

GONZO

Weekly #70

NEW LOOK
SAME STYLE
(WE STRICTLY ROOTS)

EXCLUSIVE:

Tim Blake Interview

EXCLUSIVE:

Joey Molland
remembers the glory
days of Apple

EXCLUSIVE:

Cyrille Verdeaux and the
Amazonian chieftain

EXCLUSIVE:

Behind the scenes of the
Psychedelic Warlords

EXCLUSIVE:

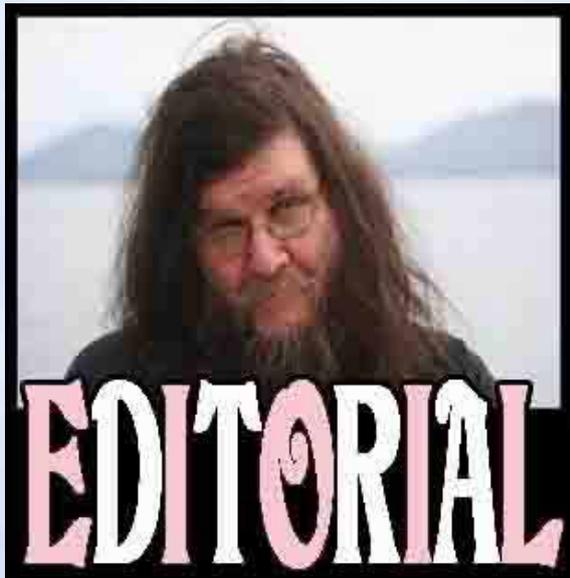
The naked performance
artist takes on Paypal.
Will she win? We
certainly hope so.

MOONMEEED TALKS

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



So welcome to the first issue of the new look *Gonzo Weekly*.

I am always amazed at how fast technology advances and how we can all do things now that would have been unthinkable even five years ago.

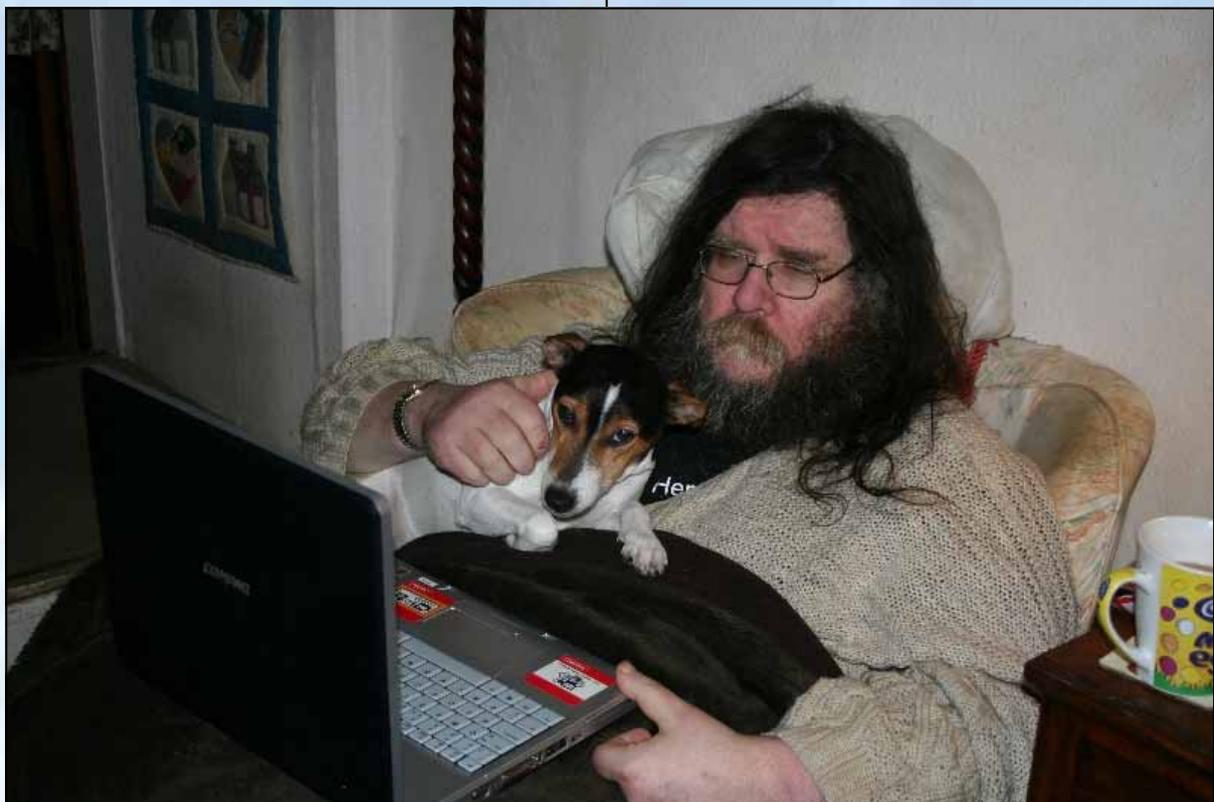
Right from the beginning I have always envisaged this being a proper *bona fide* magazine. Rob asked me to do a record company newsletter, but I have always wanted to be the editor of a proper music

magazine, which would cover the music and culture (and the attendant lifestyle and politics) that interested me, and I realised then that now I was being given the chance.

As I have always admitted, I am growing up in public and that I have no real long term plan with any of the things that I do, except to seize the opportunities that I can, and basically make it up as I go along, going in whatever direction the Fates send me. Which is basically how I live my life.

So this new advancement is allowing me to produce something that is far more like a magazine than it was before. I am very much an old fashioned sort of fellow, and don't really like many new fangled things. E-books are a particular gripe of mine—I have an e-book reader (mainly because they were incredibly cheap at Asda) and I use it mostly for reading pdfs of technical journals in bed, or reading P.G. Wodehouse novels whilst I am travelling somewhere, but for me at least the e-book has only a very limited appeal.

E-magazines, however, are an entirely different matter. I am an inveterate magazine reader, and my favourite armchair usually has a stack of music magazines, Fortean magazines, animal magazines and copies of *Viz* stacked up beside it until, every few months the pile gets too unwieldy and either my wife, my mother-in-law, my housekeeper, my



student intern, one of my step-daughters or another of what John Knox described as the “monstrous regiment of women” who do their best to keep me in order (and quite often fail miserably) bully me into sorting out the ones that I *really* want to keep and consigning the vast majority of them into a pile which goes to my niece Emily who cuts them up for collages.

So I am quite happy with the idea of e-magazines. They take up far less room, and can be discarded when one has finished with them with a clear conscience. However, if you want to keep them, they can nestle peacefully in a corner of the internet, or—if you are feeling spectacularly acquisitive, your hard drive—without causing too much problem.

I also like the idea of a truly multi-media magazine, which is - truly - what we are working towards here at the Gonzo Weekly. We are getting there, slowly but surely, and I would just like to take the time to thank everyone who has made this happen. In fact, I am going to do no such thing, because it would take all day and about half the magazine. So, instead I would just like to thank two people.

Firstly, Rob Ayling, for allowing me the space to experiment, and work out how to do things in the way that I want them to be done. I have known him for over 25 years now, and have always been impressed with his long term vision, but the fact that he has faith in my singular vision is something for which I am eternally grateful

And secondly, my lovely wife Corinna. It has been nine years since she first decided to throw her lot in with me, and her life has never been the same. She has found herself married to an itinerant writer cum zoologist cum musician cum journalist cum streetfighting anarchist, and she takes it all in her stride with calm good humour. Well, actually sometimes she gives me hell when I have done something spectacularly stupid, but I usually deserve it. Thank you baby. I wouldn't be able to do any of this without you, and if you weren't there, none of it would mean a blasted thing.

But enough of this. I am in danger of getting maudlin, and I hardly ever do that when sober, and I don't want to start now.

Welcome to the future.



IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

Dramatis Personae



THE GONZO WEEKLY
all the gonzo news that's fit to print
Issue Seventy March 22nd

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)

- 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

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 from this issue 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 for the last seven days, 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

- **ALL YOU NEED IS MORE LUNCH** The Rutles have confirmed a UK tour on which they'll aim to prove they've "never grown up and never got any less silly". The Pre-Fab Four, stars of 1978 mockumentary film *All You Need Is Cash*, will bring their Beatles spoof act to 18 venues in May. The Rutles were created as a fictional band by *Monty Python* star Eric Idle and Bonzo Dog Doo Dah Band member Neil Innes for the TV series *Rutland Weekend Television*, before achieving success in their own right. Their actual musical output never included Idle. **READ ON**
- **THE END OF THE CRUE?** Nikki Sixx and Mick Mars have insisted Motley Crue's final tour is the band's sole focus and there are no plans for a new album to go alongside the global tour. Last month the band rolled out plans for a 72-show final tour in North America with overseas dates to follow in 2015. But the rock veterans will not be hitting the road with any new songs with Nikki Sixx casting doubt on the worth of *any band* in their position making an album in today's climate, citing the difficulty of getting radio play as the main barrier preventing bands reaching an audience. **READ ON**
- **SNOW JOKE** Metallica have released their record-setting *Freeze 'Em All* concert in HD. It was shot earlier this month when the thrash giants embarked on a 10-day cruise to Antarctica with a boatload of competition prizewinners. On arrival on King George Island they delivered a ten-song set through headphones in order to minimise noise pollution. Metallica say: "On December 8 we set a world record by becoming the first and only band in history to perform concerts on all

under a year. The energy in the little dome was amazing – words can not describe how happy everyone was."

- **MIDNIGHT RIDER?** A crew member working on a biopic about musician Gregg Allman has died after being hit by a train during filming. Police in south Georgia said the woman, whose identity has not been released, was struck after the crew for *Midnight Rider* placed a bed on the railway tracks in Doctortown. Wayne County Sheriff John Carter said several other people had been injured, two of them seriously. **READ ON**



- Seventy years to the day after his father was killed in a desperate battle with German troops in Italy, Roger Waters unveiled a memorial in which he paid moving tribute to the man he never knew. The founder of Pink Floyd was just a baby when his father, Lt Eric Waters, died during the bitter, close-quarters fighting that took place after British and American troops landed at Anzio in Jan 1944 in order to outflank the Germans and liberate Rome. **READ ON**

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

— *Desolation Row* by Bob Dylan

Whereas we just laugh at them.

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 dudes...*

- **DEAR CHRIST, THESE PEOPLE HAVE THE VOTE!** A Lancashire beautician who expressed her feelings over the Ukraine crisis on Twitter has become the subject of global ridicule. Gemma Worrall, who's 20 and from Blackpool tweeted; "If barraco barner is our president, why is he getting involved with Russia, scary." Within hours, Miss Worrall was trending in countries around the world as her message was re-tweeted thousands of times.



Here I should like to point out that not only is the spelling of the US President's name woefully inadequate, but that the woman writing this is English. And - read my lips—we don't have a President.



- Back in the 1930s, Henry Ford is supposed to have remarked that it was a good thing that most Americans didn't know how banking really works, because if they did, "there'd be a revolution before tomorrow morning". Last week, something remarkable happened. The Bank of England let the cat out of the bag. In a paper called "Money Creation in the Modern Economy", co-authored by three economists from the Bank's Monetary Analysis Directorate, they stated outright that most common assumptions of how banking works are simply wrong, and that the kind of populist, heterodox positions more ordinarily associated with groups such as Occupy Wall Street are correct. In doing so, they have effectively thrown the entire theoretical basis for austerity out of the window. **READ ON**
- A 68-YEAR-OLD woman single-handedly blocked the entrance to a housing development in Bideford to protest against "dangerous" footpaths surrounding the site. Joyce Comfort, who lives at Londonderry Farm, is concerned for her elderly neighbours who walk along Abbotsham Road.

She said that since the College Park development had been under construction, large lorries and heavy goods vehicles had been using the 40mph road, which in places has no pavement, forcing walkers into hedges at times. **READ ON**

DEMOCRACYWATCH



#70

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

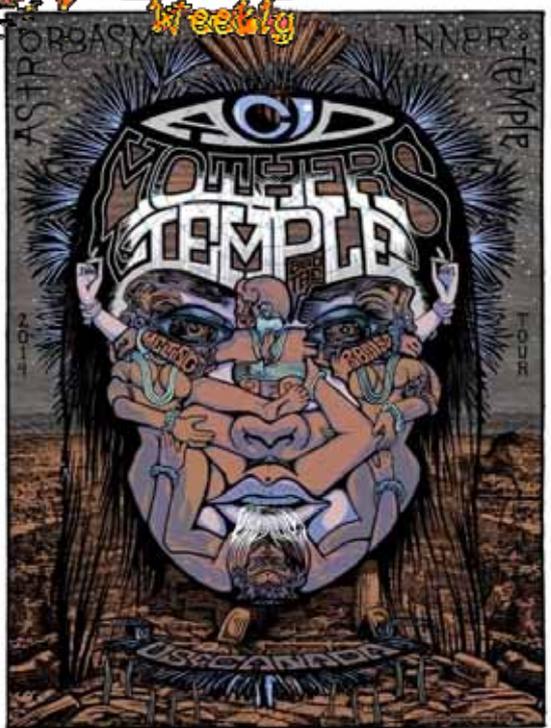
The strong and courageous
take a camera

The weak and cowardly
take a gun

What sort of
person are you?

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





ACID MOTHERS TEMPLE: What a long, strange trip it is being

I had no idea that the AMT folk were such busy little fellows, but it seems that they are busy to an almost industrial degree. Over the past few issues we have reported on tour dates, festivals and even a one off single for people who attended their show last weekend.

Acid Mothers Temple & The Melting Paraiso U.F.O. US & Canadian tour 2014 "Astrorgasm From The Inner Temple Tour"

April

- ⇒ 23rd (wed) @ New York NY- Mercury Lounge
<http://www.mercuryloungenyc.com/>
- ⇒ 24th (thu) @ Washington DC – DC9
<http://www.dcnine.com/>
- ⇒ 25th (fri) @ Richmond VA – Strange Matter
<http://www.strangematterva.com/>
- ⇒ 26th (sat) @ Raleigh NC – Kings
<http://kingsbarcade.com/>
- ⇒ 27th (sun) @ Atlanta GA – The Earl
<http://www.badearl.com/>
- ⇒ 28th (mon) @ Nashville – TN The High Watt
<http://thehighwatt.com/>

- ⇒ 29th (tue) @ Birminham AL – Bottletree
<http://www.thebottletree.com/>
- ⇒ 30th (wed) @ New Orleans LA – Siberia
<http://siberianola.com/>

May

- ⇒ 01st (thu) @ Houston TX – Fitzgerald's
<http://fitzlivemusic.com/>
- ⇒ 02nd (fri) @ Fort Worth TX – Where House
<http://warehousefortworth.com/>
- ⇒ 03rd (sat) @ Austin TX – Austin Psych Fest
<http://www.austinpsychfest.com/>
- ⇒ Tickets, camping passes, camping rentals and deluxe upgrades are available here:
<https://austinpsychfest.frontgatetickets.com/>
- ⇒ 04th (sun) @ El Paso TX – Lowbrow Palace
<http://thelowbrowpalace.com/>
- ⇒ 05th (mon) @ Tucson AZ – Solar Culture
<http://www.solarculture.org/>
- ⇒ 06th (tue) @ San Diego CA – Casbah
<http://www.casbahmusic.com/>
- ⇒ 07th (wed) @ Los Angeles CA – Echo
<http://www.theecho.com/>
- ⇒ 08th (thu) @ San Francisco CA – Bottom of the Hill
<http://www.bottomofthehill.com/>
- ⇒ 09th (fri) @ Portland OR – Mississippi Studios
<http://www.mississippistudios.com/>
- ⇒ 10th (sat) @ Vancouver BC – The Media Club
<http://www.themediaclub.ca/>
- ⇒ 11th (sun) @ Seattle WA – Chop Suey
<http://chopsuey.com/>
- ⇒ 12th (mon) @ Boise ID – The Crux
<https://www.facebook.com/thecruccoffeeshop?rf=146645008785136>
- ⇒ 13th (tue) @ Salt Lake City UT – Urban Lounge
<http://www.theurbanloungeslc.com/urbanlounge/calendar/listing.html>
- ⇒ 14th (wed) @ Denver CO – Hi Dive
<http://www.hi-dive.com/>
- ⇒ 15th (thu) @ Lincoln NE – Bourbon Theatre
<http://bourbontheatre.com/>
- ⇒ 16th (fri) @ Minneapolis MN – 7th Street Entry
<http://first-avenue.com/>
- ⇒ 17th (sat) @ Madison WI – The Frequency
<http://madisonfrequency.com/>
- ⇒ 18th (sun) @ Chicago IL – Double Door
<http://www.doubledoor.com/>

GONZO Weekly

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- ⇒ 19th (mon) @ Kalamazoo MI – Louies Trophy House
<http://louieskzoo.com/>
- ⇒ 20th (tue) @ Cleveland Heights OH – Grog Shop
<http://grogshop.gs/>
- ⇒ 21st (wed) @ Toronto ON – The Garrison
<http://www.garrisontoronto.com/>
- ⇒ 22nd (thu) @ Montreal QC – Il Motore
<http://www.ilmotore.ca/>
- ⇒ 23rd (fri) @ Cambridge MA – Middle East Upstairs
<http://www.mideastclub.com/>
- ⇒ 24th (sat) @ New Haven CT – Cafe Nine
<http://www.cafenine.com/>
- ⇒ 25th (sun) @ Providence RI – Fete Lounge
<http://www.fetemusic.com/>
- ⇒ 27th (tue) @ Philadelphia PA – Boots & Saddle
<http://www.bootandsaddlephilly.com/>
- ⇒ 28th (wed) @ Brooklyn NY – Knitting Factory
<http://bk.knittingfactory.com/>

ACID MOTHERS TEMPLE AT GONZO

GONZO CURRENTLY IN STOCK AT GONZO (UK)

GONZO CURRENTLY IN STOCK AT GONZO (USA)



A CLEARLIGHT IN THE AMAZON

Much though I dislike the culture surrounding it, and its innate arbitrary fascism (the small F is intentional) Facebook can be a very useful tool for the impecunious journalist.

