



# GONZO

Weekly #87

**EXCLUSIVE:**

Harry Williamson  
explains the healing  
drones and Jon looks  
at the science, and  
philosophy  
of the magick

**EXCLUSIVE:**

Doug Harr  
interviews  
Brand X

**EXCLUSIVE:**

The Generosity  
of Erik  
Norlander

**EXCLUSIVE:**

Wally Hope for  
the Weird Weekend

# HEALING DAVID

# THE THREE COMMANDMENTS OF GONZO WEEKLY:

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

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



Dear Friends,

Welcome to another edition of the world's favourite collection of manic depressive ramblings from a potato shed in North Devon.

It is that time of the year again; the time of the year when I really wonder why I ever decided to be a promoter. In a few weeks time it will be the Weird Weekend; an event which I have now been promoting for the last 15 years with varying degrees of success. It is a mixture of lectures, film,

music, high strangeness, and abject silliness, and this year for the first time it takes place in The Small School in Hartland, deep in that pointy bit of the south west peninsular which sticks out into the Bristol Channel.

There are all sorts of political reasons why the event has moved there. If you really want to find out more about the irritations and machinations behind this, then you can easily find them on line but this is neither the time nor the place to talk about it. The main reason that I wanted to move to The Small School is that it is an institution that I feel is very much deserving of our support. If Corinna and I had children of school age I think it is a foregone conclusion that we would have sent them there. It was founded in the early 1980s by the Indian philosopher Satish Qunar and it has a refreshingly independent view of education.

It is no secret that I find the *modus operandi* of the vast majority of state educational establishments, and quite a few of the private ones, to be absolutely abhorrent. Education, as Mr. Pemberton-Oakes of Linbury Court Preparatory School where J.C.T. Jennings and his compadres attended for an unfeasible length time in the second half of the 20<sup>th</sup> Century was fond of saying comes from the Latin *educari* – to draw out. Not only do the vast majority of the schools which I have mentioned not teach Latin, but they don't even educate in the way



that Jennings and his friends would have understood it. Instead they teach children to pass exams, to get high SAT scores, and to make their schools score highly on some neo-Fascist Ofsted Index, but they don't actually teach the kids a damn thing.

The Small School does exactly the opposite. It instils a love of learning, and a search for knowledge for knowledge's sake. It is vegetarian, pupil-led, and community orientated. And – most importantly as far as I am concerned – teaches respect for the natural world.

I have fallen in love with the ethos of the school and intend to do what I can to help it progress into the increasingly stormy waters of the 21<sup>st</sup> Century.

We are living in strange, and unsettling times. And in a world where much of mainstream teaching is not only as flawed as I described above, but appears to have a socio-political agenda, which I - for one - think seems most disturbing, we need institutions like The Small School more than ever.

There are several guests scheduled for the Weird Weekend this year who are directly relevant to this magazine. We have music from the lovely Miss Crystal Grenade whose channelling of a 19<sup>th</sup> Century freak show artist whose existential lyrics and gorgeous tunes will doubtless add a touch of class for our Saturday evening. Also on the Saturday is the irrepressible Judge Smith introducing the second of this trilogy of books about life after death. We also have an appearance by our very own CJ Stone talking about his relationship with Arthur Uther Pendragon, the Once and Future Road Protestor.

The most recent addition to the line-up is also a regular contributor to this magazine – Dean Phillips, current custodian of the ashes of Wally Hope, will be bringing Wally along, and giving a brief impromptu lecture about his life and legacy.

All of this, plus home-cooked food, a bar featuring local wines and beers, and the best esoteric Fortean fun that you can have with your clothes on. You'd be mad to miss it. But I'm mad anyway, so don't necessarily take my word for it.

Onwards and Upwards.

Jon



Chris Squire, Alan White, Steve Howe, Jon Davison, Jon Anderson, Yes, Ron Howard, Beatles, Belle and Sebastian, Bryan Ferry, Robin Trower, David Bowie, Garth Brooks, Daevid Allen, Michael des Barres, Steve Hackett, Strange Fruit, Sub Reality Sandwich, Erik Norlander, Lana Lane, Clepsydra, Hugh Hopper, Mick Abrahams, Hawkwind, Jim Morrison, Elvis Presley, 6foot3, Spirits Burning, Tommy Ramone, Johnny Winter, Erdelyi Tamas, Elaine Stritch, Otto Piene, Harry Williamson, Brand X, Badfinger, Justin Bieber, Spice Girls, 1D, Elton John, AC/DC, Weird Weekend, Unlocking the Truth, Eclipse Sol-Air, Folge Dem Wind, Horizon Ablaze, Huis, Dark Moor

#### 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-Two June 14th**

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

## NAMING THOSE RESPONSIBLE

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

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

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

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

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

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# so what's it all about, Alfie?

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

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

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

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

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

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

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

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

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

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

# THE <sup>gonzo</sup> NEWSROOM

- **BIGGER THAN ROD** Ron Howard is to make a new documentary chronicling the early part of The Beatles' career, with the full support of the band and their families. The Oscar-winning director's film will focus on the period from their days performing in Liverpool's Cavern Club and their Hamburg residency up to their final paying concert in San Francisco's Candlestick Park in 1966. The story was previously covered extensively in the Beatles Anthology series of films in the 1990s. **Read on...**
- **DEAR CATASTROPHE DIRECTOR** Stuart Murdoch, lead singer of Glasgow-based band Belle and Sebastian, has made his first foray into film-making. His musical feature, *God Help the Girl*, was given its world premiere at this year's Sundance Film Festival, and won the event's World Cinema Dramatic Special Jury Award for Ensemble Performance. The coming of age tale plays out over a "hazy summer" in Glasgow. It will be released in selected UK cinemas next month. **Read on...**
- **FOR YOUR PLEASURE** Bryan Ferry has received an honorary degree from Newcastle University where he studied in the 1960s. The 69-year-old was made an honorary doctor of music. He graduated in fine art from the university in 1968 before going on to star in Roxy Music, one of the most acclaimed glam rock bands of the 1970s. Before the ceremony earlier, he said: "Music and art have guided my life, and it all started at Newcastle University." Known for his sartorial elegance, he was dressed in a dark suit and blue spotted tie with a red and gold gown over the top as he collected the degree. Ferry, who was born in Washington, Tyne & Wear, said: "I feel honoured to have been awarded this doctorate from my former university. **Read on...**
- **BRIDGES OF SIZE** Robin Trower has announced he'll play a run of UK shows in 2015 in support of a brand new album. Trower found fame in the late 60s as a

member of Procol Harum, before embarking on a solo career and working with the likes of Jack Bruce and Bryan Ferry. The as-yet-untitled new record follows his 2013 solo album 'Roots and Branches'. **Read on...**

- **THE NEXT RECORD** David Bowie surprised the world in 2013 when he released his first single in a decade, *Where Are We Now*, but the musician has given a little more warning about his forthcoming new material. A statement from Bowie was read out on Saturday at a fundraising event for the Terrance Higgins Trust in a bar in Denmark Alley, London. It read: "This city is even better than the one you were in last year, so remember to dance, dance, dance. And then sit down for a minute, knit something, then get up and run all over the place. Do it. Love on ya. More music soon. David" **Read on...**
- **BABBLING BROOKS** The saga over country music star Garth Brooks' comeback extravaganza has ended with the singer cancelling all his shows in Ireland over a licensing row. Despite repeated attempts to strike a deal with Dublin city planners, the US musician said there was no hope of an agreement on a five-night run of concerts in the capital. The comeback spectacular - a record sell-out planned for the end of the month - was thrown into doubt several weeks ago when council chiefs refused a licence for all the shows. The dispute centred on the venue, Croke Park stadium in the inner city, which is only authorised to host three gigs a year - it reached that quota when One Direction played to crowds in June. The promoters of the Garth Brooks shows sold out the initial three-night offering and then added another two nights without having the sign-off from the city council, a common practice under Ireland's concert licensing system. **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...



- **DEFINE FREEDOM** The Senate Judiciary Committee yesterday approved by a 10–8 vote a constitutional amendment that, if passed, would functionally eliminate the political rights of speech and association. While the committee made the language more succinct than in its original iteration, the law still poses a profound threat to fundamental liberties. For instance, Congress probably would have the power to ban religious sermons and church literature. **Read on...**
- **IT ALL COMES ROUND AGAIN** Are Europe's fundamental values endangered by the expanded far-right representation in the European Parliament? The appointment of Udo Voigt, former leader of the National Democratic Party of Germany (NPD), to a seat

on the European Parliament's Civil Liberties, Justice and Home Affairs Committee has intensified concerns about the impact the election of more far right MEPs is having on democracy in the EU. Voigt received a suspended prison sentence for inciting racial hatred during the 2006 World Cup in Germany, is on record praising Adolf Hitler and has downplayed the numbers killed in the Holocaust. The European Network Against Racism says the expanded far-right presence after the European Parliament elections in May "threatens the core European values of human rights and equality" and has called for a strong response from the Parliament. **Read on...**

- **DEAR OH DEAR** A former Minister of Information, Tony Momoh, has said the impeachment of the Adamawa State Governor, Murtala Nyako, spells danger for Nigeria's democracy. Momoh, who fingered President Goodluck Jonathan and the ruling Peoples Democratic Party as the brain behind the impeachment, said the action will constitute a stumbling block and spell doom for Nigeria's democracy if allowed to continue. According to him, the PDP-led Federal Government was using every means available to undermine and emasculate the opposition parties so as to remain in power beyond 2015, adding that it was the same script that played out in Ekiti State. Momoh said, "The decision to impeach is a political decision. What is happening today is a political decision by the Jonathan-led PDP government to remove APC governors. They have done that of Adamawa, they have already started in Nasarawa and they also want to do that in other APC-controlled states. It is a strategy of PDP to frustrate the possibility of an opposition party strong enough to prevent it from ruling forever. **Read on...**

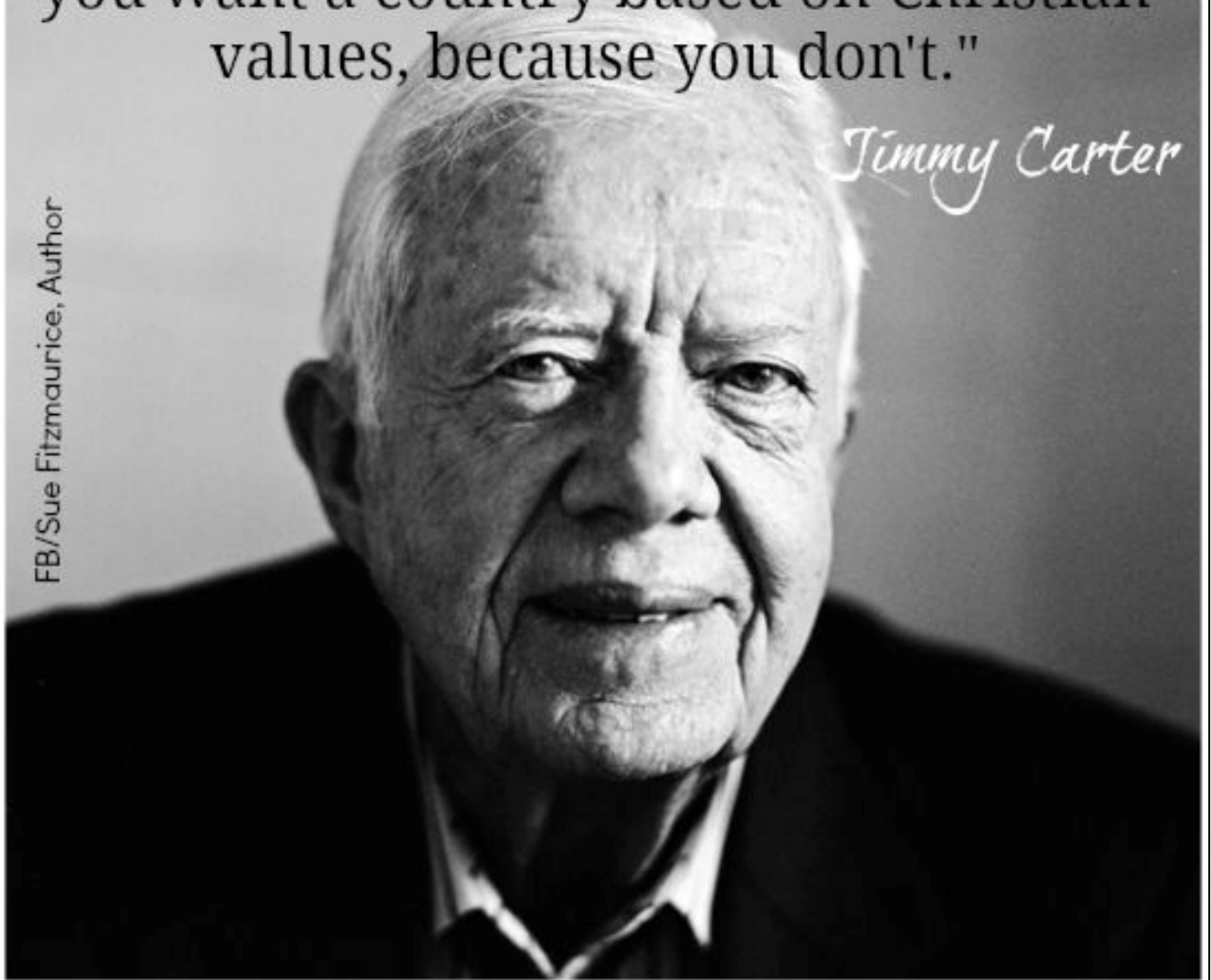


**DEMOCRACYWATCH**

"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



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## THE LAST WEEK AT GONZO DAILY

Sunday  
Monday  
Tuesday  
Wednesday  
Thursday  
Friday  
Saturday

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

ELDRIDGE CLEAVER

## Two types of people visit rhino in the wild

The strong and courageous  
take a camera

The weak and cowardly  
take a gun

**What sort of  
person are you?**

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



# DAEVID ALLEN UPDATE



## A POTHEAD PIXIE'S PROGNOSIS

At the moment, the major topic of discussion for those who are interested in the sort of music that we cover in this magazine (even beating the news that there is a new Pink Floyd album due this autumn) is, of course, the health of dear Daevid Allen.

It appears that he has now been released from hospital and is convalescing at home.

The details surrounding one particular aspect of

Daevid's recovery are discussed in some depth elsewhere in this issue.

However, as it is the uppermost concern on our minds at the moment, it still seems fitting that – as it has for the last month – the story of Daevid's health problems, and slow but inexorable recovery should be here, in pole position in this section of the magazine.

Many blessings and much love to you Daevid.

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

the week that's past

at 4 P. M., in Springfield, leave at 4 P. M. Worcester  
 and arrive in Albany at 11 P. M.  
 The trains for Troy leave on the arrival the trains  
 at Greenbush.  
 The trains for Buffalo leave Albany at 7 A. M. & 7 P. M.  
 The trains of the Pittsfield and North Adams Railroad  
 connect at Pittsfield.  
 The trains of the Hudson and Berkshire connect at  
 West Chester.  
 The Hoosac Railroad  
 The trains for New  
 Springfield, and pass-  
 over, Windsor, Hol-  
 Stearn run from  
 Brookfield to West-  
 Chester from Palmer to  
 West and Hartford.  
 Worcester, Nov. 23

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

The subscriber, by appointment from the Honorable  
 Secretary and forwarding to the said models, designs or  
 manufactures to be patented, or deposited there, which  
 will be sent free of expense and risk and will dispatch  
 he prepares Certificates, Specifications, Assignments, and all  
 the necessary Papers and Drawings; will make contracts  
 into American and foreign writs, to test validity of inven-

**NORWICH &**  
 The above route  
 commenced by express  
 freight from New  
 York Goods for sale  
 on every the 2nd  
 Freight directed to  
**ACCOMMODATION**  
 Leave Worcester  
 Leave Norwich  
 connecting with the  
 Ventura, and Freetown  
**NEW YORK**  
 Leave Worcester  
 Leave Boston  
 Leave Albany  
 Leave New York  
 Leave Albany  
 Leave New York



**PROVIDENCE &**  
 The above route  
 commenced by  
 freight from  
 Worcester  
 Providence  
 Worcester  
 Providence  
 Worcester  
 Providence  
 Worcester  
 Providence  
 Worcester  
 Providence  
 Worcester  
 Providence  
 Worcester

**TEMPUS FUGIT**

This last week has seen the first anniversary of the very successful reunion of our favourite Swiss prog band – Clepsydra. As we write this, the band are on stage at the massively prestigious Loreley festival. Lots of bands reform, as we have noted before in these pages, but I don't think that we are being too cynical when we say that most of these re-formations are for

what we consider to be completely the wrong reasons – primarily financial.

Now, I am sure that there is a financial element to Clepsydra's reunion. We do, after all, live in the real world, but I am equally as certain that the main reason for this band to re-form was that they had unfinished business, and there were things that they had to do. I have no idea why the band split up the first time; I have not been so impertinent as to ask. Unless the band chooses to tell us, it is nobody's business but theirs. But it certainly does seem like things are on the up for them. This week, for example, Sandor Kwiatkowski, has announced:

“Clepsydra official: the band started working on its first DVD production "Clepsydra live @ RoSfest". The performance was recorded on May 2, 2014 with a 4 camera team. Video editing has started by the chosen production company, and audio mixdown will be done some time later this summer. In addition to the full uncut concert, the DVD will feature a lot of backstage takes from the entire Reunion Tour. Stay tuned for updates!”

