

GONZO
Weekly #89

EXCLUSIVE:
What Judy Dyble
did next

EXCLUSIVE:

Fear and Loathing -
the play. We
interview the
Director

EXCLUSIVE:

Doug Harr critiques
the latest deluxe
Jethro Tull reissue

EXCLUSIVE:

Sleepyard interview

EXCLUSIVE:

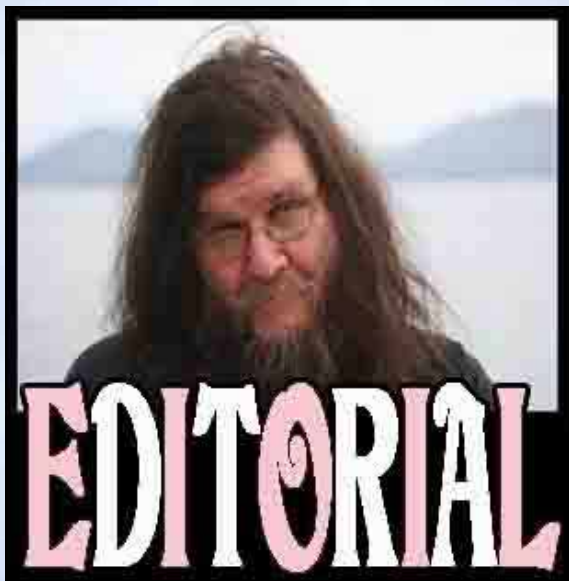
The Faerie Ball
in pictures

HEY JUDE!

THE THREE
COMMANDMENTS OF GONZO
WEEKLY:

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

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



Dear Friends,

Welcome to another issue of Gonzo Weekly and, therefore, another couple of pages of my musings upon life in the Gonzoverse in general.

I've been thinking about the concept of 'intention' after my long and convoluted editorial last week. And that got me thinking about a related subject – that of 'context'. This week saw Mick Jagger's 71st birthday. The popular newspapers treated it as an 'event', but it was not that many decades ago that the same man was seen as a villain, responsible for many of the ills of

society.

What happened?

Once upon a time, the Rolling Stones were the most important rock band in the world. They may not have been as groundbreaking, musically, as The Beatles, or as important lyrically as Bob Dylan, but sociologically at least there is no doubt at all that they were the most important rock and roll band in the universe.

Now, and one has to admit, for at least three decades, they are seen as a sophisticated, massively popular cabaret act; entertainers without equal.

In 1970, when – arguably – the band were at their commercial peak, having left Decca Records with the worst possible grace, having replaced Brian Jones with Mick Taylor, the young and hugely talented guitarist who was – arguably – the best musician to ever play with the band, and were working on an album called 'Stick Fingers' which was to come out the following year. When all this was happening the misanthropic science fiction author Edmund Cooper wrote one of his peculiar dystopian fantasies. Peculiarly prescient, *Kronk* told the story of a sexually transmitted virus which would change the human race, initially for the better but then, very much for the worst. It opens with a scene set on the Thames Embankment when Gabriel Chrome, a failed book sculptor, was drunk, and contemplating suicide underneath the statue of Sir Michael Phillip Jagger.

Oh how we laughed. What a witty man Cooper was. Mick Jagger getting a Knighthood? It would never



happen! It made a perfect introduction to the cynical landscape of the book. Fantastic!

In 2002 Michael Phillip Jagger was appointed a Knight Bachelor in the Queen's Birthday honours list. This is the man who said:

"Hey! Think the time is right for a palace revolution"

And:

"I'll shout and scream, I'll kill the king, I'll rail at all his servants"

So what the fuck happened? Was it always just a sham? Did Jagger never have 'sympathy for the devil' or feel that as a 'poor boy' he had no other option but to 'sing in a rock and roll band'? Was it just another symbol of post Diana vulgarity from the egregious Tony Blair? Or did he just grow up?

In my opinion at least The Rolling Stones ceased to be truly dangerous, groundbreaking, and even consistently good after 1974 when Mick Taylor left the band. His replacement, Ron Wood, seems a nice enough geezer but was always more interested in hamming it up on stage, shagging celebrities, and shoving the Gross National Product of a small South American nation up his nose. Whether this was a conscious decision or not I have no idea and I very much doubt whether we shall ever know.

The Rolling Stones have made several entertaining albums since then, and there has been the occasional spark of genius. The single they released for their 50th anniversary was brilliant, but I can't find anybody who actually remembers its name.

The whole issue isn't whether Jagger should have accepted a Knighthood or not. There's nothing inherently wrong with that. I have to admit that I would rather like to be honoured in this way; I am, after all, the only male member of my family for god knows how many years not to have been. And it would amuse me to have achieved what they did without having compromised myself to 'The Man'. But, although I have written songs and books highly critical of both the British and American governments over the years, I have never written anything against the royal family. In fact, if I may paraphrase Stuart Rene LaJoie, as a rational anarchist I believe that they are quite a useful institution if only because they keep us from having a politician as head of state. But we're not talking about me.

How, in only thirty years, did The Rolling Stones go from being scabrous pariahs to national heroes? I have an idea that if we could understand the social mechanism that made that possible then we would know a hell of a lot more about the workings of society than we do now.



Yes, Geoff Downes, Chris Squire, Jon Anderson, Rick Wakeman, Jean-Luc Ponty, Judy Dyble, Rolling Stones, Sex Pistols, Peter Gabriel, Goldfrapp, Ted Nugent, Damon Albarn, Pussy Riot, Daavid Allen, Michel des Barres, Carol Hodge, Mick Farren, David Bowie, Paul McCartney, Steve Ignorant's Slice of Life, Judge Smith, Strange Fruit, Sub Reality Sandwich, Friday Night Progressive, Jon Driscoll, Dick Wagner, King Robbo, Manny Roth, Idris Muhammad, Hugh Hopper, Clearlight, Xtul, Lou Stein, Hunter S Thompson, Sleepyard, Jethro Tull, Troy Donockley, Ian Abrahams, The Waterboys, Mike Scott, Morrissey, The Flaming Lips, Osibisa, Crass, Hawkwind, Beatles, Kiss, Rod Stewart, Justin Bieber, Michael Jackson, Jimi Hendrix, Frank Zappa, Weird Weekend, Majestic, Metal Mirror, Parzival's Eye, Nocturnal Breed, Kanseil

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,

Editor: *Gonzo Daily* (Music and More)

Editor: *Gonzo Weekly* magazine

The Centre for Fortean Zoology,

Myrtle Cottage,

Woolfardisworthy,

Bideford, North Devon

EX39 5QR

Telephone 01237 431413

Fax+44 (0)7006-074-925

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

- **NEVER MIND THE BOLLOCKS** Doesn't look like there will be a Sex Pistols reunion in the near future if at all. Glen was speaking at the launch of the I've Got You In My Camera – Punk 1976-1979 exhibition at the Olympus-Rockarchive Image Space Gallery in London. Glen Matlock told the Daily Mirror that he hasn't spoken to John Lydon for five years and has ruled out a reunion "I haven't seen John for five years and I'm quite happy about that. I've had no cause to speak to him. We don't have anything planned. There is nothing I know of in the offing and I'm really not that fussed about it. I have no idea if we will reform but who knows the secret of black magic box. I wouldn't write new Sex Pistols material, we're fine with the old stuff." **Read on...**
- **THUS SPAKETH GABRIEL** Musician Peter Gabriel says his world music label can carry on for at least another 25 years. Gabriel, who runs Real World records, made the prediction despite dwindling CD sales and the growth in streaming. "As long as the audience is interested and keeps sustaining us then we'll deliver what we can", he said on the 25th anniversary of the label. The former Genesis musician said consumers had to decide whether to "return some payment" to musicians. Speaking to BBC News at the Womad Festival in Wiltshire, which he co-founded, Gabriel said: "Records don't sell in the way they used to. "We have to make a choice as consumers about whether we want to return some payment, but there is a lot of generosity in people's hearts." **Read on...**
- **VIDEO KILLES THE MEDEA STAR** Pop duo Goldfrapp have turned their talents to writing the music for the National Theatre's new production of the Greek tragedy Medea. Helen McCrory stars as Euripides' tragic heroine in the new version of the play written by Ben Power and directed by Carrie Cracknell. It is the first time that Alison Goldfrapp and Will Gregory have created the music for a stage play, although Gregory has previously written an opera and scored a silent movie. Medea, which opened on Monday night, features a live band of five musicians who play on stage as the drama unfolds. Gregory told the BBC News website about the challenges of making the soundtrack for an Ancient Greek classic. **Read on...**
- **JOURNEY TO THE CENTRE OF...** Three Ted Nugent concerts have been cancelled by two Native American tribes who own and run casinos in America. Rocker Nugent has now had three live

shows cancelled after the Puyallup Tribe pulled performances scheduled for August 2 and 3 from its Emerald Queen Casino in Tacoma, Washington. The decision comes off the back of Nugent's August 4 show in the Idaho city of Worley being cancelled by the Coeur D'Alene Tribe. Explaining their actions, a spokesperson for the Coeur D'Alene Tribe stated that Nugent's "racist and hate-filled remarks" were behind the decision to cancel. Though it's not known which of Nugent's words the tribe opposes, the musician has gone on record as calling President Barack Obama a "subhuman mongrel", a comment he later retracted, although he still maintains that Obama is a "liar" who is violating the Constitution. **Read on...**

- **OH HOW WE LAUGHED** Employees for supermarket chain The Co-op have begun protesting about the retailer's decision to only play unsigned artists in branches around the UK. The supermarket's decision to move away from commercially successful pop music and instead support new and unsigned artists has seen staff launch a campaign against what they are describing as the "terrible" music they have to listen to all day. Trade magazine The Grocer reports that staff are demanding an instant return to recognisable names and songs, while others have suggested that the move was only made to save money. "The new cooperative radio unsigned artists initiative is absolutely diabolical," one employee posted to The Co-Op Employees' page. "More so for staff than customers. People want familiarity and songs they know, not to mention the staff who are subjected to these songs on a loop on a daily basis." **Read on...**
- **EVERYDAY ROBOTS** Damon Albarn performed for a crowd that included robots at a show last week in Japan. The Blur frontman played an intimate gig at Japan's National Museum of Emerging Science and Innovation to a small crowd of 50, which included two robots - the 'life-like' female Otonaroid® and the 'more abstract' Telenoid®, reports The Creators Project. The short set saw Albarn performing the title track from his debut solo album 'Everyday Robots' as well as 'Hollow Ponds' and Blur's 'Strange News From Another Star' and 'Out of Time'. According to The Creators Project, Otonaroid® "moved her body in time with Albarn's performance. She hummed along to the lyrics, and her expressions seemed to change when the melody would take a sad turn or during up-tempo parts of the songs." **Read on...**

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



your e cards
someecards.com

Nicked from Jaki Windmill's Facebook pages

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

John Maynard Keynes

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
701 Patents, urgent of the U. S. Patent Office in re-
ceiving and forwarding to the said models, without or
without to be patented, & deposited there, which
will be sent free of expense and risk and will dispo-
se the same as Certificates, Specifications, Assignments and all

Steam Propeller Freight Line.
Winter Arrangement.
The Eastern Propellers will leave Norwich for N. York
The Western, Capt. Gann, Mondays at 4 o'clock P.M.
The Eastern, Capt. Whitman, Wednesdays at 4 o'clock P.M.

PRATT, DOWNS & SCOTT,
Manufacturers to T. W. & C. P. BAZZOTTI.

**"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...

- **THERE'S A RIOT GOING ON** Two members of the feminist group Pussy Riot are suing the Russian government in the European court of human rights (ECHR) over their imprisonment for a 2012 "punk prayer" protest at a Moscow cathedral. Maria Alyokhina and Nadezhda Tolokonnikova, who were given an amnesty in December after serving 21 months in prison and pre-trial confinement, are demanding €120,000 (£71,000) each in compensation, plus €10,000 in court fees. They argue that the investigation and prosecution violated their rights and amounted to torture. "They didn't get fair trial here in Russia so they want to get it finally in the European court of human rights," said Pavel Chikov, the head of the human rights legal group Agora, which is representing the two women. "Plus they want this case to set a precedent that Russians can speak publicly on sensitive political issues, even if this speech is not supported by majority. This is a case about freedom of expression and fair trial first of all." **Read on...**
- **BRING ON THE IDIOTS** One would like to think that Facebook postings like this are jokes, but sadly they are not. One would like to be able to look smugly at each other and sneer that these people are Americans, and of



course we have a higher standard of education in this country but we don't. This is just one of dozens of examples from a horrific online article called "Even more examples of political idiocy on Facebook that prove we're all doomed". It would be funny if it were not all horribly true. Actually it is funny, but laughing at people further down the foodchain than you has been a human pastime for millennia.

<http://happyplace.someecards.com/news/examples-of-political-idiocy-on-facebook-that-proves-were-all-doomed/>

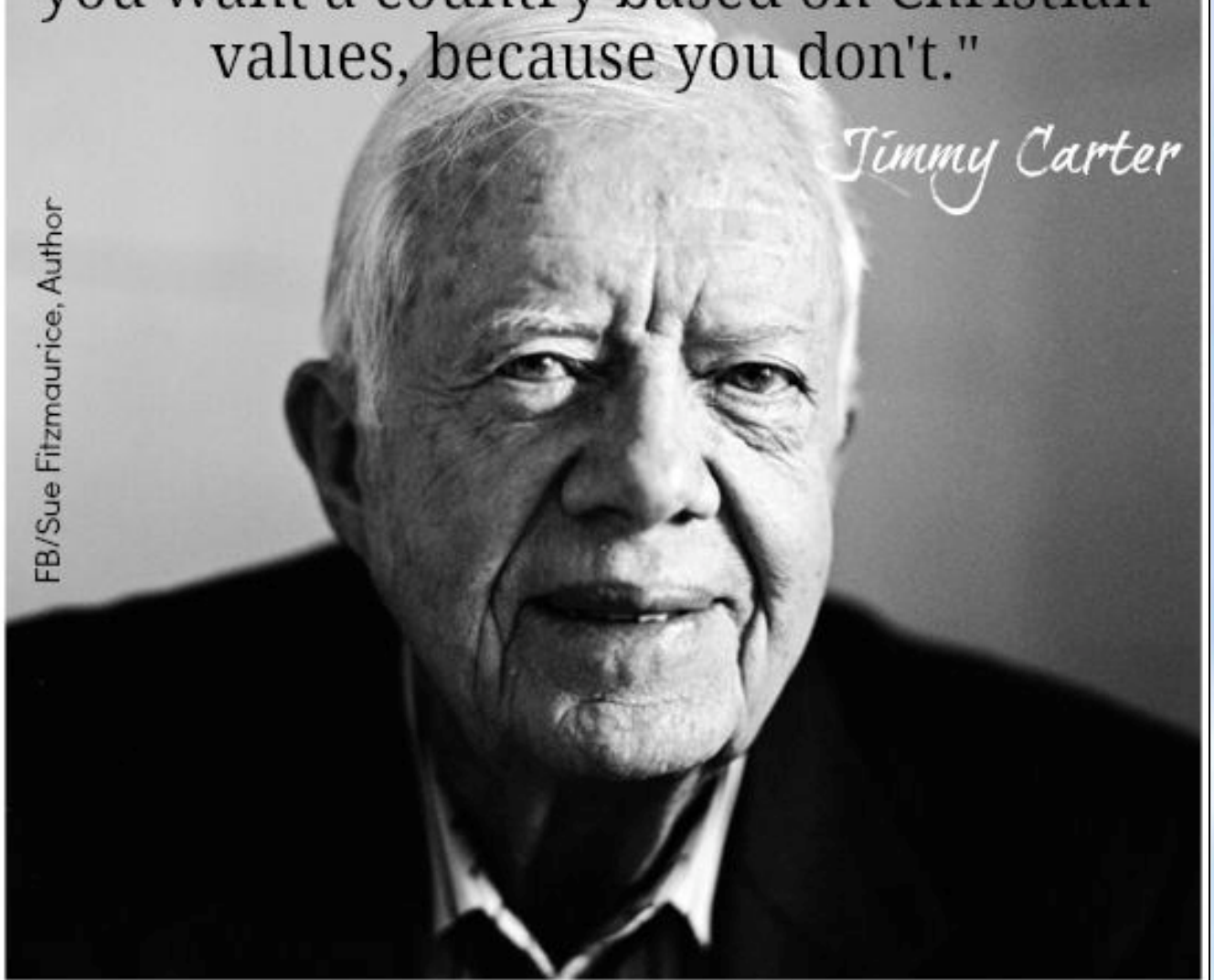


DEMOCRACYWATCH

"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



THE MOUTH OF THE SON OF THE HORSE

I have good news for you about Daevid Allen, which if not straight from the horse's mouth, came from the mouth of the son of the horse – Orlando. He writes:

“The Dingo Virgin has undergone more surgery today to remove a skin cancer on his chest, this is not as full on as the last operations yet it still requires a skin graft from his leg to cover what they take “

Then he continues:

“so all positive thoughts and energies are fully received by Daevid and I have to say with the last 3 Ops - seriously miracles happened everyone!?”

He goes on to say that Daevid's recovery, due to the healing vibes and good wishes from around the world was indeed miraculous.

Within two days he went from the “brink of death, swelling uncontrollably” to being fully

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

the week that's past

at 4 P. M., ... Albany at 11 P. M.
 The trains for Troy leave on the arrival the trains
 at Greenbush.
 The trains for Buffalo leave Albany at 7 A. M. & 7 P. M.
 The trains of the Pittsfield and North Adams Rail Road
 connect at Pittsfield.
 The trains of the Hudson and Berkshire ...
 meet at Coxsack.
 The Hebron ...
 The trains for N.
 Springfield, and ...
 Winsted, ...
 Stage run from
 Brookfield to Ware
 from Palmer to ...
 Ware and Haverhill.
 Worcester, Nov 22.

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

The subscribers, by appointment from the Honorable
 706 Patents, agent of the U. S. Patent Office in re
 ceiving and forwarding to the said models, designs or
 manufactures to be patented, & deposited there, which
 will be sent free of expense and risk and will deposit
 the papers, Certificates, Specifications, Assignments, and all
 the necessary Papers and Drawings; will make reprints
 into American and foreign words, to the validity of which
 Europe and



A BLAST FROM CRYSTAL'S PAST

For reasons known only to themselves those jolly nice people at Google News Alerts have changed the format of what they do, and as a result I have found myself having to wade through a lot more information than normal in order to keep the daily blog postings up to date. Whilst doing so I found this rather interesting news item from a few years ago. Apparently Manchester's Museum of Science and Industry ran a major retrospective about Leonardo Da Vinci four years ago. And they ran a competition to find a modern Mancunian Mona Lisa. Guess who won? The newspaper story continues:

"Chorlton imposter Carol Hodge beat a 20-strong shortlist of men, women, dogs and photoshop curiosities to triumph in the online poll, posing against a smouldering backdrop with her faced caked in thick white make-up and black eyeliner, topped with a spiralling black hat. "I want to say thank you to all the people who took the time to vote for me," she said."

present with Orlando and his compadres so they could "finish the album with his vision and full involvement".

Orlando goes on to say: "incredible* ! although after this - he will be in 1 month of radiation therapy everyday! so The Dingo Virgin has some trials and tribulations ahead with his health yet he is in an amazingly transformed state of being and very happy with the Vinyl and CD albums"

And he signs off which what I believe is called a codicil: "I just received a text that he is on his way home now and Op was a success".

I have been carrying out what might be described as some sort of psychic product placement, mentioning Daevid in magazine articles, blog postings and all sorts of other things, and doing my best to send him as many healing vibes of my own that I can manage.

Sending out this news is part of this endeavour, so remember Daevid in your thoughts and prayers and pass this news on to as many people as you are able.

Om Shanti.

GONZO CURRENTLY IN STOCK AT GONZO (UK)

GONZO CURRENTLY IN STOCK AT GONZO (USA)

the week that's past

BMI ROUNDTABLE CHAT

MUSIC IN FILM, TV AND NEW MEDIA '14

DON'T KNOCK THE ROCK

MODERATED BY **MICHAEL DES BARRES**
 HOST OF THE MICHAEL DES BARRES SHOW,
 LITTLE STEVEN'S UNDERGROUND GARAGE
 ON SIRIUS



PANELISTS INCLUDE



ALLISON ANDERS
DIRECTOR



TIFFANY ANDERS
MUSIC SUPERVISOR



DANNY BRAMSON
FILM PRODUCER



MIRIAM CUTLER
COMPOSER



JAMES PONSOLDT
DIRECTOR



DOREEN RINGER ROSS
VP, BMI FILM/TV DEPT.