This afternoon, for example, I saw our old friend Cyrille Verdeaux pottering about online and asked him if there was any news in the *Clearlight* universe.

A few minutes later he replied: “yes, something is cooking with the Amazonian great chief Raoni (former STING's protégé) that will be hosted in my ethnic album, *Tribal Hybrid Concept*...

But the release won't be ready before April...here is the text for the PR, though...

Raoni's song : With the genuine voice of the great Chief of Amazonia, recorded by his French explorer friend Jean-Pierre Dutilleux. The rain forest has been programmed by several irresponsible and

THE **MICHAEL DES BARRES**
THURSDAYS AT 3PM PST ON TRADIOV.COM SHOW

ALL EPISODES
ARCHIVED AT
MICHAELDESBARRES.COM



the week that's past



corrupted governments to be deforested, this is why Raoni became years ago the symbol of the Amazonian Indians' struggle to save and preserve the lands of their ancestors that gave them life and prosperity for centuries. This song in genuine Kayapo language sang by Raoni himself is a moving and wise calling to spare the Amazonian territory, for this ecosystem is essential, not only for the survival of his tribe but also for all people on earth present and future".

Raoni is indeed a legendary figure. Raoni Metuktire was born in the State of Mato Grosso in or around 1930, in the heart of the Brazilian part of the Amazon rainforest, in a village called Krajmopyjakare (today called Kapôt).

Born in the Metuktire family of Kayapo people, he is one of Cacique Umoro's sons. As the Kayapo tribe is nomadic, his childhood was marked by moving continuously from one place to another and he witnessed many tribal wars. Guided by his brother Motibau, at the age of 15, he chose to have a lip plate (called 'botoque' by the warriors of his tribe) which is a painted wooden plate placed under the lower lip.

Raoni and other members of the Metuktire tribe encountered the Western World for the first time in 1954. Initiated into the Portuguese language by Orlando Villas-Bôas, the eldest of the Villas-Bôas brothers and a famous indigenous anthropologist in Brazil, the young Raoni was ready for the Kuben's invasion (Kuben meaning « the others », « white people »). The idea of a collaboration between one of the major cult figures of psychedelic music, and someone whose tribe was uncontacted until only a few years before I was born is an irresistible one, and I for one can't wait to hear it.

CLEARLIGHT AT GONZO

GONZO CURRENTLY IN STOCK AT GONZO (UK)

GONZO CURRENTLY IN STOCK AT GONZO (USA)

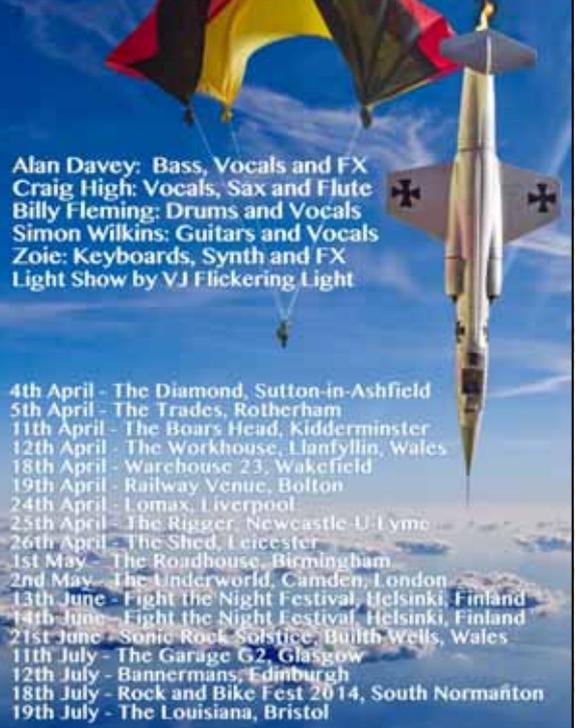
the week that's past

GONZO

REGULAR LINE OF PACKETS
Between Norwich and Palmdelphin.
Sail on WEDNESDAY of each week.
The line is composed of the following Packets:
New Scher, James L. Day, Capt Nash,
Mary H. Chayhill, Capt. Green.

70 of Patents, urgent of the...
#70

THE PSYCHEDELIC WARLORDS present "Captain Lockheed's Mountain Grill tour 2014"



Alan Davey: Bass, Vocals and FX
Craig High: Vocals, Sax and Flute
Billy Fleming: Drums and Vocals
Simon Wilkins: Guitars and Vocals
Zoie: Keyboards, Synth and FX
Light Show by VJ Flickering Light

4th April - The Diamond, Sutton-in-Ashfield
 5th April - The Trades, Rotherham
 11th April - The Boars Head, Kidderminster
 12th April - The Workhouse, Llanfyllin, Wales
 18th April - Warehouse 23, Wakefield
 19th April - Railway Venue, Bolton
 24th April - Lomax, Liverpool
 25th April - The Rigger, Newcastle U/Lyme
 26th April - The Shed, Leicester
 1st May - The Roadhouse, Birmingham
 2nd May - The Underworld, Camden, London
 13th June - Fight the Night Festival, Helsinki, Finland
 14th June - Fight the Night Festival, Helsinki, Finland
 21st June - Sonic Rock Solstice, Builth Wells, Wales
 11th July - The Garage G2, Glasgow
 12th July - Bannermans, Edinburgh
 18th July - Rock and Bike Fest 2014, South Normanton
 19th July - The Louisiana, Bristol

Not realising that this was taking on the mantle of a full blown interview I asked about the new tour:

“The tour is a fortieth anniversary celebration of *Captain Lockheed and The Starfighters* and *Hall Of The Mountain Grill* which both have numbers that have never been played live before. It will have a carefully constructed projector light show from the third gig onwards presented by the cutting edge VJ "Flickering Light" and will encompass both LPs in total. It is by way of a farewell for Alan regarding Hawkwind's back catalogue because after this tour we are going to perform and record material with the Sci Fi author Michael Moorcock based around some of the characters from his multiverse telling their stories in the first person. “

So we got onto the subject of Moorcock the Moorlock and the new Psychedelic Warlords project. Craig also sent me some bits and bobs, but because this section of the magazine is supposed to be a selection of news in brief about various Gonzoid artistes, that will have to wait until next week. But cheer up. It'll give you something to look forward to.

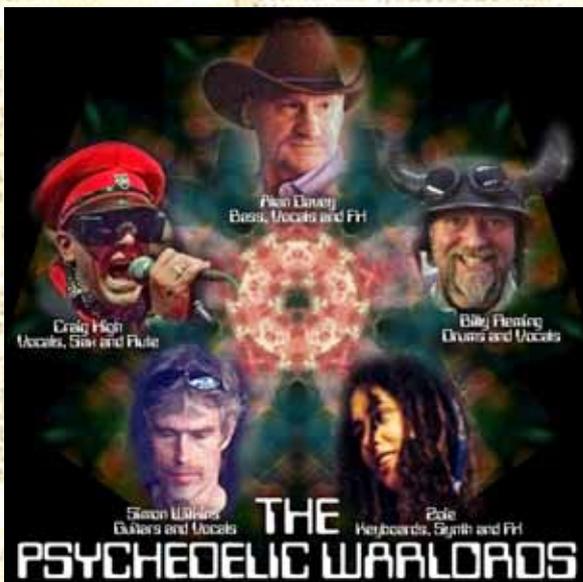
ALL YOU WANTED TO KNOW ABOUT THE PSYCHEDELIC WARLORDS BUT WERE AFRAID TO ASK

I have been writing brief things about Alan Davey's band *The Psychedelic Warlords* for weeks now, each time accompanying one of their spectacular gig posters. However, this week I realised that apart from the fact that Alan played bass in the band I knew absolutely bugger all about them. So I emailed Alan, who put me on to Craig High, their singer/sax player who is blessed with such a brilliantly psychoderelict name, all us old Lifehouse fans cannot but be impressed.

So I emailed Craig, and asked him about the band. He replied: “Alan was in Hawkwind for twenty years and stands as its longest running bassist. Our drummer Billy has been one of the longest standing roadies for Hawkwind and Motorhead and is a personal friend of Lemmy's, Simon on guitar is quite simply one of the most original guitarists I've heard in 30 years of playing live and our keyboardist Zoie is quite simply a teenage prodigy who has the skills of Dik Mik, Brian Eno, Booker T Jones and Johannes Sebastian Strauss.

I have been in numerous bands of all genres for 30 years and have been involved in the free festival and free party scene as opposed to touring, bread winning bands. Since we all come from different backgrounds and have had distinctly different life-experiences our approach to music is multifaceted and unique.”

ALAN DAVEY AT GONZO



the week that's past

GONZO Weekly

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

#70

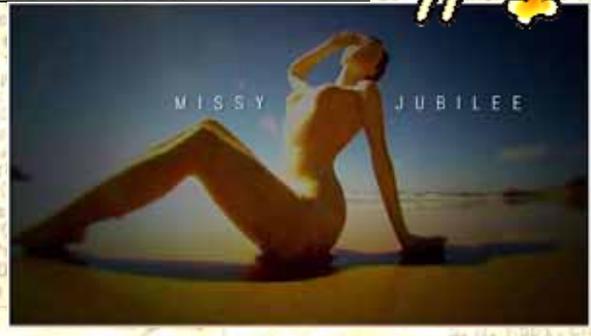
STEVE IGNORANT'S SLICE OF LIFE : What busy little fellows they are

I am very fond of *Steve Ignorant's Slice of Life*, not only because *Crass* politicised me back in the early 1980s, and set me on the moral and intellectual path that I have followed ever since; not only because it features our very own Crystal Grenade, aka Carol Hodge (or should that be the other way around? I am not too sure), but because they are so damned good.

Kudos to Steve for doing something completely different with his career than most people expected, although the clues were there all along.

Check out their version of David Bowie's song 'Sweet Thing' on YouTube. It is tremendously affecting. I am very much looking forward to the release of their first recordings.

It is also good to see that the band (who are now a four piece with the addition of bass player Lucas Martin) are so busy. I am working on a sneaky strategy to lure them to my corner of North Devon. I have already managed it with Carol, who - as *Crystal Grenade* will be playing at the Weird Weekend this year,



MISSY JUBILEE vs PAYPAL

I wrote about Missy Jubilee the other week; the naked Australian performance artist and film maker who makes genuinely thought provoking art basically dealing in different aspects of her sexuality.

Not unsurprisingly in these decadent days she has fallen foul of Paypal who appear to have taken exception to Missy's work, deeming it pornography (which it most certainly isn't), and freezing her account.

She has addressed this state of affairs in her latest film, writing:

"You will see this is pretty heavy stuff, and deals with censorship & the definition of pornography, and what companies like Facebook, Paypal, Google & Youtube are doing to censor art on your behalf.

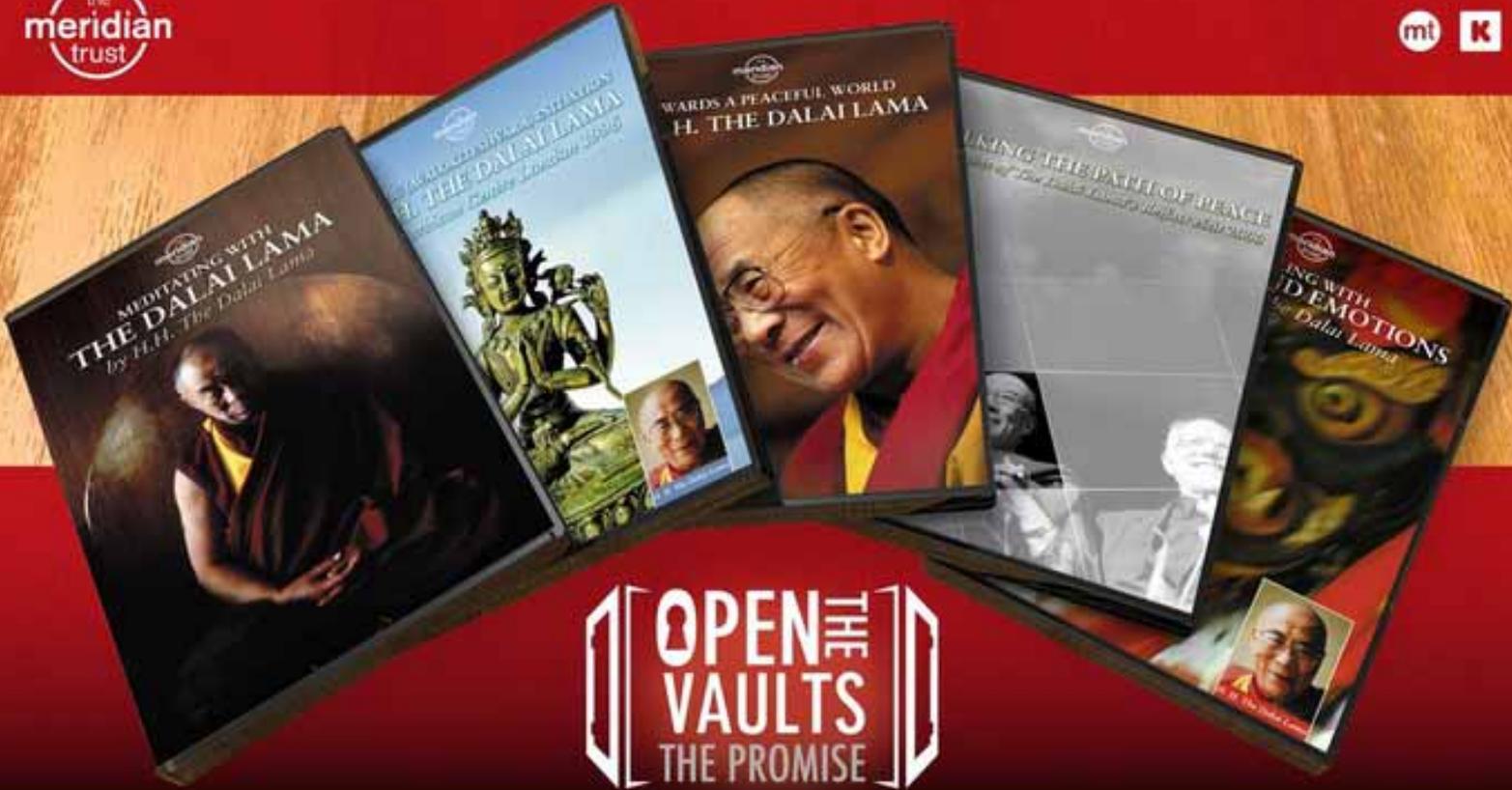
We make our case the best way we can - but since it is a pre-release, if anyone has any suggestions on how to make our argument stronger, I'm all ears. We would welcome you to the debate

The episode also features an amazing cover of Ringo Starr's *It Don't Come Easy*, specially done by Paul Whitrow and a couple of his close friends. Paul called in some of his rockstar mates to help over the last week - Angelo Bruschini/guitarist/Massive Attack, NICOLE/lead singer/Client and Kevyn Rhys Jones. Welcome to Paul's world where rockstars popping in for a cup of tea is pretty standard. "

As she says in the film itself, a pre-release copy I have been privileged to see, this is about our right to decide for ourselves whether a film is pornographic or not. I personally agree with whoever it was who described her art as: *"An unexpected meeting between sex, art, documentary film making, music video, reality TV, self medication, therapy and the study of the human condition"*

Long may she run.

the week that's past



OPEN THE VAULTS
THE PROMISE

FULFIL A PROMISE TO THE DALAI LAMA: transform a Buddhist Film archive into a free online learning resource, for the benefit of all.

