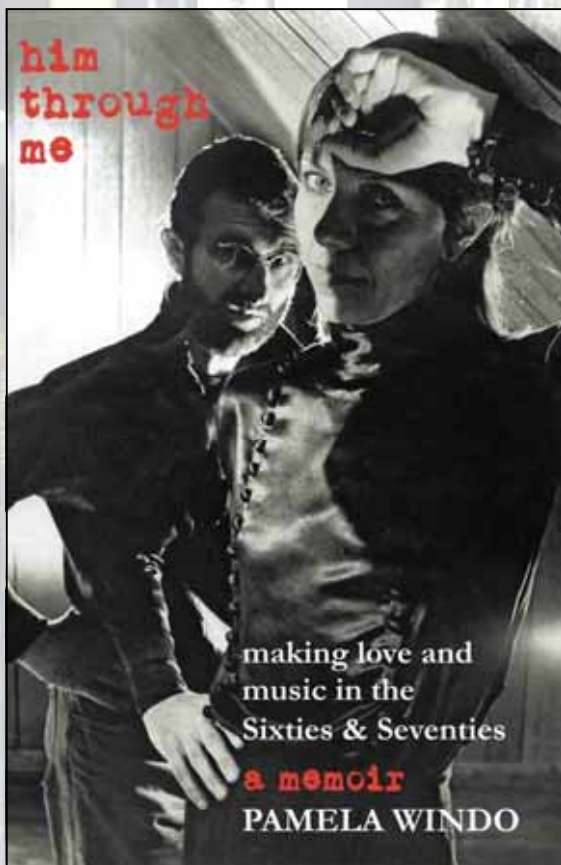
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**OTHER BOOKS BY
C.J.STONE**

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: 212 pages**
- **Publisher: CreateSpace Independent Publishing Platform (24 April 2014)**
- **ISBN-10: 149744537X**

- **ISBN-13: 978-1497445376**
- **Product Dimensions: 21.6 x 14 x 1.3 cm**

This is a very unusual book.

Libraries and bookshelves are full of books about the swinging '60s and the licentious '70s. They are full of books about sexual adventures sprinkled with a soupçon of narcotic ones and all told against a background of recounting the musical career of somebody more or less famous. They recount stories of exotic trysts that would make the author's mother's hair turn grey, and they sometimes try to describe what was happening in the author's head while all these adventures were going on.

This is one of those books, albeit one far above the average in terms of literature. However, there is one thing that makes it stand completely out from the crowd. All the other books that I have read during which the main protagonist relates how they sometimes had a threesome and one of the other main characters has a flirtation with heroin, have been written by men. This one isn't.

We all know about the double standards in society; how a man who indulges his sensory instincts is called a 'player', whilst a woman who does so, even now, is some sort of a social pariah, although, admittedly, she does get asked to a lot of parties. I think it was very brave of Pam Windo to have written this book. She is a lady who I interviewed for these very pages last year,

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and with whom I carry on an intermittent but lively exchange of correspondence.

This book tells the story of her relationship with her late husband, Gary. They met as children, got married after a gap of many years, had two children, and as the subtitle of this book says, made love and music in the '60s and '70s. Gary was one of those musicians who never really got the credit he was due. At least not with the general public. Playing on albums by Centipede and Robert Wyatt does not really make you a household name although – in my humble opinion – they probably should.

Bizarrely, to me the most interesting parts of the book were actually those passages set during Pam's childhood and adolescence, before she met Gary for the second time. She is a remarkably sensitive writer who – believe it or not – to my mind at least, writes much in the style of L P Hartley who was one of my favourite authors. Her writing has a real poignancy about it, especially when she is describing worlds and societies which no longer exist.

However, don't get me wrong. When she is writing about music she is also very engaging, and describes her own early adventures in composition and experimental music in an admirably self-effacing manner.

The love story between her and Gary is, of course, the backbone of the book, and she once again shows much bravery in employing a literary device by which she reveals that not only did Gary die under mildly sordid circumstances, but that he was married to somebody else at the time, and that she and him had been divorced some years before. Lesser authors would have used these two facts to create a cliff-hanger at the end, but Pam prefers instead to get the uncomfortable bits out of the way first and describe the rest of the years she and Gary spent together with humility and warmth.

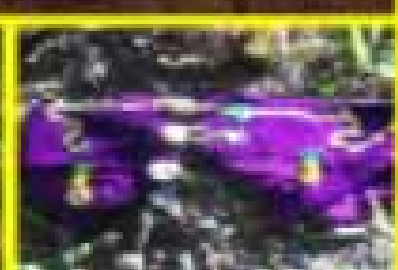
I was very impressed by this book, and will certainly be recommending it to other like-minded bibliophiles. Well done Pam.

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HAWKWIND NEWS

(The Masters of the Universe do seem to have a steady stream of interesting stories featuring them, their various friends and relations, and alumni). Each week Graham Inglis keeps us up to date with the latest news from the Hawkverse..)

It's turned out a quiet month for Hawkwind news, but one item from within the Hawkwind camp recently surfaced: Mr Dibs (guitarist and vocalist) has lost his hat.

It went missing at the "Wildlife Rocks" event in Guildford earlier this month, and Mr Dibs' appeal for information said that it was left backstage while Hawkwind played, and that the Cathedral venue folks hadn't had it handed in as lost property.



One hopes it won't turn up on eBay.

Meanwhile, Hawkwind's autumn tour is taking shape, with the recent addition of a show in Brighton, and what might well be viewed as a curtain-raiser event in Portugal the week before the UK dates commence.

As briefly mentioned in a Gonzo report in March, the Portugal event is "The Reverence Festival" which is taking place near Valada, Portugal, over Friday 12th and Saturday 13th September... but seemingly not on the Sunday as well. Doom stoner metal outfit top the bill on the first night and Hawkwind headline on the Saturday. A number of local bands and psychedelic acts are on the bill as well.

