

GONZO

Weekly #88

EXCLUSIVE:

We talk to Joey Molland about not one, but two new albums, and all sorts of other stuff

EXCLUSIVE:

New Waterboys biography - exclusive extract and interview with the author

EXCLUSIVE:

Part three of Doug Harr's interview with Brand X

EXCLUSIVE:

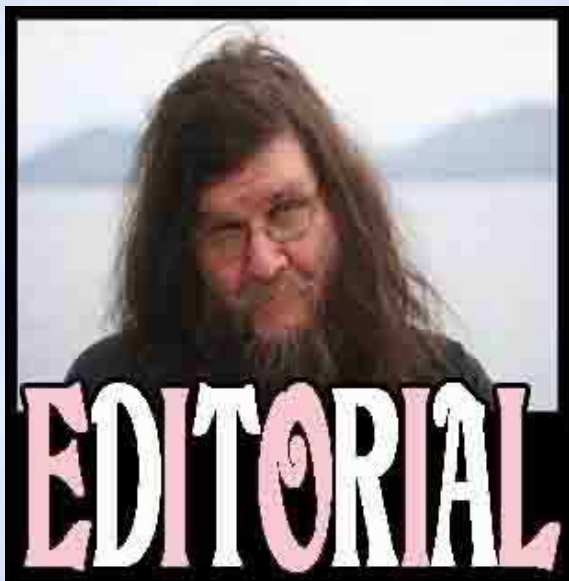
Jon probably makes few friends by critiquing the new Yes album

BADFINGER BOOGIE

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 Gonzo Weekly.

Last week something rather strange happened. For various technical reasons, of which I shall not bore you, I ended up redoing the front cover of last week's issue at about 5.15am in the morning when I was half asleep. And in doing so, I accidentally spelt 'Daavid' 'David'. I noticed what I had done half-way through Saturday, and was just about to correct it when I

heard that our friend, and sometime contributor, Dave McMann had been rushed to hospital.

I then decided to try an experiment. In the interview which I did with him last week, Harry Williamson said that – and I paraphrase – anybody who wanted to could try and use the drone for healing other people as well as for its intended purpose – healing Daavid Allen.

So this is exactly what I did, and, taking advantage of the serendipity caused by my mistake, I decided not to change the spelling of the front cover.

Now, I have to apologise to everybody who wrote to me pointing out that I had mis-spelled Daavid Allen's name. I know a little bit about practical magick although nowhere near as much as I would like, and I decided not to try and jinx my experiment by telling anybody else about it, so I didn't. This is why, my friends, I did not write back to any of the people who pointed out my mistake. Forgive me for my rudeness, it was entirely intentional.

It is too early to know how things are working out with Dave. I spoke to his long term partner Lesley a few days ago and offered any help that was in my power to give, and at the moment, I am just waiting to hear what happened. It would



be nice to think that whatever magick the people involved in the drone for Daevid carried out could have wider healing implications.

As far as I can tell, the most important thing in magick is the intention behind it. An old friend of mine, who knows far more than I do about these things, once told me that there are three main reasons that people do magick; to get laid, to get rich or to get even. Another friend of mine – now dead – expanded on this by telling me that the main reason magick does not work for people is that the intention is usually venal, selfish, or vicious.

There is a paradigm within many neopagan religions which states that whatever energy a person puts into the world, be it positive or negative, will be returned to that person three times. This is known as the law of the threefold return. And I tend to look upon it with a degree of distrust. I have a sneaking suspicion that, like many of the laws of other religions, it is a method of social control.

If magick exists, I strongly suspect that it is akin to one of the laws of physics – albeit one that has not been discovered yet. Involving morality in laws of physics seems a massively dodgy thing to me. However, it does appear that – for whatever reason – the intention behind a magical act is as important as the act itself.

And this week, I had somewhat of an epiphany. If that is true in art, and if - as I hope that I demonstrated last week – art and magick are closely linked, then the intention behind a work of art must have some bearing upon the effectiveness of that work of art.

Now I'm not going to go any further with this. There are too many people whom I would quite certainly offend if I were to do so. But read this week's issue with that half-baked dictum of mine in the back of your mind.

Love and peace,

Jon.



Jon Anderson, Jean-Luc Ponty, Yes, Waterboys, Kasabian, Alan White, Roger Daltrey, Brand X, Mick Abrahams, George Harrison, Daevid Allen, Ryan Rabin, Galahad, Michael des Barres, Clepsydra, Liz Lenten, Auburn, Paradise 9, Miss Crystal Grenade, Carol Hodge, Steve Ignorant, Strange Fruit, Sub Reality Sandwich, Friday Night Progressive, James Garner, Dora Bryan, Lana Lane, Erik Norlander, Hugh Hopper, Joey Molland, Ian Abrahams, Manic Street Preachers, Marillion, Hawkwind, Weird Weekend, Indica, John Brown, Lisa Larue Project 2K9, Lynn Stokes & Sol Surfers, Gymir, Spice Girls, Madonna, Gene Simmons, Genesis, Beatles, Peter Gabriel

IT'S A LEGAL MATTER BABY

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

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

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

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

Of course if someone objects to our using their material we will be good fellows and take it down, unless (and this is a big unless) we feel that it is not in the public interest to comply. But normally we shall not stand on ceremony. If you want to read more about this decision go to:

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

Dramatis Personae



THE GONZO WEEKLY

all the gonzo news that's fit to print

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

NAMING THOSE RESPONSIBLE

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

Corinna Downes,

(Sub Editor, and my lovely wife)

Graham Inglis,

(Columnist, Staff writer, *Hawkwind* nut)

Bart Lancia,

(My favourite roving reporter)

Thom the World Poet,

(Bard in residence)

C.J.Stone,

(Columnist, commentator and all round good egg)

Kev Rowland,

(Kiwi Reviewer)

Lesley Madigan,

Photographer *par excellence*

Douglas Harr,

(Staff writer, columnist)

Jessica Taylor,

(PA and laughing at drunk pop stars)

Richard Freeman,

(Scary stuff)

Dave McMann,

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

Orrin Hare,

(Sybarite and literary *bon viveur*)

Mark Raines,

(Cartoonist)

Davey Curtis,

(tales from the north)

Jon Pertwee

(Pop Culture memorabilia)

Dean Phillips

(The House Wally)

Rob Ayling

(The *Grande Fromage*,

of whom we are all in awe)

and **Peter McAdam**

(McDada in residence)

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

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

Jonathan Downes,

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Editor: *Gonzo Weekly* magazine

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so what's it all about, Alfie?

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

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

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

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

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

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

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

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

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

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

THE ^{gonzo} NEWSROOM

- **SOMETHING IN THE WAY THEY EAT** A pine tree planted in Los Angeles to commemorate the late-Beat star George Harrison has died – after being consumed by beetles. Planted as a sapling in 2004 near the Griffith Observatory, the tree stood 10-feet high but died recently as a result of an insect infestation. The Griffith Park and its observatory are popular tourist spots in LA, but the trees there have been plagued recently by ladybug and bark beetles, both of which can cause extensive damage. LA councilman Tom LaBonge, who represents the area, told the LA Times that the tree would be replanted. The paper said Harrison, who had a well-developed sense of humour, "likely would have been amused by the irony". **Read on...**

EDITORIAL NOTE: The ladybirds/bugs or Coccinellidae are predominantly carnivorous, eating aphids and scale insects. One subfamily, the Epilachninae is vegetarian but I can find no record of their attacking pine trees. If there are indeed ladybirds which eat pine needles, could one of the people who read this magazine and live in the City of Angels, please get me some samples? I think we might have an exciting zoological discovery here. Otherwise it is just crappy reportage. Which is more likely?

- **OUT OF MY BRAIN ON THE 5.15** The Who frontman Roger Daltrey is backing plans to create an international model railway museum in Ashford, Kent. The rocker says the proposed museum would be a way of celebrating the fact that the railways were a British invention. "We're trying to start a model railway museum down in Ashford, me and a few pals down in Kent," he told Radio 2's Chris Evans. "Britain forgets that we invented the railway and it conquered the world. The railway was the first thing to open up the world in a big way for trade. We invented it, and we should be proud of that. The model making side of it, it's enormous." The 70-year-old revealed his interest in miniature trains in a conversation

about his hobbies. Daltrey said: "I hate watching the TV because there's nothing on and I like listening to the radio. The great thing about model railways is you can be doing a bit of woodwork, a bit of painting, a bit of this, a bit of that, and having fun with your mates and you can listen to the radio." **Read on...**

- **MEET THE NEW BOSS, THE SAME AS THE OLD BOSS** A record shop in Devon has gone up for sale on eBay for £8,999.00. The shop, which is based in Crediton, Devon has been going for seven years and is being sold because the owner wishes to start another business. According to the listing, the price includes: "Thousands upon thousands of new and used vinyl singles, albums & box sets, CD singles and albums." It also includes merchandise including badges, posters, mugs and t-shirts. "This is a ready made business for someone to start," the statement reads. The lease on the shop itself ends October, and the current owners says they will not be renewing it. The site may be available, which is "a matter which needs to be discussed with the landlord," the listing says. **Read on...**
- **RANDOM ACTS OF SILLINESS** Kasabian have explained the meaning behind the seemingly random words that flashed up on screen behind the band during their Glastonbury headline set. Tom Meighan called the words - which included 'cordial', 'canister' and 'voucher' - "in-jokes". Speaking to MTV, the singer said: "They're words that I use and that Serge use that are, like, in-jokes." Serge Pizzorno added: "It's not complicated or cryptic in any way... There's certain people that will recognise the words from growing up and go, 'love that word.' But it can't be cool. There's a prerequisite - if they're cool they're out." Serge explained that the band wanted to make use of the "huge screen", but instead of using images of "psychedelic butterflies" he said "wouldn't it be amazing if you put just one word... but the word has to relate to us growing up and things that we'd find funny." Of the use of the word 'cordial', he commented: "We all like a bit of cordial. Everyone likes a bit of cordial." **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

REGULAR LINE OF PACKETS
Between Norwich and Philadelphia.
Sail on WEDNESDAY at midnight.
The line is composed of the following Packets:

This subscriber, by appointment from the Honorable
of Patents, Inventor of the U. S. Patent No. 10,000 for
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Boston.

"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...



- China's censors seem to have banned internet reports about a giant inflatable toad floating in a Beijing park, amid mockery on social media comparing it to ex-president Jiang Zemin.

References to the 22m (72ft) toad unveiled in Beijing's Yuyuantan Park last month have vanished from all major news portals, and a story on the Xinhua news agency site is now unavailable, Channel News Asia cites the AFP news agency as saying. One paper - the official China Daily - dismisses the toad as a "poor attempt to replicate the success of an original work", but fails to mention the still-powerful Jiang - who was nicknamed The Toad during his 13-year rule.

There has been a nationwide fad for huge blow-up animals ever since a Dutch designer floated



an enormous rubber duck in Hong Kong harbour last year. In fact, the giant duck triggered so much discussion on social media that the government banned online searches for 'big yellow duck' after Sina Weibo mini-blog users posted photo mock-ups of the iconic lone Tiananmen Square protester facing down not a column of tanks but a parade of bath toys.

As for the toad itself, a traditional Chinese symbol of good luck, it is still floating in the park lake, and a spokesman told Channel News Asia there are no plans to remove it.

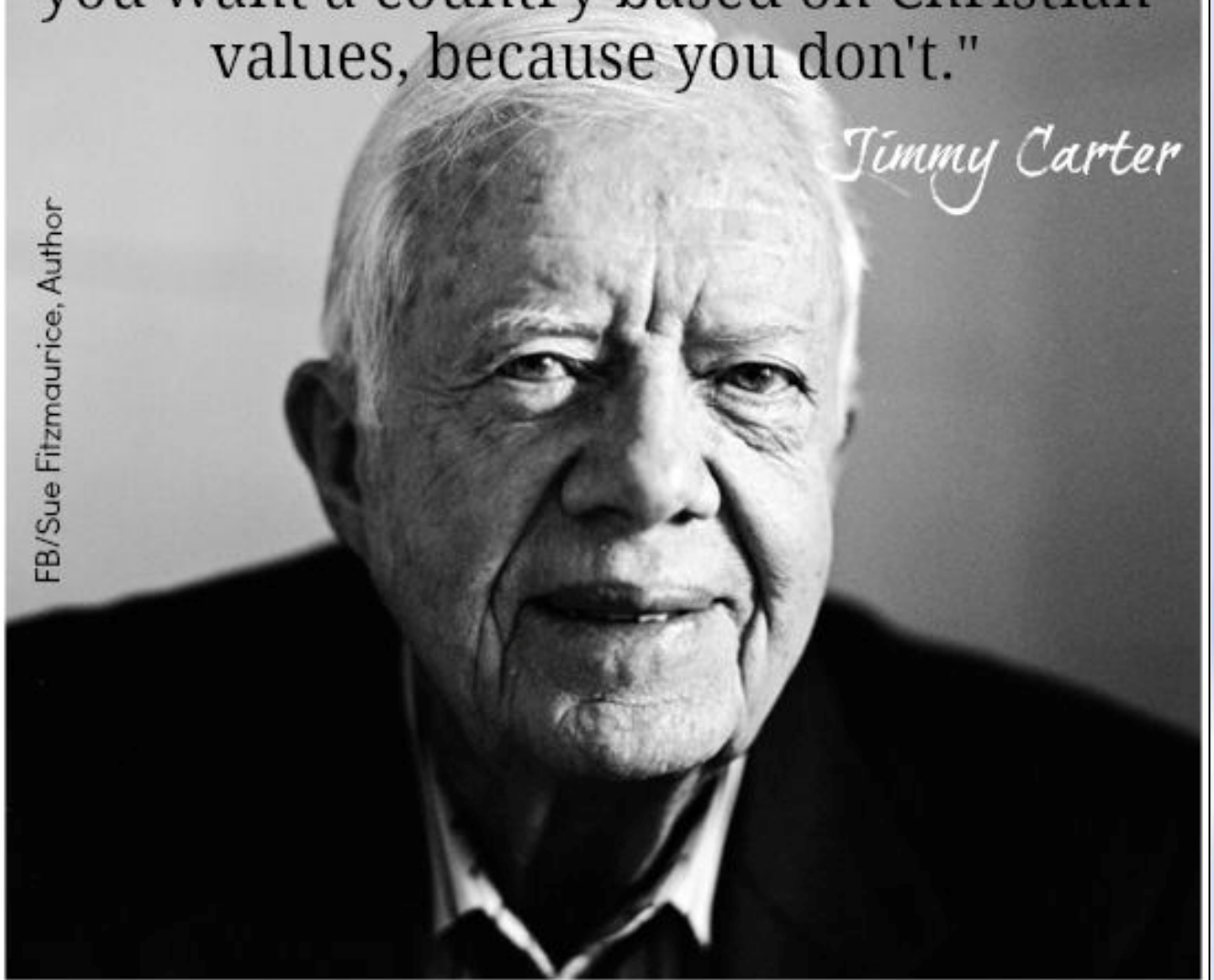


DEMOCRACYWATCH

"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



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



CAMEMBERT HEALING

There is no new news from Daevid this week, but I did hear from his son, Orlando, who told me he was doing well. And he gave me permission to use any of his posts in these pages. Daevid is currently convalescing at home and appears to be doing well.

This week Orlando made an announcement about the current state of Gong:

For Gong Fans and Family - Please May I Humbly state so there be No confusion- The Legion of Gong is Carried on by the Gong Global Family ! I am but one of many who will continue and just because I am

Daevids and Gilli's son -I clearly state- I will not be taking over or carrying on anything with any claim! - Its time for all the Family and tribal principles Daevid Allen and all the original members embedded into the Gong Band to Fully come in to manifestation! - for me personally I do what I do for Gong - for the spirit of the music and for my Father and Mother and there Incredible prolific history as Successful NON COMMERCIAL Artists who sonically and lyrically Inspired generations* outside this I have my own thing happening which has nothing to do with Gong * So Many Thanks for the support Francisco Colon I will pass on your messages to Mr Camembert himself.

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

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

THE subscriber, by appointment from the Honorable
70 of Patents, urgent of the said Patents, will be
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manufactures to be patented, & deposited there, which
will be sent free of expense and risk and will dispose
the papers, Certificates, Specifications, Assignments, and all
the necessary Papers and Drawings; will make certificates
into American and foreign writs, to test validity of native
Europe and



GALAHAD #3

I have never made any secret of the fact that I am very fond of this band. I dislike much contemporary heavy metal music, despite the fact that my wife and younger stepsprog dote on massively hairy, even more massively tattooed people who look like they are going to carry out a massacre at a mead hall whilst intoning sounds that would not seem out of place if made by an angry wildebeest.

What I like about this band, is that they mix the bits of contemporary prog metal that I do like with large smatterings of techno, and produce sounds that have not been heard since the demise of The KLF. On top of this, the intelligent and often cerebral lyrics are sung in a completely non-wildebeest-like manner by lead singer Stu Nicholson, who I have interviewed on a number of occasions, and who is kind enough to send me a package of band-related goodies a couple of times a year.

They have had a pretty crappy few years, with their bass player, Neil Pepper, dying tragically young of cancer in 2001. I don't know whether it is because of this or because they have other things up their collective sleeves, but they have decided not to release an album this year. Instead they are releasing three EPs, and this week they released the cover image for what I strongly suspect is going to be the third of them.

Watch this space.

CURRENTLY IN STOCK
AT GONZO (UK)

CURRENTLY IN STOCK
AT GONZO (USA)

the week that's past



CLEPSYDRA AT LORELEY

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. Says Andy, "We had no idea that there was a progressive rock scene. In fact we never heard the expression progressive rock until about three months after the release of Hologram in 1991."