WIV Entertainment & InsideOutMusic present  
**NIGHT OF THE PROG FESTIVAL IX**

GRAN TURISMO VELOCE  
 TRAUMHAUS  
 COLLAGE  
 LONG DISTANCE CALLING  
 IQ  
 TRANSATLANTIC

SYNAESTHESIA  
 A LIQUID LANDSCAPE  
 DREAM THE ELECTRIC SLEEP  
 CLEPSYDRA  
 BIGELF  
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**CONZO** CURRENTLY IN STOCK AT CONZO (UK)

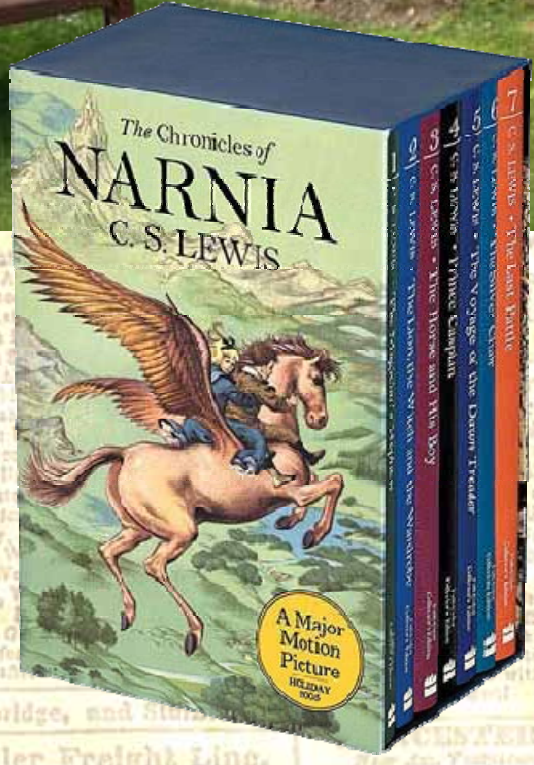
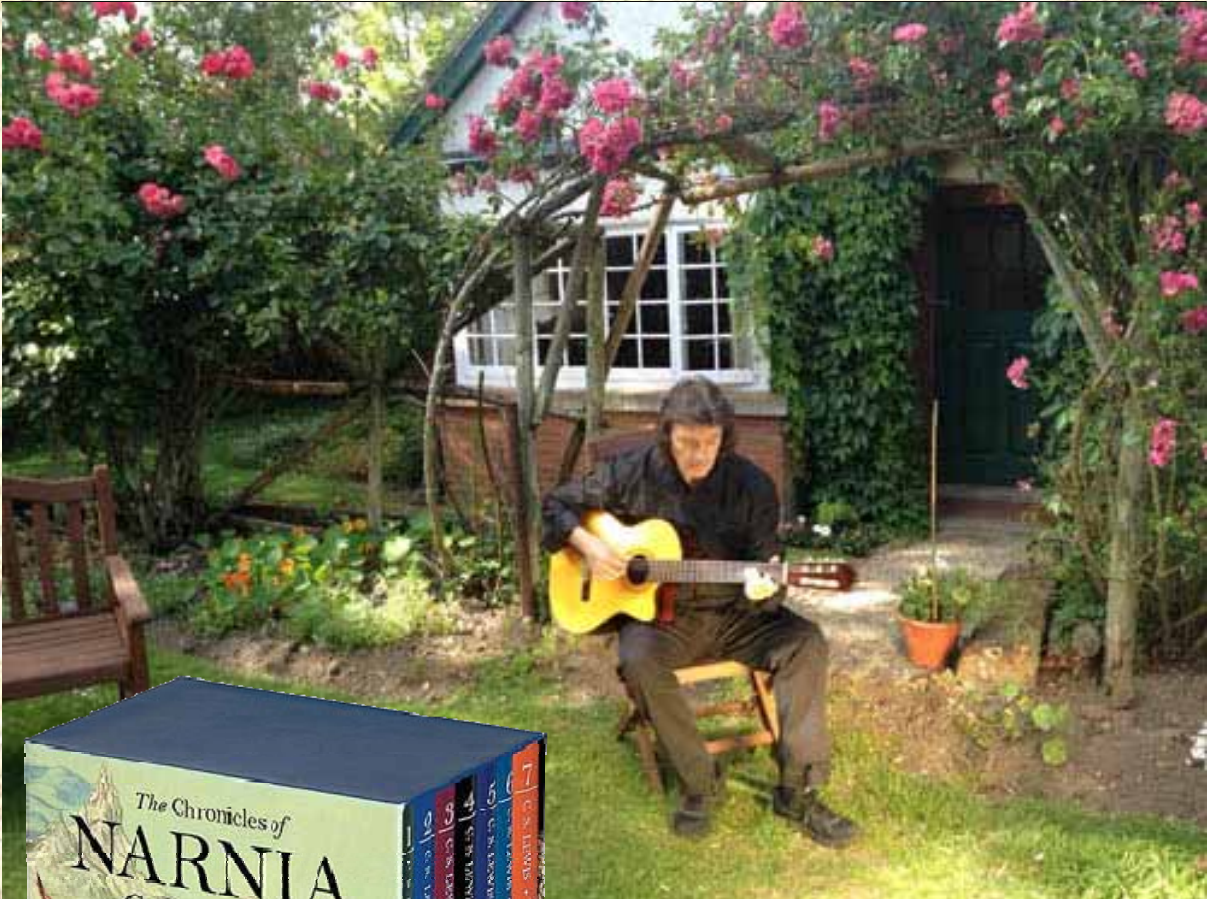
**CONZO** CURRENTLY IN STOCK AT CONZO (USA)

the week that's past

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The trains for Buffalo leave Albany at 7 1/2 A.M. & 7 P.M.  
The trains of the Pittsfield and North Adams Railroad connect at Pittsfield.  
The trains of the Hudson and Berkshire connect at Westchester.  
The trains for New York leave Albany at 7 1/2 A.M. & 7 P.M.  
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The subscriber, by appointment from the Honorable  
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the necessary Papers and Drawings; will make reprints of  
late American and foreign works, to be sold validly in any  
European and Foreign country.



with her warmth and special cream tea with addition of Turkish Delight.

Our friends Paul and Tracey Gosling were also there. Film maker Paul was at the ready with his camera and he filmed us in the house, garden, church and grave where Lewis is buried, along with his brother Warnie. Lewis might not be with us in body anymore but you can feel his spirit very much in the cosy magic house with its wardrobe, attic and the room where he wrote the Narnia books beside his bedroom. The garden is verdant with flowers, and the ponds in the nature reserve which inspired his idea of a wood between the worlds reflect a beautiful golden light.

Watch the video:  
<http://www.hackettsongs.com/blog/steve134.html>

**STEVE HACKETT KNOWS WHAT HE LIKES THROUGH THE WARDROBE**

I have always suspected that Steve Hackett was a thoroughly nice bloke with whom I had many tastes in common. A post on his blog this week seems to have confirmed that:

Last week Jo and I had the chance to return to the Kilns, C S Lewis' house on the edge of Oxford. As we've always found, the sun was shining for our visit. Warden of the place and special friend Debbie was as welcoming as ever

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

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

**the week that's past**

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**ERIK NORLANDER'S INFECTIOUS ENTHUSIASM AND GENEROSITY**

I have always been impressed by enthusiasts, and – bizarrely – I can sit and listen to someone talk on their favourite subject on which they know a lot (and I know nothing) with great pleasure. This is a trait that baffles some people, who will only ever listen to things that interest them, but I find enthusiasm to be a very infectious emotion and, on a surprising number of occasions, I have found myself easily swayed by it.

One such enthusiast is Erik Norlander who can talk the hind leg off the proverbial donkey on the subject of classic electronic keyboards. I have had many a conversation with him on the subject of mellotrons, moogs, and other things that go whoosh in the night.

However, this week, Erik said goodbye to an old friend on Facebook, and I was so touched, that I decided to share it with you....

R.I.P. Kevin Lightner, 1962-2014. Kevin was indeed a bright light in the analog synthesizer world, and he will live on in so many of the instruments that he touched including my gigantic 1967 modular Moog (aka The Wall of Doom) which would never have become the playable instrument that it is without his skill and vision. This photo is of the last instrument Kevin worked on for me, Minimoog #9947. I brought it to Kevin's place in the

California high desert about 6 years ago asking for a simple tune-up to make it playable on tour. What he returned to me was a fully restored, museum-quality instrument complete with re-sanded and stained wooden cabinet (yes, I paid him more than agreed, of course). That was Kevin's style, over-the-top and passionate. I know this characteristic also caused him alienation from many in the synth community, and out of respect for Kevin, I will say plainly that I did not agree with many of his sometimes extreme views and attitudes, and I think those views did him more than a little disservice. Personally, I only had great experiences with Kevin. I will miss him.

But there's more—this week Erik sent us a parcel of goodies for Weird Weekend prizes, and has surpassed himself. He asked if we wanted some, and I said yes please, but when the parcel arrived there were dozens of things in there—enough for a medium sized merchandising stall. Thank you dude.

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

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

the week that's past

# MICHAEL DES BARRÉS



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

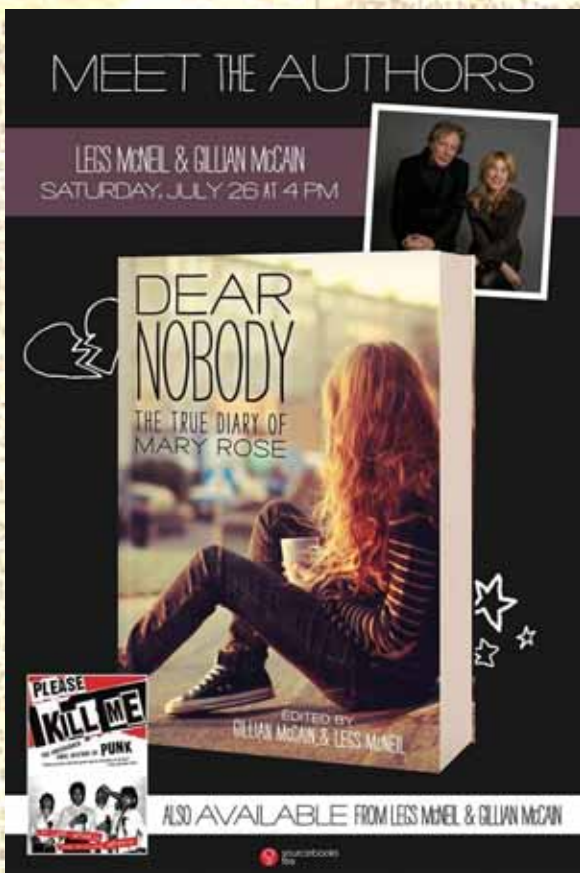
## A ROSE BY ANY OTHER NAME

It appears that Michael des Barres is home again after his protracted recording sessions in Rome.

He has posted this invitation on his Facebook page:

"Please join me for a Q&A with the legendary Legs McNeil and Gillian McCain at Book Soup in Hollywood after a reading from their new book, "Dear Nobody - The True Diary of Mary Rose" on Saturday, July 26 at 4pm!"

I had never heard of this book, so being a reasonably conscientious journalist I checked it out. What I discovered horrified me:



"Between the ages of 15 and 18, until her death in 1999 of cystic fibrosis, a Pennsylvania teenager named Mary Rose wrote unguardedly in her journals. McCain and McNeil (co-editors of Please Kill Me: An Oral History of Punk) offer a condensed but otherwise unaltered version of her diary entries and the occasional letter. Despite any ethical issues raised by publishing the book, which Mary Rose's mother touches on in an afterword, Mary Rose's writing has an immediate and viscerally raw impact as she describes her fights with her mother, a magnet for abusive, criminal boyfriends; her own tempestuous experiences with romance, sex, alcohol, and drugs; and the agony of cystic fibrosis. "I definitely won't binge anymore," writes Mary Rose after one rehab stint. "HA! That resolution lasted three days!" opens the next entry. Mary Rose's enormous pain and the ways she attempts to swallow it are evident in every profane, rage-filled entry; while her anguish is near-constant, it's spiked with moments of biting humor, elation, and hope. It's a rare, no-holds-barred documentation of an American teenager's life, written for no audience but herself. Ages 14-up. (Apr.)!"

I will be the first to admit that I am a coward, and I really don't think that I am going to be brave enough to read this book. But many congratulations to Legs McNeil and Gillian McCain for what they have done, and – of course – to our dear friend Michael for his support with this very important project.

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

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

the week that's past



HAVING FUN OFF THE SUN IN THE HEART OF KENT

# Kapliek Solar Stage system7

LIVE SET

ONE EYED GOD    ZUBZUB    KANGEROO MOON  
 FIREPIT COLLECTIVE    FLUTATIOUS    HOOPY FROOD  
 DEFERRED SUCCESS - FABULOUS RED DIESEL - UNORFADOX - PLUME  
 FATE THE JUGGLER - AURORA - THE CHAUNDELIERS - HIM 'N' HER  
 + MORE TBC

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HYPNOCOUSTICS    TONGUE AND GROOVE    LIQUID ROSS  
 PERPETUAL PRESENT - PIEMAN - GEO - LURK  
 NATZAN - TIM MCGREGGOR - ROB AC - IGRESS  
 AGENT SMITH - PERCY + MORE TBC

TIP! STAGE HOSTED BY OUR LITTLE VILLAGE  
 KIDS' AREA BY BUZZY BEATZ  
 HEALING AND RELAXATION ZONE

FULLY LICENCED 3-DAY EVENT AT A SECURE VENUE - NO DOGS ALLOWED  
 MARKET, CAFES AND BAR - NO GLASS ON SITE

**WWW.SOLARAFAYRE.CO.UK**  
 TICKETS: ADULTS £63, TEENS £22, KIDS ARE FREE

### NO MORE WOOLY HATS

Steve Hillage has been very much in the news recently. He has a new CD out on Gonzo featuring his 1977 gig at The Rainbow about which Steve commented:

"I'm really happy to finally release this full live recording - it's amazing how sharp and fresh it still sounds today!"

In 1977 Steve was the top of his commercial and artistic game, but he took a very surprising (for some people) sidestep in his career early in the 1990s when he started making dance music with his band (actually him and his girlfriend Miquette) System7.

Unlike some people I have never really seen a difference between progressive music and the intelligent end of dance music. Unfortunately too many people of my age equate all dance music as being a dull, robotic rhythm with someone shouting "Yo Yo Yo Let's Get Funky" over the top of it, but whilst it can - indeed, be this, it can also be so much more.

Writing in his seminal book *Fierce Dancing* our very own CJ Stone wrote about the spiritual aspect of dance music; something which I first discovered in conversation with the late, great Will Sinnott, twenty-plus years ago just before his untimely death. Steve Hillage's music has always been glorious, spiritual and life affirming, and this is as true with his work with System7 as it is with more mainstream rock music. Only a few months after releasing an album called "Out", which consists mostly of some very intriguing

remixes and has a playing time of over two hours, and less than a year after their extraordinary collaboration with Japanese jam band Rovo, the band have announced another live show for September. They played a unique set at this year's Glastonbury Festival because, due to Daavid Allen's illness, the planned set by Gong didn't happen so System7 collaborated with various members of Gong and Daavid's other side product The Magick Brothers to play a unique one-off.

Now there's more. Only a few months after releasing an album called "Out", which consists mostly of some very intriguing remixes and has a playing time of over two hours, and less than a year after their extraordinary collaboration with Japanese jam band Rovo, the band have announced another live show for September. I can't wait.



the week that's past

'RE-UNITED AFTER 20 YEARS IN OUTER SPACE'

# 6foot3

Thursday 28th August 2014

THE DUKE OF CUMBERLAND

WHITSTABLE

CT5 1AP

9pm

It is great to see that the legendary 6foot3, featuring Steve Bolton once of Atomic Rooster, then Pete Townshend's stand-in, in the late 1980s version of The Who and now a dude who does various things in Whitstable, are back. They re-formed for a few gigs earlier in the year, but they were always meant to be just one-offs. However, it seems that they all enjoyed themselves so much that they have decided to continue their reunion and have even released a CD featuring their entire recorded canon. They just sent me this:

STOP PRESS!!!...6foot3 delayed returning to outer space... so re-reunion gigs late summer 2014 secured!!!! featuring:

- Steve 'Boltz' Bolton(guitar/vocal)
- Jim Kimberley(drums/vocal)
- Bob Kimberley(Bass)

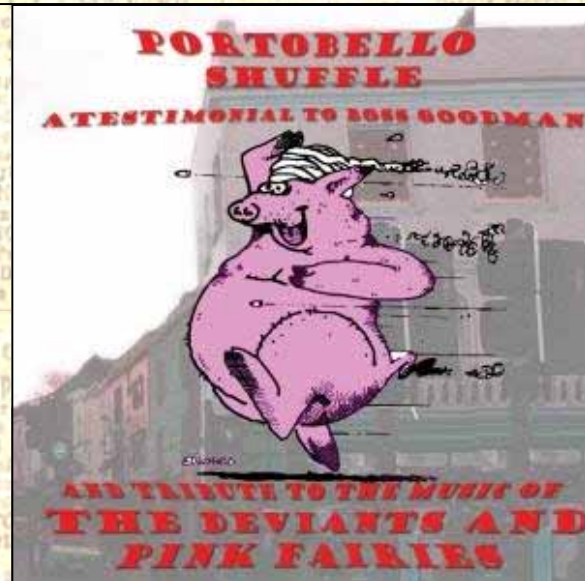
"In the early '90s,fresh from my tour with The Who as Pete Townsend's lanky loud helper, I decided to form a 3-piece band playing original songs.

A mutual friend pointed me in the direction of 'the brothers Kimberley'!

BANG!!

The futuristic, mighty 6FOOT3(we are) was born! Soaring Stratocaster led Melodic Tunes with loadsa room for improvisation!!

We gigged like crazy...recorded demos like maniacs.. I promised them fame, fortune and a choice of three matching Georgian houses on Blackheath Common...



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](mailto:arsydeedee@yahoo.co.uk)

Guess what?!

Bob moved to France to become a master jeweller...

Jim now has 'BRUISE'

I carried on carrying on!

All these years later I thought what a hoot to reform for a one-off weekend of gigs!...So Roll Up, Roll Up, Roll Up!!

Weekend of:

- Thurs 28th August..Duke of Cumberland (Whitstable)
- Fri 29th August..The Hob (Forest Hill)
- Sat 30th August..afternoon Aquarius Golf Club Festival (Dulwich)
- Sat 30th August..evening Pelton Arms (Greenwich) (CD 'ROLLERCOAST' everything we recorded will be on sale at these gigs)



# the week that's past

North Devon Firefly Faery Fayre & Ball 2014

THE ANCHOR INN, HARTLAND, DEVON

LIVE BANDS: Taking The Piskies, Sembalance, Pure Mischief, The Mysterious Freakshow

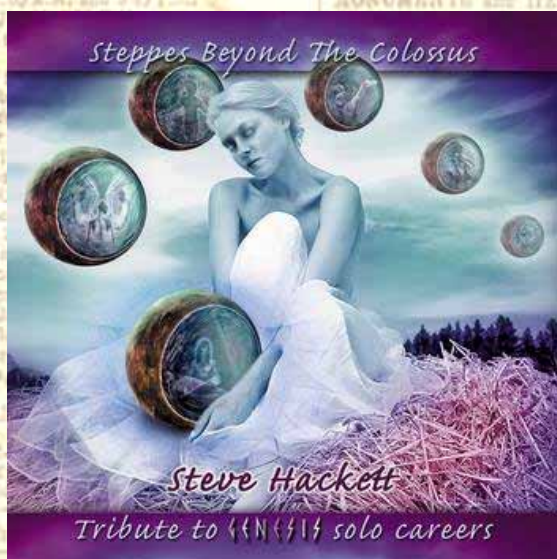
SATURDAY JULY 26TH 2014

Adults £10, Under 16 £5, Free Fayre Entry

Tel: 01237 441999

[www.spanglefish.com/NorthDevonFirefly2014](http://www.spanglefish.com/NorthDevonFirefly2014)

ENJOY THE CREATIVITY!



### SPIRITS BURNING FOR STEVE

I have just discovered a rather peculiar record company from Italy called Mellow Records. Why it has taken so long for me to find out about them (they have been going since 1991) I don't know, but they have just released an album called Steppes Beyond the Colossus, which is the second in a series of tribute albums to the solo careers of ex-members of Genesis. The first (also released this year) was called Family Snapshot

and was a tribute to Peter Gabriel, whereas this album is a tribute to Steve Hackett.

But (I hear you shout aggrievedly) you have already done a story about Steve Hackett in this section of this issue. What's up dude? Well it's simple. Not only is Steve Hackett a massively talented composer and it is a good thing to be able to do anything to highlight tributes to his stellar career, but the opening act on this album is none other than our very own Spirits Burning.

So I am entirely justified in writing about this intriguing little album project, and I don't have to justify myself to the likes of the imaginary voices that I hear in my head.

So There.

Check out Spirit's Burning at Gonzo...

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

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

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](mailto: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 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](mailto: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).

It's going to be an incredible day and night - don't miss out - buy your tickets now!!!

## The Gospel According to BART

My favourite roving reporter has been particularly busy this week. First of all he admits that he has a "weakness" for "anything about the 'King'", which is fine by me because despite my well known love for shouty anarchist punk bands and spiky *chansons* about drinking, death, and other things beginning with 'd', I have to admit that I too have the same weakness as Bart. There is a new deluxe version of *Elvis: That's the Way it Is* which I have to agree with the bloke from *Rolling Stone* has always been one of Elvis's greatest achievements. Recorded in 1970 when Elvis, revitalised by a comeback special two years earlier, and settling into the lengthy Las Vegas residences which would take up much of the rest of his life, was at the top of his game, and yet to visibly fall into the steep spiral which eventually killed him. It includes some of his classiest material, and the new expanded release contains 8 CDs and 2 DVDs. What's even better is that it comes out just before my birthday, hint, hint, hint.

<http://www.rollingstone.com/music/news/hear-elvis-unreleased-just-cant-help-believin-live-from-vegas-20140714>

He also sent an interesting story about a new heavy metal trio called Unlocking the Truth. They are comprised of 12 and 13 year old black kids who have, according to the *New York Post* just signed a \$ 1.8m record deal with Sony.

<http://www.rollingstone.com/music/news/eighth-grade-metal-band-plots-future-after-seven-figure-record-deal-20140714>

His third story, which I agree with him seems to be an important milestone, is that Upwards of 700 independent record labels worldwide – including Beggars Group, Epitaph and Sub Pop, among others – have joined together to sign a "Fair Digital Deals Declaration," which calls for evenhanded accounting for the labels' artists with regard to digital sales and streaming.

<http://www.rollingstone.com/music/news/more-than-700-indie-labels-unite-in-fair-digital-deals-declaration-20140716>



# Peculiar News of the Week



## London's bog standard walking tour

There's no need to worry about being caught short on one particularly quirky London walking tour. For the London Loo Tour sees walkers being shepherded round some of the capital's most interesting toilets. The less than bog standard tour is run by American Rachel Erickson who was inspired by her frustration at not being able to "pee" for free Ms Erickson now takes curious loo finders from all over the world and guides them around a variety of toilets and areas relating to sewerage history in the capital.