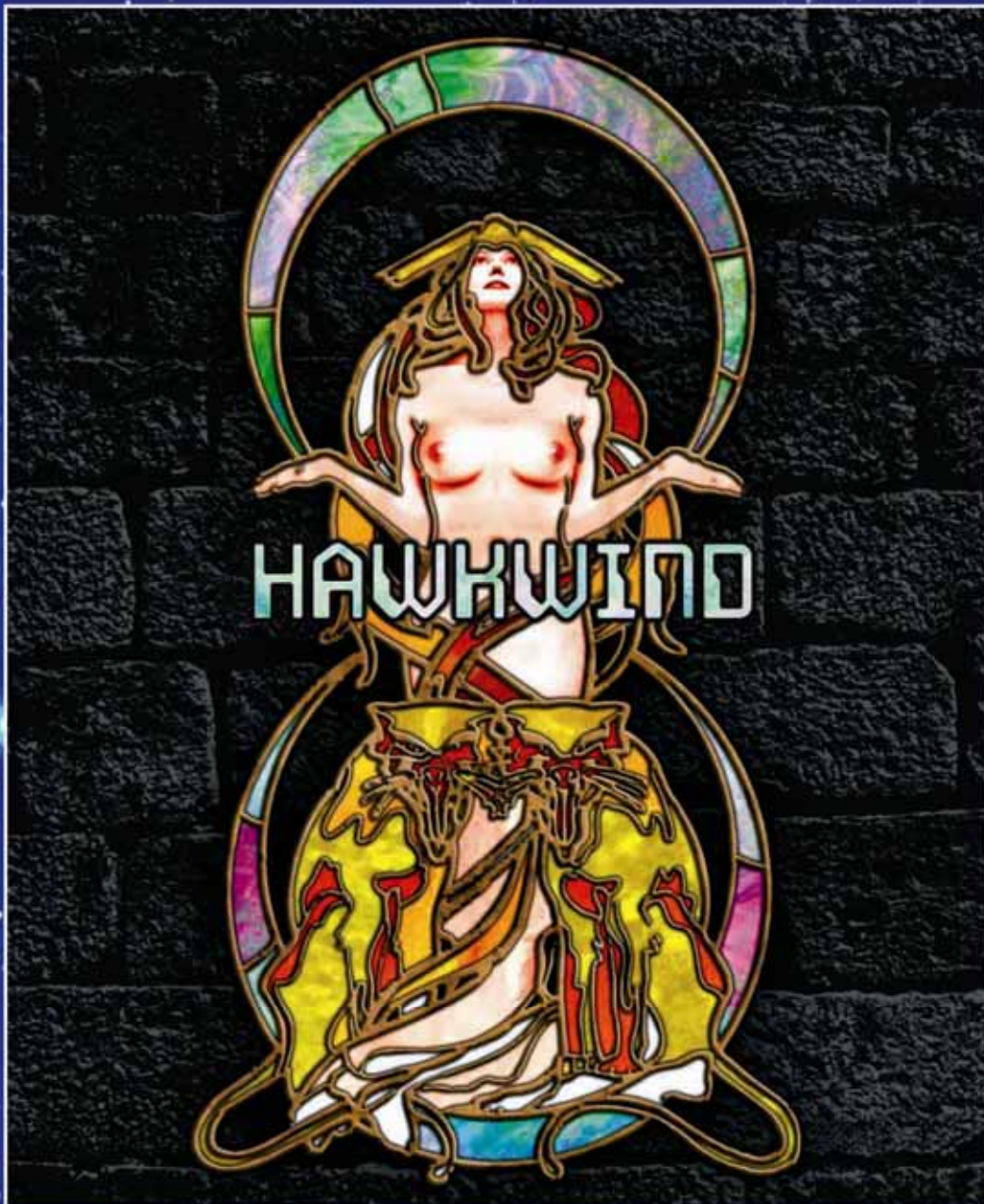
Subsequent to that, Hawkwind are playing Exeter on 26th September. Gigs on successive nights are St Ives (Cornwall), Salisbury and Brighton, all of these being in the English Channel area of England. The Hawkwind craft then swings northwards for the October dates in Leamington Spa (2nd), Nottingham (3rd) and Manchester (4th).

As is customary, <http://www.hawkwind.com/> has details of venue locations and prices.

Special Offer for fans who attended tonights show

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for £..... Signature.....

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HAWKWIND PASSPORT APPLICATION



Greetings space travellers!

This is your Hawkwind Earth Visitors Passport application form.

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

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

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

Volunteer Crew Register

Name

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

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

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

Post Code

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

Telephone Number:

Additional info:

www.hawkwind.com

Any enquiries hawkwindpassports@hawkwind.com

THE WORLD OF GONZO ACCORDING TO

Mark Raines



I am writing this as part of my blog in hope it will help at least one person or family who are coping with dementia. This is a personal subject for me as my dad had early dementia before he died. Here is some info:

<http://ghostmanraines.blogspot.co.uk/2014/05/dementia.html>

WWW.AGE.ORG.UK
WWW.CITIZENSADVICE.ORG.UK

I hope someone somewhere is helped by just reading this

Done in memory of Paul Tony Raines, my dad
Source - Caring For Dementia
Dementia Carers Pathways, Devon By David Light And Jim Delves



eyes on the world



Pagan Fruit Dwellers

The Dwellers are on the threshold... again!

On the threshold of what, you may understandably inquire? World domination, the apocalypse, a slushy mission to the local 7-Eleven?

The answer may well be “all of the above,” but we think none is as important as the impending release of the Salt Lake City group’s hotly anticipated second full-length, Pagan Fruit (call us biased!), which will be due to see the light of day through Small Stone Recordings in April of 2014.

The album follows in the still echoing sonic shockwaves of Dwellers’ enthusiastically received debut of 2012, Good Morning Harakiri, which saw the newly

assembled trio of vocalist/guitarist Joey Toscano, bassist Dave Jones, and drummer Zach Hatsis pooling together their impressive prior musical credentials (Toscano with psych-metal adventurers Iota; Jones and Hatsis with doom/goth atmospheric bandits, SubRosa) with staggeringly powerful and memorable results.

