

GONZO

Weekly #86

EXCLUSIVE:

My time with Hunter S
Thompson by theatre
director Lou Stein

EXCLUSIVE:

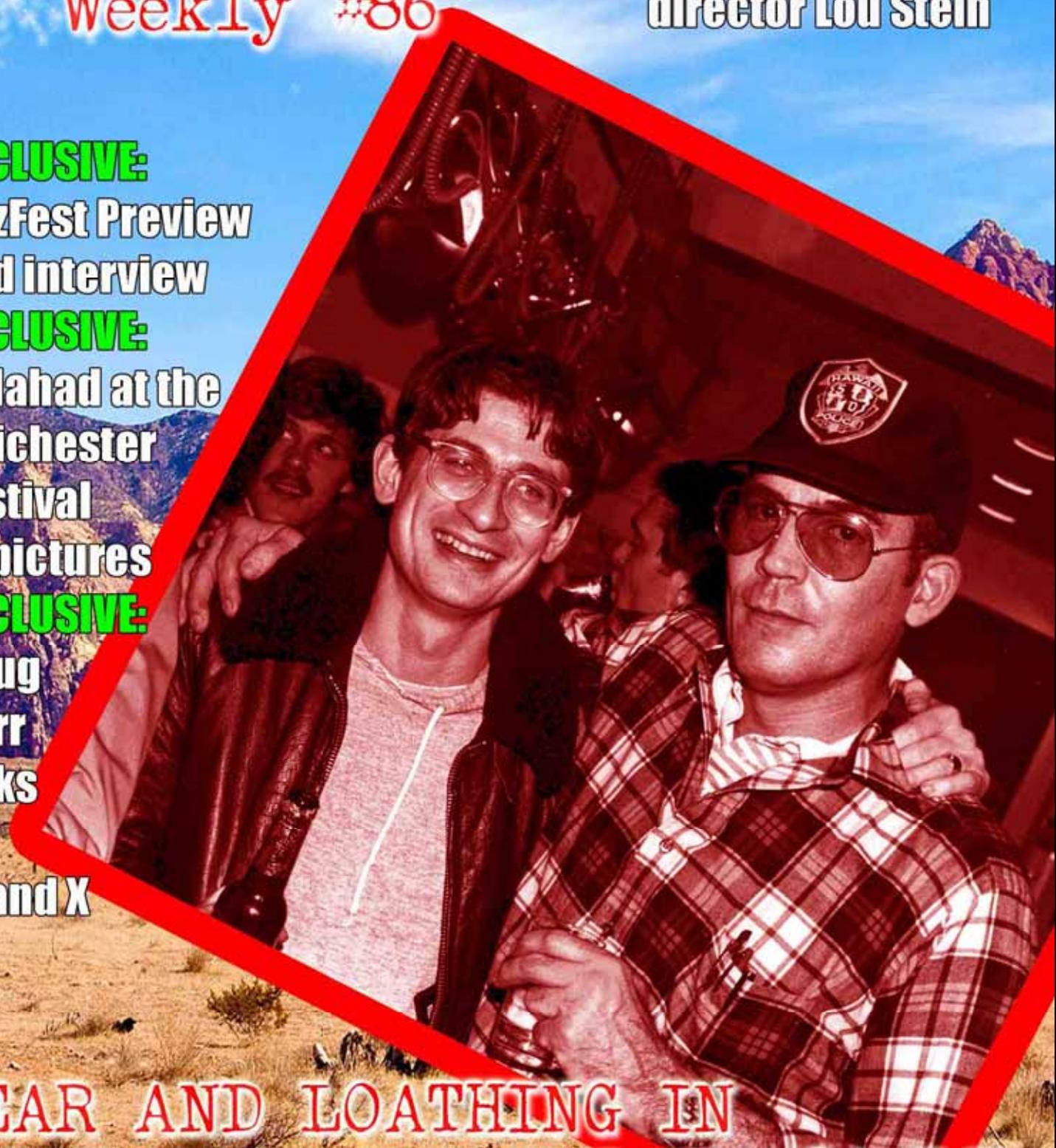
KozFest Preview
and interview

EXCLUSIVE:

Galahad at the
Chichester
Festival
in pictures

EXCLUSIVE:

Doug
Harr
talks
to
Brand X



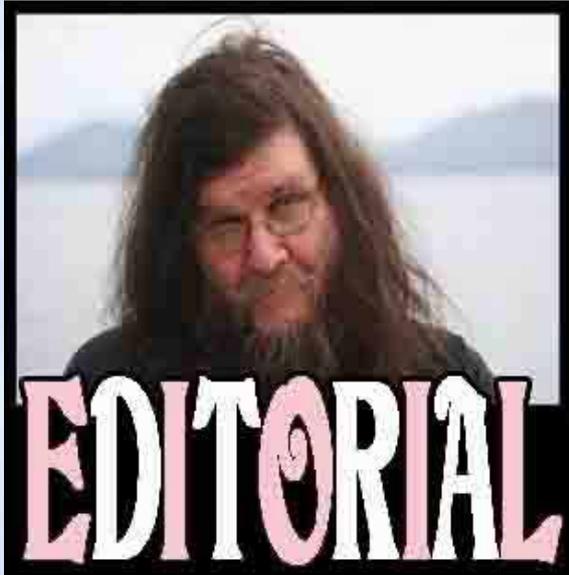
FEAR AND LOATHING IN

EDINBURGH

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



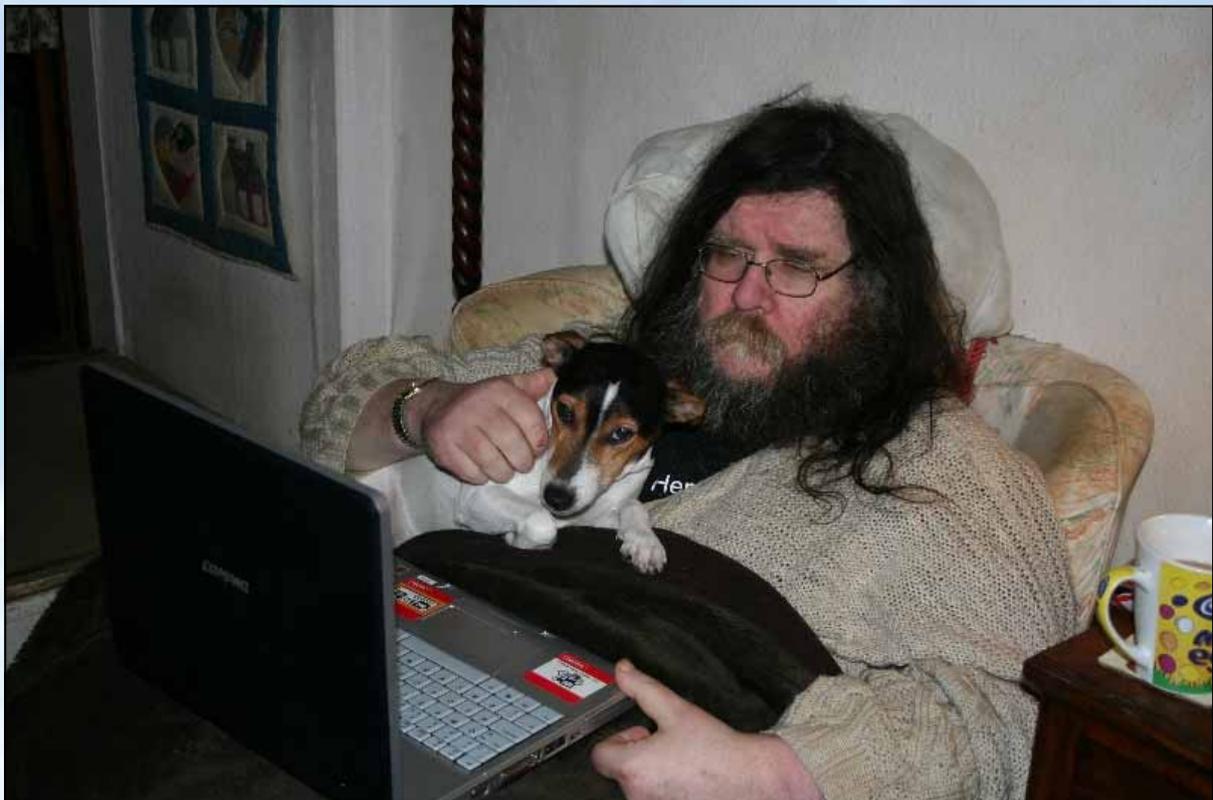
Dear Friends,

As I think I have mentioned over the past few weeks, Glastonbury Festival is no longer the sort of event which I would enjoy attending. It is too large, too corporate and too far removed from my idea of what a rock festival should be. Don't get me wrong, I have no intention of being one of those irritating nostalgia freaks who bemoan the days when rock festivals were badly organised seas of mud full of violent bikers and intractable drug dealers. I went to more than my fair share