The tour starts at the toilets by platform 19 at the aptly named Waterloo Station and takes several hours. It can accommodate up to 20 guests but also offers private tours. Weaving through the streets, walkers visit such locations as the "Juba-loos" on the South Bank, day urinals for men in Charing Cross and pop-up urinals in Charing Cross. Also on the agenda is a stop at a lamp near to the Savoy hotel which was powered by gas from London's sewage system almost a century ago.

[http://web.orange.co.uk/article/quirkies/  
Londons\\_bog\\_standard\\_walking\\_tour](http://web.orange.co.uk/article/quirkies/Londons_bog_standard_walking_tour)

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# 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](mailto: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](http://www.miskinradio.co.uk)



the week that's past

# STRANGE FRUIT

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.

STRANGE FRUIT 80 - 29-06-14

The Monks: Monk Time  
Black Box Recorder: The Art of Driving  
A.C.: I Pushed your Wife in Front of the Subway  
The Aphex Twin: Cliffs  
Mark Fry: The Witch  
The Jacks: Marianne/ Stop the Clock  
Billy Fury: Baby How I Cried (B-side of Collette)  
Blue Phantom: Distillation  
Emmanuel Brun: Le Voix Psychedelique  
Crazy Elephant: Space Buggy  
Trashmonk: Polygamy  
The Space Lady: Fly Like an Eagle  
Jack Mudurian: Downloading the Repertoire (excerpt)  
The Twiggs: Wobble  
Kid Carpet: Green and Pleasant Land  
William Shatner: Common People  
Timothy Leary: Live and Let Live  
Skip Spence: Little Hands  
Tilted Tim: Hi I'm Tilted  
Jon Wayne: But I've Got Texas  
Medicine Head: Part of the Play (B-side of It's Got to be Alright)  
Alex Sanders: The Great Rite:  
Zola Jesus: Fall Back

[Listen  
Here](#)

the week that's past



Gonzo Web Radio is chuffed to bits to present 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 begun 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. This edition features unreleased music by *The Pink Fairies*, discussions on the links between dragon scales and an edible cactus, and a long diatribe about Mayonnaise, stupidly rare music from *Spacemen Three*, a story about Sinéad O'Connor, and an argument about elevators. What is not to like.

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

[Listen  
Here](#)





## **Tommy Ramone (1949-2014)**

Thomas Erdelyi better known by his stage name Tommy Ramone, was a Hungarian American record producer and musician. He was the drummer for the influential punk rock band the Ramones for four years. He had been diagnosed with bile duct cancer, and was in hospice care following unsuccessful treatment when he died on July 11, 2014.

Erdélyi was Jewish, and was born in Budapest, Hungary, in 1949, to parents who had survived the Holocaust by being hidden by neighbours, though many of his relatives were victims of the Nazis. The family emigrated to the US when Ramone was aged four and he grew up in Forest Hills, New York.

Tommy and guitarist John Cummings (later to be

dubbed "Johnny Ramone") performed together in mid-60s four-piece garage band the Tangerine Puppets while in high school. In 1970, Erdelyi was an assistant engineer for the production of the Jimi Hendrix album *Band of Gypsies*.

When the Ramones first came together, with Johnny Ramone on guitar, Dee Dee Ramone on bass and Joey Ramone on drums, Erdelyi was supposed to be the manager, but was drafted as the band's drummer when Joey became the lead singer, after realizing that he couldn't keep up with the Ramones' increasingly fast tempos. "Tommy Ramone, who was managing us, finally had to sit down behind the drums, because nobody else wanted to," Dee Dee later recalled.

He remained as drummer from 1974 to 1978, playing on and co-producing their first three albums, *Ramones*, *Leave Home*, and *Rocket to Russia*, as well as the live album *It's Alive*.

# THOSE WE HAVE LOST



## ERDELYI TAMAS, 62, duct cancer

JOEY RAMONE, 2001, lymphoma

Dee Dee, drug overdose, 2001

Johnny Ramone, prostate cancer, 2004

Tommy Ramone co-produced IT'S ALIVE! 1979

Drummed on RAMONES, LEAVE HOME, ROCKET TO RUSSIA (76-77)

When the band disbanded, he turned to country music

These are different days. No CBGBs. No one buys vinyl, Lionel!

Rock n Roll Hall of Fame a Museum of dead artifacts

Your drumming brought all the heads bobbing

Your manic beats kept the young in punk adolescence

@62, acoustic music was more "you"

How will we best remember you, o last Ramone?

**Thom the World Poet**



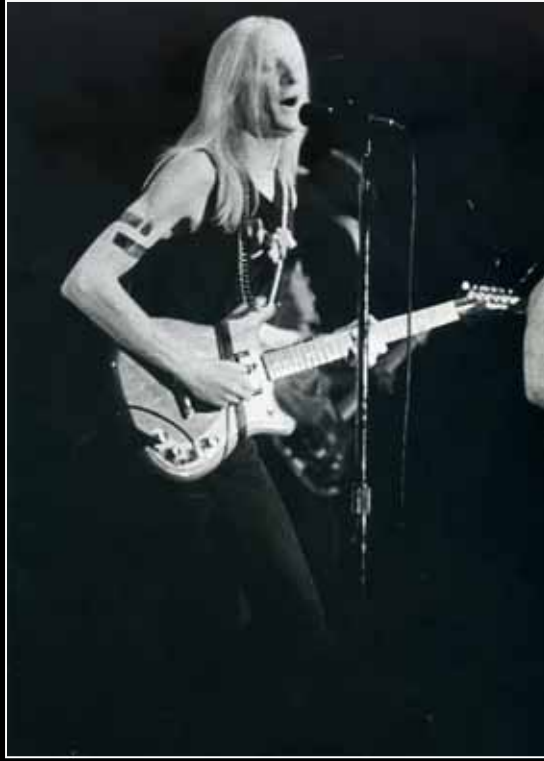
## Johnny Winter (1944-2014)

John Dawson Winter III known as Johnny Winter, was an American blues guitarist, multi-instrumentalist, singer, and producer. Best known for his high-energy blues-rock albums and live performances in the late 1960s and '70s, Winter also produced three Grammy Award-winning albums for blues singer and guitarist Muddy Waters. After his time with Waters, Winter recorded several Grammy-nominated blues albums. In 1988, he was inducted into the Blues Foundation Hall of Fame and in 2003, he was ranked 63rd in Rolling Stone magazine's list of the "100 Greatest Guitarists of All Time".

Winter was professionally active until the time of his death near Zurich, Switzerland, on July 16, 2014. He was found dead in his hotel room two days after his last performance, at the Cahors Blues Festival in France on July 14, at the age of 70. The cause of Winter's death is not clear. He was scheduled to begin a United States tour beginning August 1, 2014 at the NYCB Theatre at Westbury in Westbury, New York.

His newest album, Step Back (which features stars including Eric Clapton, ZZ Top rocker Billy Gibbons and Aerosmith's Joe Perry), is scheduled for release on September 2, 2014.

# THOSE WE HAVE LOST



## JOHNNY'S WINTER (1944-2014)

### BELOVED IN HIS CHOSEN TEXAS

For lightning fast blues stylings  
Johnny had 70 cycles round our one sun-  
heroin, alcohol, pills, methadone, music addiction  
from the 60s with Janis Joplin / Jimi Hendrix  
always loving his Muddy Waters/he drank influences  
speeded up licks and poured passion into his unique white blues riffs  
Albino brothers-Edgar and Johnny ,each found a ready audience

Both jammin with their mentors(Clapton/Waters)  
Only one still with us to share "blues with a feeling"  
Electric and acoustic-Johnny served his genre well  
If there be a band in heaven-sure beats Texas-hotter than hell!

**Thom the World Poet**



## Elaine Stritch (1925-2014)

She was an American actress and singer, best known for her work on Broadway. She appeared in numerous stage plays and musicals, feature films, and many television programs. She was inducted into the American Theater Hall of Fame in 1995.

Stritch made her professional stage debut in 1944 and her Broadway debut in the comedy *Loco* in 1946. Notable Broadway credits include her Tony Award nominated roles in the original production of William Inge's 1955 play *Bus Stop*, and musicals by Noël Coward (*Sail Away*, 1961) and Stephen Sondheim (*Company*, 1970), the latter includes her performance of the song "The Ladies Who Lunch", plus the 1996 revival of the Edward Albee play *A Delicate Balance* and her 2001 Tony Award winning one-woman show *Elaine Stritch at Liberty*.

In the 1970s, she relocated to London, starring in several West End productions, including Tennessee Williams' *Small Craft Warnings* in 1973 and the Neil Simon play *The Gingerbread Lady* in 1974. She also starred with Donald Sinden in the ITV sitcom *Two's Company*, which ran from 1975 to 1979 and earned her a BAFTA TV Award nomination.

She won an Emmy Award in 1993 for her guest role on *Law & Order* and another in 2004 for the television documentary of her one woman show. From 2007 to 2012, she had a recurring role as Jack Donaghy's mother, Colleen, on NBC's *30 Rock*, a role that won her a third Emmy in 2007.



## Otto Piene (1928-2014)

Between 1949 and 1953 he studied painting and art education at the Academy of Art in Munich and the Kunstakademie Düsseldorf. He was lecturer at the Fashion Institute in Düsseldorf. From 1952 to 1957 he studied philosophy at the University of Cologne.

He was a Visiting Professor at the University of Pennsylvania beginning in 1964. From 1968 to 1971, he was the first Fellow of the MIT Center for Advanced Visual Studies (CAVS), founded by György Kepes. In 1972, he became a Professor of Environmental Art at MIT. In 1974 he succeeded Kepes as director of the CAVS, in which position he served until September 1, 1993.

The University of Maryland, Baltimore County awarded Piene an honorary Doctor of Fine Arts in 1994. In 1996, he received the Sculpture Prize of the American Academy of Arts and Letters, New York. In 2003, he became the recipient of the Leonardo da Vinci World Award of Arts in recognition of his artistic and innovative accomplishments.

# 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



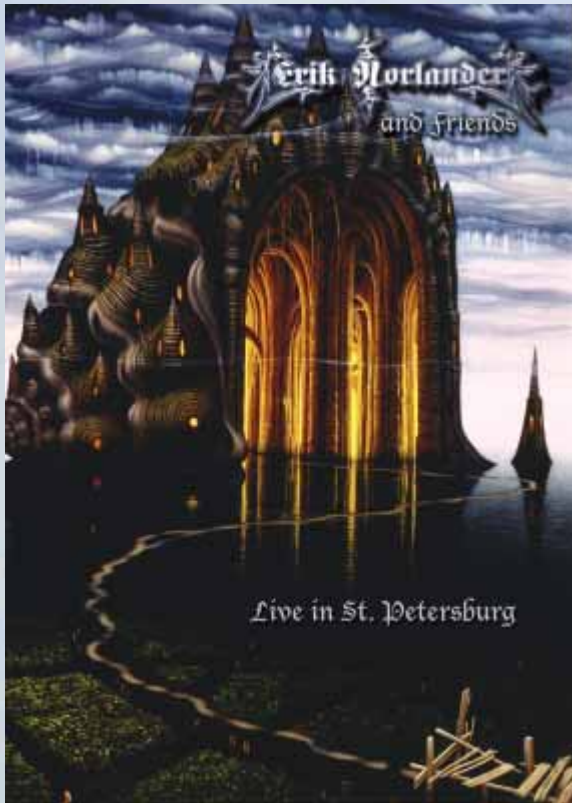
Yer original Gonzo Weekly shirt

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>



Artist Erik Norlander  
Title Live in St. Petersburg  
Cat No.TTMV-1004  
Label Think Tank Media

Master keyboardist and prolific composer Erik Norlander's release of his first DVD documenting his landmark concert in St. Petersburg, Russia completing his 2003-2004 tour of North America

and Europe. "Erik Norlander and Friends - Live in St. Petersburg" contains 90 minutes of concert material from this spectacular event plus the 45-minute documentary, "The Road to Russia", which tells the story of Erik's three month tour across the USA and Europe leading up to the final concert in St. Petersburg. The documentary contains interviews with Erik and all of the contributing musicians along with additional concert performances from American and European shows. "Erik Norlander and Friends - Live in St. Petersburg" also contains a bonus audio CD with the best tracks from the concert along with two studio tracks including a soaring cover of "From Russia With Love" featuring the iconic vocals of Norlander's wife, Lana Lane.

Erik Norlander and Friends - Live in St. Petersburg features the vocals of Lana Lane along with the now familiar voice of Kelly Keeling who appeared previously on Norlander's "Music Machine" (2003) and "Stars Rain Down" (2004) CDs. Keeling also plays bass in the concert ably switching between fretless and fretted basses throughout the show. Joining Norlander, Lana and Keeling on stage are the Dutch musicians Peer Verschuren on guitar and Ernst Van Ee on drums who have been touring together with Norlander and Lane for several years from Europe to Japan. Verschuren and Van Ee have been previously featured on Norlander's "Stars Rain Down" album and also appear on the recent Lana Lane titles, "Lady Macbeth" and "10th Anniversary Concert" (both 2005). Like Kelly Keeling, Peer Verschuren was also a prominent contributor to Norlander's 2003 rock opera, "Music Machine", so it is no surprise that many tracks from this





masterwork have found their way into the St. Petersburg concert. The stomping rocker "Beware the Vampires", the anthemic ballad "Fallen", the sprawling space jam "Sky Full of Stars" and the unforgettably melodic "One of the Machines" are standout pieces on the DVD.

Erik Norlander and Friends - Live in St. Petersburg also showcases Norlander's uncanny ability for re-interpreting cover songs by his favorite artists. Norlander's version of the Procol Harum classic, "A Salty Dog" moved audiences around the world with the soulful voice of Kelly Keeling delivering the lyrics with power and substance. "A Salty Dog" was brought into the set to follow Norlander's Rocket Scientists standard, "Mariner", which Keeling also takes to new heights with his soaring vocals and fluid fretless bass.

Another classic cover featured on the DVD is Norlander's arrangement of "In the Court of the Crimson King" sung with grace and style by Lana Lane as she has done in concert since her "Queen of the Ocean" tour in 1999. In addition to the bow to original prog rockers King Crimson, Norlander also puts in nods to Vivaldi and Grieg as part of the piece.

For this DVD, "In the Court of the Crimson King" is taken from the Cal Prog 2004 festival in Whittier, California where Norlander and friends helped to launch the inaugural version of this now established event in the progressive rock community. The final cover song on the DVD is a new studio recording of the James Bond theme, "From Russia With Love", sung by Lana Lane and used as the soundtrack to a video montage of the group's visit to Russia.

As with Norlander's previous DVD effort, the "Lana Lane 10th Anniversary Concert", the "Live in St. Petersburg" DVD is expertly mixed in Dolby Stereo and also in DTS 5.1 Surround to capture all the subtle nuances of the concert experience. The bonus audio CD is packed with 78 minutes of music, the best performances from the St. Petersburg concert plus the studio tracks of "From Russia With Love" and a new version of "Fanfare for Absent Friends" which first appeared on Norlander's 2004 electronic effort, "Seas of Orion". Both tracks feature Ernst Van Ee on drums and Don Schiff on NS/Stick and were recorded especially for this release.

For fans of Erik Norlander, Lana Lane, Rocket Scientists and progressive music in general, "Erik Norlander and Friends - Live in St. Petersburg" is a must - see concert DVD event. Don't miss it!



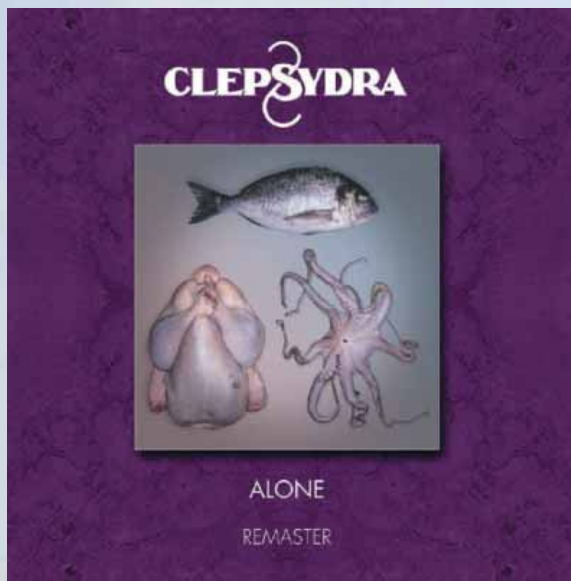
Artist Lana Lane  
Title El Dorado Hotel  
Cat No. TTMV-1055  
Label Think Tank Media

El Dorado Hotel hosts Lane's usual broad spectrum of musical styles and genres with a cohesiveness that fans of the artist will recognize instantly. The opener, "A Dream Full of Fire," is a new Lana Lane classic that blurs the line between prog metal and jazz stylings in a melange that only she can deliver. "Maybe We'll Meet Again" is a European-styled melodic AOR radio anthem blending classic rock with modern sensibilities.

The song, "El Dorado," is a Lana Lane epic with a soaring chorus reminiscent of her classic, "Queen of Ocean." The robust "Darkness Falls" introduces an Irish folk style combined with a gothic metal element with its haunting choral vocals and arena-crafted chorus. Then "Hotels" is an acoustic track that evokes jazz standards like "Autumn Leaves." The tracks, "Believe," "Life of the Party," "Gone Are The Days" and "Moon God" add further threads to the "El Dorado Hotel" tapestry. The album closes with the 11-1/2 minute opus, "In Exile" that producer Erik Norlander describes as a "vintage progressive rock epic." Norlander comments, "

We've never done anything quite like this on a Lana Lane record before. 'In Exile' begins with haunting Mellotron strings that immediately sets the tone for this very cinematic piece of music with great dynamics and drama along with some odd meter bits that help to tell the story. The musicians are all working overtime on this one!"

Artist Clepsydra  
Title Alone



Cat No. GLR117CD  
Label Galileo

Clepsydra is a Swiss neo-progressive band that was formed in 1990 by Aluisio Maggini (vocals), Lele Hofmann (guitars), Philip Hubert (keyboards), Andy Thommen (bass) and Pietro Duca (drums).

In 1991 Clepsydra released their first album 'Hologram', which was followed by the EP 'Fly Man' in 1993. Clepsydra then signed to InsideOut, who released their second album 'More Grains of Sand' in 1994.

This CD included the song "Moonshine on Heights", which by many is regarded as neo-prog classic. 1994 also saw them performing two songs on national Swiss TV, a rare occurrence for a progressive rock band at that time.

The one thing I want to know is how come an old prog-head like me had never heard of Clepsydra?

I knew Andy Thommen, of course, because of his work with Zenit; their album *The Chandrasekr Incident* was one of my favourites in 2012, and following my first conversation with Andy he sent me the other Zenit albums, which I enjoyed immensely.

But, last night, after my first aborted attempt at telephoning Switzerland, Andy was kind enough to send me the mp3 of the four Clepsydra albums. I had a joyous experience today, listening to them in full, back to back as I went about my daily business. Seldom have I been so impressed.

The thing which I think is most impressive is that these albums were made on – comparatively –

primitive equipment; the first album – for example – was recorded on 12-track analogue tape, which – as Andy wryly pointed out – is like something out of ancient history technology wise.

I was surprised to find out that, although when the band first arrived they were concurrent with the early 1990s British prog dream which produced bands like IQ, and Pendragon, and our very own Galahad, Clepsydra didn't even realise that they were part of such a movement.

As Andy told me, they were aware of Genesis, Pink Floyd, and Marillion – three bands that they love very much – but had no idea that a few thousand miles away in the UK other young men and women were mining this rich seam of 70's prog to produce something new and exciting.

The fact that they evolved along similar lines, but totally in isolation, is – to my mind - extraordinary.

Andy described the process of recording these early albums as a labour of love.

They made music purely for the innate joy of doing so, with no commercial considerations whatsoever.

I enthused about the record to Andy during our second aborted attempt at recording our call and he told me that he was almost jealous of me; having the experience of discovering these sounds for the first time, and it reminded him of the joy of exploratory creation which produced these four extraordinary records.

Alone is their fourth album, released after Andy had left the group for a while. Markwin Meeuws writes:

Alone is a concept album which has, for convenience, been divided into seven "songs", even though the CD indicates a total of 13 tracks. It just indicates that the CD should be listened to in its entirety and believe me: you want to.