In 1998 Clepsydra released their third album Fears, the first album with Marco Cerulli on guitar. In the wake of the album release Clepsydra had a 10-day-long European tour and was booked for a concert in Canada on the strength of this production. In 2001 the band released Alone, with Nicola De Vita on bass. This album came with three different album covers: The Chicken, The Octopus and The Fish.

In 2013 Clepsydra announced they were reuniting, with Andy Thommen back on bass guitar, and a reunion tour scheduled for 2014. Says Andy about the reunion, "On Sunday June 23 we met and decided to go for the reunion. The day after we did one single post on Facebook announcing the reunion, within 24 hours we had the first 3

concert offers!" A year after their reunion was announced, the mighty Clepsydra are going from strength to strength. Last week they played the legendary 'Night of the Prog' festival at the suitably Wagnerian setting of Loreley in Germany. I saw the above picture, taken by Brigitte Cochet and was struck by how much fun Andy appeared to be having. So I checked out the rest of her pictures of the event and was massively impressed. I wrote to her asking whether we could reproduce some of her pictures of the event, and was very pleased when she replied quickly that we could. I'm sure you will agree with me that the pictures on the next few pages really do give a flavour of this very special concert.

GONZO CURRENTLY IN STOCK AT GONZO (UK)

GONZO CURRENTLY IN STOCK AT GONZO (USA)

the week that's past

Wiv Entertainment & InsideOutMusic present

NIGHT OF THE PROG FESTIVAL IX



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COLLAGE
LONG DISTANCE CALLING
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SYNAESTHESIA
A LIQUID LANDSCAPE
DREAM THE ELECTRIC SLEEP
CLEPSYDRA
BIGELF
ANATHEMA

TRANSATLANTIC MARILLION

JULY 18TH & 19TH 2014

LORELEY

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INSIDE OUT

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The Gospel According to
BART

Once again, my favourite roving reporter has been busy this week. First of all he tells me that he has been listening to one of our favourite artists:

Hey mate... Listening to Satellie Radio(S/ XM) here in New York/New Jersey.. Little Steven's(from the E-Street Band) "Underground Garage" station has Michael doing a stint.. Awesome stuff he's playing.. "Count Five" .. 60's stuff is marvelous .. Pass it along to him if possible.. He's (Michael) got a real feel for it... Talk soon.. Bart..

He also sent me this message from land of Marillion:

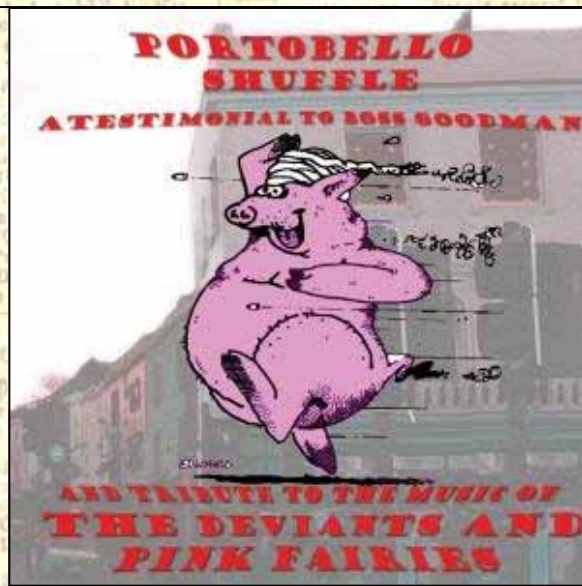
Hello pop-pickers! ..or Progpickers. h here.

Blimey - isn't it hot? It was DAMNED hot at Loreley last weekend, and we had a cracker of a show. Currently recovering from whip-lash. (Well, that's what she said her name was..)

Anyway, THIS weekend I'm on the radio! I have the pleasure of sitting in for Phil Wilding (who's away) and presenting the Team Rock Prog Magazine Show on Saturday between 8.00 and 10.00pm, and again, on Sunday 8.00 until 10.00pm when I will be interviewing Fairport Convention's, Simon Nicol (ahead of Marillion guesting on the Cropredy Festival on August 9th). I've been given free-reign and carte blanche to play ANYTHING I like. Not something that happens every day in radio - they must be mad.

I'll be playing all my childhood Prog treasures - the songs that perhaps made me who I am and do what I do - along with anything I found groundbreaking or moving. I hope you'll listen in..

Love and suncream h



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

PARADISE 9 AT KOZFEST

Loads is going on over the week-end, with Ty's OLYMPIC CLAMP DOWN playing on Friday afternoon 1-50 to 2-50 on the KOZMIK Stage. Directly following that, Gregg will be playing in Mic Cosmic's SACRED GEOMETRY band.

On Saturday, Gregg will join the GLISSANDO GUITAR ORCHESTRA on the KOZMIK stage at midday. The "Drone for Daevid" glissando guitar composition played and recorded for Daevid Allen's recovery and healing process is available as a free download from <http://www.springstudio.com.au/store/music> Then on Sunday, he'll be joining PEYOTE GURU at 1.50 on KOZMIK. Then on the JUDGE TREV stage, an evening dedicated to our late friend and collaborator Judge Trev Thoms, with Kev Ellis's DUBBAL at 5.50pm followed by a short Judge Trev tribute set from KEV & GREGG (actually GREGG & KEV, the poster is wrong of course ahem ;) and then PARADISE 9 take the stage at 7.40pm, later joined with special guests Steve Carvey on daburka drum, Lord Rich Armstrong (AURORA) on wibblys and the one and only Nik 'Thunderider' Turner on sax and flute. Heading the evening will be INNER CITY UNIT.



the week that's past



NEW VIDEO FROM THE FREAK SHOW

One of my favourite records from last year was a record called 'Low and Behold' by a young lady working under the *Nom de Guerre* of Miss Crystal Grenade. During the rest of her life, when she is not channelling the Zeitgeist of an existential Victorian freak show artist she is Carol Hodge, the singer with – amongst other things – Steve Ignorant's Slice of Life, the new acoustics showcase for the erstwhile singer of Crass.

She has recently released a gloriously emotive new video for her song called 'Nothing To Do With Me'.

It can be seen at [THIS LINK](#)

Carol is also performing a set as Miss Crystal Grenade at the 15th Weird Weekend which to be held at The Small School in Hartland, Devon in the middle of next month. Details of this event can be found later in this magazine or follow [THIS LINK](#)

And finally, a little bird has told me that the live album and DVD of Steve Ignorant's 'Last Supper'



performance at the Shepherd's Bush Empire in 2011 is coming out on Gonzo in September, with a cover by me.

Exciting innit?

GONZO CURRENTLY IN STOCK AT GONZO (UK)

GONZO CURRENTLY IN STOCK AT GONZO (USA)

the week that's past



Peculiar News of the Week



I thought the car was on fire: bizarre reasons for stopping on the motorway

One driver pulled over after seeing "Fire" on his dashboard display – before discovering it was the name of an Adele track he was listening to, the Highways Agency reveals

<http://www.telegraph.co.uk/motoring/news/10982055/I-thought-the-car-was-on-fire-bizarre-reasons-for-stopping-on-the-motorway.html>



GONZO

WEB RADIO

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



the week that's past

STRANGE FRUIT

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 81 - 06-07-14
PLAYLIST

Neil Young: A Letter Home intro/ If You Could Read my Mind
Octopizzo: Swag feat Amina
Lee Fields and the Expressions: Magnolia
The Smoke Fairies: Eclipse them all
The Smoke Fairies: Hope is Religion
Eye Sea: Stuck 8
Kurosounds: Menage d'Elephants
Alan White: Marching into a Bottle
Melanie: Lay Down (Candles in the Rain)
Bob Geldof: Pale White Girls
Gorky's Zygotic Mynci: Tsunami
King Tubby: Battle Axe Dub
King Jammy: Dub it in the Dancehall Dub
Neil Young: A Letter Home Intro/ A Reason to Believe
Octopizzo: Who Knew
Strand of Oaks: Goshen 97'
Smoke Fairies: Koto
Smoke Fairies: Frozen Heart
Robin Guthrie: Close my Eyes and Burn
Sam Brookes: Crazy World and You
Alan White: Oooh Baby (Goin' to Pieces)
Engelbert Humperdinck: The Last Waltz
The Groundhogs: Eccentric Man
Alan White: Spring-Song of Innocence
Tommy Cooper: We'll Meet Again

[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 began to put together.

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

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

So I waited to see what would happen. Soon after that I got approached by Jaki. Apparently



she has been co-hosting a radio show broadcast from a conceptual submarine together with Tim for some time.

Would we like a whole slew of brand new shows for Gonzo Web Radio? Of course we would. This edition features even more peculiarities from the communication deck of the titular submarine, and a peculiar discussion about what sort of sandwiches would be prepared by their bovine crewmate. It may be just me, but it seems even more peculiar this week, but then again we are living in very peculiar times.

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](#)



I first came across Friday Night Progressive totally by accident, but I soon found myself beguiled by the style and taste of presenter M Destiny who presents a weekly two-hour show showcasing all sorts of progressive music that you are unlikely to hear anywhere else. This is surely a man after my own heart. I also very much approve of the way that it is the hub of a whole community of artists, musicians, and collaborators. I hope that you enjoy them as much as I do. Welcome aboard, chaps.

Hello, I am M Destiny host of Friday Night Progressive. You will find it to be an incredible independent internet broadcast show. But it's more



than that. We tend to boast that the musicians played on FNP are above the status quo. This includes the multi-instrumentalist and the educated musician. We tend to shy away from computer generated creations and rely on talent using musical instruments and steer this talent for purposes of sheer inspirational indulgence. It is only in the FNP chat room where you will find the most talented musicians packed at one time into such an honored space.

This week on FNP # 146
ARTISTS:

This week on FNP # 154 "THE MOON"

TUNE IN HERE: www.fridaynightprogressive.com

ARTISTS:

- Michael Farrell
<http://www.facebook.com/pages/Michael-Farrell/179157735457970>
- SYNCROMIND PROJECT
<http://www.facebook.com/SYNCROMINDPROJECT>
- Greg Bowman
<http://www.facebook.com/greg.bowman.10>
- Resistor
<http://www.facebook.com/resistorband>
- Tom Slatter
<http://www.facebook.com/tomslattermusic/timeline>
- Dave Robins
<http://www.facebook.com/daverobinsmusic>
- Irene Ketikidi
<http://www.facebook.com/ireneketikidi>
- Joe Compagna
<http://www.facebook.com/pages/Joe-Compagna/141261019257226>
- Majestic
<http://www.facebook.com/pages/Majestic-Songs/182918543056>
- Renaud Louis-Servais Group
<http://www.facebook.com/RLSGroup>

Backdrop art by: Farzad Golpayegani — with Michael Farrell, Tom Slatter, Jeff Hamel, Enzo Ferrara, Dave Robins, Greg Bowman, Greg Bowman Blues, Irene Ketikidi, Renaud Louis-servais, Steve Unruh and Joe Compagna.

**Listen
Here**

Friday Night Progressive



JAMES GARNER 1928—2014

James Garner (born James Scott Bumgarner; April 7, 1928 – July 19, 2014) was an American actor. He starred in several television series over more than five decades, including such popular roles as Bret Maverick in the 1950s western comedy series *Maverick* and Jim Rockford in the 1970s detective drama series *The Rockford Files*.

Garner also starred in more than 50 films, including *The Great Escape* (1963), *The Americanization of Emily* (1964), *Grand Prix* (1966), Blake Edwards' *Victor Victoria* (1982), *Murphy's Romance* (1985), for which he received an Academy Award nomination, *Space Cowboys* (2000), and *The Notebook* (2004).

He joined the National Guard and served seven months in the US, after which he went to Korea for 14 months in the Regular Army, serving in the 5th Regimental Combat Team in the Korean War. He was wounded twice, first in the face and hand from shrapnel fire from a mortar round, and second on April 23, 1951, in the buttocks from friendly fire from U.S. fighter jets as he dove headfirst into a

foxhole. Garner was awarded the Purple Heart in Korea for the first injury. For the second wound, he received a second Purple Heart (eligibility requirement: "As the result of friendly fire while actively engaging the enemy"), although Garner received the medal in 1983, 32 years after his injury. Garner was a self-described "scrounger" for his company in Korea, a role he later played in *The Great Escape* and *The Americanization of Emily*.

In the 1970s, Roy Huggins had an idea to remake *Maverick*, but this time as a modern-day private detective. Huggins teamed with co-creator Stephen J. Cannell, and the pair tapped Garner to attempt to rekindle the success of *Maverick*, eventually recycling many of the plots from the original series. Starting with the 1974 season, Garner appeared as private investigator Jim Rockford in *The Rockford Files*. He appeared for six seasons, for which he received an Emmy Award for Best Actor in 1977.

On April 21, 2006, a 10-foot-tall (3.0 m) bronze statue of Garner as Bret Maverick was unveiled in Garner's hometown of Norman, Oklahoma, with Garner present at the ceremony.

THOSE WE HAVE LOST



DORA BRYAN
1928 - 2014

Dora May Broadbent OBE, known as Dora Bryan (7 February 1923 – 23 July 2014) was an English actress of stage, film and television. She was born in Southport, Lancashire. Her career began as a child in pantomime and joined the Oldham Repertory whilst a teenager.

During World War II, she joined ENSA in Italy to entertain British troops.

She moved to London to develop her stage career, becoming a regular performer in the West End.

Cast in a production of Noël Coward's *Private Lives*, the actress was encouraged to adopt a stage

name by Coward himself. She opted for Dora Bryant but a typographical error left off the last letter and she became Dora Bryan.

In 1963 Dora recorded "All I Want For Christmas Is A Beatle" which ran to just under two and a half minutes, and was released on Fontana backed by "If I Were A Fairy."

Bryan's photograph appears on the cover, on which she is holding a guitar and, apparently, wearing a Beatle wig.

She starred in many films, including *The Blue Lamp*, *A Taste of Honey* and *The Great St. Trinian's Train Robbery*, as well as on television, such as *Absolutely Fabulous*, *Dinner Ladies* and *Last of the Summer Wine*.

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



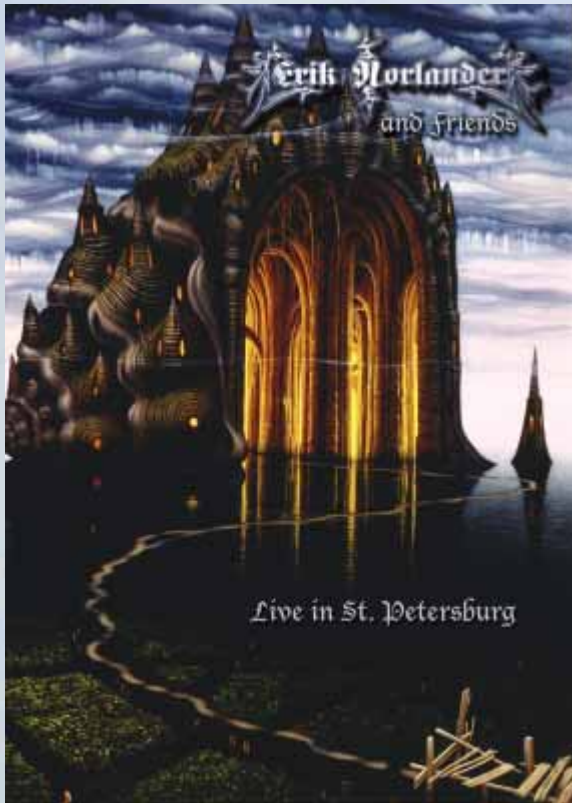
Yer original Gonzo Weekly shirt

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!



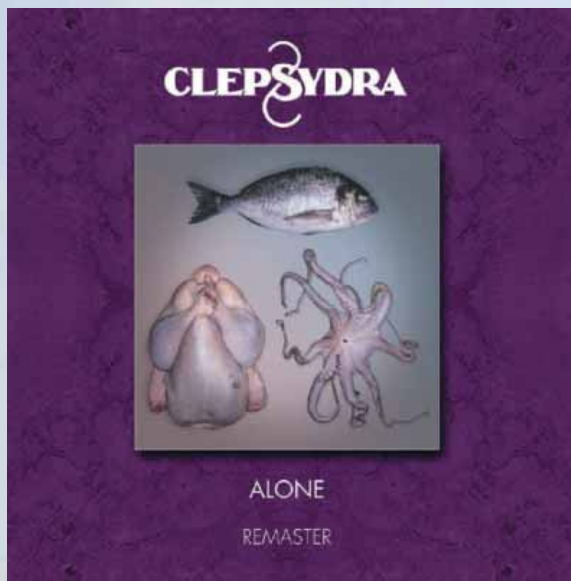
Artist Lana Lane
Title El Dorado Hotel
Cat No. TTMV-1055
Label Think Tank Media

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

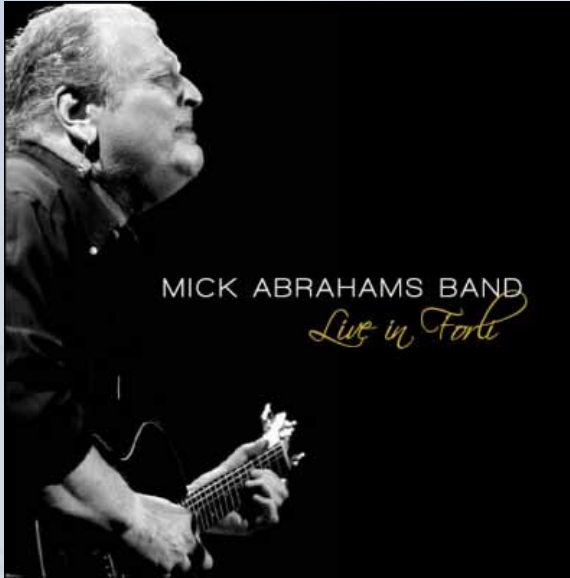
Hugh Hopper released and appeared on, namely; Hoppertunity Box, Rogue Element, Soft Heap, Cruel But Fair and Two Rainbows Daily. Throughout these works I found Hugh's textural bass guitar by turns anchored and animated the music with ample good taste. Here was a rarefied musician who avoided overplaying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

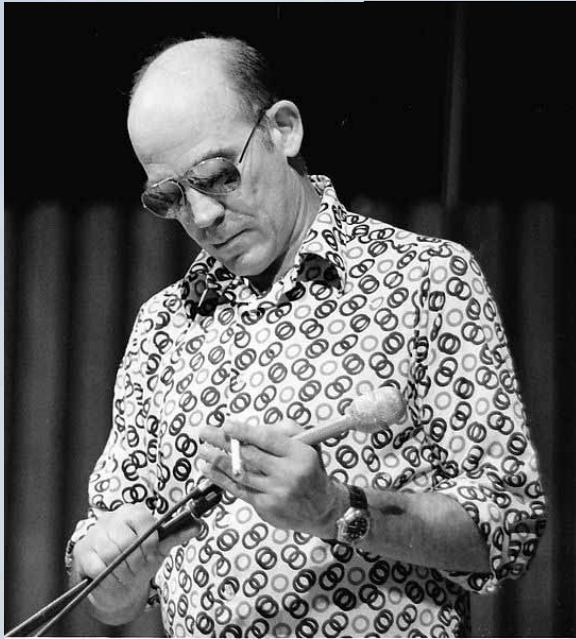
Unsurprisingly, there was a massive falling out between the pair, and Abrahams left the group. He was replaced by Martin Barre (after brief tenures by Toni Iomni, later as Black Sabbath, and Davy O'List of The Nice) and Jethro Tull did their own inimitable thing for the next four decades.