of those back in the day, and didn't enjoy them very much. I am nearly 55, and more or less a cripple, and the idea of going to an event like that fills me with horror.

No, it is just that the overtly commercial and annoyingly bourgeois ethos which seems to permeate so many rock festivals now is totally at odds with what I feel that a festival should be.

After all, I promote my own festival once a year; it's not a rock festival (although there is a smattering of music), it is a gathering of people interested in mystery animals, Fortean, UFOs, and all sorts of esoteric subjects. But I have tried to model its ethos upon the best of the festivals which I attended back when I was young enough and fit enough to do such things. And believe it or not, one of the things that we do at the Weird Weekend is to not make it too easy for people. Interspersed amongst the entry level talks, the fun and frivolity, are some talks which are serious hard science, and others which address what I consider to be important moral conundra. We have even had the occasional guest for whom speaking English is by no means their primary accomplishment - this not only makes the point that the subjects in which we deal are of truly global importance, but also that by experiencing this, we take the audience out of their comfort zone.



My nephew, David Braund-Philips, currently works as a freelance technician for various companies who put on big outdoor events such as air shows, food fairs, county shows and, yes, rock festivals. He came to see me yesterday during a brief four-day break between engagements and told me that there are now something in the region of 250 rock festivals in Britain each year, and that by far the biggest growth area in this industry are small events with less than (often very many less than) 10,000 attendees, and that these are the most successful, and are the ones that are growing in number. And I am not at all surprised.

In this issue, we feature an interview with Paul Woodwright who is one of the organisers of the KozFest Festival, which truly seems like one of the best of this new brand of festival. It is small enough to be manageable and retain its intimacy, but is still large enough to be able to put on a wide range of interesting acts, including (plug, plug, plug) Paradise 9, featuring our very own Jaki Windmill.

We are living in a world where people are getting ever more dehumanised, and where the concept of society is – each year – getting closer and closer to that which the late unlamented Margaret Hilda described in an interview with – of all things – *Woman's Own* magazine in 1987. Those who are put in power over us seem to be doing their best to dismantle what remains of the welfare state as quickly as possible, the current education system seems to be designed not to educate, but to reduce a new generation of young consumers as quickly as possible, and everything appears to favour the selfish, the semi-literate, and the stupid more than the people who actually want to achieve something.

This week we were greeted by the appalling news that the BBC, once the gold standard by which programme making – both entertainment and documentary – has decided

“that the scientific and factual approach of wildlife programming that led to the BBC dominating nature documentary production with global admiration is to come to an end.

The head of the corporation's Natural History unit, Wendy Darke, said in the piece that the BBC will not be seeking to replace Sir David Attenborough but will aim to

present populist programmes with a range of presenters.

Ms Darke has said she is developing a range of presenters to work on BBC wildlife programmes, stressing the “need to continue to innovate and diversify”. She added: “That includes offering a more diverse range of presenters and programme styles and formats that have relevance to people's lives.”

The above quote, by the way, is taken from that anarchic organ of world revolution, the *Daily Telegraph*. Personally, I think this is a terrible move on the part of the BBC, although far from being a surprising one. Over the past three decades we have seen everything being dumbed down beyond all recognition, in order to provide an easy to digest pabulum for the ever more housebound and unthinking masses.

I have a steady stream of students who spend placements with me learning about a mixture of practical and theoretical zoology, and I am appalled by how little some of them know. It's not their fault; I put the blame firmly on the plate of the education system itself. It is a system which doesn't actually teach, it prepares children to pass exams, and to get high SAT scores, and this is a completely different thing.