I have to admit that I had never heard of this lot before, which I somewhat pity because they are the sort of band that amuses me; grungy, stoner rock, but with those hints of trippiness that bluesy guitar takes on when it just has a soupçon of *that* reverb. It is a sound which has been popular since Hendrix, and one which sadly doesn’t seem to be done very often these days, so when you find a band like this who actually perform stoned had rock without a trace of irony, but do it exceedingly well, it is a very precious thing indeed. The lyrics are vaguely Fortean which is something that appeals to me, and (Jesus Christ I sound so old fashioned here) you can actually hear the lyrics. Joey Toscano actually sings rather than makes a noise as if he is suffering from psittacosis which is a particular *bête noir* of mine in contemporary music.

- Dwellers are:
- Joey Toscano: vocals, guitars, harmonica
 - Dave Jones: bass, organ
 - Zach Hatsis: drums, vibraphone, Rhodes piano, synth, tambourine

- Additional Musicians on Pagan Fruit:
- Genevieve Smith: Cello on “Spirit of the Staircase”.
 - Raven Quinn: Vocals on “Call of the Hallowed Horn”.



THE



CIRCULAR

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

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

There is an expression in live radio called dead air time, which refers to those times when there is supposed to be something happening on a radio show, but in fact nothing is and you are left with an embarrassing silence.

Some years ago at the Weird Weekend, my friend and colleague, Richard Freeman, and I had exactly the same problem. One of the speakers had equipment problems, and while my nephew the techy was working on getting these problems sorted, Richard and I were faced with – basically – dead air time, and so we stood up doing an improvised stand up comedy routine about marmalade for about 20 minutes until my nephew came to the rescue and fixed the problem in question.

This week's column of the Yes Circular is nopt quite in those straits, but it is close...

This has been a pretty dire week for Yes related news, with only five news items. One of these is even not about Yes at all, but about Patrick Morax (ex-Yes) and his career with The Moody Blues.

But it is a very interesting article anyway, and as a long-time admirer of Morax's work I was happy

to post it.

So what else is there in this week's news from Yes and its various alumni?

By far the best story of the week comes – not particularly surprisingly – from the Caped Crusader himself!

Rick Wakeman admits that Yes were the original Spinal Tap, and goes on to describe the various equipment malfunctions and other incidents of a comedy nature.

Apart from that there is a review of Rick at the Royal Albert Hall, a review of the Cruise to the Edge, and a small snippet about a forthcoming date by Yes. I really hope that we can get a better calibre of news for you next week.

- **Yes, we were the original Spinal Tap, says Rick Wakeman of Seventies prog-rock supergroup**
- **Cruising to the Edge**
- **'We had to really rethink some things': Justin Hayward and Patrick Morax on the Moody Blues' influential 'Gemini Dream'**
- **Another chance to say 'Yes'**
- **Rick Wakeman - Royal Albert Hall**

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
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- 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

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www.rickwakemansmusicemporium.com





JOURNEY TO THE CENTRE OF THE EARTH

DELUXE VINYL EDITION

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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!!!"

AIRPORT GOLD LETTERED NOVELLAS

Page turners with breathless cliff hangings
Historical in setting, fictional in character
Painted in black and white virtues/vices
Melodrama and emotional landscapes
Perils of Pauline adapted to an identifiable epoch
Abandoned @airports and in parking lots
Whole lives can be spent between their soft covers
You will wish to buy more in the series
You will be haunted by the incidents and revealings
and feel a part of an age you have never really experienced
Long is the hunger for fiction!
Longer our history to plunder for plots!
Longest the adaptations of historical events
so we can see our history and our future
as fictional-until we decide to write

our own version -and watch

as our worlds change
Again!

Kate Forsyth: Historical fiction deserves a future @KateForsyth <http://t.co/3lcn8thwuX>

GONZO

#80



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...

This week, we have a very small, but exceedingly exciting, party theme running. It has fun games, and even wigs, that you can surprise your family and friends with at any occasion that calls for fun-time jollities.

THE BEATLES OFFICIAL PLAYING CARDS IN PRESENTATION BOX

It's that box again. But *this* time is has the playing cards with it. And, believe it or not, this box and its contents are actually cheaper than the empty box showcased here, on these very listings, last week.



"The Beatles - Playing Cards Official Beatles merchandise."

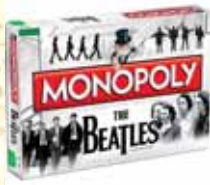
<http://www.ebay.co.uk/itm/THE-BEATLES-OFFICIAL-PLAYING-CARDS-IN-PRESENTATION-BOX-/390712218893?pt=UK Music Music Memorabilia LE&hash=item5af843550d>

GO20

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Monopoly - The Beatles - £29.99

I have never been a fan of Monopoly; I much prefer Totopoly, which you don't see very often. So I am afraid that the fact that this is Beatles-themed does nothing for me at all, other than leave me totally disinterested.



“Monopoly - The Beatles

'Collectors Edition'

The world's most popular board game teams up with the world's most legendary rock and roll band to bring you the ultimate Beatles' experience! This collectors edition Monopoly celebrates the music and life of the Beatles, featuring albums, singles, movies and even Abbey Road Studio. With 6 unique tokens and fully customised chance and community chest cards, it's the perfect game for any Beatles fan.”

http://www.ebay.co.uk/itm/Monopoly-The-Beatles-/350957498839?pt=UK_Music_Music_Memorabilia_LE&hash=item51b6b271d7

ELVIS TRIVIA GAME COLLECTORS EDITION - £30.00

“ELVIS TRIVIA GAME OVER 200 PHOTOS 1000 QUESTIONS – hopefully some answers there too. For thirty quid we demand answers, especially with a Collector's Edition. If it had been a bog-standard ordinary edition it would not have mattered so much; we could have made up the answers.