Artist: Hugh Hopper  
Title: Memories  
Cat No.HST240CD  
Label: Gonzo

Hugh Hopper started his musical career in 1963 as the bass player with the Daavid Allen Trio alongside drummer Robert Wyatt. There can be few other free jazz bands of the era with such a stellar line-up. Unlike other legendary ensembles



such as The Crucial Three (a Liverpool band from 1977 which featured three musicians who were to go on to enormous success) the Daavid Allen Trio actually played gigs and made recordings.

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

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

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

This is the first of a ten part series compiled by Michael King, a Canadian Hugh Hopper Scholar. He writes: "My first encounter with the music of Hugh Colin Hopper backdates to the summer of 1976. While visiting a friend I was intentional played a record titled Volume Two from a British rock group about whom I knew little, The Soft Machine. The experience was staggering and prompted a radical reappraisal for the conventions I had been conditioned to accept as 'Progressive'. Once smitten I undertook to follow and purchase a spate of seriously inventive record albums that

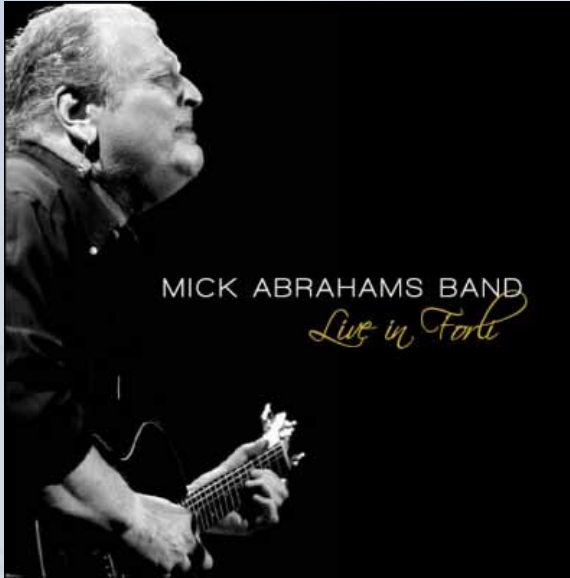
Hugh Hopper released and appeared on, namely; Hoppertunity Box, Rogue Element, Soft Heap, Cruel But Fair and Two Rainbows Daily. Throughout these works I found Hugh's textural bass guitar by turns anchored and animated the music with ample good taste. Here was a rarefied musician who avoided overplaying his instrument in favour of approaches reflecting his personal musical Zen".

Technically, by processing his bass guitar with fuzz box, flanger, wha-wha, octave pedal effects, his use of tapes loops, and latterly computer programming, Hugh constructed multilayer soundscapes with great attention to detail. His creative template embraced aesthetics well beyond the orthodox roles assigned to the bass guitar and its practitioner. As example, Hugh cleverly adapted the time altering effects of the repetitive tapes loops he was creating with two tape recorders in the early sixties - to his bass guitar - by playing such repeating patterns in real time. Furthermore, minimalist mutations and modularity often characterize the rhythmic, harmonic, melodic foundations of Hugh's musical compositions (many displaying melody lines of uncommon length). These aspects, alongside a brilliant capacity to freely improvise, (dynamically from a whisper to a roar) distinguish Hugh Hopper as a consummate musician of great standing, one who thrived in myriad musical settings".

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

It is a story as old as time itself. I'm sure that it predates rock'n'roll, but it is a paradigm which has appeared so many times within the canon of the sort of bands that I have spent the last four decades listening to, but it hardly bears repeating. Except, of course, that I must - because without the back story the extraordinary tale of Blodwyn Pig would just be another rags to... well, if not exactly riches, then slightly more expensive rags.

In the beginning there was Robert Johnson who sold his soul to the devil. The cornute one passed it on to some evangelical promoters in the Thames Valley. The Blodwyn Pigstory begins back in the mid-1960s when a whole generation of relatively privileged white kids in the UK discovered the music of a previous generation of reasonably underprivileged black men living in the southern states of the USA.



Artist Mick Abrahams  
Title Live in Forli  
Cat No. HST270CD  
Label Gonzo

People quite often forget that Jethro Tull, who are best known for having a personable front man who looked like a tramp and stood on one leg whilst playing the flute didn't start off as a folk band, or even a progressive rock band; they started off as a blues band.

Back in the halcyon days of 1967, a couple of members of a Blackpool-based blue-eyed soul band travelled down to the teeming metropolis where they teamed up with two members of a failing, Luton-based blues band.

They appropriated the name of the legendary 18th Century agriculturist (inventor of the rotary seed drill, no less) and the rest is history. Except, of course, that it is nothing of the kind.

The band signed to the legendary Island Records, home of the cream of what was then known as 'the underground', and during the summer of 1968 recorded their first album *This Was*. Ian Anderson, the aforementioned gentleman of the rock and roll road, described their music as 'a sort of progressive blues with a bit of jazz.'

The blues influence came largely from guitarist Mick Abrahams. It was Abrahams who - on the first album - provided the only non-Anderson lead vocal in Jethro Tull's recorded history, and with the benefit of hindsight it is easy to see that



both he and Anderson were jostling for position as the prime creative mover behind the band.

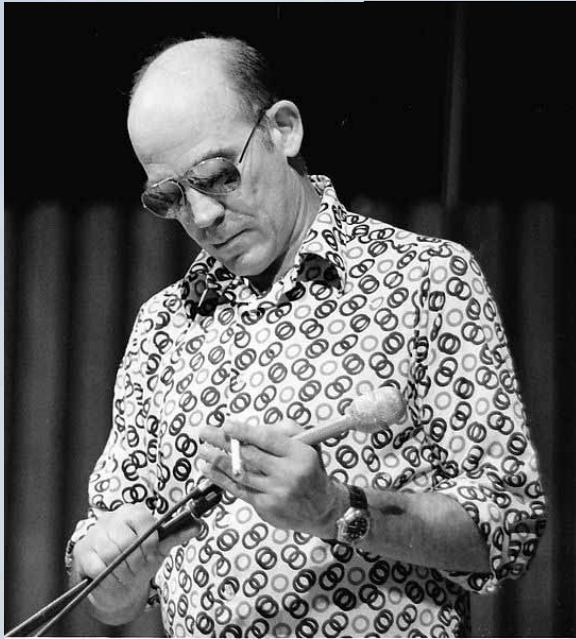
Unsurprisingly, there was a massive falling out between the pair, and Abrahams left the group. He was replaced by Martin Barre (after brief tenures by Toni Iomni, later as Black Sabbath, and Davy O'List of The Nice) and Jethro Tull did their own inimitable thing for the next four decades.

But what of Abrahams? One of the main reasons that he had fallen out with Anderson was that he was a blues purist, and didn't want to follow some of the more esoteric paths that Anderson was to lead the band into.

No, he just wanted to play the blues.

Robert Johnson hadn't sold his soul to the devil in order to make progressive rock albums about a nine-year-old boy poet.

There was a purity and an integrity to the blues, and it was the path along which Mick Abrahams intended to walk. And it is a path that he has walked ever since, both with Blodwyn Pig and under his own name, like this remarkable live album from The Mick Abrahams Band live in Forli, Italy.



## 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 I'd written all the truth I knew for the past ten years, about 600 people - including me - would be rotting in prison cells from Rio to Seattle today. Absolute truth is a very rare and dangerous commodity in the context of professional journalism.”

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](http://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 #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 **Black Country Rock**  
• Interview with **Black Country Rock**  
• Interview with **Black Country Rock**  
• Interview with **Black Country Rock**

**BLACK COUNTRY ROCK**

**GONZO** Weekly #20

1979, but being on both sides  
1979, 2000, because in London

EXCLUSIVE: **Bob Marley** interview  
EXCLUSIVE: **Alan Jones** interview  
EXCLUSIVE: **New Wave** from **1979**  
EXCLUSIVE: **1000** with **1000**  
EXCLUSIVE: **Meet** **1000**

**LOU REED ON THE COVER**

**GONZO** Weekly #21

EXCLUSIVE: **Billy Sherwood** interview  
EXCLUSIVE: **One** of the **King** **1000**  
EXCLUSIVE: **Talking** to **SHiSH**  
EXCLUSIVE: **Fish** and **Steve** **1000** **Live!**

**BEAM ME UP BILLY**

**GONZO** Weekly #22

EXCLUSIVE: **Future** **1000**  
EXCLUSIVE: **Class** **1000** **has** **1000**  
EXCLUSIVE: **1000** in **1000**  
EXCLUSIVE: **1000** **1000** **1000** **1000**

**HAPPY BIRTHDAY TO US**

**GONZO** Weekly #23

The **1000** **1000** **1000** **1000**

EXCLUSIVE: **1000** **1000** **1000**  
EXCLUSIVE: **1000** **1000** **1000**  
EXCLUSIVE: **1000** **1000** **1000**  
EXCLUSIVE: **1000** **1000** **1000**

**NICE ONE CYRILLE!**

**GONZO** Weekly #24

EXCLUSIVE: **1000** **1000** **1000**  
EXCLUSIVE: **1000** **1000** **1000**  
EXCLUSIVE: **1000** **1000** **1000**  
EXCLUSIVE: **1000** **1000** **1000**

**JUDY SURPRISES US ALL**

**GONZO** Weekly #25

EXCLUSIVE: **1000** **1000** **1000**  
EXCLUSIVE: **1000** **1000** **1000**  
EXCLUSIVE: **1000** **1000** **1000**  
EXCLUSIVE: **1000** **1000** **1000**

**WINDMILLS OF YOUR MIND**

**GONZO** Weekly #26

EXCLUSIVE: **1000** **1000** **1000**  
EXCLUSIVE: **1000** **1000** **1000**  
EXCLUSIVE: **1000** **1000** **1000**  
EXCLUSIVE: **1000** **1000** **1000**

**LOOK THROUGH ANY WINDOW, YEAH**

**GONZO** Weekly #27

EXCLUSIVE: **1000** **1000** **1000**  
EXCLUSIVE: **1000** **1000** **1000**  
EXCLUSIVE: **1000** **1000** **1000**  
EXCLUSIVE: **1000** **1000** **1000**

**Gonzo Christmas**

**GONZO** Weekly #28

EXCLUSIVE: **1000** **1000** **1000**  
EXCLUSIVE: **1000** **1000** **1000**  
EXCLUSIVE: **1000** **1000** **1000**  
EXCLUSIVE: **1000** **1000** **1000**

**CLEAR AS CRYSTAL**

**GONZO** Weekly #29

EXCLUSIVE: **1000** **1000** **1000**  
EXCLUSIVE: **1000** **1000** **1000**  
EXCLUSIVE: **1000** **1000** **1000**  
EXCLUSIVE: **1000** **1000** **1000**

**The Millennium Falcone**

**GONZO** Weekly #30

EXCLUSIVE: **1000** **1000** **1000**  
EXCLUSIVE: **1000** **1000** **1000**  
EXCLUSIVE: **1000** **1000** **1000**  
EXCLUSIVE: **1000** **1000** **1000**

**CAPTAIN SPEAKING**

**GONZO** Weekly #31

EXCLUSIVE: **1000** **1000** **1000**  
EXCLUSIVE: **1000** **1000** **1000**  
EXCLUSIVE: **1000** **1000** **1000**  
EXCLUSIVE: **1000** **1000** **1000**

**THINK TWINK**

**GONZO** Weekly #32

EXCLUSIVE: **1000** **1000** **1000**  
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EXCLUSIVE: **1000** **1000** **1000**  
EXCLUSIVE: **1000** **1000** **1000**

**Pete Seeger has left the building**

**GONZO** Weekly #33

EXCLUSIVE: **1000** **1000** **1000**  
EXCLUSIVE: **1000** **1000** **1000**  
EXCLUSIVE: **1000** **1000** **1000**  
EXCLUSIVE: **1000** **1000** **1000**

**FOREVER AUBURN**

**GONZO** Weekly #34

EXCLUSIVE: **1000** **1000** **1000**  
EXCLUSIVE: **1000** **1000** **1000**  
EXCLUSIVE: **1000** **1000** **1000**  
EXCLUSIVE: **1000** **1000** **1000**

**THEY'RE BACK**

**GONZO** Weekly #35

EXCLUSIVE: **1000** **1000** **1000**  
EXCLUSIVE: **1000** **1000** **1000**  
EXCLUSIVE: **1000** **1000** **1000**  
EXCLUSIVE: **1000** **1000** **1000**

**PLAYING GOD**

**GONZO** Weekly #36

EXCLUSIVE: **1000** **1000** **1000**  
EXCLUSIVE: **1000** **1000** **1000**  
EXCLUSIVE: **1000** **1000** **1000**  
EXCLUSIVE: **1000** **1000** **1000**

**HAWAII**

**GONZO** Weekly #37

EXCLUSIVE: **1000** **1000** **1000**  
EXCLUSIVE: **1000** **1000** **1000**  
EXCLUSIVE: **1000** **1000** **1000**  
EXCLUSIVE: **1000** **1000** **1000**

**THE INCREDIBLE JOURNEY**

**GONZO** Weekly #38

EXCLUSIVE: **1000** **1000** **1000**  
EXCLUSIVE: **1000** **1000** **1000**  
EXCLUSIVE: **1000** **1000** **1000**  
EXCLUSIVE: **1000** **1000** **1000**

**NEVER NEVER BAND**

**GONZO** Weekly #39

EXCLUSIVE: **1000** **1000** **1000**  
EXCLUSIVE: **1000** **1000** **1000**  
EXCLUSIVE: **1000** **1000** **1000**  
EXCLUSIVE: **1000** **1000** **1000**

**MOONBED TALKS**

**GONZO** Weekly #40

EXCLUSIVE: **1000** **1000** **1000**  
EXCLUSIVE: **1000** **1000** **1000**  
EXCLUSIVE: **1000** **1000** **1000**  
EXCLUSIVE: **1000** **1000** **1000**

**ANDY INSTRUMENTAL**



This is the most important moment in history to do something for African elephants. Because it's the worst time in history to be an elephant.

In 1980 there were 1.2 million elephants in Africa. Now there are just 430,000 and 20,000 were killed last year alone to fuel soaring demand for ivory. About one every 20 minutes.

That's why The Nature Conservancy has teamed up with music industry icon Martin Guitar on #SaveElephants -- a movement to provide people with simple actions to help elephants that will add up to make a difference.

Martin Guitar has been a leader in elephant protection since the 1970s when the company made the decision to stop using ivory on its guitars and started to phase the material from its supply chain. As the founding sponsor of #SaveElephants, Martin has donated five custom elephant-themed guitars for raising funds.

#SaveElephants is part of a partnership between the Conservancy's programs in Africa and China to increase wildlife security, expand habitat, reduce demand, and reduce poverty and instability in places where elephants range -- the root cause of poaching.

Ultimately, this is bigger than elephants. Poaching spreads crime and instability, threatening lives and tourism-based income that's desperately needed by the people who live among elephants.

We have to do more. That's why we're thrilled to be working with Martin Guitar -- and with you. Together, we're powerful.

Asante sana (thank you very much),

David Banks  
Director, Africa Region  
The Nature Conservancy

p.s. Start helping elephants today at [nature.org/elephants](https://www.nature.org/elephants) and follow us on Instagram, Facebook or Twitter to get action alerts.



# DRONES FOR DAEVID

**A**s regular readers of this magazine will know, Daevid Allen, the legendary musician who started both Soft Machine and Gong (amongst others) and without whom neither Gonzo Multimedia or indeed this magazine would exist has been seriously ill with a cancer of the neck. I have been posting regular updates about his health from information sent to me from (amongst others) his son Orlando, Thom the World Poet, the Daevid Alien Facebook group, and his old pal Harry Williamson.

Something extraordinary seems to have happened, and it all appears to be related to a piece of music recorded under the aegis of Daevid's old pal, Harry Williamson, another boy from North Devon (like me) and son of the author of Tarka the Otter (hence the Grande Fromage's one time incarnation as head honcho of Otter Songs). Drone for Daevid is a collaboration between Steve Hillage, Fabio Golfetti, Makoto, Harry Williamson, Miquette Giraudy, Josh Pollock, Brian Abbott, Andy Bole, Steve Bemand, Mark Huxley, Greg McKella, Kev Hegan, all members of the Glissando Orchestra *in absentia*.

The only instruction was to play for 9 minutes in F and then the same in G, and send the result to Harry. The results are extraordinary. download the files from here <http://www.springstudio.com.au/store/music> choose your format, add to cart, checkout and off you go. Music [www.springstudio.com.au](http://www.springstudio.com.au)

As someone who is interested in magick as well as musick (and all sorts of other things ending in 'ick') but above all in the well-being of Daevid Allen who is a very dear, sweet, and much loved man, I decided to investigate further. On Monday I carried out a long interview with Harry Williamson about the 'Drone Orchestra', and also about the philosophy behind it and the positive results it has had for Daevid.

On many occasions over the past nine months I have filled these pages with writings that are inspired by an extraordinary book about an extraordinary band. Author John Higgs has

deconstructed the story of, and the mythos associated with, a band known variously as The Justified Ancients of MuMu and The KLF amongst others. I had always been a fan of their music and had recognised that there was something peculiar about them but hadn't realised how much their story impacted upon things that I had experienced for myself during my other life as a Fortean investigator. Several people that I knew personally were sighted in the book and more importantly various people whose work I have always admired were also sighted. These two subsets included one person common to both; author, investigator and practitioner of magick, Steve Moore, who died earlier this year. He was a personal friend of mine as well as being someone who I admired greatly. I was particularly impressed by his magickal work in conjunction with the incomparable Alan Moore (no relation).

Again, I think it unlikely that any readers of this magazine will have failed to recognise that I am a massive fan of Alan more, who, most certainly – as Pop Will Eat Itself most sagely pointed out – does know the score.



Bruce Sterling (above) opened his seminal book *The Hacker Crackdown* (1992) with a succinct description of cyberspace, which, only twenty two years ago, when the book was first published, was still an unfamiliar concept for many people. he wrote: "Cyberspace is the "place" where a telephone conversation appears to occur. Not inside your actual phone, the plastic device on

your desk. Not inside the other person's phone, in some other city. THE PLACE BETWEEN the phones. The indefinite place OUT THERE, where the two of you, two human beings, actually meet and communicate.

Although it is not exactly "real," "cyberspace" is a genuine place. Things happen there that have very genuine consequences. This "place" is not "real," but it is serious, it is earnest."

Cyberspace is real. We have all been there, and continue to spend more and more of our lives there. But you can't measure it, you can't see it but it still exists.

I have always thought that Sterling's description is stunningly like an esoteric, but very common sense idea from Alan Moore (below). An idea known as "Idea Space". Alan Moore describes it as:



"...a space in which mental events can be said to occur, an idea space which is perhaps universal. Our individual consciousnesses have access to this vast universal space, just as we have individual houses, but the street outside the front door belongs to everybody. It's almost as if ideas are pre-existing forms within this space... The landmasses that might exist in this mind space would be composed entirely of ideas, of concepts, that instead of continents and islands you might

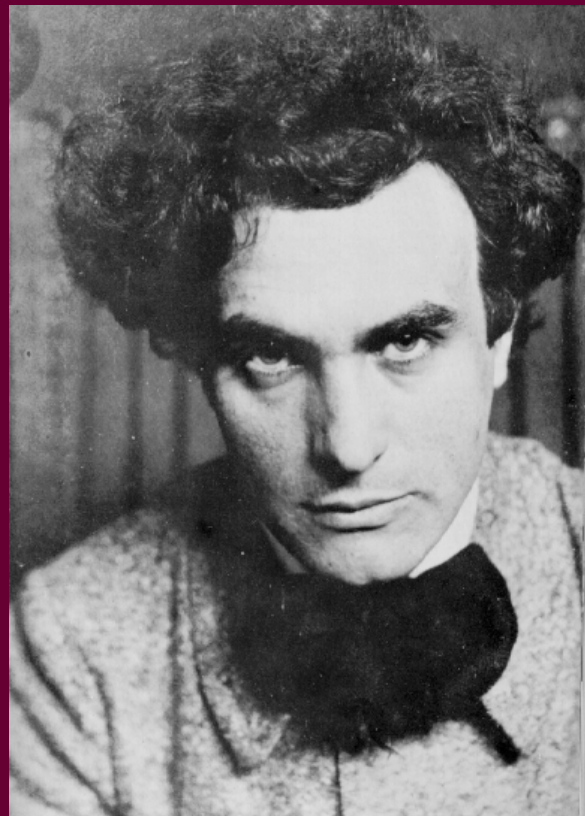
have large belief systems, philosophies, Marxism might be one, Judeo-Christian religions might make up another."