It is a system which even teachers complete lies in order to further the socio-political agenda of those in charge of us all. For example, about ten years ago a very intelligent and academically gifted young lady of 15 told me how in school she had been taught that the reason that we had black people living in England was that they had all been brought over by white people as slaves.

She got quite angry with me when I tried to explain that the first major influx of Afro-Caribbeans was on a boat called *The Empire Windrush* on 22nd June 1948. I repeated this story to my current student – an intelligent, enthusiastic 17 year old girl called Saskia – earlier today, and she looked at me shocked. “My teachers told me exactly the same thing!” she gasped.

When people like Ms Darke say that they want to produce programmes which has “relevance to people's lives”, whose lives does she actually mean? And in what way does she want her programming want to be “relevant”? We have already seen a socio-political situation where

great stately homes are reduced to having Pokemon and paint-balling weekends in order to stay open, and where a few years ago it looked as if Canterbury Cathedral, one of our most important historical and spiritual buildings, was likely to close due to missing out on £10 million of lottery funding.

The important things are being sidelined and neglected in favour of trivia and an ever more rampant consumerism.

There is something terribly wrong with this country at the moment.

But what's this got to do with rock festivals? Well, quite a lot in my opinion. As the big events become more corporate, more reliant on advertising by the major multi-nationals, and more easy to negotiate, as Iron Maiden's Bruce Dickinson said, with "air-conditioned yurts" and cash-point machines, they have turned into just another easy to digest form of entertainment, whereas once they were a real alternative to the way of life followed by most of mainstream society.

Events like KozFest and, indeed, the Weird Weekend are about building bridges between people, about education, information, and promulgating ideas in a fashion that otherwise would seldom see the light of day. And I also truly believe that that is what this magazine does. Yes, of course, it's about selling music, but it's about selling music which is outside the mainstream, which challenges and which offers social, political, and emotional alternatives to the mainstream.

I have dedicated the latter part of my life to fighting a gallant rear guard battle against the socio-political trends which I find particularly disturbing, and I shall continue to do so for however much longer I have left. I hope that you will forgive me for using these pages to highlight this battle, but I have to warn you that whether you do or not, I shall continue to carry on just in the way that I have been doing. Thank you to all of you who support me, and my team. I really do appreciate it, and hope that you know that.



Judas Priest, AC/DC, Aerosmith, Motorhead, Paul McCartney, Yes, Rick Wakeman, Jon Anderson, Chris Squire, Geoff Downes, Steve Howe, Daevid Allen, Michael des Barres, XNA, Heliopolis, Spirits Burning & Bridget Wishart, Galahad, Clearlight, Clepsydra, Barbara Dickson, Eric Burdon, Pink Floyd, Marillion, Strange Fruit, Sub Reality Sandwich, Canterbury sans Frontieres, Kenneth Thorne, John Spinks, Erik Norlander, Lana Lane, Hugh Hopper, Mick Abrahams, Hunter Thompson, Lou Stein, Paul Woodwright, Brand X, Alan Moore, Beatles, Elvis Presley, Rolling Stones, The Jackson Five, Discipline, Justin Bieber, Donny Osmond, One Direction, Chrome Division, Ez Livin', Eclipse Sol-Air, Wintersun

IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

Dramatis Personae



THE GONZO WEEKLY
all the gonzo news that's fit to print
Issue Eighty-Two June 14th

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

NAMING THOSE RESPONSIBLE

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

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

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

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

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

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so what's it all about, Alfie?