Making the insights of Buddhist Wisdom available to ALL.

In 1985 The Dalai Lama asked as a matter of urgency that The Meridian Trust preserve Tibetan culture at a time when its very existence was threatened. Since then we have created an archive of over 2,500 hours of footage: these recordings collectively make one of the largest and most authentic resources of Tibetan Buddhist film in the world.

With developments in digital technology there is

now the potential to make our work of the last 29 years instantly accessible for the benefit of all, thereby helping Buddhist thought develop in cultures and countries well beyond those of its origin. After many years of recording, preserving and careful curating we are finally in a position to 'Open the Vaults'.

Our goal is to build a NEW website through which this rare film archive can be shared over the Internet, for free, for the benefit of all. Here authentic Buddhist teachings and culture can be accessed at the click of a button.

By Opening the Vaults Together we can fulfill our



Open the Vaults
Share the Wisdom
Fulfil the Promise



I'm supporting this amazing project on

KICKSTARTER

www.meridian-trust.org/kickstarter



the week that's past

promise to The Dalai Lama, giving Tibetan's access to their cultural heritage; giving back to those who have lost so much. We hope to develop a website that will benefit people from all walks of life, who wish to enrich their lives through a deeper knowledge of Buddhist wisdom.

The goal of the project is to facilitate access, for present and future generations; to make authentic sources of learning on Buddhist philosophy, culture, art and related practice, and provide opportunities for the culture to evolve anew.

HOW?

Develop a New Website: Meridian Trust will work with web designers and developers, Piction Media and Designed2Perform who (using Open Source technologies) will develop a new website with film-streaming and search capabilities onto which the Trust will upload the Archive and its current Buddhist filming projects.

Navigation: A major aspect of usability of the website is the need for people to be able to find what they want, and find it quickly. Due to the large amount of video content, the Trust will present clear, consistent, well-ordered Navigation and Sub-Navigation including Search facilities. The site will have a search engine to allow users to find videos in the archive by categories such as Teacher, Buddhist teachings, Art, Rituals, Initiations, Political, Documentaries, Conference, Interviews, Public Talks, Tibetan Culture and Western Buddhism.

Security: The website's privacy options will make it easy to make the videos public, private or password protected. The Trust will have full control of who can see them, for some content is restricted and only viewable by people who have had certain teachings or initiations. Content will be editable and publishable by Meridian staff and security will be in place for all elements of the site.

Device Support/ Mobile Playback: The website will be supported by all desktop computers, mobile devices such as iPad and Android tablets and smartphones.

Social Media Integration: The website will be integrated with social media sites such as Facebook and Twitter to help the Trust reach its target audience and develop awareness and interest.



A Buddhist Film Archive (Est 1985)

We are a charity dedicated to the preservation and dissemination of Tibetan Buddhist thought, culture and artistic heritage. Our archive holds over 2,500 hours of footage, focusing primarily on the endangered traditions of Tibet. Footage focuses mainly on teachings and public talks given by leading Buddhist teachers, especially the Dalai Lama, our patron.

We believe that Tibetan cultural heritage, with its profound message of Buddhism, has the potential to not only benefit Tibetans but also the whole of humankind with its globally relevant values of non-violence, the appreciation of interdependence, the development of compassion, respect for the environment and the cultivation of creative approaches to adversity

Our goal is to 'Open the Vault': to facilitate access, for present and future generations to authentic sources of learning on Buddhist philosophy, culture, art and related practice.

With your support we will build a NEW website through which this rare film archive can be shared over the Internet, for free, for the benefit of all. Here authentic Buddhist teachings and culture can be accessed at the click of a button.



Peculiar News of the Week



<http://metro.co.uk/2014/03/12/world-war-goat-is-this-the-best-newspaper-correction-ever-4544367/>



Peculiar News of the Week

[Woman Spends 14 Years with Mannequin Family, Proves Single People Can Be Happy Too](#)

You would think that a woman living with a mannequin family has got to be some sort of weirdo. Contrary to that expectation, Suzanne Heintz comes across as fairly normal. As normal as an artist can be, that is.

Suzanne is an art director at Starz Entertainment Group in Englewood, Colorado. Every day for the past 14 years, she has been coming home from work to her unique family – her synthetic husband Chauncey and never-growing adolescent daughter Mary Margaret. Over the years, she has traveled 16,000 kilometers across America and all over the world, taking happy portraits with her plastic loved ones as a part of an art project called ‘Life Once Removed’.

Before the mannequins became a part of her life, Suzanne said she was routinely badgered with questions like, “When are you getting married?”, specially by her mother. “Nobody’s perfect,” her mother said to her about 15 years ago, “If you are going to get married, you’ll just have to pick somebody.” To which Suzanne replied, “Mom, it’s not like I can go out and buy a family and make it happen.” Or could she?

<http://www.odditycentral.com/category/art>



IN EVERY DREAM HOME A HEARTACHE

GONZO
Weekly

#70

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

CANTERBURY SANS FRONTIÈRES: Episode Thirteen

We at Gonzo Web Radio are very proud to bring you *Canterbury Sans Frontières* - a podcast dedicated to the music of the 'Canterbury Scene' and more. Creator Matthew Watkins writes:

As with *Canterbury Soundwaves*, a new three-hour episode will be released with each full moon. I decided to wind down *Canterbury Soundwaves* so that I didn't end up (i) repeating myself, (ii) scraping the bottom of the Canterbury barrel, or (iii) becoming increasingly tangential. This new podcast broadens the musical remit, so it'll be about one-third 'Canterbury sound', together with progressive/psychedelic/experimental music from the Canterbury of today, the remainder being a mix of music from various times and places which I feel

the week that's past



THE WELSH WIZARDS

A few weeks ago we featured *Sendelica*, the psych/prog band from West Wales who now have my old mate Gavin Lloyd Wilson on bass at some gigs.

Their music, particularly the more abstract, formless stuff, has been on my office hi-fi a lot over the last few weeks, and now it seems they are out on tour.

I would seriously recommend that you go out and catch them because they are playing some very special music, the like of which you are unlikely to hear elsewhere.

to be in a similar spirit of creative adventurousness. I'll be doing a lot less talking, and the programme will be less expository – so no interviews, barely-listenable boot-legs, etc.

I also plan to include guest one-hour mixes from various musicians from the current music scene in Canterbury (Episode 2 features a mix from Neil Sullivan from [Lapis Lazuli](#)).

And for those of you who wonder what Matthew was referring to when he writes about *Canterbury Soundwaves* we have brought you all the back catalogue of that as well. Those wacky guys at Gonzo, eh?

EPISODE THIRTEEN features an excellent one-hour guest mix from new Canterbury-originated project Bison Bonasus. Also, news about the new Gong lineup, Mike Ratledge playing flute and Hugh Hopper playing sax with Soft Machine in 1969, Caravan playing a 41-year-old classic last year, a mysterious Robert Wyatt cover from Italy, 'broken beat' electronica from Kyoto 2002 and some mellow jazz fusion from Indonesia 1967. From the Canterbury of today, the new single from Syd Arthur and a new track from the debut EP from Koloto.

SENDELICA
THE FABLED JOURNEYS OF THE SENDELICANS EUROPEAN TOUR

- 26 APR CARDIGAN, UK
- 2 MAY BIIRIMAKI, FINLAND
- 3 MAY HELSINKI, FINLAND
- 9 MAY HAVERFORDWEST, UK
- 10 MAY CARMARTHEN, UK
- 16 MAY SHEFFIELD, UK
- 17 MAY AMESBURY, UK
- 18 MAY BRIGHTON, UK
- 25 MAY LONDON, UK
- 30 MAY TORINO, ITALY
- 31 MAY SAVONA, ITALY
- 1 JUNE PIACENZA, ITALY

OUT NOW - AVAILABLE ON VINYL, CD AND DOWNLOAD

for further info and details
www.sendelica.bandcamp.com



Steve Moore (11 June 1949 – 16 March 2014) was a British comics writer.

Moore was credited with showing acclaimed writer Alan Moore (no relation), then a struggling cartoonist, how to write comic scripts. His career has subsequently been quite closely linked with the more famous Moore – the pair collaborated under pseudonyms (Steve's pseudonym was "Pedro Henry", Alan's was "Curt Vile") on strips for Sounds magazine, including one which introduced the character Axel Pressbutton, who was later to feature in the Warrior anthology comic, as well as a standalone series published by Eclipse Comics.

Moore was an editor of Bob Rickard's long-running UK-based "Journal of the Unexplained," Fortean Times. In later years, he also edited that publication's more academic sister-publication Fortean Studies. He is listed as a 'specialist contributor' to the Chambers Dictionary of the Unexplained, which also notes that he compiled the Fortean Times' General Index, and several derivative books. This is how I met him.

I first met Steve at the inaugural Fortean Times Unconvention in 1994. He was very kind and supportive to me during the early days of the Centre for Fortean Zoology, and we have kept in touch sporadically ever since. The world has lost one of the nicest men I have ever met.

[http://en.wikipedia.org/wiki/Steve_Moore_\(comics\)](http://en.wikipedia.org/wiki/Steve_Moore_(comics))

Those we have Lost: STEVE MOORE (1949-2014)

GONZO
Weekly

#70



Scott Randolph Asheton (August 16, 1949 – March 15, 2014) was an American musician, best known as the drummer for the rock band the Stooges.

Asheton was born in Washington, D.C. and moved to Ann Arbor, Michigan with his family at the age of 14. He co-formed the Stooges in 1967 along with his older brother Ron Asheton, Iggy Pop and Dave Alexander. The original incarnation of the band released two LPs on Elektra Records before moving through several lineup changes, releasing a third LP on Columbia Records in 1973 and disbanding the following year.

During the Stooges' separation he was among the few ex-members to play again with Pop, with the mini-reunion occurring during a 1978 European tour. Asheton also played drums with Scott Morgan in different bands, among which were the Scott Morgan Band, Scots Pirates and most notably Sonic's Rendezvous Band.

The Stooges reformed in 2003, and have remained active ever since, releasing a fourth album in 2007. Following the death of Ron Asheton, the group worked later with guitarist James Williamson. Other than Iggy Pop, Asheton was the only consistent member of the Stooges after the death of his brother, guitarist Ron Asheton, in 2009.

After the Hellfest Festival show of June 17, 2011, in France, he suffered a severe stroke, that caused his temporary retirement from live duty and was replaced by Larry Mullins (aka Toby Dammit) who had already played in Iggy Pop's band in the 1990s. He died of a heart attack in March 2014 at the age of 64.

http://en.wikipedia.org/wiki/Scott_Asheton

Those we have Lost: SCOTT ASHETON (1949-2014)



L'Wren Scott (born Luann Bambrough; April 28, 1964 – March 17, 2014) was an American model and fashion/costume designer. She was the girlfriend of Rolling Stones singer Mick Jagger at the time of her death.

Scott moved to California in the early 1990s and established herself as a stylist, initially in collaboration with photographer Herb Ritts, and later with Helmut Newton, Karl Lagerfeld and Mario Sorrenti. One of her early assignments was an ad campaign for Elizabeth Taylor's White Diamonds, eventually the world's top-selling celebrity fragrance. She became a highly influential celebrity stylist.

In 2009, she contributed designs for Madonna to wear in her photo shoot with model Jesus Luz for W

Magazine and in 2011, Scott styled actress Julia Roberts for a W Magazine shoot, alongside Tom Hanks. Scott designed costumes for such films as *Diabolique* (1996 remake), *Ocean's Thirteen*, *Eyes Wide Shut*, as well as *Shine a Light*, a documentary by Martin Scorsese about The Rolling Stones, with Mick Jagger, with whom she had been romantically linked since 2001.

Scott was found dead by her assistant at her apartment at 200 11th Avenue in Chelsea, Manhattan around 10 a.m. on March 17, 2014. The AP reported that no note was found and there was no sign of foul play. A medical examiner has yet to determine the official cause of death. It is suspected to have been suicide. She was 49 years old.

http://en.wikipedia.org/wiki/L%27wren_Scott

Those we have Lost: L'WREN SCOTT (1964-2014)



Gary Burger (1942 – March 14, 2014) was an American musician, best known as the guitarist and vocalist for the rock band the *Monks*.

Burger joined the U.S. Army immediately after graduating and was stationed in Germany. Burger formed the *Five Torquays* in 1964 with four other American soldiers he met in Germany. According to him, he joined the band partially because it got him out of his regular job as a fuel truck driver. *The Torquays* mainly played in hospitals and nursing homes in the beginning and produced a single in a small studio in Heidelberg. Their repertoire consisted mainly of Chuck Berry covers before moving on to more avant-garde original material. A group of German students noticed the band and

agreed to manage them if they changed their outfits. The band all wore black cassocks, nooses around their necks, and shaved the top of their heads. By 1965 the *Five Torquays* had become the *Monks*. They recorded one album, 1966's *Black Monk Time*. Although the *Monks* met with little success during their tenure, they were later cited as an influence on various artists ranging from Jack White to The Fall.

Burger was elected mayor of Turtle River, Minnesota in 2006. He died of pancreatic cancer on March 14, 2014, at the age of 72.

http://en.wikipedia.org/wiki/Gary_Burger

Those we have Lost: GARY BURGER (1942-2014)



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



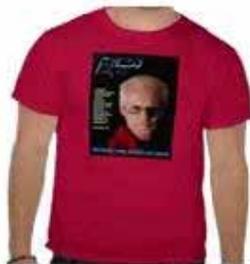
Gonzo #27 The Prog shirt

actions



Gonzo #24 The Daavid Allen shirt

actions



Gonzo #23 The Michael Des B...

actions



Yer original Gonzo Weekly shirt

actions

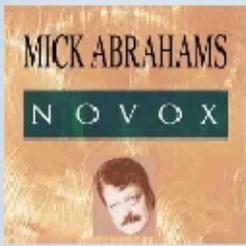


Now, I don't know whether this is a good idea, a bad idea, or just an idea, but - as I believe you know - this magazine is put out each week on a budget of £25, and is free. It will remain free, but I would like to be able to generate some income so I can pay our contributing writers. So, 'why not flog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

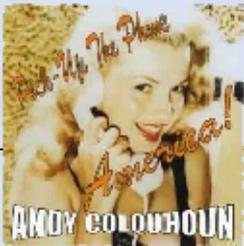
<http://www.zazzle.co.uk/gonzoweekly>



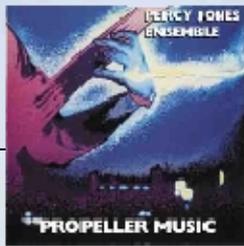
1



2



3



4



5



6

1. Spirits Burning & Bridget Wishart "Make Believe It Real"

This album adds a new chapter to the Spirits Burning story. The twelfth Spirits Burning CD is the first to be a double CD: Disc 1 features 11 new compositions, and disc 2 features remixes and songs that were previously available on compilations only.

