

GONZO

Weekly #79

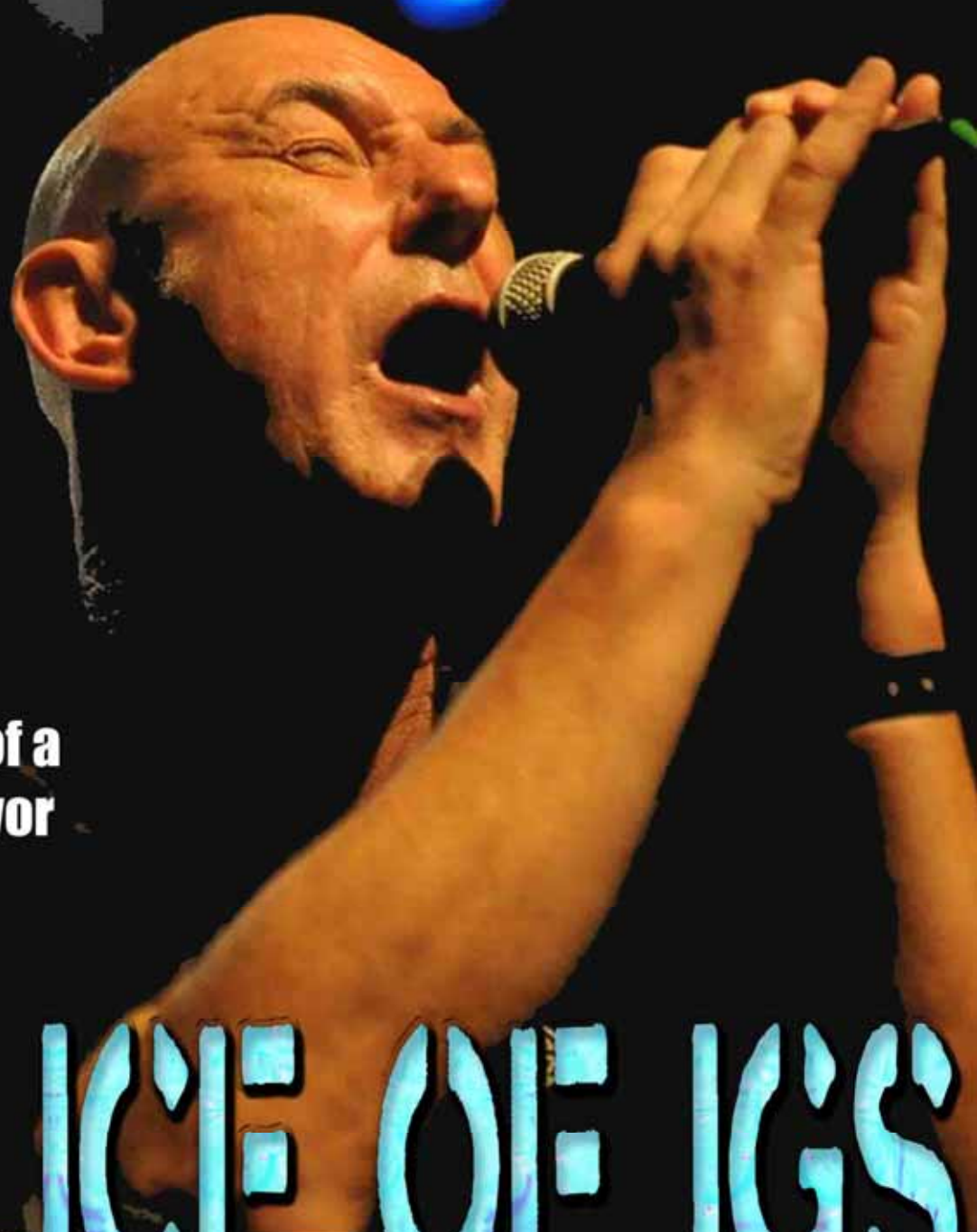
EXCLUSIVE:
Steve Ignorant
interview

EXCLUSIVE:
Interview with
Groundhogs
drummer Ken
Pustelnik

EXCLUSIVE:
Pink Fairies live

EXCLUSIVE:
Clepsydra at
RoSfest

EXCLUSIVE:
The Inspiration of a
Holocaust Survivor
and Hero

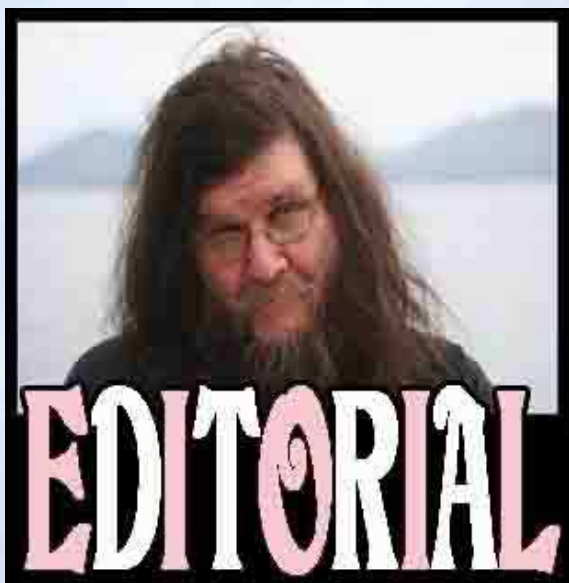


A SLICE OF IGS

THE THREE COMMANDMENTS OF GONZO WEEKLY:

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

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



Dear Friends,

Welcome to another issue of Gonzo Weekly. This week I have committed an unforgivable act of apostasy against everything that I hold dear. Much against my better judgement, I have acquired an iPad. Okay, I didn't pay for it and it came free with Corinna's new phone, but I felt that I really should try to come to terms with this new cultural icon which has assumed so much importance these days.

Truthfully, I don't find it anywhere near as intuitive as I had been led to believe, but I am quite prepared to admit that that might be purely down to my own deficiencies. In recent months I have bought several items of musical recording software, which are flagged as being entry level, and which I can't understand a word of. I fear that, as I get older, the senior moments are more and more often forthcoming.

However, it has got me thinking about the role of technology in popular music. One of my interns tells me that the only time she uses a computer rather than a tablet is when she is in my office, and so it seems that the cultural mores surrounding technology are moving ever faster on. And it is a very fast progression.

Back in the day I was very much a fan of *The X-Files* but lost track of it somewhere during season 3, mostly because of changes that were happening in my own life at the time. So, I recently decided to work my way through the series watching it in the evenings with my mother-in-law. It was originally broadcast between 1993 and 2002, which is relatively recent when you look at it through the viewpoint of me – a 55-year-old. It is probably even more recent when you look at it through the viewpoint of mother, who is 85 this year. But having watched the first disc of season 1 (and jolly good it was too) the changes in technology over the past 21 years are astounding. There are no cordless phones, or laptops, and in the first four episodes I don't



think I even saw anyone use a mobile. And I am sure that if you'd told the 34-year-old Jonathan who watched it the first time around that not only within 20 years would everyone, including small children, have their own mobile telephones but that the internet, email, texting, wi-fi, and routine data transfer of gigabyte upon gigabyte via utilities such as Dropbox would be ubiquitous, I really don't think I would have believed you.

But the music that is made now, by musicians of all ages, including those who worked their way up through the rock and roll ranks during the '50s, '60s and '70s, routinely uses all these technological advances. There are entire generations of musicians for whom Pro Tools, for example, is the industry standard and cannot imagine working in any other way.

And it is not just the music. I am an author and writer, and apart from my first book in 1988, every book that I have written utilised a word processor, or word processing software of some description. The idea of going back to a manual typewriter, and a bottle of Tippex, is completely unthinkable.

But the changes don't end there. I was recently approached by two teenage girls who live in the village who want to make a record. They have written the words, they have written a tune, and it is really rather good. So I said yes. What I didn't expect was how different *their* expectations were going to be. They didn't want drums, or any percussion for example, and their approach was about as far away from the rock and roll which I have worked with for the last 40-odd years as it could possibly have been. The musicians who grace the pages of this magazine have mostly adopted this new technology with great enthusiasm, but they – like me – are still making music which to our ears is relatively familiar. Without the great social hoo-ha of punk, hippy, or acid house, the kids who are making music now have adopted a year zero attitude which is – in its own way – more revolutionary than any of those movements. As the years progress and the generation of teenagers who are presently playing with Garage Band on their iPads, become the generation who make music that their peers actually pay for, it will be fascinating to see where their experiments lead them. I am looking forward to finding out, and if I can quote what Pete Townshend wrote as a plea to the young punk rockers nearly 40 years ago, "Please let me watch".

Until next week.

Peace and Love



Yes, Chris Squire, Rick Wakeman, Billy Sherwood, Jon Davison, Steve Ignorant, Ken Pustelnik, The Pink Fairies, Led Zeppelin, Sir Paul McCartney, David Gilmour, The Beach Boys, Mick Harvey, Judge Smith, Michael des Barres, Merrell Fankhauser, Galahad, Auburn, Liz Lenten, Jack Bruce, Ginger Baker, Wise Williams, Barbara Dickson, Keith Levene, Marianne Faithfull, Grace Slick, Transatlantic, Sub Reality Sandwich, Friday Night Progressive, Jean Philippe Rykiel, Joey Molland, David Jackson & Rene van Commenee, Pierre Moerlen's Gong, Clearlight, Planet Earth Rock 'n' Roll Orchestra, Kevin Ayers and the Whole World, Tumblewild, Hollis Brown, PFM, Richard Stellar, Clepsydra, Marie Osmond, Donny Osmond, Carlos Santana, Justin Bieber, One Direction, Elvis Presley, Beatles, Rolling Stones, Lives & Times, Twelfth Night, Sopor Aeternus & The Ensemble of Shadows

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-Nine May 24th

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

NAMING THOSE RESPONSIBLE

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

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

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

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

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

Jonathan Downes,
Editor: *Gonzo Daily* (Music and More)
Editor: *Gonzo Weekly* magazine
The Centre for Fortean Zoology,
Myrtle Cottage,
Woolfardisworthy,
Bideford, North Devon
EX39 5QR

Telephone 01237 431413
Fax+44 (0)7006-074-925

so what's it all about, Alfie?

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

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

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

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

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

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

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

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

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

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



THE ^{gonzo} NEWSROOM

• DOES ANYONE REMEMBER THE LAUGHTER?

A legal dispute faces the band Led Zeppelin over the song Stairway to Heaven, widely seen as one of the greatest rock compositions of all time. The copyright infringement action is being taken on behalf of late guitarist Randy California, who played on the same bill as Led Zeppelin in the 1960s. His lawyers say that he should be given a writing credit on the 1971 track. **Read on**

• JAPANESE TEARS

Sir Paul McCartney has been forced to cancel two gigs in Japan after doctors told him he was too ill to perform. The star, 71, cancelled a performance on Saturday due to a virus, but said he hoped to be well enough to perform on Sunday and Monday. But a message posted to his Twitter page on Sunday said his condition had not improved overnight and he was "disappointed" to be letting fans down. The statement said: "Doctors have ordered Paul complete rest and he has been doing all he can to get better. "Paul has only ever had to reschedule a handful of shows in his entire career and is so upset about this situation, he hates to let people down. This morning he told his staff he was going to try and perform tonight against doctors orders, but his team, along with the doctors, wouldn't allow it." **Read on...**

• WHICH ONE'S PINK?

David Gilmour is currently in the studio working on a new solo album. Gilmour's wife, author Polly Samson, recently posted an Instagram photo from the sessions, featuring the Pink Floyd guitarist recording with his backup singers. Graham Nash originally leaked news of Gilmour's album last November, when he revealed that he and David Crosby were going to contribute vocals to the project. "What the hell would it cost you to have David Crosby and Graham Nash getting on a bloody train to Brighton to sing with you?," said Nash on Vintage TV's Needle Time program. "We're musicians. We love good songs. We'll sing them until we are dead." **Read on...**

• SEVERAL YEARS AFTER MIKE LOVE

SACKED BRIAN AND AL THEY ARE BACK

The Beach Boys will embark on a tour to mark the 50th anniversary of their single 'Fun Fun Fun'. The 'Good Vibrations' hitmakers have announced they will be celebrating the landmark anniversary of their 1964 track by reuniting for a number of shows in the United States and the United Kingdom, and percussionist Mike Love has confessed they're doing it for their fans. He said: "Year after year, it's been a great source of inspiration to see the happiness our music has brought to multiple generations of Beach Boys fans in so many parts of the world." The band will introduce singer and guitarist Jeffrey Foskett, who's worked with the group since 1981, as a permanent member of the group as they begin their tour in Louisville, Kentucky on May 24 followed by a number of performances at European festivals, including two shows at London's Hampton Court Palace in June. Foskett replaces Love's son Christian who left the band to pursue a solo career, and the official line-up for the anniversary tour will include Love, Foskett, David Marks and founding members Al Jardine and Brian Wilson. **Read on...**

• MONEY YEAH; THAT'S WHAT I WANT

Bosses of Britain's legendary Cavern Club, where The Beatles were discovered, are heading for a court showdown over the venue's name. Owners of the underground concert hall in Liverpool, England are at war with chiefs of the Hard Rock Cafe chain over its branch in Boston, Massachusetts, which uses the name 'Cavern Club' for its games room. The trademark row has been ongoing for 20 years, and now the owners of the Cavern Club in Liverpool, where The Beatles were first spotted by Brian Epstein in the early 1960s, are asking a judge in Florida to throw out the Hard Rock bosses' claim to the name. Cavern Club director Dave Jones says, "It is absurd for a billiards room in Boston to be passed off as having anything whatsoever to do with the history and heritage of music's most famous club in the world." **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

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

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

- **EYE OF A NEEDLE** The State Department wants to plunk down \$400,000 in taxpayer money for a camel sculpture at the new U.S. Embassy being built in Islamabad, Pakistan, according to a report Monday. "Camel Contemplating Needle," created by American artist John Baldessari, depicts a 500-pound white camel made of fiberglass staring at the eye of an oversized needle, BuzzFeed first reported.

Officials explained the decision to purchase the sculpture in a four-page document justifying a "sole source" procurement. "This artist's product is uniquely qualified," the document states. "Public art which will be presented in the new embassy should reflect the values of a predominantly Islamist country."

State Department press spokeswoman Christine Foushee told BuzzFeed that the proposed purchase comes from the department's "Office of Art in Embassies."

The title "Camel Contemplating Needle" would suggest that the reference here is Christian, rather than Muslim. But hey it's a camel. Pakistan is a Muslim country and Muslims are not fond of realistic depictions of living things. But who cares about the details. Let's have another three cups of tea. Meanwhile US Marines in Afghanistan are being denied hot meals. So that

diplomats can buy themselves a camel statue to impress Pakistanis. "This boils my skin. One of my entire shifts will go 6.5 hours without a meal. If we need to cut back on money I could come up with 100 other places," one Leatherneck-based Marine wrote in an email this week to his wife. **Read on...**

- **APRES MOI LE DELUGE** The floods in Somerset are an archetypal example of the fundamental error of the creeping bureaucracy of Big Government that today mars public finances and people's lives everywhere. Back in the 1960s and 1970s - and for countless generations before them - farmers used to get their tractors out in May and June, when the crops were growing, clear the levees, rivers, streams and gullies and dredge out the river weed, leaving it to rot on the banks in the summer sun. Then along came some bearded, twitching, otherwise-unemployable do-gooder from the freshly-minted Environment Agency looking to poke his nose into an existing perfectly sustainable system operated by private initiative.

This idiot accused the farmers of destroying wildlife by their dredging and, with his sole O-level in geography, drew up an expensive way of creating wildlife swamp areas to alleviate the flooding, bound to be caused by the lacuna of attention now not being paid to dredging.

Meanwhile, the government sends in what's left of our army not engaged in utterly daft overseas fisticuffs to help, along with 100 sailors the MoD forgot to sack, with a few inflatables. **Read on...**

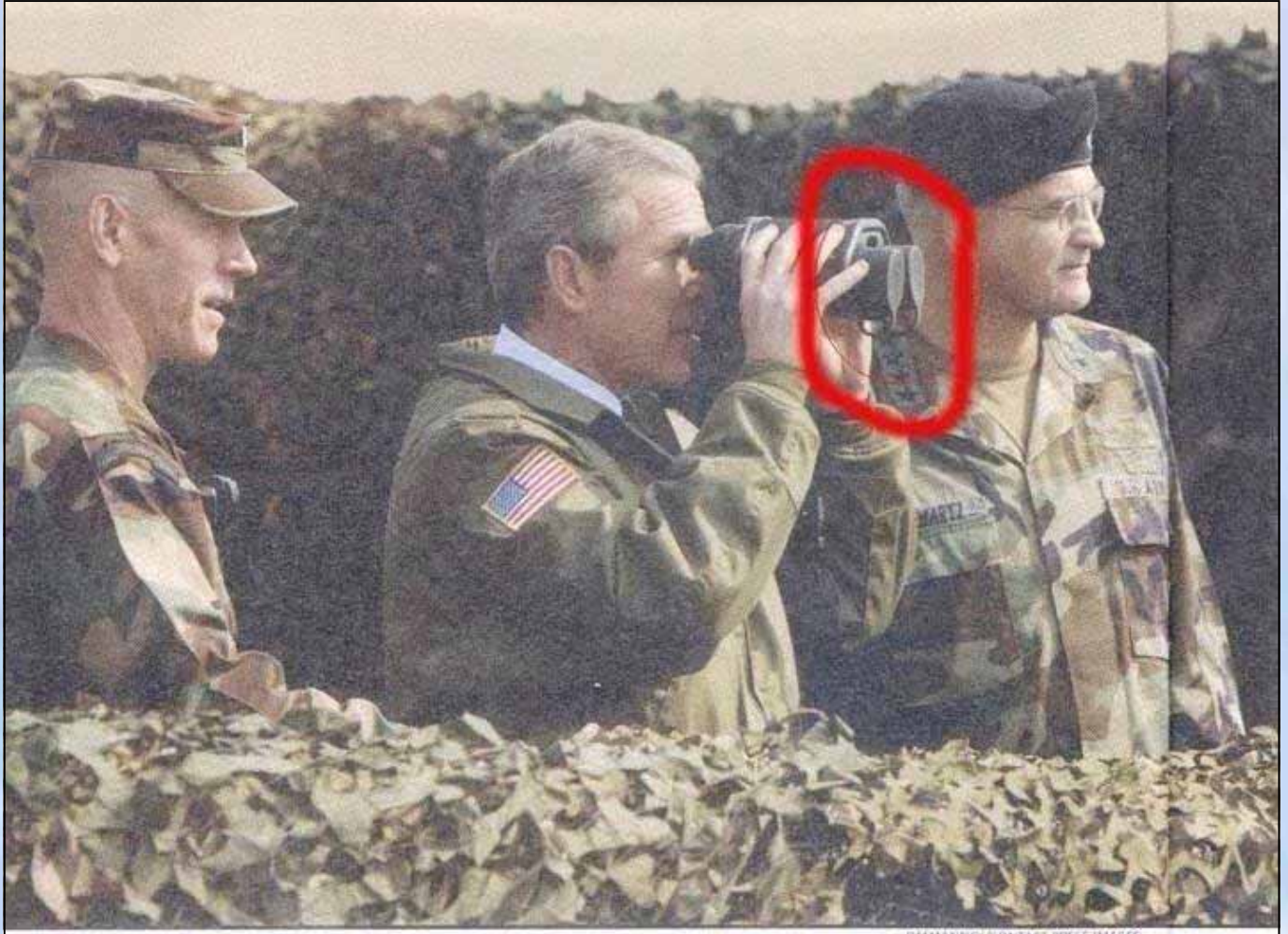
- **FRACKING HELL** New proposed rules to make it easier for companies to get access for fracking on land have been proposed by the Government. The plan is to allow underground access beneath 300 metres, with people living above receiving a voluntary payment of £20,000 per well.

The decision comes amid a long-awaited survey by the British Geological Survey (BGS). It said there is an estimate 4.4 billion barrels of shale oil in a vast basin in Conservative strongholds Kent, Sussex, Surrey and Hampshire. It said the Weald Basin, between Wiltshire and Kent, could contain up to 8.5 billion barrels of resources, which is different from proven reserves.