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

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

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

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

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

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

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

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

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

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

THE ^{gonzo} NEWSROOM

- **VERY METAL** Judas Priest are revealing the story behind the making of their brand new studio album, "Redeemer Of Souls", in a newly-released online video package. In stores this week, the project marks guitarist Richie Faulkner's studio debut with Priest; he replaced founding member K.K. Downing following his retirement in 2011. "We just were ready to get the metal roaring again," explains frontman Rob Halford, "and to make concise, strong songs of character that collectively would come together and be a very grand statement that the Priest is back in that world of classic metal that we wanted to reinforce again." **Read on...**
- **GEORDIE BOY MAKES GOOD** AC/DC singer Brian Johnson admitted he was "speechless" as he was awarded an honorary degree. Returning to his native North East, the rock frontman was awarded the title of doctor of music by Northumbria University for the "significant contribution he has made to the music industry". Brian, who was born in Dunston, Gateshead, said: "To be recognised by your own city, it really means a lot. **Read on...**
- **AS I NEVER LIKED THE BAND, SHOULD I BE SARCASTIC AT THIS POINT, OR KEEP A DIGNIFIED AND GENTLEMANLY SILENCE? I THINK THE LATTER.** It looks like we can add Aerosmith to the list of veteran acts who wonder whether it's worth it to keep releasing new albums. Guitarist Joe Perry admitted as much during a recent interview with Billboard, saying the group already has enough of a hard time figuring out how to make everyone happy with its current set list. "When people go to see us live, they want to hear some of the old songs and some of the medium-old songs from the '80s and '90s," he explained. "There's so many songs to choose from that we get requests for that we're over-sunged at this point." That "over-sunged" feeling blunts whatever urgency the band members might have with regards to

new material. "I know we're going to want to go in and make new music at some point, but I don't know if that means waiting until you have 12 songs you think are good enough," Perry added. "Maybe it should be two or three songs and then you release it, and awhile later you put out a couple more songs." **Read on...**

- **NO PUBLICITY IS BAD PUBLICITY** MOTÖRHEAD drummer Mikkey Dee has commented on a recent news report that a German heavy metal fan suffered bleeding in the brain after a night of headbanging at a MOTÖRHEAD concert. The 50-year-old fan complained of a two-week constant headache while being treated at Hannover Medical School and told doctors that he had been headbanging regularly for years. A CT scan showed he suffered from bleeding — medically known as chronic subdural haematoma — on the right side of his brain. Speaking to Metal Hammer magazine before MOTÖRHEAD's performance at London's Hyde Park last Friday (July 4), Dee said: "The first thing I thought [after hearing about the German metal fan] was, 'Oh, no! Poor guy.' Of course, we don't want anyone to get hurt at our shows. And it obviously had a happy ending and they made something, for us, quite positive for it, I guess. They said, 'It's confirmed, MOTÖRHEAD is the hardest-rocking band in the world.'" **Read on...**
- **YOUNG MAN BLUES** Reminiscent of The Beatles' *Two of Us*, McCartney once more recalls his youth with John Lennon in *Early Days*, but the song also possesses shades of sullenness, as its matured singer takes to task both his critics and his fans and the myth they've projected of his and his friends' lives. Though simple and unadorned, it is the first time that McCartney has openly revealed, and even flaunted, his older age. Because of this, *Early Days* is quite a precious song and stands among the best in McCartney's catalogue. **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...

- **A PENNY FOR YOUR THOUGHTS.** Champion Up North's Rich Jevons talks to poet, novelist, musician and philosopher Penny Rimbaud. Penny co-founded the Stonehenge Free Festival with the late Wally Hope who was 'murdered' by the State in 1975, and here comments on this and the tragic events of the Battle of the Beanfield in 1985, a police attack on travellers on their way to commemorate the summer solstice at Stonehenge. **Read on...**
- **I'VE GOT A BIKE YOU CAN RIDE IT IF YOU LIKE A GERMAN BICYCLIST WITH ONE ARM** modified his bike to remove the brake he can't operate from the handlebar and replace it with one for his foot. But when Bogdan Ionescu was riding through Cologne, he was stopped by a cop who wouldn't cut him a break. "Your bike is unsafe, you have no brake on the right of your handlebar," Ionescu quoted the officer as saying, according to *The Local*. "I know," he said. "But I have one on the left and I have a back pedal brake so that I can stop the back wheel." The cop wasn't buying it and Ionescu was fined about \$34. As it turns out, however, the bike is perfectly legal -- and the police department was forced to issue a refund, the *Independent* reports. **Read on...**

- **FOR GOD'S SAKE** Parents and students are livid that a biology teacher at Grady High School in Atlanta, Georgia taught her classes that evolution is evil and creationism is good. When students walked into their science class last spring, they expected biology teacher Anquinette Jones to educate them about accepted scientific facts. But that was not the case this time. Jones showed the class a 50+ slide PowerPoint presentation comparing evolution and creationism.