2. Mick Abrahams - Novox

Over the years, the legendary Mick Abrahams of Jethro Tull and Blodwyn Pig recorded a number of solo albums, steeped in the delta blues DNA that had mystically been passed down to him by Robert Johnson. These include this fantastic instrumental album from 2000, entitled "Novox" (No vox, instrumental? Geddit?) Mick is 70 now, and not in the best of health, but he still has the heart of a bluesman and the remarkable musicianship on this gem of an album pays testament to that.

3. Andy Colquhoun - Pick Up The Phone America!

Andy Colquhoun is a guitarist with a peerless pedigree. He first came to the notice of the music press when in 1977 his band Warsaw Pakt recorded

an album (Needle Time) that was in the shops 24 hours after the first note was recorded. After Warsaw Pakt, he joined Brian James' Tanz Der Youth, (described as the world's first hippy punks) subsequently moved on to the band The Pink Fairies, and then a band with ex-MC5 guitarist Wayne Kramer. For the best part of thirty years he was songwriting partner and collaborator with the legendary Mick Farren; a partnership which only ended with Mick's sad death in July 2013. In 2001 he released his first ever solo album He writes: "There comes a time in the life of every guitar player when he or she gets the chance to make a solo album. This is my attempt, and I've put as much guitar on it as possible.

4. Percy Jones Ensemble - Propeller Music

Fretless electric bassist Percy Jones has carved out his place in fusion and progressive rock during his longstanding affiliation with the bands Brand X and Tunnels. Furthermore, Jones represents one of the early innovators of the electric bass despite a lack of widespread recognition. Yet, since the mid-'70s, the



artist's signature sound and style to coincide with his enviable chops has at times, been overshadowed by others who reside a bit closer to the limelight. The album is a peculiar, though satisfying mix of jazz fusion and electronica, and is another one of those classic albums that slipped through the cracks at the time, which is just unfair. Great tunes, great compositions, great musicianship. What's not to like?

5. Clearlight - Impressionist Symphony

Clearlight's "Impressionist Symphony" focuses on the artistic style of impressionism, painting and music as well with a Ravel, Satie and Debussy influence merged with Cyrille Verdeaux's progressive music experience and linked with the French impressionist school of painting. The release celebrates the 40th anniversary of "Clearlight Symphony," an early classic Virgin Record release, which featured Cyrille's compositional skills and virtuoso keyboard playing, with performances by Gong family members Tim Blake, Steve Hillage, and Didier Malherbe, and others.

6. Rick Wakeman - Live At The Hammersmith Odeon

Wakeman teamed up with Tim Rice to write the 1984 album, a musical adaptation of George Orwell's book of the same name. The project was a flop for a couple of reasons; critics panned it because Rice's lyrics tried to give the adaptation an upbeat ending, something the book did not have. Secondly, when Wakeman wanted to tour the production in the U.S. Orwell's estate would not give clearance. The show was performed in the U.K. though and this concert features the opening overture and scattered later in the program, "Julia" and "The Proles." The show overall is a mish-mash featuring "Sea Horses" from the Rhapsodies album and then proven crowd pleasers from King Arthur, Henry VIII and Journey. In the liner notes Wakeman says that he was at a low point in his career when this show was taped; his father had just died, he was going through a divorce and he was not happy with the line-up of his band. He doesn't single anyone out but the female vocalist here doesn't live up to the work done on the record by Chaka Khan. Still the show has its redeeming values; the arrangements are changed on the familiar stuff from the three main albums and the band tackles the difficult "Catherine of Aragon" and "Anne of Cleaves" for the first time ever live. Wakeman introduces every song, joking that then the audience will have advance notice as to when to go to the bathroom.

ever 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 turny flip book thingy. But it ain't gonna happen any time soon because - believe it or not - the rigours of putting out a 70 page magazine every seven days with a team of volunteers, and a budget of twenty five quid, are quite considerable.

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

GONZO
Weekly #184

- Gordon Gilroy / Oliver Wakeman live with a full band
- Days Between Stations Interview
- Introducing SHiSH

RAVENS AND LULLABIES LIVE

GONZO
Weekly #185

- Interview with **Black Country Rock** featuring **Black Country**
- Interview with **Black Country**
- Interview with **Black Country**
- Interview with **Black Country**

BLACK COUNTRY ROCK

GONZO
Weekly #180

1974, Neil Young on rock radio

1979, 2000 Britain in London

- Interview with **Neil Young**

LOU REED ON THE COVER

GONZO
Weekly #186

- Interview with **Billy Sherwood**

BEAM ME UP BILLY

GONZO
Weekly #187

- Interview with **Edgar Howe**

HAPPY BIRTHDAY TO US

GONZO
Weekly #188

The rockers
salute to
the late
and great
Bob Dylan

- Interview with **Bob Dylan**

NICE ONE CYRILLE!

GONZO
Weekly #189

- Interview with **Judy**

JUDY SURPRISES US ALL

GONZO
Weekly #190

PSYCHEDELIC
Paranormal from
the Age of
the Snake

- Interview with **Paranormal**

WINDMILLS OF YOUR MIND

GONZO
Weekly #191

- Interview with **Look Through Any Window**

LOOK THROUGH ANY WINDOW, YEAH

GONZO
Weekly #192

- Interview with **Gonzo Christmas**

Gonzo Christmas

GONZO
Weekly #193

Claret Maclean live
with the
reunited
band
Crystal
Ball

- Interview with **Claret Maclean**

CLEAR AS CRYSTAL

GONZO
Weekly #194

Don Peacock
from
"The
Millennium
Falcone"

- Interview with **Don Peacock**

The Millennium Falcone

GONZO
Weekly #195

Michael
Don
from
"The
Captain
Speaking"

- Interview with **Michael Don**

This is your CAPTAIN SPEAKING

GONZO
Weekly #196

Blue
Zepherus
from
"Think
Twink"

- Interview with **Blue Zepherus**

THINK TWINK

GONZO
Weekly #197

Pete Seeger
has left
the
building

- Interview with **Pete Seeger**

Pete Seeger

GONZO
Weekly #198

It's
Lester's
Time
to
Shout

- Interview with **Lester**

FOREVER AUBURN

GONZO
Weekly #199

The
Great
2014
Pink
Fairies
Reunion

- Interview with **Pink Fairies**

THEY'RE BACK

GONZO
Weekly #200

Playing
God

- Interview with **Playing God**

PLAYING GOD

GONZO
Weekly #201

Space
Mist
Live
in
Boston
and
London:
We
were
there!

- Interview with **Space Mist**

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

GONZO
Weekly #202

The
Incredible
Journey

- Interview with **Incredible Journey**

THE INCREDIBLE JOURNEY

GONZO
Weekly #203

The
Rock
and
Roll
Band
Never
Never
Band

- Interview with **Never Never Band**

NEVER NEVER BAND

GONZO
Meeting

#70



I have been a music journalist, man and boy, for well over thirty years, and I have met a wide range of people. I have met some gibbering idiots and some complete nonentities who happened to get lucky. In between them all I have met some genuine artists, and a few extraordinary characters.

There is a slowly dwindling list of people whose music has touched me and that I have always wanted to meet. I say 'dwindling' because each year some of them do, or disappear into a limbo from which I am never likely to encounter them. But occasionally I meet someone that I have always wanted to meet, and manage to cross a name off my mental checklist.

The most recent of these characters, that I have always wanted to meet, and finally managed to, is Tim Blake. What? You've never heard of him? Well wash your mind out with soap child, whilst I pass you over to those jolly useful people at Wikipedia:

Timothy 'Tim' Blake (born 6 February 1952, at Queen Charlotte's Hospital, Shepherd's Bush, west London), is a keyboardist, synthesist, vocalist, and composer with both Gong, and Hawkwind. Blake is best known for his Synthesizer and Light performances as Crystal Machine, with the French Light Artist Patrice Warrenner.

They were sometimes joined on keyboards by the young prodigy Jean-Philippe Rykiel.

Blake first worked as the engineer at Marquee Studios, where Daevid Allen was recording his first solo album Bananamoon in 1971. At the end of the sessions Allen had invited Blake to come back to France to be Gong's sound mixer, but he refused. He eventually joined Gong full-time in September 1972 as the band's keyboard/synthesizer player, being among the first to bring the synthesizer out of the studio and on to the stage. He appears on all 3 albums of the Radio Gnome Invisible trilogy; Flying Teapot, Angel's Egg, and You. He left Gong in early 1975, prompting the eventual departures of almost all of the other members of the 'classic era' (with the exception of Pierre Moerlen, who continued the band under the name of Pierre Moerlen's Gong).

Blake began a solo career under the name of Crystal Machine, which is noted for being the first live act to introduce the use of Laser lighting in the entertainment world. After 2 solo albums 1977's Crystal Machine and



HOW PLEASANT TO

KNOW MISTER BLAKE

GONZO

1978's Blake's New
Weekling

Jerusalem, Blake joined another noted "space rock" outfit, Hawkwind, for a short stint between 1979 and 1980, and has sporadically rejoined them on several occasions, and since December 2007, is still with Hawkwind, with whom he performs on Theremin and what he chooses to call "Virtual Lead Guitar".

I first heard Blake, operating under the soubriquet of 'Hi T Moonweed' making gloriously peculiar whooshing noises on the first album of Gong's Radio Gnome Invisible trilogy (now expanded at least to a quadrilogy, but this is a complete diversion). I was a spotty fourteen year old who had discovered the glorious noises of rock and or roll some years before but had grown tired of the sounds emanating from Top of the Pops each Thursday night.

It was the autumn of 1973 when I spent a weekend at my friend Tim's house. His elder brother who had a moped, sideburns and a blonde girlfriend called Christine who looked a bit like a goldfish, played us this weird record called *The Dark Side of the Moon* and neither me or Tim had ever heard anything like it before. But it blew me away, and I realised for the first time that there was life outside the top 20.

Then the next spring one of the older boys on the school bus gave me a copy of something called *The New Musical Express* and I read it avidly from cover to cover. The next week I bought my own copy, and soon I was reading all of the music papers each week. Then one day in the summer term I read in the pages of the *NME* that a band called *Gong* were selling an album for 49p. Gosh I thought, and I went and bought it.

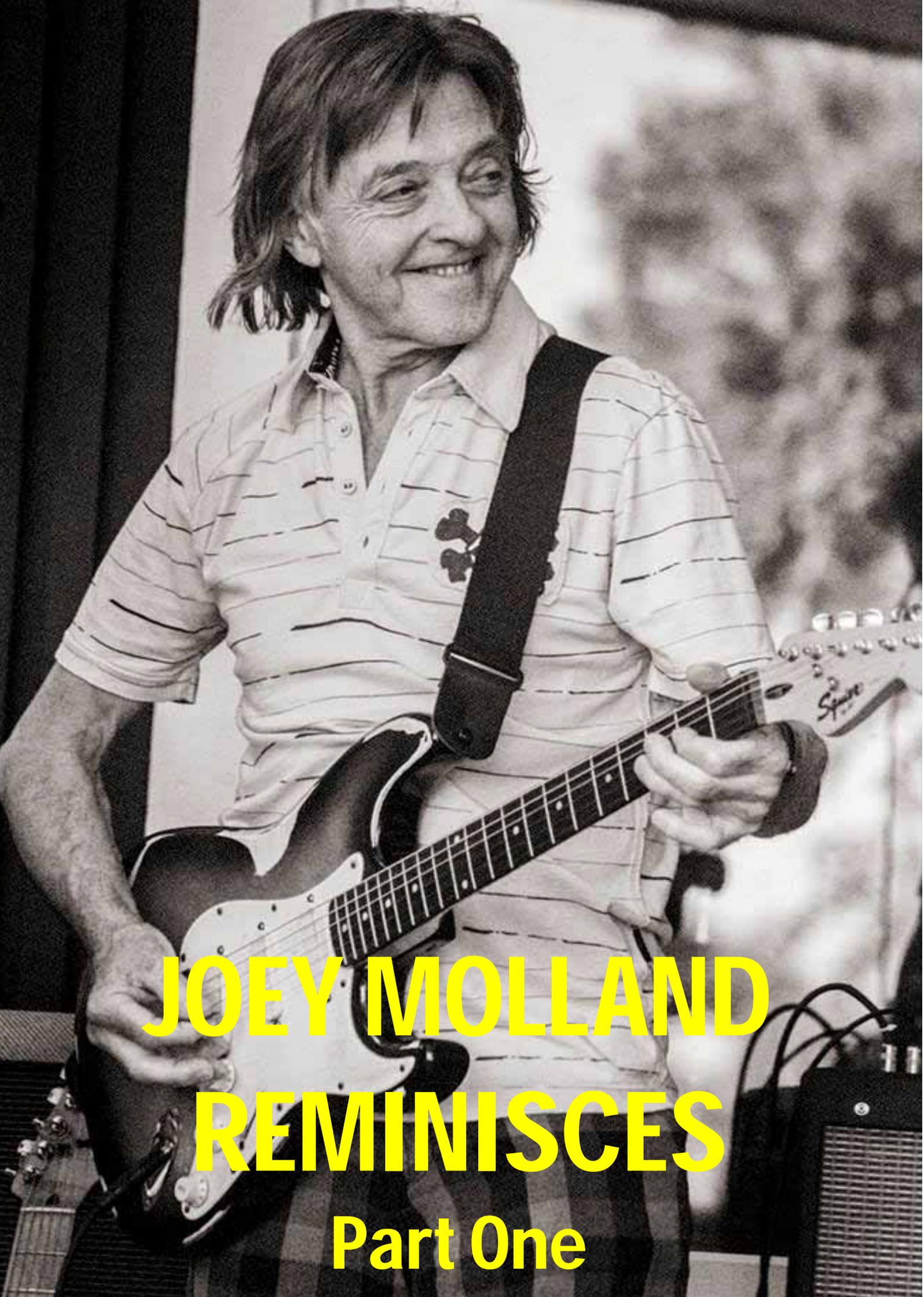
I had no idea what it was going to sound like. I vaguely thought that it might sound a bit like a *Deep Purple* album that someone had taped for me, and was totally confused by it when it didn't. But it was the only LP I owned and I had spent several weeks pocket money on it, so I persevered and grew to love it. And so, my life was changed for good. Soon afterwards I heard *Flying Teapot* for the first time and totally adored it—it wasn't until many years after that I found out that it was a substantially different band from that which had recorded *Camembert Electrique*, but what I did know was that although I shall always have a soft spot in my heart for my first LP, *Flying Teapot* was (and is) an immensely more satisfying piece of work, And the main musical difference was the advent of Tim Blake.

I always thought that his extraordinary sonic landscapes with *Gong* came from the same sort of place as *Tibetan Bells* by Henry Wolff & Nancy Hennings which was one of the peculiar records that dominated my listening for a while in the mid 1970s, even after I found that T Lobsang Rampa was actually an enterprising plumber from onew of the suburbs of Plymouth. Then in the late 1970s and early 1980s when I tried unsuccessfully to find nirvana through substance abuse and talking metaphysical bollocks, my soundtrack of choice was often *Blake's New Jerusalem* on which Tim Blake channelled the spirit of his famous semi-namesake (who as far as I am aware was actually no relation, but probably should have been), and to this day it is one of my favourite records.

So, it was a great pleasure for me to meet him at the recent Hawkwind rehearsal afternoon in Seaton, and he was kind enough to sit down with us for a chat.

watch it here





**JOEY MOLLAND
REMINISCES**

Part One

I have been a *Beatles* fan for about 40 years now, since someone at school lent me a copy of *Sgt Pepper*, and over the years I have amassed quite a collection of *Beatles*-related odds and sods. I am also fascinated with Apple Records; a gloriously quixotic concept that was quite probably doomed to failure, but which produced some transcendently wonderful music before its eventual collapse into bitterness and acrimony.

Everyone agrees that the most successful band on the label, apart from the Fab Four themselves were *Badfinger*.