DENNY TEDESCO
DIRECTOR

SATURDAY, AUGUST 2, 1PM
@ CINEFAMILY

611 NO. FAIRFAX AVE., LOS ANGELES, CA 90036

TICKETS ARE \$7

TO PURCHASE ADVANCE TICKETS GO TO:

<http://www.cinefamily.org/films/dont-knock-the-rock-2014/>

MICHAEL'S BACK

After what appears to have been a series of very successful recording sessions in Rome for his new album, about which I know nothing so don't ask, Michael Des Barres is back in Los Angeles and has hit the ground running, being involved in all sorts of interesting side projects. These include this rather interesting event which is taking place on Saturday, a few hours after this magazine comes out, so if you live anywhere in the City of Angels, I would strongly recommend you check it out.

Don't Knock the Rock 2014, the fabulous music documentary film festival going on now at Cinefamily in Los Angeles, is once again hosting its enormously popular and informative music in film chat with the experts. Sponsored by BMI and moderated by Michael Des Barres, this roundtable explores the perils and innovative solutions to clearing music for your documentary or narrative films or TV shows, as well as how musicians can save the day and take advantage of these crises filmmakers and music supervisors face to get their foot in the door composing or placing their songs in films and TV. Guests will include

music supervisors Danny Bramson ("Almost Famous", "Ray", "Austin Powers" and recently "Jimi: All Is By My Side"), and Tiffany Anders ("Like Crazy", "Smashed", the upcoming "The End of The Tour", and FOX TV's "You're The Worst"), Composer Miriam Cutler ("American Promise" "Kings Point"), filmmakers Denny Tedesco ("The Wrecking Crew"), James Ponsoldt ("Smashed" "The Spectacular Now" and upcoming "The End Of The Tour") and Allison Anders ("Grace Of My Heart" "Ring Of Fire") and BMI's Vice President Of Film And TV, Doreen Ringer Ross.

GET TICKETS HERE: <http://bit.ly/1roT3Q>

CONZO CURRENTLY IN STOCK AT CONZO (UK)

CONZO CURRENTLY IN STOCK AT CONZO (USA)

the week that's past



OFFICIAL STATEMENT FROM THE FLEECE

Bristol City Council last night approved plans for flats to be built next to The Fleece. Fortunately, the planning permission will be subject to a number of strict acoustic conditions that will help protect the amenity of future residents and the ongoing viability of The Fleece. One such condition requires that residential units be subject to noise assessments prior to occupation to ensure suitable living conditions. This in turn will greatly minimise the chance of noise complaints against The Fleece.

In a letter presented to the Planning Committee the day before the meeting, the developer threatened to go ahead and build the flats without sound proofing or external alterations unless the recommended noise insulation conditions were dropped. They argued that "Prior Approval" for the scheme had already been granted last year and that noise issues should not be considered as part of the 'external works' application up for determination.

During the debate, one Councillor described this as "bullying", while another ironically thanked the developer's solicitor for "travelling all the way from London to tell the committee members how to do their jobs"

The Planning Committee then voted to apply a further condition requiring all flats on the St Thomas Street facade (which faces The Fleece) be fitted with mechanical ventilation and permanently fixed-shut windows.

The Fleece owner Chris Sharp said -

"This is a really positive day for the Save The Fleece campaign. We are delighted that Bristol City Council have applied these conditions to the approval notice and are satisfied that these noise insulation measures will considerably reduce the likelihood of noise complaints from future residents if applied correctly. The Council's decision will be seen as a vital "test case" which may be good news for music venues and theatres all over the UK who find themselves in a similar position to The Fleece as a result of last year's relaxation of the planning laws under Permitted Development Rights. Our fight is far from over as the developer still has the right to appeal, but the future of the venue is definitely looking brighter after yesterday's decision. We would like to take this opportunity to thank the planning committee for taking on board our concerns, Kerry McCarthy MP for her relentless campaigning on this issue and to the 41,500 people who signed our petition"



the week that's past

at 4 P. M., India in Springfield, leave at 4 P. M. morning
 The trains for Troy leave on the arrival the trains
 at Greenbush.
 The trains for Buffalo leave Albany at 7 A. M. & 7 P. M.
 The trains of the Pittsfield and North Adm. Hall Road
 connect at Pittsfield.
 The trains of the Hudson and Berkshire
 meet at Greenbush.
 The Hudson and
 The trains for N
 Springfield, and pas
 senger, Windsor, Hol
 Stages run from
 Brookfield to West
 from Palmer to Y
 Ware and Haverhill.
 Worcester, Nov 3

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

The subscriber, by appointment from the Honorable
 of Patents, urgent of their Patent Office in re
 ceding and forwarding to the said Office, various or
 manufactures to be patented, & deposited there, which
 will be sent free of expense and risk and will dispen
 He prepares Certificates, Specifications, Assignments, and all
 the necessary Papers and Drawings; will make contracts
 late American and foreign works, to be validly copy
 and



THERE ARE FAERIES AT THE BOTTOM OF MY CAR PARK

Last weekend, no sooner had we finished putting together the Gonzo Weekly than together with Mike Davis, Mother and my delightful, and long suffering secretary Andrea, we went over to Hartland to the inaugural North Devon Firefly Faery Ball. And a great time was had by all.

There was an impressive range of acts covering folk to psychedelia, and quite a lot of other things in between. There was delicious home cooked food and a number of beautiful young women wandering round dressed as faeries with diaphanous wings. Who could ask for anything more.

It is a pity that the event was not better attended, but plans are underway for another event next year. In an overdose of enthusiasm Mike and I have agreed to play at least a couple of songs.

Babz Hewlett-Beech, one half of the organizing team has kindly let us have some pictures that we reproduce on the next couple of pages, which we hope will whet your appetite for future events. Away with the faeries? Too damn right.

IT'S BEEN A YEAR NOW

It's been twelve whole months since Mick Farren died and I have to say that not a day goes by when I don't think about the old bugger.

They say that everybody knew where they were when Kennedy was shot – I was four years old so I don't - but I will always remember where I was the day I found out that Farren was dead; together with my wife and niece, I was on my way to visit him, and we were on the outskirts of Brighton, when I happened to phone Graham back in the office and get the terrible news.

The man who knew him best was probably his musical and songwriting partner Andy Colquhoun. This week Andy posted a very touching tribute video which superimposed a stream of images over Farren and Colquhoun's own rendition of Blind Lemon Jefferson's 'See that My Grave is Kept Clean'. If you can watch and listen to this and keep a dry eye, you are a stronger person than me.



the week that's past





The Gospel According to BART

Two interesting stories from my favourite roving reporter this week. The first concerns a new documentary film about David Bowie...

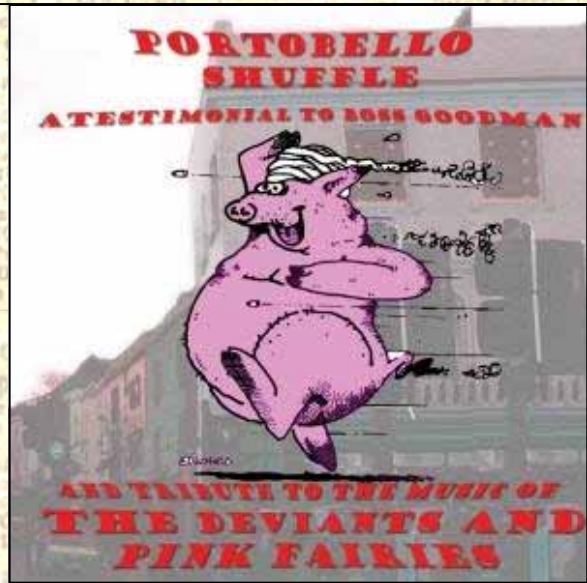
"A documentary about the touring art exhibition David Bowie Is, which premiered at London's Victoria and Albert Museum last year, will run in more than 100 movie theaters in the United States on September 23rd. That same day, the exhibition itself – which consists of photos, costumes and other items from the David Bowie Archive – will open at Chicago's Museum of Contemporary Art and will remain on view until January 4th."

<http://www.rollingstone.com/music/news/david-bowie-is-doc-headed-to-theaters-exhibition-to-open-in-chicago-20140801>

I am not sure that I would go to the cinema to pay to see a documentary about an art exhibition, but hey that's the 21st Century for you.

The other story concerns Paul McCartney's scheduled deluxe version of two Wings' albums – Venus and Mars (1975) and Wings at the Speed of Sound (1976) – which are being released this September.

I have always been particularly fond of the first of these records, although the final two tracks are – as I mentioned the other week – perfect examples of the way that Paul McCartney has occasional terrible lapses of taste. The extra tracks on Venus and Mars are non-album singles, b-sides, and an oddity recording of a song his father had written many years before. The 'Speed of Sound' extra tracks are mostly demos. Both of these seem to be nice, well-thought out packages. If they are not too expensive I might even buy them myself.



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



ANARCHY IN THE UK

Just as we were going to press, we discovered something that we really should have known weeks ago: that Steve Ignorant's Slice of Life are appearing at the Rebellion Punk Festival in Blackpool on 10th August. Other acts include Vice Squad, Killing Joke, 999, Stiff Little Fingers, The Lurkers and Peter and the Test Tube Babies.

CURRENTLY IN STOCK AT GONZO (UK)

CURRENTLY IN STOCK AT GONZO (USA)

the week that's past

In 'The Vibrating Spirit' I put forward a collection of proposals which, if true, might give us some idea of how the so-called 'Physical Universe' interacts with the so-called 'Spiritual Universe', and the ways these two states of existence, effect and control each other; ways which include Spirit Communication, Healing, Inspiration, and Spiritual Influence, both positive and negative.

THE VIBRATING SPIRIT

Book Two of the Judex Trilogy



THE VIBRATING SPIRIT

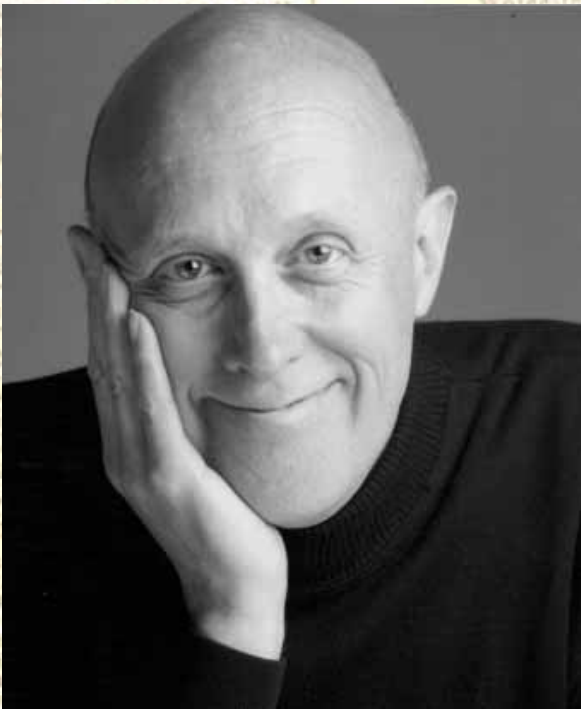
JUDEX Book 2

Judge Smith

How the Next World interacts with This One
JUDGE SMITH

THERE'S A GHOST IN MY HOUSE

Our old friend Judge Smith has just released the second in his trilogy of books looking at life after death. I should know this because not only am the publisher but I



designed, edited and typeset it as well, and a very piece of erudite piece of work it is.

The book entitled 'The Vibrating Spirit' follows on from where book one ('The universe Next Door') left off.

He writes:

"In 'The Vibrating Spirit' I put forward a collection of proposals which, if true, might give us some idea of how the so-called 'physical universe' interacts with the so-called 'spiritual universe', and the ways these two states of existence, effect and control each other; ways which include a spirit communication, healing, inspiration, and spiritual influence, both positive and negative".

Judge will be appearing in a few weeks time at The Weird Weekend where he is bound to be one of the weekend's most controversial and popular speakers.



the week that's past



Peculiar News of the Week





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 82 - 13-07-14

Uri Geller: Velvet Space
Air France: June Evenings
Sharon Van Etten: Your Love is Killing Me
Katie Gately: Pipes
The Groundhogs: Cherry Red
Dorothy Ashby: Lamentation
Sontaag: Memore Tenere
Uri Geller: Beyond Imagination
Close Lobsters: Fire Station Towers
Howling Bells: Into the Chaos
Rapoon: Terran
The Cardboard Lung: Move Away
Caravan: Nine Feet Underground
Uri Geller: Mood
The Beatles: Goodnight

[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 week the submarine is in



dry dock on the coast of Madagascar and we even have a playlist:

Track list in case you would like it

- 1: Bo Diddley
- 1: Maisie, take 2 - Syd Barrett
- 3: Schools Out (live) - Alice Cooper
- 4: Nine to Five - The O12
- 5: Mango - Earl Okin
- 6: Yes we have no bananas - Banana Airlines
- 7: Going Going Gone - Richard Hell
- 8: About Gaza (spoken) - Dr Norman Finkenstein
- 9: Seagull Git Funk Pub - Dr Pub vs Mr Mix
- 10: Something about a Pasty - Brenda Wooton
- 11: Negative Positive - Ron Tree
- 12: Bashing up the Rich - Atom Gods
- 13: Undecided - Praying for the Rain

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



shear 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 # 155

ARTISTS:

Dylan Furr

<http://www.facebook.com/dylanfurrband>

Vincent Carr

<http://www.facebook.com/vincent.carr.7>

Dimension Eleven

<http://www.facebook.com/DimensionEleven>

Dario and the Clear

<http://www.facebook.com/pages/Dario-and-the-Clear/201407419896522>

Scott McGill

<http://www.kickstarter.com/projects/1538085815/percy-jones-scott-mcgill-ritchie-decarlo>

Cailyn Lloyd

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

Phoenix Again

<http://www.facebook.com/phoenixagain>

UgoChill

<http://www.facebook.com/Ugochill>

Joey Stebanuk

<http://www.facebook.com/JoeyStebanukMusic>

Karda Estra

<http://www.facebook.com/pages/Karda-Estra/67051130804> — with Dylan Furr, Dario Saraceno, Lorandi Antonio, Joey Stebanuk, D.n. Furr, Scott McGill, Vincent Carr, Bartlomiej Begziak, Cailyn Lloyd, Alex Guitarista and Richard Wileman.

**Listen
Here**

Friday Night Progressive



JON DRISCOLL (?-2014)

It was the early spring of 1985 when my mate Andy first introduced him to me. Andy, who was at the time playing in a shambolic punk band, which I believe was called The Loose Pricks, was performing at a club night in an Exeter pub. Remember here, that three decades have passed, and in those three decades a lot of water has passed under the proverbial bridge, but an equally large amount of brandy has disappeared down my gullet, irreparably poisoning millions of brain cells, so forgive me if I don't remember names or places. I only remember the date because I got married for the first time in April 1985 and the event I am writing about took place a few weeks before that.

I can't remember which pub it was in, whether I went with Alison, or even whether I joined the band on stage to play a raucous version of 'Louis Louis'.

What I do remember is that the evening was compered by a massively entertaining anarchic comedian who was even fatter than I was at the time (although not as fat as I was to become). His name was Jon Driscoll and he operated under the *nom de guerre* of 'Jon Beast'. The whole event may even have been performed as 'Club Beast' but I can't remember.

What I do remember was that he was massively foul mouthed, massively silly and massively funny.

I later wrote a piece which mentioned him for a fanzine I was producing, in which I (probably, exercising a fair amount of hyperbole) likened him to Lenny Bruce. Truthfully, he was nothing like Lenny Bruce apart from the fact that they

THOSE WE HAVE LOST



both swore a lot. But I have never let the truth get in the way of a good story and – truthfully – it doesn't matter anymore because not only did the magazine in which the piece appeared sell its fifty copies and go out of business nearly thirty years ago, but my week started badly when Corinna told me on Monday morning that Jon Beast had died.

He became most widely known when he was the stage manager, MC, and lighting manager for Carter the Unstoppable Sex Machine, and his unforgettable warm up act, which usually involved him capering about the stage very nearly naked whilst the audience quoted “you fat bastard” at him, inspired the opening lines of Carter’s 1991 album ‘30Something’.

I interviewed Carter a few days before the album came out, and went to meet them at Fruitbat’s flat in Brixton. And on the subsequent tour I ran into Jon Beast again. “So you think I’m like Lenny Bruce? You soft bastard!” He cackled at me

giving me a hug, and proceeded to take the piss out of me from the stage whilst giving his introduction. Our paths crossed occasionally in the years that followed, and now he is dead I feel that an era is at an end.

Another part of my mis-spent youth has gone down the can. In his memory: the only couplet of the only piece of his poetry I remember:

Go mental, drink 25 beers
Go mental, stick poo in your ears

God bless you Jon. The world is now a slightly poorer and less funny place than it was a few days back. In a world run by psychopaths, where the people ruling swathes of the Middle East have started crucifying their opponents and where our own country is getting drowned in a maze of bureaucracy, technology and greed we need fat bastards exhorting us to “Go Mental” more than ever.

THOSE WE HAVE LOST



Dick Wagner

December 14, 1942 - July 30, 2014

The Maestro

Wagner was an American rock music guitarist, songwriter and author best known for his work with Alice Cooper, Lou Reed, and KISS. He also fronted his own Michigan-based bands, the Frost and the Bossmen.

Born in Oelwein, Iowa, Wagner grew up in the Saginaw, Michigan, area. His first band, called the Bossmen, was a favourite in the Detroit area and scored radio play with the Wagner-penned composition "Baby Boy", "You're The Girl For Me" and others. Wagner formed his next band, the Frost, with Donny Hartman, Bobby Rigg and Gordy Garris, in the late 1960s and built up a substantial following in the Michigan area. The band featured Wagner and Hartman on guitars. The band released

three albums during their tenure together on Vanguard Records: 1969's Frost Music and Rock and Roll Music, plus 1970's Through the Eyes of Love. Wagner was the principal songwriter, arranger and lead singer of The Frost. Their live appearances brought out large crowds of young fans throughout the region.

In 1972, Wagner moved to New York and formed the short-lived group "Ursa Major". The original line-up included Billy Joel on keyboards and Rick Mangone on drums. As Billy Joel had to leave the band for personal reasons, Wagner replaced him with former Amboy Dukes bassist Greg Arama. They released one seminal, acclaimed self-titled album as a power trio. The band toured nationally

THOSE WE HAVE LOST

with Jeff Beck and then with Alice Cooper.

In 1973, Wagner was recruited by producer Bob Ezrin for Lou Reed's band along with Steve Hunter. Wagner and Hunter were featured guitarists on Lou Reed's dark and controversial 1973 studio album, Berlin. Soon after, Wagner and Hunter were joined by Prakash John, Pentti "Whitey" Glan and Ray Colcord for Lou Reed's Rock 'n' Roll Animal Tour. As band leader and arranger, Wagner took the early Lou Reed songs that had been recorded by the Velvet Underground and rearranged them into a majestic, orchestral sound for the concert stage. The new arrangements left behind the laid back feeling that had been established by the prior Reed band and won Reed his first gold album. The band toured internationally with Reed, culminating in the Rock 'n' Roll Animal album, recorded live at the New York Academy of Music in December 1973.

It was during Wagner's days with The Frost, that he first met Alice Cooper. Producer Bob Ezrin brought both Wagner and Steve Hunter into the studio to play guitar on the early Alice Cooper albums. Wagner had already featured on the band's School's Out album, notably for playing the memorable guitar solo on the track "My Stars". Wagner continued to play lead guitar (sometimes uncredited) on every Alice Cooper Group album that followed, through the break up of the original group.

When the members of the original Alice Cooper group parted ways in 1974, Wagner officially teamed up with Alice Cooper and became his principal co-writer, lead guitarist and band director. Together they wrote their first concept album, Welcome to My Nightmare. Produced by Bob Ezrin, the album was released in 1975. The Nightmare Tour became the largest and longest touring rock show of the time. The live show also featured the duelling lead guitars of Wagner and Hunter in a guitar battle captured on the film of the same name. The film became a TV special and was released on home video in 1976. The world tour covered more than 120 cities over an eighteen month period. Wagner continued to co-write songs and play lead guitar on additional Cooper albums, including: Goes To Hell, The Alice Cooper Show, Lace and Whiskey, From the Inside (written by the

team of Alice Cooper, Dick Wagner and Bernie Taupin), Zipper Catches Skin, DaDa and Hey Stoopid among others.