Prime Minister David Cameron has voiced his support for fracking and said it would be "good for our country". **Read on...**

DEMOCRACY MATCH



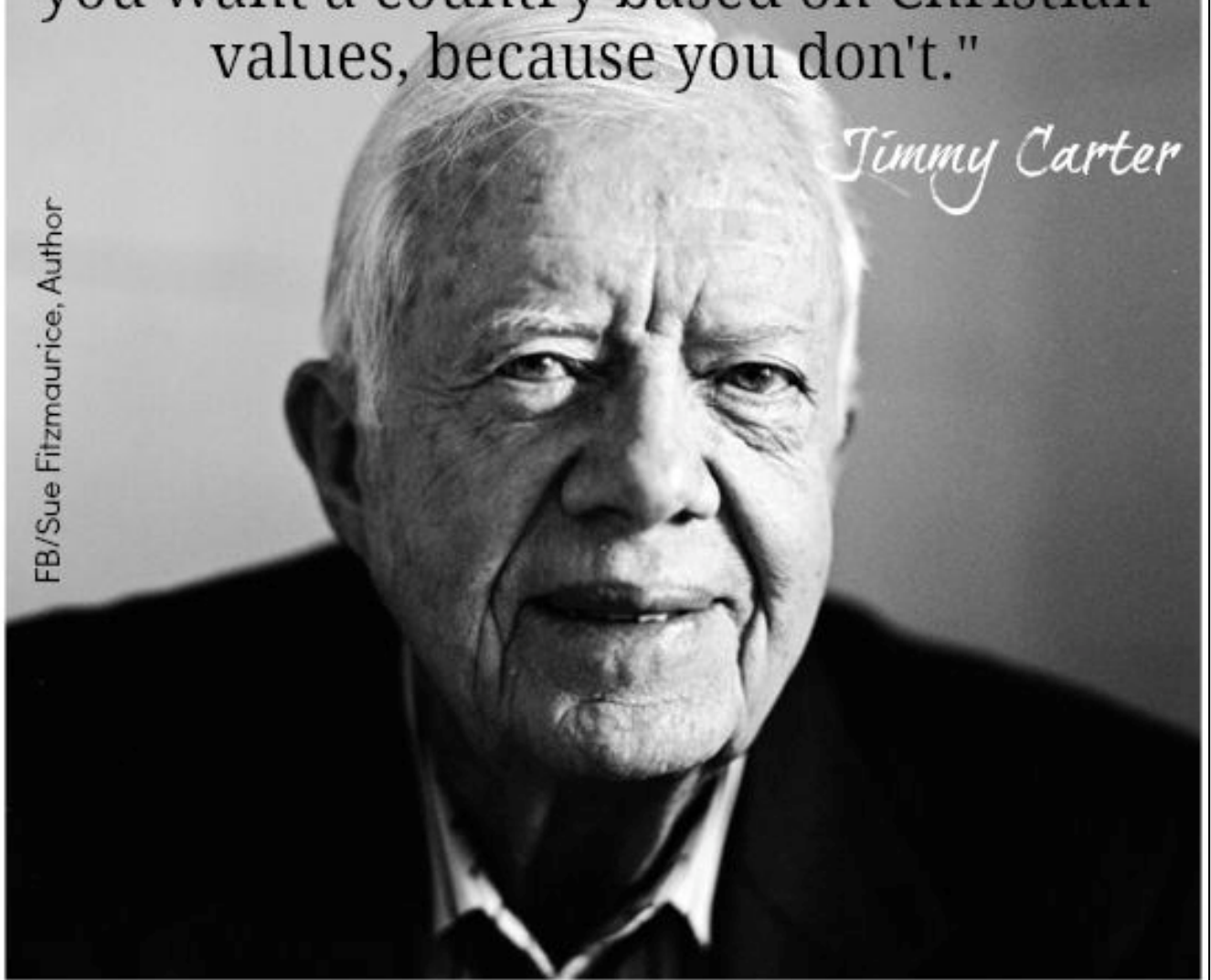


I See No Ships

"If you don't want your tax dollars to help the poor, then stop saying you want a country based on Christian values, because you don't."

Jimmy Carter

FB/Sue Fitzmaurice, Author



THE LAST WEEK AT GONZO DAILY

Sunday
Monday
Tuesday
Wednesday
Thursday
Friday
Saturday

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

ELDRIDGE CLEAVER

Two types of people visit rhino in the wild

The strong and courageous
take a camera

The weak and cowardly
take a gun

**What sort of
person are you?**

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





REGULAR LINE OF PACKETS
Between Norwich and Philadelphia.
Sail on WEDNESDAY of each week.
The line is composed of the following Packets:
New Bed. James L. Day, 1 : Capt Nash.
" " Mary H. Chappell, 1 : Capt. Griffin.

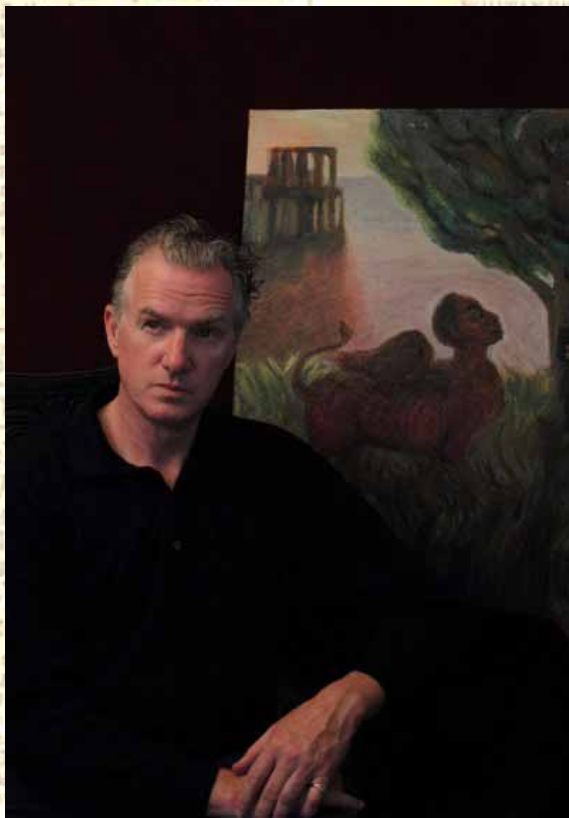
THE underscriber, by appointment from the Honorable
70 of Patents, Agent of the U. S. Patent Office, in re-
ceiving and forwarding to the said, models, designs or
manufactures to be patented, & deposited there, which
will be sent free of expense and risk and will disburse
the prepare Certificates, Specifications, and all the
necessary Papers and Drawings, and will also procure
the American and foreign notices of the said Patents
and will also procure the said notices to be published in
the American and foreign newspapers.

#79



Venue:
The Lantern, Bristol
Time:
19:30
Date:
Wed 28 May 2014
Price:
£21.50 incl. booking fee

Mick Harvey is a multi-instrumentalist, singer-songwriter, composer, arranger and record producer, that is probably best known for his collaborations with Nick Cave. Harvey met Cave while at school, and subsequently formed the bands The Birthday Party and Nick Cave and the Bad Seeds. After 36 years of collaboration, Harvey left



Nick Cave and the Bad Seeds in 2009 to work on new projects.

Since going solo Harvey has collaborated with PJ Harvey, and supported her on tour. Perhaps his most notable solo work to date has been two albums of new interpretations of the songs of Serge Gainsbourg – 'Intoxicated Man' and 'Pink Elephants'. Translated from French into English, the albums highlighted some of Gainsbourg's lesser known, but equally intriguing songs, alongside the classics 'Je T'aime... Moi Non Plus' and 'Bonnie and Clyde'. The albums were re-released as a double CD collection in 2014.

www.mickharvey.com

Following MUTE Records' re-issues of the albums 'Intoxicated Man' (1995) and 'Pink Elephants' (1997), Mick Harvey presents his interpretations of the songs of legendary singer, songwriter and poet Serge Gainsbourg live in Bristol. The only other show taking place on this tour is London's Union Chapel.

Don't miss this rare opportunity to hear the ex-Bad Seeds musician play these influential works live in the intimate surroundings of The Lantern.

Translating a great writer is like walking through a minefield and I set myself the difficult task of attempting to keep the places of rhyming, metre and meaning accurate to the originals.

One or more of these elements is usually dispensed with in the translating of poetry and lyrics, but I did not want to iron out any of Gainbourg's more aberrant angles or lose any of his especially perverse and peculiar touches.

Mick Harvey on interpreting Serge Gainsbourg.

This is a seated show.

the week that's past



A MAN OF CATHOLIC TASTES

I always feel mildly embarrassed when I write about pieces of music, when I am one of a very few people that have heard it, and that practically nobody who is reading this will never hear, at least not in the original format.

One such piece of music was on my hi-fi last night. It is the demo for Judge Smith's Requiem; a piece

that was first written in 1974/5. To quote Judge: "This is a full scale setting of the Catholic Latin Mass for the Dead, written for a rock band of two guitars, bass and drums, plus a brass section of four trumpets, and four trombones, and a large mixed choir (ie male and female voices). There is also a solo, male vocal part, and orchestral percussion". The version I heard was the digital demo which he sent out to a few of his friends to ask for comments. I was so impressed that I wanted to share my

MICHAEL DES BARRÉS ON

LITTLE STEVEN'S
UNDERGROUND GARAGE

MAXIMUM ROCK AND ROLL

MORNINGS 8AM - 11AM ET CH. 21 SIRIUS | ((XM))
SATELLITE RADIO

(FILLING IN FOR ANDREW LOOG OLDHAM)

the week that's past

MICHAEL DESBARRÉS



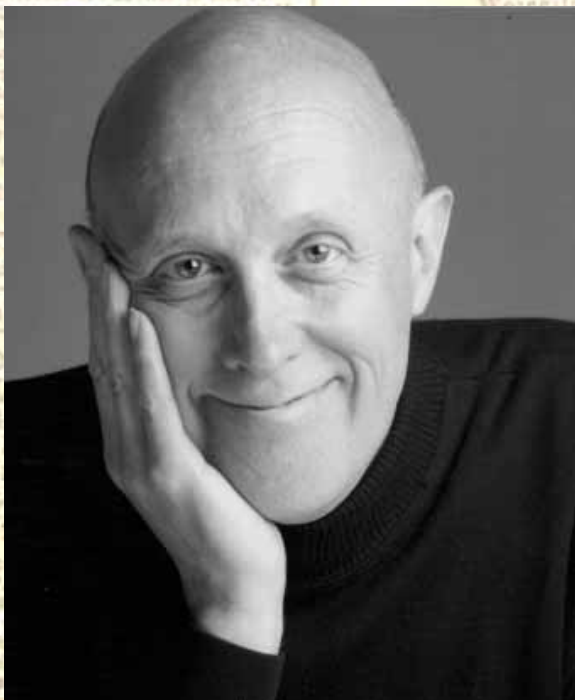
THE NEW DJ IN
LITTLE STEVEN'S UNDERGROUND GARAGE
WEEKDAYS 8AM ET / 5AM PT SIRIUSXM CH. 21 MICHAELDESBARRES.COM

comments publicly.

There have been various attempts to write a rock and roll mass over the years, and some have been more successful than others. On the whole, fusing rock music with classical orchestration is a very difficult task, and doesn't always work well. It has been a long time since I actually had a copy, but I vaguely remember the liner notes of Deep Purple's Concerto for Group and Orchestra (1970) explaining that Jon Lord had originally intended the band and the orchestra to be in their natural state of animosity between each other. The idea being that classical music was the old way and rock and roll was going to usher in the brave new world.

Well it didn't.

Somewhere I have got the live version of Concerto for Group and Orchestra which was released in about 1999.



Again, paraphrasing from memory, because I haven't a clue where it is in my tangled, voluminous, and totally chaotic archives, but as far as I remember Jon Lord said here that the difference between the first recording and the second one was whereas in 1970 the orchestral musicians had been snotty about the project, not considering rock and roll to be 'real' music, in 1999 the orchestral musicians (two generations on) were over-awed to be working with such legendary musicians as Deep Purple and put in a much better performance. The second recording is indeed considerably better than the first.

But the lyrics were still terrible.

This is a problem which dear Judge has not had to grapple with. I don't know who it was who wrote the Latin words for the Tridentine Mass for the Dead, but Judge has taken them and inserted them wholesale into his remarkable piece of work.

Forget the rather stupid conceit of the rock band and orchestra being natural adversaries. Here they play together creating what King David described as "a joyful noise unto the Lord".

Bloody hell this is good. And I sincerely hope that Judge gets around to having it recorded properly. I, for one, will certainly do everything in my power to expedite this.

CONZO CURRENTLY IN STOCK
AT CONZO (USA)

CONZO CURRENTLY IN STOCK
AT CONZO (UK)

the week that's past



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 New Sch. James L. Day, 1 : 1 : Capt Nash.
 " " Mary H. Chappell, 1 : 1 : Capt. Griffin.

The subscriber, by appointment from the Union...
 of Patents, agents of their...
 cashing and forwarding to the...
 manufacturers to be patented...
 will be sent free of expense...
 he prepare Certificates, Specimens...
 the necessary Papers and Drawings...
 late American and foreign works, to test validity...
 #79



MERRELL FANKHAUSER'S LOST DESERT TAPES

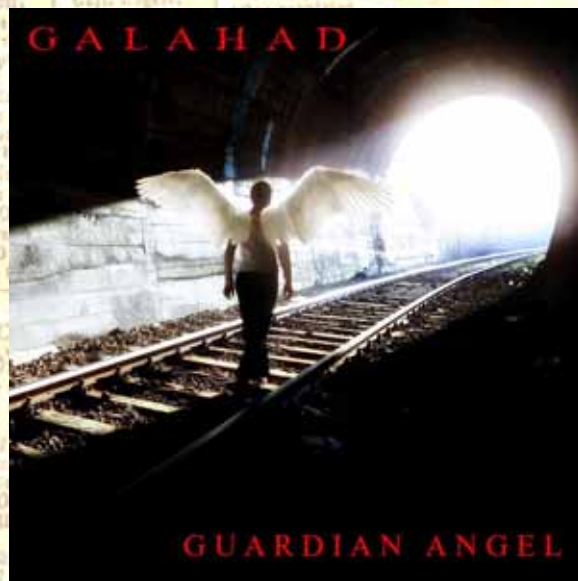
Below is a video link to Merrell's trip to the high California Desert area finding unreleased "Merrell And The Exiles" and "Fapardokly" tapes in the Glenn Records archives that were in storage for nearly 50 years ! Great interviews with Glen McArthur's son Mac MacArthur, Daniel Portillo, Dan Martin and John Day of "The Exiles" and Carla Skaggs Weston, daughter of Rock A Billy singer George Weston. Merrell and other Antelope Valley bands will be doing a 60's Bands reunion at the Hilton Garden Inn Ballroom July 19th, 2014 at 7pm. This will be a night of historical music. contact carlaskaggs22@live.com for advance tickets. <http://youtu.be/Z4co49w6WS8>



CURRENTLY IN STOCK
AT GONZO (UK)



CURRENTLY IN STOCK
AT GONZO (USA)



OH WHAT A KNIGHT

Galahad are proud to announce their second release of 2014, the 'Guardian Angel EP'. This release contains a stripped down version of the title track featuring only piano, vocal, acoustic guitar and strings, which shows a more sensitive side to the band.

A Guardian Angel 'hybrid' has also been included which contains elements of the original track and parts from 'Guardian Angel - Reprise' melded together to create a more spacious, organic version. The 'Guardian Angel EP' will be available as a download from the band's website as well from several digital on-line platforms such as I-tunes, CD Baby, Amazon etc. It will also be available, from the band, as a limited edition CD EP which will also contain the original album versions as well as a piano and vocal version of 'Beyond the Barbed Wire', the original of which appears on the 'Battle Scars' album.

As with the previous 'Seize the Day EP' we hope that this release will appeal to existing fans of the band as well as those who are intrigued and interested in the band but have yet to dip their toes in to the murky world of Galahad music.



CURRENTLY IN STOCK
AT GONZO (UK)



CURRENTLY IN STOCK
AT GONZO (USA)

the week that's past



LINCOLN INSPIRED—AUBURN INSPIRING

Sometimes editing this magazine is a doddle, and it almost writes itself. The other day Liz Lenten posted these lovely pictures of the band's recent gig at the Lincoln Inspired festival.

So I asked her to tell me more. Liz wrote back:

Hiya,

it was a really, really lovely evening...packed out, brilliant crowd - very close up and intimate.. and the LINCOLN INSPIRED festival is close to my heart as I am the performance patron of the festival, its a community festival with loads of art, music and literature, and run by a fantastic team of energetic people....so I was thrilled to be headlining a show for the festival in the cool café pacific in the centre of Lincoln, just yards from the Cathedral.

We played 2 sets - 22 songs!!! - longest show we have done for ages! Played almost all of the Nashville CD, lots of Indian Summer, a couple of really, really old songs of mine and Gus's - and even a few covers - including really slowed down acoustic versions of 'Jolene' and 'Get it On'.

It was just Liz (on guitar) and Gus (Gus swapping from guitar to bass all night, like a real trooper...) - instrumentally - as Jevon was on Crazy World of Authur Brown duty and poor Pat's Mum was rushed into hospital (thankfully she is doing Ok) on the day - so Pat was unable to come ...we also had 2 fantastic harmony singers, the 'crème de la creme' of CHOIR VIBE - my youth choir - and other musical passion...in the lovely forms of Rosie and Dom - so it was a vocal heavy mix, and was great fun....looking forward to doing it all again....the next show is supporting CHERRY SUEDE from Ottawa, at THE HOPE in Brighton on 30th May - back to the usual acoustic line up of Liz, Gus, Jevon and Pat.

GONZO CURRENTLY IN STOCK
AT GONZO (UK)

GONZO CURRENTLY IN STOCK
AT GONZO (USA)

the week that's past



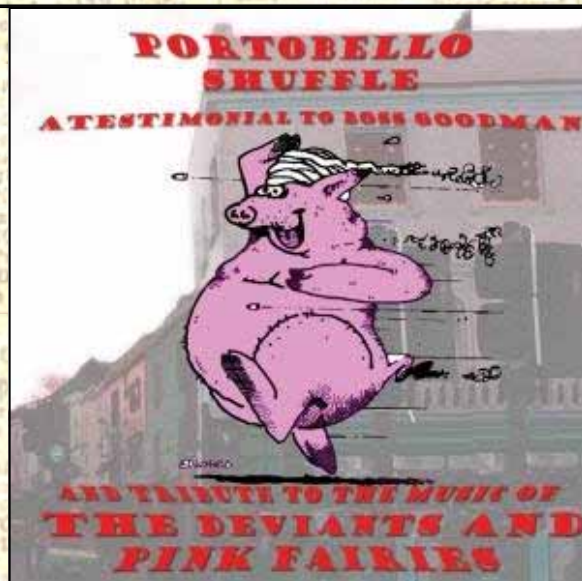
:It was Jack Bruce's birthday this week. He is 71, and together with his erstwhile sparring partner Ginger Baker (75 this summer) he seems to be everywhere at the moment. He's even in the pages of this august magazine with his latest opus, Silver Rails, being very favourably reviewed later on in these pages.

However, in one recent issue he came out with one of the most simple and profound statements I have read for ages. When being asked by the reviewer from 'God is in the TV' how his style had changed, he answered: "Yeah, it's just life. Sometimes you get criticism as you get older and people say you don't sound the same as you did with Cream, but when I was a little boy I was a boy soprano, and I don't sound like that either..."

Right on Jack!

GONZO CURRENTLY IN STOCK
AT GONZO (UK)

GONZO CURRENTLY IN STOCK
AT GONZO (USA)



Portobello Shuffle CDs still at special low price of £5.00 each, 1 x CD inc. p&p = UK £6.80; Mainland Europe £8.90; USA £9.95; Rest of the World, contact Rich

Deakin for postage price.
arsydeedee@yahoo.co.uk



A BULLETIN FROM BARBARA

My concert dates for 2015 are still being organised and we can't release them until all the dates are in the right place. As soon as that happens, I'll be sure to let everyone know. Everything is consolidating just now... the US trip, Ireland, the new CD with Troy. It's all happening and coming together slowly!

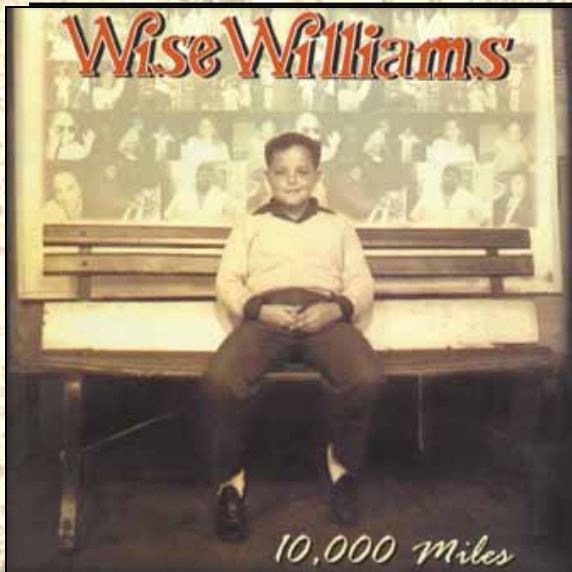
GONZO CURRENTLY IN STOCK
AT GONZO (UK)

GONZO CURRENTLY IN STOCK
AT GONZO (USA)

the week that's past



#79



A WORD TO THE WISE

Sometimes a real gem turns up in my morning postbag, completely out of the blue. This record is one such gem. I have always been very fond of the music that came out of Stax Records in the '60s and '70s; a funky melange of country and soul music, which comes closer than most to Gram Parsons's singular vision of American Cosmic Music.