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

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

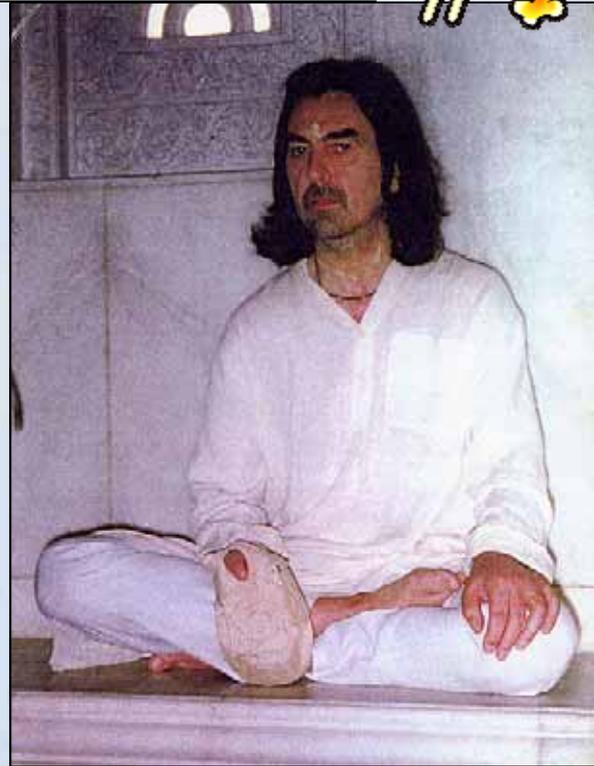
And downhill very very fast.

The band were the last non-*Beatles* artists to release an album on Apple, and a move to Warner Brothers was not a success.

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

Joey Molland, who had written the vast majority of the group's later output, remains an immensely under-rated and very talented songwriter, whose career has been blighted by the appalling catalogue of disasters which had overtaken his band.

Originally from Liverpool, Molland now lives in America, where he continues to write and



perform some beautiful music. Let's hope, with the release and re-releases of some of his most exquisite records on Gonzo that his star is finally in the ascendant.

He is also a very nice bloke, and I always enjoy talking to him. The other evening I telephoned him for a chat about some of the extraordinary things he has done in his long career. In this, the first of a two part interview he talks about how he got started in his musical career, and reminisces about life at Apple, and some of the recordings that he worked on. He shares his memories off Phil Spector, Derek Taylor and Richard DiLello amongst others, and he recalls other Apple artistes like the legendary Jackie Lomax (who died last year) and working on albums by George Harrison and John Lennon.

Listen
Here

 CURRENTLY IN STOCK
AT GONZO (UK)

 CURRENTLY IN STOCK
AT GONZO (USA)

The other day I got an email from New Zealand. This in itself is exciting, because these two islands in the Southern Hemisphere are somewhere that has fascinated me for a long time. Usually when I hear from people in that part of the world they are zoologists of some shape or form and our conversation is largely about velvet worms or tuataras, but on this occasion it was something completely different (even though there is a mild sphenodontid connection via a song called *Tuataras Lawn* which is, as far as I am aware, the only progressive rock song ever written to mention these amazing reptiles.

The email was from a young progressive rock band from New Zealand. They are called *Mice on Stilts* and they are really something special. I listened to the MP3s that they sent me and wrote back enthusiastically. They told me that they would send me a press kit, so I thanked them and promptly forgot all about it.

Then the other day a package from New Zealand arrived in the post, and together with the promised press kit was a gift—a taniwha key ring. In Māori mythology, by the way, taniwha are beings that live in deep pools in rivers, dark caves, or in the sea, especially in places with dangerous currents or deceptive breakers (giant waves). They may be considered highly respected kaitiaki (protective guardians) of people and places, or in some traditions as dangerous, predatory beings, which for example would kidnap women to have as wives.

Mice on Stilts started as an escape for singer/writer Ben Morley. Ben yearned to create a new reality, where the coarseness of life did not remain as an overwhelming constant.

From a bedside passion project, this vision flourished into an eight piece orchestration. Over its two-year lifespan, the band has seen members join the dream, adding to and growing a cohesive musical identity.

As band members they find sound to be the most powerful means of expression, striving for a creative experience that invites others to share in what has been for them 'life giving'.

Catharsis, the bloom of emotion is the harboured hope for *Mice on Stilts* as a sound, as a symbol and as a family. "Making sense of it all", is in essence what we are trying to achieve.

Reaching for the corners of musical components, the collective combines diverse sounds, hosted by very different and unconventional musical talents. From immersive melodies to crushing walls of sound, the collision of the internal experience is exposed; raw, vulnerable and with all effort, authentic and real.

Debut release "An Ocean Held Me" is having unnerving early success with some of the most notorious critics being enraptured by the recording, there seems to be a relentless unseen kinetic energy driving this record on an astounding trajectory.

Receiving praise for their live shows and for their record leaves a relative blush on the unassuming members of *Mice on Stilts* as they come to terms with their compositions being a vehicle of emotive liberation, which seems to resonate with their growing fan base so strongly in the current paradigm. *Mice on Stilts* are now focused on writing new material for an album to be released later in 2014.

They are a totally excellent band whose unique brand of melancholic, melodic prog rock has totally captivated me. I can't wait to see what they do next!





c.j.stone

Repetitive beats

I first met Tony Benn in 1994 at a march and rally against the Criminal Justice Bill which was then passing through Parliament. This was the bill which was attempting to outlaw various forms of protest, criminalising trespass for the first time in British history. It had specific provisions against ravers, against squatters, against hunt saboteurs and against gatherings above a certain number on both public and private land. Famously it included the definition of music as “sounds wholly or predominantly characterised by the emission of a succession of repetitive beats”.

There were three marches against the Bill that year, and I had been involved since almost the beginning. My name was one of three to be registered at Scotland Yard as the organisers of the first protest, in May. The next two were organised by the Socialist Workers Party, in July and October, and

they had managed to get some high-profile speakers, including Tony Benn and Arthur Scargill. It was on the back of my involvement with the campaign that I was invited up onto the stage at one of these later marches.

I saw Tony Benn. He was standing on his own reading a paper and I immediately went up to shake his hand. There was no hesitation. How often do you get to meet a national hero face to face?

I forget what I said exactly. I think I asked permission to shake his hand and said that I had always been a great admirer of his. I do remember his reaction, however. He took my hand, looked me in the eye, and was immediately asking me questions about my own life and personal circumstances.

I was writing a column in the Guardian Weekend at the time, which he had seen. “Yes, I’ve read it,” he



When I met Tony Benn

said. "Very interesting."

What struck me was how open he was. He was paying attention to me. It was direct human to human contact. I felt that I mattered to him, that he was genuinely concerned. Later I tried to get the attention of Arthur Scargill, who was on the same platform. Scargill was surrounded by reporters, all firing questions at him. My little Dictaphone was one of a number of listening devices all pointing towards his head.

I tried to ask a question which showed that I was on his side, but he was aggressive in his response. I was just another reporter to him.

That was the great difference between them. With Scargill I sensed defensiveness and vanity, an overweening sense of self-importance. He obviously loved the attention. He was like an intellectual pugilist glorying in the rough and tumble of the political struggle. I got none of that with Benn. He had a quiet presence about him. There were no barriers. His socialism came from the heart. He saw all human beings as equal, all human life as equally valid. Or that's how it felt to be greeted by those candid, clear eyes of his.

I took a small lesson from that encounter which I have carried around with me ever since. I realised

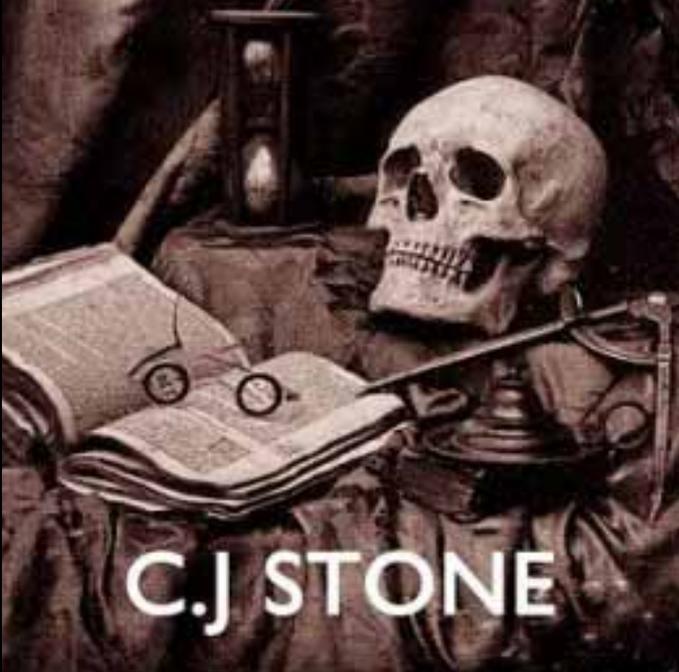
that what was important wasn't so much your ideas as how you lived them. It's not what you say that matters, it's what you do. Benn was one of those people who embraced the world, whose words came out of a genuine human concern for others, a genuine belief in the possibility of change. Unlike most politicians, you sensed his words not as an attempt to dissemble or to misdirect, but as the simple truth springing from an authentic place. From the place of the heart.

Lord of Misrule

The next time I met Benn was about six years later, in October 2000. I was working on a book at the time, about the protest movement. It was called *The Lords of Misrule*. I wrote to him at the House of Commons requesting an interview. I had by this time also managed to secure an interview with Noam Chomsky, the great American linguist and political dissident, and I mentioned this in the letter. I think it was this that swung it for him. Benn liked the idea of being on the same bill as Chomsky. It made him feel that he was in good company. I knocked on the door of his house in Notting Hill and was shown into a spacious basement room lined with books and his famous tape archive. I recorded the interview on my Dictaphone, as did he on his. We were recording each other. Consequently I occupy a tiny space in Benn's extensive archive, something of which I am genuinely proud. It's like I am written into the pages of history by this, even if it's only as a footnote.

THE EMPIRE OF THINGS

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He was very easy to spend time with. He made a pot of tea which he brought out on a tray, along with cups and saucers, a sugar bowl with sugar lumps and milk in a jug, which he laid on the table between us. After this he filled his pipe and lit it. I think he made two pots of tea while I was there, and



puffed on his pipe most of the time. I have a feeling that the tea service was one of those utilitarian green sets, like the ones you used to get on British Rail.

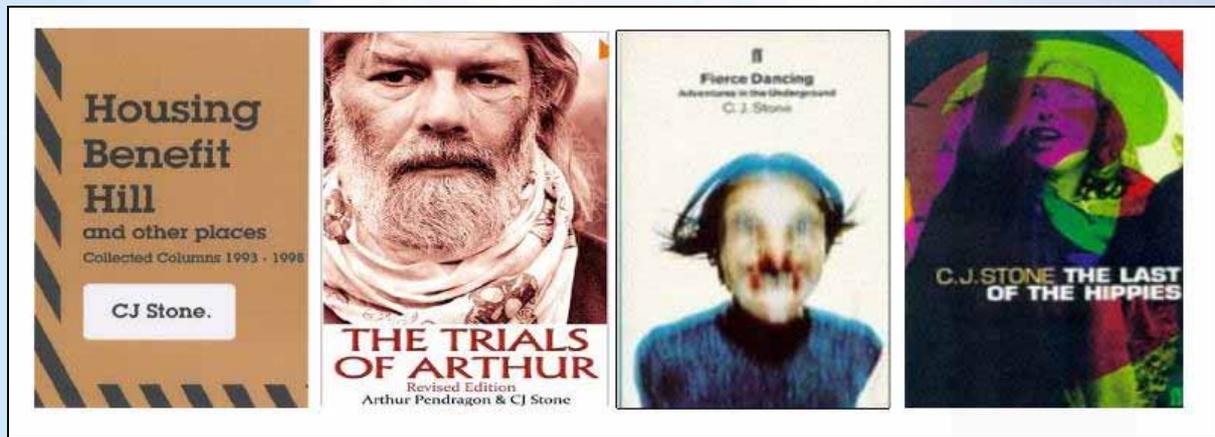
We talked about a variety of things. We talked about globalisation, about protest, and about what happens to politicians when they step into the political arena. Why do they often end up compromised, I asked? "Because the establishment rewards you, don't they," he said. "Very, very richly. If you take the four members of the [SDP](#) - Jenkins, Owen, Williams and Rogers - they all became members of the House of Lords. That really is something isn't it? If you're a trade unionist who goes along with the government, you become Lord Murray, Lord Chappell, and a lot more weighty. Patronage is a very powerful force." He talked about his experiences of the media. "If you step out of line they assassinate you," he said. "It's a long time ago now, but they used to sit in the garden and ring the front door bell. There were twenty film crews and when my kids went to school they used to swear and hope they'd swear back. Media harassment amounts almost to political assassination. Very, very unpleasant. And that's another factor because if you want a good press you've got to do what the editor of the Guardian wants, or the editor of the Independent or the Times."

This is one of the reasons why politicians become more right-wing as they get closer to the sources of power, he suggested: media harassment. It's actually a form of bullying in which the children of recalcitrant politicians are targeted.

We talked about religion and politics, a subject I'm particularly interested in. It seemed that Tony Benn shared my views on a lot of these subjects and that he considered himself as part of the English Dissenting tradition, as do I.

"I was brought up on the bible," he told me, "but I'm not practicing. First of all I think that the moral basis of the teachings of Jesus - love thy neighbour - is the basis of it all. Am I my brother's keeper? An injury to others is an injury to all, you do not cross a picket line; and that comes from the book of Genesis and not the Kremlin. My mother brought me up on the Old Testament. In the conflict between the Kings and the Prophets - the Kings who had power, and the Prophets who preach righteousness - I was taught to believe in the Prophets and not the Kings."

Read on



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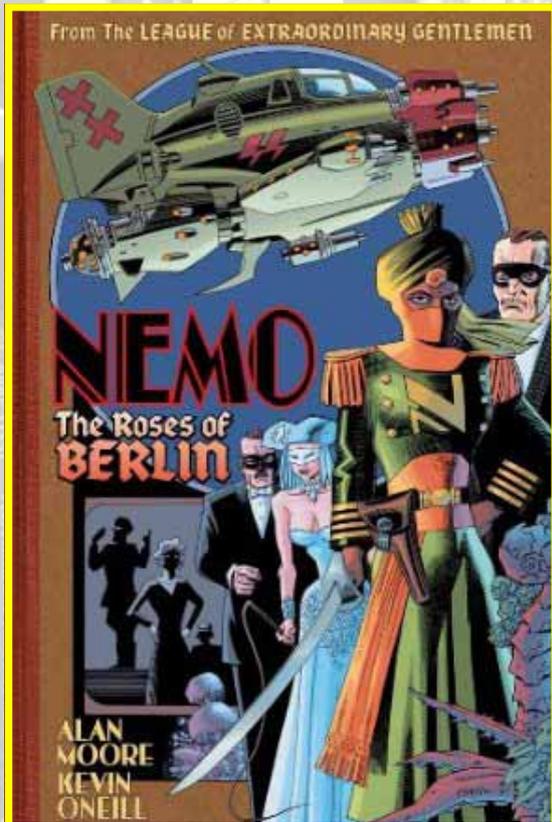
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**OTHER BOOKS BY
C.J.STONE**

Yer Gonzo Bookshelf

My name is Jonathan and I am an addict. It's been ummmmmmm 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.



***Nemo: Roses of Berlin:* by Alan Moore and Kevin O'Neill**
Hardcover: 56 pages
Publisher: Knockabout
(3 Mar 2014)
Language: English
ISBN-10: 086166230X
ISBN-13: 978-0861662302

I have been a fan of Alan Moore for many years, since—back in 1982—I read the story of Sir James Jaspers, a renegade and completely insane British Prime Minister who did all sorts of extraordinarily horrible things to the British people. I was a student

at the time, and even Mrs Thatcher hadn't reached the zenith of her awfulness. Thank Goodness that it couldn't happen here, I thought secure in the smugness of being a student. Twenty something years later as this country lived through the post Iraq horribleness of Tony Blair, I thought back at those times with a grimace. How little did I know. And once again I had to agree with *Pop Will Eat Itself* who once upon a time intoned that "Alan Moore knows the Score". He certainly fucking does.