In 1978, Wagner released a solo LP called Richard Wagner, produced by Bob Ezrin, and released on Atlantic Records. The album title confused both record stores and disc jockeys who relegated the record to the classical music bin, assuming it was a classical music record composed by the 19th century classical composer with the same name.

As one of renowned producer Bob Ezrin's hired guns throughout much of the 1970s and 1980s, Wagner has lent his playing (and in some cases, songwriting) talents to albums including KISS'



KING ROBBO (?-2014)

King Robbo was an English underground graffiti artist. His feud with the artist Banksy was the subject of a Channel 4 television documentary called Graffiti Wars, first shown in August 2011.

On 2 April 2011 King Robbo sustained a life threatening head injury 5 days prior to his exhibition at the Signal Gallery, Shoreditch: 'Team Robbo - The Sell Out Tour'. It is believed the injury happened as a result of an accidental fall.

In November 2011, three months after the airing of

THOSE WE HAVE LOST

the BBC documentary Graffiti Wars, the Camden Robbo mural was painted over with a black and white depiction of the original with the additions of a crown and a can of spray paint with a hazard symbol of a flame above it. It was done by Banksy as "a tribute to him and as an effort to end the feud in a sense of lighting a candle for Robbo who was still in comatose condition".

The mural was restored to its original form with slight changes by the other members of "Team Robbo" on 24 December 2011, Christmas Eve.

The restoration has since peeled away to leave the black and white tribute to Robbo, as of September 2012. Robbo died on 31 July 2014.



**Manny Roth
(1918 – 2014)**

Roth was an American nightclub owner and entertainment entrepreneur. Roth owned the New York establishment Cafe Wha?. In the early 1960s, Cafe Wha? provided a stage for amateur acts such as Bob Dylan and Bill Cosby. Roth was an uncle to David Lee Roth, best known as the lead vocalist for the band Van Halen.

Some biographical information as well as several of Manny's stories are chronicled in Crazy From The Heat, an autobiography written by David. Manny

was David's first guest on "The David Lee Roth Show", a morning drive CBS Radio program which premiered January 3, 2006 (the show ended April 21, 2006). He guested during the 8:00am to 10:00am hours during the first day of the show and spoke much of his years in entertainment. He told first person accounts of meeting Jimi Hendrix, Richard Pryor (whom Manny affectionately called "Richie"), Bob Dylan, and Bill Cosby among others.



**Idris Muhammad (born Leo
Morris; 1939 – 2014)**

Muhammad was an American jazz drummer who has recorded extensively with many musicians, including Ahmad Jamal, Lou Donaldson, and Pharoah Sanders, among many others. At 16 years old, one of Muhammad's earliest recorded sessions as a drummer was on Fats Domino's 1956 hit "Blueberry Hill". He changed his name in the 1960s upon his conversion to Islam. In 1966, he married Dolores "LaLa" Brooks (former member of the Crystals; she converted to Islam with him and went for a time under the name Sakinah Muhammad). They separated in 1999. Together, they have two sons and two daughters, and one daughter from a previous marriage to Gracie Lee Edwards-Morris.

Muhammad was an endorser of Istanbul Agop Cymbals. In 2012 Xlibris released the book Inside The Music: The Life of Idris Muhammad, which he wrote with his friend Britt Alexander. He died aged 74 in 2014.

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 Hugh Hopper
Title Volume 2 Franglo Band
Cat No. HST241CD
Label Gonzo

Hugh Hopper started his musical career in 1963 as the bass player with the Daevid 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 Daevid 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 second 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 is one of those exquisite records that somehow slipped through the gaps of public consciousness at the time. But now its back, and you have the chance to revel in a warm bath of psychedelic weirdness.



Artist Clearlight
Title Clearlight Visions
Cat No. HST211CD
Label Gonzo

CYRILLE VERDEAUX, native of France, was born July 31, 1949 in Paris. In 1963 at the age of 14, he entered the prestigious French National Conservatory of Music in Paris studying composition, harmony, and piano. From 1966 to 1968 he won first place in student composition three successive times. During the student uprisings of 1968 he was dismissed from the Conservatory for his revolutionary activities.

He then attended the Nice Conservatory earning a Masters diploma, returning to Paris to form the band

Babylone with guitarist Christian Boule.

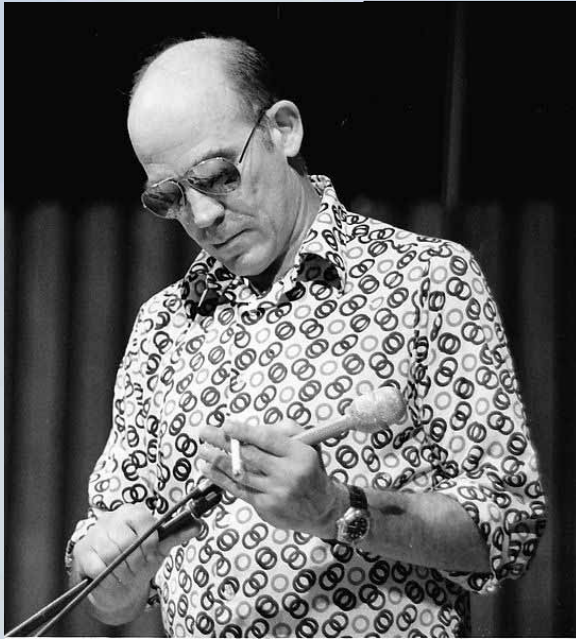
In 1975 Virgin Records released the first album of Cyrille Verdeaux compositions titled CLEARLIGHT SYMPHONY. Clearlight became the first French progressive rock band signed to a major British record label. Gathering accolades for its unique compositions and keyboard stylings, the music spanned from classical romanticism to lush experimentation. Primarily psychedelic, but also serving as a forerunner of new age music, the album's musical style manages to blend seemingly contrary elements: the symphonic rock concept is flexible enough to permit extensive jamming in both rock and jazz fusion styles. Clearlight Symphony does not officially have an artist name, but is now regarded as the first album by Clearlight who adopted the name later that year, after briefly using the name Delired Cameleon Family. Side one features group member Cyrille Verdeaux and three members of Gong; side two features the group that would become Delired Chameleon Family (Clearlight). Neither group is explicitly named as the artist.

The album was recorded for Virgin Records in 1973 (and probably completed in 1974), after the label's first and highly successful release, Tubular Bells (1973) by Mike Oldfield, and was one of several subsequent Virgin albums that attempted to copy Tubular Bells' format of long pieces in a symphonic progressive rock style; in this case, exactly copying its structure of two pieces titled "part one" and "part two". Since the title Tubular Bells was initially better known to the general public than the name of its artist, Virgin Records decided that Clearlight Symphony would be a one-off album project with a title, but no artist name.

Clearlight has rarely performed live. In 1975, Virgin sent a variation of the Forever Blowing Bubbles band on the road supporting Gong, but it broke up soon afterwards following Verdeaux's decision not to relocate to England as Virgin insisted he did - which ended his relationship with the label.

In April 1978, a new version of the band was unveiled at the Olympia in Paris, a performance intended to be followed by a proper tour to promote Clearlight Visions but lack of interest from promoters dictated otherwise. In the 1980s, the name was largely retired as Verdeaux concentrated on albums released under his own name, although there was another one-off performance at an electronic music festival in 1988 featuring Verdeaux and regular collaborators Christian Boulé and Tim Blake. In the 1990s, Verdeaux began recording under the Clearlight name again.

Thirty seven years on Clearlight Visions is clearly a project of which Cyrille is very proud. He told me: "... it was recorded in 1977 and this is my first album where I was 100% producing, recording, mixing...it was fun to be the decisions taker in the recording studio...It has been chosen also to be in the 100 best prog albums for the Billboard magazine guys.



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:

“A word to the wise is infuriating”

Hunter S. Thompson

ver GONZO Weekly BACK ISSUE BONANZA

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


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

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

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

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

GONZO
weekly #22



EXCLUSIVE
Michael Nesmith
The Band's
Original
Member
Returns
To
The
Stage
With
The
New
Band
The
Michael
Nesmith
Band

NEW SINGLE FROM MICHAEL NES SMITH'S

GONZO
weekly #24



EXCLUSIVE
Billie Jean King
The
Tennis
Star
Returns
To
The
Court
With
The
New
Band
The
Billie
Jean
King
Band

IN BLAST FROM THE PAST: BILLIE JEAN KING

GONZO
weekly #25



EXCLUSIVE
The Roots
The
New
Band
Returns
To
The
Stage
With
The
New
Band
The
Roots
Band

NO OVERHILL IN A STORMED IN A STORMY LEAF

GONZO
weekly #26



EXCLUSIVE
Judy Doyle
The
New
Band
Returns
To
The
Stage
With
The
New
Band
The
Judy
Doyle
Band

JUDY DOYLE NEW ALBUM EXCLUSIVE

GONZO
weekly #27



EXCLUSIVE
Yes
The
New
Band
Returns
To
The
Stage
With
The
New
Band
The
Yes
Band

YES IS THE ANSWER

A STUNNING NEW PERSPECTIVE ON PROG

GONZO
weekly #28



EXCLUSIVE
Nicki Minaj
The
New
Band
Returns
To
The
Stage
With
The
New
Band
The
Nicki
Minaj
Band

NICKI MINAJ STILL A REVOLUTIONARY

GONZO
weekly #29



EXCLUSIVE
The Roots
The
New
Band
Returns
To
The
Stage
With
The
New
Band
The
Roots
Band

THE ROOTS' MICROSPHERES INTERVIEW

GONZO
weekly #30



EXCLUSIVE
Richard Dinkelschetter
The
New
Band
Returns
To
The
Stage
With
The
New
Band
The
Richard
Dinkelschetter
Band

LIVING THE GOATS WITH ROCK ADRIANS

GONZO
weekly #31



EXCLUSIVE
Miss Crystal Grenade
The
New
Band
Returns
To
The
Stage
With
The
New
Band
The
Miss
Crystal
Grenade
Band

The Life & Times of Miss Crystal Grenade

GONZO
weekly #32



EXCLUSIVE
The Dutch Woodstock
The
New
Band
Returns
To
The
Stage
With
The
New
Band
The
Dutch
Woodstock
Band

REMASTERING 'THE DUTCH WOODSTOCK'

GONZO
weekly #33



EXCLUSIVE
Hugh Hopper
The
New
Band
Returns
To
The
Stage
With
The
New
Band
The
Hugh
Hopper
Band

HUGH HOPPER REVISITED


GONZO
weekly #34



EXCLUSIVE
Tom Tom Land
The
New
Band
Returns
To
The
Stage
With
The
New
Band
The
Tom
Tom
Land
Band

TOM TOM LAND: THE TIMES THEY ARE A CHANGIN'

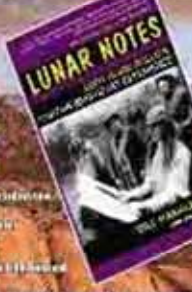
GONZO
weekly #35



EXCLUSIVE
Rock and Roll Madness
The
New
Band
Returns
To
The
Stage
With
The
New
Band
The
Rock
and
Roll
Madness
Band

ROCK AND ROLL MADNESS


GONZO
weekly #36



EXCLUSIVE
Lunar Notes
The
New
Band
Returns
To
The
Stage
With
The
New
Band
The
Lunar
Notes
Band

LIVING WITH SWEET AND SOUR

GONZO
weekly #37



EXCLUSIVE
The Death of an Awarhus
The
New
Band
Returns
To
The
Stage
With
The
New
Band
The
Death
of
an
Awarhus
Band

THE DEATH OF AN AWARHUS: MICHAEL NAGRETT'S GUILTY

GONZO
weekly #38



EXCLUSIVE
Piper Sauer
The
New
Band
Returns
To
The
Stage
With
The
New
Band
The
Piper
Sauer
Band

PIPER SAUER: FROM THE BURN TO THE SHINE

GONZO
weekly #39



EXCLUSIVE
Vangelis
The
New
Band
Returns
To
The
Stage
With
The
New
Band
The
Vangelis
Band

VANGELIS: THE MUSIC OF THE SPHERES

GONZO
weekly #40



EXCLUSIVE
The Come Back Kid
The
New
Band
Returns
To
The
Stage
With
The
New
Band
The
Come
Back
Kid
Band

THE COME BACK KID: COME BACK FROM THE DEAD

GONZO
weekly #41



EXCLUSIVE
Ant Bee
The
New
Band
Returns
To
The
Stage
With
The
New
Band
The
Ant
Bee
Band

ANT BEE

GONZO
weekly #42



EXCLUSIVE
Judge Smith
The
New
Band
Returns
To
The
Stage
With
The
New
Band
The
Judge
Smith
Band

HERE COMES THE JUDGE

GONZO
weekly #43



EXCLUSIVE
Andy Colquhoun
The
New
Band
Returns
To
The
Stage
With
The
New
Band
The
Andy
Colquhoun
Band

ANDY COLQUHOUN REVISITS DR. CROW

GONZO
weekly #44



EXCLUSIVE
Crystal
The
New
Band
Returns
To
The
Stage
With
The
New
Band
The
Crystal
Band

CONVERSING WITH CRYSTAL

GONZO
weekly #45



EXCLUSIVE
The Court of the Crimson King
The
New
Band
Returns
To
The
Stage
With
The
New
Band
The
Court
of
the
Crimson
King
Band

IN THE COURT OF THE CRIMSON KING

GONZO
weekly #46



EXCLUSIVE
Erik Satie
The
New
Band
Returns
To
The
Stage
With
The
New
Band
The
Erik
Satie
Band

ERIK'S ON THE ROAD AGAIN

LET'S WHAT HAPPENED TO ASIA FEATURING JOHN VIGOR!

GONZO Weekly #18

• Gordon Giltrap/Oliver Wakeman live with a full band
• Rays Between Stations Interview
• Introducing Shisho

RAYS BETWEEN STATIONS LIVE

GONZO Weekly #19

• Interview with Gary Numan
• The Band
• The Band
• The Band

BLACK COUNTRY ROCK

GONZO Weekly #20

1974, Neil Young on the cover
1979, Bob Dylan in London

EXCLUSIVE: Neil Young Interview
EXCLUSIVE: Neil Young Interview
EXCLUSIVE: Neil Young Interview
EXCLUSIVE: Neil Young Interview
EXCLUSIVE: Neil Young Interview
EXCLUSIVE: Neil Young Interview
EXCLUSIVE: Neil Young Interview
EXCLUSIVE: Neil Young Interview
EXCLUSIVE: Neil Young Interview
EXCLUSIVE: Neil Young Interview

LOU REED ON THE COVER

GONZO Weekly #21

EXCLUSIVE: Billy Sherwood Interview
EXCLUSIVE: One of the Kings of Soul
EXCLUSIVE: Talking to Shisho
EXCLUSIVE: Fish and Steve Nicks: Live!

BEAM ME UP BILLY

GONZO Weekly #22

EXCLUSIVE: Stefan Howe Interview
EXCLUSIVE: Chris and the New Power Generation
EXCLUSIVE: The Band
EXCLUSIVE: The Band
EXCLUSIVE: The Band
EXCLUSIVE: The Band
EXCLUSIVE: The Band
EXCLUSIVE: The Band
EXCLUSIVE: The Band
EXCLUSIVE: The Band
EXCLUSIVE: The Band

HAPPY BIRTHDAY TO US

GONZO Weekly #23

The real voice of the...
EXCLUSIVE: John Entwistle Interview
EXCLUSIVE: Steve Nicks Interview
EXCLUSIVE: Steve Nicks Interview
EXCLUSIVE: Steve Nicks Interview
EXCLUSIVE: Steve Nicks Interview
EXCLUSIVE: Steve Nicks Interview
EXCLUSIVE: Steve Nicks Interview
EXCLUSIVE: Steve Nicks Interview
EXCLUSIVE: Steve Nicks Interview
EXCLUSIVE: Steve Nicks Interview

NICE ONE CYRILLE!

GONZO Weekly #24

EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview

JUDY SURPRISES US ALL

GONZO Weekly #25

EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview

WINDMILLS OF YOUR MIND

GONZO Weekly #26

EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview

LOOK THROUGH ANY WINDOW, YEAH

GONZO Weekly #27

EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview

Gonzo Christmas

GONZO Weekly #28

EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview

CLEAR AS CRYSTAL

GONZO Weekly #29

EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview

The Millennium Falcone

GONZO Weekly #30

EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview

CAPTAIN SPEAKING

GONZO Weekly #31

EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview

THINK TWINK

GONZO Weekly #32

EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview

Pete Seeger has left the building

GONZO Weekly #33

EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview

FOREVER AUBURN

GONZO Weekly #34

EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview

THEY'RE BACK
The Great 2014 Pink Fairies Reunion

GONZO Weekly #35

EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview

PLAYING GOD

GONZO Weekly #36

EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview

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

GONZO Weekly #37

EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview

THE INCREDIBLE JOURNEY

GONZO Weekly #38

EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview

NEVER NEVER BAND

GONZO Weekly #39

EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview

MOONWALK TALKS

GONZO Weekly #40

EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview
EXCLUSIVE: Interview

ANDY INSTRUMENTAL

XTUL II

I HAVE KNOWN Danny Miles for nearly all my adult life, and whilst I don't like him very much (and never have, if I must tell the truth) it does seem that our destinies are somehow peculiarly linked. In many ways we are very similar; he is the part of my psyche which is unbelievably promiscuous, completely feckless and commodifies people to an insane extent. I am the part of his psyche who worries about things, drinks too much brandy, actually achieves things apart from mischief making, and has a conscience (although doesn't always pay it much attention). About the only thing that we have in common is that we both want to change the world, albeit in completely different ways and for completely different reasons.

I am never particularly surprised when he turns up in my life, and so when he re-appeared a few weeks ago in the guise of the 'Minister of Information' for a group called Xtul I took it in my stride. It so happened that this time I knew a bit about – if not *what* he was talking about – what he was *pretending* to talk about. I also knew from whence he had lifted his influences.

Danny has always been a magpie, stealing ideologies from all and sundry. When I first met him back in the early 1980s, he had taken bits of the philosophy of Timothy Leary, mixed it with large chunks of Charlie Manson, and a pinch of Crowley and dressed it up in the then current peacock fashion styles of the New Romantics, and fused it all together to start a peculiar psychedelic sex cult. I was sucked in hook, line and sinker for a few months and even now my sleep (usually fairly calm due to the enormous amounts of chemicals my Doctor prescribes me) is sometimes shattered by lightning flashes of memory as I relive nights in the middle of a thunderstorm, dancing naked together with a group of other like-minded idiots - under the full moon, off my tits on psilocybin. Something that I really wouldn't recommend to anybody reading this.

But now he was back, and once again stealing ideologies from anyone he cared to. All the bits about Minister for Information were from John

Sinclair's White Panther Party in the 1960s who, in turn, had stolen them from Bobby Seale's Black Panther Party. The idea of sending cryptic communiqués out anonymously was stolen piecemeal from The Angry Brigade, a relatively obscure British terrorist group of the early 1970s, and even the name Xtul had a long and somewhat sinister provenance.

It so happened that, totally by chance, I knew quite a bit about all three of these subjects. And I also knew that Danny did.. because most of his information had come from me in the first place. So after my first contact with him on the matter of Xtul a few weeks ago, and a couple of impressive looking Communiques which turned up in my email inbox but which, when one looked hard enough were purely sound and fury which signified nothing at all, I wasn't particularly surprised when he turned up at my front door.

I was working in my lab late one night. Well, actually, I was. In 1800 there was a fire that burned down two very old cottages on the outskirts of Woolsery. Five years later a single, large cottage was built on the ruins, utilising bits of the ruins which were intact and at least 300 years old. In the 1950s a bit was built on the side, and in the 1970s another extension. My family have lived here since 1971, and I still do today. On the end of the house is an ancient lean-to that originally housed potatoes. It is my office, study, recording studio, editing suite, and yes...laboratory. And I was working in the potato shed late one night when my eyes did behold a terrible sight. It was Danny Miles dressed in a peculiar paramilitary uniform flanked by two tall figures wearing dark, hooded robes.

Here we go again, I thought.