According to the school newspaper, *The Southerner*: "A PowerPoint shown to a freshman biology class featured a cartoon depicting dueling castles, one labeled "Creation (Christ)" and the other labeled "Evolution (Satan)." Balloons attached to the evolution castle were labeled euthanasia, homosexuality, pornography, divorce, racism and abortion." **Read on...**

- **FOOTBALL CRAZY** If exiting the tournament at the group stages was not bad enough, Russia's World Cup squad must now also deal with an orthodox priest describing their decision to wear brightly coloured boots as a "homosexual abomination". Alexander Shumsky made the wild assertion in a column for *Russian People's Line*, a Christian website. He claimed that by wearing boots that were, among other colours, green, yellow, pink and blue, the Russia players were promoting the "gay rainbow" during their shorter-than-expected stay in Brazil.

"Wearing pink or blue shoes, [the squad] might as well wear women's knickers or a bra," Shumsky wrote. "The liberal ideology of globalism clearly wants to oppose Christianity with football. I'm sure of it. "Therefore I am glad that the Russian players have failed and, by the grace of God, no longer participate in this homosexual abomination." **Read on...**

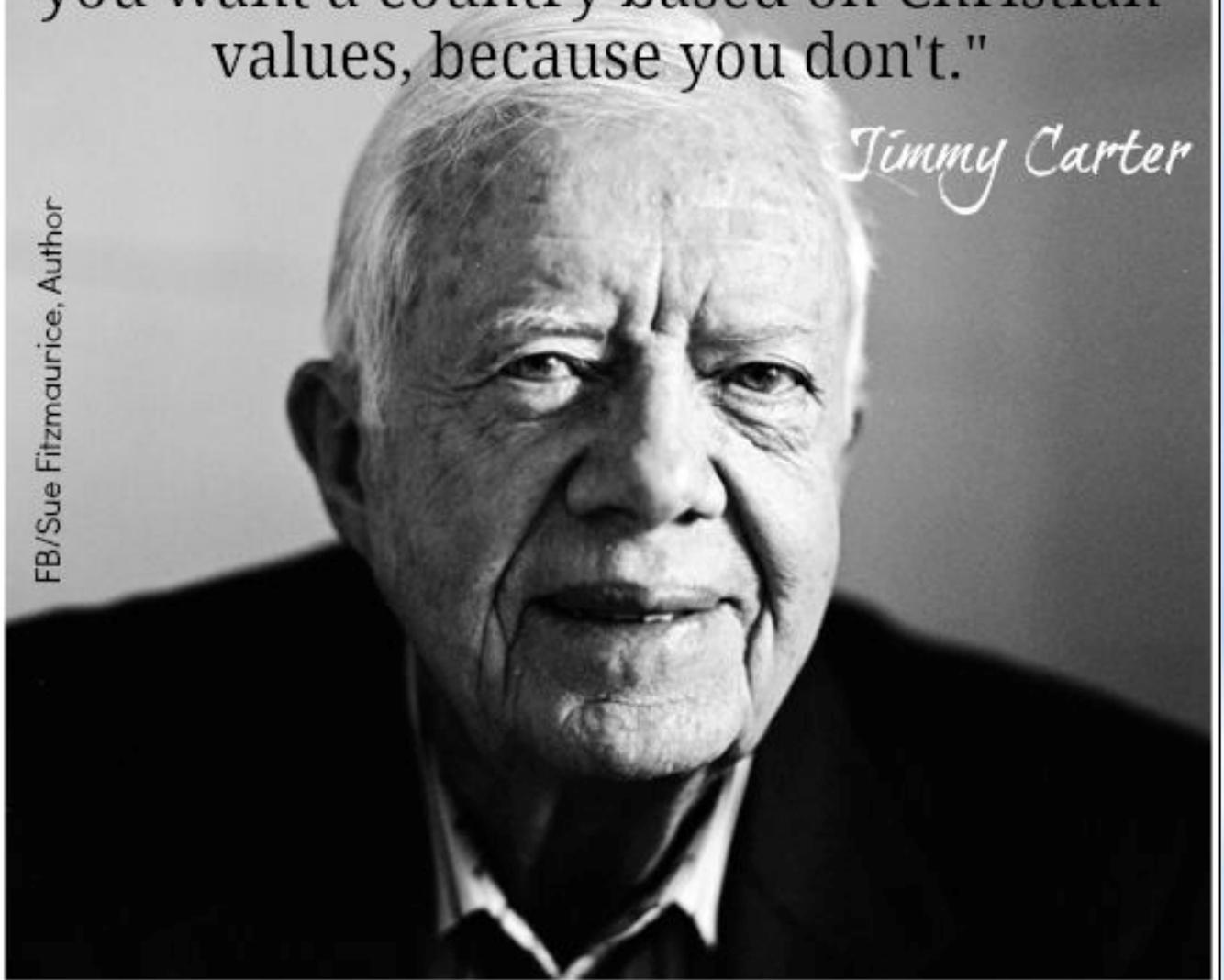
DEMOCRACY MATCH



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

Jimmy Carter

FB/Sue Fitzmaurice, Author



THE LAST WEEK AT GONZO DAILY

Sunday
Monday
Tuesday
Wednesday
Thursday
Friday
Saturday

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

ELDRIDGE CLEAVER

Two types of people visit rhino in the wild

The strong and courageous
take a camera

The weak and cowardly
take a gun

**What sort of
person are you?**

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



DAEVID UPDATE



AN UPDATE ABOUT DAEVID ALLEN FROM HARRY WILLIAMSON

Daevid's Condition

UPDATE Tuesday 8th July
 Today I received this from Jem, David's neighbour.

Kavi Tree and Ynys went to see Daevid today taking in clean sheets etc. He's been in very good spirits for a couple of days and is looking forward to finalising his care plan. Hopefully a bed will

become available in Murwillambah and he can be transferred to NSW where his home care can be worked out. He is worried that government funding may prolong his hospitalised convalescence.