SEALED UNOPENED AS NEW CONDITION”

http://www.ebay.co.uk/itm/ELVIS-TRIVIA-GAME-COLLECTORS-EDITION-/231241288913?pt=UK_Music_Music_Memorabilia_LE&hash=item35d70e0cd1

1964 Milton Bradley Flip Your Wig Game

Let's all flip our wigs and make a raucous game out of it shall we?



“Board game-maker Milton Bradley introduced the Flip Your Wig board game in 1964. Each set included a game board, cardboard cutouts for each member of the Beatles, a numbered die and two decks of cards. Players moved their Beatle around the board to collect cards from each deck.”

I am not surprised Sir Paul looks a bit shocked at that suggestion to be honest.

JEDWARD TWINS WIG - IRISH POP STAR FANCY DRESS - MUSIC CELEBRITY JUICE X FACTOR - £5.99

Jedward inspired spikey blonde wig. One size fits all adults (ages 14+) – since when did 14-year-olds become classed as adults?



Auction is for one wig only. – well der...I wasn't expecting to get the model as well. He looks like his other job is with One Direction.



But anyway, cabinet cruisers, you too can sashay into a room looking as if you have had an unfortunate and messy accident inside a Mr Whippy ice-cream van.

http://www.ebay.co.uk/itm/JEDWARD-TWINS-WIG-IRISH-POP-STAR-FANCY-DRESS-MUSIC-CELEBRITY-JUICE-X-FACTOR-/130805038308?pt=UK_Clothing_Masks_JD&hash=item1e74967cee4

ORIGINAL 1964 BEATLES AUTHENTIC licensed SWIZZLE FLASHING/LENTICULAR cake set - US \$24.99 (Approx. £14.84)

“ORIGINAL 1960s BEATLES AUTHENTIC FLASH/LENTICULAR SET all 4 John, Paul, George and Ringo. Superb never used NMT-MT condition.” What does 'NMT-MT' mean?

I think there may have been a mix up with words in this – lenticular and lenticular – but why split hairs? Why? Because it's so bloody irritating, that's why.

THE BITCH IS BACK

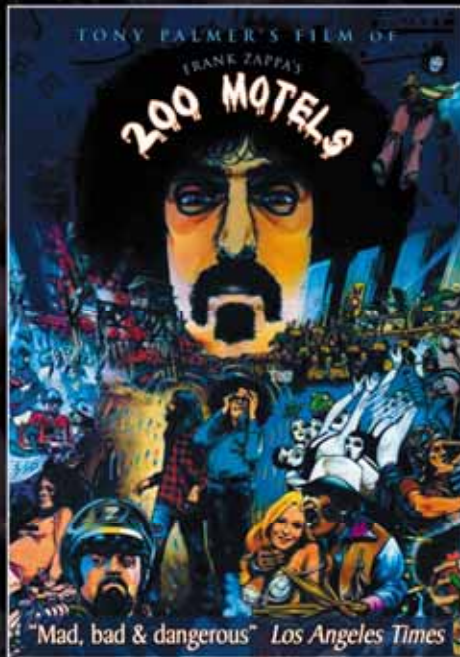
If it's groovy...it's in!

MAN
Tapes of The Unexpected
VPDVD68

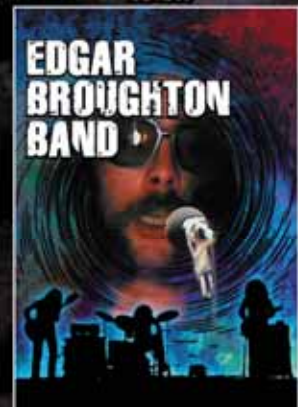


"Mad, bad & dangerous"
(Available for the first time on DVD)

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
FMCDD001



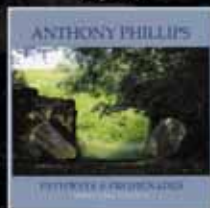
KARNATAKA
The Gathering Light
KTKCD005



PARADE
The Fabric
NAUTCDD004



ANTHONY PHILLIPS
Pathways & Promenades
VP216CD



RICK WAKEMAN
Past, Present and Future
MFVP125CD



SPIRITS BURNING
Crazy Fluid
VP492CD



HAWKWIND
San Francisco 1999
HAWKVP48CD



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http://www.ebay.co.uk/itm/ORIGINAL-1964-BEATLES-AUTHENTIC-licensed-SWIZZLE-FLASHING-LENTICULAR-cake-set-/371068843908?pt=LH_DefaultDomain_0&hash=item56656d3784

But the pièce de résistance this week just has to be:

The Swingers Cake Decorations

Yes, you read that correctly. And here is the picture to prove it.

“Manufactured in Hong Kong in 1964, these plastic cake toppers imitated the Beatles’ likeness and were one of the earliest knockoffs attempting to cash in on Beatlemania. These molded plastic cake toppers were not licensed by NEMS but remain popular with serious Beatles collectors.”



Please remember that I have no control over the product names whatsoever, let alone any control over my mind when doing this each week.

And that, my friends, is that for the party items. Now down to the more serious stuff...of sorts:

Beatles memorabilia official 2005 tin revolver - £12.50

A tin revolver? Is that a revolver made out of tin, or is it a mechanism that turns a tin? No silly, it is a tin with – I believe – a picture of the Beatles as is seen on the Revolver album.