It is not just that he tells good stories, with an elegantly brutal and stylishly macabre turn of phrase but he has this unique way of making what he doesn't tell; the spaces in between the plot and the characters, if you like, just as important as the storyline. In one of the early issues of the *League of Extraordinary Gentlemen* for example, the two street urchins working for an elderly Artful Dodger, are young versions of two characters from *Eastenders*; something which has no effect on the plot itself, but gives a warm glow of satisfaction to those who—like me—rather enjoy spotting carefully hidden pop culture references, and have sprinkled around not a few of my own.

But his attention to detail is not confined to pop culture. *From Hell* his massively erudite retelling of the Jack the Ripper mythos, has more voluminous endnotes, and references than one could ever possibly have imagined in a comic book. In fact, not for the first time in his career he redefines what comic books are all about, and their relationship to mainstream literature.

From Hell is, in many ways, a work of scholarship, and although I am afraid that I don't agree with his conclusions, it is impossible not to be ridiculously impressed at the sheer scale of his achievement.

The film, however, is a completely different kettle of fish. It is terrible, as are most of the films that have been attempted of Moore's books. The exception is *Watchmen* which I personally love, although there are a heck of a lot of people who don't, including Moore himself.

Although I am a fan of the film, I dislike the way that the ending was completely rewritten to provide a scenario more in tune with the cultural mores of the post 9-11 generation of American consumers.

Hollywood has not been good to Moore, although I have to admit that *V for Vendetta* had its moments. Probably the worst example is the movie of *The League of Extraordinary Gentlemen* which is a complete travesty and pisses all over Moore's original grand design, adding new characters (again to appeal to the American market) and featuring an appalling performance by Sean Connery as Allan Quatermain, (the literary hero who inspired my Mother to bully my Father into working in Africa in the late 1940s.

The series of books, however, of which this present volume is part, are magnificent. This is the second part of a trilogy featuring the descendants of Captain Nemo, aka Prince Dakkar, who is not only the hero of two books by Jules Verne, but the most impressive character in the early volumes of the comic book series.

This volume features his daughter Janni who first appeared in Volume One of another trilogy in the series. In *Century:1910*, Janni is a fifteen year old who rebels against the wishes of her dying and despotic father and runs (ok swims) away, ending up in Edwardian London where she changes her name to 'Jenny' in a deft and stylish retelling of Brecht and Weill's *Threepenny Opera*.

Working as a skivvy in a particularly shitty dockside hotel where she is abused and finally raped she assumes the mantle of the titular heroine of *Seeräuberjenny* and eventually masterminds a satisfyingly violent end for those who would have oppressed her.

The Black Freighter is of course *The Nautilus* (this is the second appearance of this song in the canon of Moore's work, because the ship also appears in

the pirate subplot of *Watchmen*). Janni takes command of her father's ship and sails off into the abyss.

Wikipedia describes the plot of this current volume:

"This story takes place in 1941. After Janni Dakkar and Broad Arrow Jack's daughter Hira and her husband Armand Robur are captured by Adenoid Hynkels Nazi-forces, Nemo and Jack go to Berlin on a rescue mission only to find out they have been lured into a trap. They are soon pursued by the remains of the Twilight Heroes, Maria and Dr. Caligari. Dr. Mabuse later helps the pair evade capture and reveals to the them the plot had been orchestrated by Ayesha, who has become an ally of Hynkel, to get her vengeance after the events of "Hearth of Ice." Dr. Mabuse tells Nemo and Jack that Hira was pronounced lost at sea and Armand Robur is currently being held by Hynkel. Nemo and Jack raid Gestapo H.Q. and free Armand but has to Jack sacrifices himself so that Nemo and Armand can escape. Nemo kills Dr. Caligari which causes his soldiers to destroy Maria. Nemo kills Ayesha in a brutal sword fight. The Robur-aircraft arrives and picks up Armand and Janni. Hira, revealed to have survived the downing of *The Terror*, uses Robur's aircraft to level Berlin. "

But again it is the attention to detail from both authors which make this such an impressive book, Adenoid Hynkel is the character Charlie Chaplin played in *The Great Dictator*, for example.

Moore's characterisation is completely spot on. The fifteen year old Janni of 1910, would have grown into the 46 year old Janni of 1941, and in an alternate 1966, somewhere on a quantum level of reality, the 70 year old Janni, interviewed in the pages of a gossip magazine, and used for the appendix of this volume is a completely logical progression.

Roll on part 3 next year. I can hardly wait.

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HAWKWIND NEWS

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

The shape of the Portuguese "Reverence festival" in September is becoming clearer, with the announcement that it celebrates the best in psych, stoner, doom, prog, garage and beyond, with some 60 cult bands playing over two days on four stages.

Hawkwind are one of the headliners, with *Electric Wizard*, *Swervedriver*, *The Oscillation*, and *Psychic TV* also on the bill. This appearance will be *Hawkwind's* first-ever gig in the Iberian Peninsula.

The organisers say they aim to "capture the spirit of early, pre-branded and pre-corporate events.

Reverence harks back to the golden age of free spirited festivals, where the music comes first." Those who sometimes find musical categories slightly mysterious might feel challenged by the following description of

part of the musical bill:

"Reverence's powerful line-up is strengthened by their choice to include some of the biggest names in the current shoegaze and garage revival such as dark garage rockers *The Wytches*, ambient kosmische drone combo *Telescopes* and motorik spacerockers *White Hills*."

The festival site is near Valada, a small agricultural / wine-producing village in the Lisbon area.

Meanwhile, stand-up comedian Stewart Lee surprised Hawkwind fans who were watching his recent BBC show, *Stewart Lee's Comedy Vehicle*. At the end of the show was a re-enactment by mice of some world events such as the Kennedy assassination and the taking of Baghdad when the Americans went in search of Saddam Hussein's weapons of mass destruction - and the musical accompaniment was Hawkwind's "Assault & Battery."

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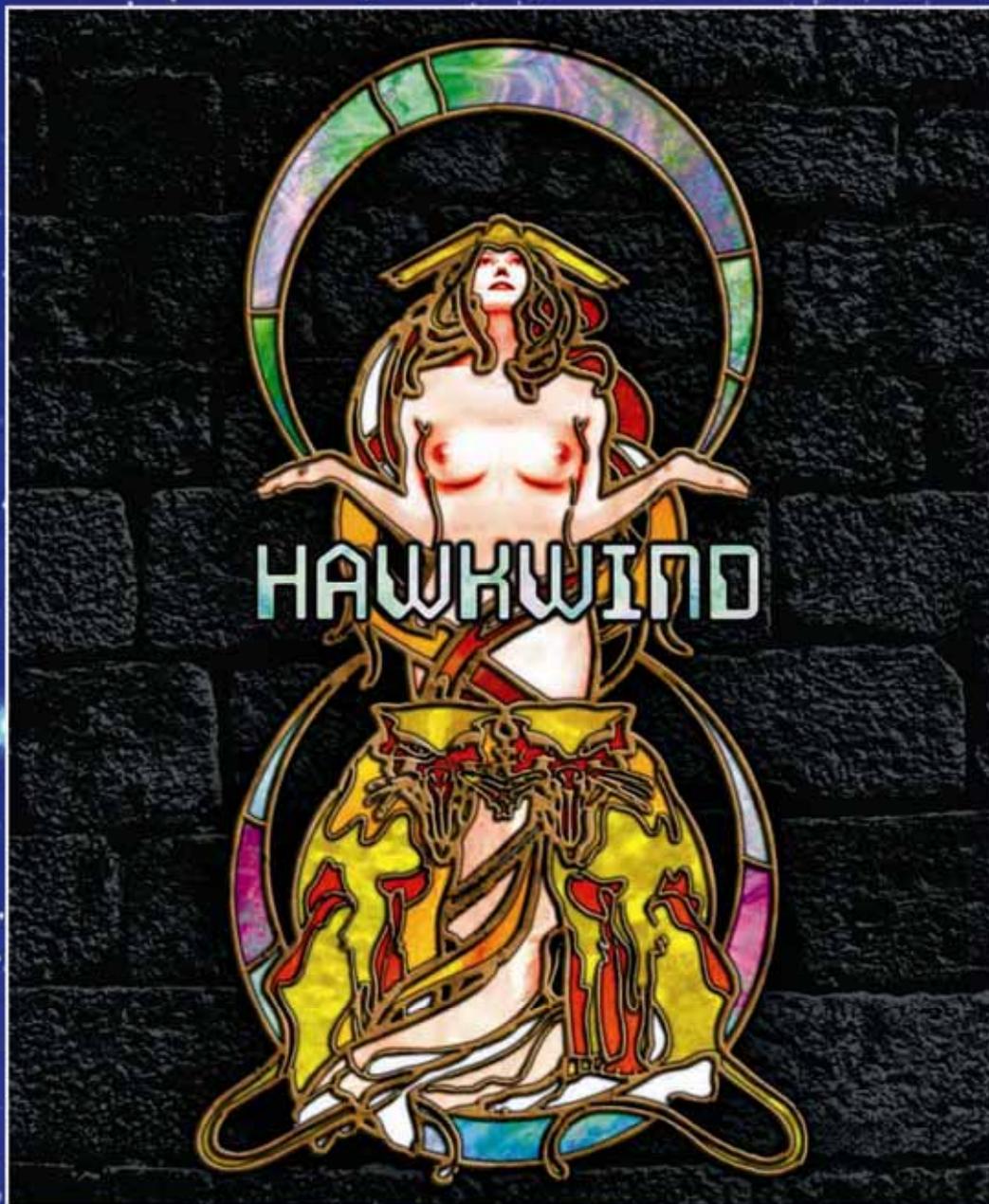
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Things are shaping up nicely for Hawkeaster 2014 and with Easter weekend falling almost a month later than last year, (19/20th April), we are hoping the weather will be a lot warmer....

The same as last year, there will be a bus running between the campsite and the venue after the show.

The tourist attractions, shops, pubs and cafes of Seaton are again giving us a warm welcome and will be offering discounts to everyone attending the weekend.

We will be opening the doors on the evening of Friday 18th April for registration, wristbands and a social get together with music and DVDs on the big screen and a full bar..... This worked very well last year and it was a great evening...

We will again open the venue on Easter Monday morning/lunchtime to meet for a goodbye picnic lunch.

Children are welcome at Hawkeaster, there will be a Kidszone provided where children can take part in activities during the day and be supervised during evening performances.

**Tickets available from www.hawkwind.com
Any enquiries hawkeaster@hawkwind.com**



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)

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

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go to their website at

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for more information about prices, booking and facilities.

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HAWKEASTER 2013 PHOTOS

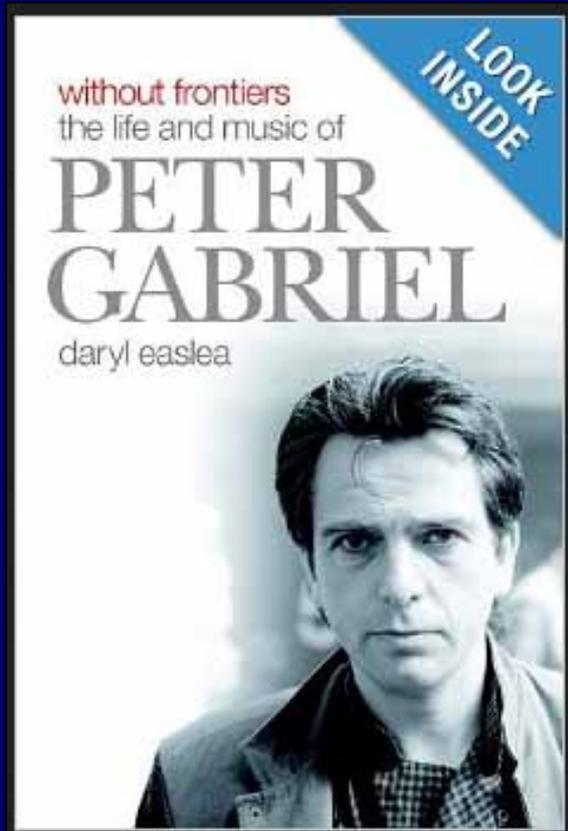


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Douglas Harr

Ear Candy for the Hungry Audiophile

Gabriel Without Frontiers



In his new new biography, *Without Frontiers: The Life and Music of Peter Gabriel*, author Daryl Easlea manages to craft a definitive look at the man and his art. Peter's life, music, performances, videos, productions, and charitable endeavours are covered in depth from the late 1960's when forming Genesis up to today. The book is very well researched, as Daryl takes care to include frequent direct quotes from Peter, his band members, management, and friends. I found his inclusion of remarks by key collaborators including Peter Hammill, Richard MacPhail, and Daniel Lanois particularly interesting and revealing.

These observations contain insights into not just Peter's work, but his life, such that the reader really gets a sense of him as a person. One interesting angle I'd not known was his lasting but friendly

rivalry with Tony Banks and it's impact on their early work together. Daryl's skilled narrative and storytelling manages to breathe new life into every chapter as he explores Peter's influences, his focus on quality work, and continued ability to innovate and entertain.

Many fans of Genesis and Peter's work who have read some of this information or seen documentaries in the past, will still find new revelations here. His formative years fronting Genesis are key to his development as an artist, and their work to many represents the golden age of progressive rock music. These times are treated with an attention to detail and the author takes care to incorporate parts of the story that add clarity to that short period of time, including matters both serious and entertaining.

After exhausting those years, Peter's early solo career is examined in a way that sheds light on his search for direction as a solo artist. Every key development from 1977's *Car* (as Daryl refers to *Peter Gabriel 1*) through to 1982's *Security* is illuminated. I learned new facts about this era even though this is a time in particular when I was old enough to be a devotee of every album release, concert, and news item about the man.

The rest of his career from his breakthrough, more commercial release *So*, to the *Scratch My Back* and *New Blood Orchestra* work is also well covered, along with his frequent charitable work. Often videos and filmed live performances are given short shift – not here – for instance it was a pleasure to see someone hail the 2013 *Live in Athens* DVD release as a spectacular document of Peter playing live near the end of the *So* tour in 1987.

This is a truly wonderful biography of one of the most amazing artists of our time. Highly recommended.

The Gongzo Postbag

MISSING GONG

Dear Jon,

What about an interview with Daevid or Gilli from *Gong*. They have had inspirational careers, starting out in the mid 1960s and still continuing to this day. Any chance of talking to them? Also, what about an article on Bill Burroughs and his influence on the Canterbury Scene?

Tommy,
Basingstoke

Hi Tommy,

Those both seem like very good ideas. I expect we can sport out the *Gong* ones, but apart from knowing Daevid when they both lived in Paris, what influence *did* William Burroughs have on the Canterbury Scene?

XNA NEWS

Hey, All,

We've been riding a wave of positive critical reception to our album, and we wanted to share some with you.

Here are some quotes:

"The most exciting prog rock release of the year!"
Brent Black CRITICAL JAZZ

"The best of what classic melodic progressive rock should offer."



Craig Hartranft
DANGER DOG MUSIC REVIEWS

"Apart from 'Close To The Edge' and 'The Lamb' you couldn't find a more definitive progressive rock album if you tried."

Alan Jones
GET READY TO ROCK! (UK)

"Should secure a place in the Prog Olympus."

Steve Braun
ROCK TIMES (Germany)

"A stunning piece of work...simply amazing."

5 STARS
Jim Lawson
PROG ROCK MUSIC TALK

Full reviews are available to read at our site
www.xnaband.com--direct link to the page: <http://aliiwebservices.com/dmh84/press.html>

You can order the album as a deluxe cd-book, or mp3 and FLAC download (with exclusives) and other merchandise at our shop:

<http://aliiwebservices.com/dmh84/gallery.html>
And watch our album trailer and FLYING DUTCHMAN music video at
<http://aliiwebservices.com/dmh84/main.html>

Love

XNA

As I have said before in these pages, XNA are an absolutely fabulous band, and I am very much a fan. Last night they did a live show and I am soooooo looking forward to hearing about it.