I think if you can get your head around these two concepts – Cyberspace and Idea Space – then you can understand the nature of our omniverse much better than otherwise. You will not only grasp more ideas of physics than you would have done otherwise, but you will understand more about magick. And it is these two poles that, as far as I am concerned – define the entire nature of the omniverse.

But what is magick? Let us turn to Alan Moore again:

"I believe that magic is art, and that art, whether that be music, writing, sculpture, or any other form, is literally magic. Art is, like magic, the science of manipulating symbols, words or images, to achieve changes in consciousness... Indeed to cast a spell is simply to spell, to manipulate words, to change people's consciousness, and this is why I believe that an artist or writer is the closest **thing in the contemporary world to a shaman.**"

Bizarrely we now have to go back to the previously sighted grebo band from the West Midlands. It may have been Edgard Varèse (below) who first described music as organised





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noise but it was Pop Will Eat Itself who pinched a sample from a film *Wonderwall* and brought the concept to a generation of earnest young dope smokers including me over twenty years ago. The Chinese musicologist Chou Wen-chung described how Varèse's concept of music as "organized sound" fits into his vision of "sound as living matter" and of "musical space as open rather than bounded" He conceived the elements of his music in terms of "sound-masses", likening their organization to the natural phenomenon of crystallization.

If you can take this concept on board; the idea that something that has no physical form, like music, can have a conceptual structure akin to that of a lattice crystal, then it is only a short paradigm leap to the concept that ideas can function in much the same manner. If you extrapolate this into Alan Moore's concept of Idea Space then it is no longer surprising that Harry Williamson's Drone for Daavid had such a remarkable affect on the old musician. It would have been more remarkable if it hadn't!

But there is another concept that I would like to throw into this multidisciplinary melting pot. And again, we go back to John Higg's book, and the half of The KLF that is the extraordinary and unpredictable artist Bill Drummond. Between 2003 and 2013 Drummond devoted much of his efforts to a project called The17. A choir whose ethos derives from Drummond's quondam disillusionment with recorded music – something that he has since repudiated. His idea was that

“the advent of the iPod and all the file-sharing as the curtain coming down on the greatest art form of the 20th century – recorded music. Some art forms die, overnight, like the silent movie with the advent of the talkies. Others take a few decades. People with vested interests do not want to see their business model crumble and fall, so they keep trying to patch it up. But it is over, well and truly over. And I wanted to dance on its grave. A new dawn. Music could be free and once again be able to celebrate time, place and occasion and have nothing to do with something trapped in the iPod in your pocket. But the new music would not be going back to the music of the prerecorded music age, it would be looking to the future and using everything at its disposal.”

The idea was that a group of people (initially seventeen of them but later any number of them) would sing a piece of music lasting seventeen minutes with no words and no tune. There is no

sheet music, the choir performing according to instructions written down by Drummond, or indeed anyone else. These instructions are called 'scores' but are open to change over time and exist completely in the public domain. The fact that Drummond does for seventeen minutes with seventeen what Harry Williamson did – across the globe for eighteen minutes with twelve guitarists – throws up an irresistible conceptual link as far as I am concerned. But I will be the first to admit that I like conceptual links.

As anyone who has ever read my book *The Owlman and Others* will know, exactly twenty years ago this year, my first wife and I made friends with an extraordinary Irishman. His name



(and still is) Tony Shiels but many people still refer to him as "Doc". He is probably most familiar to you because of the famous pictures of a man in a tall hat (him) accompanied by various naked witches on the shores of various lakes both in Ireland and Scotland, and sea inlets in Ireland and England conjuring up, or claiming to conjure up, which ever way your particular world view takes you, semi-legendary sea monsters. Or, you may know him best for his two 1977 photographs of what he claims was the Loch Ness Monster. He has been my friend for two decades now and, although he dislikes me saying so – in the months surrounding my divorce when my family had

---

largely abandoned me - he was the closest thing to a father figure that I had, and although he keeps on telling me not to, I think of him in that manner today.

He is a surrealist artist (having received the endorsement of none other than Salvador Dali in the 1950s), a musician, a stage performer, a busker, a stage magician, a hoaxer, a mountebank, a thimble rigger, a self-admitted fraudster and for many years was known as the Wizard of the Western World, the resulting acronym predating the world wide web by a very long time. I love the old bastard very much and not because he was the first person to prove to me that magic really does exist. He showed me the importance of numbers words and sounds within magic; something that he calls 'surrealchemistry' and over the years he has led me on tangled paths full of lexilinks and populated by strange and bizarre figures. He has never given me any reason to doubt that he is the most powerful magickian that I have ever met or indeed am ever likely to meet, although I suspect that both Alan Moore and Bill Drummond may not be very far behind.

I am sure that all these links and connections are leading me somewhere. They have led me places before, and no doubt will do so again. After all Daavid himself is one of the most magickal musicians you are ever likely to meet and there is something very invocatory about his music, and indeed always has been. the fact that his best known work involves a complex hagiography of saints and sinners inhabiting a complex universe with its own detailed mythology tends to lead me to believe that he knows as much about the goings on in Idea Space as does anybody else that I have cited in this rambling essay of mine. I am some sort of a scientist and I have always believed that as a species we are particularly susceptible to the sin of hubris; we take ourselves far too seriously and truthfully don't know half as much about the universe as we think we do. I believe that Alan Moore is completely correct, that the creation of art is indeed a magickal act. I believe that there is no doubt whatsoever that a magickal act of creation performed by twelve guitarists a few weeks ago has helped treat a very ill Daavid Allen and may quite possibly have saved his life. I believe that what we can extrapolate from these assertions is very important and that it proves, as if any proof was needed, that events on a magickal/artistic continuum can affect real world events. I don't want to leave you on a downer because this whole experience has been a very uplifting one for me, but I very much doubt if there is anybody reading this who is not aware of the terrible event going on in Syria at the

moment. Whilst researching this essay, and indeed dictating it to Andrea, who puts up with my crap, I found the following snippet on one of Drummond's websites:

"In March 2011, Bill Drummond was supposed to lead a performance of Score 328: SURROUND around the top of the ancient city walls of Damascus. This was part of a tri-nation festival organised by Reel Festivals. The three nations were to be Syria, Lebanon and Scotland. The Lebanese and Scottish legs of the festival happened. The Arab Spring caused the Syrian leg to be postponed. It was also supposed to be part of The17's City-to-City world tour. While Syrians are slaughtered on their city streets and the world looks on wondering what it should do, Reel Festival have decided to organise a festival in waiting with the Syrian refugees and exiles who are currently living in London.

Bill Drummond plans to lead a performance of the same score as he was going to do in Damascus. This score is usually performed on the circumference of a five-kilometre circle. As stated above it was to be performed around the city walls of Damascus, which are also five kilometres in circumference. Drummond plans to draw the outline of the Damascus city walls on a map of London and then lead this particular performance following the outline on the streets of London. The 100 members of The17 that will be taking part in this performance will be drawn from the Syrian refugee and exile community in the UK."

One can only wonder impotently whether subsequent events would have been any different if Drummond had been able to carry out his original plan and perform with the seventeen in Damascus. I suspect that they would have been.

John Higgs has made an extraordinary extrapolation of the real life story of The KLF, but if you would like to know more about that then I suggest that you either read his book or come along to this year's Weird Weekend in Hartland, Devon where he is one of our most exciting guests. What has all this got to do with Daavid Allen, Harry Williamson and the Guitar Drone Orchestra? Have a listen to Harry and my conversation and make up your own mind.

[Listen  
Here](#)

# Douglas Harr Ear Candy for the Hungry Audiophile

## The birth of BRAND X Part Two

**This is part II of a three-part article on the work of Jack Lancaster & Robin Lumley and what followed with early Brand X.**

In the first part, we established that Jack and Robin wrote and recorded two albums in the mid 70's – *Peter and the Wolf*, and *Marscape*, both involving most of the other members of what became Brand X, along with other guests.

These alumni include Jack Lancaster (winds), Robin Lumley (keys), Percy Jones (bass), John Goodsall (guitar), and Phil Collins (drums), also of Genesis and lengthy solo career. Both albums were re-mastered by Jack Lancaster last year and are available on Gonzo Multimedia.

Let's focus now on how such a talented pack of musicians got together and came to record these albums. I had the opportunity this month to talk with Jack, Robin, Percy, and John about this, and the origins of Brand X. First a bit about Jack & Robin who are the primary focus of this segment:

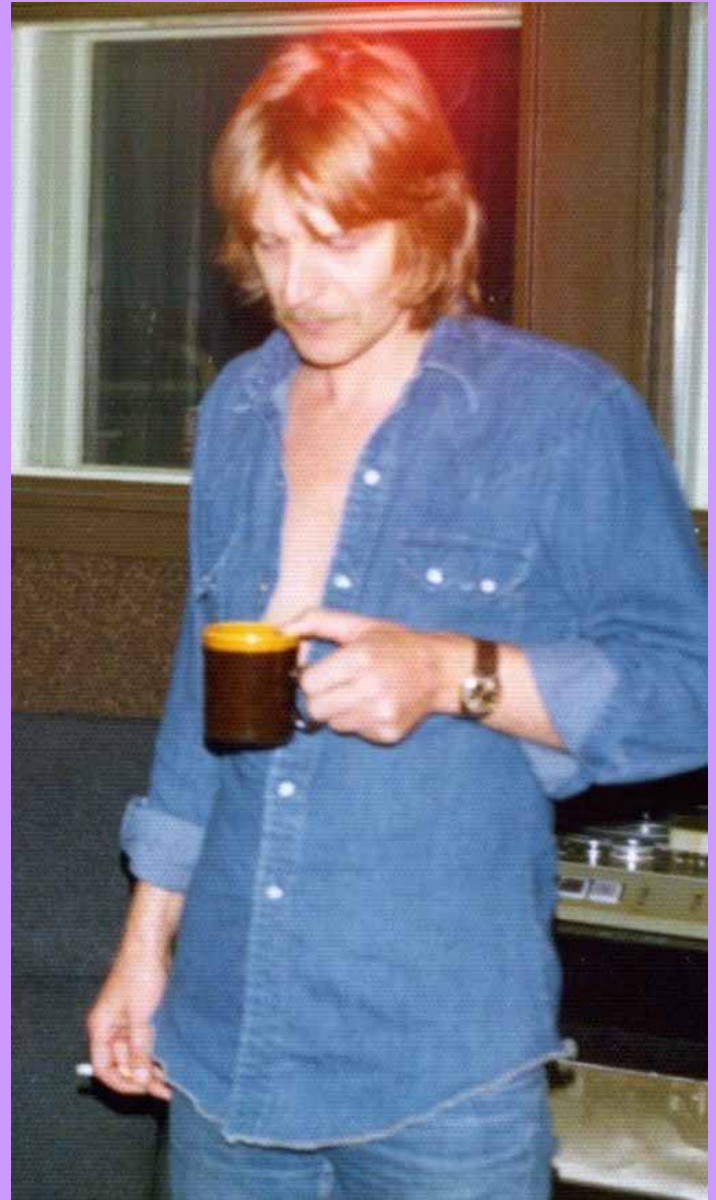
### JACK LANCASTER

Jack plays all manner of wind instruments to amazing effect, and had come to this work after two early recordings with the band Blodwyn Pig, which was led by Mick Abrahams, original blues guitarist on Jethro Tull's first record, *This Was*. The albums were: *Ahead Rings Out* (1969) and *Getting to This* (1970).

He has since written and produced work with many of the finest musicians in the classic and progressive rock genres including works with the founders of Brand X, Phil Collins, Brian Eno, Hans Zimmer, Rod Argent, Gary Moore, and Vangelis

Of his musical origins, Jack wrote: "I started as a violin player, which I still play if it's needed. I played with the Blackpool youth orchestra, so my first big gig was a youth orch' competition at the Albert Hall. Needless to say we didn't win. Guess my early influences as a sax player were Rollins and Coltrane. Loved King Curtis too... especially his live version of 'A Whiter Shade Of Pale'."

Jack is also credited on many film and television projects



over the years and continues working out of Los Angeles.

### ROBIN LUMLEY

Robin landed on the music scene in time to play keyboards for David Bowie during the Spiders from Mars era, then released



two albums with Jack Lancaster, covered here, founded Brand X playing keys on almost all releases, and ended up producing work from Isotope, Bill Bruford, Jack Lancaster's solo album, Rod Argent, Orleans and even Brand X itself! (Masques).

Of his musical origins, Robin explained, "I was self-taught and didn't begin playing keyboards until the age of 21 – too late, most people thought. My influences (not surprisingly) were Joe Zawinul and Chick Corea."

Robin still writes music but only for classical string quartets in Australia. He has also become an author with his first book out last December on History Press UK - all about the Tay Bridge Disaster in Scotland, 1879.

Percy Jones (bass) was also interviewed for this piece and his intro and commentary will be found in part III, along with thoughts from John Goodsall (guitars), both of who were key contributors to these works and are the foundation of Brand X along with Robin, Phil Collins and starting with their second release, Morris Pert (percussion).

**D: First up, in the early years before the debut release, how**

#### **did you all come together:**

Jack: We used to go for jam sessions at Basing Street, which was the old Island records studios – these were good fun! *[Ed: many of the most famous progressive rock records on the planet were recorded there including Genesis' Selling England By the Pound, Camel's The Snow Goose, and Jethro Tull's Aqualung!]* I would join along with Robin, Percy and Phil – John was always there – several guys would drop in. It was spontaneous – most of it made up on the spot. We jammed in all kinds of places – anywhere with an electrical outlet! Also all of us were doing a lot of session work – Robin with Bowie, Phil Collins and Percy Jones with Brian Eno, Steve Hackett and others. I was doing production with Kayak. So we were all doing different things. That was the catalyst for us working together.

Percy: In late '71 I moved from Liverpool to London. I hardly knew anybody down there, so I wasn't playing for a while, doing construction work to support myself. Eventually I met Robin Lumley who lived in that area – also Keith and Julie Tippet, and Jack Lancaster who was friends with Robin. We used to rehearse in the kitchen in the house we were living in –



just jamming there and weekly at the studio. It was me, Robin, John and a couple of other guys. So we did these jams and it was quite fulfilling and good. But it didn't occur to us that it would go anywhere because it just seemed like the music might be too out there.

**D: About the origins of *Peter and the Wolf* and *Marscape*, how did you and Jack come to write and assemble the records?**

Robin: It started off with *Peter and The Wolf*. A friend of ours, Hugh Raggett (editor of *The Charge Of The Light Brigade* and numerous award-winning films by John Schlesinger) came up with the idea of a movie to put the music of Prokofiev into a jazz ballet and wanted us to adapt the music to a modern jazz format. We duly did this but before long, the film finances fell over (as they often do!) We were left with this score and now nothing was happening. We decided upon making a record with guest stars playing the part of animals and humans. We assembled a short-list of rock stars to do this and took the whole project to Chris Youle, the then boss of RSO records who gave the go-ahead for the project to begin.

Jack: *Peter and the Wolf* was then arranged and recorded with a cast of guests, with Phil and Percy as the rhythm section. For a couple of bits Cozy Powell joined, but most of it was them, with John as a rhythm guitarist – he played well with Gary Moore – their styles are completely different which helps a lot. The album

did pretty well.

Robin: The attention received was tremendous. RSO got behind it right away. There was no talk of a film, seeing as that was torpedoed at the start with the ballet being scotched.

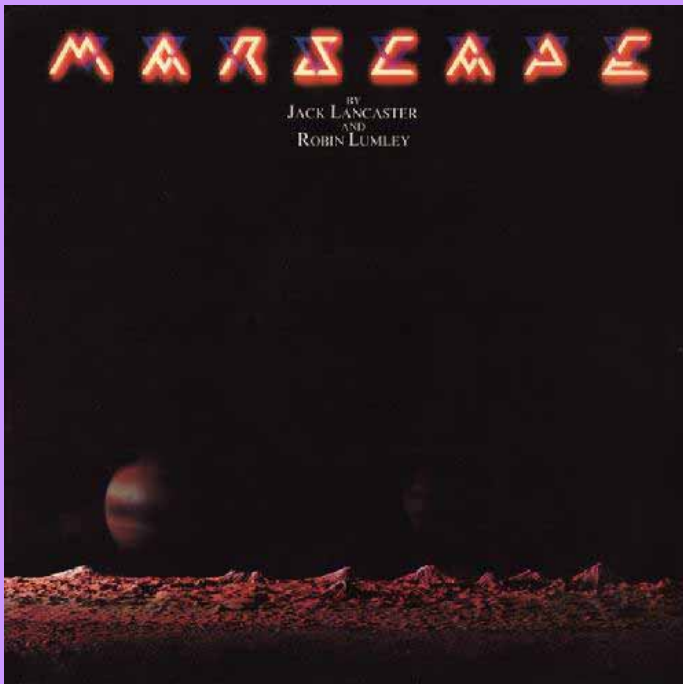
**D: Was RSO then anxious to repeat the success of *Peter and the Wolf* with a followup? How did you two land on the idea of *Marscape*?**

Robin: RSO on the back of P&W wanted us to follow up with an idea of our own, *Marscape*, which we did the following year. *Marscape* if you like was the soundtrack to an "imaginary" film about a voyage to Mars.

Jack: Robin and I took a holiday at Château d'Hérouville in France – it's the place where Chopin and George Sand worked – later Elton John, Rolling Stones and many others. We worked out the music on a piano that was said to have been Chopin's. We had gone to write it with the idea of recording it there, but we ended up going back home to record at Trident studios.

The album does have several sound effects that are evocative of the story line, one involves a funny story about Percy. For "Mons Venus", we had this monster gong attached to a crane so we could blow into this huge collapsible vat of water to get the sound of bubbling lava. Percy waded around in the pool blowing through a





mic stand – it was really dangerous – electronics and water – it’s not a good idea – you can imagine Percy wading around blowing through a tube making bubbling noises that we wanted to sound like lava! In those times, you created your own sound effects.

The *Marscape* album was also put out by RSO Records, the year after *Peter and the Wolf*, and it did surprisingly well, being only an instrumental record. There were no lead vocals, but there are background harmonies on it recorded by Bernie. Bernie is a guy who had a wonderful voice – wrote and sang with Status Quo – they were and still are quite popular in England.

**D:** Any final recollections of these times and the work on these records?



Robin: It was all GREAT FUN!!!! Nothing stands out as a track, or piece of music, except for the whole project taken as one. There’s a lot of luck there – dozens of musicians that are ten times as talented as me, yet it happened to my good self. Thanks to St Cecilia, I guess!

Jack: One thing I like about the albums is the spontaneity – once we learnt the tunes it became about a loose jam – we played them in that manner, and they were the best guys to do it. Particularly with Percy and Phil – there’s nothing like a great rhythm session. I consider these records high on the list of the things I’ve done.

*Next week in part III we will go on to discuss the origins of Brand X which was brewing at the same time as these terrific Lancaster & Lumley albums.*





# c.j.stone

## Angels of New York

### Evolution

We came in on the George Washington Bridge on the Interstate, but you could see the city long before that, from deep inside New Jersey somewhere, the jagged line of skyscrapers flashing between the hills and trees, shimmering in the bright autumn sunlight like some giant bejewelled crown abandoned on the shore by a long-forgotten god. Manhattan Island. Was there ever a more iconic - or instantly recognisable - skyline?

And then we were sweeping in off the freeway along the slow arc of the ramp and down into the bustle of traffic along the highway, making for the Upper West Side.

What is it about New York? Even that phrase “the Upper West Side” is iconic – despite the fact that is no more than a geographical description - sending a spurt of adrenaline into the blood and making the heart beat a little faster. And now there we were amongst the snarling traffic, the mean yellow taxis, the lumbering behemoths of those great American lorries, the limousines, the big-wheel trucks, nudging forward from traffic light to traffic light amidst the blare of horns, the dust and confusion, edging slowly forward in the contending traffic like Darwinian creatures in an evolutionary struggle for survival.

Yes, that’s exactly what New York feels like. It’s like you’ve accidentally wandering into some accelerated version of evolution, like the city is urging you from behind – nudging you, pressing you – the whole weight of the city pushing you forward whether you like it or not.

As soon as you step out you can sense it: a kind of hormonal electricity in the air, humanity on a knife edge, an urgency, a drive, crazy, egotistical, vain, but marvellously exciting, as if anything can happen here, and often does, in the grand canyon avenues with the constant blare of traffic and the echoed wailing of police sirens, and people moving to and fro with such a mighty sense of purpose. The hustle. The noise. The constant movement, like a tidal surge of humanity welling up along the straight square streets laid out like graph paper and buzzing with life.