With this record Carl Wise and Ron Williams, both music business veterans of many years standing, and both alumni of the Stax school of business, have collaborated to produce a fine edition to the genre. In places, this record strays into Jimmy Webb territory which is no bad thing at all, and the high production values of this record show it to be a real labour of love.

In these increasingly corporate days, now the 21st Century is a decade and a half old, records this life-affirming are sadly largely a thing of the past. It is good to know that people like Carl and Ron are keeping this proud tradition alive. Well done to all involved.

<http://www.blueboyrecordsmemphis.com>



THIS IS WHAT YOU WANT, THIS IS WHAT YOU FINALLY GOT!

Keith Levene's Indiegogo campaign is finally over, and appears to have been a success with him having exceeded the number of pledges that he originally wanted by a whopping 192%.

He telephoned me the other afternoon to tell me that he was off to Prague to a studio he had worked in before, and of which he is rather fond, to finally record The Commercial Zone album that he has been waiting to do (in the way that he wanted) for over 30 years.

This is a big step for him, and talking to him I get the feeling that to finally have put this project to bed will be an enormous milestone for him.

I have heard a lot of the material that he has been recording recently and am very impressed, and very much look forward to the time when it sees the light of day.

the week that's past



North Devon Firefly Faery Fayre and Ball, Saturday 26th July 2014

This is a one day faery fayre and ball on 26th July 2014, any proceeds to go to The Small School in Hartland, North Devon
NO COVER BANDS !

Description

This is North Devon's first celebration of faery culture, art, crafts, and music for both children and adults, and any proceeds will go to The Small School in Hartland, North Devon, England.

The event will take place on Saturday 26th July 2014 at the Anchor Inn in Hartland, where there is plenty of B & B accommodation (but book early), and food will be on sale in the evening for the ball only. There is a camping and caravan site a few yards up the road, and local shops are just next to the pub, which also has a music licence.

There will be a faery fayre through the day,

including stalls and children's entertainment, and a faery ball with a range of musical acts in the evening.

Non-food stallholders and musicians and other entertainers, please contact us at this email:
malachitebabz2014@gmail.com

Musicians and other entertainers will be fed, but we cannot offer payment or travel expenses. Tickets are on sale for stallholders (including the faery ball) and for anyone else attending the ball. Entrance to the faery fayre alone is free.

BOOK YOUR ACCOMMODATION NOW AT THE ANCHOR INN OR LOCAL CAMPSITES TO PREVENT DISAPPOINTMENT!

- FREE ENTRY TO THE FAERY FAYRE

the week that's past



REGULAR LINE OF PACKETS
Between Norwich and Philadelphia.
Sail on **WEDNESDAY** of each week.
The line is composed of the following Packets:
New Bed. James L. Day, 1 : 1 Capt Nash.
" " Mary H. Chappell, 2 : 1 Capt. Griffin.

#79
This subscriber, by appointment from the Hon. Sec. of Patents, agent of the U. S. Patent Office, for the
casing and forwarding to the said models, without or
manufactures to be patented, & deposited with drawings
will be sent free of expense to the said Office, and all
the prepare Certificates, Specifications, and all
the necessary Papers and Drawings, and all
into American and foreign words, to test validity of inven-



THROUGHOUT THE DAY

- **STALL HOLDERS:** £20.00 PER STALL INCLUDING ENTRY TO THE FAERY BALL IN THE EVENING.
- **SHARED STALLS:** £20 PER STALL PLUS £10 FOR EACH EXTRA ADULT, (SO £30 FOR 2 ADULTS SHARING A STALL, INC. BALL ENTRY FOR BOTH.)
- **FAERY BALL ONLY:** ADULTS £10.00 ,
- **CHILDREN UNDER 16** £5.00.

WE ARE NOW TAKING PAYMENT FOR ALL TICKETS BY PAYPAL :

northdevonfirefly@gmail.com

OR BY PERSONAL CHEQUE, POSTAL ORDER,
OR CASH to Nigel Hewlett-Beech

We already have a fabulous line-up of stalls, bands and entertainers for the faery fayre and ball, with more to be added soon:

At the fayre - Aya Designs, Last Chance Hotel, Greenhart and Kind, Jewellery by Danni, Sajja Crafts, Sew Fae, Phil Moseley Pyrography, Awen Alive and Tangled Tendrils who all have stalls; Matt Kitchener, Freddie Diablo and Angel du Cirque all from The Small School teaching circus skills; and Matt also doing fire performances for us.

At the ball - Taking the Piskies (folk), Sembalance (psychedelic etc rock), Pure Mischief (original dance music), and Mysterious Freakshow (steampunk).

The Gospel According to BART

This week my favourite roving reporter has surpassed himself. His first piece of news involves my favourite female singer of all time: Marianne Faithfull.

Her new album 'Give My Love to London' features all sorts of luminaries including Roger Waters and Nick Cave, Portishead's Adrian Utley, Ed Harcourt, and Warren Ellis and Jim Selavunos from the Bad Seeds. It sounds utterly fantastic. For those of you not aware, she has collaborated with Roger Waters on at least one occasion previously.

<http://www.rollingstone.com/music/news/marianne-faithfull-teams-with-roger-waters-nick-cave-for-new-album-20140522>

He also sent me a rather interesting interview with Grace Slick (whom Bart admits was his first crush, rather as Marianne Faithfull was mine) sharing her memories of the classic rock festivals of the '60s. And just in case you ever wondered, when Hendrix played Monterey and burnt his guitar, the fire wasn't big enough to smell. These days, no doubt, he would have been accosted by a bevy of health and safety investigators insisting that he filled out risk assessment forms both before and after the event.

<http://www.rollingstone.com/music/news/grace-slicks-festival-memories-fearing-orgies-and-getting-lit-20140523>

And finally he writes "Mate: I cannot stress enough how much I am enjoying the Transatlantic album 'Kaleidoscope' I am not the biggest Wikipedia fan, but here is an outline of the record, probably pretty easy to come by in the UK."

[http://en.m.wikipedia.org/wiki/Kaleidoscope_\(Transatlantic_album\)](http://en.m.wikipedia.org/wiki/Kaleidoscope_(Transatlantic_album))

the week that's past



Peculiar News of the Week

Man arrested for having sex with a cash point AND a picnic table



A 49-year-old man was arrested in Tennessee after attempting an unorthodox transaction with a cash machine.

According to WKRN, Lonnie Hutton walked into a local bar in Murfreesboro, removed his trousers, and then proceeded to have sex with the bar's ATM. Somehow, Hutton managed to successfully make a withdrawal. Responding officers found him walking around the bar, no longer engaged with the ATM. Sadly, he had clearly failed to complete his deposit, as he continued to thrust his hips while naked from the waist down.

After securing Hutton, the police escorted him outside and told him to sit on a nearby picnic table. His lust for inanimate objects proving insatiable, he quickly began to have sex with his new-found seat.

The jilted Romeo was snatched from his latest flame and arrested for public intoxication. His bail was set at \$250, meaning the next sweet nothing whispered by his lover may be, 'insufficient funds'.

<http://metro.co.uk/2014/05/20/man-arrested-for-having-sex-with-a-cash-point-and-a-picnic-table-4733835/?ito=facebook>



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 –



the week that's past

Strange Fruit is a unique two-hour radio show exploring the world of underground, strange and generally neglected music. All shows are themed and all shows set out to give the most hardened of sound-hounds some new delight to sample.

The show is also unique in providing homework for undergraduate students on North West Kent College's Foundation Degree in Professional Writing (who dig up many of the odd facts featured in the links between tracks).

Strange Fruit presenter Neil Nixon is currently working on a book about rare albums for Gonzo Multimedia.

The show is broadcast on Miskin Radio every Sunday from 10-00-midnight.

PLAYLIST FOR THIS EPISODE

- British Sea Power: No Lucifer
- Orange Juice: Lean Period
- The Ruby Suns: Closet Astrologer
- Cat Stevens: Was Dog a Doughnut
- The Stark Reality: Comrades
- Strange Mainstream Mix: (Incl: Heart: Hit Single/ Gregory Shan't: Satisfaction / Nirvana: Montage of Heck #1 / Jimi Hendrix: Red House/ Woke up This Morning and Found Myself Dead/ The Electric Tomorrow: Sugarcube/ Kristen Hersh: Sparky)
- Charlotte Hatherley: Down
- The Cinematic Orchestra To Build a Home
- Styx: Plexiglass Toilet
- Sex Pistols: Submission (psychedelic re-mix)
- Bernie Sizzey: Rock 'n' Roll Brothel
- The Eagles: The Greeks Don't Want no Freaks
- A A Allen: Crying Demons part 1
- Kate Bush: Nocturn/Ariel
- Sontaag: The Minor Keys of Anguished Weeping
- Vera Lynn: Goodnight Children Everywhere

**Listen
Here**



the week that's past

Gonzo Web Radio is chuffed to bits to present the world premier of a remarkable new radio show put together by none other than the lovely Jaki Windmill and the irrepressible Tim Rundall. An anarchic mixture of music, politics, current affairs and all sorts of other things really wrapped in a surreal miasma of post-psychedelic credibility.

Sounds good? You bit sweet pondos it does.

Tim approached me some weeks ago. Apparently before he died Mick Farren told him about Gonzo Web Radio and some of the plans Rob and I had tentatively began to put together.

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

I've heard some silly questions in my time, but this takes the biscuit. Of course we would. Mick



Farren was one of my greatest heroes, and the fact that he took an interest in this magazine and helped me steer it into the direction in which it is currently sailing, meant that dear Tim's question was completely superfluous.

So I waited to see what would happen. Soon after that I got approached by Jaki. Apparently she has been co-hosting a radio show broadcast from a conceptual submarine together with Tim for some time.

Would we like a whole slew of brand new shows for Gonzo Web Radio? Of course we would. And this is the fifth of them and this week the titular submarine is off the coast of Australia with special guest Lyn Paul, discussions on ecosubjects, a critique of the Pink Fairies gig at the 100 Club, new music from Steffi Sharpstrings, and Billy Oblivion, and jokes about dogfood and music including Joey Ramone and the theme from Skippy the Bush Kangaroo. What's not to like?

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

**Listen
Here**





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



musicians, and collaborators. I hope that you enjoy them as much as I do. Welcome aboard, chaps.

Hello, I am M Destiny host of Friday Night Progressive. You will find it to be an incredible independent internet broadcast show. But it's more than that. We tend to boast that the musicians played on FNP are above the status quo. This includes the multi-instrumentalist and the educated musician. We tend to shy away from computer generated creations and rely on talent using musical instruments and steer this talent for purposes of sheer inspirational indulgence. It is only in the FNP chat room where you will find the most talented musicians packed at one time into such an honored space.

This week on FNP # 146

ARTISTS:

Phoenix Again

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

The Aaron Clift Experiment

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

United Progressive Fraternity

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

Marcel Rocha

<http://www.facebook.com/pages/Marcel-Rocha/200640673357512>

Sonic Winter

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

Ritchie DeCarlo

<http://www.facebook.com/ritchie.decarlo>

Axel Manrico Heilhecker

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

ALex FriAs

<http://www.facebook.com/pages/Innprata-ALex-Frias-Solo/451323614969309>

Joey Stebanuk

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

Yuval Ron & Residents Of The Future

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

Backdrop art by: Greg P Onychuk

Listen
Here

Friday Night Progressive



Prince Rupert Ludwig Ferdinand zu Loewenstein-Wertheim- Freudenberg (1933 – 2014)

Prince Rupert was a Spanish born German-Bavarian aristocrat and the long-time manager of the rock band The Rolling Stones. A scion of the royal houses of Wittelsbach and Löwenstein-Wertheim, he was educated at Oxford University. He was born in Majorca, Spain.

Loewenstein was the Rolling Stones' business advisor and financial manager from 1968 until 2007. In 2013 (the year before his death) he published his autobiography "A Prince Among Stones", which disclosed the band's financial dealings. Stones frontman Mick Jagger was livid and said so in the press. Despite his close relationship with the Stones as a member of their entourage, Prince Rupert was a promoter of the

Traditional Latin Mass. The Bavarian aristocrat and banker, who was born in 1933, was hired by the Stones to fix their financial affairs after their split from manager Allen Klein in 1971. From 1968 to 2007, Loewenstein managed to reconfigure the Stones into a global brand and one of the world's richest bands, advising them to consider tax advantages when making decisions about recording, rehearsing and performing. Known as "the human calculator", he told the *Independent on Sunday* in 1992 that he preferred working with clients who are "new money".

"People with old money nearly always have to be adjusted downwards," he said. "Those with new money are much more realistic."

Perhaps the most important deal of his career was with a Canadian promoter Michael Cohl in 1989, who proposed a touring model that the Stone adopted for their Steel Wheels tour. The tour went on to gross \$260m (£154m) and became the most lucrative rock tour in history, setting the template for their subsequent world tours.

THOSE WE HAVE LOST



The following poem was written in response to the death of H R Giger by our old friend, and house bard, Thom the World Poet. He sent it to me for the last issue to accompany Giger's obituary, but for various reasons it slipped through the net. We are sorry about that, and reproduce it here.

This week all sorts of people have written to us mourning Giger's death. He was always an artist of whose work I was fond, but I hadn't realised that he was so widely loved.

Rest in Peace, Sir



YOU KNOW SOMEONE BY THEIR FRIENDS

Salvador Dali,
Alejandro Jodorowsky,
Timothy Leary

Say you have nightmares-so you turn them into art-
via ink, oil, airbrush-finally pastels and markers
Say your work includes set designs in your own films
and significant epics of our times-
(unmade) DUNE, ALIEN, PROMETHEUS
and illuminates and informs
designs of tattooists and fetishists
as well as modernist styles in GIGER BARS
Say you are as modern as now, and when you leave your
tortured life @74
you gift our world with surrealist set designs and visions
of a nano tech monstrous world inhabited by
"biomechanicals"

H R Giger turned his horror into visuals that haunt us still
If there is to be a future, we need to see all possibilities
We will watch his films as Art now-grateful for the power
of his visions
and wonder if he screened for us—his dreams.. (or ours..)

THOSE WE HAVE LOST



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



Gonzo #32 The Dutch Festie c...

actions



Gonzo #30 The Mick Abrahams...

actions



Gonzo #27 The Prog shirt

actions



Gonzo #24 The Daavid Allen shirt

actions



Gonzo #23 The Michael Des B...

actions



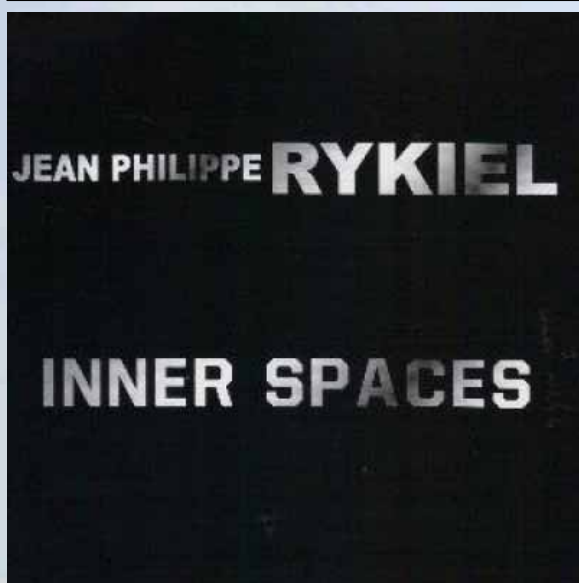
Yer original Gonzo Weekly shirt

actions



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

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



Jean Philippe Rykiel

Inner Spaces

Cat No. FGBG4898

Label: Musea

Jean-Philippe RYKIEL may be the son of the famous fashion stylist Sonia RYKIEL, his fame in the music scenes owes all to his great talents.

Born blind, he started to show them with CRYSTAL MACHINE, battling with his synthesisers against Tim BLAKE.

Published on the Musea label in the year 2012, "Inner Spaces" gathers various tracks, recorded

or re-recorded during all his career. Jean-Philippe says:

"I wanted to share these memories of a time long gone, made of happiness and careness.

These compositions were removed from my studios albums because of their variety of styles, and started to accumulate for years and years, until I realised they were all me!

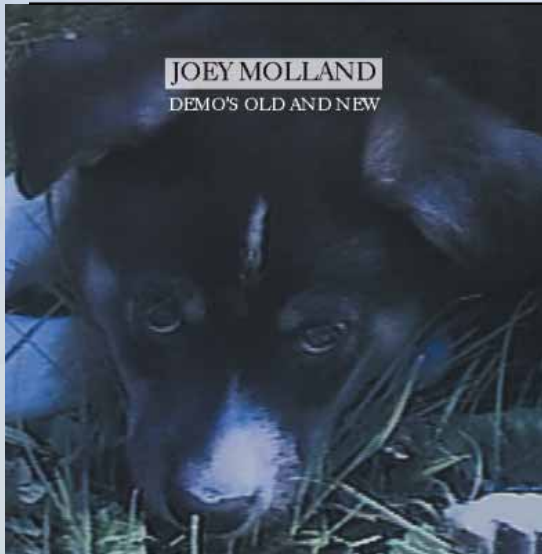
Why shouldn't I introduce myself as I really am, multiple and open-minded? From spacey Progressive rock to funk music, African rhythms to French melodies, jazz to Tibetan mantras, I'm feeding myself up with all, and all inspires me..."

On the icing of the cake is "Close To You", the only sung-track here... By a certain Jon ANDERSON!

Recording with VANGELIS at that time, in the middle of the Eighties, the YES singer was kind enough to lend his voice.

Just unmistakable!





Joey Molland
Demos Old And New
Label: Gonzo

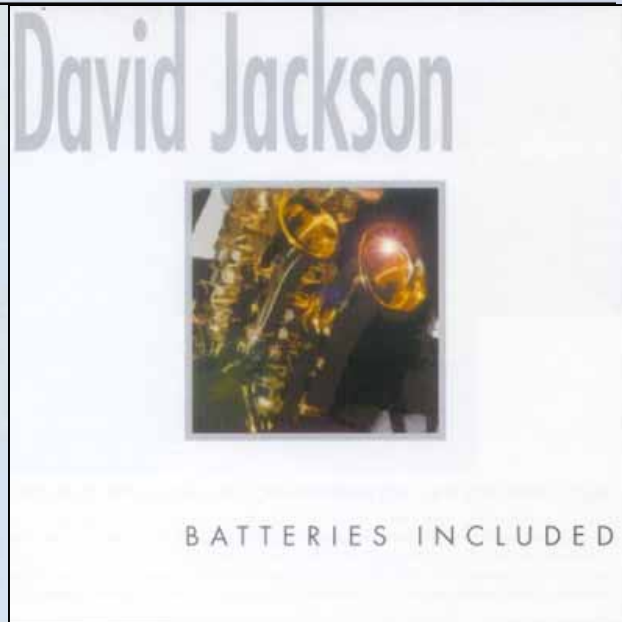
Catalogue Number: HST185CD

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

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

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

Joey Molland, who had written the vast majority of the group's later output, remains an immensely underrated and very talented songwriter, whose career has been blighted by the appalling catalogue of disasters which had overtaken his band. This collection of demos from various parts of his long career only proves to confirm, (as if any confirmation were needed) what an extraordinary songwriter this man is.