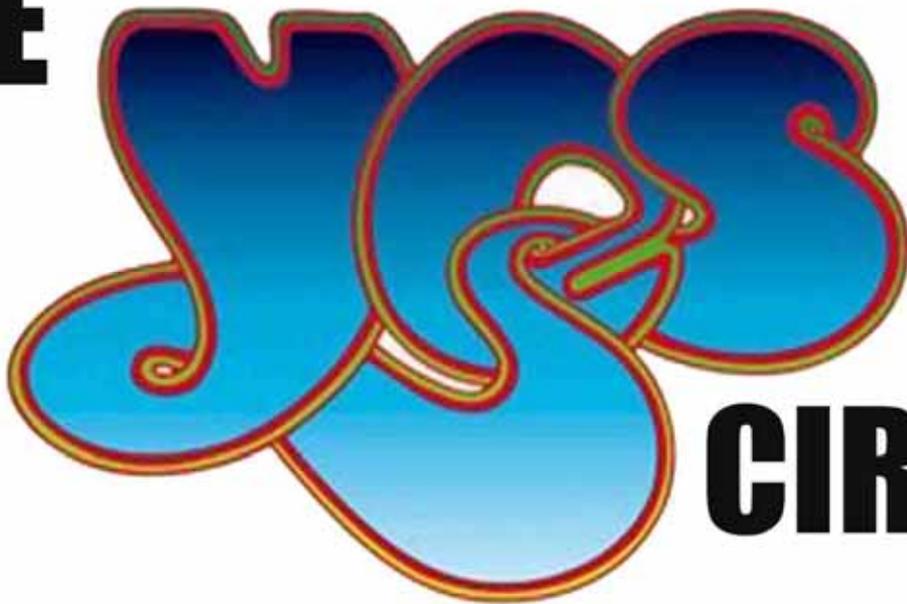


THE WORLD OF GONZO ACCORDING TO

Mark Raines



THE



CIRCULAR

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

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

This has been another excellent week for stories from the Yes camp and from the offices of their various alumni. No less than Twelve! One thing that mildly intrigues me is that the various members of the band seem to take it in turns to do the interviews.

A few weeks ago there were lots of stories featuring Geoff Downes, who – after all – also has a new record out with Asia, and more recently, it seems to have become the turn of drummer Alan White, who – by the way – is also referenced in this week's interview with Joey Molland.

Unsurprisingly, most of the stories are involving their current tour:

[British band Yes practises in Esquimalt](#)

[Photos: Yes, indeed, YES still got it](#)

[Concert review: Yes can't do much wrong playing a trio of classic albums](#)

[Old rockers Yes keep progressing](#)

[Yes goes back to its classics](#)

[Say Yes to a trio of classic albums](#)

[Yes' Alan White talks three-album tour](#)

But the most intriguing story of the week involves Jon Davison. Could something as trivial as a wrong telephone number *really* have delayed his entry into the band for several years?

[Yes Could Have Had Davison Sooner.. If He'd Left The Right Message](#)

And then there is an interview with Rick Wakeman,

[In Conversation With - Rick Wakeman](#)

And a nice little featurette on Billy Sherwood

[Gimme Five: Post-Yes Songs By Billy Sherwood](#)

And finally, Jon Anderson. Newly invigorated by the prospect of his forthcoming new band, is raring to go, and exuding positive vibes left, right and centre...

[Jon Anderson still telling, writing his wondrous stories | AspenTimes.](#)

[Jon Anderson returns to Keswick Theatre for an evening of songs and stories](#)

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

CLASSIC LOST BROADCAST RELEASES FROM

GONZO

HS1031D / D



ROCK OF THE 70's

The spirit 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 Gorman TV transmission along with previously unbroadcasted takes and different versions of performances that were transmitted.

HS1040D / D



THE LOST BROADCASTS

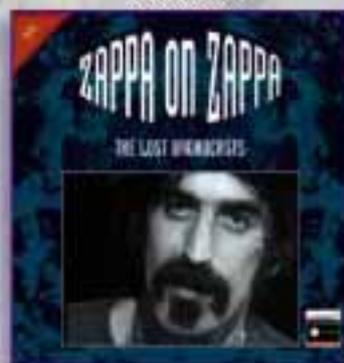
INCREDIBLE STRING BAND
HS1066D / D



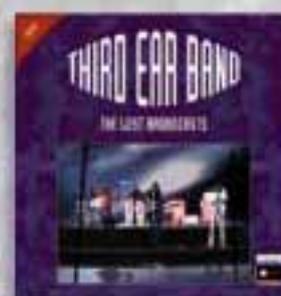
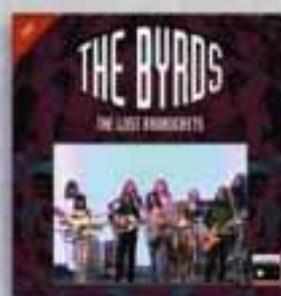
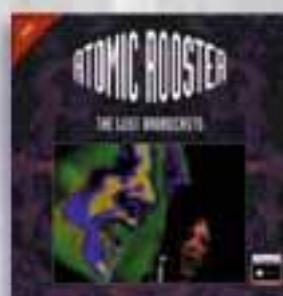
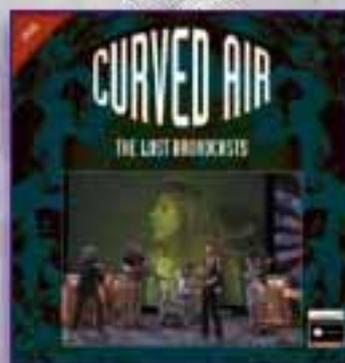
CAPTAIN BEEHEART & HIS MAGIC BAND
HS1172D / D



FRANK ZAPPA
HS1109D / D



CURVED AIR
HS1078D / D



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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/>

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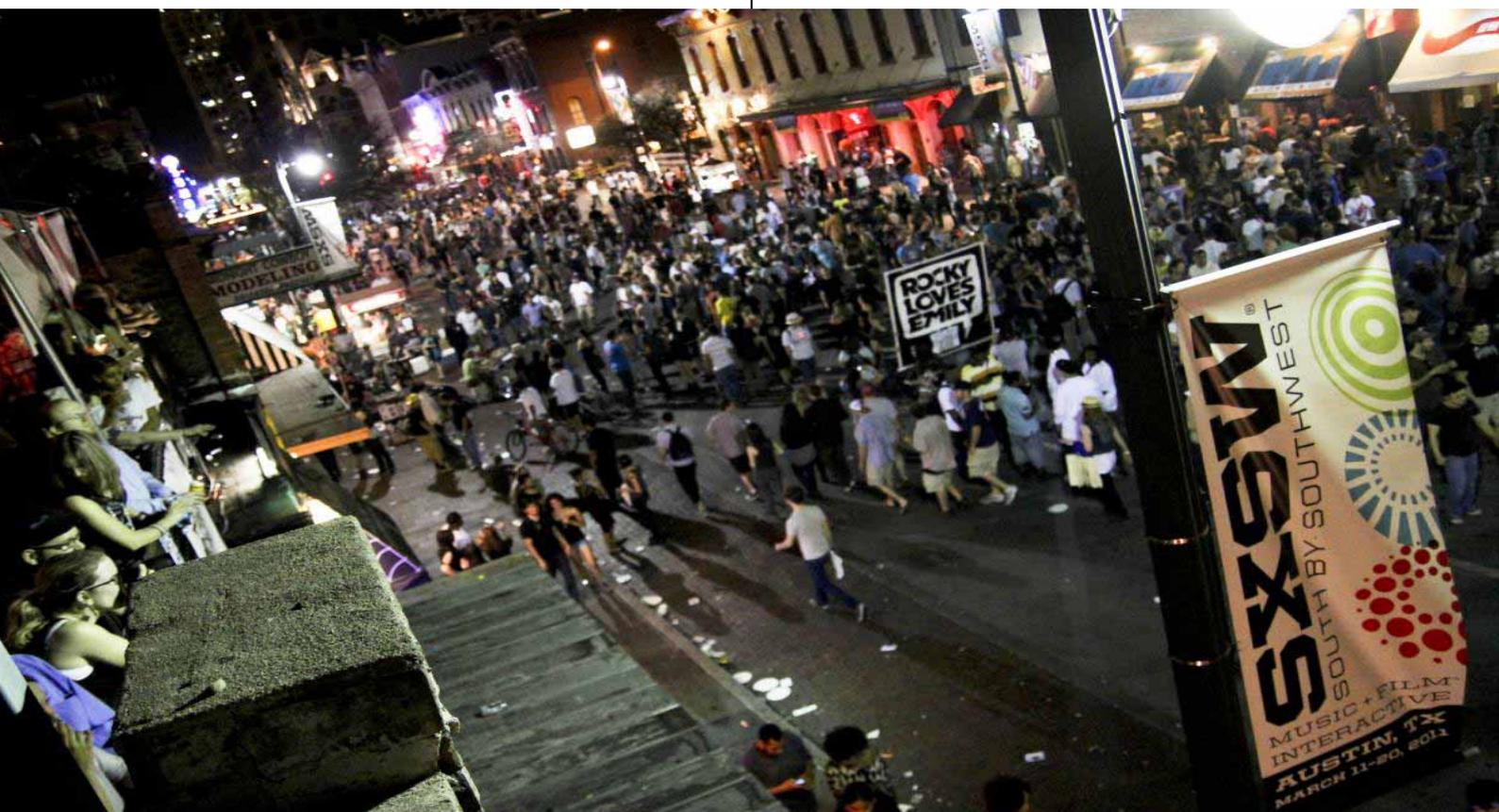
Thom the World Poet

Rob Ayling writes:

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

NOW THEY REPLAY THE VIDEOS OF SXSW

of street fights and knock downs/
and we realize
"this is not our village. This is not our town!"
This violence imported by hungry youth already
incited via crowds
excluded via laminates, crowd controls,
pressure cooked by image making media.
Those three dead would not be gone if no
SXSW
This is not our violence.
This is not their town
We celebrate local,
not imported corporate luminaries
We support small,
not bloated agitpop caricatures
We normally have a
MILLION MUSICIANS MARCH
but too few had time or energy to devote to
peace
So war won (again) - as *de facto* Mars/Vulcan
and people forgot what and why we gather
and now we mourn the loss of innocents
and wonder whether to
continue in this manner.





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...

He's taking the piss surely.....

Drake in Glasgow: Rapper has females evicted from toilets as his entourage take over city centre club for after-show party. "WOMEN were ordered to leave a club's toilets after they were commandeered for the exclusive use of rapper Drake. Staff at Cirque, Glasgow, banged on locked cubicle doors and told clubbers they had to leave immediately.

Despite paying £10 to get into the Queen Street club, female customers were told to use the gents'





loos. But women who went to Cirque on Saturday branded their treatment as “totally disgusting”. One 23-year-old, who asked not to be named, said: “Me and my friends were in cubicles when someone came knocking on the door telling us we had to get out. A man came in shouting, telling us Drake needed the female toilets. Then a little woman who had been in the bathroom started banging on all the doors telling us to get out. I don’t care who Drake is, or his toilet requirements but it’s a basic right to be able to use the women’s toilets.”

It sure is, sister.

“They were snapped sitting at a table loaded with champagne, cognac, and tequila worth thousands.” According to Mark Loney, area manager for Cirque: “Drake’s management requested he be given access to the closest bathrooms to the room he was in and that happened to be the female ones.”

Just who the heck does he think he is? Is he up his own rectum so much that he cannot even contemplate walking to the gents, surrounded, of course, by his bodyguards? Perhaps he should just stay at home if he doesn’t want to be in the company of members of the public, some of whom may well have contributed to his bank balance. And just think, it could well be interpreted that those drinks may well have been on them.

Loney added: “It was a strange night...”

How about just plain refusing the request Mr Loney? Oh, hush my mouth, I forgot ... money talks.

So [Freddie Mercury's Old Piano](#) is up for sale on Ebay for £3,000.

The description informs us: “As seen in the picture a testimony by Freddie Mercury mum, that her son played on this Piano in the 1960’s. This piano will played on another website for sale. Any interested parties can email me for more information. The piano is currently held at an address in London and is available for pick upon the piano being bought.



As stated this piano comes with the original written testimony of its historical authenticity. More pictures to come.”

It seems so sad, if this is the real thing – albeit



before his stint in the Queen years - that it is sitting in the corner of what looks like a storage room surrounded by an empty water bottle, and what appears to be a mop.

[ROLLING STONES TOURING STAGE SET OF PLANS BIGGER BANG. 62 pg. RARE COLLECTIBLE](#)

For \$4,995.00 (£3,003.97 approx) and described as “Slightly used set of PLANS. Excellent condition.”

I am left with just one question. Why is this item

such a collectible?

So what’s going on with the pic at the bottom, then? I am presuming that this is one of those life-size cardboard cut-out jobs that is being embraced with such familiarity here rather than the real deal. Or is it a promotional still for a remake of the 1979 comedy “10”? Is the smug-looking, chubby-cheeked male in the centre really the best joke comedian available from the UK? Whatever the one-liner was that just slimly oozed from his mouth it does seem to have made two of *One Direction* laugh at any rate.

It is the guy who looks as if he is about to burst into tears I feel sorry for. I wonder what’s on his mind. Perhaps there is something more sinister behind this cosy snapshot after all. Maybe it was taken on November 5th and they were just about to run off with it for a bonfire party, which caused his uneasiness due to the possibility that his mum would find out, stop his pocket money and ground him for a week. I feel a ‘best caption’ contest coming on go on, send us one.

And to close:

[Vera Lynn announces new album](#)

Celebrating her 97th birthday next week, the ‘Forces’ sweetheart’ says she will release a new album to mark the 70th anniversary of the D-day landings. Nice one, Vera.



ON THE BLUE ROAD



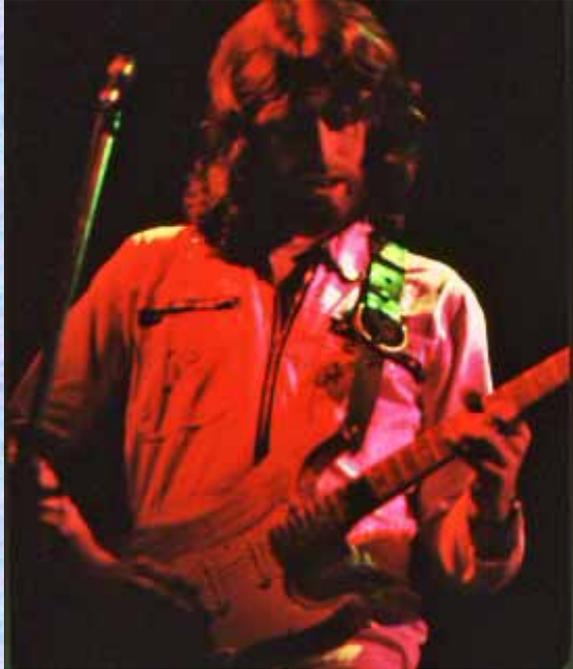
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Cassidy***
Band

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Merrell Fankhauser and
Ed Cassidy

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Coming Soon



Steve Hillage *Live at the Rainbow 1977*

Steve Hillage is one of the most idiosyncratic and instantly recognisable guitarists in the world. Born in London in 1951 he has worked in experimental domains since the late 1960s. Besides his solo recordings he has been a member of Gong, Khan and System 7.

Whilst still at school, he joined his first band, a blues rock band called Uriel, with Dave Stewart (the

keyboardist), Mont Campbell and Clive Brooks. The band split up in 1968 with the other members going on to form Egg, but they briefly re-united under assumed names to record the album *Arzachel* in 1969. Hillage also guested on Egg's 1974 album *The Civil Surface*.

In 1969, Hillage began studies at the University of Kent in Canterbury, befriending local bands Caravan and Spirogyra and occasionally jamming with them. Meanwhile he wrote songs and, by late 1970, had accumulated enough material for an album. Caravan put him in touch with their manager Terry King, who got Hillage signed with Deram on the basis of a demo of his material recorded with the help of Dave Stewart of Egg. In early 1971, Hillage formed Khan with bassist/vocalist Nick Greenwood, formerly of Crazy World Of Arthur Brown. Although future Gong and Hatfield and the North drummer Pip Pyle was involved in the early stages, the line-up finally settled with the inclusion of organist Dick Heningham and drummer Eric Peachey, both of whom had recently collaborated on Greenwood's solo project *Cold Cuts*, recorded in California in 1970 but belatedly released in 1972.