He opened the door and the three of them walked in without knocking. I often sleep very badly, and so it was about 3:00am and Mother had gone to bed about three hours before. An hour or so later, Corinna (my lovely, and long suffering wife) went to bed, followed by the small gaggle of carnivores who always accompany her (two cats, a terrier and what seems at first to be a small pygmy hippo

which upon closer investigation is a bulldog x boxer bitch called Prudence). There were various fish, and amphibians, doing their own inimitable thing in their tanks which are scattered about the building, there were Corinna's pet rats, and of course there were the various ghosts with which the house is infested, but I was the only primate still awake.

They came in to my study uninvited; the two robed figures stood implacably by the door, and – as far as I am able to remember – said nothing at all during the whole time they were with me, and Danny (unsurprisingly for anyone who has ever met him) started to talk – nineteen to the dozen – as soon as he entered.

Once again he was talking about a band called *Xtul*.

When the Green Woods Scream

He had played me a few songs by them before, and sent me a few more via Dropbox, and I thought that they were truly excellent. Danny really didn't have to blackmail me into writing about them. But approaching things in a conventional style, like asking a music journalist to write about a new band just isn't his style. He had something on me (he was privy to information about me that he thought nobody knew, although that wasn't actually the case) and was determined to use it as leverage to use me for his own nefarious ends.

I couldn't be bothered to argue the toss with him, (it was pointless to explain that her husband never did find out, and that she went on to marry someone else well over fifteen years ago) and so I sat him down and did my best to find out some more information about this peculiar band *Xtul*. It so happened that I knew a bit about a certain quasi-Satanist occult group who apparently took legal action against Ed Sanders, author of the Charlie Manson biog 'The Family' saying that their inclusion in the book has brought the Satanist occult group into disrepute. They had lived in a Mexican coastal village called *Xtul* for a while, and I wondered whether there was any connection between this and this mysterious musical ensemble? Or whether, as was perfectly possible, Danny had just nicked the title from somewhere because it sounded good.

He told me a little bit more about them. Apparently there were three of them – Mr Loxodonta, Mistress

Discordia, and Panne - and none of them were human anymore. When he started talking up a farrago of occult nonsense about how each of them had been turned into Gods and/or Daemons by events of an incalculable cosmic majesty my brain started to go to sleep. I remembered only too well how a harmless practical joke played by two Wildlife Officers upon a spectacularly inept UFO Research Group, once sucked into the vortex which is Danny Miles and spat out again, became a sinister conspiracy theory that nearly got my arrested by Special Branch, and involved an escaped murderer, several occult rituals, and the consumption of large quantities of alcohol and drugs. If you don't believe me, check out a little thing I wrote fifteen years ago called *The Blackdown Mystery*. It is mildly amusing, and whilst I made some of it up (mostly to

take the piss out of Nick Redfern) it does provide a valuable object lesson in how not to take Danny Miles too seriously.

I have taken what he said *cum grano salis* ever since. Three Gods, with a coterie of hooded followers who happen to play guitars, piano and bass? Three malevolent Gods with no reason to perceive humanity with anything but contempt and anger? Three Gods (one male, one female, and one gender neutral) who happen to form a progressive hip hop band? I didn't believe a word of it!





JON MEETS LOU STEIN

Lou Stein is a London based Theatre Director/Writer who founded the Gate Theatre, Notting Hill and has worked with such actors as Dame Helen Mirren, Clive Owen, Sir Patrick Stewart, Chris Eccleston, Sir John Mills, and Helena Bonham-Carter in London theatres including the West End, The Royal Court, and for the BBC.

I was a fan of the writings of Dr Hunter S Thompson a long time before I started working for Gonzo Multimedia. Although I do not deserve it, several commentators when reviewing my books in the late 1990s, and the early years of the decade that irritates

me when people call it 'The Naughties' described me a Fortean's answer to the good doctor.

This is all very flattering, but completely untrue. Okay there were superficial similarities; especially then, but far less now, I drank considerably more than I should, and indulged in the abuse of various other substances. I also wrote some of my best known non-fiction books in a slightly racy first person style, but the bare fact remains – Hunter Stockton Thompson (1937 – 2005) was a genius, and one of the greatest men of letters that American literature has ever produced. I am a journaling hack who has been lucky enough to make a few quid over the years by writing about things I have



done.

Thompson's best known work is undoubtedly *Fear and Loathing in Las Vegas*, written in 1971 and published a year later.

"The basic synopsis revolves around journalist Raoul Duke (Hunter S. Thompson) and his attorney, Dr. Gonzo (Oscar Zeta Acosta), as they arrive in 1970s Las Vegas to report on the Mint 400 motorcycle race. However, they soon abandon their work and begin experimenting with a variety of recreational drugs, such as LSD, ether, cocaine, alcohol, mescaline, and cannabis. This leads to a series of bizarre hallucinogenic trips, during which they destroy hotel rooms, wreck cars, and have visions of anthropomorphic desert animals, all the while ruminating on the decline of culture in a city of insanity."

The book is a masterpiece which has never quite received the acclaim that many people feel that it should, mainly because of its subject matter. It was made into a film in 1998, which – although entertaining enough – was ultimately unsuccessful and did not manage to bring Thompson's sparkling and often magical prose to life.

Back in 1984, theatrical director Lou Stein wrote a version for the stage, which – surprisingly – met with Thompson's full approval. Nine years after Thompson took his own life, the play has been revived and is part of the Edinburgh Festival. The day after the final run-through, I caught up with Lou for a chat about the project ...

Listen here

JON MEETS JUDY

Judy Dyble is really one of those legendary performers who very nearly achieved Syd Barrett status. As her self-written biography sheet reads:

Born in 1949 when rationing was still part of daily life and Britain was recovering from the greyness and worry of the war years, Judy was the third of four children whose early years were spent in a prefabricated bungalow surrounded by gardens in North London.

Moving into a maisonette in Wood Green when Judy was 10, she and her sisters and brother were edging into the teenage years in the heady mix of rock and roll teddy boys, beatniks and jazz, the stories of folk and the pure joy of pop. All three girls had started piano lessons but only Judy continued, to the fury of her sisters when the piano lesson coincided with the start of Ready! Steady! Go! (or was it Popeye?) and the TV was turned off so Judy could learn another bit of music. Her teacher was very into dance music, so the music ranged from quicksteps to foxtrots and that kind of stuff. Judy asked for, and was given, the sheet music for Let There Be Love and was miffed that it didn't include instructions on how to play like George Shearing.

However, onward to the years of youth clubs, then folk, blues, jazz and soul clubs, often all housed in the back rooms of the same pub but on different nights, and the first of the bands at the age of 16 -Judy and the Folkmen - who practised a lot and performed very little, but whose debut (and only) gig at the Hornsey Conservative Club's Candlelight Soiree was a triumphant success, until you saw the newspaper photo of some rather terrified Soiree-ers being serenaded while they ate their supper.

But with a newly acquired autoharp in

hand (easier to carry than a piano) Judy formed a loose connection with other musicians in the Muswell Hill area, and became the longhaired girl singer when an acoustic set was required with the musicians who later became Fairport Convention.

She appeared on the first Fairport Convention album, did a bit of recording with the band who were later to become King Crimson, made one album as half of a duo called Trader Horne (named after a character my friend Richard Freeman wrote about in one of his books) and then disappeared for the next thirty years.

She would have been considered one of British progressive music's great lost talents had she not emerged from the shadows in the early years of this century with a string of exquisite records.

The last two of the studio albums have been released through Gonzo Multimedia, which is where I came in. I have interviewed Judy many times over the last couple of years, and even went to a psychedelically bucolic festival in Kent where I filmed one of her very few live performances.

She must have enjoyed it because, although that was only the second or third show they had done in many years, she has since done quite a few more and even released a live album.

I always like an excuse to talk to her, so last week I phoned her up and we had a very pleasant chat....

Listen
Here



© Jane Merrick - 2014



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.

THE SLEEPYARD GOES ON FOREVER

It is not often that one comes across musicians who manage to fuse the cerebral world of the avant garde with the visceral world of pure pop sensibility. This is not to say it hasn't been done. From 1965 onwards, the Beatles managed it quite successfully, and I think that one of the reasons that I've always liked Crass is that they mixed the high cleverness of the avant garde with gloriously done pop songs like Do They Owe Us a Living and Banned from the Roxy, which I have always thought are conceptually similar to one of the greatest works that Phil Spector produced. It has to be said that I have been making this assertion for over 30 years now, and nobody

has actually agreed with me. Even Steve Ignorant just smiled politely and moved swiftly on, but I know what I am talking about.

Recently our old friend Judy Dyble told me that she had been working with a Norwegian musician called Oliver Kersbergen, who works under the name of 'Sleepyard'. Wikipedia has this to say:

"Sleepyard is a psychedelic pop band from Norway. Oliver Kersbergen formed the band in 1994 to record the first demo "Velvet sky". Later on brother Svein joined in and they started playing concerts.

SLEEPYARD



black sails



The band released the mini-album “Intersounds” on their own label Orange music in 1998. This was hailed as one of the very first post rock albums from Norway.

Sleepyard released “The runner” on trust me records (2003) and contributed music to the movie Monsterthursday, which was nominated for best foreign film in the 2005 Sundance film festival. Next album "Easy Tensions" saw the band reaching for a more mellow and richer sound. Their multi tracked vocal harmonies reminded critics of the Beach Boys and drew comparisons to the psychedelic sound of Smile.

On their last album "Future lines", the band has collaborated with Pianist Mike Garson and Sonic Boom from Spacemen 3”.

I really am getting old. Once upon a time I understood music journalism, but now I find it hard to differentiate between all of these new, and – it seems to me – wilfully eclectic musical sub-genres. My nephew Max sneers at me because I can’t tell the difference between Black Metal and Death Metal, I don’t know the difference between Grind Core and Grime, and although I know perfectly well what Oliver Kersbergen’s music sounds like, I haven’t a bloody clue what Post Rock is. But, as my younger step-daughter told me nearly ten years ago, when I got the name of the member of Slipknot who had a dead crow in a jar wrong, I don’t know much about music do I?

I listened to the Sleepyard album, and was very favourably impressed. I have always been fond of electronic music which sounds organic. Years ago I became a fan of the music Richard David James makes under the nomme de guerre of Aphex Twin, and although the two acts sounds nothing like each other, conceptually I think that Aphex Twin are one of the closest musicians that I have heard to what Kersbergen is doing with Sleepyard. They both produce a sort of sonic alchemy taking purely electronic instruments and moulding something organic and even cellular from them.

I was very intrigued by Oliver and his work, especially having chatted to Judy about it, and so I took the bit between my metaphorical teeth, grabbed the man himself on Facebook, and asked him if we could do an interview

JON: How did the Sleepyard project come about in the first place?

OLIVER: I started Sleepyard in 1994 as a solo project and to record my first demo. I used to play in a punk band at the time, but found little satisfaction with that kind of music after a while. I had already played Jazz music in my youth, so I was longing for some new challenges.

After then my brother became involved and started writing his own songs as well. We then became a band with various line ups for live performances through the years.



JON: How do you choose your collaborators, and how do you ask them to get involved?

OLIVER: I like their music and write or phone them and try to explain the concept. I then send some music and see if they like it. I'm so chuffed every time someone say yes.

Sometimes they find me too and propose a collaboration which is a lovely experience

JON: Specifically how did you start working with Judy?

OLIVER: My publisher Joe Foster put me in touch with her. I was originally going to make some tracks for her, but she ended up singing and writing on the Sleepyard album

JON: How does the compositional process work?

OLIVER: That's a tricky question. I usually start with a "feel", then add a few instruments and see where it goes. Usually this can take a while. I may send it over to Mike Garson and ask for a bit of 50's exotica piano or romantic tones.. then the song can suddenly change direction and i take it from there.

JON: Where do you record?

OLIVER: I record at home or in the studio. New projects will probably be recorded mostly in the studio as I've started working there now.

JON: How long did it take to record Black Sails?

OLIVER: That would be 4 or 5 years. Sleepyard albums usually takes a long time to make flow naturally with all the layers of sound.

JON: Is there anyone specific who you would like to work with in the future

OLIVER: Danny Kirwan

JON: Do you use outside musicians?

OLIVER: Yes, I do locally and internationally. I am happy to have good friends who can play things i can't, like the Theremin (Thanks Bo!) I've had great pleasure in working with Mike Garson on piano, Nik Turner on sax, Geoff Leigh, Suki Ewers from Mazzy Star on this new album.

JON: What other projects are you involved with?

OLIVER: I am working on a poetry project. I'm putting music to Stephen Kalinich spoken words with ambient music in the background. I love his message and poetry. He's done a lot of great lyrics for Beach Boys and PF Sloan.

JON: What are you working on next?

OLIVER: I'll be working on music for Film & TV + other projects. Even a few commercials. Might be a Sleepyard EP in the works too as some tracks are shaping up faster than usual..

I'm also hoping to make a version of Karlheinz Stockhausen's piece "Virgo". I did get instructions to record and perform it from him and it would be nice to do this as a tribute to him.

JON: how did you get involved with Stockhausen?

OLIVER: Stockhausen... Now that really changed my life and ways of thinking music.

He was playing in my hometown of Stavanger in 2005. He performed *Gesang Der Jungelinge* and then had a break before *Kontakte*. However he was doing a soundcheck of that piece and I got to hear an exclusive performance of it. These sounds flying through the room in eight different speakers was quite magical. It did feel a bit like 2001: A Space Odyssey..

I then said hello to him and thanked for the generosity of having me listening.

I then wrote to him and told him how much I loved his track *Virgo*. I was very surprised when I did get an answer back with books to read and ideas.. Also an invitation to go to his work camp.

I was originally going to perform it at his 80th birthday, but unfortunately he passed away before that.
that is fantastic

JON: so how much is your work influenced by the avant garde, and 20th C experimental music like Stockhausen

I am still reeling from that performance when thinking about it.

Very much of my music is inspired by the avant garde. John Cage, Béla Bartók, Charles Ives, Iannis Xenakis are some of my favorites.

JON: It is interesting the way you mix the avant garde with far more commercial forms of music

OLIVER: Thank you Jonathan, cool that you noticed that. Commercial music has always interested me. So it is natural to mix these things. I love singing and making harmonies, although this latest album is very ambient. My favorite band is The Beach Boys, so there will come some inspiration from there..

JON: I guess growing up with my dad owning a record store when I was a kid had an impact too.

OLIVER: Sometimes I consciously mix sounds for pleasure or to make some headspace. The Archies meets Augustus Pablo or Cluster... or something in that vein..

I am a big Beach Boys fan

JON: Now you mention it I can hear the sort of multilayered textures of albums like *'Holland'* in your work

I always feel sorry for the rest of the band, because the accepted wisdom is that they were only good when Brian was good, but actually albums like *Sufis up* and *Holland* and *20/20* are magnificent

OLIVER: Great! Always lovely to meet a fellow Beach Boys fan. Glad I saw them live two years ago.

Oh... Thank you. That is quite a compliment! I love *Holland*. So much variety.

I do feel sorry for the rest of the band. I must confess to preferring the albums when they were searching for a direction. *Friends* is beautiful. I also think I kinda prefer *Smiley Smile* to *Smile*.. It's admirable that they dared release such a lo-Fi version of that material.

All honors to Brian as I love his productions. He did great stuff in the late 60's and 70's too.
it is one of the things most noticeable about your music is the textures of the sounds

Bless you Jonathan for pointing that out. It is very interesting to work with frequencies and textures... It certainly takes its time. Often when I work with different sources which have been sent to me, I have to make them sound natural and not out of place.

JON: Considering the fact you are a primarily electronic musician, the effect is very organic

OLIVER: I started to work with tape on four track recorders and I have always loved the warmth of it. It's probably those experiences which makes me work to make it sound organic...

JON: you record completely digitally now

OLIVER: I love Kraftwerk too as you mentioned Kraftwerk, but generally find Ralf and Florian more exciting...

Yes, I do record digitally at the studio. In fact I might try a bit of beats to move away from the *Black Sails*... I've also written a few straight pop songs lately which I might give to other artists for recording. I do however record at home still with primitive equipment which is always nice. One has to make the best out of the resources. I am planning on recording some sitar sounds (well that is a Jerry Jones Guitar Sitar) for fun. I'd hate to lose the fun aspect of it. Sometimes one creates mistakes which might turn into something.

Douglas Harr Ear Candy for the Hungry Audiophile

Jethro Tull's Masterpiece Re-Mixed – A Passionate Play

For many Jethro Tull fans the complex prog-rock epic *A Passion Play* (1973) is the band's finest hour. I for one agree – the musicianship on the record is off the hook, Ian's vocals were never better and those soprano and sopranino saxes he picked up and dropped shortly after this and its followup *Warchild* added a melodic intensity and acoustic coloring not found on other Jethro Tull albums. For anyone already familiar with its glories, or to the dedicated Tull fan, the newly remixed edition of that seminal album will be a cornerstone of their music collection.



Steve Wilson has been going through Tull's releases, remixing and remastering them for stereo along with 5.1 surround sound playback, uncovering sonic details in the process that enliven and refresh these classics. Of his work so far, 1970's *Benefit* and 1971's *Aqualung* stand out as now definitive versions of those albums. As 1972's *Thick as a Brick* is also complete, he moved on to *A Passion Play*.

The set is spectacular, including two CD's, two DVD's and an 80 page booklet, all housed in a sturdy, properly bound package the size of a multi-disc DVD set. CD 1 contains the new Steve Wilson stereo remix, CD 2 includes the most complete Chateau sessions to date, clocking in at over 60 minutes. DVD 1 is the main album remixed for various surround sound modes, which reveal amazing detail hard to discern in stereo versions, and also including the 'Hare' film, and the 'intro' and 'outro' film footage used in the tour of 1973. Finally, DVD 2 contains the full Chateau sessions all presented in several surround sound formats. Original 1973 mixes are also included.

Of the remix itself, it's powerful, organic and straight forward on the stereo CD, complete save for a couple snippets of saxophone. And, it is expanded – now including an additional minute at the 1:52 mark of "The Foot of our Stairs" adding two verses to that section found spliced to the end of that reel. The DVD 1 which sports surround sound is the most exciting remix in that format of any progressive rock album I've heard. It seems every bit of the dense mix is included, yet separated out in the overall field of sound, to lend understanding and appreciation to each musician's parts, even the smallest details, and in particular Ian's playing, including the infamous soprano/sopranino saxes. There is an immediacy and urgency to the delivery which is highlighted here, along with the true brilliance of Ian's vocal presentation. Listen to part 1 and 2 alone – "Lifebeats/Prelude" and "The Silver Cord" and easily pick out Martin Barre's jazz guitar licks, juxtaposed against Ian's amazing renaissance like vocal melody. It could easily be argued that the double flute solo on "Memory Bank" backed by drummer Barriemore Barlow's intricate playing is Ian's best, save for live performances. As presented here I heard bits never audible in any prior presentation.

According to the liner notes in the lengthy and informative booklet, Ian tried to convince Steve to mix out his saxophone parts, in part due to Ian's distaste for it, but also due to the dense, crowded work that the album is. It's something we who love this record would have considered blasphemous and in the



Jethro Tull **A Passion Play**

An Extended Performance

**The original 1973 A Passion Play album
and the earlier Château d'Hérouville Sessions
Remixed to 5.1 surround and stereo by Steven Wilson**



end Steve prevailed and trimmed only two short bits while managing somehow to give sounds that had been unclear a little space to breathe and be heard. Over these many years, I've never understood Ian's decision to drop the saxophones, but in the booklet he offers an explanation of his distaste for it that finally resonates for me – the “fiddling about with reeds” which were “wet and soggy” made it less enjoyable that his trademark flute, and marks this album for him with unkind memories. For me, the sound he achieved with these extra winds made Tull “swing” for a short couple of years, making these works unique and wonderful.

On this record, Ian's vocal work is amazing- arguably his best ever recorded. It's a more operatic style – as he now states: “it's delivered in quite a theatrical and natural voice; it's not rock singing, it's a baritone singer singing relatively clear and



precise tunes” which he now remembers more fondly than at the time. Add to this that its the first time John Evan used synthesizer to any large extent, and it's certainly the most unique of Jethro Tull's early work. Though not a favorite of guitarist Martin Barre, it is most fondly remembered by Barriemore Barlow, and by bassist Jeffrey Hammond-Hammond, and now, though still a bit begrudgingly, by Ian Anderson.