David Jackson & René van Commenée.
Batteries Included

Cat No. ET201103

Label: Equally Tuned

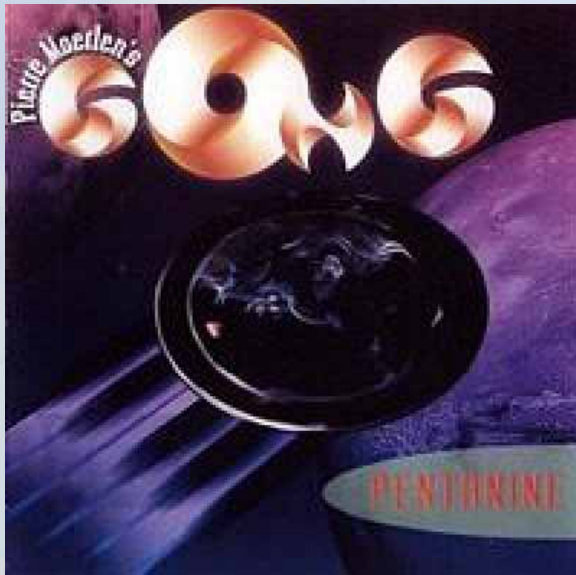
In 1992, when he was halfway through his forties, the legendary Van der Graaf Generator saxophonist David Jackson left teaching full time to practice, write, record and play gigs again. He created a one-man show of new and old historic pieces; some he had reworked in his studio and were never performed live before. At that time, Jackson had been seeing and keeping up with his young Dutch friend René van Commenée and knew of his percussive powers at the time.

"He had recently spent a whole night at our house in Wokingham in the room below our bedroom practicing for an imminent 24 hour Indian Tabla exam - which was a strange and exhilarating sound to wake up with!" (D. Jackson)

Van Commenée invited his legendary friend to perform at his birthday-party. Jackson took the invitation and insisted to perform, at least a part of the show, together.

Both musicians enjoyed performing together very much and Van Commenée proposed playing duo-shows together a year later.

"In Utrecht I felt a strange Hammill/VdGG connection kicking in. Something strange and magical would be happening very soon. This was great chance to play gigs with René at last. He loved my new repertoire and we loved to improvise together." (D. Jackson)



Pierre Moerlen's Gong
Pentanine
Cat No. FGBG4606.AR
Label: Musea

A famous drummer-percussionist from Strasbourg, France, Pierre MOERLEN had a prolific career filled with prestigious collaborations. He imposed his very particular percussive style, and created a reference in the style of Progressive jazz-rock. And this is in this musical style that Pierre MOERLEN'S GONG take us: proudly assuming his part of the great inheritance left by Daevid ALLEN and company, his interpretation is less focused on the psychedelic or space-rock. "Full Circle - Live 1988" is nevertheless and excellent witness of a German tour: a truly indispensable album!

As the Progressive rock world has been grieved to hear the disappearance of Pierre MOERLEN (GONG, Mike OLDFIELD, BRAND X...), the legendary French drummer comes back today with a new album! "Pentanine" was recorded in Moscow in 2002 and is eventually released three years later by the Musea label. On that occasion, the new embodiment of the mythical band Pierre MOERLEN'S GONG was composed of local skilful musicians on electric guitar, bass and keyboards. Thirteen instrumental pieces full of groove, power and sophistication are to be heard, some more hypnotic or peaceful moments being also present in a very melodic jazz-rock fusion style.

The splendour of Pierre MOERLEN's playing whatever instrument between drums, percussions, xylophone and vibraphone is very sensible. A posthumous account of a definitely exceptional musician!



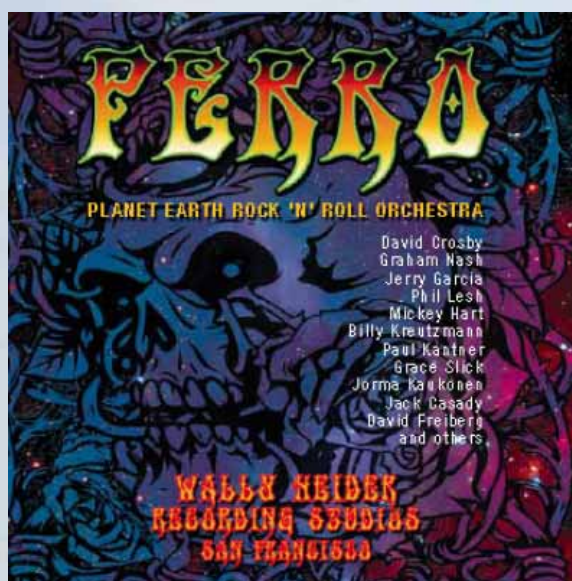
Clearlight
Tribal Hybrid Concept
Cat No.HST212CD
Gonzo

Clearlight became the first French progressive rock band signed to a major British record label. Clearlight has/have continued to produce remarkable music ever since. But this album is particularly poignant.

Pascal Menetreyl passed away accidentally in 2006. This album is dedicated to his memory. RIP, Pascal...

The music on this album is powerful, selected to illustrate the yang side of the first chakra, the one in charge of life and death energies; designed to energize the body and to celebrate life. Samples of Inuits, Papoos, Tuvas, Ethiopian and Kurdish singers as well as samples of various wild animals facing extinction collected one per one by Pascal Menetreyl between 1992 and 1999 are musically shaped by Cyrille Verdeaux to boogie for the pleasure of the ears. The aim of Tribal Hybrid Music (THC) is to help in the stopping of all these trails of tears, these massacres of innocents all around the globe. The base chakra (Muladhara) is the root of the Kundalini, the coiled serpent representing untapped potential and sexual energy.

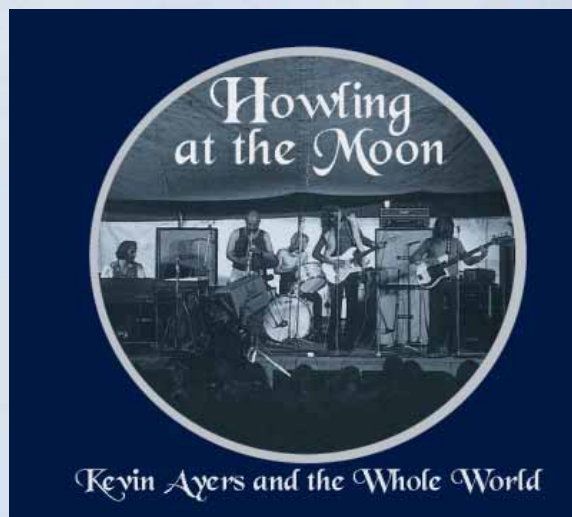
It also represents security and the need for basic needs (air, water, food) that all life requires for sustenance as well as fundamental human desire. The chants of various tribes facing extinction represent the death aspect of this chakra, since most of the beings heard on this album are probably already dead. As Pascal is already...



Planet Earth Rock 'n' Roll Orchestra
Wally Heider Recording Studios
Cat No.OSCCD1
Label: Respect

The Planet Earth Rock and Roll Orchestra (PERRO) was a loose conglomeration of Bay Area musicians who recorded together in the late 1960s and early 1970s. Best known as members of some of the greatest and most successful recording ensembles of the era, such as The Grateful Dead, Jefferson Airplane and Crosby, Stills, Nash and Young, what many people don't realise that these musicians had been playing together for a decade or so before these home recordings were made.

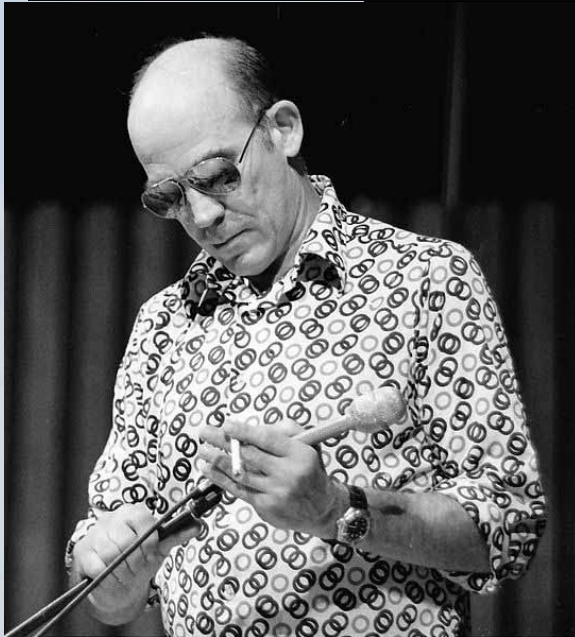
Paul Kantner, Jerry Garcia, David Crosby and others had been friends for a long time. Way before they were famous they had played together in various folkclubs and coffee houses, as well as at private parties and in each others' homes. It is all too easy to perceive Superstars as having arrived into our communal consciousness fully fledged and with their repertoire fully formed. But, of course, the truth is nothing of the sort. These extremely rare recordings give a uniquely valuable look behind the scenes at the creative processes of some of the most important songwriters and musicians of their generation, and it shows how the creative bond between them survived all the vicissitudes of fame and fortune, and was just as important in the early 1970s as it was when they were first starting out. These recordings are so intimate and special that listening to them almost makes you feel like you are intruding on a series of private moments, and everyone involved should be congratulated for making such personal material available to the public



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

Kevin Ayers (16 August 1944 – 18 February 2013) was an English singer-songwriter and a major influential force in the English psychedelic movement. Ayers was a founding member of the pioneering psychedelic band Soft Machine in the mid-1960s, and was closely associated with the Canterbury scene. He recorded a series of albums as a solo artist and over the years worked with Brian Eno, Syd Barrett, John Cale, Elton John, Robert Wyatt, Andy Summers, Mike Oldfield, Nico and Ollie Halsall, among others. His last album was The Unfairground, recorded in New York City, Tucson, and London in 2006

Ayers died in his sleep on 18 February 2013 in Montolieu, France, aged 68 BBC DJ John Peel once celebratedly wrote that "Kevin Ayers' talent is so acute you could perform major eye surgery with it." It is hard not to agree with him. He was a major talent, who - sadly - never got the respect that he deserved, and even now I don't really know why... This album was recorded live in Hyde Park back in 1970. Ayers' bandmate, the late and very much missed David Bedford remembered it: "There was a really nice gig in Hyde Park when Pink Floyd premiered Atom Heart Mother with orchestra and choir. The chap conducting that had just commissioned me to write a piece for his choir, so it was sort of my two worlds mixing up. It was a really hot day and really nice, it was a good piece Atom Heart Mother. After that came the first band album Shooting At The Moon and it was a typical mixture of things that happened at gigs; straight forward pleasant whimsical songs and crazy avant-garde plinky plonk stuff of the sort that I was doing in my concert music pieces".



WHO GONZO? WHY GONZO? WHAT GONZO?

What? You don't know who Hunter Thompson is/was/might have been/will be? Without Hunter Thompson there would be no Gonzo Multimedia. It would have been completely different and that would have been an unforgivable pity. So here is:

- [A potted history of his life and works](#)
- [Rob Ayling explains why he called his company 'Gonzo'](#)

C.J.Stone suggested that as well as explaining Gonzo to those wot don't understand, we should do a weekly quote from the great man himself. So here goes:

“In a closed society where everybody's guilty, the only crime is getting caught. In a world of thieves, the only final sin is stupidity.”

Hunter S. Thompson

ver GONZO Weekly BACK ISSUE BONANZA

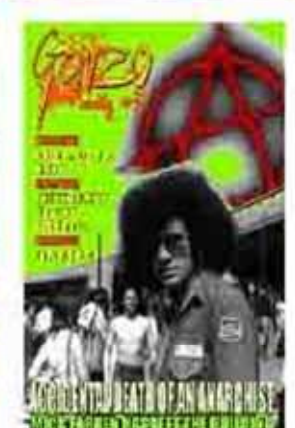
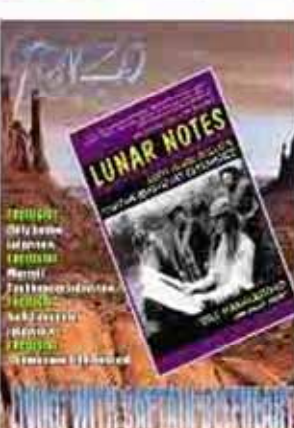
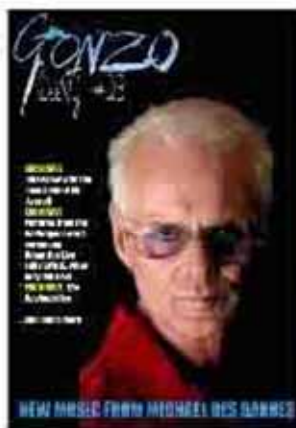
This is all very exciting and things are changing very rapidly. There is now a dedicated website at www.gonzoweekly.com. At the moment it is extremely skeletal, but it will be titivated and enhanced and augmented with other stuff over the next few months.

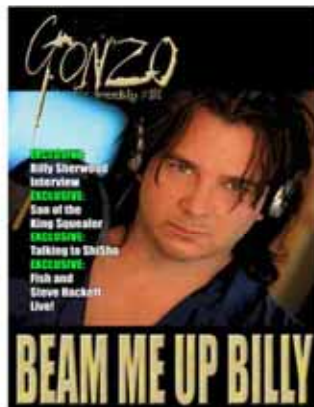
In my defence, I have never pretended to be any sort of web designer, and I have never worked out how to use Dreamweaver or any of those clever things, and I don't understand anything but basic raw htm.

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

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

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







It was the late summer or early autumn of 1982. I was still young and idealistic enough to think that my peculiar talents would flourish within the National Health Service where I was working as a student nurse caring for people who only a few years ago had been described as being mentally subnormal who - in the white moral heat of Thatcherism – had just been dubbed the mentally handicapped.

I had recently discovered the music and philosophy of a bunch of musicians and artists who lived in a free community in Essex. They worked under the collective name of Crass, and they introduced me to a heady brand of anarchism, pacifism, vegetarianism and various other 'isms', which have permeated my life path ever since.

All the way through my life I have done things which, in hindsight, I explained with the phrase 'well I thought it was a good idea at the time', and it was one of these ideas which led me to taking a

party of mentally handicapped young people from a hostel outside Dawlish to see Crass playing a very loud, and spirited performance at St George's Hall in Exeter. Afterwards I met guitarist Andy Palmer, who applauded the fact that I had brought my charges with me to the show. He introduced me to other band members including singer Steve Ignorant.

Crass fell apart a couple of years later, and I fell apart about five years after that, finally leaving the NHS in the spring of 1990. Whilst I had no contact with any of them after the autumn of 1982 I kept vaguely in touch with what the various ex-members of Crass were doing, and was happy to see Steve Ignorant do whatever the anarchist equivalent of the Victor Ludorum lap of honour is with one final world tour, before leaving the music of Crass firmly in the past. When I started working for Gonzo a couple of years ago I started writing about the solo efforts of Carol Hodge, the singer in Steve Ignorant's Last Supper band, and after

AN AUDIENCE WITH IGS

recommending her to Rob Ayling, she was signed to Gonzo.

Carol kept me in the loop as to the further activities of Steve's, including the new band they had formed together with two other members of Carol's Manchester-based rock band, called a Steve Ignorant Slice of Life.

Through Carol I eventually interviewed Steve, who had remembered the day that Crass and the residents of Botchill Hostel had partied together in Exeter so many years before, and written it up in his immensely entertaining and insightful autobiography.

The universe is an extraordinary complex organism. As I become older I become far more pantheistic and believe that if there is a God, it is the universe itself. The universe being God, does indeed move in extraordinary ways, and if you had told the 24-year-old Jonathan that the 55-year-old Jonathan would not only be chatting with Steve Ignorant on a fairly regular basis, but would be working together with him on the packaging of the Gonzo release of two of his DVDs, he just would not have believed me. I wonder what the universe has in store for us all next

JON: So how much of The Slice of Life stuff has

been recorded?

STEVE: We recorded about eight tracks but we've got to come in to re-do a couple of them 'cause we didn't use a clip track and it came out a bit quick. So I'll be going to re-do just a couple and then basically it's just a matter of mixing it all.

JON: So what's going to come out; an EP, an album or what?

STEVE: Well, it's gonna be a CD with eight tracks on it – some spoken word, bits in between – and a little booklet. So, yeah, an eight-track CD thing.

JON: That's brilliant. What sort of time frame are we talking about?

STEVE: Well, hopefully not too long. I mean, definitely before August so that doesn't leave us much time but it's really when and where we can; I can't really give you a time thing on it but I'm hoping to have it done; it should be out hopefully before August.

JON: I'm really looking forward to hearing it because the bits I've heard on YouTube are bloody fantastic.

STEVE: Yeah, thanks. Yeah, yeah.

JON: I love your version of the Bowie song

Pic: Stephen Wardle





STEVE: Yeah, we recorded but we won't put it on this, though; I might save that for later. [LAUGHS]

JON: I think it's really good. It was totally not what I was expecting. 'Cause Carol actually told me about a week before I heard it that you were doing it but you know, it came out completely different to how I expected.

STEVE: Oh! Were you expecting it to be closer to the Bowie version or –

JON: I don't know what I was expecting. I just wasn't expecting it to be like that. It was really moving.

STEVE: Oh right. Right. Well, yeah, I think what I tried to do was, you know, our version of it, something that blended in with the rest of what we were doing so it didn't stand out too much. That was always my concern; was that it would be sort of too separate, if you know what I mean. So I think from what you're saying we managed to achieve that.

JON: Well, Diamond Dogs was always my favourite era of Bowie. I really loved that album.

STEVE: Yeah.

JON: So what else are you doing at the moment?

STEVE: Well, Obviously, Slice of Life. I've got some more gigs coming up in June and then I'm doing some more stuff for Paranoid Vision. Obviously, I'm doing Rebellion. I'm off to Barcelona in a couple of weeks' time; there's a great, big, sort of music event that goes on over there and I'm on one of the panels to talk about alternative music and independent stuff. Apart from that, sort of, you know, normal domesticky stuff.

[LAUGHS]

JON: I dunno if you've noticed but there's been a hell of a lot of media interest in the whole [COULDN'T HEAR] movement recently. There's been a real surge.

STEVE: Really?

JON: Oh yeah. It's one of the things I've been planning to do: a round-up of recent stories about the subject to go in the magazine.

STEVE: Oh right.

JON: I've got ten or fifteen stories for it to catch up on.

STEVE: Oh, right! So in the newspapers or stuff like that, or what?

JON: It's mostly blogs.

STEVE: Right.

JON: There seems to be a hell of a lot of interest at the moment.

STEVE: Oh. Well, I hadn't seen that at all. So that'd be interesting.

JON: 'Cause quite a lot of the bands of that era have re-formed and are playing gigs again.

STEVE: Right, well, I did notice that Adam Ant had got it all back together and was doing dirt with White Socks or something and he's them times, so I know a lot of those bands have been getting back together. But I didn't realise there was a big sort of resurgence in it.

JON: Well, there seems to be. I think it's possibly because the political situation at the moment is so crappy.

STEVE: Yeah, yeah. And you know, let's face it: I can't think of any of the modern bands that are doing anything that all those punk bands used to do. You know, politically-wise, if you know what I mean.

JON: No, it's sad. I don't know what's happened.

STEVE: Yeah, I don't know either. I sort of despair sometimes 'cause you'd think with all the possibilities out there, what with technology and stuff, that – I don't know! There's such an opportunity out there for making, if you're a new band, but no one seems to be bothered politically about it.

JON: Neil Young said that about five years ago. He said that he was waiting for somebody – one of the young bands – to make a protest about George Bush and nobody did.

STEVE: Yeah.

JON: He and a bunch of other 70-year-olds had to go out and do it.

STEVE: Yeah. But I think that was always the case.

JON: I wonder why the younger generation aren't as politicized.

STEVE: I don't know. I can't answer that. You know, of course I can't. I'm fifty-six years old.

[BOTH LAUGH]

STEVE: But unfortunately I feel as though I've done all my political bit. You know, I've said all I needed to say about that and those songs still stand up so I'd find it really difficult to right a Crass-type song again. Me and I think a load of people are just desperate for someone else to just take up that gauntlet. You know, I'm really surprised they haven't. But fair point, there's a band called Sleep of Mods that are worth checking out. It's just two guys but the vocal is really good. So if you look them up on the internet, they're really good; they're worth a listen.

JON: And it was you guys who politicized the whole generation, I think.

STEVE: Well, yeah, yeah.

JON: You certainly politicized me.

STEVE: It certainly politicized me as well.

JON: 'Cause the stuff I got from you guys thirty-odd years ago – God, longer than that; 35 years ago – has stuck with me all my life.

STEVE: Talking to people on different stuff this weekend; people were saying exactly the same things. I played Winsford in Cheshire and the last time Crass played there was in 1985 or something, and the people that turned up there said that they hadn't been to a Crass gig since but they still felt the same about it. And I was like, yeah. You know, it's a strange thing that happened, when somehow, somewhere, Crass's work, lyrics and music really touched people, really very deeply somewhere. And that's very humbling to hear.

JON: There are an awful lot of people in their early to mid-fifties who still have wild, staring eyes; don't eat meat; and totally distrust the system.