“Great tin, an official apple Corp item, some slight wear but over all good condition”

It’s an official apple as well? What? Oh sorry, the missing capital letter ‘A’ confused me there for a fleeting second. I really shouldn’t waste my breath bitching about these things should I? I should really just lie down, belly up, and accept that poor spelling, grammar and sentence structure doesn’t matter on eBay listings, shouldn’t it?

http://www.ebay.co.uk/itm/Beatles-memorabilia-official-2005-tin-revolver-/390843440081?pt=UK_Music_Memorabilia_LE&hash=item5b00159bd1

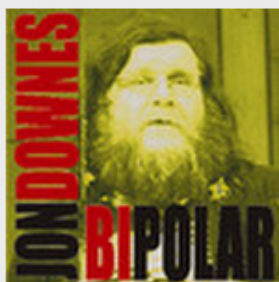
Beatles memorabilia bowl – £2.90



But in saying that, I am ever hopeful that one day someone will spell ‘bowl’ with that easily added ‘e’. Oh I wish. I could have so much fun with that one; especially this week with

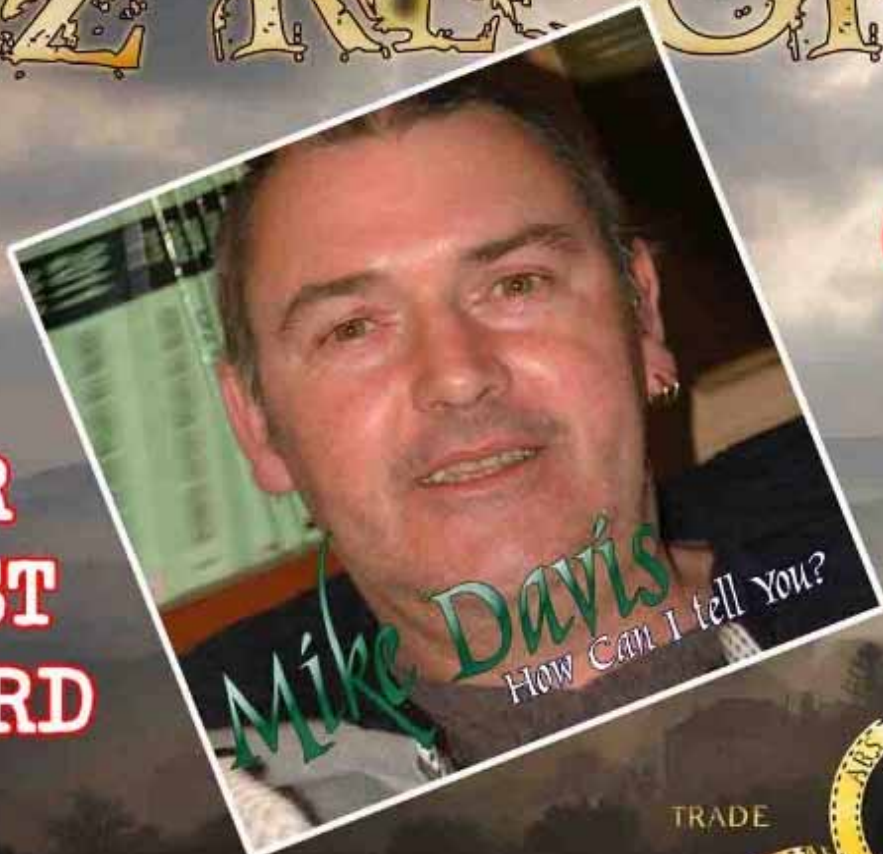
SHAMELESS SELF PROMOTION TIME

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



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

CRAZ RECORDS



**COMING
VERY
SOON**

**OUR
FIRST
RECORD**

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



an item that has small yellow spots on the bottom. Ah well – I can but dream. However, I would be quite content to eat my corn flakes out of this in the mornings, and evenings - in fact any time of day.

“Beatles memorabilia bowl. Measures just over 6.5 inches across. In good condition with some very small yellow spots in the bottom.”

http://www.ebay.co.uk/itm/Beatles-memorabilia-bowl-/181415324406?pt=UK_Music_Music_Memorabilia_LE&hash=item2a3d322af6

When I was young, I used to occasionally have the need to catch a number 107 bus. This particular numbered vehicle had a bad habit of being either late or cancelled. Why am I telling you this, here right now in the middle of this column of cabinet of curiosities? Purely because I was reminded of it, for some reason (it is the way my mind works I’m afraid) when I included the following three stories about the annoying One Direction. News about them has been a bit irregular over the last few weeks – like those buses (see, you catch my drift now?) – but now all of a sudden a rush of various bits and bobs has emerged, the last of which

included here brought as much joy as did seeing the number 107 come trundling along after half-an-hour of waiting patiently.

And I do know that it must be boring to keep adding 1D to my weekly bitching activities, and that some of you who do actually read my drivel here – if any of you actually do - may skip over such items. But I just can’t help myself.

So join me as we dash headlong into the fray. For starters, do we really need to know that:

“Harry” (or should that be Hairy?) “Styles had hair extensions put in at Big Weekend”

Oh yes, indeedy. On Saturday, May 24 2014, Ash Percival reported that:

“Lily Allen has claimed to have seen Harry Styles being fitted with hair extensions at Radio 1’s Big Weekend. Just saw Harry Styles having hair extensions put in #exclusive,” Allen wrote.”

Gosh my humdrum life has been enriched by this knowledge. But you go ahead and read more, and see a picture of this ground-breaking, hold-the-front-

GO20

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page information if you so wish:

<http://www.digitalspy.co.uk/showbiz/news/a573268/lily-allen-harry-styles-had-hair-extensions-put-in-at-big-weekend.html#~oFmpdxmB0v7VSs#ixzz32oZfep6l>

And whilst there, check out Liam Payne's little mishap. No, I am not laughing. Well, maybe a slight grin did crease the corners of my mouth for a second or two.

"One Direction's Liam Payne suffered an embarrassing moment after falling over on stage on Friday night (May 23).

The singer took a tumble as he was performing 'Best Song Ever' with his bandmates at Croke Park in Dublin as part of their 'Where We Are' stadium tour."

Now that *is* embarrassing. But never fear Liam, we have all been there. Not at Croke Park you understand, but suffering embarrassing situations such as falling over in public. I have done it on several occasions. And apart from hurting my pride, on one occasion my backside was sore for days afterwards, I can tell you.