Prior to writing and recording what became A Passion Play, Ian and company made an attempt to do so in the famous Chateau d'Herouville near Paris. Most of the band recall getting food poisoning, and living there under very “scuzzy” conditions. There's a long story to what happened but basically the band returned to England and scrapped the recorded material, starting over with what became A Passion Play. Subsequently on their 1988 20th anniversary box set, a small selection of recordings from the Chateau where included, then almost all the remainder in 1993 on the Nightcap compilation augmented by added flute and treatments. As the booklet explains, Steve wanted to keep the recordings as they were, without heavy processing, and including around 10 minutes not previously heard, and convinced Ian to do so. The material is a mix of more aggressive passages akin to those that ended up on A Passion Play, which lyrically point to life as being just as a theatrical production, along with many lighter bits, which are from a competing idea of making a concept album around man as a member of the animal kingdom. How these were to be woven together remains a bit of mystery. Nonetheless the material is compelling – most of it first rate, and as core fans will know, some of it ended up on the followup Warchild and elsewhere. It is presented in this package as never before, and as every fan would want it.

Many critics were not pleased with A Passion Play, and it's accompanying tour, and there were some very unflattering articles written at the time. This prompted a scheme on management's part to suggest Tull quit the business due to the media coverage, which was not approved by Ian and the band. This nonsense further marks the work as the brilliant creation that it is – the best musical art is very often misunderstood in it's time. It is true, A Passion Play can be difficult listening for many – the work always has been uncompromising, and it still requires attention to unwind it's charms. But if you know the material, or believe you could open your mind and your ears to it, this new package is the right way to do so, and comes highly recommended.



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.



Troy Donockley is perhaps best known for his work with Celtic Rock band Iona. Troy was a member of the band for a number of years and brought his multi-instrumental talents to Iona's rich mixture of Progressive Rock Celtic melodies and occasional jazz. Troy is also well known for his many session appearances, most notably with British Rock Band, Mostly Autumn, with whom he has also appeared in a live capacity.

As a producer Troy has also worked with Barbara Dickson, producing her albums Full Circle and Into The Light, in addition to being a member of Barbara's live band.

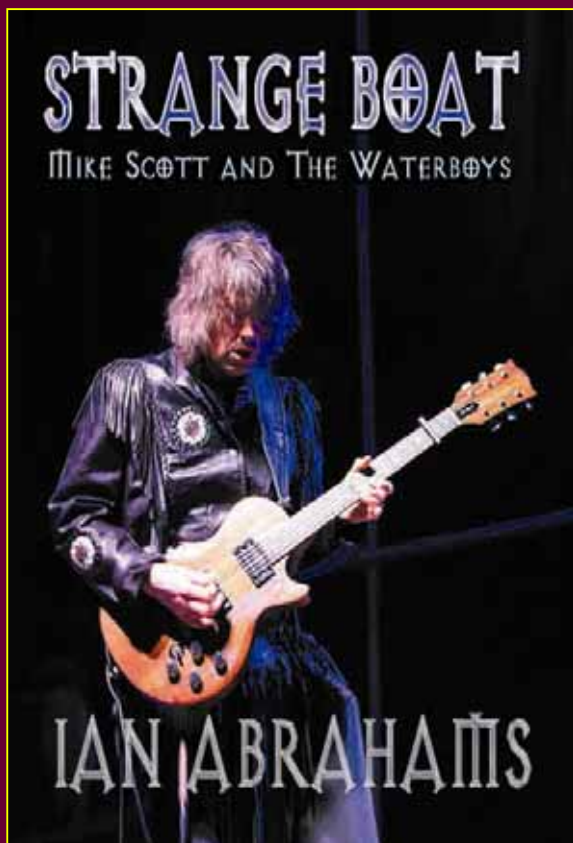
As a solo artist Troy Donockley has released three critically well received albums, The Unseen Stream, The Pursuit Of Illusion and his most recent The Madness Of Crowds.

Troy, having left Iona, formed a band with Ade Edmonson, The Bad Shepherds.

TROY DONOCKLEY'S GONZO ISLAND DISCS

- 1) Going for the One - Yes.
- 2) Tir Na Nog - Alan Stivell.
- 3) Freehand - Gentle Giant.
- 4) Green - Steve Hillage.
- 5) Songs from the Wood - Jethro Tull.
- 6) Nude - Camel.
- 7) Ommadawn - Mike Oldfield.
- 8) Heaven & Hell - Vangelis.
- 9) Animals - Pink Floyd.
- 10) Olias of Sunhillow - Jon Anderson.

The whole of the Book



A SECOND EXTRACT FROM THIS EXTRAORDINARY BOOK

“We would get a call to be in a certain rehearsal studio, in Dublin, and we’d be there at 11 o’clock,” Breen adds. “No sign of Mike, so we’d do a bit of playing and hang around and Mike would come and sit at the piano. And I don’t know but it seemed like there was a sort of triangle there with Mike, Steve and Anto. So there was always this kind of... well, I didn’t know what was because I was just asked to come and rehearse but I couldn’t see what was beyond this thing between these three guys. [Writing for *Melody Maker*, Colin Irwin observed how “the three of them will tell you at great length that there is empathy, an *instinct* between them that goes far beyond the simple practicality of three guys in a band making music.”]. So, Mike would come in and... well, I put it down to him being up all night writing [laughs] but he’d come in, look

around, play about three notes and go home! And, at the end of the day, you’re thinking what’s this all about? The singer-songwriters are a very odd breed of people, y’know? I worked with Lucinda Williams and it was kind of the same deal, you never really knew what person would be coming at you. She’d get up in the morning; ‘Why do I have to do this?’ We’d go: ‘You’ve just got a Grammy, you’re in the charts, and your record is *selling*. You’ve got sell-out shows. You’re on the crest of a wave!’ Now, I know it goes beyond all that but at the same time these are part of your reward, the money gives you a bit of surety.”

The surety that Mike Scott could surround himself with at this point was the confidence that Chrysalis Records, who had by now acquired the contract for Ensign, had in him. No greater demonstration of this was in the way that they were prepared to let the Dublin sessions for the new album run and run. As Breen notes, “There was no end to that fishing line was there? It was like, ‘let it go, let it go, let it go...’ Would you get that anymore from any record company?”

Scott himself commented to Liam Mackey, “There was nobody telling us to hurry up; putting a deadline on us. I wasn’t on great terms with the guys who ran Ensign and so I decided to deal directly with Chrysalis.” The end result was that “Chrysalis gave us a free hand.” Reflecting on the situation many years removed [Interviewed by Alan Pattullo, *Scotland On Sunday*] he recalled, “I was in a position of great power. Doug D’Arcy [Managing Director of Chrysalis] said, ‘You can have whatever you want and however long you want’.” That wasn’t necessarily such a good thing as by the time 1986 stretched into 1987 Scott was piled high with songs and recordings and had reached a point where he was entirely unable to see the wood for the trees. “We were recording everything live – there were hardly any overdubs,” he explained in the *NME* in 1990. “We’d go in there with whoever was our latest drummer, and we might play ten songs in a day or work on one seriously. It was wild and woolly. Nobody was saying ‘look, take a break and think about what you are doing’. It was just getting wilder and wilder.” And to Alain Gale in *Melody*

Maker he confessed how he'd "lost my point completely on that album. It was too long, too many songs and too many different kinds of music.

We had folk traditional music; we had rock 'n' roll, bluesy music and lots of country stuff that never came out. We could have done anything and I didn't know what to choose." Though he was playing in and out, and around, a varied cross-section of genres, there was something within these sessions that anchored the band back to the tradition of The Waterboys that wouldn't be so apparent in later recordings.

"There were bits of everything," notes Roddy Lorimer. "You've got to remember that Mike taped everything, just recorded things to keep. The drunken sessions are still there, Mike's got *everything*, which is lovely." Fran Breen recalls how, "We'd do a show in Dublin and the next morning he'd go off and pick up a bootleg! I don't know how they got away with selling them; forget about the music - some of them sounded like shit - recorded at the back of the hall."

In fact Mike had always had a passion for collecting bootleg recordings. It was one of the things that had initially drawn him together with Norman Rodger way back in the 70s in Ayr. "We were both into the same music and into collecting bootlegs, which is where the name of our band came from subsequently that summer. I remember being completely gobsmacked by the number of bootleg tapes that Mike had; I thought I had a lot but he had hundreds of tapes, and records as well. Some were atrocious! I was fussy, if I got one that was crap I just binned it but Mike kept everything. I remember him playing me this tape of David Bowie at the Festival Hall in 1972, which was a legendary concert at the time. It was just an appalling recording but Mike was still determined to pick out the good bits and was very focused on what he liked and didn't like. He had things like *Spunk*, the Sex Pistols bootleg. I had a tape copy but he had a proper vinyl copy which gave him bragging rights. I was quite appalled because he'd defaced the cover; he'd stuck pictures of himself on the cover and written underneath 'Johnny Rotten on vocals' but [the picture] was actually Mike!"

This archivist mentality Scott demonstrated in his maintenance of the *Fisherman's Blues* sessions also extended to the live shows, providing Lorimer with one particularly happy and cherished memory of his association with the band. "There was an Irish tour and we were going to be there between Christmas and New Year. It was my son's first birthday on 30th December so I said, 'No Mike, sorry mate, I'm not going to be

away for his birthday'. So Mike said, 'Well, what if we get them across for the tour', to which I replied, 'that's not very fair on my wife is it... come on tour and every night go back to your hotel and look after your kid!' Mike said, 'Well, get a nanny'. So, we ended up getting a nanny and Kate, my wife, and Alex came across to Ireland. Now, there are no wives or girlfriends on the tour bus so Kate and Alex are being driven around Ireland in a chauffeur driven limo and I'm on a rickety old bus! We played Cork on Alex's birthday, three thousand people. Mike came out on stage to start the show with an old recording Walkman and put it on the front of the stage. He stood up with his guitar and said, 'We've got a very special guest tonight, who can't be here - he's in the hotel along the road and it's his first birthday. So I want you all to sing 'Happy Birthday' to Alex'. He sent me a copy of it about three years ago, he still had it on the desk tape, and I can now give it to my son. It's like, Alex can play saxophone and soprano-sax, piano and guitar and things like that, but he's also got this 'born in a suitcase' vibe!"

In between the sessions at Windmill, the band continued to develop their sound and new sense of identity both on tour and at ad-hoc shows. Peter McKinney sat behind the drum kit during April 1987 when Scott brought The Waterboys back to Scotland with two shows in Edinburgh (one of which was an opening set for We Free Kings) and the next month made way for Fran Breen to become the latest Waterboys drummer.

Breen: "I was glad to be there for all of them [the live shows] though I didn't think I particularly suited what he was doing, [ponders this] or maybe it wasn't what I was supposed to be doing, though each one was something special." That month, the band played a benefit for Greenpeace on board the *Sirius*, which was harboured at the docks in Dublin, and then were joined by Roddy Lorimer at the Pictish Festival back in Scotland. "We played on this boat in the harbour, and it was obviously a rally for Greenpeace," recalls Breen. "Mike was really into all that stuff so he just kind of lent his talent to that. We just set-up on this ship and played to the people on the quayside. Then we went off and did this gig at the Pictish Festival, in Scotland, and I didn't even know what the Picts were!"

**PREORDER THE
BOOK AT GONZO**



The big guns are really beginning to release their records now. Last week it was Yes, this week it's Morrissey.

This may seem ironic bearing in mind what I do, but I dislike the term 'progressive rock', mostly because I don't know what it means. I suspect it is like the word 'pornography' in that every person asked will have a noticeably different definition of the term. We all know what is 'progressive rock', but where does one draw the line? For the record, I think that 'progressive rock' is any music broadly within the rock genre which takes risks within form or content, and whilst not necessarily making new ground overall, certainly makes new ground for the artists concerned. Many would disagree with me when I say that everything that Scott Walker has done since 1980 is 'progressive rock', to a certain extent at least, and that – in a peculiar way – so is Morrissey's tenth album.

I was a latecomer to Morrissey. I never liked The Smiths at the time, and, although I saw him supporting David Bowie in early 1985, all the solo albums passed me by. That is until I heard 'Ringleader of the Tormenters' in 2006, and 'got it' immediately. Then I worked backwards and found

myself appreciating not all, but larger swathes of his work both solo and with The Smiths.

This new album is a peculiar one. Sonically it is, I think, the most challenging record he has ever made with a most peculiar selection of instruments. To the fore are guitars so distorted that at first I thought there was something wrong with my hi-fi, accordions and cod-flamenco guitar. My first thought upon hearing it was that it was going to be massively difficult for him to reproduce this album on stage unless he does radically different arrangements of the songs.

This is not the most immediate of his albums. Unlike 'Ringleader of the Tormenters', which I loved after just one hearing, it took three or four listens for this slightly spiky offering to worm its way into my psyche. But worm its way in it did.

Morrissey has always been an immensely funny lyricist, and the lyrics on this album are amongst his funniest. I am not going to say amongst his best because, to my mind, that is a subjective decision, and I have no intention at throwing my hat into that particular ring, but lyrics such as: "I was sent here by a three-foot halfwit in a wig" are amongst his funniest where 'Earth is the Loneliest Planet' and 'Istanbul' are heartbreaking.

Politically he is spot-on as well. The following lines from the title track perfectly encapsulate my own world view: "World peace is none of your business/So would you kindly keep your nose out/The rich must profit and get richer/And the poor must stay poor/Oh, you poor little fool- oh, you fool/Each time you vote you support the process/Each time you vote you support the process/Each time you vote you support the process/Brazil and Bahrain/Oh, Egypt, Ukraine/So many people in pain/No more, you poor little fool/No more, you fool"

This is not an easy album. It's not even a very nice album. But it's a great one, and with a little effort I assure you that it will reap dividends.



The Flaming Lips have been one of the most consistently interesting contemporary bands for twenty years now. Some of their releases such as *Zaireeka*, which consists of four separate CDs which have to be played simultaneously in order to get the full effect of the songs or the *Gummy Song Skull EP* which was released in 2011 and was a limited release contained on a USB keydrive and placed inside a brain-shaped Gummy that was further encased in a Gummy skull, are wilfully peculiar.

However, their most wilfully peculiar release was *24 Hour Song Skull*. A single 24-hour long song called '7 Skies H3' released in a limited edition on 13 copies on flash drives on real human skulls. Each of these skulls cost \$5,000.

Now, a condensed 50 minute version, separated into 10 tracks has been released – initially on translucent vinyl for Record Store Day, but now on CD and a digital download.

Bizarrely it contains some of the band's more melodic and enjoyable music of recent years. Their two last proper studio albums, *Embryonic* (2009) and *The Terror* (2013) were spikely experimental, the latter album in particular mirroring head honcho Wayne Coyne's crumbling long-term relationship with his partner of the past 25 years, Michelle.

This album, or EP, or whatever the bloody hell it is, treads a slightly more commercial path than either of the two previous mainstream ones (for the purpose of retaining my sanity I am avoiding talking about the various collaborative projects with other artists) and together with their music for the soundtrack of the movie of Orson Scott Card's *Ender's Game* (which I haven't seen yet, although I

enjoyed the novel) there are signs that Oklahoma's most cuddly band of mavericks are slowly going back to what they do best – tunes that most songwriters would die for.



Osibisa, arguably the first band to bring West African music to a global audience, is back. This week I was sent a copy of an EP containing seven tracks, the lead one of which is a contemporary dance remix of their 1976 hit record *Sunshine Day*.

My parents worked in West Africa for many years and I lived there as a small child, and so the sounds of the region are far from alien to me. I have always quite liked the band, but I have to admit I was fairly sceptical when I heard about this current project.

I probably shouldn't have been because it works far better than I could have possibly dreamed. To me the best track is number three, *Feel Good (Boy in the Hood Mix)*, but this is probably purely because the original song was less familiar to me.

I have always been intrigued with Brian Jones' original plans for an album to be made with Moroccan musicians.

This was to record the authentic ritual music and then to overlay then contemporary blues, soul and rock rhythms. So the idea of mixing genres as drastically as they are mixed on this project is far from an alien one to me. It has to be said it is done really rather well, and the addition of a couple of acoustic tracks is stylistically a shock, but a nice surprise.



c.j.stone

God's Goalkeeper: An interview with David Icke

Interview

The following interview was conducted early in 1994 at various locations, starting on the site of the Big Breakfast Show, which was Channel 4s flagship breakfast programme at the time. The programme was shot in a set of lock-keepers cottages in the East End, which is where the photographer, Dave Hendley, and I met our interviewee David Icke. It was being conducted on a freelance basis, but with a degree of encouragement from the Guardian, who I was writing a column for. Unfortunately they didn't like the result, and the interview was never published.

There were several reasons why I wanted to do the interview. Firstly that my friend Steve (the Bard of Ely) was a great Icke fan, and I'm always interested in what Steve has to say. Then that a young woman who I had a crush on at the time was also a fan. (I remember telling David this, and his eyes lit up.) Thirdly, that I had recently become aware of the road protest movement, which had suddenly catapulted itself into the national consciousness that year, with a major road protest on Solsbury Hill near Bath, which I had written about in my column. Icke's world-view and that of the road-protest movement seemed very similar: the same conspiracy theories, the same belief in dark, magical forces at work, the same identification of a Masonic elite working in the dark for their own nefarious ends. On the back of this, in fact, I managed to get him an invitation to speak at the first Criminal Justice Bill rally in May that year, a speech which many people acknowledged was by far the best.

However, that was the last time that Icke spoke at such a high-profile public event, and it wasn't long before his own public speaking venues were being picketed by left wing groups, including the Anti-Nazi League.

The clues as to why this should have happened are here in this interview. I even warned him about it. It was his adoption of a piece of Nazi propoganda as "evidence" of his developing theory. This is the famous book, the Protocols of the Elders of Zion, which has several times been shown to be a forgery.

This is the problem with David Icke. Is he a Nazi? No, he is not. Is he a racist? Emphatically not. But he is naïve, and he has – accidentally or otherwise – adopted a peculiarly right-wing view of history, the so-called Illuminati Conspiracy. Look at the history of this particular conspiracy theory and

you will see from the very earliest times that it has had a reactionary mark upon it. It is essentially a variation on the Jewish-Communist Conspiracy espoused by the Nazis and their followers.

The measure of his naïveté can be deduced from the fact that the Protocols only came into his possession a few weeks before the publication of the book, and that he clearly had not heard of them before. And yet he incorporated them into the book as if he was dealing with a verifiable historical source. And it makes you wonder, too, exactly who the people were who were busy funnelling this kind of material in his direction? David is certainly not a Nazi, but some of his informants might easily be.

There were a couple of incidents during the interview which for some reason are stored in my head. One was that as we were walking by the canal by the lock, he gestured towards all the detritus which had accumulated on the surface. "That's a metaphor for what has happened to our mind," he said. "All that rubbish clogging it up."

The next was an example of a particularly huge leap of logic of the kind which illustrates the basic weakness of his argument.

"Marx was a member of the Illuminati," he told me at one point.

"Pardon?" I asked, startled. This is the Jewish/Communist conspiracy writ large of course, Marx being both a Jew AND a Communist.

"Yes," he said. "He belonged to a group called the Communist Brotherhood. 'Brotherhood' see? Like the Masons. The Masons call themselves The Brotherhood too."

Anyway, the reason I am putting this interview up here now, is that I met Dave Hendley, the photographer, on the train up to London recently, and he told me that he had just rediscovered the portrait he took of David at the time, so we both agreed that the whole package should be aired at last.

I think both the picture, and the article, may shed some useful light on the spirit working within David Icke.

Enjoy the interview.

The Icke Factor

Driving up to conduct the interview, Dave and Jill asked what the new book was about. "What it is, there's black magicians trying to take over the world and turning us all into Robots using drugs." They laughed. Maybe I didn't put that quite right. Or maybe it's just that David Icke is at it again.