STEVE: Yeah, yeah. Well, it's that generation, isn't it? When I come from gigs and I meet people, I always say "Thank Christ we survived it." All those horrible years, but we did somehow; we came through it. And the nice thing is that most of the people I meet are leading really good, purposeful lives. Yeah, they've still got a mortgage and kids and all the usual trappings like we've all got but they're still on the ball and that's really gratifying.



I'm really excited about it. I'm really enjoying working with Slice of Life in the studio. You know, it's weird-sounding, though, that's why I want to go back in and get it absolutely right. With doing what we do, if it had been a full-on rock band with electric bass and electric guitars and stuff I would have left some of the stuff go. I would have let it slip and said you won't notice it but because it's very acoustic you can really hear it if it's slightly wrong. I think it's worth the time and money and effort to go in and absolutely do it properly. I really feel it's got to be something that you want to play over and over. Myself included.

JON: Well, I'm really looking forward to hearing it. You've been wanting to do this for a long time, haven't you?

STEVE: Yeah, yeah. As I said, it's time and money and stuff, and getting the material together but we're getting there; we're getting there.

JON: The gig you did in Winsford was a benefit for a youth club you played back with Crass, wasn't it?

STEVE: That's right, yeah. It's a sports hall thing and we used to play there as Crass. Basically what's happened is, that centre has been a real central part of the community for well over thirty years and it does things like outings for disabled kids. It does

things with kids with learning disabilities, kids who can't read and write, and sports activities. And it's also got an advice centre in there so it's really been a major part of the community there, and what's happened is a huge new academy has opened up right in beside it and so the council want to move all the resources from the sports hall into the new academy. That won't include the old people; they'll have to go right to the other side of town to get to their thing, plus there's gonna be staff cuts and it means that there's a large part of the community that won't be able to use that facility any more. All that really needs doing is the roof fixing so that's what the gig was for; to fix the roof.

It was explained to me that – it's best to go online and read about it. You know, there's lots of ins and outs, you know the usual in-tricks that go with councils and governments and academies and that sort of stuff. The council will want to close that place down and it's a real loss.

JON: It's a very, very important cause to work with.

STEVE: Well, yeah, absolutely. There's a bloke there called Bob. He's worked tirelessly at the place and he's sort of been the backbone of it and he's distraught about it because there is absolutely nothing wrong with the way it functions at the moment. All it needs is the leaky roof stopped, which would cost – I dunno – ten grand or something to do it really properly. But the council, in their wisdom, would prefer to spend £28,000 to move everything into the new academy. Same old story.

JON: Congratulations for getting involved. It's very important you do.

STEVE: Well, I had to because Crass played there and I remember some of the people there and I just had to go and do it. And the nice thing was that because of the hall people turn up and a lot of the people who came hadn't seen each other for twenty years and a lot of them didn't know about the plight of the community centre even though they used to use it as kids and came to see Crass there. Or used to play football there. So that was really nice and it sort of stirred everyone up. If nothing else, it'll give them a spark of hope and who knows, maybe something good will come out of it.

JON: Well, I hope so because both with Crass and with what you're doing now, it is all about community, isn't it?

STEVE: Oh yeah. Absolutely. Yeah, yeah.

JON: I think that was always what inspired me about what you did back in the day because you were a band who were about a hell of a lot more than just guitars [...] and drums.

Photo by Dod Morrison



STEVE: And I think that bled over today, you know what I do for life of the community round here. Without a community, what have you got? Just individual people not talking to each other and not seeing each other and ghost towns. You can't live like that. One of our pubs has shut in the village, which is a real shame. That's probably gonna be knocked down now unless it opens as a pub again but I think it'll probably be knocked down and turned into houses, which will be holiday homes. The effect that's had is that there are some people that I've not seen for about six weeks because they don't like the other pub in the village so they drink outside the village or they're not bothering to go out any more. I'm having to go out and visit people because otherwise you just won't see them any more.

JON: That's happened in the village where I live. There's been a pub here for 1000 [?] years and there's been a big campaign to stop it becoming just two houses.

STEVE: Sure. Yeah, yeah.

JON: We're living in very strange and disturbing times.

STEVE: Well, it's all this stuff about 'oh should we go out so much?' But it's not that that's the problem because people can go out to a supermarket and buy

the bloody stuff if they want and cheaper. The point is, the more pubs shut down, the less people socialize and then the binge-drinking really starts because there's nothing else to do but sit at home and drink. So that's what I think is the real danger: that actual villages are failing to social life any more.

JON: And it would be very easy to get paranoid and think that the powers that be prefer it that the people don't socialize because that's a way of dividing and ruling.

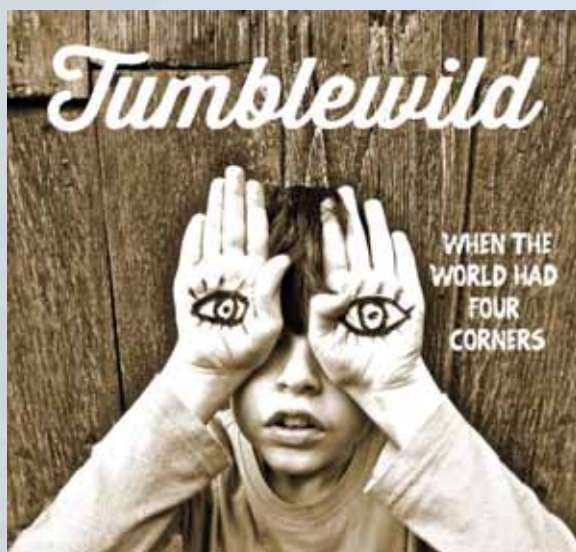
STEVE: Well, yeah. Keep them indoors and you know where they are. And they don't cause a fuss.

JON: As you know, I'm not the only guy in his 50s who gets paranoid.

STEVE: [LAUGHS] Oh, there are a lot of us out there.

JON: Steve, thanks very much for that, mate.

Listen
Here



The other day, I put a live version of Kula Shaker's 'Govinda Jaya Jaya' as my track of the day for Sunday. Being the Lord's day, I was always try to play something spiritual, or vaguely spiritual, as my choice on Sundays, and for some reason I had been humming the infectious riff from this all morning. I am easily distracted, and so soon found myself pootling about on the Kula Shaker website. There I discovered this album.

Bassist Alonza Bevin, together with his wife Audrey Evans, of the sultry Mediaeval Baebes have formed a side project called Tumblewild. Having been a fan of Kula Shaker for the best part of 20 years, and having that bleary Sunday lunchtime feeling when one knows that one would rather be eating a large meal, getting outside of a bottle of Merlot and settling down to go to sleep with the Sunday papers, rather than writing deathless prose for the Gonzo blog, I started listening to it and boy, is it good! Taking a more alt.country approach than the raga-pop of Kula Shaker, this remarkably addictive record sounds nothing less than what would happen if Danielle Dax suddenly turned up fronting a band consisting of a mixture of REM, and 'working man's dead' era Grateful Dead. Yeah, it really is that good!

The lyrical pursuits are often vaguely in the same spiritual area as that of the parent band, which is no bad thing. However, it is the music that is so irresistible. Multi-layered and multi-textured, it takes one to places and areas of consciousness that one really wasn't expected to do. This is a superb record. Later that day I wrote to the band on their Facebook page and I am happy to inform you that there will be an interview in these pages very soon.

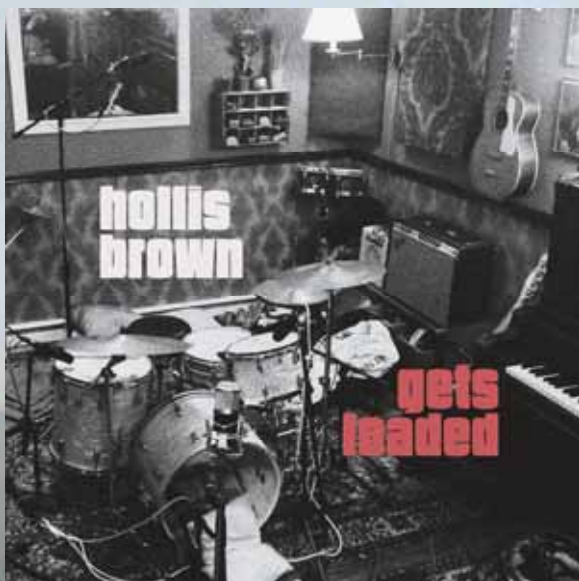


It has often been said that rock and roll is a young man's game, but increasingly this is proving not to be the case. In the autumn of their lives, some of the most important figures in popular music in the last half-century are producing work which can be favourably measured against the best things that they have produced in their long careers. Bob Dylan was a case in point, but when one gets hold of an album by someone who you have always admired, but who hasn't made a record for over a decade, one always has a certain feeling of trepidation.

So it was, that the other night, my nephew David and I sat down to listen to the new album by Jack Bruce. He vaguely knew who he was, having listened to

Disraeli Gears with me on a number of occasions (usually when we have been in our cups) but – unlike me – he was not cowed by the weight of 50+ years of an extraordinary career. At first, I have to admit that we were not particularly impressed; the opening song, whilst obviously incredibly well crafted, just didn't gel for us. However, from the second song onwards this album became one of the finest showcases of Bruce's jazz/blues stylisation that I've ever heard, and a couple of tracks were even up there with 'Deserted Cities of the Heart' in the songwriting stakes.

I had heard that there was a collaboration with a contemporary drone metal band on there, and was pleasantly surprised to see how well that Bruce connected with this new style, and also how sympathetic the young musicians were to playing with this old master. All too soon the album was over, and we put it on again; this time the opening track sounded magnificent. If I have a single quibble with this album it is that the opening track should not have been where it was in the listings. If it had simply been swapped with track 2 then this album would have been an even more accessible experience. But perhaps accessible is not where Jack Bruce is at these days



Round about 1979 my two favourite albums were the Velvet Underground's *Loaded* and *Sticky Fingers* by the Rolling Stones. In my mind I saw them as two sides of the same coin, and dreamed of creating a music that would fuse them. A year or so later I would add Bob Dylan into my imaginary musical mash up. Now, 35 years later, a man who took his name from a Dylan song has managed to fuse *Loaded* and *Sticky Fingers* by re-recording the former album in the style of the latter. And bloody good it is too.

I have to admit that I have a somewhat negative view of tribute records, and tribute acts. In the last 5 decades, as the record album became the ultimate consumable of the music industry, the idea of acts whose *raison d'être* was purely to cover the music of other acts seemed to be increasingly redundant. After all, if you can listen to the original record, why listen to somebody else playing it, unless they were doing so in a completely radical new fashion, like Philip Glass or Dylan Howe's version of Berlin-era Bowie, for example? Okay, people have argued to me on occasion over the 30 years no-one objects to the Amadeus Quartet interpreting the music of Mozart, do they? Why should you object to the Australian Pink Floyd or the Bootleg Beatles, basically doing the same thing?

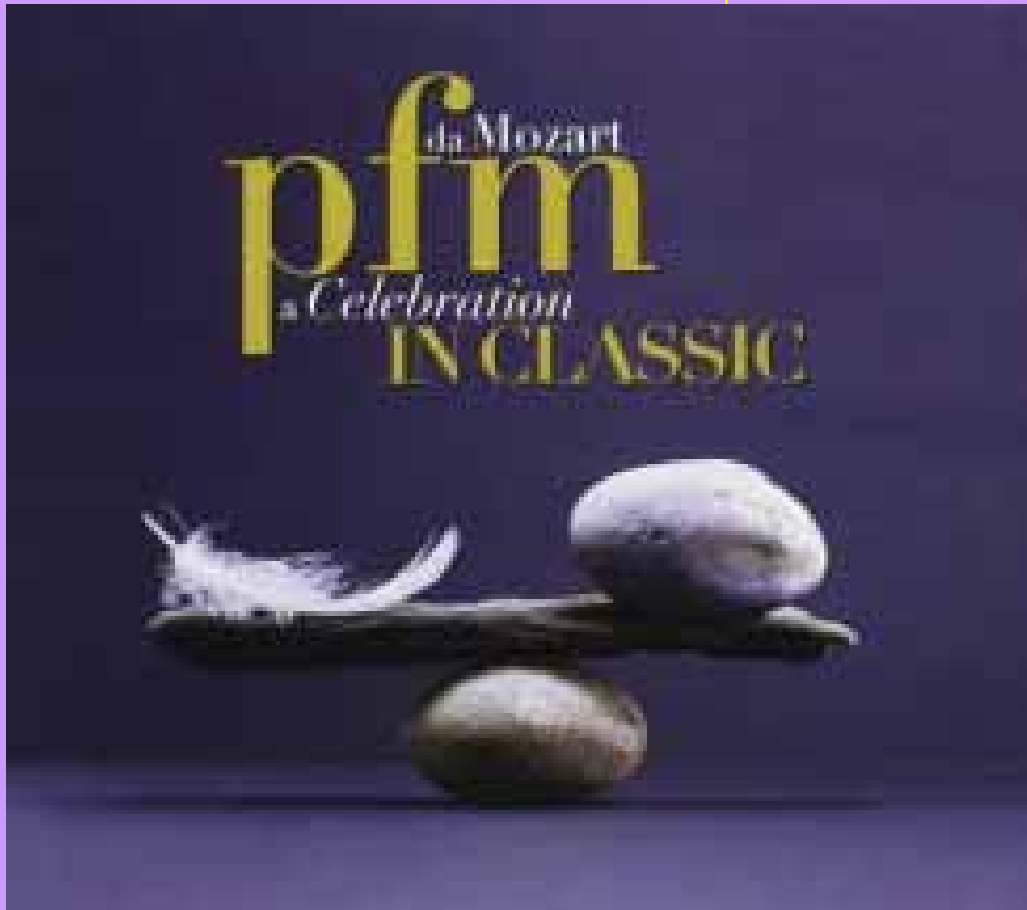
In recent years we have seen peculiar re-workings like the way Flaming Lips *et al* redid *Dark Side of the Moon*, and are just about to re-do *Sergeant Pepper*, and so I approached the idea of this record's re-working of the fourth Velvet Underground album with slightly less trepidation than I would have done otherwise, which is probably a good thing, because in the event I like this record rather a lot.

But I can't really tell you why.

One of the most notable characteristics of both *Sticky Fingers* and *Loaded* was the sense of opiate-induced ennui which pervaded most of the songs on both albums. This was, I will be the first to admit, part of the appeal of both projects, and there are many men of my generation who spent part of their youth trying look as elegantly wasted as either Lou Reed or Keith Richards (and failing singularly). The main difference between the original versions and the ones included on this record, are that these new versions have an inner fire and enthusiasm, a "bloody hell I can't believe I'm up here playing this" feeling about them, which basically changes the moral and spiritual compass of the songs. My favourite song on both the original album and this re-worked version is 'New Age' which tells the story of the protagonist's encounter with a "fat blond actress". But whereas Lou Reed was singing about one of the ever-changing freak shows at Andy Warhol's Factory, in this new version the protagonist has a very different relationship with the fading idol.

Much to my surprise I like this record, and will not only be playing it over and over again, but will be recommending it to other people and checking out more of Hollis Brown's work as well. I hope that his own songs are just as good.

Douglas Harr *Ear Candy for the Hungry Audiophile* **A PFM CLASSIC**



The progressive rock band [Premiata Foneria Marconi \(PFM\)](#) is considered rightly to be the premier band of its kind from Italy. They've released more than 15 studio albums and almost as many live recordings since 1972, and maintain their place as one of the finest and most prolific artists in the genre. Last year they recorded a double album which some fans of the prog rock form many have missed – the wonderful PFM In Classic – Da Mozart A Celebration.

The main CD is a collection of seven works by Mozart re-imagined with symphony and rock instrumentation combined. Patrick Djivas (bass) explained their approach to linking the two forms in a recent interview – “We wanted to do something totally different [with this recording] - we thought, what if Mozart had guitar, bass, and drums – what would he have added to his compositions?”

The result is a compelling mix of rock and classical motifs played side by side – at times alternating and at others intertwined – ending up being bolder and more rewarding than the typical rock+symphony excursion.

Any fan of Mozart's work, or the prog rock form will find much to enjoy in this release. Highlights include the grand overture to “Il Flauto Magico,” with Patrick's opening bass lines dancing about the main theme – the expressive, precise guitar solo played by Franco Mussida that drives “Danza Slava No 1” – or their playful take on the theme to Romeo and Juliet which ends in a crescendo of drums from Franz Di Cioccio.

The second CD contains some of PFM's own compositions performed in the same manner – some with extended symphonic

interpretations within the original work. Of these, “La Luna Nuova” and “Impressioni Di Settembre” are the most interesting in this format, whereas a couple of the early tracks were so representative of symphonic rock as to be just as good in their original format. For a stunning finish the band rip through versions of “Celebration” along with a bit of Mendelssohn for good measure, followed by a live recording of Rossini's “William Tell Overture.”

A perfect way to end this set, as both tracks are played assertively, precisely, and joyfully – a loveable trait of this seminal band.

Highly recommended.



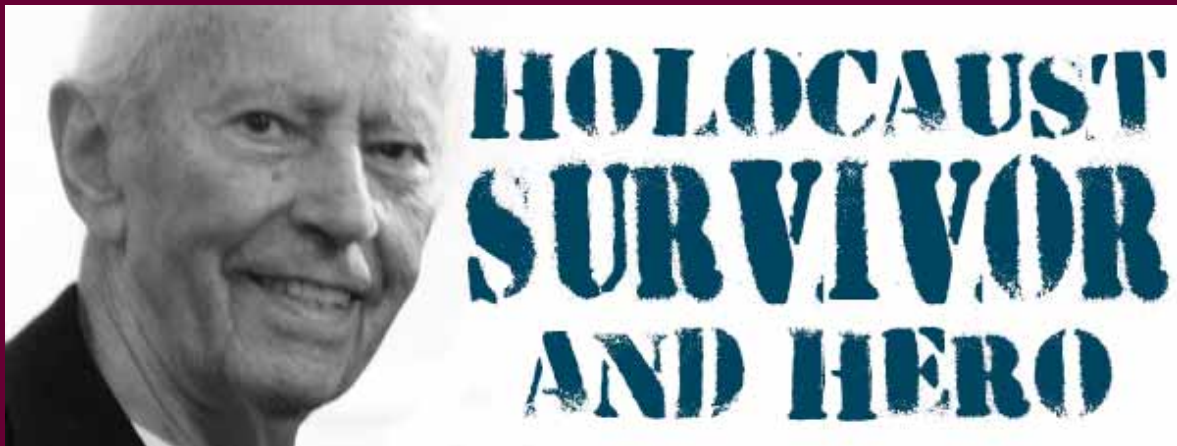
Dear Friends -

For nearly the past 6 months I've been working on a project with a Holocaust survivor and a film composer that has become very exciting.

Last year at Yom Kippur services, I watched as an elderly man was brought onstage and introduced.

His name is Curt Lowens, he's an actor and we were told of how, at the age of 12, his family escaped Germany on Kristallnacht (the "night of broken glass" when Jews' businesses and homes were gutted). Curt wound up in Holland where he joined the Dutch Resistance and was able to save literally thousands of Jewish lives. In

RICHARD STELLAR: The Inspiration of a Holocaust Survivor and Hero



particular, the Rabbi said - he was 'famous' for one particular act of heroism.

He witnessed a U.S. fighter plane take enemy fire from Nazi ground troops, and saw two pilots bail out. He followed the trajectory of their parachutes and got to them on a Dutch farm before the Nazis did. He traded the silence of the farmer for the silk of their parachutes. Motioning to a haystack, the farmer then turned to greet the approaching Nazi regimen that was going to arrest the pilots. Curt hid these two guys in the haystack while the Nazis scoured the farm.

So, we all were amazed at this act of bravery. Then, the rabbi said "Curt, please turn around". From the wings of the stage came the grown children and grandchildren of one of the pilots. People who would not have existed if it weren't for the bravery of Curt Lowens, huddled around him, embracing him. The oldest was not born until after the pilot arrived back safely to the United States. Then, others in the congregation stood up and went on stage - children who Curt had reconnected to what was left of their families. This Jewish kid taught all of us how powerful the individual is in fighting oppression. He had changed the world.

As you can imagine, this was a very emotional thing to witness. I was inspired to write a blog about it in *The Wrap*, which was widely circulated. Haaretz, the Israeli news agency commissioned me to write about it further. The composer who I mentioned, Sharon Farber, who was also there, took this inspiration to a new, artistic level. She came to me with the idea to turn a commission she received to write a concerto, into an opportunity to tell Curt's story in music. She asked me to co-write the narration. The concerto was premiered in Glendale and received a standing ovation. People wept openly at the power of this incredible achievement. Then, the requests started to come in for repeat performances.