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

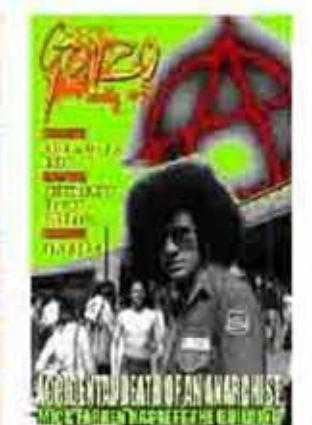
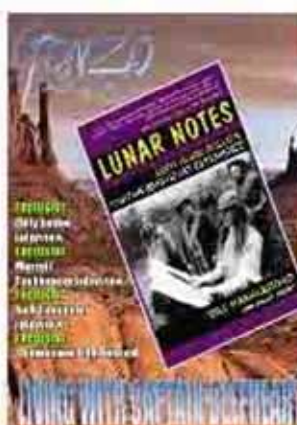
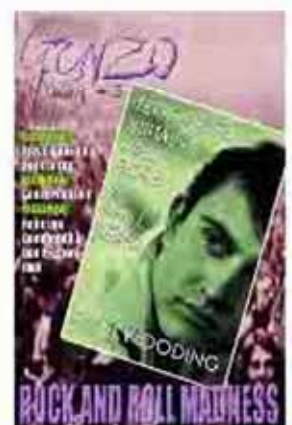
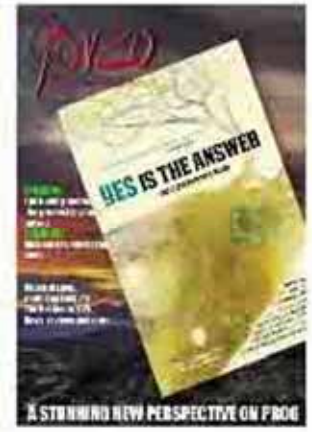
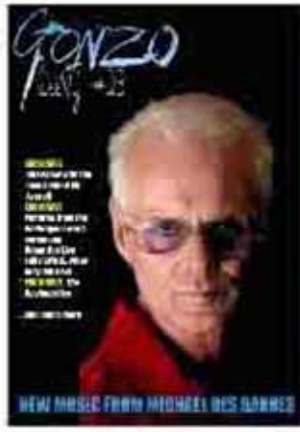
This is all very exciting and things are changing very rapidly. There is now a dedicated website at www.gonzoweekly.com. At the moment it is extremely skeletal, but it will be titivated and enhanced and augmented with other stuff over the next few months.

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 #184

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

RAVENS AND LULLABIES LIVE

GONZO
Weekly #185

• 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 #186

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

EXCLUSIVE: **Bob Marley** interview
EXCLUSIVE: **Alan Jones** interview
EXCLUSIVE: **New Wave** from **1970s**
EXCLUSIVE: **1000** with **1000**
EXCLUSIVE: **1000** with **1000**

LOU REED ON THE COVER

GONZO
Weekly #187

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

BEAM ME UP BILLY

GONZO
Weekly #188

EXCLUSIVE: **Future Home** **1000**
EXCLUSIVE: **Classy** **1000**
EXCLUSIVE: **1000** in **1000**
EXCLUSIVE: **1000** **1000**
EXCLUSIVE: **1000** **1000**

HAPPY BIRTHDAY TO US

GONZO
Weekly #189

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

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

NICE ONE CYRILLE!

GONZO
Weekly #190

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

JUDY SURPRISES US ALL

GONZO
Weekly #191

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

WINDMILLS OF YOUR MIND

GONZO
Weekly #192

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

LOOK THROUGH ANY WINDOW, YEAH

GONZO
Weekly #193

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

Gonzo Christmas

GONZO
Weekly #194

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

CLEAR AS CRYSTAL

GONZO
Weekly #195

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

The Millennium Falcone

GONZO
Weekly #196

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

CAPTAIN SPEAKING

GONZO
Weekly #197

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

THINK TWINK

GONZO
Weekly #198

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

Pete Seeger has left the building

GONZO
Weekly #199

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

FOREVER AUBURN

GONZO
Weekly #200

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

THEY'RE BACK
The Great 2014 Pink Fairies Reunion!

GONZO
Weekly #201

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

PLAYING GOD

GONZO
Weekly #202

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

HAWAII
THINK ONLY OF YOURSELVES
This is Gonzo: Do not panic!

GONZO
Weekly #203

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

THE INCREDIBLE JOURNEY

GONZO
Weekly #204

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

NEVER NEVER BAND

GONZO
Weekly #205

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

MOONBED TALKS

GONZO
Weekly #206

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

ANDY INSTRUMENTAL

JON MEETS THE LAST MAN STANDING



I had a long chat this week with Joey Molland, the last man standing from the legendary Badfinger, who were undoubtedly the most successful band on Apple records who weren't The Beatles.

Poor Badfinger; if ever there was a pop group "born under a bad sign" it was them. Things started off quite auspiciously. As The Iveys they signed to The Beatles' Apple Records and had a hit single. However, they decided that their name and their image were a little old-fashioned and for reasons that remain obscure they switched guitarists. Exit Ron Griffiths and enter Joey Molland. Badfinger was born. They had hit singles with the Paul-McCartney-penned Come and Get It (recorded just as Griffiths was leaving the band) and No Matter What, and perhaps their greatest moment was when Harry Nilsson had a massive worldwide hit with their song Without You in 1972. After that it was all downhill. And downhill very, very fast. The band were the last non-Beatles artists to release an album on Apple

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

Following the death of Mike Gibbins in 2005 from a brain aneurysm, Joey is the last man standing. He is still writing music and releasing albums of an extraordinary quality.



I have interviewed him on a number of occasions and am always impressed by his humility, sense of humour, and by the fact that even after many decades of living in the United States he is still a cheeky Scouser at heart. It seems that you can take the boy out of Liverpool, but you can never take Liverpool out of the boy. As Ringo Starr wrote a few years ago "Liverpool, I left you, but I never let you down".

**Listen
Here**

The pictures on this page and on the front cover are by Brenda Spencer and used with kind permission.





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.

Douglas Harr

Ear Candy for the Hungry Audiophile

The birth of BRAND X Part Three



Phil Collins

I saw Brand X twice in the late '70's at the Roxy Theater in Los Angeles. As it turned out, these were rare chances to see this band in concert, delivering blistering performances of some of the most progressive jazz-fusion ever created. Many fans like me learned of Brand X via Phil Collins who played drums on most of their early work, and even sang on a few tracks. What we learned though, was a whole lot more about jazz-fusion, and the amazing musicianship shown by all members of the band. In the final portion of this series, Part III, let's cover the early years of Brand X and hear from Robin Lumley (keys) and Percy Jones (bass) – core members of this fusion super group.

After their formative years jamming all over London –

each participating in the Lancaster / Lumley albums, the guys set out to make the first Brand X recordings. First an introduction to both Percy Jones (bass) – Robin was profiled in Part II:

PERCY JONES:

In his debut work with Brand X, Percy Jones sounds like a musician who had been playing for years with a fully realized and unique style, even before his vinyl debut. His innovative playing on electric fretless bass is fluid and harmonic and in addition to Brand X, he has played alongside other similarly talented artists, including Steve Hackett, Brian Eno, David Sylvian, and more.

About Percy, Robin declares: Gareth Percy Jones (that's his real name in full) is at once a modest man, not blowing his own trumpet (or should that be bass?) and also an extremely talented and innovative musician. When I first met him in 1972, he was already experimenting with bass. He had a Gretsch semi-acoustic at that time and had removed all the frets. He also had an accelerometer for measuring standing waves in buildings, which he was using as a pick-up! He invented all kinds of outboard boxes connected to his bass which he christened AMOS, (analogue Modification of Sound). He was a genius well in advance of everybody else. He worked out a style of bass-playing which leaves [the others] far behind! The bass playing coming from Percy was an art of harmonics and subtle textures. In future musicology he will be named at St Percy of Llandrinod Wells, the patron saint of bass players! I am in awe of being privileged to have worked with him!

Of his musical origins, Percy says "I grew up in Wales, and did not study music formally. My mother gave me a few basic piano lessons when I was young, but in the early 60's in Wales I don't think there was anyone teaching electric bass! I listened to records, learned from bass players I liked – early on it was R&B – Georgie Fame's band – Cliff Barden (early 60's) and he made a big impression on me. Charles Mingus later – I got into that immediately. I always loved the sort of spontaneity in his music and his playing – some of it sounds like

Percy Jones



compositions but still off the cuff – very edgy – which is something in music I’ve always liked.”

As Brand X prepared the debut release, the band became a foursome – of Robin, John, Percy and Phil.

D: Jack Lancaster (winds) who played with the band members on the Lancaster/Lumley releases, only joined Brand X for a couple of tracks on their debut. I asked Jack, “after so much early collaboration, how did it come to pass that you were not a full time member of Brand X?”

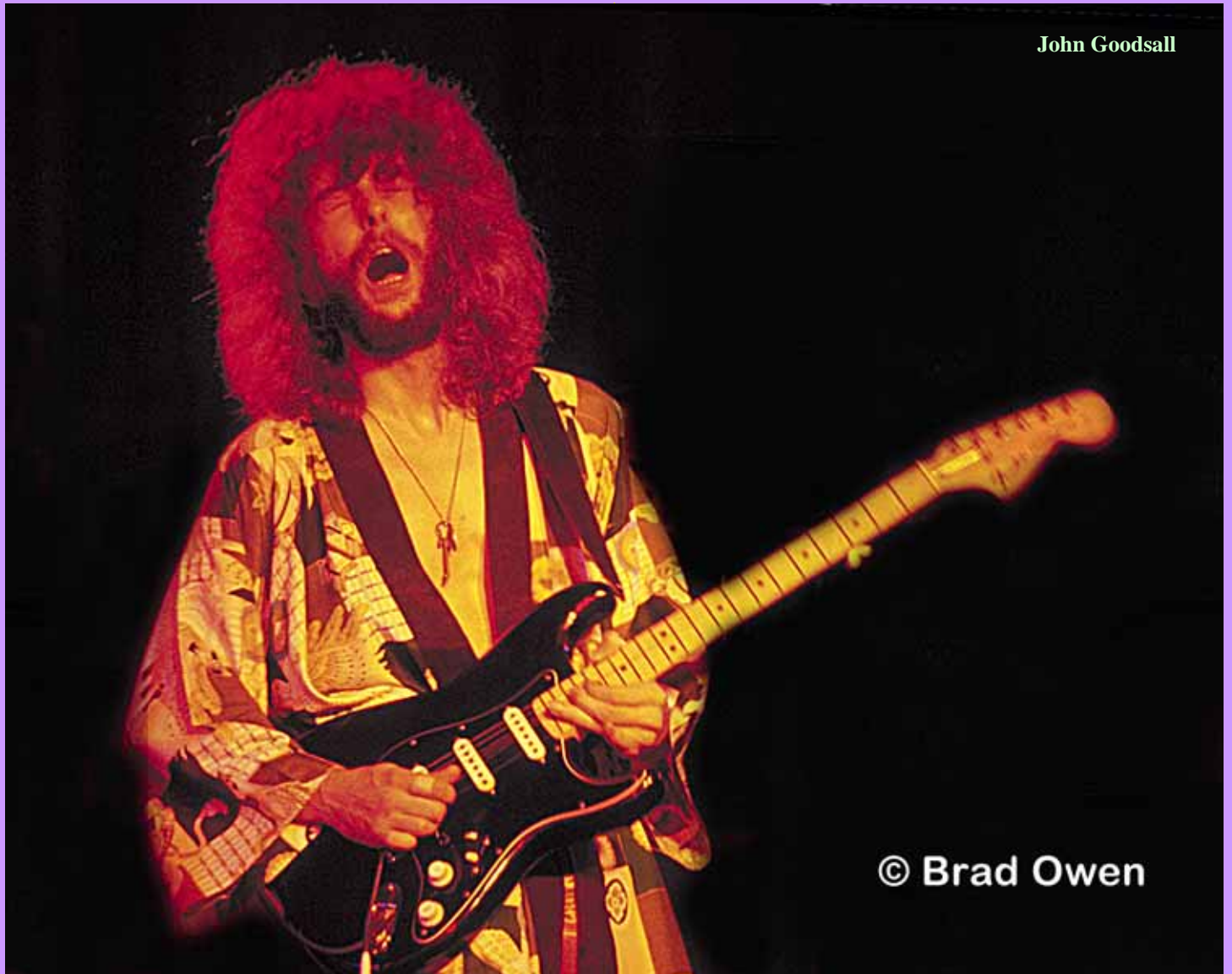
Jack: At the time that Brand X formed I was snowed under doing solo stuff and working as a producer for Phonogram and Polydor in Milan, Krisma with Hans Zimmer on Keys and Amsterdam. Robin gave me the lead on Kayak and I also did Rick van der Linden, and Jan Akkerman. Oh! and then there was Aviator which Robin produced and is just about ready for a Gonzo re-release. That was me, John G, Perry, Mick Rogers and Clive

Bunker. There was just too much going on for me to have been an on-going part of Brand X.

D: What was the origin of Brand X?

Percy: There was a guy who was a roady for us we called “sheds” – and one night he said, “I hooked up an audition with Island Records.” So we went and played for Rich Williams and Danny Wilding who were from Island, and they really liked it and signed us up, which was a good shock to all of us. We rehearsed for weeks and months actually before doing the first record – and they were paying for all of that rehearsal time.

We then recorded a set for Island which had vocals on it. It was okay but was not breaking any new ground – sounded a bit like Average White Band and we wanted to be different. They did not release it at the time. So, we decided to change direction a bit and do an instrumental record. To do that we needed a personnel change also – we invited Bill Bruford down to play drums, and he



© Brad Owen

came, but turned it down – because at the time he was spread a bit thin. Danny said we should try this guy out who played with Genesis. Phil came down and that worked out musically and he was into it. And luckily Charisma records took over and got the unreleased recordings from Island.

Robin: After we signed to Island, the group was a soul/funk outfit and the 4 of us (who became Brand X) were dissatisfied with the tunes. Then Tony Smith (Genesis manager) came along and suggested that the 4 of us signed to Charisma.

Percy: We landed a publishing deal with a company called Fuse Music. Fuse gave each of us 200 quid as a publishing advance. I looked in Melody Maker the same week and a guy had an ad in there that he was selling a Fender precision fretless for 200 quid. It was really in great condition except for some Guinness stains on it so it seemed a really good nick. So I spent my advance on the bass (I think Goodsall bought a fur coat). I developed a relationship with this instrument – there were all sorts of

things I could do on it potentially that I could not do on the old Gretsch.

[Ed: Percy had started out with a hollow bodied fretted bass called the Gretsch. He modified it by filing down the frets at the top of the G string, and experimented with accelerometers and other innovations at the time]

Percy: With the Fender, I could express myself a lot better – you could slide harmonics, invert chords, start with two notes – a major interval, then slide up and two more notes at a minor interval. Things like that it was just a much more expressive instrument for me – I'd always loved the upright bass, but liked the volume and tack that you could get with a fretless. It was qualities of both – it was fortuitous that I got the advance, and found that bass.

We had 3 or 4 weeks before recording Unorthodox Behaviour so I started practicing on the Fender. I used that Fender on all three of those first records – and

Morris Pert



switched to the Wal fretless bass for Masques (band's fourth record.)

[Ed: the band went on to record a second studio release, Moroccan Roll, released in 1977 which sports a proper vocal contribution from Phil Collins, and deepened their fan base. Morris Pert (percussion) joined the band for that second album and became a full time member of the ensemble.

The band followed that release the same year with one of the most amazing live albums of the decade, Livestock. Some of the live dates they captured were with Phil Collins on drums – others with Kenwood Dennard on drums. I noted to Robin that "Ish" from that live release is surely one of their greatest works:]

Robin: Nice of you to say it! As a matter of fact, I think the high water mark (as you put it) was a constant one – being in Brand X and reveling in the friendship and musicality of the other 3 members.