We parked the car, my brother and I, dropped our bags in the hotel, and went out to join the throng.

### Pizza

But first we stopped off for a slice of Pizza.

Throughout the whole of New York state, and probably everywhere else in the world, the New York Pizza is known as that: the New York Pizza. Except in New York, that is, when it is just called “Pizza” and is pretty well the only kind of pizza you can find.

I forget what kind I got. We just went in and pointed, like the foreign tourists we were. “I’ll have that one,” I said. Mine had olives on it, Rob’s had meat. And then we went and sat outside to eat them.

There is an art to eating a slice of New York pizza. It’s actually a piece of architecture. You hold it by the crust, folding it in half, forming a V from which the weight of the pizza hangs, and then load it into your mouth from the pointy end, like a dumper truck loading gravel onto the back of a lorry, positioning your mouth slightly below it to achieve the desired end.

The crust is a bit like the structural arch on a bridge. It holds it together. What you don’t do: you don’t rip or mangle the crust or the whole thing falls apart.

Which is what I did. I ripped off a bit of the crust to taste it, thus damaging the architectural integrity of the whole structure, so that the pointy end flopped limply forward sending the weight of the topping sliding off onto the plate, which I then had to pick up piece by sticky piece with my fingers.

It still tasted great though. My first taste of New York.

### Subway

After that we went on the subway.

It was at this point that my excitement exploded and a

sense of hyper-reality kicked in, on a train heading downtown towards Times Square, in a carriage of polished aluminium, hanging on to an upright post as the train jerked and screeched and kicked its way along the track.

I was humming Downtown Train by Tom Waits quietly to myself, looking round, and it was like I'd been here before, on this exact train, with these exact people: the Latinos and the Blacks and the Irish and the Jews, all these shades of complexion in their various types of clothing, sitting, standing, reading, watching, talking, listening, contemplating the world, one young woman fanning herself with an old fashioned fan, on the inside of a shining silver bullet heading into the heart of downtown New York. The rattle of the train. The rhythm of the track.

The train tossing us back and forth. Winding and sliding into the station. The doors swishing open. People getting on and off. Moving round to let more people on. Gripping tight again as the train jolts off. And all those finely delineated faces, all around, their characters moulded in flesh, like animated sculptures worked in various shades of clay. So precise. So alive. So human. People I felt I already knew.

But something starts to niggle me, a feeling which goes on repeating itself throughout the day: the sense that I've been here before, that I've known all this before, in some other life perhaps, in some other incarnation, as if, maybe, I have New York blood running through my veins, a New York soul and a New York sensibility, like some ancient

jazz riff in the background of my thoughts, like the musical score from the movie of my life.

Something like that.

## Times Square

And stepping out of the subway into the noise and the traffic and the crowd, streets bursting at the seams and rippling with humanity, Rob says, "there's the naked cowboy," and starts to take a picture.

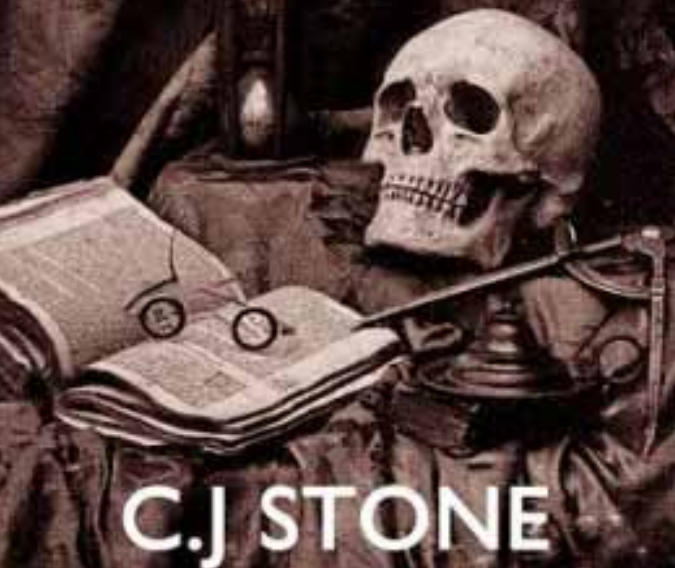
And sure enough, there he is, a guy dressed in cowboy boots and a cowboy hat, but otherwise only Y-fronts, standing on an intersection between traffic lights, with traffic moving either side of him, and people jostling back and forth, singing and playing the guitar.

A handsome black dude crossing the road just as Rob is pointing the camera says, "Did you really take a picture of him?" as we head off, and Rob says, "it's not for me it's for my wife," not answering the question and sounding defensive, which makes us all laugh.

**Read on**

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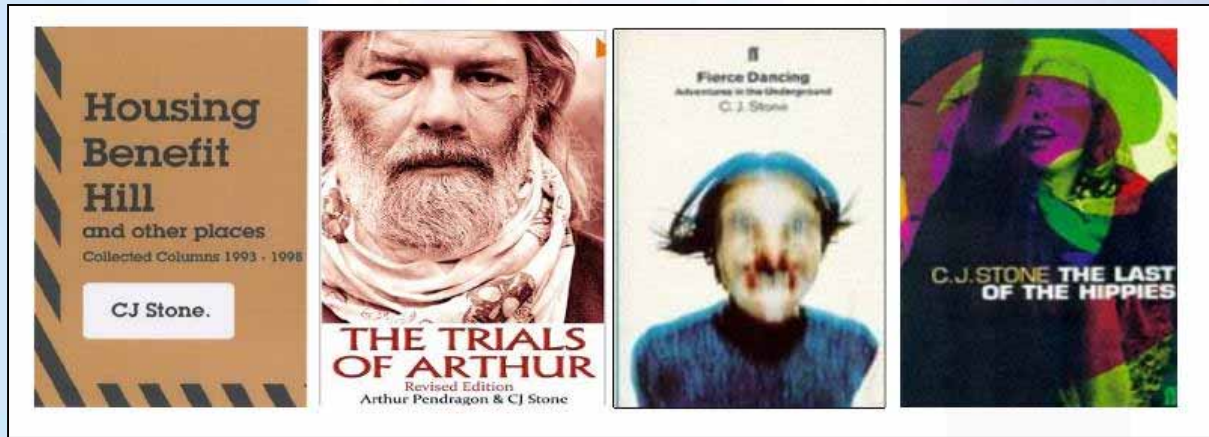
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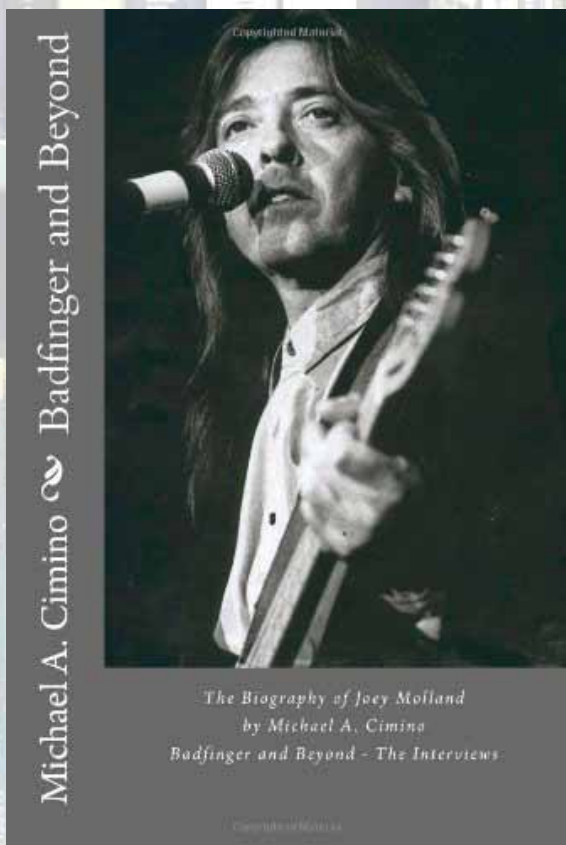
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**OTHER BOOKS BY  
C.J.STONE**

# 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: 320 pages**  
**Publisher: CreateSpace Independent Publishing Platform (22 July 2011)**  
**Language: English**  
**ISBN-10: 145656868X**  
**ISBN-13: 978-1456568689**

I have a teetering and ever-growing pile of books down the side of my favourite armchair in the sitting room. In fact, I am lying. I have a pile of sorts of things down the side of my favourite armchair, which include a pile of books that I haven't yet read but have every intention of so doing. Some months ago I got hold of this book. I got it because at the time Gonzo was about to release some records by Joey Molland, and I thought I ought to find out a bit of his back story.

So I bought the book. And promptly forgot all about it. A few days ago I was sitting in my favourite armchair and scrabbling down the side in search of cigarettes and the latest copy of the Entomologists Gazette when I found it again and realised, with a jolt that not only had I paid over a tenner for it, but that I had nothing to review for this week's book review column, so I had better get down to it. So I forgot about my quest for interesting variants of the magpie moth, and settled down to read this fascinating book of interviews and some of his associated past and present.

It seemed a good idea to find some Badfinger on Spotify and play it through my iPad as I was reading, and soon I found myself enmeshed in a fascinating story and listening to some sublime music, whereupon I didn't actually get to bed until past dawn.

Like most people, I knew the bare bones of the Badfinger story. How they had originally been a beat group called The Iveys, the nascent Apple Records and became the most commercial successful non-Beatles act on the label. But as always it is the spaces between the lines that are most interesting, and I soon became engrossed in the story

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of this poor, doomed band. Hindsight is a double-edged sword. But with the benefit of hindsight one could see that Pete Ham, who committed suicide in 1975, was desperately insecure, and was not really suited for fame, let alone the appalling consequences of the gross mis-management by the band's advisors. The level of this mis-management is completely staggering and it is surprising that Joey (to whom I have spoken on a number of occasions) came through this series of horrific episodes and remains such a jolly nice man.

But the music was so good. Everybody remembers them for the McCartney penned Come and Get It, but the rest of their canon is – if anything – considerably more impressive. Consistently brilliant song writing and sublime musicianship combined to make some utterly exquisite albums, which – sadly- these days have largely been forgotten. This is a band who really are overdue a critical re-evaluation.

Although Paul McCartney is undoubtedly one of the great composers, I have always found a lot of his lyrics to be irritatingly childish. He also seems to have no internal quality control manager, and so albums like Wings' 1975 "Venus and Mars" were snatched from the jaws of greatness by the addition of pointless and

twee songs like the theme from *Crossroads* or his own "Lonely Old People" which tried to re-write "Eleanor Rigby" but without any of the subtlety, and replacing the deft social observation with a bucket load of schmaltzy pathos.

Wings were often seen as being the natural successors of the Beatles, but if anything Badfinger on albums such as "No Dice" and "Straight Up", and the first album for Warner Brothers really did take the baton passed to them by the Fab Four and run with it. But it was the Beatles connection that was to be their ultimate undoing. Because they had been mentored by the band, and had not only had their first hit written for them by McCartney, but had appeared on albums by both Lennon and Harrison, they could not escape the label of being wannabe Beatles. This is just completely unfair. The reason that the band sounded like a Beatles from the 1970s was that they had the same mixture of musical influences, and the same innately tasteful and craftsman-like way of doing things. And it is one of the great tragedies of rock music history that they never got the chance to shine as brightly as they deserved in their own right.



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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.. )

For the recent Tour de France bicycle race, The Official Charts Company issued a bicycle-themed Top Ten songs, and some were surprised to find it included Hawkwind's "Silver Machine" single. As bicycles go, it's not a standard production model as it seemingly can fly sideways through time... but its #4 ranking did place Hawkwind ahead of such luminaries as Queen, Kraftwerk and Pink Floyd.

The Top Ten is accompanied by a copyright warning, but presumably Gonzo Blog won't be dragged into court for revealing that the Number One slot is occupied by Denver band The Flobots' "Handlebars" single.

\*\* [http://www.youtube.com/watch?v=2\\_IwPth4uYc](http://www.youtube.com/watch?v=2_IwPth4uYc) \*\*

The stage backdrop during this 2009 rendition of the song shows a motorbike, so it's evidently a pretty flexible machine.

Meanwhile, it appears a new Hawkwind covers band is standing on the runway in east London. Classified ads website Gumtree is currently carrying the following ad:

\*

Keyboard / Synth player wanted for Hawkwind covers band. In rehearsals at the moment and looking for gigs and support slots but need whooshes and oscillations...

\*

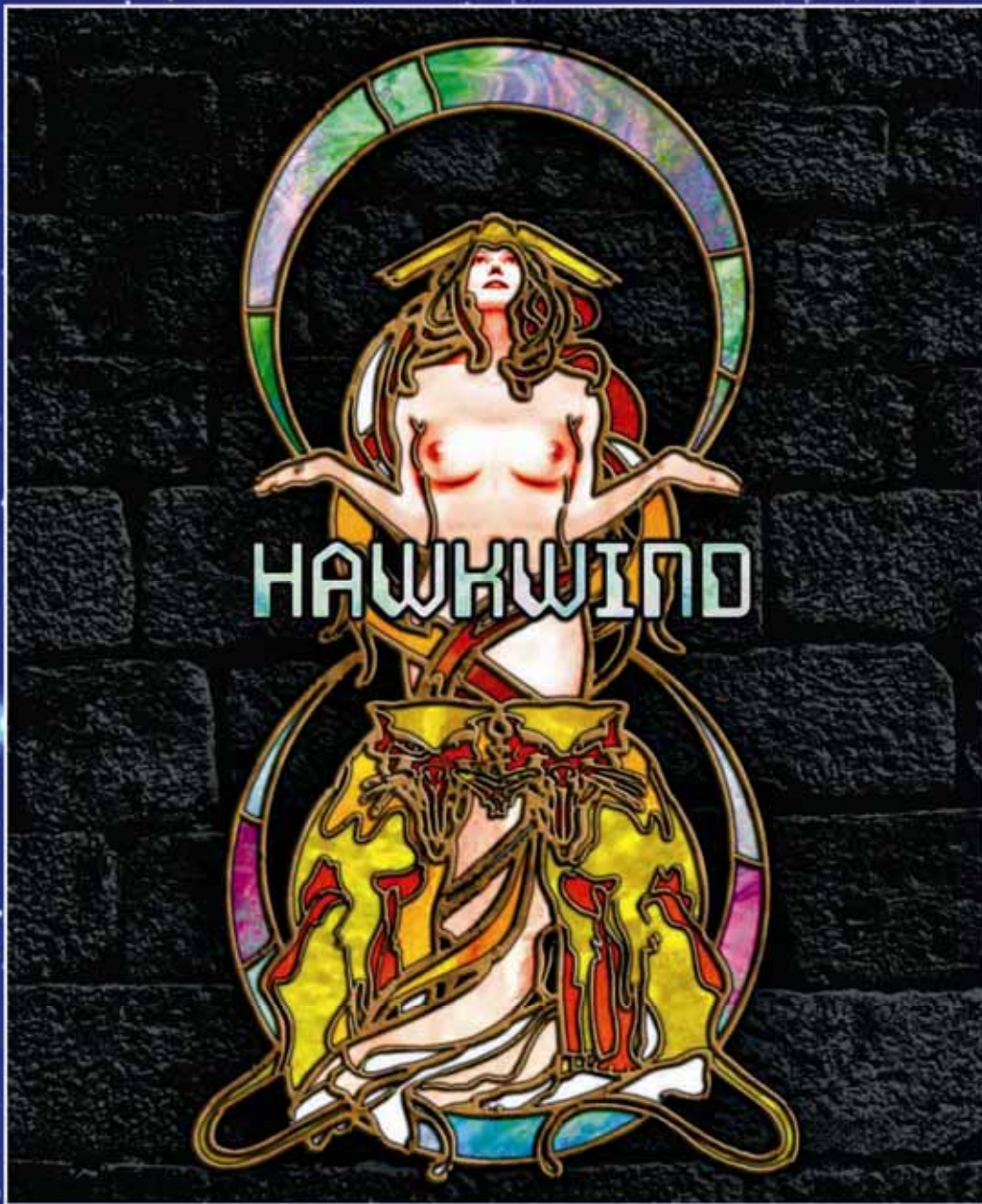
It'll be interesting to find out whether they aim to cover the albums side of Hawkwind, or the live style, as the two are very different. Previously, the two best-known Hawkwind cover bands Sonic Assassins and Hoaxwind have mostly gone for the albums approach.



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

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

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

Volunteer Crew Register

Name .....

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

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

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

Post Code .....

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

Telephone Number: .....

Additional info: .....

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

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

THE WORLD OF GONZO ACCORDING TO

# Mark Raines



CHEAP PRODUCTION BRING YOU

WEIRDWEEKEND  
15th YEAR C.F.Z. EVENT

CARTOON LOVE ON THE CHEAP

COMEDY FRIENDLY

ZOMBIES NOT!

TUNNEL OF GOATS

A FAMOUS YORKSHIRE MAN WELL KNOWN IN YORKSHIRE ANYWAY

SCHOOL HANTLAND PLACE TO BE NOT SQUARE

A MONKEY AND HIS WIFE

THE DUDE

GUEST SPEAKERS

DRINK

FOOD

DON'T FORGET THE PORK 23.00

BE A BIT WEIRD

15th - 17th AUGUST  
IT'S BETTER THAN SITTING AT HOME WATCHING NAFK T-V

M.A. Raines

# THE



# CIRCULAR

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

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

After several weeks when there has been very little news either from Yes or from any of their various alumni, this week there is a remarkable amount of news, quite probably because Yes are about to release their new album in a few days and are currently out on tour.

I haven't yet heard the new album in its entirety although there is another preview released on the net and I have to say that I have rather enjoyed all the bits I have heard so far. Only two songs are available on Spotify in their entirety but they do indicate that the band seems to be much more on track than they were with the rather lacklustre previous album. However, I would like to stress that this is purely my own opinion and has nothing to do with anybody else who may or may not be involved with Gonzo Multimedia. Unfortunately at the moment I am in somewhat of a financial crisis having been screwed over by some people of whom I had thought better, so I am not in a position to go out and buy the new album just yet anyway!

We have interviews with Chris Squire, Alan White, and Steve Howe and when asked about his relationships with the various people who have left the band over the years, Chris Squire is quoted as saying: "Guitarist Trevor Rabin and I get together whenever I'm in Los Angeles. Singer Jon Anderson and I had a good conversation not long ago. I email keyboardist Rick Wakeman about business stuff. I see keyboardist Patrick Moraz now and again."

- **YES: Another snippet from the forthcoming album**

- **Yes to perform at NYCB Theatre at Westbury (Chris Squire interview)**
- **Yes drummer Alan White still holding onto his options; band plays Hard Rock Rocksino on Wednesday,**
- **Yes's Steve Howe talks guitars, prog, file-sharing and playing classic albums live**
- **Going For The One, Again: Jon Davison of Yes (Interview)**

There is also a very interesting article by somebody agonising over whether they should buy the new album or not because Jon Anderson is not on it. Would he be being disloyal to Anderson? This is a question that only he can answer, and I've no intention of getting involved.

- **Missing Jon Anderson, Record Bar, but should I get the tat?**

Finally, there are two interesting video interviews with Jon Anderson, which put the cherry on top of what has been a very interesting cake this week for Yes devotees.

- **JON ANDERSON INTERVIEW**
- **Jon Anderson BBC Interview & Life Story**

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

# RICK WAKEMAN

## JOURNEY & RETURN TO THE CENTRE OF THE EARTH

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

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

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

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

### LIMITED EDITION BOX SET

containing

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

**£129.99** + postage - [www.rickwakemansmusicemporium.com](http://www.rickwakemansmusicemporium.com)

### SUPER DELUXE COLLECTORS EDITION

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

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

**£299.99** + postage  
[www.rickwakemansmusicemporium.com](http://www.rickwakemansmusicemporium.com)





## JOURNEY TO THE CENTRE OF THE EARTH

### DELUXE VINYL EDITION

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

£24.99 + postage - [www.rickwakemansmusicemporium.com](http://www.rickwakemansmusicemporium.com)

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

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## RETURN TO THE CENTRE OF THE EARTH

### DELUXE VINYL EDITION

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

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### DIGIPACK CD EDITION

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

£9.99 + postage - [www.rickwakemansmusicemporium.com](http://www.rickwakemansmusicemporium.com)

ALL TITLES CAN BE PRE-ORDERED FROM [WWW.RICKWAKEMANSMUSICEMPORIUM.COM](http://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 Daevid 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!!!"