So, on June 13, we will be reprising the performance. This time with a larger 30+ piece

orchestra, and a program that includes the Consul Generals of Germany, Holland and Israel, Ken Howard, President of SAG/AFTRA, an exhibition by our partner LAMOTH (Los Angeles Museum of the Holocaust), and other notable goodies. It was said by one of our very politically attached mentors that 'the Concerto is a bridge builder, and needs to be played in nations where anti-Semitism is taking a foot hold'. When you see it on June 13 (you are invited to attend as my guest), you'll be hit by the power that music has to effect behavior.

I need your help to put this on, and I've set up an Indiegogo campaign.

The composer and I are trying to fund this. We expect almost 2000 people to be at this event. I've put together a Commemorative Program Book that I'm hoping you might want to take an ad out, or be mentioned as a thanks to your donation.

This is a charitable event. Our fiscal partner is a 501c3 and your check or credit card donation is tax deductible. I'm hoping you guys will go for a \$2000 full page ad (with all the promotional perks that go with it). Since I'm in control of this shindig, I'll make sure that you get the best in promotion and sponsorship. You are also all invited, and with the ad goes VIP seating (it's at the Saban Theatre on Wilshire Blvd. on the night of June 13), and an invitation to a special recital at the Los Angeles Museum of the Holocaust on the night of June 8. It's right at The Grove.

Please watch the video on this page, and if you can - this is the place to donate. It's for a very worthy cause. The video explains all. Please click on the link. If you can't donate, please still come to the event. If you know anyone who would like to donate, please forward this e-mail to them.

igg.me/at/holocaust-concerto

Los Angeles Museum of the Holocaust along with
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by Sharon Farber



Sharon Farber
Composer



Frank Fetta
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Ruslan Biryukov
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Curt Lowens
Narrator

Friday evening, June 13 at 7:30 p.m.*

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* Join us for a brief Shabbat service, with the Concerto program starting immediately afterward at 8:30 p.m. Street parking available on Wilshire Blvd. and at several pay lots, please see our facebook page for updated information:

facebook.com/bestemmingconcerto







I very much doubt if there is anyone who is reading this magazine who is unaware of the counter culture highlight of the year, if there is still indeed a counter culture, which is that the Pink Fairies, the ultimate People's Band and probably the only UK rock group ever to be spoken in the same breathe as for example the MC5, have re-formed, and last week played two reunion shows. I very much wanted to be there, but a mixture of my declining health and family commitments meant that I had to miss them. However, lucky for readers of this magazine, Dave McCann (words) and Lesley Madigan (pictures) were at the 100 Club last Saturday







I arrived at the 100 Club for the welcome return of The Pink Fairies in London.

Having found a seat at the side of the stage, I was ready and thought 'when's the fun begin?' And soon enough the band took to the stage launching things off with 'When's the fun begin'. This was followed by one of my all time favourites 'The Snake'. This band was on fire.

Up next was 'Waiting for the ice cream to melt' followed by 'White girls on amphetamines' then into a beautiful rendition of 'Wargirl', swiftly followed by 'Police Car'.

There was no wasting time onstage between songs, which helped keep things moving along nicely.

'Skeleton Army' was up next then the Velvet Underground song 'Waiting for my man' then into 'Tomorrow never knows', for the laid back section of the show as it looked hot under the lights.

Suitably refreshed, it was then time to 'Do it' before the epic 'Uncle Harry's last freak-out/Walk, don't run'. Magnificent show with 'Lucille' as the encore.

Well worth going to if they play near you.







I'm a Hog For You

I was a latecomer to the music of the Groundhogs, only discovering them – almost by accident – in the early 1980s. In fact I discovered them first because I stole a sample from one of their records.

I was producing an album for a North Devon punk band and one of the songs had to end with an explosion. In those days before one had all sorts of on-line sample banks at one's disposal purely by clicking a mouse a few times, one had to get one's samples where one could find them, and the bloke who was recording the album turned up one day with a copy of a record called Thank Christ for the Bomb.

From this we nicked the sound of a nuclear explosion. I feel fairly safe in admitting this felony 30 years on, because the record was never released and even if it had been I don't think

anyone would have bought the bloody thing anyway. However, in the breaks between recording, the engineer played me bits of this record and I soon became very enamoured of their particularly English brand of madness, fusing blues, heavy rock, and various less obvious influences into a manic and rather engaging whole.

Fast forward seven years and I was on extended sick leave from the National Health Service, and spending the summer of 1989 travelling, with a psychedelic gleam in my eyes at all times, from festival to festival flogging the magazine which I was editing, and through which I first met Gonzo Grande Fromage Rob Ayling. one day my then wife and I, together with a couple of my less salubrious hippy friends were at a small festival somewhere in east Devon.

Jon meets Ken Pustelnik



A quarter of a century on I really can't remember where it was or much about it. I remember spending two nights in an increasingly uncomfortable little tent with Alison and my dog Toby.

One of them, I suspect Toby, kept on crawling out of the tent in the middle of the night, finding their way to the refuse bin around the back of the stall which had been selling pitta breads stuffed with dahl, and bringing back fragrant portions of the same which had been discarded by customers who had eaten their fill, and burying it in the bottom of our quilt.

The other things I remember were seeing Blur for the first time and being massively impressed when Ted Milton opened his set by intoning that A was for Anarchy and B was for Blur, and watching the Groundhogs play a transcendently noisy set, so brutally elegant that it left one short

of breath.

Fast forward another four or five years and, together with my band The Amphibians from Outer Space, I supported the Groundhogs on two occasions.

However, it wasn't until many years later that I found out that the band that I had seen and indeed had supported, were not the band that had recorded Thank Christ for the Bomb. The band was founded in the early '60s by Tony McPhee together with the Cruickshank brothers, and a few years later after John Cruickshank (harmonica, vocals) had left they were joined by Ken Pustelnik on drums and the classic line-up was born. Band members came and went with only McPhee as a constant, although in 2003 the classic line-up reunited for a while. I had never seen the classic line-up, but I wish I had.

Earlier this year I got a phone call from Paul Whitrow, an old friend of mine who has graced these pages on a number of occasions. He is a Bristol-based record producer who has been doing some stuff with Ken Pustelnik.

Would I like to talk to him for Gonzo Weekly? Is the Pope a Catholic? I replied.....



THE RITES OF SPRING FESTIVAL

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Main Event - Doors open 10:00am to 11:30pm

Clepsydra



One of the undoubted highlights of the progressive rock year so far has been the reformation of Swiss proggers Clepsydra and I think an undoubted highlight of that reunion has been Clepsydra's appearance at the ROSFest Festival in Gettysburg, Pennsylvania. The ROS of ROSFest is an acronym for Rites of Spring and named presumably after the best known work by that most rock and roll of all classical composers – Stravinsky. I very much hope that Corinna and I will catch up with Clepsydra live one of these days because they are an extraordinarily impressive band, and their recent box set containing the first four albums and assorted extras is a perennial favourite in our house. However the budget just would not stretch to the two of us flying over to Pennsylvania to see them on stage, so we just have to be content with this masterful collection of words and pictures from Michael Perez.



From the very start of their set on May 2, Clepsydra proved that their reunion tour was not a slapped together nostalgia effort. Their performance that opened ROSfest 2014 was true to the music from their four now classic albums. In fact, playing the songs live seemed to breathe new life into them.

The music even surpassed the energy and emotion of the original versions. Most of the set were songs from their second album, *More Grains of Sand*, and their fourth album, *Alone*, including the final encore “End of Tuesday.” After the set, the band held a “meet and greet” and were happy to sign autographs and talk with the festival attendees.

A few of the vendors were offering the recently released Clepsydra box set, which was a limited edition of 1000 and hand-numbered, and the band asked everyone who brought one to be signed what the number was on their box. It was a fitting start to a great festival.







c.j.stone

King Arthur Pendragon at Stonehenge

I went over to see King Arthur Pendragon at Stonehenge.

It was a blazing hot day and Arthur was wearing his biker's uniform: a battered leather cowboy hat, a leather jerkin, tee shirt and shades. He was as ruddy as a hazelnut from several summers spent out here in the open air, his normally prominent tattoos fading into the overall tan. He was leaning on the fence as I arrived, behind a rack of banners emblazoned with slogans, talking to a couple of well-wishers who had just left the entrance queue to the monument to sign his petition.

His first words to me were, "it wasn't a raven, see? It was black and white."

"Pardon?"

It took me a second or two to work out what he was talking about. "Raver?" I thought. "Black and white?" And I had a picture of some girl at a rave party dancing all night in a black and white feathered cape.

It wasn't till he showed me the picture that it made sense.

It was a photograph of a large, black bird with white flashes on its wing.

"It's huge," he said. "It sits here on the fence. We've tried looking it up, but we can't find out what it is."

That's when it became clear to me. He was talking about the mythology of his own life.

It was back in 1986, before the name change. He was still plain old Johnny Rothwell then, a crazy-arsed barbarian from the Farnborough and Aldershot area, head of a gang of outlaw bikers, a death-defying trouble-maker, a rebel and a fighter,

known as "King John" at the time, not because he had any aspirations to royalty, but because he was famed for throwing full-moon parties at nearby Odiham Castle, also known as King John's Castle.

He'd had this weird revelation about his true identity – about his once, true and former name, as he describes it - in a run-down squat in Farnborough while sitting with another member of the gang called the Whippet. It was a year or two after his parents had died, both of them in the space of two weeks, and he'd had been on a bender ever since. But he was bored with life. He'd started doodling on a white laminated board in black marker pen. He'd put "King John" in the middle, with a three pointed crown above the K – which is how he always signed himself – and then around that a circle of names: Bacardi, Viet, Johnny Reb, Mad Dog, Ace, his social security number, his army number, a whole host of names and identities that he had adopted over the years.

"I'm bored," he said, and handed the Whippet the board.

The Whippet had been reading occult books at the time. Something must have been going on in his head. He said, "no you're not King John, you're King Arthur."

Mysteries

And that was how it started. Somehow those insane words buried themselves in his skull and set light to his imagination. He and the Whippet got into an intense debate lasting into the small hours, at the end of which he decided that it was all true, that he really was King Arthur. That was the revelation.

He said, "you know if I go for it, I go for it all the way? No turning back."

And the Whippet said, "I know."

The following day he went to the solicitors in order to change his name. Always an extremist, his biker motto was "No regrets!" Not content with having had a revelation about his identity, he wanted to make it a declaration to the world. He also wanted to ensure that he couldn't go back on his decision in later life.

But then the doubts had set in. He realised immediately that if he went round telling people he was King Arthur, they would call him crazy. Indeed, he had some doubts about his own sanity too. So he decided to test the strength of his belief by looking for a sign, and he and another bunch of mates had driven over to Stonehenge.

Why Stonehenge? Because he was a biker. Because the biker's festival, the Stonehenge free festival, had been held there from 1974 to 1985. Because he had attended most of them. Because what he was looking for was confirmation of an ancient truth, and Stonehenge seemed the only place venerable and sacred enough to meet his needs.

It was only a year since the festival had been banned. Stonehenge was alive with security guards, deployed to stop any stray hippies from accessing the stones. Nevertheless he managed to hop the fence and to make it into the centre of the circle.

And that's when it happened: the sign. A large black and white bird had burst out from under one of the lintels, and had hit him in the face.

Or that's how he had perceived it at the time. A black and white bird like an omen offering him confirmation of his identity. When he got back home to his caravan in Aldershot – having persuaded the police not to arrest him – he saw that there was a magpie in the tree under which he was parked, so assumed that the bird at Stonehenge must have been a magpie too. He took this as another sign, received the Change of Name Deed, and has been Arthur Uther Pendragon ever since.

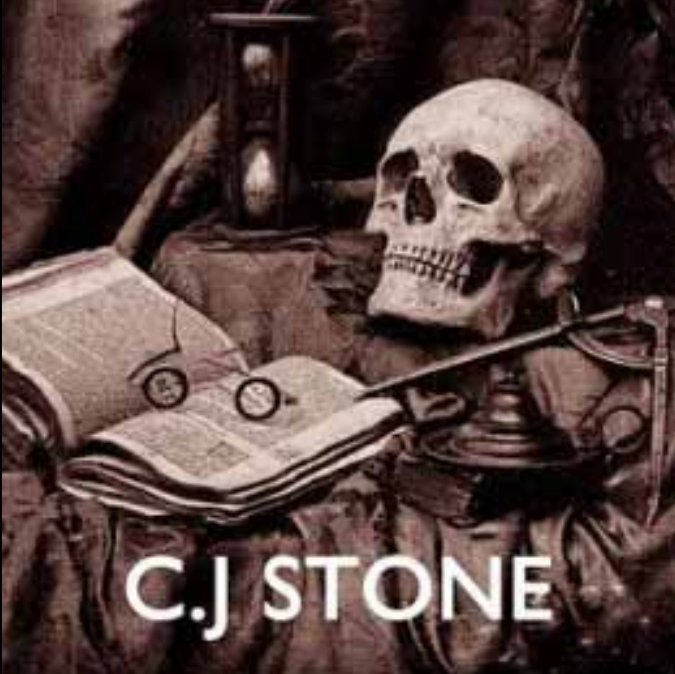
That was on the 11th of June 1986.

Later it became clear that the birds roosting at Stonehenge weren't magpies. None of them were black and white. Later again, I'd laced raven imagery as a metaphor throughout the book we'd written together, so had made the bird a raven.

Read on

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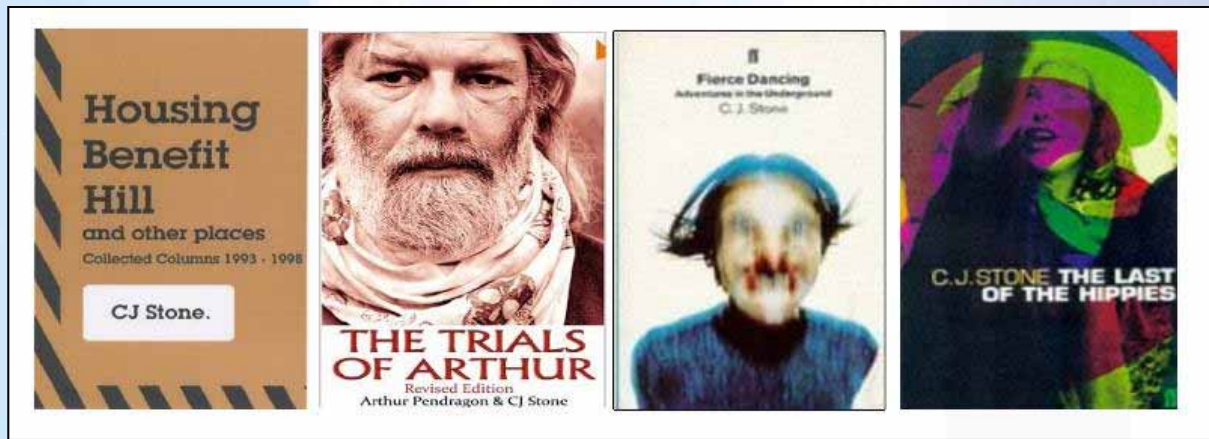
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Independent on Sunday



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

The Trials of Arthur:

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

Fierce Dancing:

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

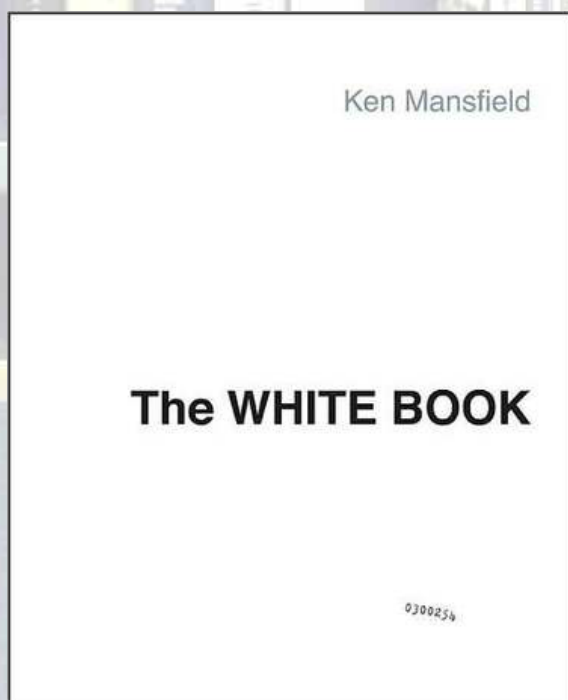
The Last of the Hippies:

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

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

Yer Gonzo Bookshelf

My name is Jonathan and I am an addict. It's been ummmmmmmmm about two and a half hours since my last book. I am an inveterate reader, and have adored, devoured and collected books since I was about seven years old. This column was intended as a place to review books sent me by kindly publishers, but although such people do exist, and whilst I continue to get review books on occasion, and include them here, this column has evolved into reviewing the books—old and new—that I devour each week.



- **Paperback:** 240 pages
- **Publisher:** Nelson **Current;**
Collectors edition (21 Dec 2007)
- **Language:** English
- **ISBN-10:** 1595551018
- **ISBN-13:** 978-1595551016
- **Product Dimensions:** 22.8 x 18.1 x 1.7 cm

Each week, recently at least, I have started this column by explaining that I have been a Beatles fan for the last 40 years, and for most of those 40 years I have collected books about them or books basically related to events surrounding them. I also have a habit of saying that each of the books that I get hold of bizarrely tell me something new about the band and offer an insight – however small – into the zeitgeist surrounding the most famous rock and roll band of all time.

This week we look at a book by Ken Mansfield, the former US manager of Apple Records. Mildly wittily it is packaged just the like the first editions of the White Album and is even numbered.

You would have imagined that this book by an insider would be full of fascinating vignettes about Apple Records and its associated couture of interesting oddballs. You would have been wrong.

I am sure that Mansfield is a very nice man. When this book was first written he described how several years earlier, in 2001, he had been suffering for over five years with an incurable type of cancer. Thirteen years later he is still alive and I wish him well. But his book is bloody awful!

It is telling, I think, reading it as a Beatles fan, about the only anecdote which sticks in my memory involves Andy Williams smoking pot at the Concert for Bangladesh. The rest of the book is bogged down by unfunny puns, designer suits,

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Seldom have I read a music business memoir so unengagingly written. It is not that Ken Mansfield comes over as a bad guy, at all. But he is a terrible writer. Sadly, he manages to take a career filled with highlights that should be fascinating, and present them in a way, sadly, that just left me cold.

and stories about drinking with country and western superstars.

It is said that everyone has a book inside them. This is Ken's second, and – to my mind at least – it could have done either with a sympathetic editing or (I am sorry to say) a ghost writer.

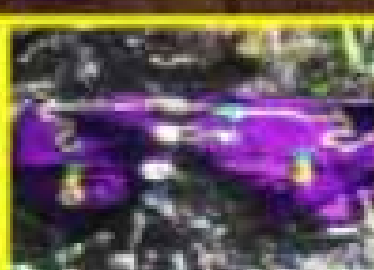
I truly hope that he doesn't read this review, because he comes across as a nice bloke, and I truly would not like to upset him. But in a long career on collecting and reading Beatles-related books, this is by far the worst that I have ever read by somebody who was an Apple insider, and from whom one expected so much more.

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HAWKWIND NEWS

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

It seems that the current dancers - Laura and Steff - have left Hawkwind, for pastures new. In fact, they left in February, according to their Facebook stuff...not that I spend much time in FB, of course...

but I did notice that one!

They've pleased the fans for around seven years now....