D: Robin, in 1978 you went on break from Brand X

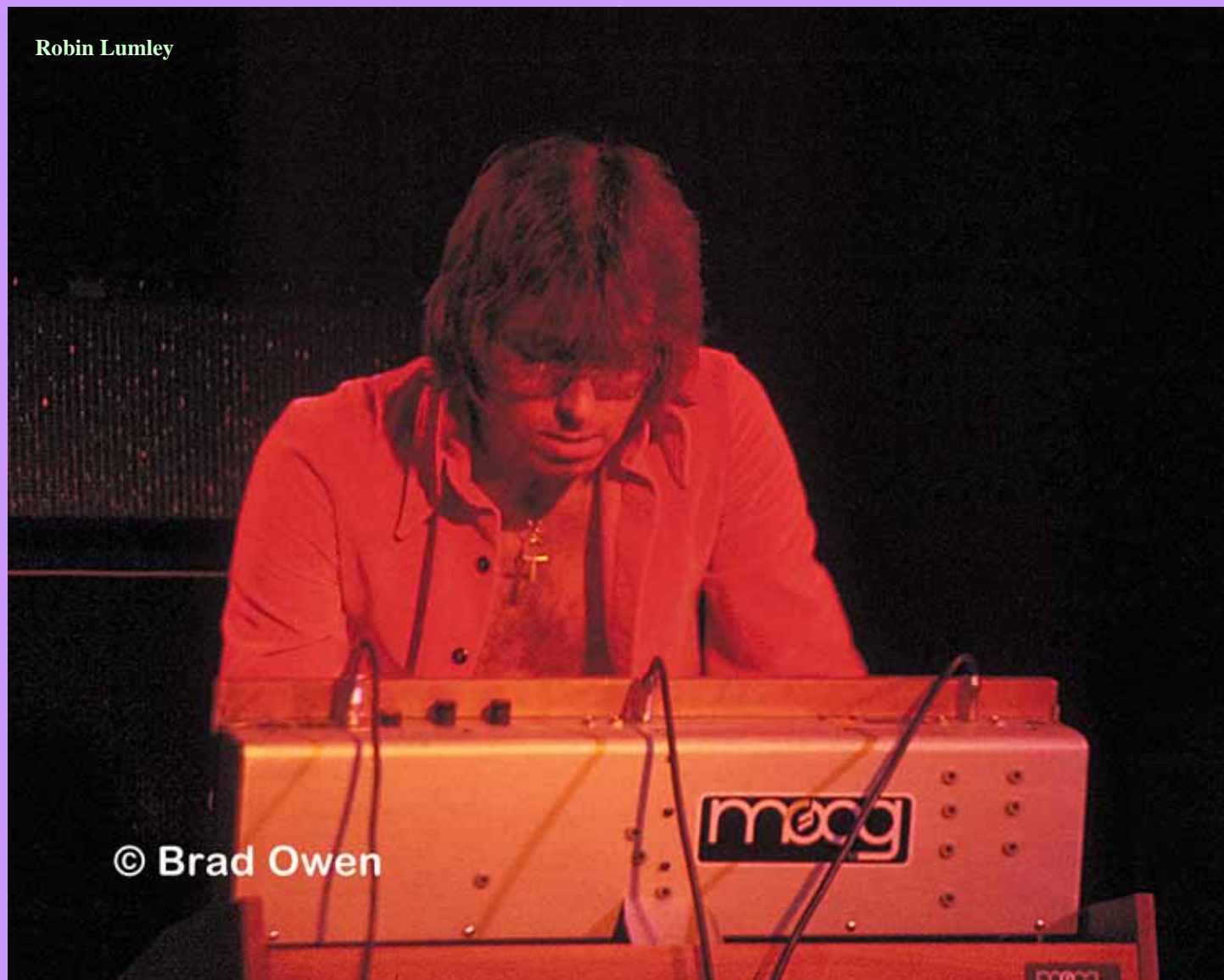
for project work?

Robin: 1978 was when Tony Smith decided I had a lot of production offers and, looking for a career which went beyond being in a band, I took a year or so off from performing and produced Isotope, Bill Bruford, Jack's Solo album, Rod Argent, Orleans and of course, Brand X itself (*Masques*). Peter Robinson was always a great friend and he joined Brand X as keyboards player. In 1979, it was decided it might be fun if I came back and joined up with Peter as a keyboards duo on stage. Which turned out to be special fun!

D: Did you have a sense that Brand X was something beyond straight jazz-fusion – was that intentional or an artifact of the jamming or musical influences? Looking back now, how do you view the band and their success?

Robin: Brand X's music was something that we all wanted to play. It never tried to be different or to become a bridge between rock and jazz – we just liked it! In addition we coupled with a really bizarre sense of humor

Robin Lumley



(just look at our song titles)! [Ed: titles like: “Disco Suicide”, “Smacks of Euphoric Hysteria” come to mind...]

My musical life during the 70’s/early 80’s was being in a heady awesome feeling, that working with sooooo many talented persons with whom I felt in awe. I never did figure out how I had been so blessed!

Percy: I think we did some good stuff – though I rarely listen to it. In the band I’m in now we do “Nuclear Burn” (first track of the Brand X debut.) So I had to listen to it and refresh my memory. I look back on that stuff and think – we did some creative things – and then in some parts I think, “why did I do that”! I think the band was original, had a good energy and everybody was committed to doing it. Phil was a great drummer and I had a great time playing with him – he was a very musical drummer and would use spaces – we used to do a lot of sessions together back then – called out as a rhythm section. I’ve not seen him since the early 80’s. The big disappointment with Brand X was not getting any royalties – the old management group claims we built up

quite a debt but they won’t account for it.

D: What are you up to today?

Robin: I am a full time author today – just now working on the story of a ship’s cat! Simon was the first feline to win the Animal VC in 1949. And then next, I am doing a history of the Falkland Islanders resistance movement during the 1982 Argie occupation.

Percy: I am forming a new band – the core is bass, drums, guitar – and we are using a Theremin or saxophone depending on who’s available. There’s some great musicians living in Brooklyn – doing day jobs.

We are almost at the point of being ready to record. If the opportunity comes up to play live we will, but getting gigs with this type of music is like pulling teeth these days!

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



Yer GONZO ISLAND DISCS

You know the score as well as I do. I'm not even going to try to pretend that this is an original idea of mine; the BBC thought it up decades ago and it was Rob Ayling's idea to apply it to the Gonzo Weekly. The concept is a simple one: one takes a celebrity and plonks them on an un named desert island with a bible and the complete works of Shakespeare. Although any of our celebrities would be welcome to take a copy of the Bible and the complete works of Shakespeare with them, this being Gonzo, we can think of other, more appropriate accoutrements – what was it the good Doctor took with him on his most well known expedition? “We had two bags of grass, seventy-five pellets of mescaline, five sheets of high-powered blotter acid, a salt shaker half full of cocaine, and a whole galaxy of multi-colored uppers, downers, screamers, laughers and also a quart of tequila, a quart of rum, a case of Budweiser, a pint of raw ether and two dozen amyls.”

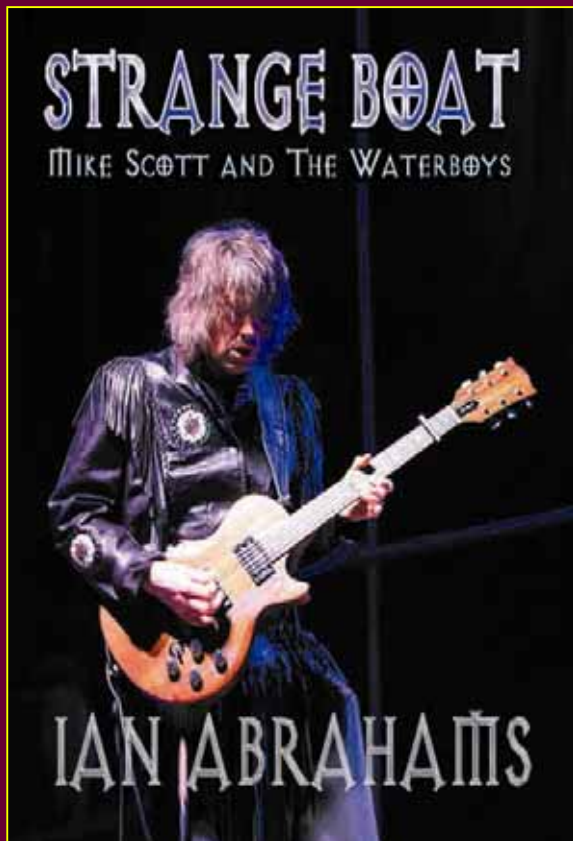
I wouldn't necessarily go that far, but if we may again quote the good Doctor: "I hate to advocate drugs, alcohol, violence, or insanity to anyone, but they've always worked for me." I am not going to lay down the law as to what luxury, or indeed essential items, our castaways are going to be given. The only thing we are going to ask them is for ten records which they believe would be utterly essential for their wellbeing if Gonzo Multimedia really were going to plonk them on an island in the middle of the ocean, which I have to say that, after the week I've had, sounds like my idea of utter bliss.



So let's start with the gaffer. Ladies, and Gentlemen, Mr Robin Ayling (whoop whoop)

- The Geese and the Ghost - Anthony Phillips**
- Force Majeure - Tangerine Dream**
- Peter Gabriel 1 - Peter Gabriel**
- Bursting Out - Jethro Tull**
- Trick of the Tail - Genesis**
- Atom Heart Mother - Pink Floyd**
- Houses of the Holy - Led Zeppelin**
- Warrior on the edge of time - Hawkwind**
- Nursery Cryme - Genesis**
- Physical Graffiti - Led Zeppelin**

The whole of the Book



Gonzo Publishing is very proud to announce that we have just published an updated version of Ian Abrahams' stylish and erudite biography of The Waterboys and Mike Scott.

The biography follows Scott's personal journey from punk musician to folk to mystic and all points in between. My only regret is that I can't find my copy of the acoustic demo of The Return of Pan #2 or I would have made it a Gonzo track of the day so I could share it with you in all its glorious Fortean freakiness.

To mark this momentous occasion I had a brief chat with Ian this afternoon and we are also printing an exclusive extract from the book itself.

Enjoy.

**Listen
Here**

With the first album released but only lightly promoted, The Waterboys reconvened to complete work on their second album. This time, instead of the urban environment of Redshop, they were in the quite different atmosphere of Kingsley Ward's residential Rockfield Studios in the Wye Valley, near the town of Monmouth in Wales. What was emerging was the definitive line-up and sound that would come to be characterised as the 'Big Music' era of the band.

During September 1983, Scott, Thistlethwaite, Wallinger and Wilkinson cut at least another five tracks, three of which ('A Pagan Place', 'The Big Music' and 'Rags') were destined for the new album. Another two songs recorded at this session, 'The Madness is Here Again' and 'Love That Kills', later appeared on the re-mastered and extended reissue of the album and *The Secret Life Of The Waterboys* respectively. The following month at Farmyard Roddy Lorimer, making his first of many appearances for the band, joined them when they completed overdubs for 'Love That Kills'. In fact, this presaged another round of recordings, overdubbings and mixings that stretched on through most of the first half of the following year. "I wasn't aware of who was playing what, apart from Mike obviously," comments Lorimer. "It's not like being in a live situation; you're working in isolation in a recording situation. You're turning up and there's a lot there already down so you're just adding your bit without being aware of who's playing what. Mike would say what he wanted and I'd try and make that work by thinking about who should be playing what and in what way – and what Mike wanted sometimes was literally impossible. He'd want the horns to play and then suspend a chord for thirty-six bars [laughs] but, y'know, human beings can't exhale for that long! So we had to close-fade, record the note for as long as we could, then in unison back off the mike slightly and stop playing. Then we'd record the same part and just as it was backing-off we'd come in off-microphone and start playing again and try and match the two things up."

"In any musical situation, it's always going to be the case that the guy who writes the songs is going to have a preconceived idea of how it's going to

go,” Thistlethwaite adds. “The drummer might say, ‘Well, we could have this rhythm’, but the guy who’s written the song, he might say ‘Oh, that’s better than I imagined’ or ‘Oh, don’t like that, it’s spoiling the picture for me’. So there’s always give and take, you have to be generous to make it work. Sometimes you have to be really generous with Mike... when we recorded ‘The Big Music’, we’d done the backing track in Wales, then we were at Farmyard Studios outside London and it was time for me and Roddy to do the horn lines for the song. We went off with the cassette of the backing track and made up three or four different lines that could have gone with the song. We decided which was the best, the one we’d like to use, but if we play it to Mike first, he’s going to say ‘Oh, I don’t want that’ because he wants the power of making the decision. So we’d play a couple of the ones we didn’t like first, not our favourites, so he could say ‘what else have you got?’ and that would give him the delight of thinking he’d decided what it was, but we got the one we wanted. Sometimes you had to throw something away to bolster his ego.”

‘The Big Music’ was the defining track. In the *NME* Andrew Collins exclaimed, “What a concept and what an albatross. A lilting anthem with grand cymbal splashes, soulful backing... a lazy, meandering essay.” Recorded at Rockfield and at Farmyard between September and October 1983 it is a bold, brassy mission statement, a marker of intent dominated by Wallinger’s up-front piano with Scott’s passionate, almost sermon-like delivery of the vocals underpinned by the backing-vocals of future Fairground Attraction lead-singer Eddi Reader. “I played bass and did the horns with Roddy, and the sax solo, so there’s a lot of me in that record,” recalls Thistlethwaite. “Eddi Reader was a friend of mine and I got her in to do the backing vocals – kind of my band if you like!”

The multi-layered wall-of-sound of ‘The Big Music’ demonstrated just how far Scott had come in such a short space of time from the demo-like, under-produced first album. He was looking for new techniques and ways of building from the basic blocks of a demo track with just Wilkinson or Thistlethwaite into a song with resonance and depth. “On *The Roots* bootleg of John Lennon there was a version of ‘Be My Baby’, where he’s using the Phil Spector wall of sound. The instruments come in one by one. It starts off with the wall of acoustic guitars and the bass comes... piano comes in, then the reverb electric guitar and the drums and horns... so you hear the construction of the wall of sound. On ‘A Pagan Place’ I did my own version of it.”

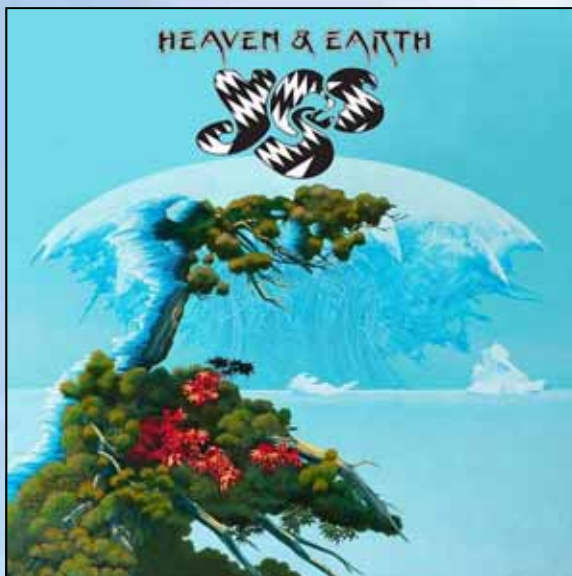
For the song’s coda, a triumphant and purposeful counterpoint to some of his more smoky, mournful, horn playing, Roddy Lorimer came up with “really, a combination of rock and classical – actually very

much a classical thing but with rock folds coming off of it, baroque trumpet.” Once again it showed the confident sophistication that was now distinguishing the sound of the band from the days of APF or Funhouse.

Taken as a whole, *A Pagan Place* is very far removed from the syndrome of ‘difficult second album’ (perhaps partly by having been written concurrently with *The Waterboys*). If it wasn’t for the strength and passion of the songwriting on the first LP, it would be tempting to see the band as really beginning with this record. Partly this is because the themes that Scott was starting to explore in his writings were becoming more rounded and delivered with increasing confidence and eloquence. And partly it was due to having finally established around him a pool of musicians of the standard that Thistlethwaite saw that Scott needed at their very first meeting. In Thistlethwaite he had found someone very hard-working, talented but willing to bend those talents in his service, someone who saw that he had something with which to embellish Scott’s obvious genius. Lorimer, who was never formally a member of the band, brought with him “the classical background and my influences from black music where the horn players were the rhythm section.” This offered the possibility of “not so much rhythm guitar, but you got the backing riffs from horns. Related to *The Waterboys* this gave me a rather odd take on things, because I actually ended up using a lot of my classical training. A lot of things, like ‘The Whole Of The Moon’, ‘World Party’... had strictly classical trumpet playing.”

With Wallinger, Scott had the opportunity to work with someone of no mean song-writing ability of his own, and a person who would perhaps be a foil to Scott’s more introspective nature. “Karl’s a clever, creative bloke full of ideas and jokes and stuff – a really entertaining guy and it’s kind of a relief to have someone else... it meant I could relax a bit more,” suggests Thistlethwaite, a contrast to Lorimer’s commentary on Scott. “Mike’s a lovely person, but very much a deep thinker, you didn’t laugh and joke as much with Mike, he was really quite serious. But writing the most beautiful things, very few people are greater lyricists than Mike, I really think that highly of him, and an incredible performer.”

Combined with what Scott once described as Wilkinson’s “killer drumming” the first ‘classic’ *Waterboys* line-up was essentially complete. Though the occupancy of the drummer’s stool was always an ad-hoc affair, Thistlethwaite notes how “Mike had to get Kevin back – for the first record, the second, the third and the fourth, which just shows how good he was.”



One of the most famous reviews that Charles Shaar Murray wrote in his long career as a rock journalist, was for *Oz* magazine in 1970; a review of the Yes album. The review was just two words:

“Yes? Maybe!”