## ONE TEARDROP

FOR EACH CHILD WHOSE LIFE IS STOLEN  
Another for those disabled blasted away  
If you can spare one more for the women (most mothers)  
more for the their sisters and brothers.They were lovers  
of life and not privy to strife/born into walls and divisions  
If tears melt concrete,make yours acidic please  
so all walls can fall like all violence

## LITTLE

She meets illegals in her school daily  
She knows of 12 million invisibles  
She also knows of children kept in cages  
who traveled thousands of miles across borders  
Whether they were told of PERMISIO  
or whether they simply sniffed freedom  
Like whales on our beach

these tiny sardines -are here now-  
Love,compassion,freedom

## SMALL

So many Buddhas -@every Texas intersection  
Hands outstretched in supplication.So Neil taught me-  
wrap a dollar bill around a protein bar  
Hand it our with a bottle of water



# 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...

Ah, what an end to a week. A Friday full of surprises that - upon reflection - were not really surprises at all, but were merely predictable; the source from which they emerged had already shown its true dark colours long before. But - hey ho - I have no doubt that many others have suffered at their hands, and I am sure many more will do so also. One can draw comfort from sayings such as this: *Karma is like a rubber-band: it can only stretch so far before it comes back and smacks you in the face.*

But, there are more important things in life to think about. And there are this week's m o t i e y collection of sales and news to write about. So without any further ado, I bring to you the following bits and bobs, and odds and sods.





**Justin Beaver sings and dance to Justin Bieber  
Baby Never say never mistletoe - £15.00**



“This a Justin Beaver plush toy who sings and dances to Justin Biebers hit song Baby baby. Brand new never been out of box. £30RRP with price sticker still attached.”

I didn't realise this was a beaver when I

first saw the picture. To be honest, I thought it was a badly designed womble. Then when I read about it, I realised it was a badly designed beaver. Well I was halfway there I suppose.

Tat rating: 10/10

**MCFARLANE JIM MORRISON OF THE  
DOORS FIGURE (SEALED) – £59.99**

“This figure is a very collectable item & still sealed.”

And just to clarify: this is not tat at all. It is refreshing to see such icons skilfully produced for a change. It certainly makes a change from all the cheap mass-produced plastic offerings out there. But I do have to say that Jim does look a bit like Paul Rogers.



TAT rating: 0/10

**ONE DIRECTION Louis SHOELACES -  
Connect interactive Exclusive points App - 1D -  
99p**

“One direction shoe lace, this shoe lace is Louis this item is brand new and never been opened, grab a bargain today don't let it get away very cheap.”

‘Don't let it get away very cheap?’  
Eh?

I am not sure whether this sale is for a pair of laces or one lace as the description appears to contradict the item listing. You may well be excited, pleased, over-the-moon, indifferent or just plain bored to hear that you each member of the band has their own shoelace/shoelaces. However, instead of cogitating for hours on end about which to select, I made the decision to go for the first one I happened to come across. Decisive aren't I?

PS: After this photo zoomed out to super-sized proportions when I added it to this page, facilitating my being able to read the small print, I realise now that there two shoelaces, but only one cheap and cheerful picture.

Tat rating: 10/10



**Spice Girls collectable Chupa Cups microphone  
headset from the 1990s - £10.00**



So what's this all about then? To be frank, I am lost as to what on earth one is supposed to actually do with these other than put them one's head. Is one supposed to place one's Chupa Chup inside that Chupa Chup-shaped thing? I am presuming I am right in thinking that the listing should read 'Chupa Chups' rather than 'Cups'.

**THE BITCH IS BACK**

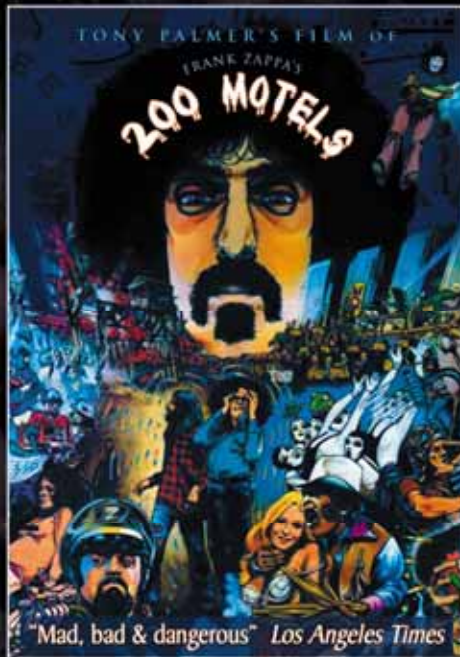
If it's groovy...it's in!

MAN  
Tapes of The Unexpected  
VPDVD68

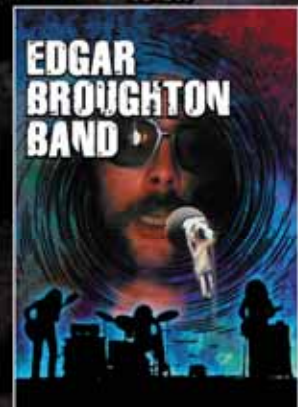


"Mad, bad & dangerous"  
(Available for the first time on DVD)

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



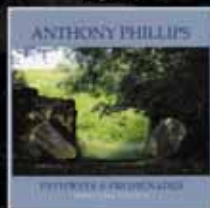
KARNATAKA  
The Gathering Light  
KTKCD005



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



Exclusively Marketed & Distributed by Voiceprint, [www.voiceprint.co.uk](http://www.voiceprint.co.uk)



VOICEPRINT  
GROUP OF COMPANIES

because there is no way you could get a Chupa Cup in that Chupa Chup-shaped thing, that's for sure,

Tat rating: indefinable.

### AC/DC Official Rock Merchandise 20 Pack Incense Sticks - £3.79

“OFFICIAL ROCK MERCHANDISE INCENSE STICKS 20 PACK USE WITH AN INCENSE BURNER IN A VENTILATED AREA NEVER LEAVE BURNING INCENSE UNATTENDED OFFICIAL MEANS YOU RECEIVE AN ITEM OF BOTH HIGH QUALITY BOTH IT'S PRINT & MANUFACTURER”



Oh look! There – up there – look, it is one of those wayward apostrophes come to say ‘hello’. And yes, I am ignoring the other misdemeanours because when you are face-palming at the erroneous usage of such a punctuation mark everything else seems to pale in comparison. Just look at that cheeky little fellow suspended there, as if butter wouldn't melt in his mouth. Aaargh.

But .....

This sale seems so out of kilter; I really cannot imagine folks burning incense sticks whilst listening to AC/DC. I can, however, imagine myself waving burning sticks in an incensed manner at having to listen to them.

Tat rating: not really tat so irrelevant.

### Another delay in Justin Bieber's Fla. DUI case

BY CURT ANDERSON

July 16, 2014 Updated 6 minutes ago



“Justin Bieber's lawyers and Florida prosecutors said Wednesday they need more time to work out a possible plea deal on charges that the pop star drove under the influence and resisted arrest.

Bieber was arrested early Jan. 23 in Miami Beach after what police described as an illegal street race between Bieber's rented Lamborghini and a Ferrari driven by a friend, R&B singer Khalil Amir ShariEFF. Neither was charged with drag racing.

Alcohol breath tests found Bieber's level below Florida's 0.02 limit for underage drivers but urine tests showed the presence of marijuana and the anti-anxiety drug Xanax in his system. Bieber was also charged with resisting arrest and driving on an expired license. ShariEFF is also charged with DUI.”

“He was nominated for two Grammy Awards for his 2010 full-length album debut "My World 2.0," but his popularity has begun to wane.”

Can anyone really be surprised by the stark reality of those last seven words?

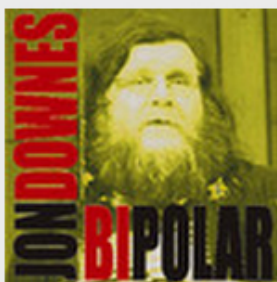
Okay so this is mean. Very mean. But very funny too

“Story Of My Life [1D] – Shred Someone has shredded the boys singing ‘Story of My Life’. This one is so bad it's almost good, and is a great video to watch if you want a good laugh.”

Have a look and have a wicked giggle.

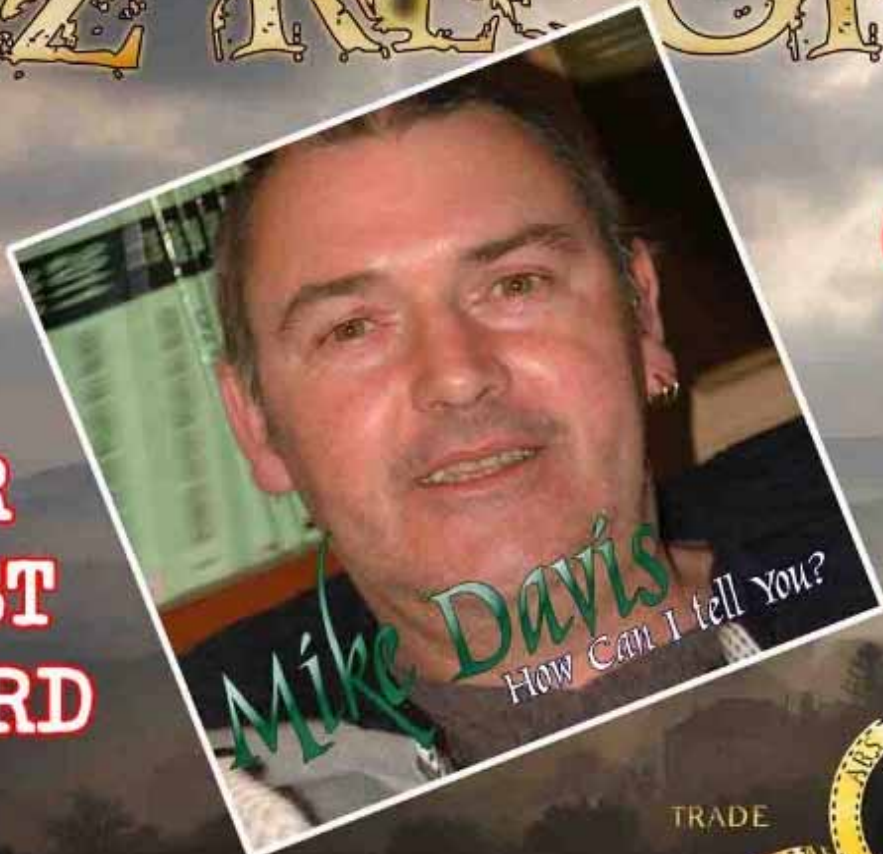
### SHAMELESS SELF PROMOTION TIME

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



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

# CRZ RECORDS



COMING  
VERY  
SOON

OUR  
FIRST  
RECORD



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

Mini wand - one direction - £1.50

“Hand made with love beautiful children's hair accessories and fairy wands !!!!”

Okay, so this would be a nice, cute little thing for your little offspring to dance faerie-like around the garden with. Please remember folks that faeries don't have wings; they are usually pranksters, probably a little on the acerbic side and would probably sharpen the end of this wand to make a nice little pokey stick.

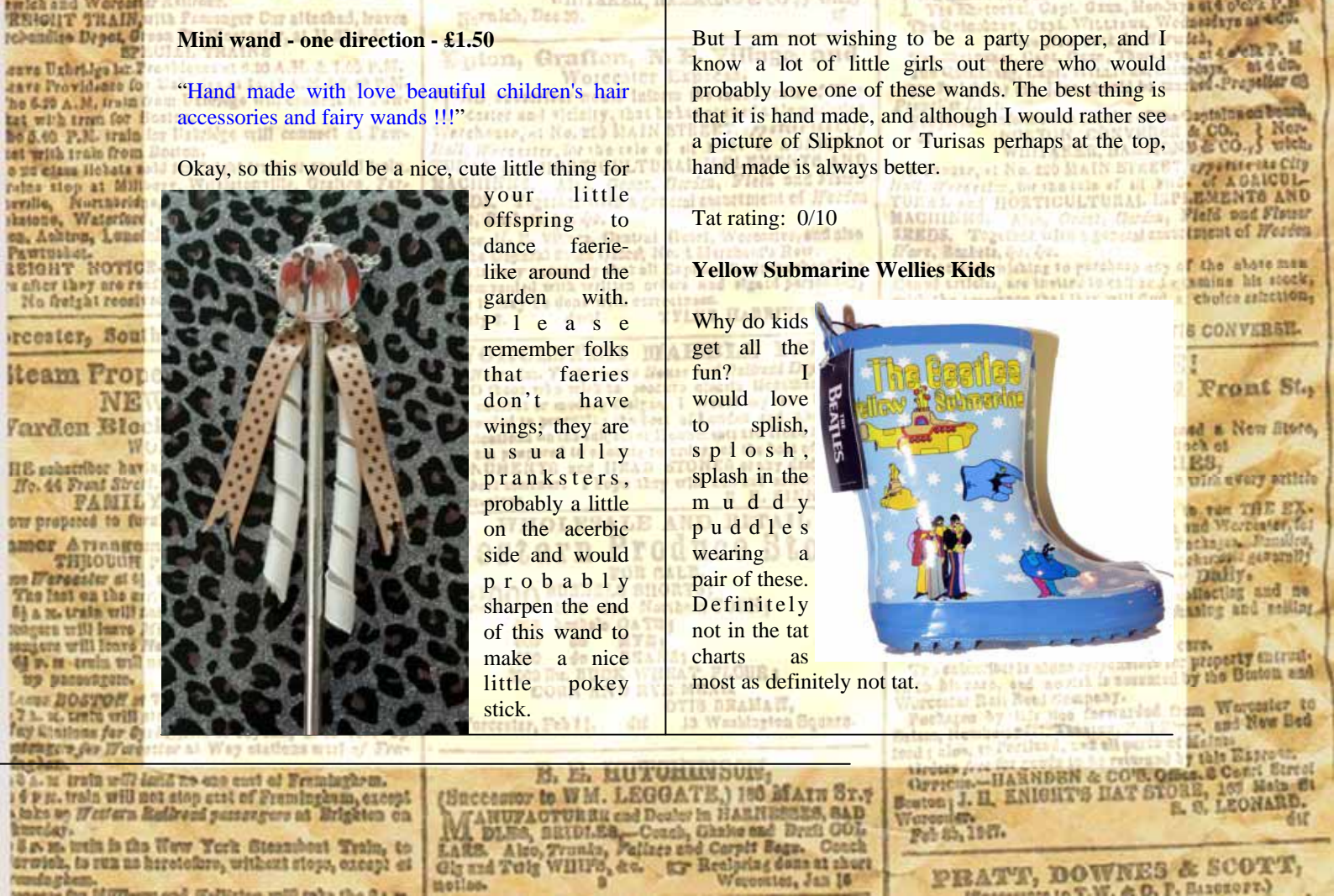


But I am not wishing to be a party pooper, and I know a lot of little girls out there who would probably love one of these wands. The best thing is that it is hand made, and although I would rather see a picture of Slipknot or Turisas perhaps at the top, hand made is always better.

Tat rating: 0/10

Yellow Submarine Wellies Kids

Why do kids get all the fun? I would love to splish, splash in the muddy puddles wearing a pair of these. Definitely not in the tat charts as most as definitely not tat.



**One Direction 3D Jigsaw Puzzle - 6 Years + - 99p**

“This 72 piece 3D puzzle is cut into strong shaped plastic pieces that fit together perfectly to form a spherical puzzle. The pieces are numbered



on the back to help you construct the puzzle. Once complete you can display the puzzle on the enclosed stand.”

You see? I said a few weeks back that their fans started young didn't I?

Tat rating: 5/10

**Rare Action Musical Animated Skel'ton John Piano Player Box 1989 Elton Skeleton - US \$333.33 (Approximately £194.45)**

“you pull the lever and the musical genius plays his arms move up and down and the black cats head nods to beat



Nobody wants to give up this nice piece, I was lucky to acquire it at a Gold Coast Tag Sale on Long Island from a major toy collector”

So, in fact, saying that ‘nobody wants to give up this nice piece’ is not quite true then. The seller

obtained it from a ‘major toy collector’ and are now selling it on. But, we should really buy it, you know, if only for the fantastically fun times we could have telling everyone that we have a skeleton in our cupboard. And a musical skel'ton (now that, Mr/Mrs/Ms vendor, is witty) John impersonator to boot.

Tat rating: hmmm, this is a difficult one. It is an item that would come under the heading ‘novel tat’ rather than just plain old ‘tawdry tat’. If I am to be pushed I will go for:

2/10

**Disney Mickey Inspirations Music Royalty Elton John 6" Figurine #17810 RETIRED - US \$121.99 – currently US \$91.49 (Approximately £53.37) You save: US \$30.50 (25% OFF\*)**



“Music Royalty, Mickey Created for Disney by Sir Elton John Retired by Westland

This figurine is a replica of one of the 75 life-sized (is Mickey really 6 feet tall?) statues individually created for Mickey's 75th birthday in 2004.”

It's Mickey Mouse with outrageous glasses, piano keyboards and musical notes painted here and there, that's all. You know, just Mickey Mouse. So ... souvenir tat.

Tat rating therefore: 9/10

**Harry Styles isn't leaving One Direction to kick-start his solo career so you can all stop worrying**

On Sunday 13<sup>th</sup> July 2014 came the news that: "Hearts were breaking when it emerged Harry Styles was set to do a Robbie Williams and leave One Direction – but cheer up folks because we can reveal it's all LIES. But a representative for Harry and the boys has told us solo talk is all 'nonsense'. To further fuel the fire, Harry, 20, was said to be furious when Zayn and Louis were caught on camera smoking a roll up cigarette. This isn't the first time Hazza has been rumoured to be heading in a different direction to his bandmates."

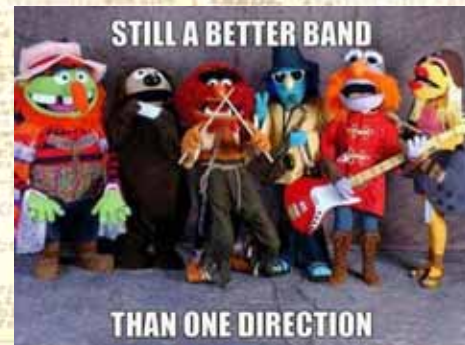
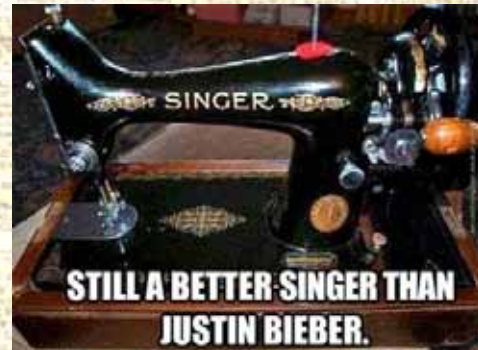
And then on 14<sup>th</sup> July 2014:  
**Bets on One Direction split soar**  
 There is speculation that One Direction could split up

"A bookmaker has suspended betting on One Direction splitting up amid speculation that Harry Styles is preparing to embark on a solo career. Coral was forced to close the market after punters took a "major gamble" late on Saturday night on the world's biggest boy band breaking up. The odds on any band member releasing solo material this year were 5/1. A Coral spokesman said: "A rush of shrewd bets on One Direction splitting up raised the alarm and forced us to close betting until further notice. There's no smoke without fire and these bets

indicate that the rumours are true."

Gosh, what an exciting state of affairs. Will they? Won't they?

I found these the other day, both of which made me cackle – erm, no – chuckle.



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



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.

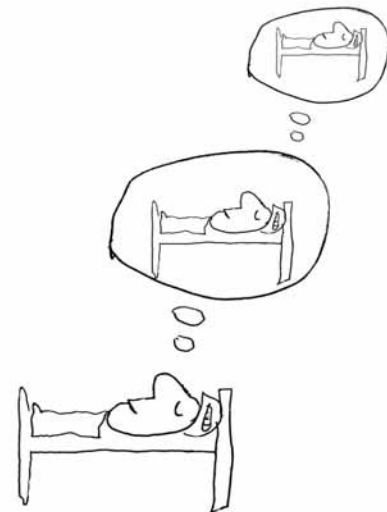
THE WORLDS FIRST CLONED CARTOON CHARACTER

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...