We can now confirm that as well as Hawktoberfest on the 4th the band will also be playing the following shows in September and October -

- Sunday 28th Sep - Salisbury City Hall
- Thursday 2nd Oct - Leamington Spa Assembly with Pink Fairies
- Friday 3rd Oct - Nottingham Rock City with Arthur Brown

There may well be a couple more shows added to this run of dates over the next few days so make sure you check back on a regular basis :-)

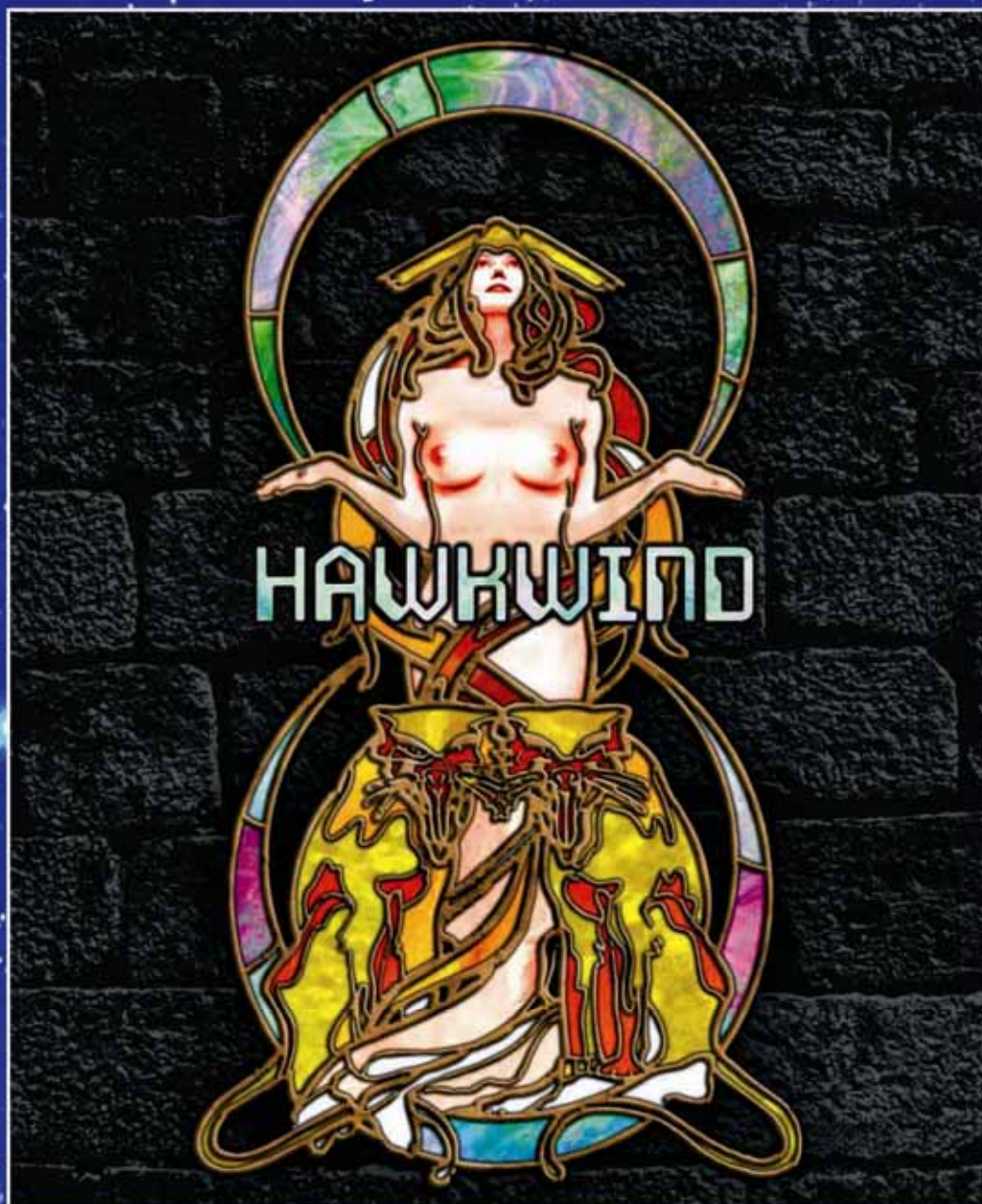
As ever for full details and links to buy tickets visit the tour dates page on their website.



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Greetings space travellers!

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

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

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

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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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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...

Although this has been far from a classic week as far as news stories about Yes and the various alumni are concerned, there has been a smattering of interesting items which – thanks to those jolly nice fellows at Google News Alerts – we have picked up and posted on the Gonzo Daily news blogs this week. Starting off with the most interesting, the band have given more details of their forthcoming Heaven and Earth album and on top of that it appears that our old friend Billy Sherwood, who appeared on the front cover of this very magazine a few issues ago talking about his work on the backing vocals of the aforementioned record has now been promoted to mixing for release. In a very revealing interview he pays tribute to new boy Jon Davison. Everybody realises that Davison has some pretty big shoes to fill, but according to Billy he is filling them with great aplomb and flare.

- **YES DETAIL HEAVEN & EARTH RELEASE**
- **'He's doing a great job': For mixer Billy Sherwood, Yes' Jon Davison has been a revelation**

The rest of the Yes stories this week are fairly mundane, but do include an interesting interview with Chris Squire who spent much of his time talking about the glory days in the mid-80s when the band surprised everybody by having a couple of hit singles. He also talks about his feelings at being ignored by the rock and roll Hall of Fame and he drops one little titbit to the fans who are still wanting to see a reunion of the classic line-up in which he says, "I wouldn't object to working with any former member of Yes really".

- **Affirmative Action Figure: Chris Squire Just Says Yes**
- **Another chance to say 'Yes'**
- **Yes coming to the Egg**

The rest of the stories this week are concerning Rick Wakeman who has just finished a massively successful UK tour which we singularly failed to attend. Hopefully he will be doing it again soon. However, Rick Wakeman fans are bound to be excited by news of his new deluxe box set of Journey to the Centre of the Earth (about which a video was posted this week) and the news that he will – later in the year – be playing at the Sonic Universe Concert in Tenerife.

- **Rick Wakeman - Animated Album Walkthrough**
- **Sonic Universe Concert**

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

RICK WAKEMAN

JOURNEY & RETURN TO THE CENTRE OF THE EARTH

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

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

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

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

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

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



Thom the World Poet

Rob Ayling writes:

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

UTES OF RITING

Word is a bird
Song @mornings
Splits dreams like green trees
Water &rain clouds.
Most unobserved
Less witnessed/recorded
Slave songs /jazz/blues
History of woundings
Dance in the air of sounds sent-
Pleas, petitions, prophecies
vague as astrological destinies
Maybe stars are in another sky
I only see clouds in your eyes.



ROCK and ROLL

a cabinet of curiosities

In Victorian times every well-bred Gentleman had a 'Cabinet of Curiosities'; a collection of peculiar odds and sods, usually housed in a finely made cabinet with a glass door. These could include anything from Natural History specimens to historical artefacts.

There has always been something of the Victorian amateur naturalist about me, and I have a houseful of arcane objects; some completely worthless, others decidedly not, but all precious to me for the memories they hold.

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

Some people don't like dolls. We have an old one here at home who sits on a little cabinet on the landing. On quite a few occasions, after we have had visitors, I have gone upstairs and found her facing the other way, presumably turned around by someone who doesn't like the way she sits and stares. Or perhaps it is she who takes it upon herself to turn around because she doesn't like the way people stare at her? But whatever the reason, some people do have a fear of dolls, or pediophobia as it is known. But with regard to ours being turned around, I am not sure how they could physically touch her if they had such a fear, so perhaps they have just been unnerved by her. But then again, perhaps they didn't touch her, which - of course - suggests that the latter explanation of our doll turning herself around to ignore all and sundry has suddenly become more feasible. But no matter - we are used to such things in this house.

So if any of you out there are reading this and do suffer from the above in any shape or form - and let me add that I am not trying to take the piss out of anyone who does - then I advise you to turn away now, for the theme this week is dolls. Last week the great and masterful editor created a themed issue of



sorts, so I cannot see why the cabinet should not have one. And just as his was last week, this was quite by accident; they just kept coming up on the eBay listings in one shape or form.

I do have to mention here, before I go any further, that I have just taken in a mug of coffee to the aforementioned great and masterful one, and after apologising and then explaining the reason for the tardiness in the delivery as my being wrapped up in writing about pediophobia, he informed me of a strange (cue the theme from *The X-Files*) coincidence. He had had a conversation the other day with Carol Hodge aka Miss Crystal Grenade, about haunted dolls....is there really such a thing as a coincidence?

So, my dear little rummagers of cabinet contents, pull the curtains, dim the lights, light a candle or two and feast your eyes upon the following, perhaps hoping – as do I – that none of the following could suddenly start moving on their own accord. For that, in most cases - but definitely with regard to the last - would be highly disturbing.

Oh, and yes, I am going to leave the typos and grammar mishaps in again this week, unless I find them too unbearable.

Marie Osmond Doll, 1976 Mattel, MIB! US \$44.95 (approx. £26.68)

“Here is a very cool Donny & Marie Osmond item featuring Marie Osmond as a doll! She is MINT in her ORIGINAL BOX! This Marie Osmond has never been removed from her original box! This toy was copyrighted 1976 Osbro Productions and 1976 Mattel Inc. It is No. 9768. It has a very nice photo picture of Marie Osmond on the front of the box and a “ghost” signature reading “With Love, Marie Osmond”. – ‘ghost’ signature? Eeek... Oh boy, feeling nervous yet?



http://www.ebay.co.uk/itm/Marie-Osmond-Doll-1976-Mattel-MIB-/141061506330?pt=LH_DefaultDomain_0&hash=item20d7ebc51a

DONNY & MARIE OSMOND-Vintage 1976 Mattel 12” Dolls-Teenage TV Celebrities-Scarce - AU \$85.00 (Approx. £46.42)

“DONNY & MARIE OSMOND-Teenage TV Celebrities! 12” Dolls
Vintage 1976 Mattel 12” Donny & Marie Osmond dolls – For over thirty-five years, Donnie and his younger sister Marie gained fame as Donny & Marie, partly due to the success of their 1976–79 self-titled variety series, which aired on ABC Television. Both are wearing costumes from their television show and Donnie has his microphone - squeaky clean with Donnie’s pants showing a blemish”

I really am lost for words about Donny’s pants showing a blemish, so I shall move swiftly on to say that I suppose that Marie is fairly lifelike in an as-long-as-you-know-who-it-is sort of way. Not convinced about her brother though.



http://www.ebay.co.uk/itm/DONNY-MARIE-OSMOND-Vintage-1976-Mattel-12-Dolls-Teenage-TV-Celebrities-Scarce-/231236416831?pt=AU_Dolls&hash=item35d6c3b53f

Here is a selection of dolls supposedly made in the likeness of the bromidic, weedy ill-nurtured clotpole JB. No links – I can’t be bothered and they would only take up too much space, a bit like he does:

NUDE JUSTIN BIEBER CELEBRITY BARBIE 11.5" KEN SIZE DOLL FOR OAK ARTIST REPAINT



2010 Barbie Ken 12" JUSTIN BIEBER DOLL Rooted Hair w/ Clothes Singer Celebrity



THE BITCH IS BACK

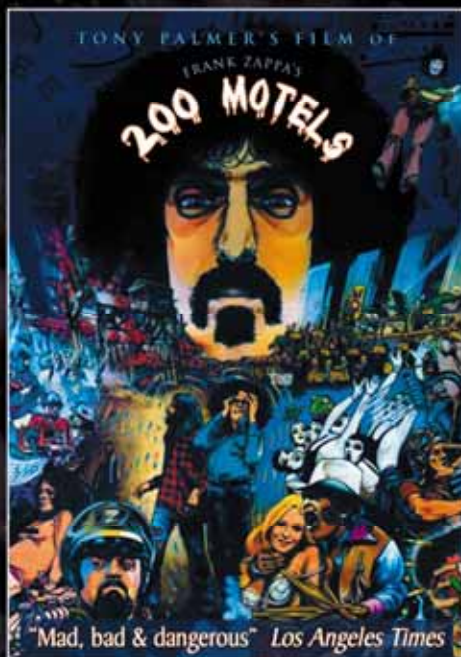
If it's groovy...it's in!

MAN
Tapes of The Unexpected
VPDVB68

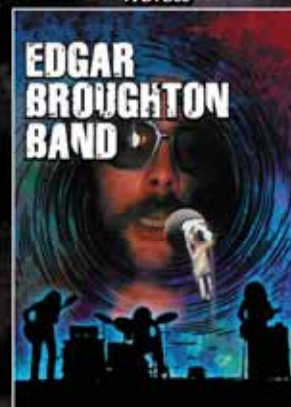


"Mad, bad & dangerous"
(Available for the first time on DVD)

FRANK ZAPPA'S 200 MOTELS
TPDVD127



EDGAR BROUGHTON BAND
Live
VPDVB66



RENAISSANCE
Kings & Queens
VPDVB67



PETER HAMMILL
In The Passionkirche Berlin
VPDVB65



THE STEVE HILLAGE BAND
Live at The Gong Family Unconvention
GWVP201DVD



VAN DER GRAAF GENERATOR
Live at The Paradiso
VPDVB64



PANIC ROOM
Satellite
FMCD001



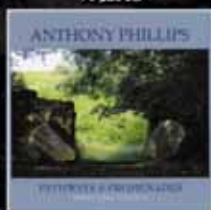
KARNATAKA
The Gathering Light
KTKCD005



PARADE
The Fabric
NAUTCD004



ANTHONY PHILLIPS
Pathways & Promenades
VP516CD



RICK WAKEMAN
Past, Present and Future
MFVP115CD



SPIRITS BURNING
Crazy Fluid
VP492CD



HAWKWIND
San Francisco 1999
HAWKVP48CD



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



VOICEPRINT
GROUP OF COMPANIES



Childrens Justin Bieber Doll & Accessories Singer Music Celebrity JB - Green Top

This next one is kind of cute, although it has not been



authorised by Mr Santana.

Carlos Santana Celebrity Spoof Troll Doll NIB – (US \$18.99 Approx. £11.25)

New Carlos Santana Troll Doll 6 1/2" tall

http://www.ebay.co.uk/itm/Carlos-Santana-Celebrity-Spoof-Troll-Doll-NIB-/201078404785?pt=LH_DefaultDomain_0&hash=item2ed134f6b1

singing Westlife Bryan Mc Fadden Doll - 2000 barbie - £1.00 Westlife Bryan Mc Fadden Doll 2000

“In Good Played with Condition, needs baatteries”
It’s really a sheep in a Bryan McFadden costume?



Whatever happened to Westlife that you can get such a thing at the knock-down price of £1.00? And please tell me that he comes with more clothes.

http://www.ebay.co.uk/itm/singing-Westlife-Bryan-Mc-Fadden-Doll-2000-barbie-/171330925652?pt=UK_Music_Music_Memorabilia_LE&hash=item27e41e7454



WACKEL ELVIS PRESLEY CAR DASHBOARD FIGURE *NEW* - £5.20

And this one does actually move on its own accord, so don’t worry if a slight vibration on the cabinet gets it going. But if you all insist on pushing and shoving to get to the front then that is your problem really.

“ORIGINAL WACKEL PRESLEY FIXES BY A VACUUM CUP TO THE FRONT CAR WINDSCREEN AND RESTS ON THE DASHBOARD SO HE DANCE WHILE YOU DRIVE!



Aargh, vacuum you numpty. And either ‘so he can dance’, or ‘so he dances’ for goodness sake. Not doing very well with ignoring typos today am I?

Gosh a vacuum cupped Elvis. Not a line you hear very often. But whilst being transported on a car’s dashboard as it is driven down many of the pot-holed roads in this part of the country he would definitely get all shook up I can tell you!

http://www.ebay.co.uk/itm/WACKEL-ELVIS-PRESLEY-CAR-DASHBOARD-FIGURE-NEW-/181393836622?pt=UK_Music_Music_Memorabilia_LE&hash=item2a3bea4a4e

2 x ELVIS PRESLEY BOBBLE HEADS/HEAD KNOCKERS by NECA - £29.00

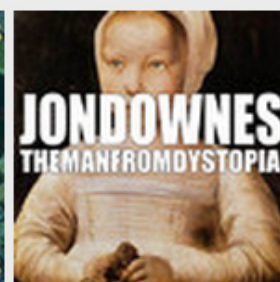
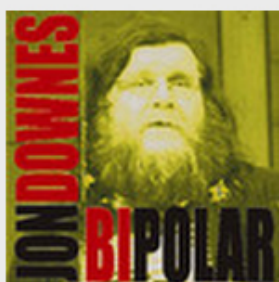
Not one, but two!

“2 x ELVIS PRESLEY BOBBLE HEADS/HEAD KNOCKERS” – yes, okay heard you the first time.

“ELVIS - 1957 Year in Gold - measures approx 19cm high
Wearing a gold suit mounted on round base” so the suit is mounted on a round base – how about Elvis?

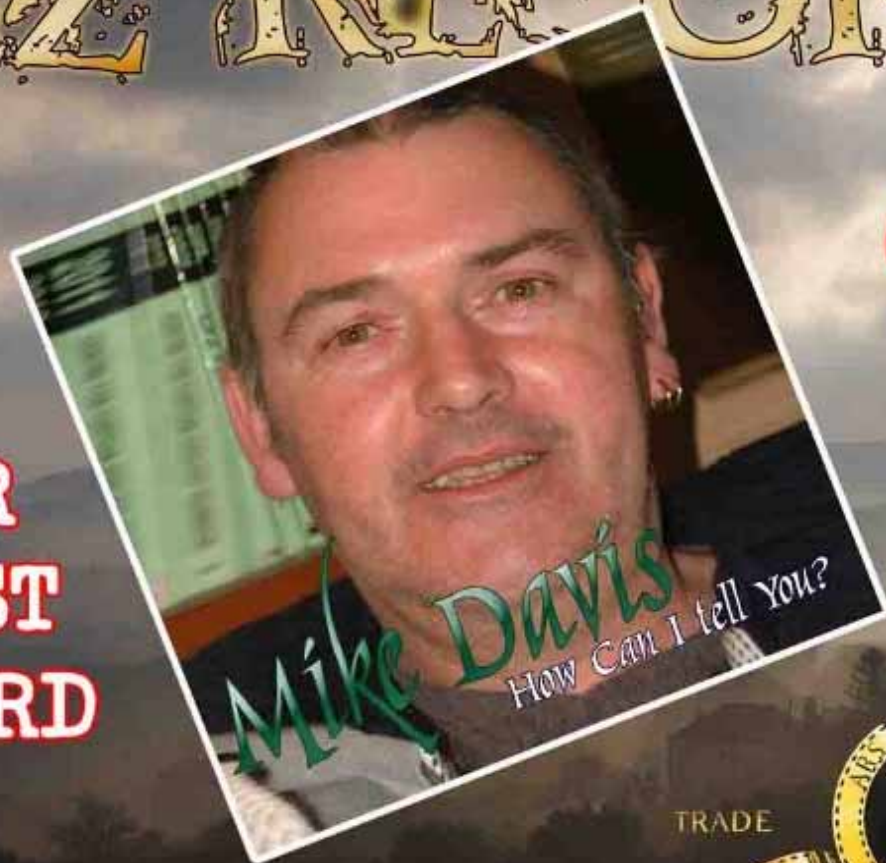
SHAMELESS SELF PROMOTION TIME

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



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

CRZ RECORDS



COMING
VERY
SOON

OUR
FIRST
RECORD

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



+
“ELVIS - Viva Las Vegas - measures approx 20cm high Wearing white suit with gold flowers and holding microphone mounted on square base” okay so the microphone is mounted

on a square base – but I ask again – what about Elvis?

“This figure has glue marks over the base and the microphone has become a little loose Otherwise good”



Apart from the fact that, although one of them does look a bit like him, the other one is not so convincing.

http://www.ebay.co.uk/itm/2-x-ELVIS-PRESLEY-BOBBLE-HEADS-HEAD-KNOCKERS-by-NECA-/181405694343?pt=UK_Music_Music_Memorabilia_LE&hash=item2a3c9f3987



Elvis Presley - Blue Hawaii Wacky Wobbler Bobble-Head Figure NEW IN BOX * Funko AU \$21.85 (Approx. £12.02)

And this one looks nothing at all like him – it may as well be the bloke standing at the bus stop or the bloke selling ice creams in the park for all I know.

And why do they keep making this stuff? I know Father's Day is coming up, but seriously, do people still buy these tacky things?

http://www.ebay.co.uk/itm/Elvis-Presley-Blue-Hawaii-Wacky-Wobbler-Bobble-Head-Figure-NEW-IN-BOX-Funko-/121253690507?pt=AU_MusicMemorabilia&hash=item1c3b487c8b





ELVIS LIMITED EDITION 1994 Taipow Soundtrack Legends Singing HOUND DOG 15 “ PLUSH - £11.00

Okay, I agree, this is not really a doll. So why have I included it? Because I can, that's why.

“Purchased in USA Three Years Ago, Never Used, Works Perfectly” - okay so if it has never been used, how do you know it works perfectly?



“Limited Edition
Genuine Taipow
Soundtrack Legends
Product
Stored in Warm Dry
Conditions
Beautiful Plush Soft
Fur Dog - 15"
Dressed in Iconic
Elvis Outfit
Press Buckle to Hear
Voice of Elvis Sing
"Hound Dog"

On the Bottom of One Foot is "Hound Dog" 1956 and the Other is Elvis Presley Signature”

This is pretty dire, so if it is to be added to the cabinet for future generations to admire, gawp at or generally poke fun of, then it will definitely go in the far right hand corner of the bottom shelf.