If you would like to don a happy face for a second or two as well, you can "Watch the moment Payne falls over in full" at: <http://www.digitalspy.co.uk/music/news/a573265/one-directions-liam-payne-falls-over-on-stage-watch.html#~oFmpg8RbkaN7xz#ixzz32oZmlgDI>

And this, folks, is the news that invoked the above metaphor:

One Direction members filmed smoking 'joint'

"The video is believed to have been filmed on Louis Tomlinson's phone.

A video appearing to show two members of One Direction smoking what they call a "joint" has emerged online.

The video has been published by the MailOnline which claims it was filmed on 27 April while the singers were being driven through Peru on their way to a concert at the Estadio Nacional in Lima.

Tomlinson, who narrates the video, later pans to a police motorcyclist driving past them and laughs: "He's having a look.

"He's thinking, 'I'm sure I can smell an illegal substance in there'."
"And he's hit the nail on the head."
Possession of a small amount of cannabis is not illegal in Peru.
One Direction's management said: "This matter is in the hands of our lawyers."
<http://www.bbc.co.uk/newsbeat/27599942>

"Hold your hands out, you naughty boys,
Hold your hands out, you naughty boys,
Last night in the pale moonlight,
I saw ya, I saw ya".

I am not sure how the MailOnline got hold of this, and suspect that all is not as it seems, but if it *is* true, then they should be ashamed of themselves, with most of their fans being impressionable young girls.

Moving swiftly on...

If, like me, you feel you need a rest from that outstanding round up of the UK's top boy band, then how about snuggling up under one of these:

Beatles original circa 1964 UK Candlewick Bedspread in Excellent Condition - £1.04

"Candlewick Bedspread produced in England circa 193/64." – erm... is that AD or BC?
Colourful red, blue, yellow, black and brown embroidered design of the Beatles with instruments in the center. Measures approx 7ft 6" long x 5ft 10" wide."



http://www.ebay.co.uk/itm/Beatles-original-circa-1964-UK-Candlewick-Bedspread-in-Excellent-Condition-/11355754650?pt=UK_Music_Memorabilia_LE&hash=item19ed51f89a

or even one of these:

Beatles original circa 1964 UK Witney Blanket in Excellent Condition - £20.04



"Wool fibre blanket produced in England circa 193/64 by Witney. – erm ... again, when?
The Beatles printed in center with black and red head and shoulder images of each Beatle and instruments.

GONZO

#80

Measures approx 6ft 2" long x 4ft 9" wide."
[http://www.ebay.co.uk/itm/Beatles-original-circa-1964-UK-Witney-Blanket-in-Excellent-Condition-/111355756449?](http://www.ebay.co.uk/itm/Beatles-original-circa-1964-UK-Witney-Blanket-in-Excellent-Condition-/111355756449?pt=UK_Music_Music_Memorabilia_LE&hash=item19ed51ffa1)
[pt=UK_Music_Music_Memorabilia_LE&hash=item19ed51ffa1](http://www.ebay.co.uk/itm/Beatles-original-circa-1964-UK-Witney-Blanket-in-Excellent-Condition-/111355756449?pt=UK_Music_Music_Memorabilia_LE&hash=item19ed51ffa1)

And then, when you wake up, and feel refreshed and zingy all over, you could have a quick game with these:

THE BEATLES glass marbles 5/8 size !! - US \$9.99 (Approx. £5.93)

“if theres something your looking for, just ask !! anything is possible” – anything? How about capitals, inverted commas, spelling, and so on and so forth?



[http://www.ebay.co.uk/itm/THE-BEATLES-glass-marbles-5-8-size-/261486041499?](http://www.ebay.co.uk/itm/THE-BEATLES-glass-marbles-5-8-size-/261486041499?pt=LH_DefaultDomain_2&hash=item3ce1c8599b)
[pt=LH_DefaultDomain_2&hash=item3ce1c8599b](http://www.ebay.co.uk/itm/THE-BEATLES-glass-marbles-5-8-size-/261486041499?pt=LH_DefaultDomain_2&hash=item3ce1c8599b)

Beatles dome, franklin mint - £12.99 or £60.00 buy it now

“Amazing collectable, hand painted and commissioned by apple. There absolutly gorgous.hand painted under glass domes.”



There are a few of these Franklin Mint domes around. All are really nice, and seem to be really cleverly done, but I chose this one because I thought it would be a change from the usual Yellow Submarine, or Sgt Pepper. The only downer on this particular sale is the excruciatingly poorly written presentation submitted by the vendor. As it is a quote I cannot change it, so I am going to hope that my bad memory serves me well on this one occasion and wipes clear all knowledge of it.

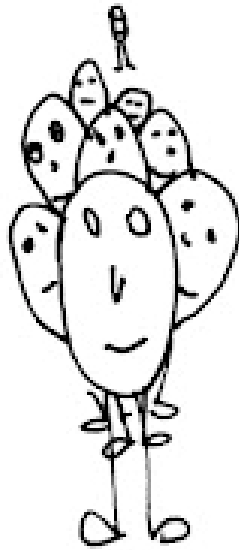
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[pt=UK_Music_Music_Memorabilia_LE&hash=item2c83bbd759](http://www.ebay.co.uk/itm/Beatles-dome-franklin-mint-/191188686681?pt=UK_Music_Music_Memorabilia_LE&hash=item2c83bbd759)



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 NINE HENRYS

GONZO
MEDIA
GROUP



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.

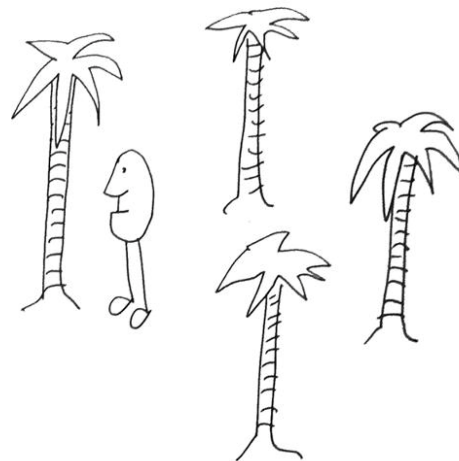
THE WORLDS FIRST CLONED CARTOON CHARACTER

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 really didn't understand Palmistry


**weird
weekend** **2014**

**For three days, once a year the little
North Devon village of Woolsery
becomes the weirdest place in the
land**



THE COMMUNITY CENTRE, WOOLFARDISWORTHY, NORTH DEVON, UK
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 Gonzo Postbag

WHAT ABOUT THE GOD OF HELLFIRE?