I was very tempted to do something of the sort in reviewing the latest Yes album 'Heaven and Earth' and my original title for this piece was going to be:

“Yes? I’m not sure!”

But I didn’t for several reasons; it would have been derivative, and wouldn’t have covered all the bases.

The subject of Yes is a particularly thorny one amongst the devotees of the sort of music we cover in this magazine. I have been receiving emails from various people suggesting that I shouldn’t be covering the release of this album at all because it was disloyal to Jon Anderson who left the band in 2008 after health issues. Or that I was being disloyal to Rick Wakeman who also

left the band in 2008 for similar reasons. And even that I was being disloyal to Billy Sherwood, who left the band over a decade ago after only being in it for a few years, and who is, by the way, featured on the new album. I have also received letters stating exactly the opposite viewpoints. For whatever reason, this is an emotive question which does seem to get quite a lot of people het up.

Years ago I was contracted to a small publisher from Corby in Northamptonshire. He was a widower with a young teenage son who had aspirations to be a musician.

A bass player himself, he forbade his son to listen to music by Jimi Hendrix because, in some documentary or other, Hendrix’s ex-bass player - Noel Redding – had claimed that he was not receiving royalties that he was due from the Hendrix estate. I thought that was completely ridiculous, told him so, and this was one of the contributory factors to us falling out.

I was not privy to any of the details of the business relationship of Messrs Redding and Hendrix, and although I have interviewed Jon Anderson once, Billy Sherwood twice, and exchanged a couple of emails with Rick Wakeman, I am hardly an insider in the Yes camp.

I know some things, I don’t know a hell of a lot of others, but above all it is none of my business. So, with my dispassionate reviewer hat firmly upon my head, let’s have a look at this controversial new record; the 21st studio album from Yes.

Yes is a band that has existed since 1968, and at the risk of sounding horribly like Spinal Tap, this five piece band has had twenty members over the years, with Chris Squire the only founder member left, and indeed the only member to have been in every line-up. Of the current line-up then, only 20% of them have been there since the start, only

60% of them have been in one of the two “classic” line-ups of the band, 40% of them have been (or are) in Asia (the band not the continent) 40% have collaborated outside the band with the bloke who did the mixing, and the front man has never been on a Yes album before. Confused? You should be.

But forget all the statistics. Is the record any good? Actually, it is, but this is where the confusion really comes in. It is a great record, but it doesn’t really sound like Yes. Now, let me admit a few things about me.

My favourite Yes album is ‘Tales from Topographic Oceans’ which is an album that a lot of the people who played on have repudiated. As far as the band’s most commercially successful period is concerned – the ‘90125’ album in 1983 - and its follow-up four years later; I hated them both with a vengeance but the ‘Union’ album, which everybody hates, I rather like, so if there is such a thing as a typical Yes fan, despite having followed the band since 1973 when one of the boys on the school bus played me a copy of ‘Close to the Edge’, I am not he. But as I said, I think this album is terrific.

One also has to take under consideration that over the years Yes themselves have changed styles on a number of occasions and whilst not as wilful as someone like Neil Young, who was sued in the mid-1980s by his then record company for deliberately recording music “unrepresentative” of himself, Yes music has included Beatles covers, synthesized pop music, symphonic extravaganzas and Jon Anderson’s vision of four classes of Hindi scripture based on a footnote in *Autobiography of a Yogi* by Paramahansa Yogananda, as well as various other esoteric and experimental things over the years, so there is no real representative Yes sound.

But in my humble opinion (and I’m the bleedin’ reviewer) this record does not sound like a Yes album.

I have made the above statement on several occasions now, and so it would probably be a sensible idea to say what it *does* sound like. I personally think that if you could imagine Kulershaker at the most mellow, playing songs based on the 1977 Grateful Dead album ‘Terrapin Station’, you might be getting somewhere close to it.

I never really liked Asia that much but the poppier sensibility of Asia has more relevance to the music on this album than do the longer form and experimental themes that have been

associated with most of Yes’ career. As I have noted, I very much disliked their most commercially successful period in the 1980s and thought that their attempts at synth-pop were a huge mistake. However, the songs on this album, which are much shorter than one would have imagined, and which have far more conventional hooks and structures than most Yes music, are far more to my taste. The thing is that throughout the vast majority of their career, Yes have made cerebral music, and ‘Owner of a Lonely Heart’ was about as cerebral as ‘Chirpy Chirpy Tweet Tweet’.

This new music, however, is satisfying both musically and intellectually, and it is clear that new boy Jon Davison has brought something very satisfying to the party. But, should this album be truly considered as part of the canon of Yes music? And this is a question to which I really don’t have an answer. I would like to be facile and paraphrase Star Trek by saying “It’s Yes man, but not as we know it”, but I actually do try and take my position as editor of this magazine and commentator upon the sort of music which it broadly covers relatively seriously, and so facility (if that is a real word, and I think it is) is not really wither appropriate or necessary.

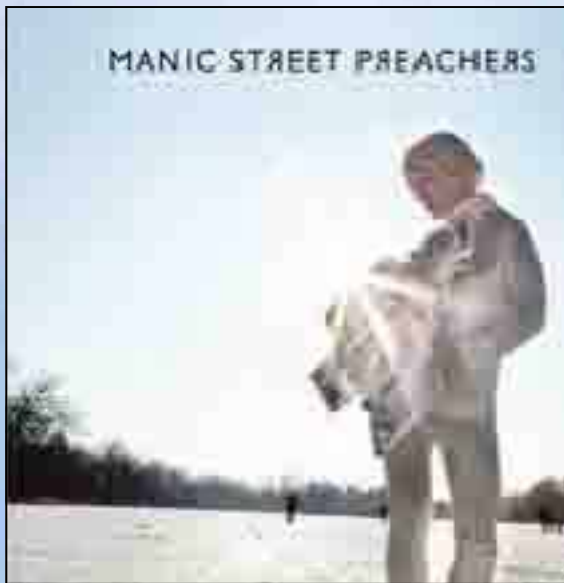
Recent work by Jon Anderson, who founded the band in 1968 with Chris Squire (for example, the extraordinary single track album ‘Open’) sound far more like Yes than does ‘Heaven and Earth’. The same can be said about his collaboration with Rick Wakeman and the album that Chris Squire made with Steve Hackett.

The previous Yes album, ‘Fly From Here’ (2011) sounded far more like Yes, but then again it did have the lead singer of a Canadian Yes tribute band on vocals, and featured a song that the band had first played live in 1980. It was okay, even quite enjoyable in parts, but was ultimately somewhat unsatisfying, whereas this new record is anything but.

I have a horrible idea that I am going to unleash a shitstorm with this review. I think that these eight songs are some of the best music that these guys have made in their careers.

It is certainly the Yes album that I have enjoyed most since ‘Keys to Ascension’ the best part of twenty years ago. But I have one reservation. And it’s a bloody big one.

I wish they hadn’t called it Yes.



Once again we come to a regular period in the musical year; The Manic Street Preachers have released a new album and I truly do my best to like it. However, I have never much liked this band. I

have never much liked them since 1993 when I was

working for Steve Harley and Cockney Rebel who were booked to play at an arts and music festival in Milton Keynes. I believe serendipitously that it is the same one that my nephew David is working at doing sound and light in the very week that I am writing this, but that is a totally different story.

Back in 1993, my ex-wife and I were running the Steve Harley and Cockney Rebel fan club and were flogging his t-shirts and I was doing my best to carve out a career for myself as a rock and roll journalist. Twenty-one years later, nothing much has changed apart from the T-shirts.

Also on the bill that weekend were John Martyn (who I had always wanted to see and whom I remember being sadly lacklustre), African Head Charged (who were absolutely amazing), Gary Clail and the On U Soundsystem (who were fantastic), Radical Dance Faction (who I though were pretty bloody good) and the Manic Street Preachers (who are one of the most irritating bands I have ever seen).

It was during the period of their career when

Richey Edwards was carving things into his arm with a Stanley knife, and the whole band were dressing like the New York Dolls. I thought the music was ham-fisted and derivative and their “We are the future of Rock and Roll and you’re not” attitude merely made them come over like irritating sixth form art students badly in need of a good twatting. This was immediately before the band became successful, and I have often thought that if I had bothered to leave the safety of my stall and wander 100 yards over the grass to where the four young Welshmen (who were about ten years younger than me) were ponceing about and showing off, and tried to get an interview with them then I would have subsequently been able to sell it for a significant sum of money. But I couldn’t be bothered then, and listening to this new record I can see why.

I think my problem with this band is that they try so hard to tell you that they are the “real thing” that one immediately knows that they have to be lying. They try oh-so-hard to be arty and intellectual, but for me, they just don’t cut it. It

could be just me who is in the wrong, and that they really

“they try so hard to tell you that they are the “real thing” that one immediately knows that they have to be lying”

are the cultural icons that they obviously so badly want to be.

But, every time they have released an album in the last fifteen years (and that is seven albums) I have tried very hard to like them. There are, after all, quite a few bands of quality that I have just not been able to get into. It took me over twenty years to finally ‘get’ Morrissey, but it was worth the effort. But this new record has made absolutely no difference whatsoever.

I do not consider myself to be a particularly talented songwriter. I am okay, but there are hundreds who are considerably better. My criterion for whether I admire an artist or not is whether I could have written their music. I got this litmus test from none other than Bob Dylan who is quoted as saying the he could have written ‘Satisfaction’ but The Rolling Stones could not have written ‘Mr Tambourine Man’. Using this methodology I am sad to admit that there is absolutely fuck all on ‘Futurology’ that I couldn’t have written in twenty minutes on a Sunday morning with a skull-busting hangover. Sorry guys.



c.j.stone

Along The Pilgrim's Way From Winchester to Canterbury

We were on the Pilgrim's Way: the ancient pilgrimage route hemming the line of the North Downs through Kent and West Sussex, a long, wavering ribbon of battered tarmac and chalky track that stretches out between the great Cathedral cities of Canterbury and Winchester; and beyond, from Dover to Stonehenge

Walking

There are many words for walking. We amble. We stroll. We march. We trudge. We perambulate. Best of all, perhaps: we saunter.

This last word is from the French, "Saint Terre" meaning "Holy Land".

It derives from the Middle Ages, when pilgrimage was all the rage. Everyone was going to the Holy Land. Some people took it up as a profession. They would wander from town to town, from church to church, begging for alms, like Sadhus and Holy Men do in India today. When asked where they were going, they would say, "to Saint Terre"..... to the Holy Land.

They would never actually get there. It was the journey itself that mattered. Perhaps they were already in the Holy Land in some sense. Perhaps it was the walking that took them there.

It certainly felt like that to me.

We were on the Pilgrim's Way: the ancient pilgrimage route hemming the line of the North Downs through Kent and West Sussex, a long, wavering ribbon of battered tarmac and chalky track that stretches out between the great Cathedral cities of Canterbury and Winchester; and beyond, from Dover to Stonehenge.

It was late April and the Bluebells were out. We sauntered along country lanes through wooded hills as dappled sunlight played down upon us, as the road unravelled and birds sang, scurrying about in the treetops. Hardly a car passed. There was hardly a reminder that we were in the 21st century at all.

I was with my friend, Paul. We were about three days into the journey by now, up an isolated track by a wood. We were talking about walking, about the way walking changes things. "You get to know the world you're walking in," said Paul. "It's more intimate."

"Yes," I said. "You get to know the faces of the trees."

This is true. In our 21st century world we circumscribe the landscape. We surround it. We look in on it from the outside, from a distance, from our roads, from our cars, from our cities, from our houses. When you walk, on the other hand, you enter the landscape, stepping across a threshold as if through a doorway into another world. You become immersed in the landscape. You become a part of it.

A journey that might take 20 minutes by car would take three days on foot. The whole world changes with this change of pace. England is another country, an undiscovered land, one you have only ever glimpsed from afar. The trees are like sentinels, guiding you on your journey, guarding you on your way. And each tree has a character, a personality. Soon you find yourself talking to them, like long lost friends.

The North Downs Way

It had been a variable journey so far. We'd caught a train to Winchester, but, arriving late, had had to take the first bed and breakfast we could find. It was a scruffy, dirty little room above a pub and didn't bode well for our trip. It didn't even provide a proper breakfast. And the first day it rained heavily all day, making walking impossible. We visited the Cathedral - which we got in for nothing, telling the cashier that we were on a pilgrimage and wanted to say a prayer at the start of our journey - after which we decided to skip ahead by bus, to Farnham, where we found a welcoming pub and a much more hospitable B&B. And the following morning, the weather being suddenly bright, we set out on foot at last.

We were following the North Down's Way, the well marked English National Trail which approximates the

route of the old Pilgrim's Way. You leave Farnham on a wooded footpath which parallels the A31 - which intrudes upon you with its incessant roar at first - but very soon you swerve away into open countryside.... And into silence, expansiveness and beauty.

I think this is what is so remarkable about this route: the fact that in this most crowded and built-up corner of England, the South East, you can travel for hours, even days, at a time, and hardly cross a road or meet another soul.

As well as the white acorn signs which point the way, you also encounter the occasional more eccentric marker. Decorated trees. You don't often see this in England. But here, on the Pilgrim's Way, we came across two in the space of less than an hour. Later, in the village of Puttenham, we found a pub, The Good Intent. It was lunchtime now. We'd been walking since early morning, so you can be assured our intentions were very good as we stepped in for some welcome refreshment and a chat with the locals.

It was in here that we heard about the Watts Mortuary Chapel.

"You'll be surprised," said the patrons of the pub, mysteriously. "It's like nothing you have ever seen before."

Watts Mortuary Chapel

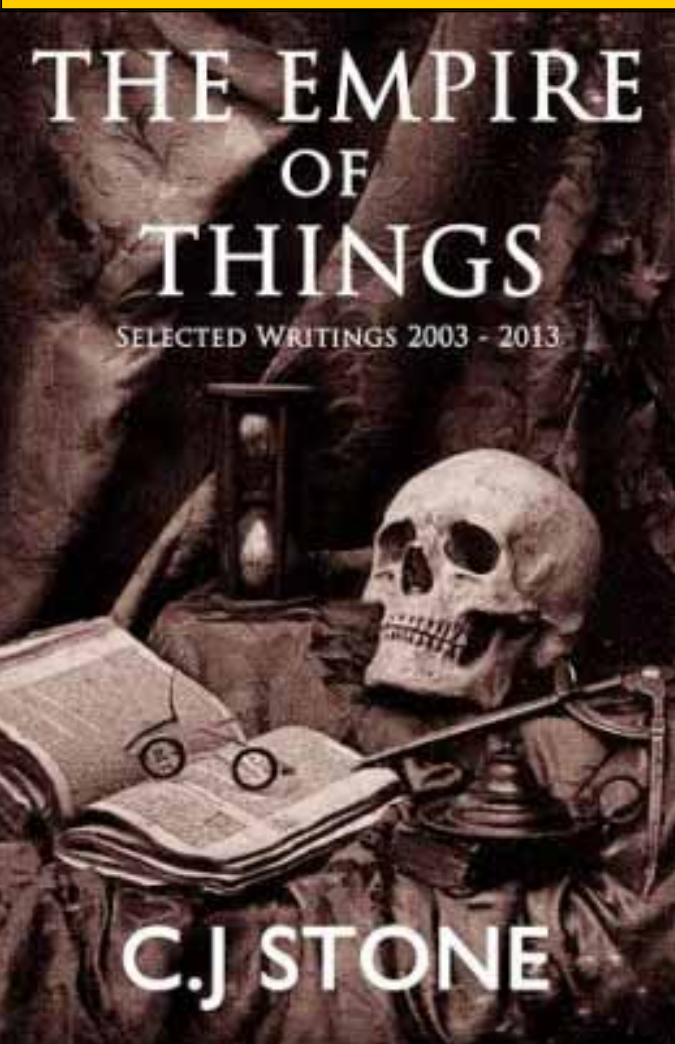
We set out on our walk again, and about an hour further on we found ourselves approaching the monument.

It is a few hundred yards off the route, near the Watts Gallery in the village of Compton, up a lane and around a bend. We'd been walking for most of the day and were very tired. When the monument failed to jump immediately into sight we almost gave up. "If I don't see it soon I'm heading back," I said. But then, there it was.

At first sight it is very plain: a domed, red brick chapel set on a wooded hill. Closer up you can see that it is elaborately decorated, with intricate terracotta forms weaving in and out of the brickwork and a fine, ornately carved wooden doorway. But it is on stepping through the doorway that the magic hits you. As the people in the pub had told us, it was like nothing we'd ever seen before. It very nearly took our breath away.

If the outside is a monochrome terracotta red, inside it glows with the richest of hues, reds and greens and purples and browns and blues, all the colours you can imagine, with images of fiery Angels making secret hand signs, with code words woven into the design and deeply resonant quotations from the Bible. It is like an Art Nouveau temple in there.