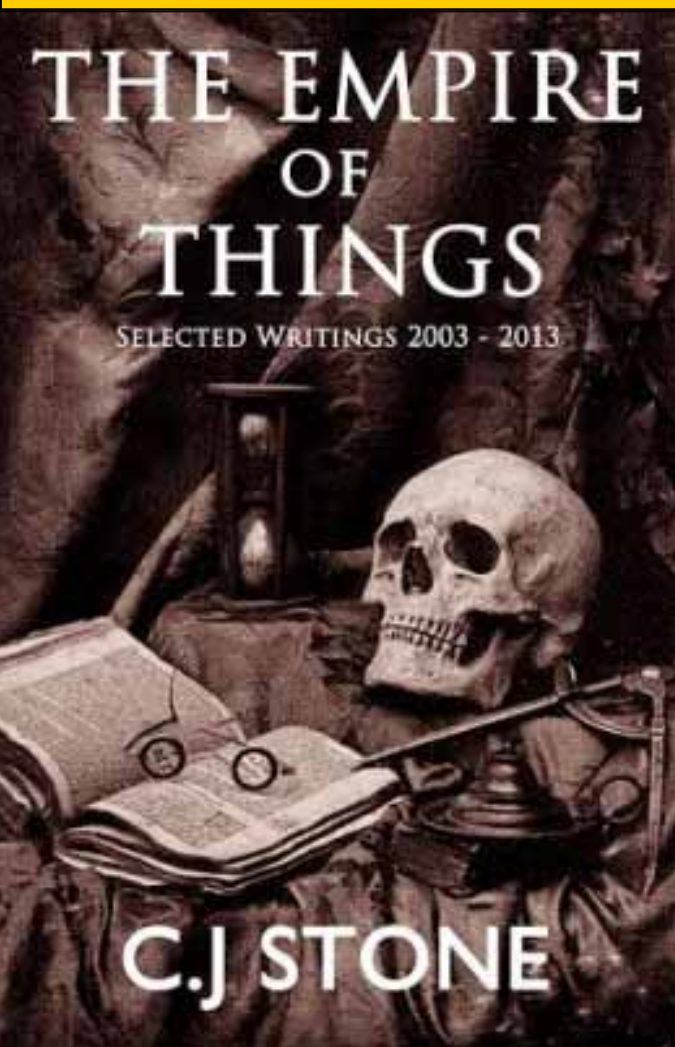
Dave (the photographer) and I were to meet him at the Big Breakfast where he was doing a promotional. Jill lives in the East End so we stopped off at her flat to ring Channel 4 for directions. While Dave was on the phone I switched on the TV. And there he was, draped comfortably across a settee, being interviewed by Paula Yates. This was the first in a series of coincidences that characterized our day and which we began to refer to as "The Icke Factor". The Icke Factor is a strange sense of inevitability, of synchronicity, as if some unseen force was guiding the moments like the conductor an orchestra. Around David Icke -it's true- things just seem to fall into place.

David was talking about his new book. He had a grand total of six minutes on the programme. The interview was almost over when the inevitable question -delivered with a faint smirk from Paula- was cast. "Don't you feel you are being reeled out as the token nutter?" He answered that if it is considered sanity to plunder the earth in order to make things we don't need in order to throw them away again as pollution, then he'd rather be called insane. We left as the interview concluded and arrived within a minute of the agreed time.

Loony

The first thing you notice about David Icke is how big he is: over six foot, broad-shouldered, big-boned, with a loping, casual air about him, a huge, warm-hearted bear of a man. The next thing you notice is how relaxed. He gave me the thumbs up as I knocked on the window of his car. Someone came up as he got out to compliment him on the things he'd been saying, and he seemed to embrace them with his ease. There's an aura about him - not, perhaps, a mystical one - a lightness of character that makes you warm to him immediately. You are drawn to him, washed over by his personality in a way that makes it extremely difficult to question him or disbelieve him. Several times I had to shake myself to stop simply agreeing with every word he said. He might be talking about Extra-Terrestrials or Atlantis or crop-circles and you'd be nodding in agreement as if this was the most normal conversation in the world, as if the woman serving the coffee in the Nissan-hut passing for a canteen at the Big Breakfast might easily turn out to be a reincarnated Atlantean and begin levitating as she passed you the milk and asked whether you wanted sugar or not.

Read on



**NOW AVAILABLE FROM
GONZO MULTIMEDIA**

"Stone writes with intelligence, wit and sensitivity."

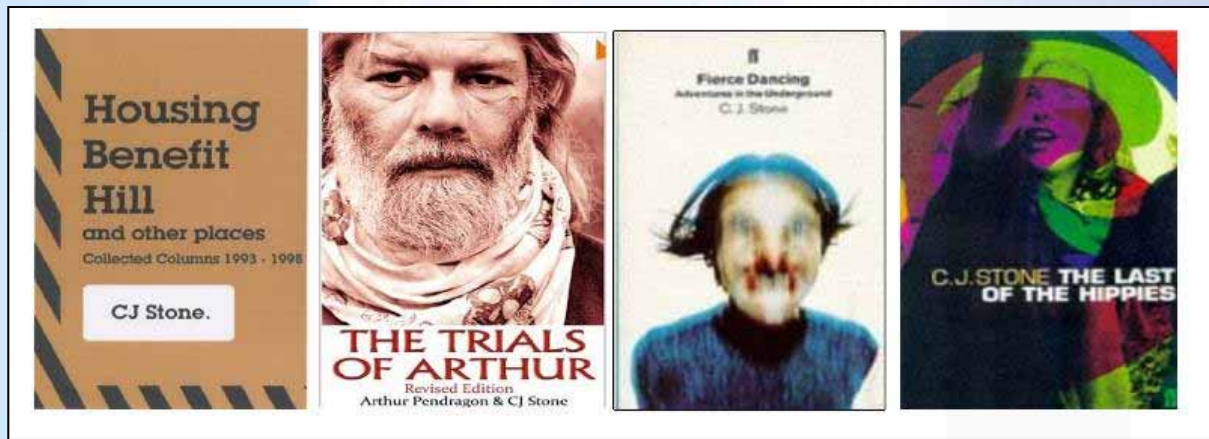
Times Literary Supplement

"Wry, acute, and sometimes hellishly entertaining essays in squalor and rebellion."

Herald

"The best guide to the Underground since Charon ferried dead souls across the Styx."

Independent on Sunday



Housing Benefit Hill:

<http://www.amazon.co.uk/Housing-Benefit-Hill-Other-Places/dp/190259343X>

The Trials of Arthur:

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

Fierce Dancing:

<http://www.amazon.co.uk/Fierce-Dancing-Underground-C-J-Stone/dp/0571176305/>

The Last of the Hippies:

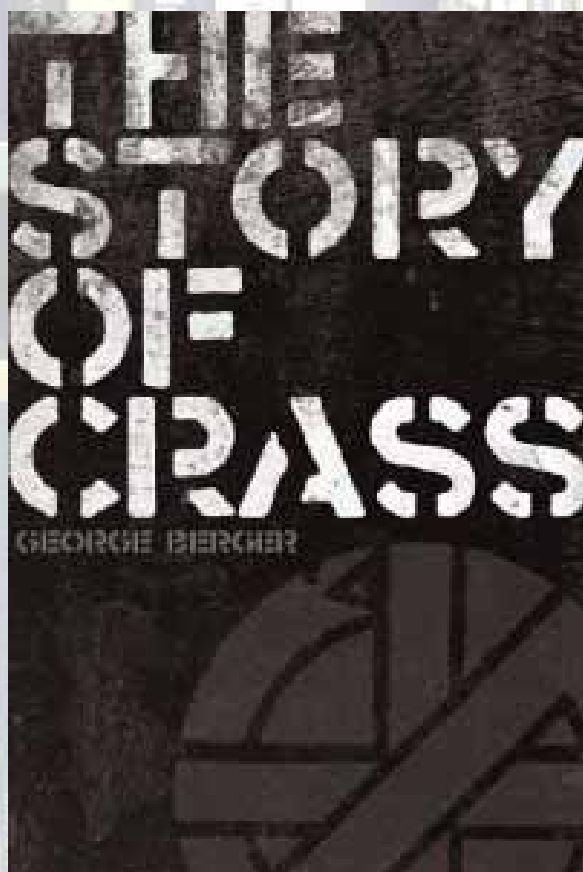
<http://www.amazon.co.uk/Last-Hippies-C-J-Stone/dp/0571193137/>



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

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: 295 pages
Publisher: Omnibus Press; 2nd Revised edition
edition (7 April 2008)
Language: English
ISBN-10: 1847724647
ISBN-13: 978-1847724649

I don't think there could be anyone who has read this magazine more than once who would have failed to ascertain that back in the early 1980s Crass were not only one of my favourite bands, but they politicised me in a way that nobody has before or since, and that their message has stayed with me ever since.

In the last few years, in a bizarre socio-cultural turn of events that I don't think anybody could have foreseen, anarchopunk, particularly the work of Crass, has come to people's attentions again.

There have been two autobiographies from members of the band, and hints that Gee Vaucher, herself is working on a massive retrospective of the band's work, and this masterful telling of the Crass story by George Berger.

It sheds more light on the band's history than either Penny's or Steve's autobiographies (which were, by their very nature, highly subjective). Berger has been a friend of the band for many years and had unparalleled access to their archives.

Unfortunately, from a purely journalistic point of view, the book was published before the widely publicised arguments between different factions of the band which were sparked by the re-issue of their material as the Crassical Collection a few years back.

It would have been interesting to have had

MONKEY SHOW
www.wickedspinsradio.org

SNUFF
Tune IN
Turn it UP
&
Educate the
Neighbours
Multi genre radio show!

SHOW
Every Sunday
6 pm UK GMT
10 Am US PST
1 pm US EST

Berger's objective and dispassionate viewpoint on this unfortunate series of events. Here I think I should point out that there has been an updated version with various typos removed which may well have addressed these events, but I haven't read it yet.

Berger's skill as a writer is that he manages to tell all the story (and what a story it is!) without taking sides, and leaves one in more admiration of this peculiar musical ensemble than ever. He explores the art school and avant garde backgrounds of Rimbaud and Vaucher in great depth, and – possibly most importantly – puts the story of the band into a historical context against the background of some of the most tumultuous times in modern British politics.

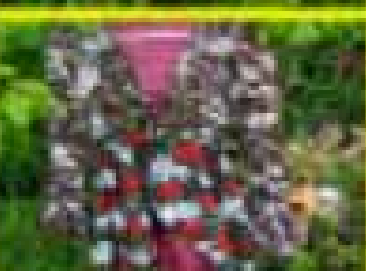
Sadly, Andy Palmer, who was the one member of the band that I was friendly with at the time, decided not to get involved with the project. In the light of what has happened since, this is understandable, but still a pity.

Perhaps now, with new music from Steve Ignorant, and new artistic endeavours from Penny, Gee and Eve Libertine, as well as the



troubles which have beset Southern Records, and the much publicised arguments over publishing, it is time for Berger to do a major re-write and publish an even bigger and better book.

But for the time being this will have to do, and – for what it is – one cannot fault it.

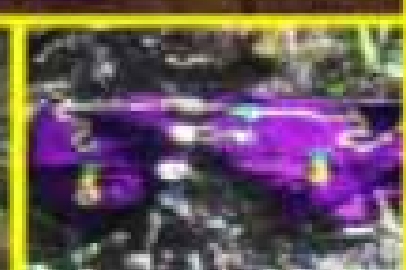


MOODS/TET CLOTHING & CRAFTS

made by Babz in North Devon

inspired by nature

<http://www.etsy.com/shop/etsybabz>





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..)

Speculation followed as to what this might refer - a thematic gig somewhere, or a slanted reference to the forthcoming "Space Ritual" performance DVD, were two suggestions. "Sonic Attack" will presumably be on that performance release, as that track was part of the setlist, being narrated *in absentia* by Brian Blessed.

Friday afternoon saw a somewhat cryptic post from Hawkwind on their Facebook page, announcing that "Sonic Attack is on the way" and citing the date of 1st September.



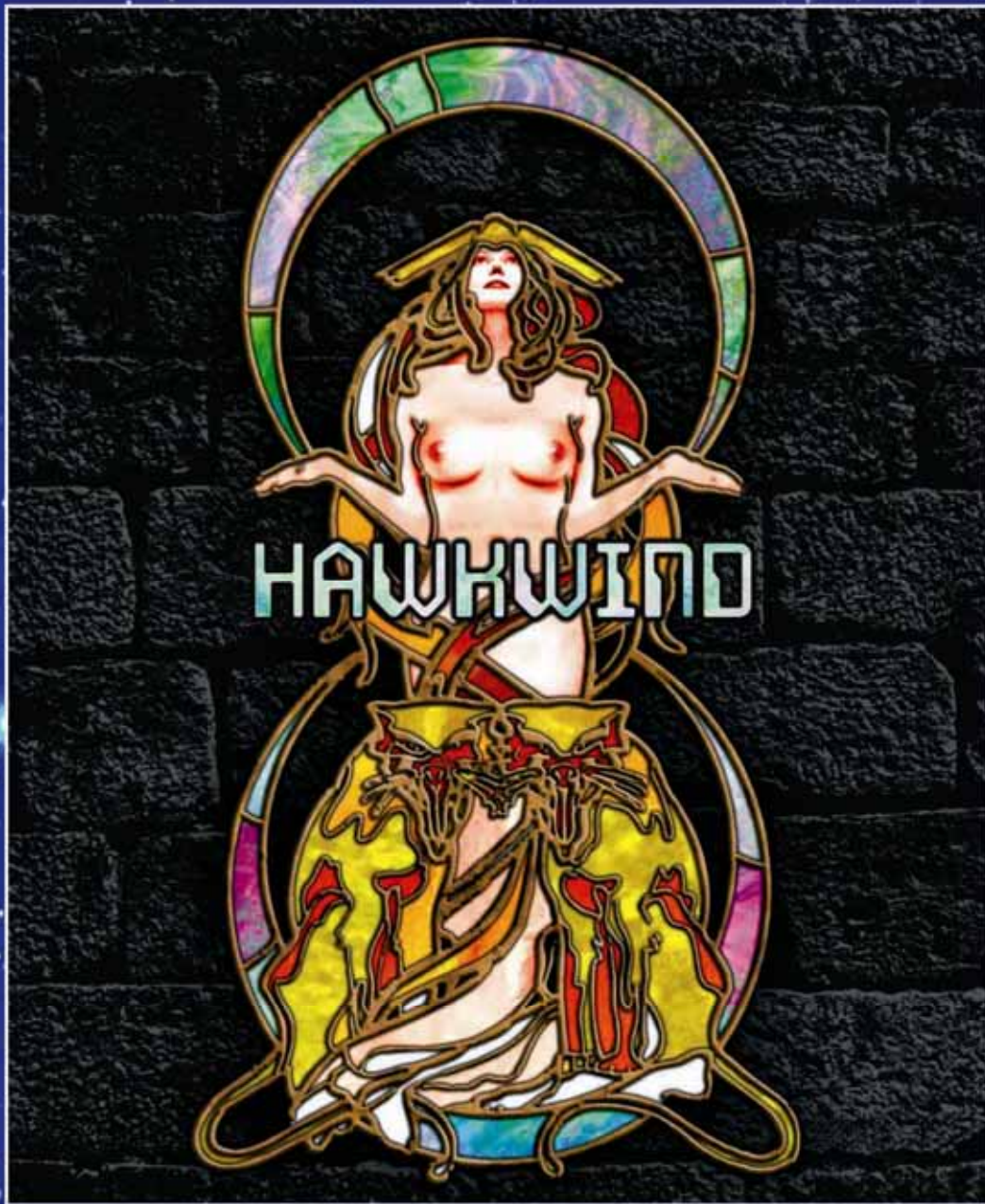
It's doubtless coincidence that moments after the above screenshot was taken for this Gonzo story, Facebook crashed, leaving millions of users without access to their personal data.

The artwork and caption was also displayed on the main Hawkwind.com website, bookending the Hawktoberfest promo poster.

Special Offer for fans who attended tonights show

Limited Edition Double CD & DVD £19,99 plus postage & packing

This offer is only available via this leaflet.



Name.....

Address.....

Post Code.....Country.....

Please delete as appropriate: I enclose a cheque / PO / IMO for £.....

or please debit my credit card number

Start Date: Expiry Date: Security Code.....

Card Holder's Name:.....

for £..... Signature.....

Please make cheques payable to Gonzo Distribution Ltd and send FREEPOST to:

Gonzo Distribution Ltd, Dept 3F25, FREEPOST DU409, PO Box 50, Houghton-le-Spring, Tyne & Wear DH5 5YP, England

***Postage & Packing:- UK - £2.50 Europe - £4.00 Rest Of World - £6**



HAWKWIND PASSPORT APPLICATION



Greetings space travellers!

This is your Hawkwind Earth Visitors Passport application form.

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

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

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

Volunteer Crew Register

Name

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

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

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

Post Code

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

Telephone Number:

Additional info:

www.hawkwind.com

Any enquiries hawkwindpassports@hawkwind.com

THE WORLD OF GONZO ACCORDING TO

Mark Raines



WHAT MAKES A GREAT DANE



DON'T LET THE DOG SERVE YOU TEA



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...

Okay, it would be too much to expect another week of news like we had last week, but this week has not been bad. Because of the recent release of *Heaven and Earth*, several of the stories have been interviews with Geoff Downes (no relation) about the new album. I have been listening to it quite a lot this week, and enjoying it, but I don't see how anybody could extrapolate on the "black and white dichotomies" on the album. Methinks it is just lazy reporting; the record is called *Heaven and Earth* so there has to be some sort of yin and yan thing going on? Amirite?

- **Yes Special - Interview with Geoff Downes and Heaven and Earth Review**
- **Geoff Downes Interview: Prog Rock Masters Yes Explore the Black and White World of Dichotomies on "Heaven & Earth"**

Talking of lazy reporting, cop a load of this first story in the next section. Benoit David left the band years ago. He was, I believe, Canadian and didn't come from Tennessee. In fact I don't know who came from Tennessee? Davison grew up in California and as far as I am aware the rest of the band are English. Someone has dropped a bollock here.

- **Can prog rock survive in 2014? Yes! (Can you see the dreadful bit of misreporting here folks?)**

The vast majority of Yes stories this week are reviews of shows on their current tour, and it does seem like a splendid time has been had by all.

- **Concert Review: Yes classics a thrill at Meadow Brook**
- **Yes makes a case for Rock Hall enshrinement with time-capsule Rocksino show (review)**
- **Yes perform album classics, new songs at Hard Rock Rocksino**

Last week we announced the exciting news about Jon Anderson and Jean-Luc Ponty's new band. Here are a whole slew of different press stories, all basically saying the same thing.

- **A SLEW OF JON ANDERSON/JEAN LUC PONTY STORIES ALL BASICALLY SAYING THE SAME THING**

Next comes a rather interesting example of what one of my late editors used to make me wince by calling an advertorial. The mastering engineer on the last Yes album puts in a plug for an expensive piece of kit. And finally we have three pretty disparate items; an interview with Chris Squire, a piece about the 45th anniversary of Yes' debut album, and a piece about Rick Wakeman playing on a DVD tribute to the late and very lamented Jon Lord.

Good 'ere innit?

- **Mastering Engineer Maor Appelbaum Relies On Sennheiser HD 600 In Creating New Yes Album**
- **Bassist explains why he keeps saying 'yes' to Yes**
- **45 Years Ago: Yes Release Their Eponymous Debut Album**
- **RICK WAKEMAN: VIDEO: Deep Purple – Jon Lord tribute concert DVD preview**

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

RICK WAKEMAN

JOURNEY & RETURN TO THE CENTRE OF THE EARTH

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

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

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

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

LIMITED EDITION BOX SET

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

£129.99 + postage - www.rickwakemansmusicemporium.com

SUPER DELUXE COLLECTORS EDITION

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

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

£299.99 + postage
www.rickwakemansmusicemporium.com





JOURNEY TO THE CENTRE OF THE EARTH

DELUXE VINYL EDITION

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

£24.99 + postage - www.rickwakemansmusicemporium.com

DIGIPACK CD EDITION

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

£9.99 + postage - www.rickwakemansmusicemporium.com



RETURN TO THE CENTRE OF THE EARTH

DELUXE VINYL EDITION

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

£24.99 + postage - www.rickwakemansmusicemporium.com

DIGIPACK CD EDITION

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

£9.99 + postage - www.rickwakemansmusicemporium.com

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



Changing the world one gift at a time

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

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



Thom the World Poet

Rob Ayling writes:

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

TO GET TO TODAY

THIS TAKES ALL YOUR LIFE TIME!