Dear Jon,



I enjoy reading your magazine each week, but have some requests for you. How about interviews with Arthur Brown and David Tibet from Current 93?

They both seem the sort of acts that would fit into the pages of Gonzo Weekly. I know that

you are a fan of Steve Ignorant, both now and with Crass, and he did work with Current 93 under the name Steven Intelligent.

How about it?

Jane R
Surrey

Well Jane,

You are at least partially in luck. I will be talking to Arthur Brown very soon, thanks to the good offices of Arthur's and my mutual friend Judge Smith.

I have been a fan of Arthur's for many years, although I have ever only seen him live once (in Plymouth) about twenty years ago, and he was completely magnificent.

There's a place



for people who hurt animals

CLASSIC LOST BROADCAST RELEASES FROM

GONZO

HS10370 DVD



ROCK OF THE 70's

HS10480 DVD



THE LOST BROADCASTS

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

THE LOST BROADCASTS

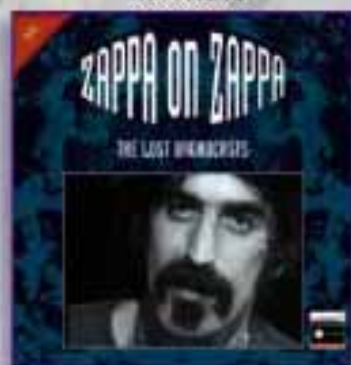
Featuring archive performances that have rarely been seen since their original Gormer TV transmission along with previously unbroadcasted takes and different versions of performances that were transmitted.

INCREDIBLE STRING BAND
HS10650 DVD

CAPTAIN BEEFHEART & HIS MAGIC BAND
HS11420 DVD

FRANK ZAPPA
HS11090 DVD

CURVED AIR
HS10580 DVD



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GONZO WEB RADIO

ALL AVAILABLE FROM
www.gonzomultimedia.co.uk



THE WORLD OF KEV ROWLAND



VISIONS PROJECT
Visions Project
(VISIONARY RECORDS)

Formed in 2012 by keyboardist Oleg Polyanskiy and guitarist Dmitry Zhinkin, the Ukrainian band Visions Project has to be one of the most diverse albums I have ever come across. Keyboard player Oleg Polyanskiy had a vision of creating an album that features a variety of styles, from classical and jazz fusion all the way through to progressive metal and in many ways he has succeeded. Guitarist Dmitry Zhinkin definitely bought into the whole concept, and he wrote approximately half of the album, so it is very much a joint effort. They started recording the album in 2010, but due to geography the album took three years to complete as Oleg lives in Doha (Qatar), Dmitry in Moscow (Russia), bassist Shirhan Agabeyli in Kiev (Ukraine), while the drummers Vadim Samosyuk, Sergey Balalaev and singer Vlad Volovikov in Kharkov (Ukraine). They are all session musicians in their own right, and this definitely comes through in the performance as some of the pieces are just stunning, such as the incredible guitar solo which is "Prelude".

But, although in many ways this album is a great success in that it achieved exactly what Oleg wanted with a real diversity of sounds and styles, that is also its' greatest weakness. On their own, many of the pieces (especially the instrumentals) are just wonderful, but when put into a whole album it becomes a series of unconnected pieces that could almost be by different bands as opposed to something that I would believe is by a single entity. It is almost too clever for itself, and the result was something that I could never really get inside of, there is too little continuity for me to want to play this repeatedly. That in itself is a real shame, as there are some wonderful performances on here, but the complete result is something that for me misses the mark.



SEVENTY ONE SUNSET
Mule Ep
(TRIPLE A RECORDS)

I always like to think that my reviews are totally unbiased and 100% objective, but I think that I really ought to mention that I have been in the studio a few times with these guys while they work on their debut album, and that I wrote the press release for this their first EP. Disclaimer over. The band came together in August 2011, when drummer Dom Morris, guitarist David Hitchcock and bassist Elliot Pike had all left Uncouth, but wanted to keep working together. They met up with Darrin (ex-Skivy and Fuel Set) and this is the result of the hard work they have put in on the live circuit since then, honing their collective skills and direction. When asked about their musical influences bassist Elliot said "Where to start? Deep Purple, The Who, Led Zeppelin, Tom Petty, Soundgarden, Alice in Chains, Pearl Jam, Nirvana, Soulfly, Black Sabbath through to more alternative/indie stuff such as Mike Patton, Neutral Milk Hotel and Band of Horses". Recorded with Andrew Buckton (Crowded House, Dave Dobbyn, Bic Runga, Supergroove, Subtract etc), the guys have produced a four song set that is polished and refined, yet has the energy and passion of their live performance, as they mix grunge and metal influences with Seventies hard rock arrangements to create something that is vibrant and with plenty of balls, yet almost commercial and "poppy" at the same time.