Following a series of concerts throughout 1971, several of them supporting labelmates Caravan, Khan began recording their debut album in November, by which time Heningham had left, forcing Hillage to bring in his former bandmate Dave Stewart to play the keyboard parts. By the time *Space Shanty* came out in May 1972, Canadian Val Stevens (formerly of Toronto's popular soul-rock band Grant Smith & The Power) had filled the vacancy,

SHAMELESS SELF PROMOTION TIME

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



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

making his debut on a short European tour (including a televised appearance at the Montreux Festival) and continuing with a UK tour supporting Caravan in June.

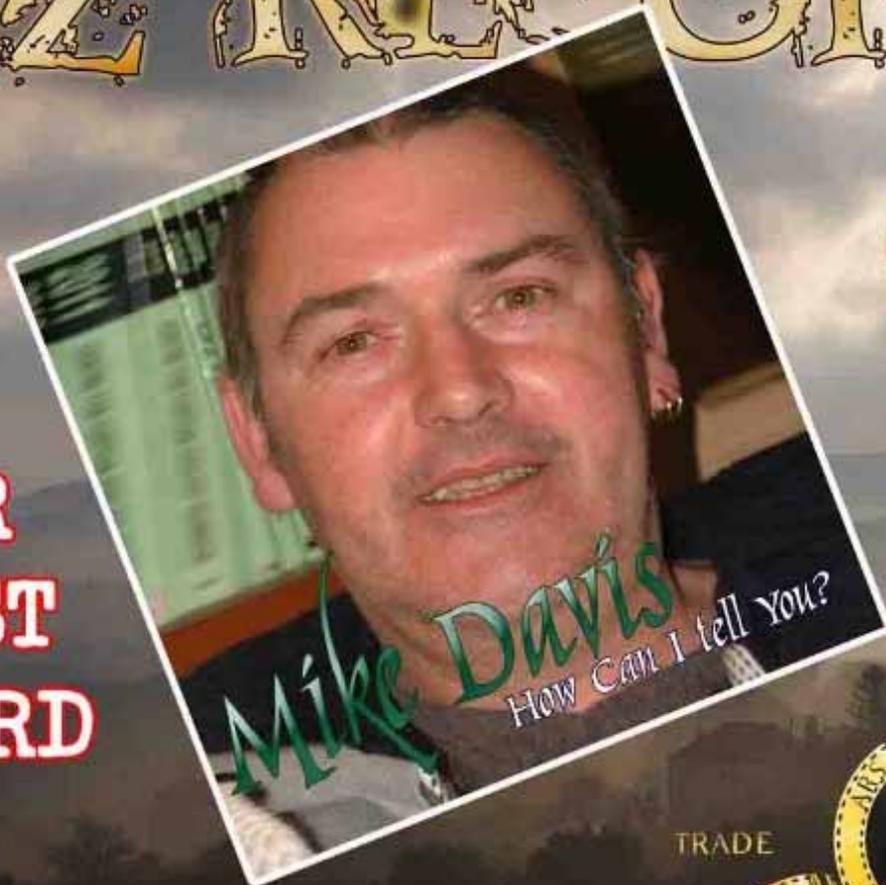
By then, musical disagreements between Hillage and Greenwood culminated with the latter's departure. Hillage decided to form a new line-up with a slightly different direction, retaining the services of Peachey and asking Stewart back, and adding Nigel Griggs (later of Split Enz) on bass. New compositions by Hillage and Stewart were added to the repertoire, including "I Love Its Holy Mystery", which would form the basis of Hillage's later Solar Musick Suite. Hillage broke up the band in October 1972.

Hillage promptly joined Kevin Ayers' new live band Decadence, participating in Ayers' 1973 album *Bananamour* (Harvest, May 1973) and touring the UK and France for two months. Having in the meantime become a fan of Gong, Hillage stayed in France after the tour to join the band. In January 1973 he took part in the sessions for *Flying Teapot*, the first instalment of the "Radio Gnome" trilogy, and soon after graduated to full-time membership. The 'classic' line-up of Gong

was now in place, with Daevid Allen, Gilli Smyth, Didier Malherbe, Tim Blake, Mike Howlett and Pierre Moerlen, and recorded two further albums, *Angels Egg* and *You*, before disintegrating in 1975. In November 1973, Hillage participated in a live-in-the-studio performance of Mike Oldfield's *Tubular Bells* for the BBC.

When Allen, Gong's founder and mastermind, left in April 1975, Hillage took over leadership but found this position increasingly uncomfortable, and by the year's end had jumped ship to launch his solo career, his motivation to do so fuelled by the success of his solo album *Fish Rising*, recorded while still in Gong and featuring most of his bandmates. His next effort *L* album was recorded in the United States using musicians from Todd Rundgren's *Utopia*, and on its release Hillage formed a touring band which toured in late 1976. During the latter half of the 1970s, Hillage made a name for himself as a guitarist and prog-rock/fusion composer and performer. This album shows Hillage at the top of his game, playing a classic show at the Rainbow in 1977. It contains glorious, life affirming music, which is as gloriously spiritual and uplifting now as it was when it was recorded nearly 40 years ago.

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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.

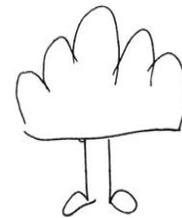
THE WORLDS FIRST CLONED CARTOON CHARACTER

modada@ninehenrys.com

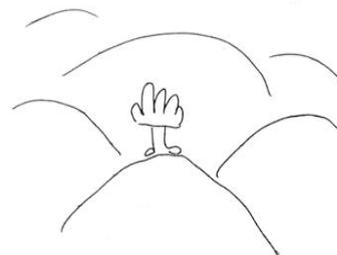
There are nine Henrys, purported to be the world's first cloned cartoon character. They live in a strange lo-fi domestic surrealist world peopled by talking rock buns and elephants on wobbly stilts.

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...



"I wandered lonely as a cloud"



"I think I'm lost"


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



weird weekend 2014

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

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

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

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

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



THE WORLD OF KEV ROWLAND



IF Morpho Nestiro (INDIE)

Even before making it onto the player this 2008 album makes quite a statement as the artwork is both stunning and enticing. The band is still in existence in 2014, but with a different line-up and name, as they changed from If to Ifsounds in 2009. But listening to this album does make me wonder what I have been missing out on all these years. Formed as long ago as 1993, this Italian act started out as a covers group and the broke up for four years before reforming to record their debut in 2004, and this is their fourth. By the time that this was released they had already won accolades for classical, easy listening and progressive rock so it is safe to say that here is a band that isn't content to easily sit firmly within one genre. They may have tried a bit too hard to be Floydian by using recordings of people talking between the songs, but that aside here is an extremely polished and enjoyable album.

There are times when they almost move into AOR/melodic rock, especially on the bouncy "Poison" where one can imagine guitarist Dario Lastella recording the piece with a huge smile on his face as he is allowed to whack out some distorted rock riffs, but there are plenty of others where the music is far more peaceful and reflective with some beautiful piano and keyboards. It really is a huge melting pot of music, never in the face of the listener, but somehow it is compelling and brings the listener in closer. Mind you, listen to "Naked" and you will think that you are playing a long list song from 'The Wall', but mostly they follow their own path and a mighty interesting trip that is. For more details on this and all of their other releases then visit www.ifsounds.com. If the rest of their output is as good as this then here is a band really worth discovering.



JUPITER SOCIETY Terraform (PROGROCK RECORDS)

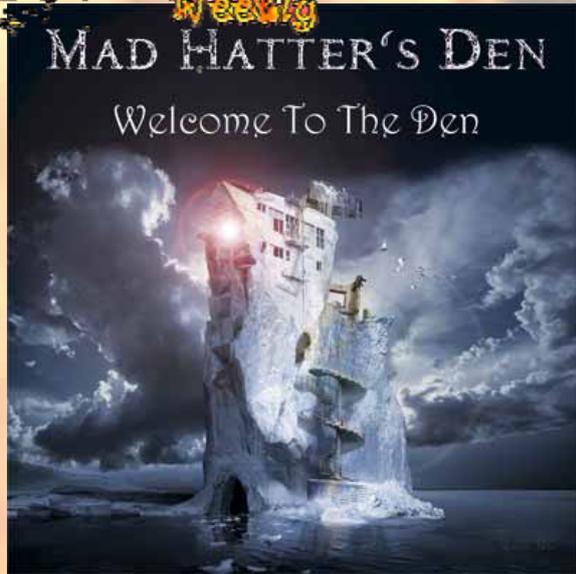
'Terraform' was the second album from the project led by keyboard player Carl Westholm (Carptree, Krux, Candlemass) who brought together friends and colleagues from his other bands plus some others to follow on from where the debut left off (given that 'First Contact/Last Warning' only came out the year before perhaps that isn't too much of a surprise).

Musically here is someone who has been heavily influenced by Devin Townsend, but then brought in some Ayreon to produce something that is full of balls and wall to wall guitars but also with a real progressive sensibility. It is intense, extremely well produced, and the singers manage to just about stay in front of the music as everyone here is determined to make themselves heard.

Given that both Carl and singer Mats Levén (also Therion, Malmsteen, Krux etc) are in Candlemass it is probably no surprise at all that these guys really know when and how to really belt it out.

But, as well as the monstrous riffs (with superb bass and drums in support) from both guitars and keyboards, there is also room for more quiet and gentler interludes that emphasise the heaviness that is going on.

This is prog metal that is slightly more metallic than it is progressive, but with plenty of both to make this of interest to anyone who wants their progressive rock to be anything but introspective and restrained. www.jupitersociety.se

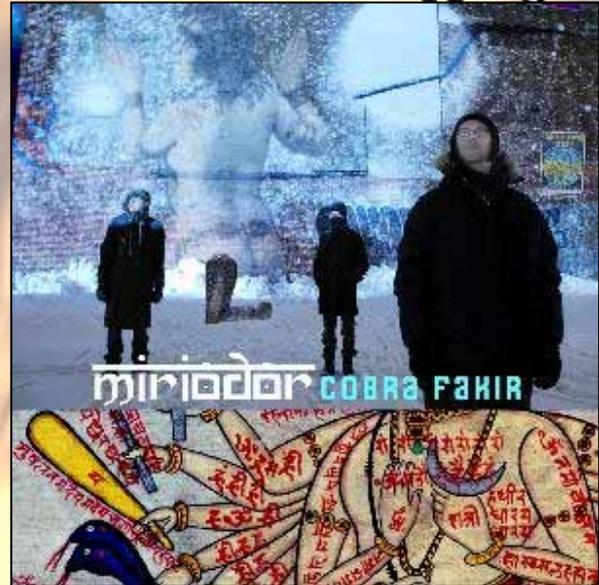


MAD HATTER'S DEN *Welcome To The Den*
(INVERSE RECORDS)

There are times when I am listening to an album that I start to question my sanity as to why I'm putting myself through it. But, then there are times when I come across albums like this and it all makes so much sense as I know that if I didn't write about music for a hobby then I would never have come across this band in the normal course of events. I mean, here is the debut album from a Finnish band on a Finnish label – and that generally isn't going to get people excited at Metal Hammer, but in this case it should. The band only started playing in 2010, with this line-up finally taking shape two years later when vocalist Taage Laiho joined. They released 'The Dark Wheel' EP in 2012 and a single in early 2013 both of which were well-received, but I don't think anything would have led anyone to imagine that their debut would have been as powerful as this.

I always find press releases interesting, and according to the label these guys have been heavily influenced by a large number of bands, including Iron Maiden, Judas Priest, Accept, Dio, Rainbow, Megadeth, Anthrax, Rush, Alice Cooper and King Diamond among others. That is an incredibly diverse list of bands, but I would add Iced Earth into this list as well as here we have a metal band with stacks of melodies and hooks, where the keyboards are used more as a rhythm guitarist to provide emphasis as opposed to pure symphonic, with great vocals to boot. Of all the bands they mention I think that 2013 version of Rainbow combined with Iced Earth would be the best way to describe. Extremely polished and well produced, this is an album that is going to take this band places. If they can reproduce this on a stage then these guys are going to make quite a name for themselves.

www.madhattersden.com



MIRIODOR *Cobra Fakir* (CUNEIFORM)

Miriodor formed in 1980 in Québec City, and have been through some different band formats since then, but are currently a trio comprising founding musicians Pascal Globensky (keyboards, synths, piano) and Rémi Leclerc (drums, percussion, keyboards, turntable) along with longtime member Bernard Falaise (guitars, bass, keyboards, banjo, turntable).

Miriodor have long been members of the international RIO movement, but what I find amazing is just how immediate this music is, although it is complex in the extreme and some would find it incredibly challenging.

To my ears it is a staccato world where not only am I welcome, but it is somewhere that I want to stay as long as I can.

They have definitely given this album the right title, as a cobra fakir is a snake charmer, who uses carefully concocted melodies to put the mighty reptile into a trance from which there is no escape.

That is the same here, as once this hits the player nothing else exists. Imagine Gentle Giant and King Crimson combined at their most eclectic and not allowed out of the studio until they have come up with something that is breathtakingly brilliant, and you may be close to what this is all about.

There is no doubt in my ears that this is one of the most important albums ever to come from the wonderful Cuneiform stable and here is something for everyone into RIO, prog, avant music, jazz and/or they have an open mind as to where music can take them. In many ways hard to describe, and definitely hard to ignore, this is a compelling piece of work.



A SHORT INTRODUCTION TO AMON AMARTH

Loki: “Thor, must you always steal my thunder?”

Any JRR Tolkien followers out there will recognise the name of this band; it is the Sindarin name of Mount Doom - a volcano in Middle Earth.

The band is from Tumba in Sweden and was founded in 1992. Their latest album is entitled “Deceiver of the Gods” which, as the name

suggests, is about Loki from Norse mythology. I suggest you give their official video a look see; the film introduction is pretty cool and certainly gives zombies a run for their money. <https://www.youtube.com/watch?v=hv13U4VewFo>

Wikipedia has them down as a melodic death metal band, and their lyrics deal mostly with the Vikings, their mythology and their history. Vocalist Johan Hegg, guitarists Olavi Mikkonen and Johan Söderberg, bassist Ted Lundström and drummer Fredrik Andersson are pure awesomeness.

And, like *Finntroll*, who I wrote about last week, they are another bunch of cutiepies.

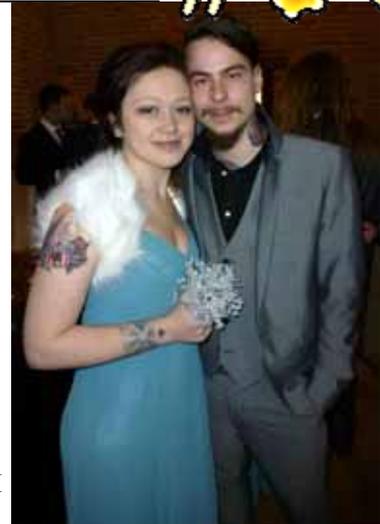




Bloody Hell what a week. I think that this is the sort of week for which the term 'Emotional Rollercoaster' was coined. An old mate died, one of my nieflings is seriously ill with clinical depression and another close family member has a painful illness.

But all this was thrown into the shade this week because I was told by my darling stepdaughter Olivia that I can finally go public with the news that in September I shall become a Grandfather for the first time. I am so proud and happy that I could burst, and that would not be a pretty sight!

Many congratulations and much love to Olivia and Aaron. They are dear children and I love them very much. However, I am a little miffed that no-one has told me that I look far too young and pretty to be a grandfather. Probably because I don't.



Despite all the horrid stuff, and let's face it, shit happens to the best of us, I am reasonably content with my lot, even if it is gone two in the morning and I have just had to re-do seven pages that I had forgotten to save when I pressed the wrong button and crashed the DTP programme.

I hope that the new incarnation of *Gonzo Weekly* is to everyone's liking. I hope that it continues to get bigger and better.

And did I tell you? I am very nearly a Grandfather. Oh yes, so I did.



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