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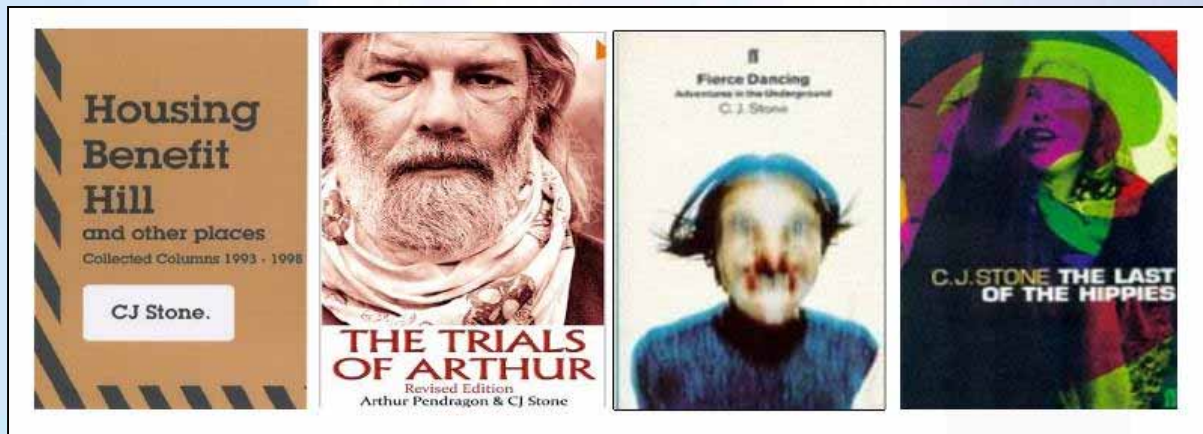
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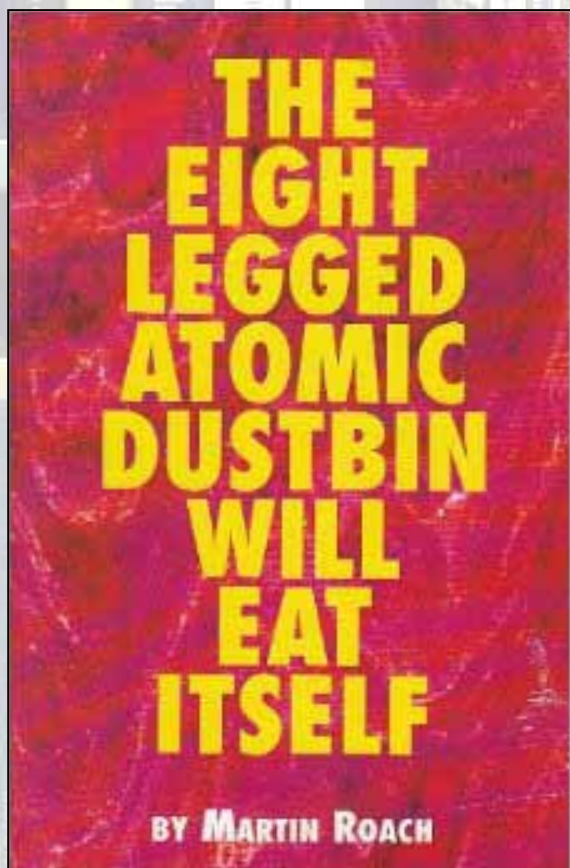
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**OTHER BOOKS BY
C.J.STONE**

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: 158 pages
Publisher: IMP
Language: English
ISBN-10: 1897783000
ISBN-13: 978-1897783009

Now, before we go any further, I would like to state that this review is of the first edition of this book, which came out in 1990. Two years later an updated version was published by Omnibus Press, and a further fully updated version, again by INP, came out in 2006. However, as Amazon.co.uk was selling the first edition for 1p whereas both the subsequent editions were over a fiver, I leave it to you to decide why I bought this edition. (And I will give you a hint, it wasn't out of some peculiar lust for owning first editions).

So, as I said, this book cost me 1p. And as is usually the case in life, one gets what one pays for. This book gives a fairly uninteresting, and often brusque account of the careers of three bands whose only real connection (apart from the fact that members of two of these bands played together for a short time well before they became famous) is that they are usually described as having hailed from the West Midlands town of Stourbridge. This isn't actually true. As Clint Mansell says in the introduction:

“Pop Will Eat Itself, The Wonder Stuff and Ned's Atomic Dustbin are said to come from Stourbridge and in a way they do, because people say they do. But in reality it's one of those romantic myths that makes life more interesting than it really is.

All three bands contain members that come from Stourbridge or its local surroundings. However, they also contain members who are not, who never were, who no longer live in, who do not wish to be associated with or in one case has never been to Stourbridge!”

I am very much a devotee of rock music biographies, but this is one of the least interesting ones that I have ever read. So why did I buy it?

Michael Moorcock famously described his first impressions of Hawkwind: “They seemed like barbarians

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who'd got hold of electrical gear." I have always thought the same about Pop Will Eat Itself. At a record fair in Salisbury in 1987, someone gave me a tape with the Justified Ancients of Mumu's album '1987 What The Fuck is Going On' on one side and Pop Will Itself's 'Box Frenzy' on the other. I swiftly fell in love with both bands, and have been listening to them ever since.

Fast forward 23 years. I was sitting in the potato shed one evening minding my own business when Corinna came in with a broad smile on her face and recommended that I listened to a piece of gorgeous cinematic music, which she had just found. It was indeed gorgeous. "Who is it by?" I asked. And when she replied "a composer called Clint Mansell" she looked completely bemused and shocked when I laughed so much that the tea I was drinking went out of my nostrils and I very nearly had a nasty turn. I then showed her some photographs I took of Clint Mansell on stage the night that I interviewed him in 1990. She looked mildly disturbed.

I then played her Beaver Patrol featuring the immortal romantic couplet "the only way I get my kicks, is to go down town and hassle chicks", and I got the feeling that Mr Mansell had gone down a few notches in her opinion.

That was the reason that I wanted to read the book. I am not particularly interested in the Wonder Stuff, although I quite like some of the things they did, and I have to admit that Ned's Atomic Dustbin (despite being one of the

favourite bands of my son in law) have usually left me cold, but I was looking forward to reading an insightful discussion about how a relatively small market town in the Midlands produced three such influential rock bands.

Sadly, this book didn't give me anything of the sort. There are more than its fair share of typos, repetitions, and what information there is, is presented in a crushingly dull manner. How one can make Pop Will Eat Itself so dull I don't know, but Martin Roach has achieved that unenviable distinction.

I really hope that the subsequent editions have made this book less like pulling out nostril hairs, but as an editor of some years standing, I am afraid it would need a massive re-write.

Sad, but true.

I really want somebody to write the book I wanted to read about these three bands, and the nascent 'Grebo' scene of the late '80s, and the Indie/Hip Hop fusion which it brought about. It was a fascinating time, and one that deserves a proper book about it.

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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..)

The long-running and officially-sanctioned "Hawkfan" magazine has managed to stay in production even after many fans discovered "the internet" and has now reached issue #40. This issue mostly contains reports on Hawkeaster 2014 - the magazine's creator (Brian Tawn) was at that event, down in Seaton.

Hawkfan is an irregularly-published magazine, printed in A5 format somewhat similar to church magazines and the like, and subscribers simply send Brian a suitably-stamped and self-addressed envelope. As and when enough material accumulates for a new magazine, a magazine then goes into production and is then mailed out in the aforementioned envelopes.

The magazine and the newsletters were, in the 1980s, often the sole source of Hawkwind news in those dark days when mainstream music mags like "Sounds" started ignoring the Hawks. And this was long before the World Wide Web was invented... and apart from a few intrepid



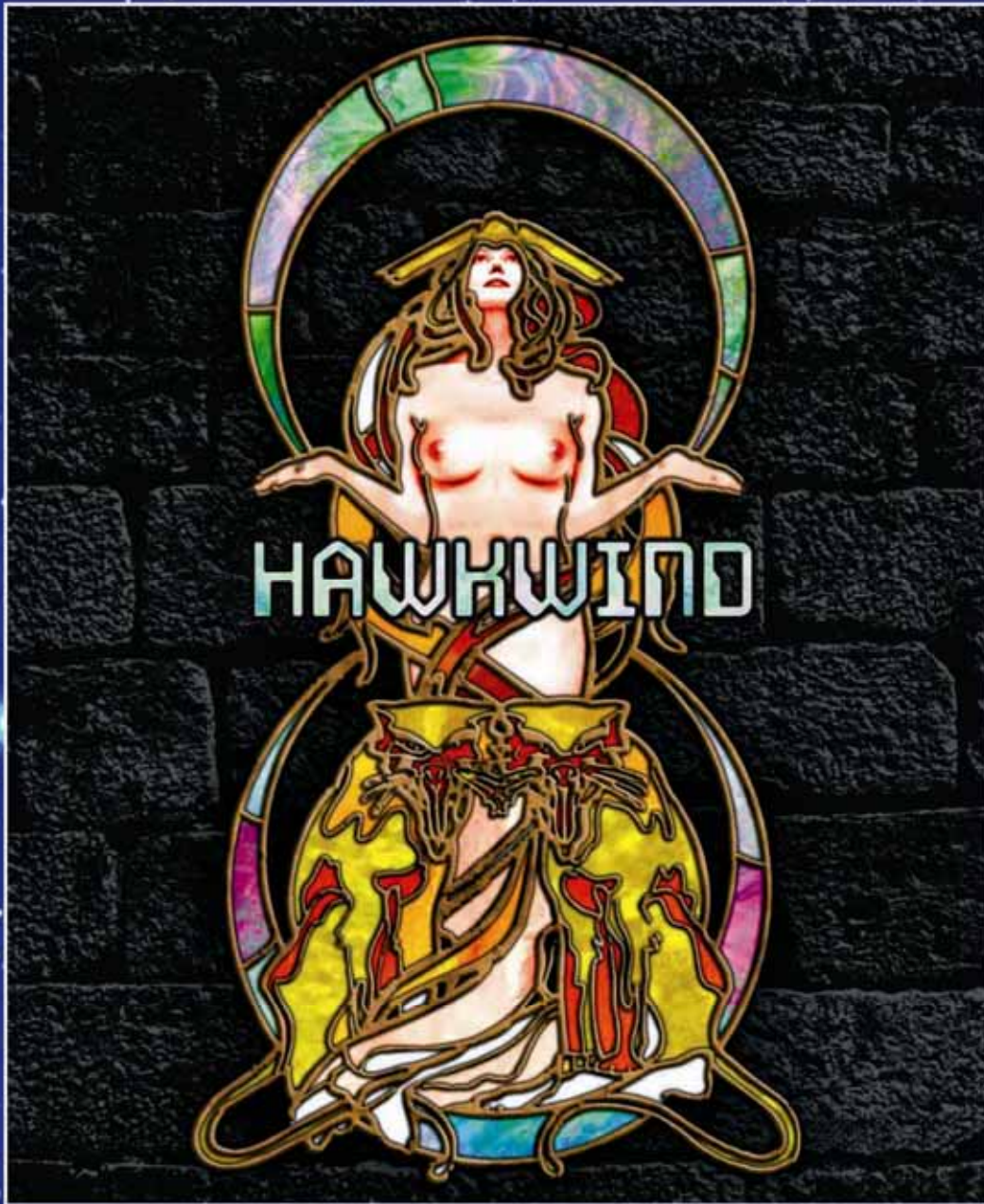
bulletin board souls on IBMs or Amigas who had access to the Hawkwind/BOC news group, Brian Tawn's "Hawkfan" magazines filled the gap for most or all of the 1990s as well.

For many Hawkwind fans, Brian and his magazine is a part of Hawkwind history, and a part that's still soldiering on today.

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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...

Ever since I have been chronicling the comings and goings of the Yes camp I have either written that this has been a good week for Yes stories or a terrible one. On one or two occasions there has actually been no news whatsoever. But there has never been a week like this one.

It started with Yes releasing their new album. People claim that Marmite is a substance that people either love or hate and much the same could be said about the new album, Heaven and Earth. I like it with one big reservation, and have critiqued it at length elsewhere in this issue.

Other reviewers have been considerably less positive about it, and indeed have been quite unkind. However, whatever you think about it, it has to be said that unlike so many of their peers, Yes are still making new music which is no mean feat for a band who have been together in various forms since 1968.

This week we posted several of these reviews, as well as a specially produced EPK video in which the band talk about the impact that Jon Davison has had upon the music. There is also an interview with drummer Alan White, and what I have called 'a link to a true obsessive'; someone who has reviewed a

whole pile of the different Yes shows that he has seen over the past twenty years.

- **YES, 'HEAVEN & EARTH' – ALBUM REVIEW**
- **Yes new album in The Guardian**
- **'Another Chapter in Yes' History': Bandmates Talk About Jon Davison's Impact in Exclusive EPK**
- **YES: A link to a true obsessive**
- **THE AU INTERVIEW: JON DAVISON OF YES (USA) ON THEIR UPCOMING AUSTRALIAN TOUR AND NEW ALBUM "HEAVEN & EARTH".**
- **'How do I handle this?': Alan White struggled with a key moment on Yes' Heaven and Earth**
- **Yes still classic - with different Jon in lead**

Then, earlier today a whole bunch of us were sent an enigmatic link to www.andersonponty.com which had nothing on it, but this electronic clock.



Then some hours later, we received this press release sent out by Billy from Glass Onyon, and a few hours after that we received the news that the

JON ANDERSON & JEAN-LUC PONTY ARE RECORDING AN ALBUM



collaboration between Jon Anderson and Jean-Luc Ponty, which was first mooted months ago and which many of us had forgotten all about, was now a reality.

The Facebook group, and later a Kickstarter page, were emblazoned with the banner at the top of this page.

In recent years many people have suggested that Jon Anderson was treated quite unfairly by his erstwhile band mates. I am not privy to the details of what happened and so cannot comment, and anyway it is none of my business. However, it seems highly unlikely that it was just a coincidence that Anderson's new project has been launched in the same week as Yes' new album has received mixed, and often lukewarm, reviews. And to do so in this manner is an admirable piece of internet theatre if nothing else. The Kickstarter page features all sorts of goodies and, as I dictate this to Corinna, has raised nearly ten grand of pledges already, in a matter of hours.

A link to the press release which kickstarted (if you will excuse the pun) all this is below.

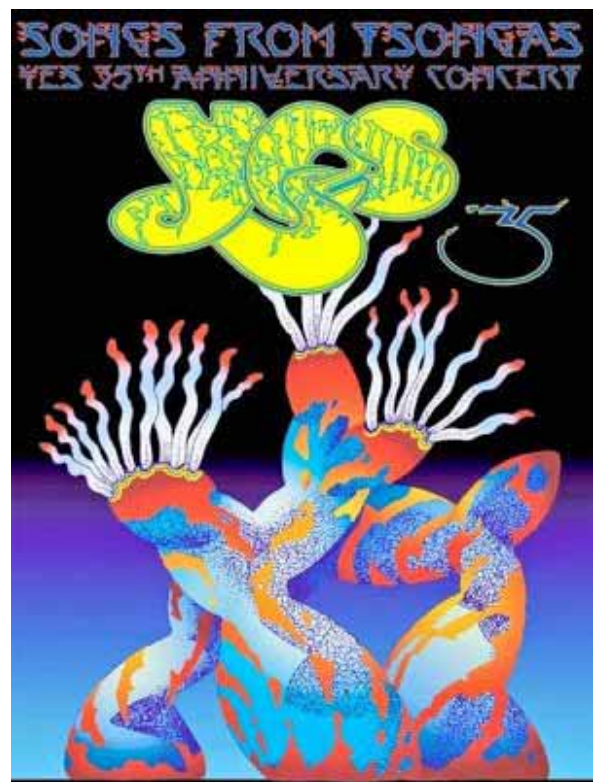
- **Music Legends Jon Anderson and Jean-Luc Ponty Announce Formation of New Music Ensemble - The Anderson Ponty Band!**

Now after this level of excitement, anything else is bound to be somewhat anti-climatic, but there is other Yes-related news as well. First of all, news that the band are releasing a special expanded edition of their 35th anniversary concert DVD which was originally issued in 2005. The special edition contains two different concerts from the 2004 tour, which was the last to feature the classic line-up of Anderson, Howe, Squire, Wakeman, and White. (Put like that they sound like an earnest firm of solicitors in a small market town).

And the final news is slightly tangential, but is an interesting interview with Ryan, the son of erstwhile

Yes guitarist, Trevor Rabin.

What a week, eh?



- **Yes to release expanded 35th Anniversary tour live album**
- **Drummer Ryan Rabin on his South African roots, the Spice Girls and their breakthrough album, Yes to perform at NYCB Theatre at Westbury**

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'

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Changing the world one gift at a time

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

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



Thom the World Poet

Rob Ayling writes:

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

OUTSIDE YOUR CAGE, WILD BIRDS FLY

INSIDE, THREE MEALS & A UNIFORM

Maybe a job feeding the birds or clipping their wings
Studying forms to see what flies. Looking@open skies through barbed wire eyes.
Antique Museums study sonnets ,to steal their inner music
"But there are so many styles!"you hear complaints
about the non-compliant natures of the wilde..
Standard Form is Regulation. Good Soldier Schweik smiles..
He knows the joke is on the circus clown who believes
only past forms of Ring Masters will save .Who made these?
Some antiquarian?NO! More a glowing ember of Celestial Fire
whose hands were burning as they wrote this down.Scribbled calligraphies.
Breaking the Rules is easy-you make egg poetry-and watch it bloom/blossom
into a wilde winged creature-who flies away from rules..



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...

String Theory: The Physics of Master Guitar Playing

And now for something completely different:

“How do great guitarists bend a string like Eric Clapton or Jimi Hendrix? One scientist [...] sought to figure out how legendary performers make great music.

“Very good guitarists will manipulate the strings to make the instrument sing,” David Robert Grimes, a physicist at Oxford University, in England, who plays guitar and was a member of a band in Dublin, Ireland, said in a statement.

The physics of string instruments is fairly well understood, but “I wanted to understand what it was about these guitar techniques that allows you to manipulate pitch [...],” Grimes said.”

Well there you go. Physics – blurgh; that word alone is enough to make my brain immediately switch off and cause me to gaze out of the window into the middle distance. I fell off one of those high stools in a physics lesson at school once. I was so overwhelmed with the sheer magnetism of the

subject that I was playing around and leaning forward on said receptacle for the placement of my bottom, and it scooted out backwards from underneath me. Apart from the clatter of the wood on the lino floor, the classroom fell silent for a minute or two. The silence was then broken by my teacher asking me (quite patiently considering I suppose) "If your brother can do it, then why can't you?" (referring – of course – to the subject of physics rather than the spectacular ways of how to fall off stools). Great for my self-esteem, great for my individuality, and it kind of put the kibosh on any effort, albeit a very small effort on my part, forever on learning anything about fecking physics.