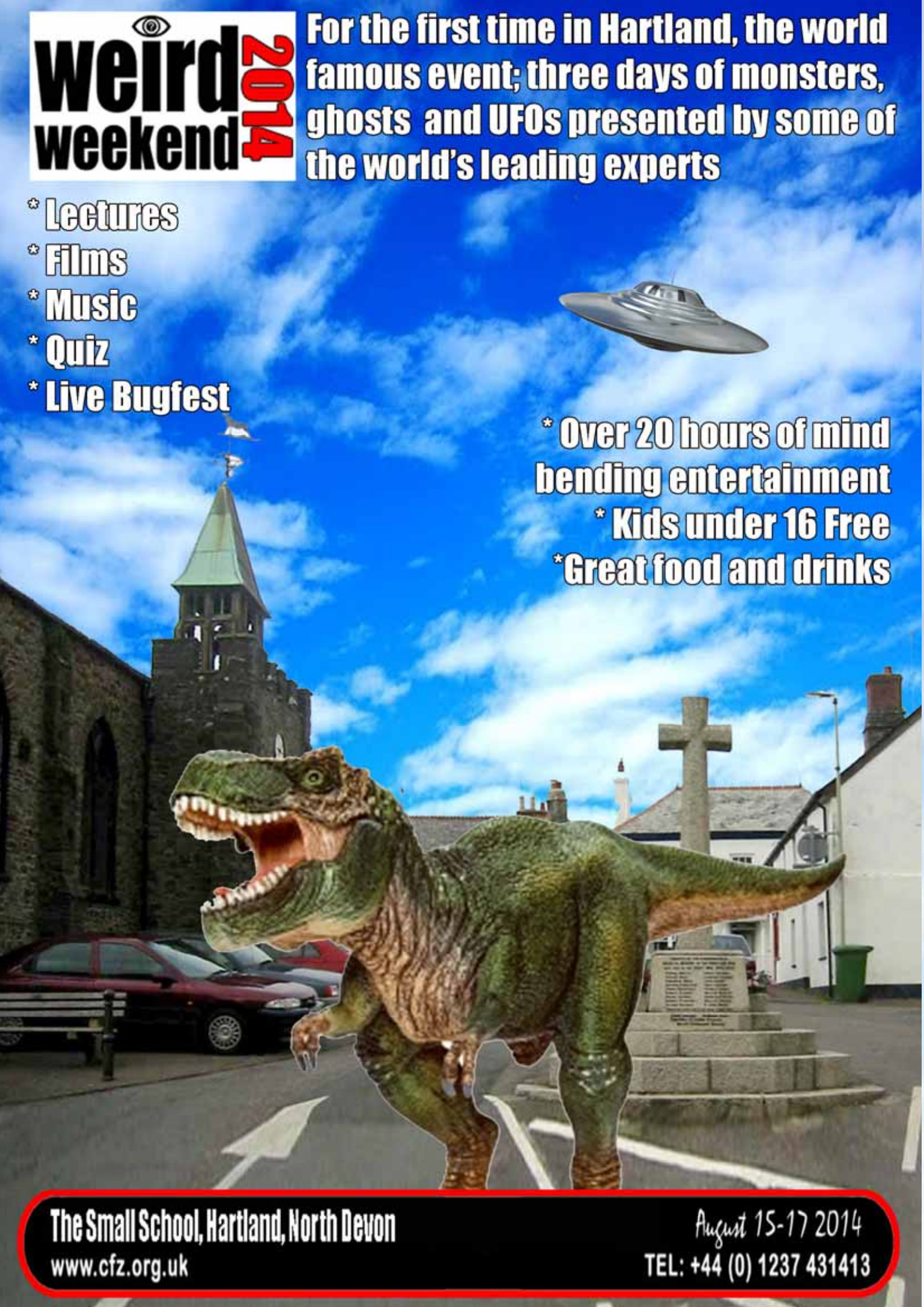
INCEPTION

# **weird weekend** 2014

**For the first time in Hartland, the world famous event; three days of monsters, ghosts and UFOs presented by some of the world's leading experts**

- \* Lectures
- \* Films
- \* Music
- \* Quiz
- \* Live Bugfest

- \* Over 20 hours of mind bending entertainment
- \* Kids under 16 Free
- \* Great food and drinks



**The Small School, Hartland, North Devon**  
[www.cfz.org.uk](http://www.cfz.org.uk)

*August 15-17 2014*  
**TEL: +44 (0) 1237 431413**



# weird weekend 2014

Dear Friends,

There is good and bad news.

The bad news is that we are no longer holding this year's Weird Weekend in Woolsery. The good news, is that we have found another venue for this year's event, and hopefully for many years to come: The Small School in Hartland.

I have had a lot of emails and telephone calls about the decisions by the Woolsery Community Hall Committee which have led to our leaving. A lot of people appear to be quite angry about what has happened. We would like to say, that whilst we don't agree with their decisions, they were quite within their rights to make them, and we respect that right. We are sad to move the event away from Woolsery, but by doing so we are supporting the Small School in Hartland even more, and this was – after all – the thing which started off all the problems with the Community Centre in the first place.

From the Small School website:

“The Small School was founded in 1982 by Satish Kumar and other parents living in an isolated rural community in an economically-deprived area of South West England. The nearest state secondary school, with almost 2,000 students, was 13 miles away, involving 2 hours travelling a day by bus. This pioneering group, most of whose children had been educated in small village primary schools, wished to show that secondary education, too, could be modelled on the family, rather than the factory, and based in the local community.

The school is in the centre of Hartland in the old church hall and at the heart of the community. At the rear

of the school we have a vegetable garden that is maintained by the students and the food produced is used for the cooked lunches. As a school we aspire to a greener future and we are constantly looking at ways to be more environmentally friendly. As a school we recycle and source all our produce (if it's not already growing in the garden) from the local farm shop in Hartland. By doing this we are not only supporting local businesses but also cutting down on food miles.

The school serves vegetarian food and other dietary requirements are also catered for. A different parent volunteers to cook the lunch each day and a rota of students help out in the kitchen too. All students attend a Level 2 Food Safety course in order to prepare for the kitchen work. Students also take responsibility for the cleaning of the buildings at the end of the day”.

The Small School is not as large as the Woolsery Community Centre, but we believe that there is plenty of room for our needs. There will be a bar and a restaurant, and profits from both will go to the School itself. However, because we are sad to be leaving Woolsery, we shall be making our customary donation to Woolsery charities.

This is a new beginning, and we hope that in future years the event will grow and that we shall be able to involve our friends across North Devon and make this a truly community event which shall carry on for years. There will be changes, but as any ecologist will tell you, without change, systems go stagnant, and I would hate that to happen to something to which I have given my heart and soul over the past fifteen years. We shall be running a shuttle service for anyone who is booked into a Woolsery B&B who doesn't have their own transport, and will be uploading a list of accommodation and campsites in Hartland over the next few days...

- Check out a list of accommodation in Hartland here:  
<http://www.hartlandpeninsula.co.uk/hotels-inns-bed-breakfast>
- You don't know what the Weird Weekend is? Wash out your mind with soap:  
<http://www.weirdweekend.org/>
- Buy Tickets online at a special discount price:  
<http://www.weirdweekend.org/ticket.htm>

<b>THURSDAY</b>	
7	Drinks at Myrtle Cottage
<b>FRIDAY</b>	
7 - 7.15	Intro
7.15 - 7.45	<b>Nigel Mortimer:</b> Opening Portals
7.45 - 8.15	Break
8.15 - 8.45	<b>Ronan Coghlan:</b> Bogus Bibles
8.45 - 9.30	<b>Lee Walker:</b> Urban Legends of Liverpool
	<b>Lee Walker:</b> Book Signing
9.30 - 10.00	Break
10.00 - 11.00	<b>Lars Thomas:</b> Tales from the CFZ Laboratory
	<b>Silas Hawkins:</b> A bedtime story
<b>10.45-11.00</b>	<b>Raffle</b>
<b>SATURDAY</b>	
12.00 - 12.30	<b>Jon and Richard:</b> Intro to Cryptozoology
12.30 - 1.15	<b>Nick Wadham:</b> Alien Abductions
1.15 - 1.45	<b>Tony Whitehead (RSPB):</b> Out of Place birds in Devon reserves
1.45 - 2.15	Break
	<b>Kids Nature walk with Lars and Nick</b>
2.15 - 2.45	<b>Quiz</b>
2.45-3.45	<b>Carl Marshall:</b> Out of Place animals at Stratford Butterfly Park
3.45 - 4.15	Break
	Mad Hatter's Tea Party
4.15-5.15	<b>RICHARD THORNS:</b> Return to Burma for the Pink Headed Duck
5.15-5.45	Break
5.45-6.30	<b>Judge Smith:</b> The Judex Trilogy
<b>Book Launch</b>	<b>Judge Smith:</b> The Judex Trilogy
6.30 - 7.00	Break
7- 7.30	<b>Victorian Freakshow Existentialist Entertainment with Miss Crystal Grenade</b>
7.30 - 7.45	<b>CFZ Awards</b>
7.45 - 8.30	<b>Hunt Emerson:</b> A show on Fortean cartoonery
8.30 - 9.30	<b>John Higgs:</b> Chaos, Magick, and the band who burned a million quid
9.30 - 10.00	
10.00 - 11.00	<b>Richard Freeman:</b> Tasmania 2013 Expedition Report
	<b>Silas Hawkins:</b> A bedtime story from Richard Freeman's <i>Hyakumonogatari</i>
	<b>Raffle</b>
<b>SUNDAY</b>	
12.00 - 1.00	<b>MATT SALUSBURY:</b> Maurice de Rosthchild's Deinotherium caper
1.30 - 2.00	Break
2.00 - 3.00	<b>C.J. Stone:</b> a MODERN King Arthur
3.00 - 3.30	<b>Break</b>
3.30 - 4.30	<b>Glen Vaudrey:</b> The Mystery Animals of Cheshire
4.30 - 5.00	Break
5.00 - 5.15	<b>Results of nature walk</b> (Lars/Nick/Jon)
5.15 - 6.00	<b>Ronan Coghlan:</b> The Amphibians from Outer Space
6.00 - 6.15	<b>Jon Downes:</b> Keynote Speech
6.3	<b>Raffle</b>
7	<b>Speaker's Dinner</b> at the Small School
	<b>PLUS:</b>
	Art exhibition from Hunt Emerson
	Art Exhibition from Glen Vaudrey
	Featured music spotlight from 4th Eden
	The Tunnell of Goats
	More attractions to be announced.

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THE LOST BROADCASTS

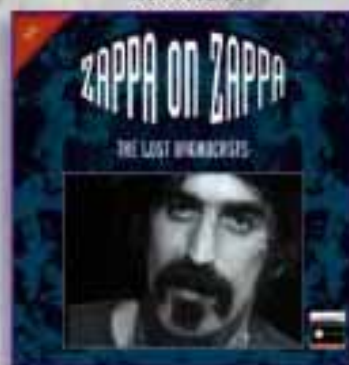
INCREDIBLE STRING BAND  
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CAPTAIN BEEFHEART & HIS MAGIC BAND  
HS11420 DVD



FRANK ZAPPA  
HS11090 DVD



CURVED AIR  
HS10580 DVD

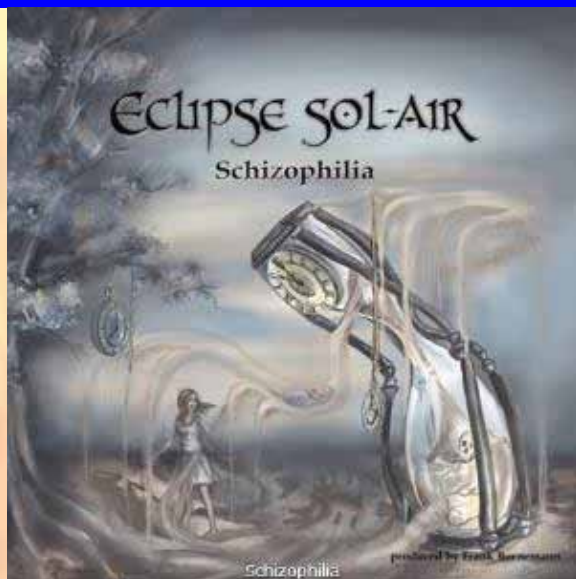


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# THE WORLD OF KEV ROWLAND



**ECLIPSE SOL-AIR**  
*Schizophilia*  
(ARTIST STATION)

Although it is a different artist for their third album, there is certainly a feeling that this going to carry on where the last one left off, and in a way it does. Of course Philippe Marie-Arnauld des Lions is back, but only co-singer Mireille Vicogne and guitarist Fritz Hoffmeister return from the previous work. There aren't any guests this time either, and consequently there is a quite different sound as the multiple strings made quite an impact previously. The next thing I noticed is that this album is actually a great deal shorter than 'Bartok's Crisis' at just over 51 minutes in length, quite different to the 82 minutes last time around. The last album really worked due to its' sheer diversity and the listener never really knowing what was coming around the corner next whereas this one works as it is so direct and focused.

In many ways this is a much heavier album, but Horslips and Red Jasper are still influences, although possibly different eras of both. There is plenty of guitar, and still a lot to take in lyrically with songs in multiple languages, and sometimes multiple languages within the same song! No songs more than ten minutes long this time, and the complexity has been somewhat simplified, but this has been replaced with a stronger pop sensibility and there are plenty of hooks to be interested in. This is definitely the more immediate of the two albums and one that can be more easily enjoyed on the first play, but I have to confess to missing the sheer wildness and strangeness of the last one. But, this is still a damn fine album and anything short of 4 \*'s would be just wrong. Another album well worth investigating [www.eclipse-sol-air.de](http://www.eclipse-sol-air.de)

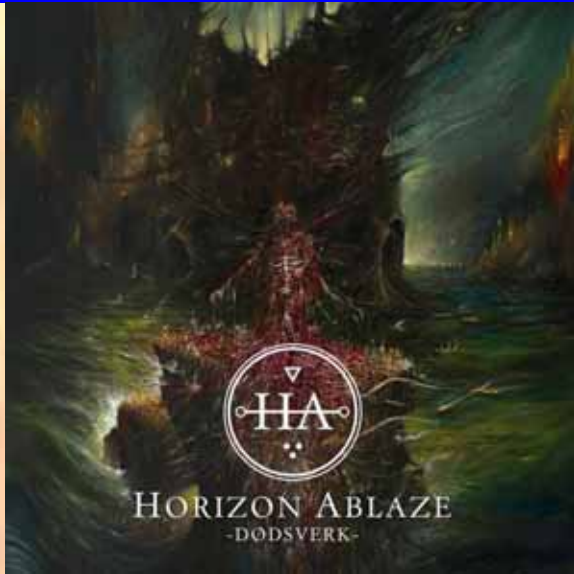


**FOLGE DEM WIND**  
*To Summon Twilight*  
(CODE 666)

French Black Metallers Folge Dem Wind are back with their third full-length album, and it would certainly be correct in saying that this isn't exactly the easiest album to listen to. They are fans of the harsh primitive version of the genre, which the label describes as "a desperate, chaotic and primordial ritual of paleolithic darkness", which I wish I had written as it is a really good description of what is blasting through my speakers. There is a great deal going on, all of it feeling nasty and evil, but I just wish that the vocals had been high in the mix and whenever I play this I feel that there is a strange split between the vocals and the music, almost as if two separate people had mixed the elements with little or no regard for the other. I fully understand that the final sound must be what they were looking for (it was mastered by Tom Kvålsvoll at Strype Audio (Dimmu Borgir, Emperor)), but to my ears it hearkens back too much to the DIY cassette industry. Kilvaras's vocals are an acquired taste, but they lose impact by being too low in the overall sound.

Overall it is a solid piece of work, but nothing more than that, and only really of interest to fans of the harsher more chaotic forms of Black metal. [www.auralmusic.com](http://www.auralmusic.com)

# THE WORLD OF KEV ROWLAND



**HORIZON ABLAZE**  
*Dødsverk*  
(CODE 666)

If you haven't come across the name Horizon Ablaze before I wouldn't be surprised. Their debut album 'Spawn' was released in 2011 to little or no fanfare, even though they have some well-known musicians in their line-up including André Kvebek (1349) and Shandy McKay (Absu), both bands that have gained a lot of column inches over the last few years. They have returned with their second album, 'Dødsverk' (Norwegian for "Deathworks"), and although the first didn't exactly set the world alight, I am sure that this one will. Here we have a Black Metal/Death Metal hybrid that hits the ground running and keeps going at a frantic pace throughout. This is extreme metal as it's most brutal, and keeps pummelling long after the ears have become a memory and the head is just a bleeding mess.

This is music that isn't going to take any prisoners and luckily the production is up to the task at hand so it can be played loud enough to be shared with the neighbours. Don't worry about the lounge jazz interlude on "Dømt til Frihet", it is just there to make you realize just how heavy this really is. Undoubtedly one of the finest releases I have ever come across from Code 666, this is definitely worth investigating for those who want their music at the limits.  
[www.aurlamusic.com](http://www.aurlamusic.com)



**HUIS**  
*Despite Guardian Angels*  
(UNICORN)

When I came across the debut album from this Canadian band I was immediately extremely interested to see that the guitarist is none other than Michel St-Père from Mystery. I have been racking my brains but can't think of another band he has played with, and he is here as a full member, not a guest, so it shows just how invested he is in this. Huis ("home doors" in French, and "house" in Dutch) was formed by Pascal Lapierre and Michel Joncas in 2009, after a trip to Holland. They soon found other musicians to make this band a reality, and as well as Michel it features William Regnier and Sylvain Descôteaux. Musically here we have an album that is straddling the worlds of neo-prog and melodic rock, which undoubtedly will upset a lot of purists, but when it comes to listening to music for sheer pleasure then this ticks the boxes for me.

William and Michel J keep the bottom end good and tight, while Pascal is a strong keyboard player who keeps to the role mostly of providing strong rhythmic accompaniment with the occasional flourish, but the standouts here are singer Sylvain, who has a wonderful melodic voice and Michel S. His guitarwork is the strand that pulls this album together, always fluid and emotional, and these elements combined with great songs means that this is an album that non-progheads will enjoy as much as those who think that 7/8 is much more than just a mathematical fraction. This is a very strong debut indeed, and I look forward to the next one with great interest.  
[www.unicorndigital.net](http://www.unicorndigital.net)



# DARKMOOR

## Dark Moor

Dark Moor is a Spanish neo-classical metal and symphonic metal band from Madrid. Formed in 1993 by Enrik Garcia, the band member line-up is currently:

Alfred Romero - vocals  
Enrik Garcia - guitars  
Roberto Cappa - drums  
Mario Garcia - bass



**A couple of tracks to listen to:**

Living in a Nightmare

Swan Lake

**Sources:**

Website

Wikipedia

Facebook

On the whole it has been quite a nice day so far. I have just acquired six zebra danios for my Southeast Asia small community tank. There are more and more reports of the yellow legged tortoiseshell coming in from the east of the country, and I have been sent a graphic showing how this species colonised Sweden in only a few short years. It looks as though we might soon have a new British resident species, which will be exciting.

Plans for the Weird Weekend are continuing apace, and today I got a signed CD from the lovely Judy Dyble. I will be writing to thank her later and manfully resisting the temptation to start the letter "Hey Jude"....

And once again it is stupid o'clock in the morning, but for once we are not just up putting the finishing touches on this week's issue of Gonzo Weekly. We are also awaiting the imminent arrival of my beloved step-daughter, Shoshannah. She has some days off work and would rather spend them with mama and step-papa than by herself in Staffordshire and who can blame her?

I am trying an experiment in karma. One of my biggest besetting sins is a foul temper which borders on the psychotic at times. When things go wrong, or more particularly when people do something nasty, mean spirited or just plain wrong to me, I have a terrible habit of ranting and



screaming and shouting. I have a horrible suspicion that all this does is to send out waves of bad vibes, and I also suspect that these bad vibes rebound upon me and mine with unfortunate results. So I am trying the complete opposite.

Today I have been defrauded of nearly six hundred quid by people to whom I have only ever shown kindness. I am not shouting, I am not ranting, but am being calm and collected about it, and as there is nothing that I can do about it without causing an awful lot of stress and unpleasantness, I am just going to let it go with a smile. I hope the universe repays me in a nice fashion; if not I am going out to buy a weapon of mass destruction!



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