You have been small,broken,compromised,sold out,lied to

argued with,denied,defied,deified,slandered,libeled,defamed
feted then castigated,confused,abused,"more sinned against than sinning"

Still the core of your heartspace adores your circulating bloodstream

And each pulse boat beaming sends another spark ascending towards

unknown destinations that you get to by simply being where you are

Those who say AIM! METHOD! PLAN! ORGANIZE! have never felt

that jolt of adrenaline when all plans self-destruct and only this Holy Moment Chaos

sings a solitary solo note.Bird@dawn.Smiles@random.Where you are right now

is the best you can give in this moment.BLESS EVERYTHING! Every Thing Is A Blessing!



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.

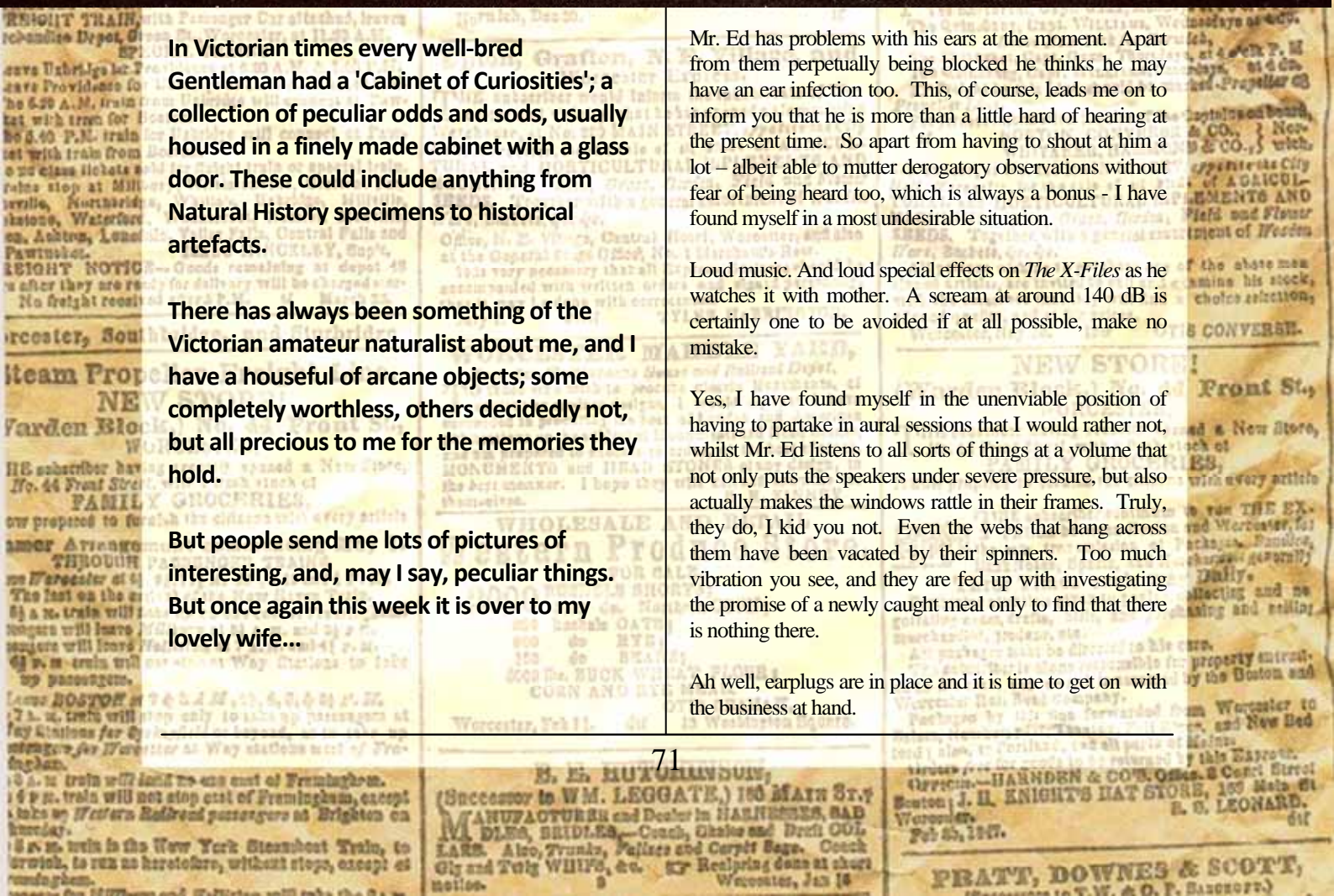
But people send me lots of pictures of interesting, and, may I say, peculiar things. But once again this week it is over to my lovely wife...

Mr. Ed has problems with his ears at the moment. Apart from them perpetually being blocked he thinks he may have an ear infection too. This, of course, leads me on to inform you that he is more than a little hard of hearing at the present time. So apart from having to shout at him a lot – albeit able to mutter derogatory observations without fear of being heard too, which is always a bonus - I have found myself in a most undesirable situation.

Loud music. And loud special effects on *The X-Files* as he watches it with mother. A scream at around 140 dB is certainly one to be avoided if at all possible, make no mistake.

Yes, I have found myself in the unenviable position of having to partake in aural sessions that I would rather not, whilst Mr. Ed listens to all sorts of things at a volume that not only puts the speakers under severe pressure, but also actually makes the windows rattle in their frames. Truly, they do, I kid you not. Even the webs that hang across them have been vacated by their spinners. Too much vibration you see, and they are fed up with investigating the promise of a newly caught meal only to find that there is nothing there.

Ah well, earplugs are in place and it is time to get on with the business at hand.



**BEATLES "INTRODUCING THE BEATLES"
1st. STEREO! AUTHENTIC "AD BACK"
COVER! NM!
VERSION 1!!!
US \$12,000.00 (Approximately £7,069.43)**

“Introducing The Beatles” is the first The Beatles LP issued in USA!!! Original first pressing, Version 1 "Ad Back" cover, STEREO, released January 10, 1964!!!!”



A game of exclamations! Let's all think of something to write followed by an exclamation mark! Wow! That is bloody expensive! Hey look at John! He looks just like Prince William! And look there are other versions of this album cover on the listings, mono included! And half the price of this one! And doesn't Paul look young?! And chubby-cheeked!

Tat rating: not applicable.
Use of exclamation marks: superfluous
This particular version is available here ...

**KISS ' LOVE GUN' MEGA 24"
ACTION FIGURES ORIGINALS,
MINT IN BOX, RARE - £999.99**

“Rare Set of Ultimate Limited Numbered Edition Kiss 'Love Gun' collectable action figures. The songs are:
Paul Stanley - I Stole your Love / Love Gun.
Gene Simmons - Christine 16 / Almost Human.
Ace Frehley - Shock Me / Plaster Caster.
Peter Criss - Got Love For Sale/ Hooligan.”



What ho....the title of the second song that will ooze, pus-like, from Gene Simmons' plastic body is more than applicable.

Tat rating: 100/100
If you are interested then check them out here
If not then do as I do, and move swiftly on.

ROD STEWART –Teaspoon - £5.00

“Was used by rod in the theydon oak in Epping ,imagine rod quaffing a breakfast blend or camomile before a show "wake up maggie I think I've got a cup of tea for ya" obtained from ex staff there.”



Ha-Ha-Ha-Ha. What a find eh? Yes I can imagine such a thing. But I am not sure what that has got to do with anything. I mean, a spoon is a spoon isn't it?

Tat rating: not applicable really
Bare-faced cheek and originality: 10/10
Check out more about it here ...

c1965 Beatles Memorabilia Printed Wool Wall Rug - £400.00



“An iconic c1965 Beatles Memorabilia printed wollen wall rug, in very good clean

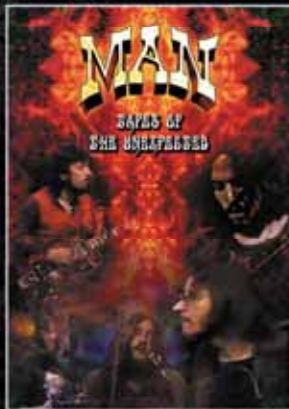
condition. The image shows The Beatles performing in stage with a border of music notes and Beatles silhouettes. The left and right edges are fringed with tassels and the colours are still quite fresh considering it is nearly 50 years old.”

Whoa - now those colours are vivid, and a bit tricky to match with one's furniture I would imagine. Is this just the thing to hang on your wall to let the spiders, beetles, flies, and all sorts of insects run

THE BITCH IS BACK

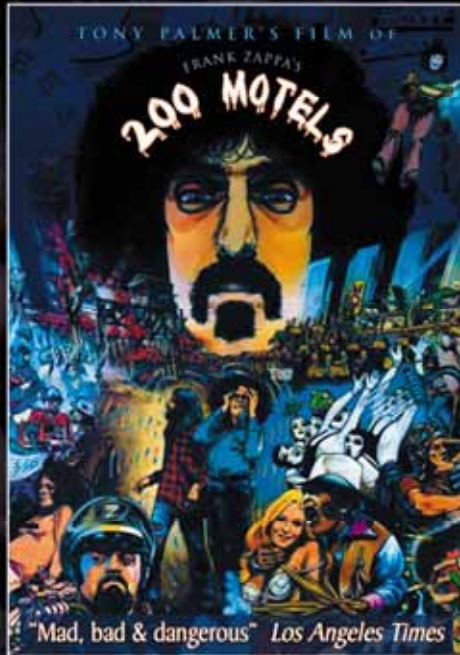
If it's groovy...it's in!

MAN
Tapes of The Unexpected
VPDVD68

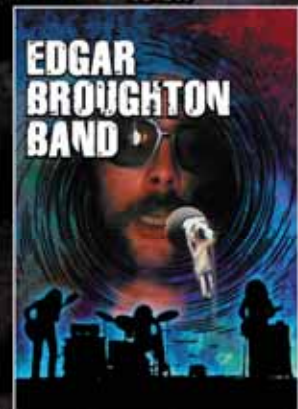


"Mad, bad & dangerous"
(Available for the first time on DVD)

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



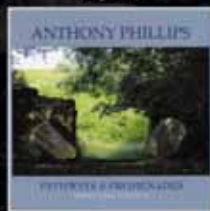
KARNATAKA
The Gathering Light
KTKCD005



PARADE
The Fabric
NAUTCDD04



ANTHONY PHILLIPS
Pathways & Promenades
VP216CD



RICK WAKEMAN
Past, Present and Future
MFVP115CD



SPIRITS BURNING
Crazy Fluid
VP492CD



HAWKWIND
San Francisco 1999
HAWKVP48CD



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



VOICEPRINT
GROUP OF COMPANIES

across without leaving dirty footprints on your carefully applied magnolia emulsion.

Tat rating: 5/10

Usefulness: 0/10 unless you are a spider or a beetle with dirty feet

Put on your sunglasses before you take a look

“Stabila Telescopic Measuring Rod is a T-NL anodised aluminium levelling rod. Can be docked with all STABILA laser receivers and receiving units. Also suitable for visual levelling.”



Now I do admit to feeling slightly

perplexed and confused about this listing being in the music memorabilia section. Must be a glitch I concluded. I sat and stared at the rod for a while and thought of the man himself sipping a cup of breakfast blend or camomile again, and reflected that whilst a spoon does go with a cup, I could not find anything in this thought that could in any way match up a telescopic measuring rod to – well, anything really. Then, suddenly, Eureka! There, in the small print denoting the various sales links, I spotted it. Rod Stewart. But I am still left with wondering why. And why does the URL have a reference to ‘baby feeding utensils’? All in all, a very strange occurrence indeed.

‘Music>Music Memorabilia >Artists/Groups>Rod Stewart>Home, Furniture & DIY > DIY Tools > Hand Tools>Caulking Guns’

Tat rating: 0/10

Placement oddity rating: up there with the best of them

http://www.ebay.co.uk/itm/New-ATM5-Telescopic-Measuring-Rod-5-Metre-Stabila-/171342688486?pt=UK_Baby_Feeding_Utensils_EH&hash=item27e4d1f0e6

I love receiving my daily email from Curious.com. They have some really interesting little things to divulge from all walks of life, but this one, obviously caught my attention more than some:

“A daily curious fact from Justin Kitch, Curious CEO

Justin Bieber is on a losing streak: getting arrested for drunk driving and egging his neighbor, making racist remarks in a video, and this week supposedly using a wheelchair to cut in line at Disneyland. Plus, as I recently Curio'ed, [275,000 Americans have petitioned to deport him](#). But now the medical field says he might have been saving lives all along. “The Biebs” iconic haircut sparked a global trend among teenage boys that scientists believe is preventing skin cancer. Young boys sporting Bieber’s haircut with sweeping bangs across their forehead are developing fewer freckles, which are a sign of skin damage and a risk factor for getting skin cancer. Though freckles alone aren’t dangerous, they are linked to melanoma in adults. Unfortunately, the 20-year-old Canadian singer ditched his bangs back in 2011, putting himself and thousands of American kids back at higher risk for skin cancer. Jerk.”

Thank you Mr Kitch. Thank you so much for typing that last word. You have made me so happy. But, you know, you could have finished this particular curio after the words “...to deport him”. That would have been more than satisfactory.

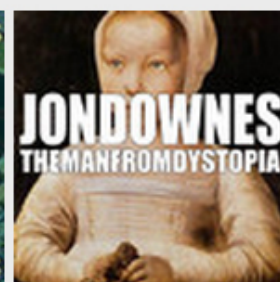
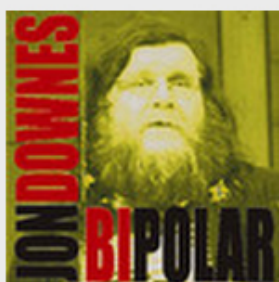
And I totally missed the little curio mentioned in the above back in February.

[CURIO #223 | DEPORT THE BIEBS?! February 11, 2014](#)

“When the Obama administration created the We the People petition program on whitehouse.gov, it probably didn't have Justin Bieber in mind. But that didn't stop over 250,000 people from

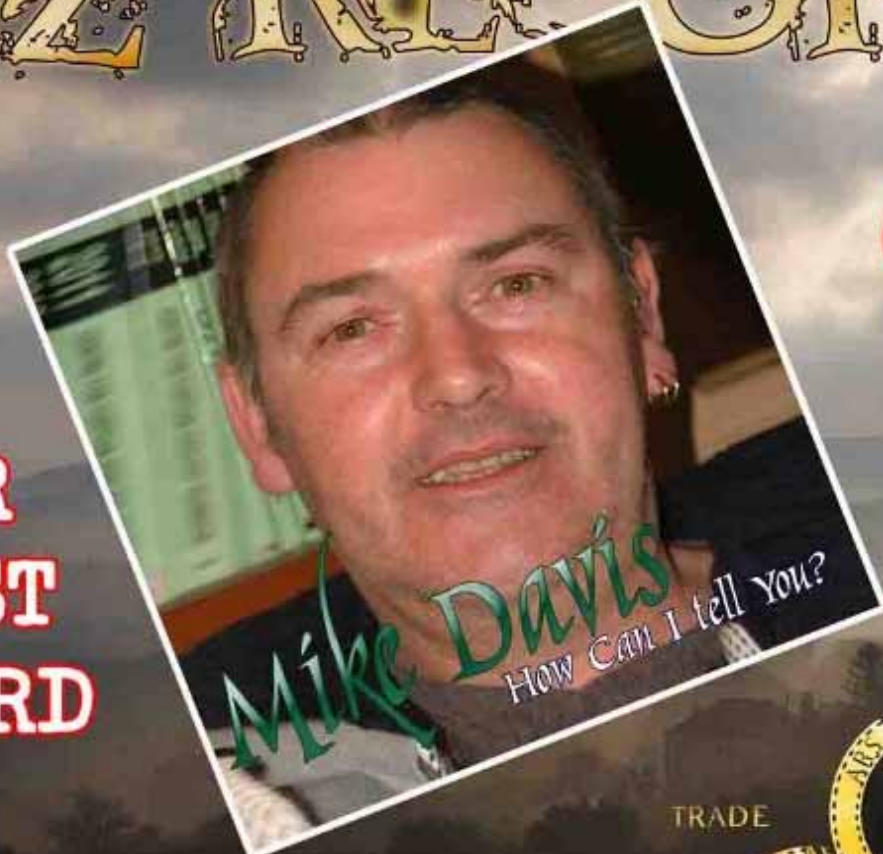
SHAMELESS SELF PROMOTION TIME

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



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

CRAZ RECORDS



**COMING
VERY
SOON**

**OUR
FIRST
RECORD**

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



petitioning the U.S. to deport the Canadian pop star for his "dangerous, reckless, destructive and drug abusing" behavior which is "threatening the safety of our people" and is a "terrible influence on our nation's youth." Because the petition crossed the 100,000 signature mark, the White House--by its own rules--has to issue a formal response. Press Secretary Jay Carney has confirmed one is in the works. Michelle Obama has weighed in by saying the 19-year-old star needs a mother "to pull him close." Bieber, recently arrested for drunk driving, drug possession, and egging his neighbor's mansion, is legally residing and working in the U.S. under a O-1 Visa issued for "extraordinary ability in his field." Hold on. Who was the judge of that?"

And again, the wit and sharp sarcasm here is like 'chicken soup for my soul'. However, I do have to say though that Mrs Obama may be living in cloud-cuckoo land. I am not certain there are many mothers out there who would actually want to "pull him close", unless of course they had a carving knife in their hand at the time.

And the latest is that dear Orlando Bloom may have even thrown a punch at the revolting Bieber.

Way to go Orlando. However, it seems that now Bieber, in childish retaliation, has posted a picture of Orlando 'crying' after the event. (and I am not going to copy the picture here as I refuse to perpetuate the schoolyard antics of the talentless, narcissistic, twit Bieber).

Whether Orlando is or is not, that is by the by, but for starters he could have something in his eye, and secondly he could be resting his elbow on something out of shot and just reflecting at the sheer repulsiveness of the odious little tit. FFS Bieber is such a little shit. Oops, sorry Mr Ed, can I write that sort of thing in these pages?

Melting Pot
You know, you can make some really cool things by melting old LPs, although usually it is bowls that are created. You can make butterflies, and I have even seen a picture of a Dali-style dripping clock made from one. However, I have always said that I could never part with any of my collection in that way. Until now that is - in one case at least. And although there is always the method of just grabbing a hammer and having a really good smashing time, in my case that would just be way too easy.

H. E. HUTCHINGS,
(Successor to WM. LEGGATE,) 190 MAIN ST. Y
MANUFACTURER and Dealer in HARNESSES, SADD
M. BLES, BRIDLES, Coach, Glabe and Draft COL
LARS. Also, Trunks, Portage and Carpet Bags. Coach
Gly and Toly WHIPS, &c. 17 Repairing done at short
notice.
Worcester, Jan 16

PRATT, DOWNS & SCOTT,
(Successors to T. W. & O. P. BAZOFF.)

Back when I was young and impressionable I am sad to admit that I actually purchased two Ted Nugent albums. Now that I am no longer young, and definitely not impressionable, I do have to – and shame-facedly at that – admit that they are still in my collection.

I am now left with a conundrum. If I were to melt these two vinyls – as I believe they are known these days – and shape them into bowls, surely that would be too good an art form and would only serve as an up-to-date stylish item for the home, thus negating any disgust for the artist in question? So what am I to do? Time to engage the use of the old, dusty, dog-eared, ill-fitting, thinking cap methinks.

Well, that didn't take long. As soon as that snug little old school cap was sat upon my head, it came to me in a flash. A sick bowl! Oh yes that would be so cool. Plug up the hole and use it as a standby vomit receptacle. I could even do a spot of decoupage in the base with a picture of the odious, ugly sod with his mouth open so the vomit can hit the spot as it were.



But the thinking cap went into overdrive. Another thought. I wonder if there is a way where one can somehow mould two together so I could shape them as some sort of cat litter tray. That would seem more appropriate as one of the soon-to-be-melted vinyls is Cat Scratch Fever. Oh my, I am such a clever girl. (shame I didn't have that cap in physics lessons backalong – but only those of you who read my drivel last week will understand that reference).

I abhor hunting for sport, even in its basic form, and so-called canned hunts are below even sub-human. And guess what, Nugent reportedly owns a ranch in Michigan that offers just that – hunts where animals cannot escape due to being trapped by high fences. And he dares to suggest that those Idaho Native Americans who cancelled one of his performances are vermin and do not qualify as people? (I also abhor the way the indigenous

peoples of the USA have been, and seem to quite often still be, treated.) He is one of those pots calling kettles black methinks.