Ah well. Teachers would not get away with that kind of thing these days.

But back to this article. I have absolutely no idea what this guy is on about really to be honest, but just thought I would look intelligent - just this once mind you - this issue. So if you would like to know how Messrs. Clapton, Hendrix *et al* do/did it then read on here:

Collectable Madonna Doll - £10.00

"Vital Toys.com Madonna in *Desperately Seeking Susan* collectable doll. New unopened original packaging"



Hmmm. This doll makes her look older than she does in real life now, not to mention a bit on the 'mutton dressed up as lamb' side. Or even, as Jon's late mother would probably have said, "She is no better than she should be" which is a phrase that – on first reading – does not make much sense, but if you read it a few times, it somehow makes perfect sense. Sorry Maddie, but I really don't think this collectable doll does you any favours.

Tat rating: 10/10

Spice Girls - original Cadbury Spice Collection - Box and 5 chocolates - £59.99

"Original Spice Girls "Spice Collection" by Cadbury. This auction is for the original box and 5 individual sweets which are wrapped in wrappers featuring the names of the five band members. The box is in Nr Fine condition, opened neatly and with very light wear to edges only. The chocolate wrappers are unmarked and brightly coloured. The items are long past sell by date so these items are sold as memorabilia and not for consumption!"



It would be bad enough having to pay twelve quid each for edible chocolates, but sixty quid for a box of chocolates that you cannot eat!? Okay, so the wrappers are brightly coloured and clearly shiny, shiny, but you cannot relish the slow, enticing act of unwrapping said triggers of dopamine because they are out of date?!

Notwithstanding that to have to sit and stare at those smug faces on the spicy-coloured box knowing that the chocolates therein expired their edible-with-safety date in October 1998 would make any girl's dopamine levels plummet like a stone.

This is tantamount to pure torture!

But, bust my buttons, are the Spice Girls really THAT old?

And I don't think any gal would be impressed if their boyfriend/husband/partner/girlfriend/mother/father/daughter/son and so on and so forth relative-wise, turned up with these as a little pressie. It would almost be as bad as producing a magnificent bouquet of flowers and finding out later that they had been pinched from a graveyard.

Tat rating: 12/10 just because they are inedible.

THE BITCH IS BACK

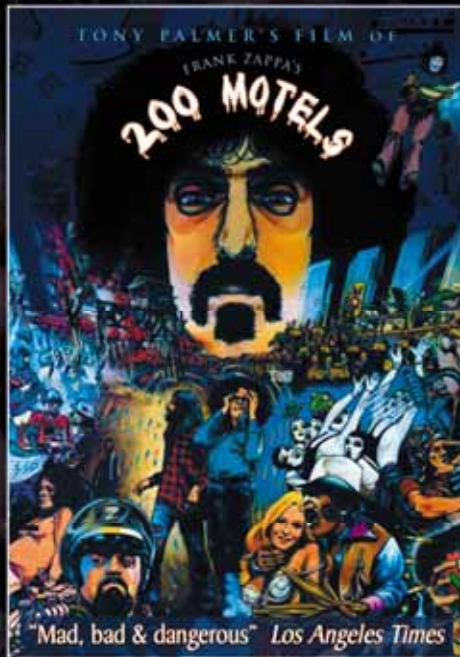
If it's groovy...it's in!

MAN
Tapes of The Unexpected
VPDVD68

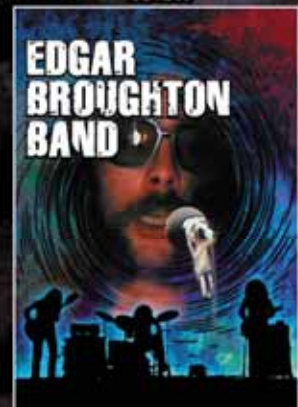


"Mad, bad & dangerous"
(Available for the first time on DVD)

FRANK ZAPPA'S 200 MOTELS
TPDVD127



EDGAR BROUGHTON BAND
Live
VPDVD66



RENAISSANCE
Kings & Queens
VPDVD67



PETER HAMMILL
In The Passionkirche Berlin
VPDVD65



THE STEVE HILLAGE BAND
Live at The Gong Family Unconvention
GWVP208DVD



VAN DER GRAAF GENERATOR
Live at The Paradiso
VPDVD64



PANIC ROOM
Satellite
FMCDD01



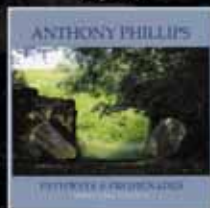
KARNATAKA
The Gathering Light
KTKCD005



PARADE
The Fabric
NAUTCDD04



ANTHONY PHILLIPS
Pathways & Promenades
VP216CD



RICK WAKEMAN
Past, Present and Future
MFVP115CD



SPIRITS BURNING
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- Brand new in sealed picture box

Oh yes, yes, YES. Now we are talking. These are great. Or rather, those up to and including a Trick of the Tail at any rate, and only that last one because I love the picture, although the album was no so bad considering my dear Peter G was not on it.

Yes folks, I do like some tat too; I have been very open about this in past issues. But this is so superior that it is not really tat. The Gabriel-era Genesis can, and never will, do no wrong in my eyes, and although I don't want to give the impression that I am biased, anything remotely connected with that band in that particular era in music is pretty cool by me.

That was biased wasn't it?

And the extra big picture is a bit over-the-top isn't it? I know what I like, and I like what I know.

Tat rating: minus 0/10 for obvious reasons.

Well here is a nice set of bongos upon which to feast your eyes.



"1964 Mastro Musical Instruments Young Wannabeatles could play their hearts out on a series of plastic musical instruments (guitars, ukuleles, drum sets and banjos) manufactured in the U.S. by Mastro and sold in stores and by mail order from 1964-66. Today, a set of Beatles Bongos in their original box will set you back around \$10,000."

Tat rating: irrelevant

Cashing in on name: 100/100



Oh my, where did he come from?

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

Okay, let's play a little game. Everyone get out your face paints, make up brushes/pencils, cotton wool balls, make-up remover, cleanser, and other odds and sods, and sit yourselves down at a mirror. Let's see if we can do it too:



First of all practice a little of this:



Then remove all that and practice a bit of this:

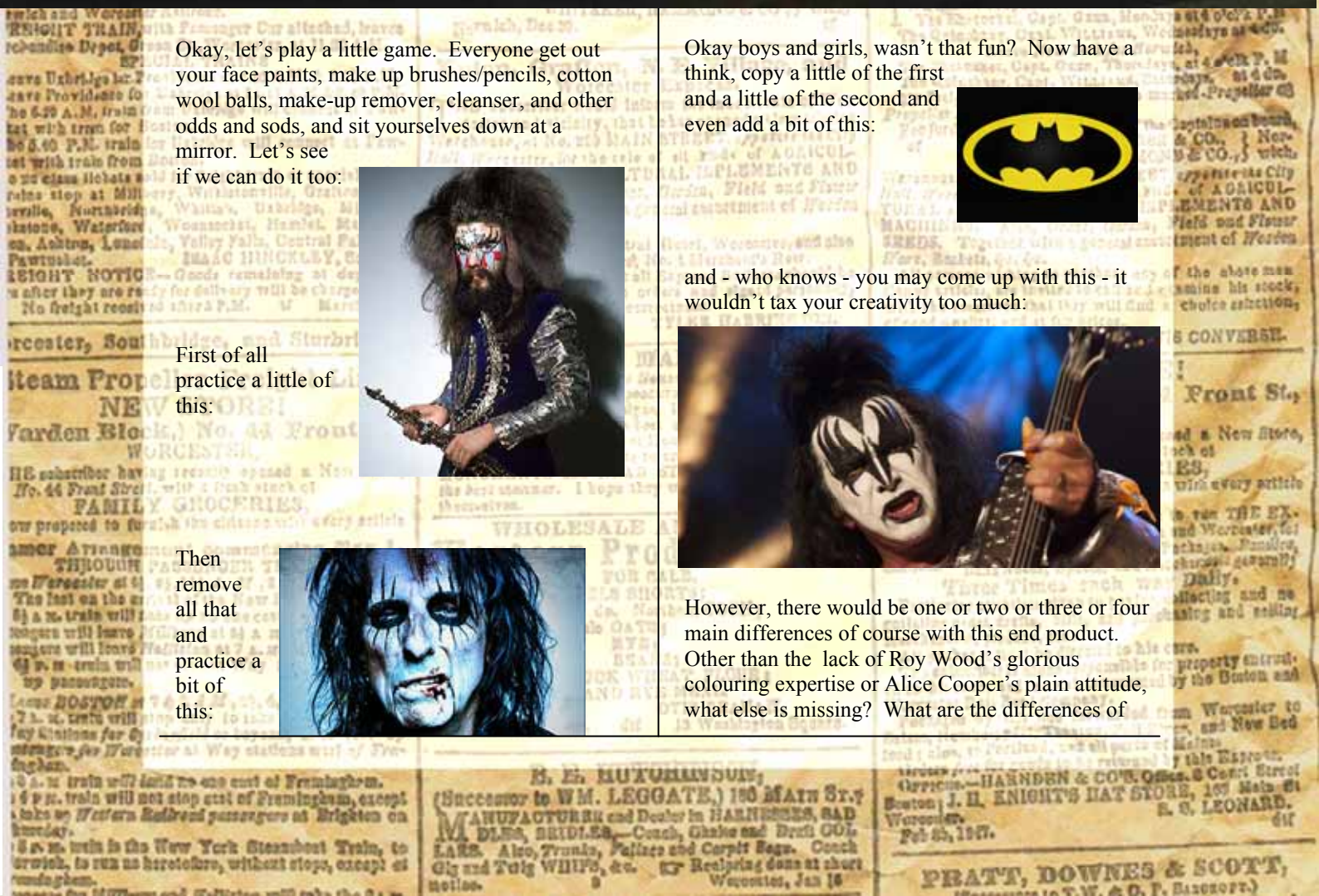
Okay boys and girls, wasn't that fun? Now have a think, copy a little of the first and a little of the second and even add a bit of this:



and - who knows - you may come up with this - it wouldn't tax your creativity too much:



However, there would be one or two or three or four main differences of course with this end product. Other than the lack of Roy Wood's glorious colouring expertise or Alice Cooper's plain attitude, what else is missing? What are the differences of



which I speak? Howsabout talent, charisma, originality, and just plain likeability for starters? You could even throw in a smattering of humility and a 'thanks to our fans' recognition of relevant followers too. Something of which the last of the selection seems to sadly be lacking.

GENE SIMMONS: 'Try Being Nice To Rich People'

"Asked about his seemingly shameless flaunting of his wealth and endless determination to promote the Gene Simmons 'brand,' Simmons replied: "You know how I spell shameless? P-r-o-u-d.

"People often confuse, at least in my estimation, my pride and self-confidence with arrogance. Because they are not used to people who have an in-your-face, 'take it or leave it/this is how I am' point of view. I'm more like an animal in the jungle that (urinates) on the ground and doesn't ask your permission. 'This is me, this is my territory.' It's simply defining who I am and what I stand for.

"That's called full disclosure, before the facts. Others simply hold their opinions to themselves and never say who they are you. You will always know who I am. You don't have to like it; that's OK if you don't."

I am glad it is okay, Gene, although quite frankly I couldn't give a flying doughnut hole whether it is or not to be honest. I don't like you or your band. You, sir, are not a gentleman, and you can KISS my ass. But 'you don't have to like it, that's OK if you don't'.

Oh my goodness, here he is again. I wonder



where that came from? But he sure makes me feel better.

THE BEATLES SERGEANT PEPPER JOHN LENNON PAUL McCARTNEY GEORGE HARRISON RINGO - £100,000

“THE BEATLES SERGEANT PEPPER JOHN LENNON PAUL McCARTNEY GEORGE HARRISON RINGO STARR

A UNIQUE RETRO DESIGN OF ALL THE FAB 4 ON 4 SEPARATE CANVASES REAL LIFE-SIZE ON HUGE 6 X 2 FEET CANVASES VERY UNIQUE BY LE-ART-WORKS UNIQUE TO EBAY LIMITED EDITION



I am donating 95% of all funds raised on these canvases to the Meningitis now trust As I have a affinity with this trust ,as my youngest daughter contracted meningitis at seven weeks old, leaving her severely disabled. The charity has been good to her, and I want to give something back to them to help others.

SIGNED AND DATED BY ARTIST WOULD MAKE A FANTASTIC UNIQUE GIFT OR A MUST FOR ANY BEATLES FAN

ON QUALITY SUPERIOR GLOSS HEAVY POLYESTER CANVAS WHICH GIVES IT A RICH GICLEE FINISH GORGEOUS STUNNING COLOURS”

Every so often something comes up on eBay that



is not just about someone making money from somebody else. And this is one of those listings. There is not much one can say really, apart from sending heart-felt best wishes to the seller and their daughter.

And just for your delectation, I thought I would throw in a few mondegreens here, which may just change the way you sing certain songs to yourself or at your local pub on karaoke night from now on. Oh how we laughed:

Abba: Dancing Queen

See that girl, watch her scream, kicking the dancing queen

Queen: Bohemian Rhapsody

The algebra has a devil for a sidekick eeeeeeeeeee....

Bee Gees: Stayin' Alive

Steak and a Knife, Steak and a Knife

Fifth Dimension: Aquarius

This is the dawning of the Age of Asparagus, Asparagus

Manfred Mann's Earth Band: Blinded by the Light

You look like Medusa with Hair-Rollers in the night.

Monkees: I'm A Believer

Then I saw her face. Now I'm gonna leave her

Ray Jr. Parker: Ghostbusters

Who ya gonna call? Those bastards!

Well folks, nearly done for another week, and lo and behold, there has been nothing to do with One Direction or Justin Bieber! This feat has been somewhat difficult to achieve because there were definitely a few things here and there that I could have added, but right at the beginning of my comprising the items for this issue, I deemed it to be a One Direction/Justin Bieber no go area.

Yes, I felt a change of direction was needed, as this column has too often been Bieber-blighted. But beware, kind gentlefolk, I am not saying it never will be again. I am well aware that some may accuse me of obsessing.....

Wow - how did this get in here?



Me obsess about a musician? Nah. Never.



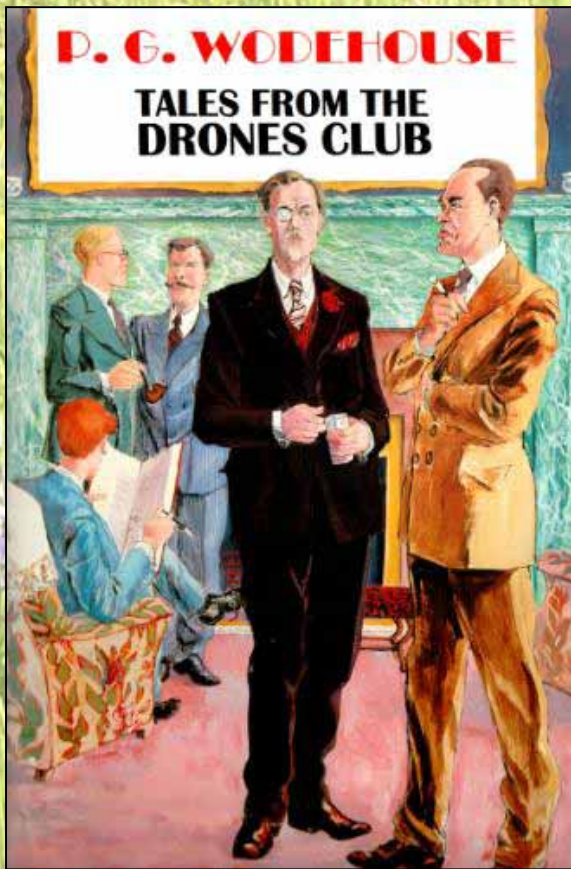
Hoodies £25. T-shirts £15, Beanies £6. PM me for P&P, all profits to Sea Shepherd xx
Write to Samdance Kirwan at
sam.kirwan@ntlworld.com

The Gonzo Postbag

THE DRONES CLUB

Hi Jonathan,

I just have read your article on the healing drones for Daevid Allen. I just want to set the record straight.



When I heard that Daevid was ill I contacted him and made the suggestion to do the two drones for him while he was having his operation. He was absolutely delighted at the idea. I am one of the original members of the glissando orchestra from Amsterdam 2006 and its founder member along with Andy Bole here in the UK. I then co-ordinated all the gliss players to do a focussed gliss ritual at the time Daevid was having his operation. Harry Williamson suggested that we record it and he would mix it and make it available as a free download and also present it to Daevid. That is how it happened. It was not Harry's idea it was mine.

Also just a foot note, it is the glissando guitar orchestra not drone orchestra.

Regards

Brian

HEY JUDE

Hi Jon,

I saw Judy Dyble at the Norwich Arts Centre on Sat 12th July, an excellent gig ++ She had the Curator's Band with her, and the Curator, [Alistair Murphy], and the band, [several of the band played on Flow and Change as well], started with some of his solo album tracks before Judy came on and joined them. She was very nervous at first, but as she said once she got the first song "out of the way", [Jazzbirds], she could relax.

Had two sets, covering most of the tracks off both "Talking with..." and "Flow and...", engaging the audience with her chats between songs, giving the background to some songs as well. Prior to playing "Harpson" in a shortened version, Alistair reflected on putting together this track in his studio with the sound files from Ian McDonald and Robert Fripp thinking I've got King Crimson playing together! We also had "I talk to the Wind", and other highlights were Featherdancing, Crowbaby, Silence, Harpson as already mentioned, but had to highlight any particular track[s], as all excellent, band enjoying themselves, but tight musicianship, delivering the goods ++

Picked up Judy's new Live C.D., "Live at WM Jazz", highly recommended as same band, similar set, [thou' we had a longer set], and great that it includes Judy's chats as well. Thou' this is not on Gonzo, thought you may be interested, and great how Judy mingled with us afterwards, chatting, signing C.D.'s, etc. Think the venue was sold out, 120 sitting, and a mix of ages, us 50 years +, [grey and older men], and a lot of younger folk as well.