[http://www.ebay.co.uk/itm/ELVIS-LIMITED-EDITION-1994-Taipow-Soundtrack-Legends-Singing-HOUND-DOG-15-PLUSH-/321403677479?](http://www.ebay.co.uk/itm/ELVIS-LIMITED-EDITION-1994-Taipow-Soundtrack-Legends-Singing-HOUND-DOG-15-PLUSH-/321403677479?pt=UK_Collectables_AnimalCollectables_SM&hash=item4ad526eb27)

[pt=UK_Collectables_AnimalCollectables_SM&hash=item4ad526eb27](http://www.ebay.co.uk/itm/ELVIS-LIMITED-EDITION-1994-Taipow-Soundtrack-Legends-Singing-HOUND-DOG-15-PLUSH-/321403677479?pt=UK_Collectables_AnimalCollectables_SM&hash=item4ad526eb27)

Dead Celebrity Pop Star Doll For Blythe Betsy Middie Jerryberry Skipper Azone - US \$13.99 (Approx. £8.29)

I have absolutely no idea who Blythe Betsy Middie Jerryberry Skipper Axone is – or are if, as I am assuming, there should be some commas in that line somewhere – but the doll in question is pretty creepy.



[http://www.ebay.co.uk/itm/Dead-Celebrity-Pop-Star-Doll-For-Blythe-Betsy-Middie-Jerryberry-Skipper-Azone-/291126119287?](http://www.ebay.co.uk/itm/Dead-Celebrity-Pop-Star-Doll-For-Blythe-Betsy-Middie-Jerryberry-Skipper-Azone-/291126119287?pt=UK_Music_Music_Memorabilia_LE&hash=item43ca0007e0)

Harry Styles Doll One Direction - £3.00

Now this is the one that is truly disturbing. Not because it's a member of One Direction and not because I have a particularly vindictive dislike of the band. But look at that expression, or, rather, that grin to be precise. Is that not the stuff of nightmares? Good grief. Stick a miniature chainsaw in one of its hands, get your stop motion camera groove on, and you could make yourself a one-man serial killer film, with plenty of close-ups of course.



[http://www.ebay.co.uk/itm/Harry-Styles-Doll-One-Direction-/221444194728?](http://www.ebay.co.uk/itm/Harry-Styles-Doll-One-Direction-/221444194728?pt=UK_Music_Music_Memorabilia_LE&hash=item338f1a41a8)
[pt=UK_Music_Music_Memorabilia_LE&hash=item338f1a41a8](http://www.ebay.co.uk/itm/Harry-Styles-Doll-One-Direction-/221444194728?pt=UK_Music_Music_Memorabilia_LE&hash=item338f1a41a8)

Okay folks, enough of dolls for now. They have all been secured in the cabinet and have been chained down into their respective places, including the gold suit and microphone stuck to their individual round and square bases.

“What is next?” we all shout, as we clap our hands and press our noses to the glass doors.

For starters - and I kid you not – there are these little oddities:

One direction toothpaste – 99p and One direction toothbrush – 99p

And you will be relieved to learn that both are listed as “New”



http://www.ebay.co.uk/itm/One-direction-toothpaste-/291151810559?pt=UK_Music_Music_Memorabilia_LE&hash=item43ca0000ff

[http://www.ebay.co.uk/itm/One-direction-toothbrush-/291151808480?](http://www.ebay.co.uk/itm/One-direction-toothbrush-/291151808480?pt=UK_Music_Music_Memorabilia_LE&hash=item43ca0007e0)
[pt=UK_Music_Music_Memorabilia_LE&hash=item43ca0007e0](http://www.ebay.co.uk/itm/One-direction-toothbrush-/291151808480?pt=UK_Music_Music_Memorabilia_LE&hash=item43ca0007e0)



#79

Elvis Presley Toothpick Holder - £14.95

"Here we have a Toothpick Holder that would be ideal for any Elvis collector, this is a really individual piece!"



The size of this product is 2.95" x 2.17" x 3.94"

I suppose this is a nice idea for a collector, but I think I shall stick to the cheap plastic containers

in which the toothpicks are sold at the supermarket.

http://www.ebay.co.uk/itm/Elvis-Presley-Toothpick-Holder-/191067983388?pt=UK_Music_Music_Memorabilia_LE&hash=item2c7c8a0e1c

EARLY 60'S BEATLES GUMBALL FIGURESRARE** - US \$59.99**

(Approx. £35.61)

"THIS IS BY FAR THE BEST OF BEATLES GUMBALL ITEMS. ALSO THE SCARCEST!!!"



MADE OF GUMMYBEAR LIKE MATERIAL. VERY NEAT!!!"

Don't tell Homer Simpson – you know what happened to his Precious Venus.

http://www.ebay.co.uk/itm/EARLY-60S-BEATLES-GUMBALL-FIGURES-RARE-/171328137538pt=LH_DefaultDomain_0&hash=item27e3f3e942

THE BEATLES box only there are no cards with the box - £10.00

This is a box folks. Just a box. Not two boxes, or three just the one – empty – box.

"Listing for any one that collects boxes this is a empty box only

The Beatles official beats playing cards size around 5" x 5" x 4"

But remember please that there are no cards with this box. It is just a box. If you type (or write) the word 'box' over and over again, it does look peculiar after a while. Box, box, box see what I mean?

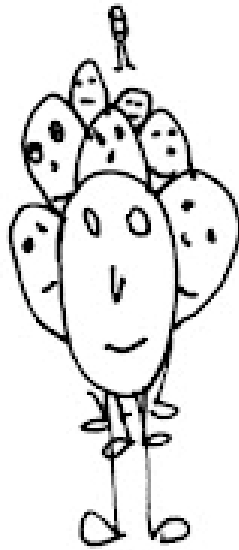
But if you are lucky, I think the photographs are intimating that there is actually a picture on the box as well as it just being filled with air.

http://www.ebay.co.uk/itm/THE-BEATLES-box-only-there-are-no-cards-with-the-box-/360791529910?pt=UK_Collectables_Memorabilia_RL&hash=item5400d9d9b6



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

THE NINE HENRYS



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

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

THE WORLD'S FIRST CLONED CARTOON CHARACTER

modada@ninehenrys.com

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

They mooch around in their minimalist universe suffering from an existential crisis with some genetically modified humour thrown in. I think Peter McAdam is one of the funniest people around, and I cannot recommend his book *The Nine Henrys* highly enough. Check it out at Amazon.

Each issue we shall be running a series of Henrybits that are not found in his book about the nine cloned cartoon characters who inhabit a surreal world nearly as insane as mine...



Henry felt out of place at Barry's stag do

weird weekend 2014

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



THE COMMUNITY CENTRE, WOOLFARDISWORTHY, NORTH DEVON, UK
www.cfz.org.uk

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

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

POSSIBLY THE WRONG DAVID JACKSON?

I have had problems with my email all week and so I had my online email account window open as I was proofreading and typesetting this current issue. I saw an email from someone called David Jackson. As you probably know David Jackson was a member of Van Der Graaf Generator and I interviewed him the other week about his work with our old friend Mr Averell. So when I received an email from 'David Jackson' I opened it, hoping to find a missive about what he is doing with Judge Smith in Italy this week. Imagine my surprise when I got this.

Our Ref: RTB /SNT/STB

To. Beneficiary: .

Sir,

I am Special Agent David Jackson and am here in Nigeria as an FBI delegate that has been delegated to investigate this fraudsters who are in the business of swindling Foreigners that came for transaction in Nigeria . Please be informed that during my

investigation I got to find out that there is a huge sum of \$10.5million that has been assigned in your name(Beneficiary) and this fraudsters are busy swindling you without any hope of receiving your fund.

NOTE: You are not suppose to pay that hug amount from the beginning before the release of your fund can commence depending on how you want the transfer made to you. We have to inform you that we have made some arrested in respect of this delayed over due fund. I have a very limited time to stay in Nigeria here so I advise you urgently respond to this message .

I shall expect your response as soon as you receive this email. Please Note that I have attached my Identification to this email. do not inform any of the people that collected money from you before now about this new development, to avoid jeopardizing our investigation

Best Regard,
DAVID JACKSON.

There's a place



for people who hurt animals

CLASSIC LOST BROADCAST RELEASES FROM

GONZO

HS10370 DVD



ROCK OF THE 70's

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

THE LOST BROADCASTS

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

HS10480 DVD



THE LOST BROADCASTS

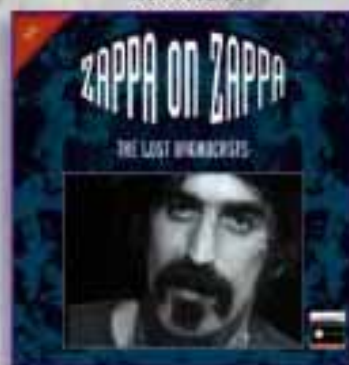
INCREDIBLE STRING BAND
HS10650 DVD



CAPTAIN BEEFHEART & HIS MAGIC BAND
HS11420 DVD



FRANK ZAPPA
HS11090 DVD



CURVED AIR
HS10580 DVD

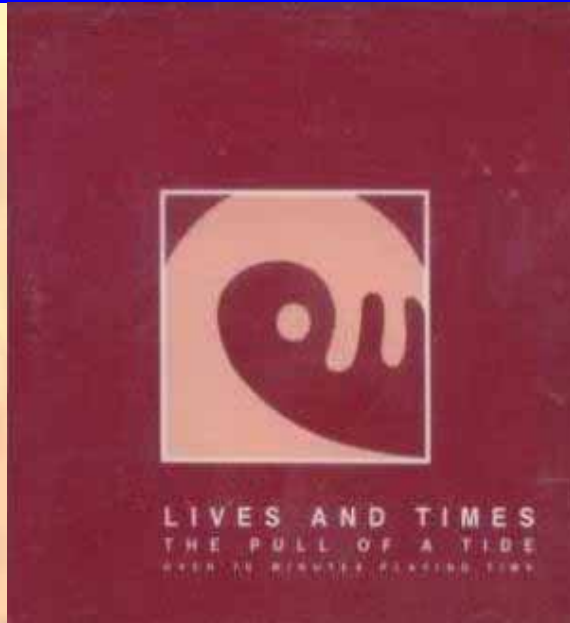


LIVE 365 WHY NOT TUNE INTO
GONZO WEB RADIO

ALL AVAILABLE FROM
www.gonzomultimedia.co.uk



THE WORLD OF KEV ROWLAND



LIVES & TIMES The Pull Of A Tide (NO IMAGE)

‘The Pull of a Tide’ came out in 1993, with Chris Brown now the resident bassist (although Teresa Griffin did play on a few tracks). The songwriting had improved and broadened into new directions. “Who Do YOU Live For” starts with classical guitar but then turns very nearly into a rock song. Strong guitarwork and harmony vocals work well to create a standout track. “Kicking Against Nothing” is another example of the harder edge of L&T with a strong riff and chorus. That being said, this album is just as experimental as the first but songs such as these serve to really emphasis the point. Yet again there are some songs here that point to Richard’s later (and current) work with Karda Estra, with “Evolution” being a fine example of his more classical style, albeit with synths and piano. Lorna’s angelic vocals and Richard’s fine accompaniment making this a real joy. If you enjoy good singing and don’t want crashing guitars or complicated prog then L&T provided well structured songs that showed Lorna’s voice off to best effect.

www.kardaestra.co.uk

TWELFTH NIGHT Skan Demos/First Tape Album (INDIE)

If ever there was an underground progressive rock band who should have really made the big time then surely it must be Twelfth Night. Through many different factors, not all of them of their own making, they released just four full-length studio albums during their career, along with a couple of



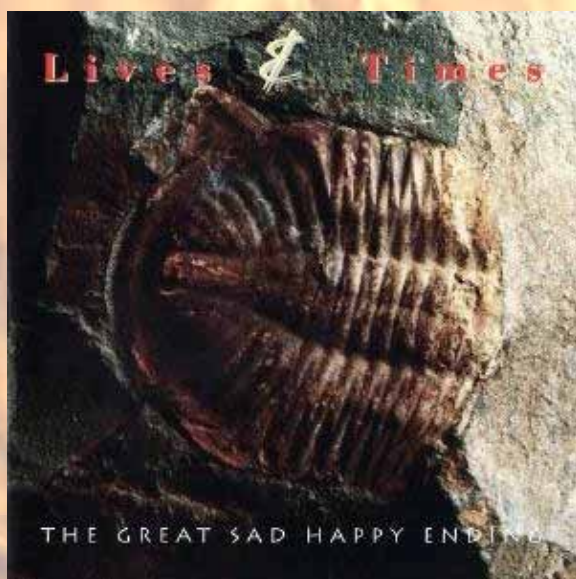
live albums plus some long-deleted and not available cassettes. However, due to the increased interest in the prog scene in general, and TN in particular there have been quite a few compilations and live archive releases released under the watchful eye of Bran Devoil, and there has even been a reunions and some gigs! But, what I am playing now is another of the Archive releases, and one of incredible importance to fans as it contains the very first demo from the band, the legendary ‘SKAN’ recordings when the band were just a trio, plus two songs from, the ‘First Tape’ album which was released later the same year (1979) when Rick had joined on keyboards.

Listening to these songs makes one realize just what incredible musicians these guys were, and also what a huge influence they must have been on Ozric Tentacles as “Fur Helene II” could easily have come from those guys. The songs themselves, albeit recorded in a studio, were actually ‘live’ with little in the way of overdubs and were normally first or second take. Andy is an incredible guitarist, while Clive was never content just to provide solid backing and also wanted to be in on the melody which left Brian at the back trying to hold everything together and ensuring that they all kept on track. The sound is really good, especially considering this was an unsigned band recording some 35 years ago, and certainly doesn’t sound dated. But, this is an album that while not exactly the one I would recommend as an introduction to the band (their best studio album is ‘Fact and Fiction’, live is ‘Live and Let Live’) it is something that even those who don’t know the band will enjoy as the swirling complex musical motifs move in the air to create something that is incredibly beguiling, compelling and entrancing.

THE WORLD OF KEV ROWLAND

But, if you are a fan of the band then you will recognise sections of songs that later on became parts of others, and having two versions of "Sequences" is always a good thing. I have to confess that each time I hear the early instrumental versions I still 'hear' Geoff singing over the top. To take such a monumental instrumental number (one version here is nearly eighteen minutes long) and add lyrics to it in a way that makes it seem that it was always meant to be hard that way is an incredible achievement.

I have been a fan of the band for years, but had not heard these versions until now and it is wonderful to have them widely available once again.
www.twelfthnight.info

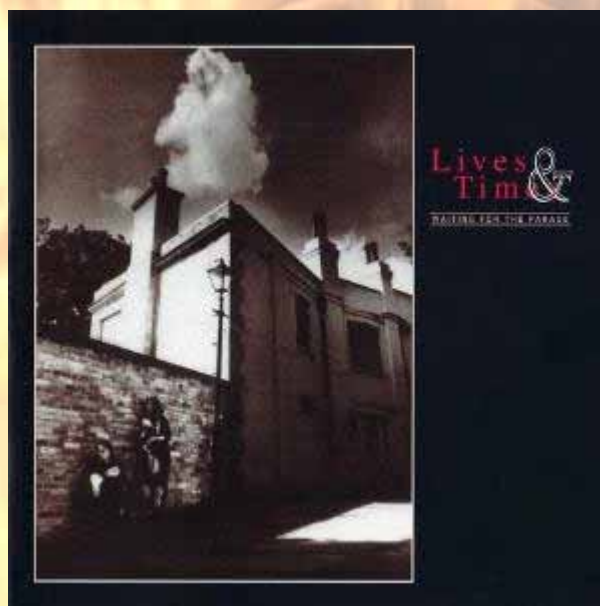


LIVES & TIMES **The Great Sad Happy Ending** **(SI MUSIC)**

This was the fourth album under the L&T banner, with multi-instrumentalist Richard Wileman again joined by singer Lorna Cumberland, with Andy Kittral providing bass. Lorna's vocals are reminiscent of Kate Bush and Maryen Cairns, and the music is the perfect foil as moods and atmosphere are created with seeming ease. It is this atmospheric interpretation that is the basis of their music: there is no room here for crashing guitars or pounding drums, but rather well thought out material of extremely high quality. Listening again to this album after so many years one thing I find interesting is that there are some non-vocal numbers and passages that show that Richard was already starting to musically spread his wings, which of course would eventually lead to the demise of this band and the commencement of Karda Estra. In fact, "Wired

to the Moon" could indeed be a KE number as opposed to L&T with its long orchestral filmscape feel.

Much of the album is devoted to providing superb accompaniment to Lorna's vocals, often with as little intervention and intrusion as possible, letting her really shine. It is an album full of space, depth and complexity, with the guitars often sounding quite frenetic but as they are kept low in the mix they don't take over. There are definite Hackett-ish qualities to much of this and the result is an album that I have fallen in love with all over again, the best part of twenty years since I first heard it.
www.kardaestra.co.uk



LIVES & TIMES **Waiting For The Parade** **(SI MUSIC)**

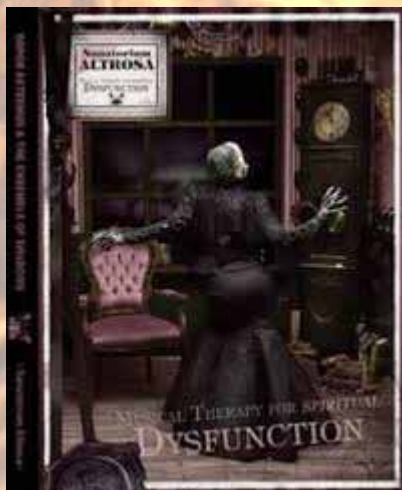
'Waiting For The Parade' was the third album from L&T, and saw them sign with the Dutch label SI Music, who at the time was certainly one of the most important progressive labels in Europe. Phile Legende (of Lorien) is the only external musician, providing acoustic percussion on five of the nine tracks. Bass is provided this time by Richard himself. Right from the off the hallmarks of the earlier L&T albums are there, but for some reason they appear more accessible. The 'live' drumming definitely helps as well as it adds something to the songs. However, the most beautiful song on the album is "Deadline" where Richard on classical acoustic guitar provides the perfect backdrop for Lorna's haunting voice. Mind you, "Divide" comes a very close second as it gradually builds and builds while "Corners" again hints at the future, while also bringing in loads of influences from Steve Hackett and IQ. www.kardaestra.co.uk



Sopor Aeternus & the Ensemble of Shadows

Wikipedia has Sopor Aeternus & the Ensemble of Shadows (Latin: *sopor aeternus* "eternal sleep") listed under the genres of neoclassical darkwave, dark folk, neo-Medieval and gothic rock. Founded in Germany in 1989 by Anna-Varney Cantodea, her work has accumulated a cult following.

"The sound of Sopor Aeternus is rooted in renaissance and baroque music, maintaining frequent use of brass instruments, woodwinds, strings, pipe organs, bells, and guitars. While earlier works used drum machines, later albums feature live percussion." <http://en.wikipedia.org/wiki/Soporaeternus>



SOPOR AETERNUS: - Les Fleurs Du Mal
<http://www.youtube.com/watch?v=mppygEfvQSM>

SOPOR AETERNUS: "A Strange Thing To Say" (music video)
<http://www.youtube.com/watch?v=DjeeNTC6uxU>

SOPOR AETERNUS: "Children of the Corn"
<http://www.youtube.com/watch?v=whndX4SLNNM>



And so, once again we come to the end of another issue. And once again it is silly o'clock in the morning although not as ridiculously silly o'clock as it was last week. And once again my beloved wife, Corinna, and I are sat in the potato shed putting it all together.

It has been another long and somewhat strange week, and despite the fact that the full moon has come and gone there have still been weeks in which I have been firing on more cylinders than I have been this time around.

But enough of the bellyaching. I yam what I yam as Popeye was wont to say. And at the age of 55 I think it is unlikely that I am going to change now.

We are, as I think I have commented on various occasions, living in interesting times. Our relationship with music, and the way in which we consume it, has changed irrevocably, but music remains as important to the human race as it has at any time since our remote ancestors, even hairier than Hawkwind roadies, banged reindeer antlers together producing hypnotic polyrhythms with which to keep the demons of the night at bay.

Each person has their own idiosyncratic



relationship with music, and this magazine is basically about mine. After all, I am not qualified to write about anybody else's relationship with Polyhymnia and Euterpe. However, it is nice when – on occasion – other people join the party and write about the music which has moved them.

There is plenty of room at this party, and I am inviting you all to come and gatecrash. If you feel that you would like to write for Gonzo Weekly just drop me a line: jon@eclipse.co.uk

Until next week, be seeing ya.

Jon



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