He is, together with those who support him, one of the vilest of creatures who make up a rather too large proportion of the human race, and does nothing but make me ashamed to be part of the same species. "Of all the animals, man is the only one that is cruel. He is the only one that inflicts pain for the pleasure of doing it," so wrote Mark Twain, and never a truer word was written.

"In response to Idaho Native Americans canceling one of his performances, Ted Nugent displayed the behavior that caused the tribe to do so in the first place.

Nugent had been scheduled to perform a concert at Couer D'Alene Casino in Worley, Idaho on Aug. 4, but it was canceled after tribal officials were made aware of the racism Nugent has spewed over the years. The conservative rocker didn't take the news very well, of course, and went on a disgusting rant during an interview with Gannett Wisconsin Media in which he called those who canceled the concert "unclean vermin" who aren't real people.

"I take it as a badge of honor that such unclean vermin are upset by me and my positive energy," Nugent hatefully said. "By all indicators, I don't think they actually qualify as people, but there has always been a lunatic fringe of hateful, rotten, dishonest people that hate happy, successful people."

And it goes on:

"This isn't the first time Nugent has been stopped from performing a concert. Earlier this year, a town in Texas actually paid him \$16,000 to stay away from them, and it's amazing that more towns don't do the same thing. But if the Couer D'Alene tribe wants a real rock star to perform at their casino, I suggest asking rock legend Tom Petty. Not only will they get to see a better show, they'll get a better human being."

It is a cheap and underhand way of gaining publicity. This guy is seriously out of line, out of hand and downright repulsive.

I think I need to get on with that vinyl melting just as soon as this magazine is finished. I feel a touch of stomach bile rising, and need something to vomit in if necessary.

“Michael Jackson's bubbles the chimp vintage Chad Valley



15 inches tall”
 Okay, Planet
 Freakout time, in
 all its 15” of
 disturbing plastic
 glory.

Tat rating: 10/10
 but I guess, in all
 fairness, if I was 5

again I might well think this is the coolest thing on the planet (Earth that is no Freakout).

Know someone who would like it? Pop along to this link.....

Jimi Hendrix: Are You Experienced 3D Album Cover - New & Official In Box - £12.50

“ Highly detailed 3-D diorama model
 · Recreating the original classic album sleeve



artwork

- Can be wall mounted or displayed on a flat surface using the retractable easel back
- Officially licensed merchandise
- Brand new Housed in a presentation box”

Pretty cool when all is said and done. Want one? Go here

And to end this week, a picture that Mr Ed sent me last week, knowing my distaste for a certain Canadian. Worth a try, I thought to myself, so here it is:



M. E. HUTTENBACH, (SUCCESSOR TO W. M. LEGGATE,) 125 MAIN ST., MANUFACTURER and Dealer in HATHINGS, S&P M. BLES, BRIDLES, Coach, Harness and Saddle GEAR. Also, Trunks, Valises and Carpet Bags. Coach Oil and Talc WHOLE, &c. 57 Reeling's Gate at Church Wrentham, Jan 18

HARRISON & DODDSON, 125 Main St. Wrentham, Feb 20, 1897. PRATT, DOWNS & SCOTT, 125 Main St. Wrentham, Feb 20, 1897.



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

NIGHT OF PROG

Featuring A Reunion of

GARBLE

RATCHET

Plus Exciting New Prog From

XNA



SATURDAY, SEPTEMBER 27TH, 7PM

SCHERR FORUM

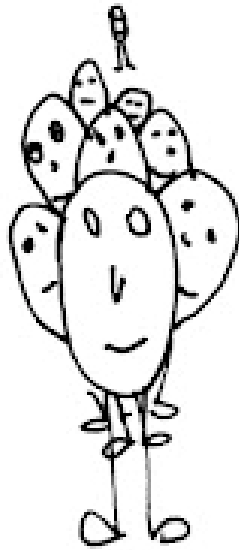
THOUSAND OAKS CIVIC ARTS PLAZA

TICKETS ON SALE NOW

XNAband.com

[ticketmaster](https://www.ticketmaster.com)[®]

THE NINE HENRYS



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

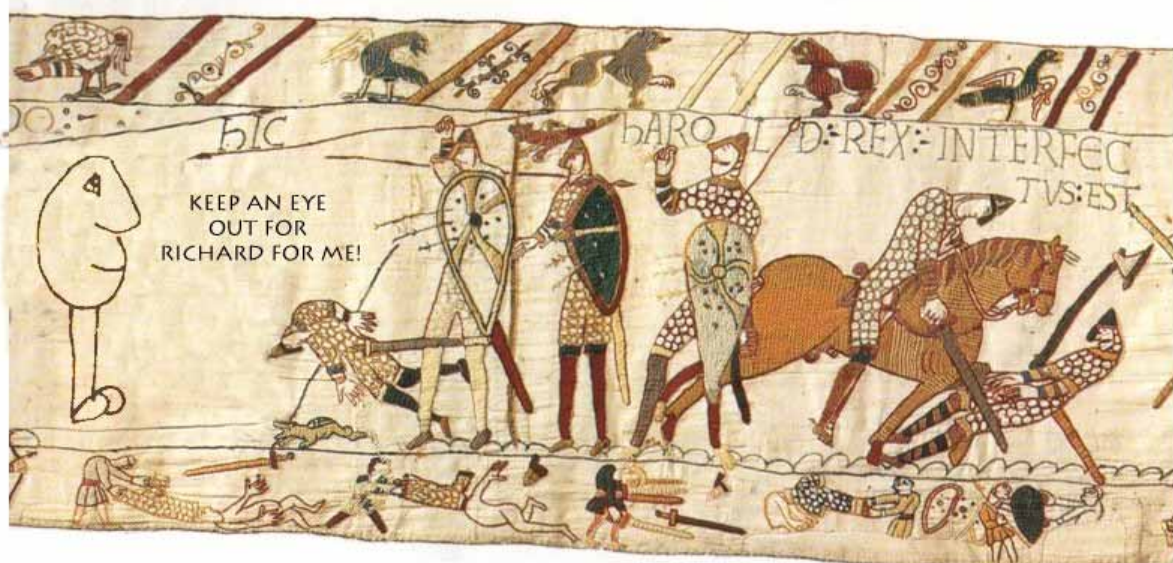
"a five ya aad can draw better than that"
Authors brother.

THE WORLDS FIRST CLONED CARTOON CHARACTER

modada@ninehenrys.com

There are nine Henrys, purported to be the world's first cloned cartoon character. They live in a strange lo-fi domestic surrealist world peopled by talking rock buns and elephants on wobbly stilts. They mooch around in their minimalist universe suffering from an existential crisis with some genetically modified humour thrown in. I think Peter McAdam is one of

the funniest people around, and I cannot recommend his book *The Nine Henrys* highly enough. Check it out at Amazon. Each issue we shall be running a series of Henrybits that are not found in his book about the nine cloned cartoon characters who inhabit a surreal world nearly as insane as mine...

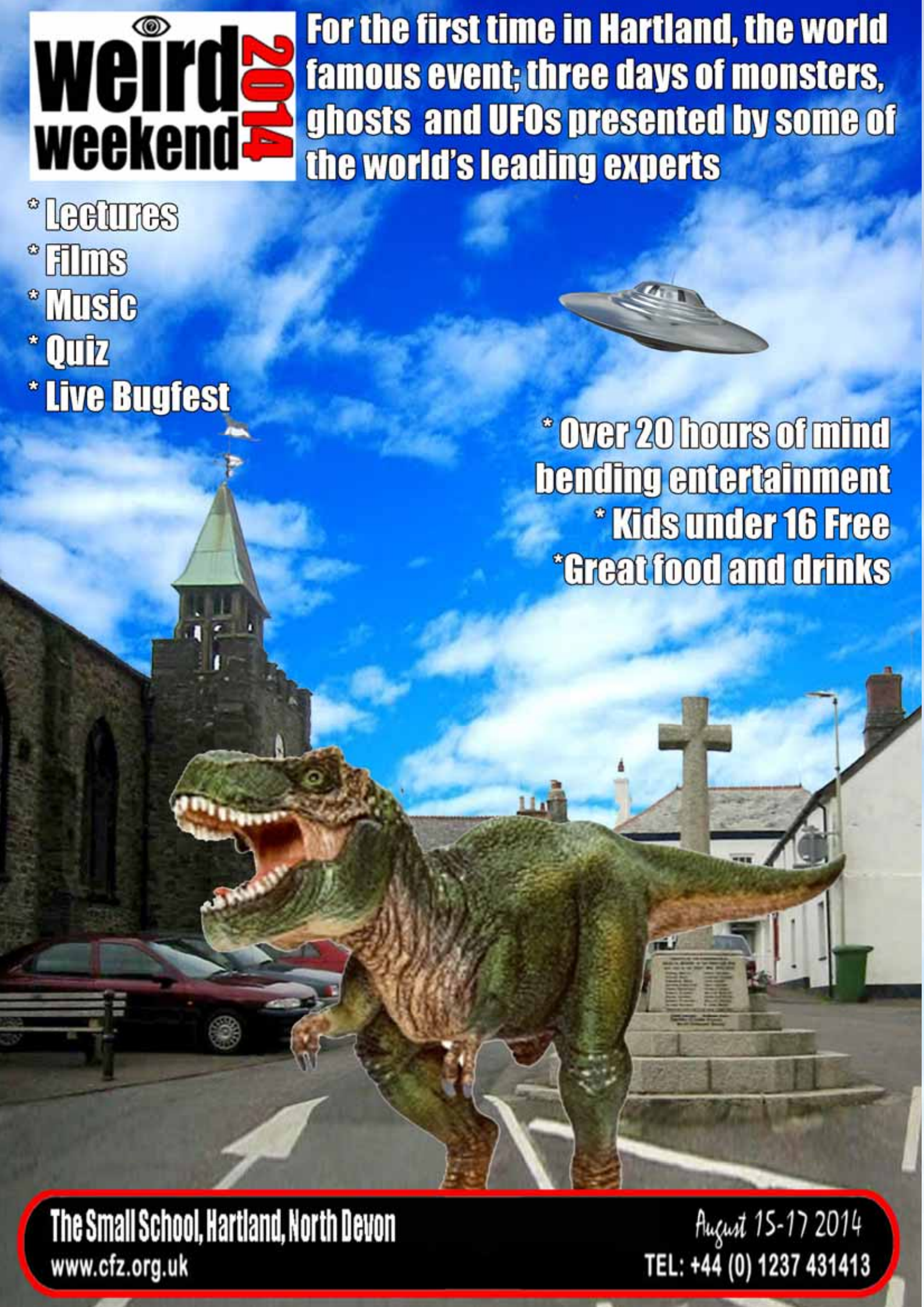


weird weekend 2014

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

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

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



The Small School, Hartland, North Devon
www.cfz.org.uk

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.

CLASSIC LOST BROADCAST RELEASES FROM

GONZO

HS10370 DVD



ROCK OF THE 70's

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

THE LOST BROADCASTS

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

HS10480 DVD



THE LOST BROADCASTS

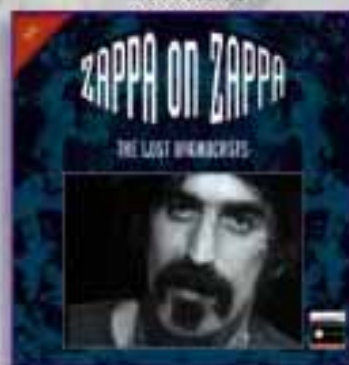
INCREDIBLE STRING BAND
HS10650 DVD



CAPTAIN BEEFHEART & HIS MAGIC BAND
HS11420 DVD



FRANK ZAPPA
HS11090 DVD



CURVED AIR
HS10580 DVD



LIVE 355. WHY NOT TUNE INTO
GONZO WEB RADIO

ALL AVAILABLE FROM
www.gonzomultimedia.co.uk



THE WORLD OF KEV ROWLAND



MAJESTIC *Arrival* (MALS)

In 2004, multi-instrumentalist Jeff Hamel (from prog-metallers Osmium) started working as Majestic, working mostly on his own with just the occasional guest singer. After releasing a couple of albums he joined forces with vocalist and lyricist Jessica Rasche, and together they worked on 'Arrival', which was released in 2009. There are only four songs, but with an album length of over 77 minutes you can work out for yourself that they are a little long. In fact, there are only two real epics, with the two in the middle being 'just' nine minutes each. At no point this seem like a project, as there is a real band feel to the proceedings and there is also a great deal of restraint so that all of the music makes sense as opposed to self-indulgency, which can creep on some projects. Another thing that really hits home is the lack of fat within the songs. The first time I played this I was astounded when I realized that "Grey" has been playing for more than twenty minutes as I had the impression that it had only been on the player for a very short period of time.

Symphonic, yet with plenty of prog metal overtones, elements of Floyd mixed with some of Dream Theater, this is a heck of an album. If you go to the website and sign up to the newsletter you can download some albums free of charge so why not give it a try?
www.majesticsongs.com

METAL MIRROR *III* (HIGH ROLLER)

Back in 1979 it seemed as if metal was everywhere, and when Deaf Barton used the term 'NWOBHM' in the May issue of Sounds there was a banner around which fans could join and take on the world. Some bands quickly outgrew the scene (Iron Maiden, Def Leppard) while others pre-dated it but made it their



own (Saxon). Some bands who should have made it in a big way never did (Diamond Head, Trespas) while some erstwhile musicians cut their teeth in bands that soon folded (Janick Gers – White Spirit). The list is apparently endless, but back in '79 I was just sixteen years old and lapped it up, seeing every band that I could, buying loads of independent albums (even writing to Neat and demanding that they send me stuff as I couldn't buy it locally, and they did!). I listened to TV on the Radio, picked up on every band I could and still have singles by bands such as Chainsaw, Mythra, Geddes Axe (they should have been huge) and many others. But one band that passed me by was Metal Mirror.

According to the press release they issued one of the most desirable singles of the era, "Rock & Roll ain't never gonna leave us" (with "English Booze" on the B-Side) on the M+M Records label, but I must have missed that one. Apart from appearing on a compilation, that was all they released during their time together (all over by '82), but when they were recently approached for some bonus songs to be added to some later-released live albums they managed to uncover 15 songs from various sources, and the decision was taken to release this compilation of all studio songs recorded between 1979 and 1982. Listening to this in 2014 I found myself smiling, as this is totally derivative of the period. The production isn't great, but unless you were one of the lucky ones it never was. The songs aren't great, but the guys are enthusiastic and really into it, again something very true of many others. If I was to quantify the sound I would have to say that they come across as Iron Maiden crossed with Tygers of Pan Tang (as they were both sounding back then as opposed to later years) along with Nazareth. The songs aren't brilliant, but they were

THE WORLD OF KEV ROWLAND

having a load of fun playing them and when I listened to this I was a teenager once again. I think that you would probably have had to have lived through the original NWOBHM to 'get' this, but if you did then like me you will find plenty here to enjoy.



PARZIVAL'S EYE
Fragments
(RED FARM RECORDS)

Parzival's Eye is the name that Chris Postl from RPWL (Vocals, Bass, Guitars, Keyboards) gave to his solo project who released this album in 2009. He was joined by singers Christina Booth (Magenta), Alan Reed (Pallas), as well as guitarist Ian Bairnson from Alan Parsons Project, fellow RPWL'er Yogi Lang on keys, drummer Hannes Weigend and more guitars from Ossi Schaller. The result is an incredibly polished album that contains the fluidity and grace that one would expect from RPWL, along with some wonderful guitar passages and solos that definitely are more into the neo-prog and Steve Hackett arena, but really for me this is all about the quality of the songs and the quality of the guys singing them.

I have been a fan of Alan since his days with Abel Ganz, and have followed him through Pallas and the many projects through the years. He has a wonderfully clear voice, able to hit seemingly any note with ease then provides as additional warmth to the tone. On this album he has a female compatriot who is able to match him and harmonise when the need arises, or take on the lead as she has on so many incredible albums. Chris has managed to bring together a group of players that bring his songs to life, provides them with a vibrancy and passion, and the result is a neo-prog album that is immediate and enjoyable,

and just gets better the more I play it. There are times when it crosses into melodic rock, but that isn't a bad thing when an album is as classy as this, and it just goes to show that 4/4 can be used as a valid time signature in prog!

The website hasn't been updated in a number of years, it was a one-off project after all, but it is well worth checking out. www.parzivals-eye.com



NOCTURNAL BREED
Napalm Nights
(AGONIA)

Back after some seven years since their last album (2007's 'Fields of Rot'), these Norwegians show no sign at all of slowing down. Featuring present and past members of Dimmu Borgir, Satyricon, Aeternus, and Gehenna, original guitarist I.Maztor has returned and joined forces with new member V.Fineideath (guitars). Somethiung that is going to get many metalheads interested is the guest appearance by Nocturno Culto (Darkthrone) on vocals ("Krigshisser D.N.K") and backing vocals ("Speedkrieg", "The Bitch Of Buchenwald" and "Thrashiac") while A.E. Rattlehead (Crest Of Darkness/ex-Nocturnal Breed) also helps out on solo guitar ("Thrashiac" and "Under The Whip"). This is only their fifth album since 1997, and one wonders what might have happened with these guys if the output had been a little more prolific as this is really very good indeed.

While their basis is in thrash, with some black metal elements, there is plenty of rock 'n' roll at their core which means that at times they come across as being heavily influenced by Motorhead. The production is strangely thin, and I wonder if that was deliberate to give a sense of the underground but for me it doesn't do them any favours and is the one thing that lets the album down as even playing at extreme volume there is a feeling that the bottom end just isn't there. That aside, there is a great deal here to enjoy and lets hope that the appearance of Nocturno will get more people listening as this is definitely worth discovering. www.agoniarecords.com



Kanseil

Formed in late 2010, Kanseil is a folk metal band from Fregona in Veneto, Italy. Named after the ancient name of Cansiglio, a plateau in the northern-Italian Prealps, the band often tells about the history and ancient magical tales of the forest. As is written on the bands Facebook page: "The band looks for an own style, that assembles early medieval melodies and traditional folk sounds from all over Europe, with death and black metal riffs, along with acoustic assembles in an ancient-fashioned atmosphere."

The current members of Kanseil are:

Andrea Facchin – lead vocals
Federico Grillo - Guitars
Davide Mazzucco - Guitars, Bouzouki,
Backing Vocals
Dimitri De Poli - Bass
Luca Rover - Drums, Backing Vocals
Luca Zanchettin - Bagpipe, Kantele,
Mouth Harp, Low Whistle
Stefano (Herian) Da Re - Thin Whistles,
Low Whistles and Rauschpfeife



Facebook

Reverbnation

Metal Archives

Listen to:

Genius Loci

Dar Bald hat geheft zo reda (the forest began to speak)



This week we have tried an experiment. Rather than leaving it until the end of the week to do the magazine, I have been doing it in drips and drabs over the past week, so I am in the enviable position of dictating this end piece to my lovely wife Corinna at 7.10 in the evening rather than 4.30 in the morning.

Will this new decision have proved prudent? Or will some curveball come out of left field and cause unforeseen problems meaning that we will be stuck here all night anyway?

I hope not.

Despite the fact that we are running around like proverbial headless chickens because this is the busiest time of our year - we have both fostered animals and our annual bean feast to look forward to - we are slowly getting back on track, and have got rid of most of the backlog.

This afternoon we took receipt of two rescued hedgehogs in the need of fostering, and they are now living in a palatial run just a few yards away from my office door. I think it is the duty of every decent person on this planet to try to rescue as many animals as they can, either rehabilitating them into the wild, or - as in the case of these hedgehogs - providing the best accommodation that you possible can for them.



Next week's magazine will come out as normal, but the weekend after that - which is our Weird Weekend - there will be a magazine, but it is likely to be more skeletal, and if anyone can think that far ahead the same thing is likely to happen when Corinna, mother, and I are away for the birth of our first grandchild. What with babies, hedgehogs, and Weird Weekends we have a very full schedule at the moment.

But that's what makes life interesting.

Until next week,

Love and Peace

Jon



THE BEST LAID PLANS

BEEFHEART AT HIS BEST

Live on stage

ADMIT ONE | \$5.50 | STALLS

Somewhere Over Detroit

11 DEC 1980
ON STAGE 20.30

FROM HARPOS CONCERT THEATRE, DETROIT

11 DEC 1980
ON STAGE 20.30

CAPTAIN BEEFHEART



& The

Magic Band

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

LIVE

GONZO
MULTIMEDIA

www.gonzomultimedia.co.uk