Cheers,
Colin

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Jon Pertwee's Time Tunnel

TOO MUCH MONKEY BUSINESS

I have to say that I was more than a little disappointed with *Dawn of the Planet of the Apes*. After the expectation that had been set up by the brilliant *Rise of the Planet of the Apes*, which had interesting ideas, strong storylines and characters that you could care for, *Dawn of the Planet of the Apes* seemed to lack all of this for me.

After an interesting opening explaining man's fate to the simian flu, it went downhill very quickly. The main plot line could have been interesting, but was poorly delivered with exposition, followed by action, followed by exposition, etc., etc. This resulted in the story being presented in an awkward, enemies, friends, enemies cycle. The dialogue was clunky too. When the humans first appeared, why did we have to be told that the survivors had a built-in immunity to the simian flu when we had already been told in the opening scenes that it was expected that only 1 in 500 humans would survive?

The cast were struggling to portray their archetypal character traits; even the usually dependable Gary Oldman seemed to portray a one-dimensional gun-toting comic strip character. On the plus side, the apes were very well realised, and all credit to Andy Serkis for investing far more character, warmth and emotion into Caesar than the rest of the cast put together.

I, of course, realise that *Dawn of the Planet of the Apes* has to set up the beginnings of a superior ape society with humans in the minority, but did it have to do it in such a ham-fisted fashion? When will film makers learn that a strong story with good characters wins every time over flashy visuals, or more and more over the top action sequences?

Overall another average, all action, no satisfaction, blockbuster that I feel I can sadly only give 4 out of 10 for, when I feel it could have been so much better.

CREATURE FEATURE

The trouble with the world of bad films is they

have a strange fascination. Take the giant snake film, *Anaconda*, for example. Understand this is a creature feature about a massive snake terrorising a documentary film crew led by Jennifer Lopez, Eric Stoltz, and Ice Cube. But, as far as I'm concerned, those are three major selling points. Throw in a pre-fame Owen Wilson, some seriously dodgy special effects, and Jon Voight's beyond incomprehensible accent, and you've got an A-plus B-movie.

Oh, and don't even get me started on the movie's most terrifying creature: the Candiru, which exists in real life, and will, following a quick Google search, make every single person think twice before stepping in the water again. The re-make of a Disney "classic" *Tron*; yes, it was a terrible movie with enough plot holes to qualify the film as a sort of theatrical Swiss cheese. But outside of that, the actual movie was a stunning spectacle of visuals, along with an orchestral score produced by none other than Daft Punk, which basically proves the musical duo literally can do no wrong. Bonus points for Jeff Bridges signing up for a two-hour music video featuring deadly frisbees and fighting a computer-generated evil Jeff Bridges, which itself deserves a small cow pat on its cinematic back!

When the Beeb made *Shedevil* with the delightfully busty Julie T Wallace, it can only have shuddered when Hollywood sideswiped us with a film of the same name starring Roseanne Barr (wtf!). I don't care if it's generally considered a "bad" movie, this is one of Meryl Streep's best performances. She is so obviously having an amazing time playing Mary Fisher, a romance novelist who lives in a glorious pink mansion, and wears insanely wonderful hats. It's the ultimate female revenge fantasy pushed way over the top, but in such a delightful way! Also, ladies helping ladies (when they're not trying to destroy each other's lives).

More bad films next time, campers.

Jon Pertwee

Whos Toys, THE number one place for film and TV memorabilia

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.

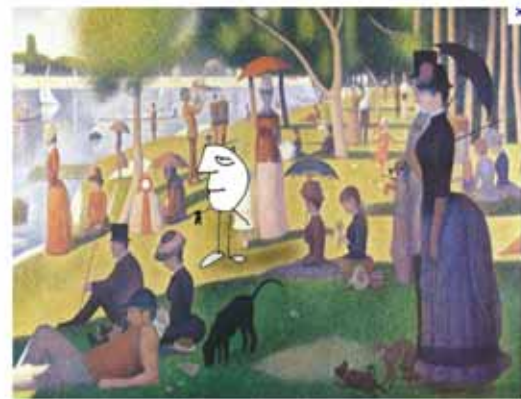
THE WORLDS FIRST CLONED CARTOON CHARACTER

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...



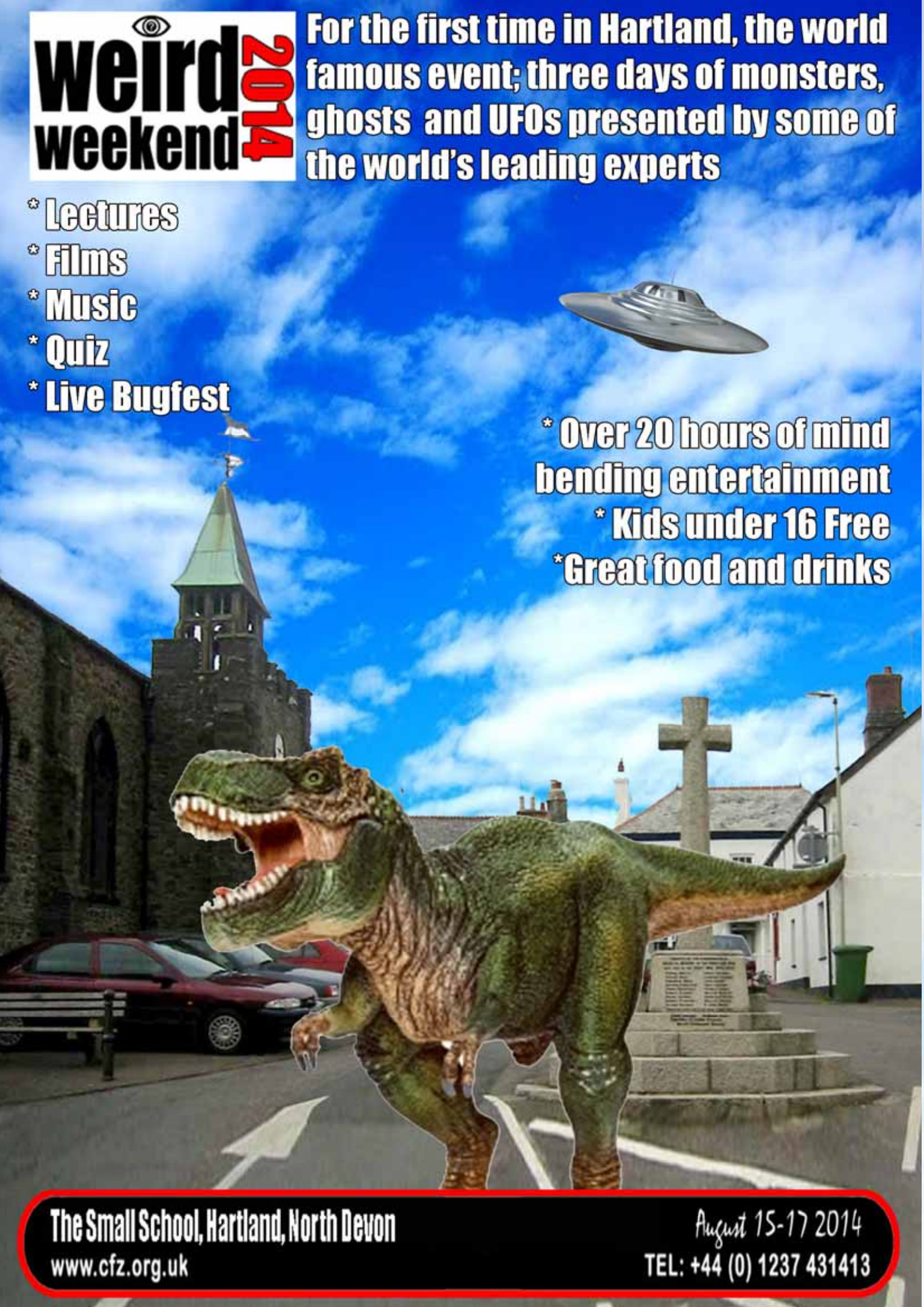
"Wheeze keys are theeze?"

weird weekend 2014

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The Small School, Hartland, North Devon
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>

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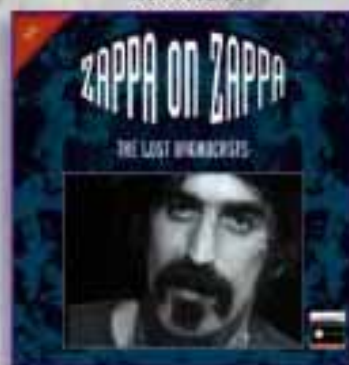
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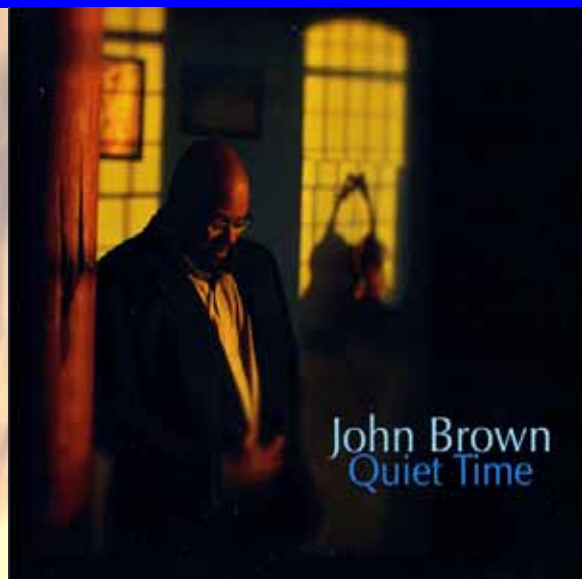
THE WORLD OF KEV ROWLAND



INDICA
Shine
(NUCLEAR BLAST)

Let's be honest, the only reason Indica are on Nuclear Blast is because of the patronage of Tuomas Holopainen of Nightwish. That being said, once one gets past the undisputed truth that they really don't belong here and instead concentrates on the music, there is quite a lot here to enjoy. Yes it's bubblegum pop rock with a few symphonic overtones, and yes The Bangles did this many years ago, but this Finnish all-girl quintet have made quite a name for themselves in their home country and I can see why. Apparently they have toured with Nightwish a couple of times, and I'm not sure that the metalheads in that crowd would have given them a good reception, but if you are into music that you don't have to think about very much then might be for you. I did find that the more I played it the more I actually enjoyed it, as they are certainly much better than most music on the airwaves and I can see them being featured on the radio quite highly.

Pop rock, with good vocals and some catchy commercial numbers, nothing more or less. Not the sort of thing I would listen to personally, but my wife might like it. Just think of this as a light snack before getting onto the main course. Given that this is their sixth album, and they have already had gold success at home, somehow I think they can cope without me going overboard on it.

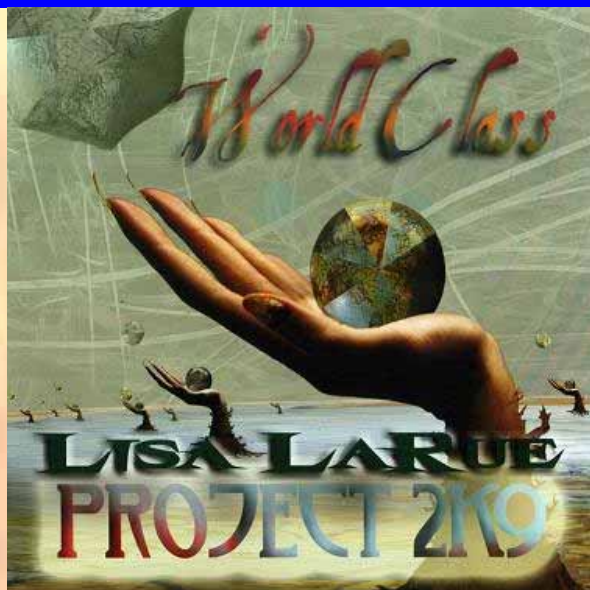


JOHN BROWN
Quiet Time
(BROWN BOULEVARD RECORDINGS)

Some albums should come with health warnings, and this is one of them. Sadly this appears to be lacking from the cover so I'll provide one for you instead "WARNING: DO NOT, REPEAT, DO NOT PLAY THIS WHILE DRIVING!" The last time I came across an album like this was Leon Redbone's 'Sugar', which featured "So, Relax", and here bassist John Brown leads his quintet through a selection of jazz standards and newer songs with the aim of moving "people to stand still; to stop to find private space to experience quiet time both alone and with someone." While he provides the solid bedrock himself, he has brought together veteran trumpeter/flugelhornist Ray Codrington and young alto/tenor saxophonist Brian Miller, along with pianist Gabe Evens and drummer Adonis Rose.

I did make the mistake of playing this in the car the first time, but I actually switched to another album after a few songs as I found that I really was starting to drift into a world that was surrounding me like a warm blanket, and that really isn't desirable when driving! Now, playing this at night with a suitably sized Bombay gin & tonic and it was another matter altogether. In this environment it becomes an album that is sadly way too short at a tad under 75 minutes long, and I found myself either hitting the repeat or promising myself that I would play it again the next night as well. Originally released in 2012, it was repromoted at the beginning of 2014 and I am so glad that I came across this as it truly is a delight.
www.brownboulevard.com

THE WORLD OF KEV ROWLAND



LISA LARUE PROJECT 2K9
World Class
(INDIE)

Lisa is a keyboard player who has been influenced by progressive rock since a young age, and this was her fourth album, released in 2009, although she did call it a project which then led to the forming of her band Project 2KX. When I noticed that John Payne (Asia) was one of those involved I became very interested indeed, but the more I played this album the more disillusioned I became. There is a real lack of focus over the course of the album which leads to it seeming very disjointed indeed, and actually quite hard to follow. There are some really good progressive instrumental numbers where Lisa often finds herself in the supporting role to the very fine guitarwork of Steve Adams, but then these are broken up with some AOR songs and the result is that the sum of the parts is very much less than it should be.

If Lisa had concentrated on just an AOR album, or just an instrumental progressive rock album, then I am sure that either would have been more preferable than the end result. Well produced with some fine songs and performances, it isn't something to which I will often be returning. More details at www.lisalaruemusic.com



LYNN STOKES & SOL SURFERS
Terra Nocturne
(INDIE)

Although this may sound like a duo, Sol Surfers is actually the name of Lynn Stokes' band, which includes both a saxophonist and a flautist among others. Now that is out of the way, what about the album title? 'Terra Nocturne' can be translated to "nocturnal land", while of course 'nocturnal' translates to "done, active, or occurring at night". So, we have a land at night, hence the picture of the moon on the cover, or is perhaps a bit more than that? Often, bands are influenced by those who have gone before, some more than others, but it is somewhat unusual to come across a band who seem to have been influenced by just one album from that band. Yep, here we have a group who are influenced not just by Pink Floyd, but very much by the classic 'DSOTM'.

Part of me feels that this is a sacrilege and that this 2008 album should be taken out and destroyed, however there is a larger part of me who is really enjoying listening to this and that is the side that wins! This album passed me by at the time, and the same must have been true for everyone else as this appears to have been their only release, and their website no longer appears to be active. That is a real shame, as although heavily influenced by Roger et al, this is an original piece of work and in the lack of the masters themselves is something that any Floyd fan would enjoy.



Gymir

Gymir hail from Weymouth in Dorset, here in the UK. The current band, previously known as 'Shallow Intentions', were formed in 2012 and are listed in the folk metal genre. The current line-up is:

- Martyn Bell – vocals/guitars
- Ian Pauffley – guitars
- Ryan Barber – keys
- John Briginshaw – drums
- Pete Reid – bass

I am presuming that the band's name comes from the giant in Norse mythology and if – like me - you are interested in such things, you can read about him here on Wikipedia

Check out:

[Their YouTube channel](#)

[And their Reverbnation channel](#)

[And their Facebook page](#)

Listen to

[The Return of the Raven](#)

[Valkyrie Of Sorrow](#)



This has been another one of those weeks when I realise why – several years ago – I dubbed this column ‘the best laid plan’. If everything had gone according to plan, I would have finished this some time on Thursday afternoon. Andrea and I made good headway earlier in the week, and I would have finished dictating to her on Thursday, had she not been laid low with what she had been told was arthritis in her hip. I am feeling particularly smug, because although I was kicked out of the nursing profession nearly a quarter of a century ago for filling my time sheets out wrong, I still managed to correctly diagnose her complaint as sciatica. But enough of me being smug, the long and the short of it is that she only showed her face here long enough to grab some painkillers from me yesterday, and so I spent the rest of Thursday doing other things.

Although the dear girl turned up again today, I had lost the impetus, and – as I had a recording session booked with Mike Davis for 5 o’clock – I was not able to finish this magazine in time. What made things even more problematical is that just about the time that Mike Davis was sat opposite me tuning up his guitar, the press release announcing the long-awaited collaboration between Jon Anderson and Jean-Luc Ponty (see elsewhere in this issue) came hurtling across the internet towards me, and any



hope of getting to bed at a civilised hour went straight out the window.

Here, once again, I would like to thank my beloved wife who really is a helpmeet of pioneering proportions and who is sitting up with me, and without whom none of this would ever get done.

Like the Pony Express, the Gonzo Weekly always gets through, but over the next few weeks we have the annual Weird Weekend, and a few weeks after that we are scheduled to become grandparents. There will be magazines each week, but we give you fair and due warning that a couple of issues may be a little sketchier than normal.



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