There is a real honesty about this music, it feels 'real' and grunty in an era when music often feels false and manufactured. It has been picked up by Triple A Records for release, and features artwork which folds out into a poster with a "terror serpent" on one side, and caricatures of the guys on the other where somehow they have been transformed into zombie musicians. All in all it is a great package, and shows yet again that while we may be small in population, NZ keeps punching above it's weight in terms of quality bands. These guys are well worth discovering. www.facebook.com/71sunset

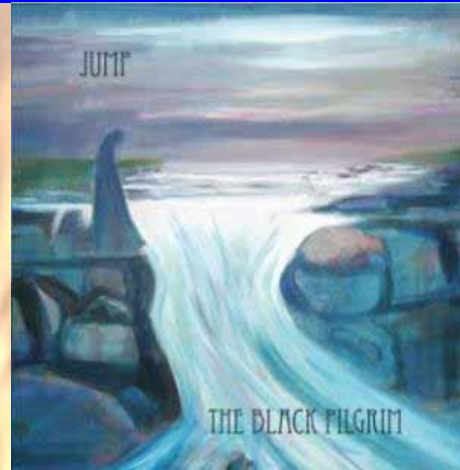
THE WORLD OF KEV ROWLAND



JUMP
The Beachcomber
(SALAD RECORDS)

One of the very few downsides of living on the other side of the world is that I am unable to see Jump in concert. Easily one of the hardest working bands around, they must have played thousands of gigs by now and always used to be prolific in their releases. However, it took five years from the release of 'Faithful Faithless' in 2005 for them to return with this at the beginning of 2010. The core line-up is basically the same, with the one and only John Dexter Jones on vocals, Steve 'Ronnie Rundle' on guitars/vocals, Steve Hayes guitars/vocals, Andy Barker drums and Mo on keyboards. But, bassist Andy Faulkner has been replaced by Phil Mayhew, and there are a few guests on strings and sax.

Jump have always had a very hard sound to define, progressive but not really, neo but not really, crossover but not really. In fact, the only way to think of them in my mind is as a band that plays English rock (a statement guaranteed to upset the very passionate Welshman who is the frontman). They really are one of the undiscovered joys of British music, a band that always out their all into their gigs and who consistently produce wonderful albums. I have been lucky enough to hear all of these, and to my ears they generally deserve at least a 4* rating, and with this their eleventh studio album in nineteen years they have yet again delivered the goods. "On Bended Knee" is a wonderful song, and is a fine example of the album, with guitars restrained yet full, with everyone working hard to ensure that the vocals are accompanied perfectly, complex yet with simplicity. Jump concentrate on producing well crafted songs, small stories with the perfect backing, and here are another 11 that are going to gain them new fans and please the old. For more details visit their website at www.jumprock.co.uk



JUMP
The Black Pilgrim
(INDIE)

July 2013 saw the 12th studio album from Jump, one in many ways that they have been working towards throughout their career. Steve 'Ronnie' Rundle has taken on the bass role in addition to his normal duties, and the only guest this time is Alice Atkinson with violin on a couple of the songs (she also played on the last album). But this time Mo is also contributing accordion as well as keyboards and the two Steves have gone acoustic while Andy isn't as prominent as is usual. Yes, Jump have moved far more into the realms of acoustic folk, although to be honest the overall sound isn't as far removed from their normal sound as one might expect. As I have said before, I have always viewed Jump as an 'English' band as opposed to progressive, and with this album they have shown that they have much in common with the mighty Show of Hands, another band who have always stuck to their own agenda, playing hundreds of gigs and producing one wonderful album after another.

There is purity to this album that is hard to define, with one great song after another, full of emotion and wonderful music, while JDJ shows yet again why he is so highly regarded as a singer. Whatever song I am playing is my favourite, and I have found myself returning to this album time and again as it is such a delight from the start to the very end. Beautiful songs, extremely well constructed with great arrangements, careful thought being given to the amount of space required between the instruments and between the notes, with room for John to add to the magic. Back in 1991 Jump released their wonderful debut, 'The Winds of Change', and some 22 years later and countless gigs four of the six people who performed on that album are still there. Over the years their music has changed, and they have changed with it, but unlike many they have continued to grow and with this, in many ways their simplest and most roots-based album, they have created the finest of their career. Indispensable. www.jumprock.co.uk



Svartsot is a folk metal band from Randers in Denmark, formed in 2005, (although on their Facebook page they say they were founded in 1349).

The current line-up is:

Thor Bager – vocals
Cris J.S. Frederiksen – lead guitars (acoustic guitars and mandolin on recordings)
Hans-Jørgen Martinus Hansen – whistles, swedish bagpipe and mandolin
James Atkin – bass
Frederik Uglebjerg – drums
Michael Alm – rhythm guitar

Gravøllet

<http://www.youtube.com/watch?v=R7WnZGkPuVE>

Æthelred

<http://www.youtube.com/watch?v=w2TADc5OOTs>

<http://www.svartsot.dk/>
<http://en.wikipedia.org/wiki/Svartsot>
https://www.facebook.com/svartsot?ref=br_tf



And so, once again we come to the end of another issue except ...

This week it is actually nothing of the sort. I have Mike Davies in the studio this weekend, and I know from grim experience that trying to put together an eighty page magazine is incompatible with recording a singer/songwriter, and, on the Saturday afternoon, having various teenagers doing voluntary work with my various animals.

On top of this I am eagerly awaiting the arrival of a family of fire-bellied newts which hopefully will arrive tomorrow morning. And so it is actually 24 hours earlier than usual, just after midnight on Friday morning, that I am writing my bits.

I have had Andrea in the office today, and have dictated large swathes of deathless prose to her, and for the last five hours have been doing the same with my lovely wife Corinna, who, in her capacity as deputy editor, will be doing her inimitable thing tomorrow.

Sometime late on Friday night/Saturday morning I shall sprinkle oofle dust over the finished magazine, and consign it via Adobe Acrobat to those jolly nice people at Flipsnack.

I really would like to take this opportunity to



thank Corinna for everything she does. She really is not just a bloody good wife, but the helpmeet and partner, not only that I have always wanted, but without whom I really wouldn't be able to do any of the stuff that I do.

I hope that you, my lovely readers, appreciate the amount of work she does to get this magazine out on time each week. I certainly do.

Until next week,

Peace and Love

Jon



THE BEST LAID PLANS

BEEFHEART AT HIS BEST

Live on stage

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Somewhere Over Detroit

11 DEC 1980
ON STAGE 20.30

FROM HARPOS CONCERT THEATRE, DETROIT

11 DEC 1980
ON STAGE 20.30

CAPTAIN BEEFHEART



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

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