His lymph is being drained less frequently which is a good sign and for now he needs to remain in Griffith University Hospital so that the consultants who did the op can observe his stats and work out what is going on. He is still on regular pain relief. We hope to go up to see him later in the week.

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

the week that's past

NIGHT OF PROG

Featuring A Reunion of



Plus Exciting New Prog From



SATURDAY, SEPTEMBER 27TH, 7PM

SCHERR FORUM

THOUSAND OAKS CIVIC ARTS PLAZA

TICKETS ON SALE SOON

Hey, All,

We are very excited to announce a very special evening of fantastic music!

Exciting new local progressive rock bands XNA and HELIOPOLIS are teaming up to play you great new music followed by a reunion of GABBLE RATCHET, featuring Jeff Collins, Scott Connor, Jim Wilson, Matt Brown, and David Hussey playing an ALL-GABRIEL-ERA set of GENESIS Classics!!

So, you get the new and the old, the fresh and the familiar, the knock and the knowall! We'll be playing the beautiful Scherr Forum at the Thousand Oaks Civic Arts Plaza on Saturday, September 27th, starting promptly at 7pm.

Ticket info will follow shortly, so mark the date and stay tuned!

More info at:

XNA:

<http://aliiwebservices.com/dmh84/main.html>

<https://www.facebook.com/xnaband?fref=ts>

HELIOPOLIS:

<http://heliopolislaprog.wix.com/heliopolislaprog>

Spirits Burning & Bridget Wishart



Make Believe It Real

NEWS FROM DON FALCONE

The new Hawkfan issue from Brian Tawn includes a review of the Spirits Burning & Bridget Wishart "Make Believe It Real" release.

"Make Believe It Real: This is not Hawkwind, but here is a list of the Hawkwind and ex-Hawkwind people on it ... Bridget Wishart, Richard Chadwick, Alan Davey, Harvey Bainbridge, Dan Thompson, Simon House, Paul Hayles, Dave Anderson. Others include Steve Bemand, Keith Tha Bass (Here & Now), Jude Merryweather (Underground Zero). This is mainly a Bridget Wishart album with the Spirits Burning collective providing the music. A double CD with an eight page booklet jam packed with lyrics and information on the people on each track. As you might expect with this collaboration, the production is excellent and the sound smooth. I've been listening to it on headphones and enjoying the little details in the music. It's not Hawkwind, but it's still tasty"

-- Brian Tawn, Hawkfan 40, July 2014

GONZO CURRENTLY IN STOCK
AT GONZO (UK)

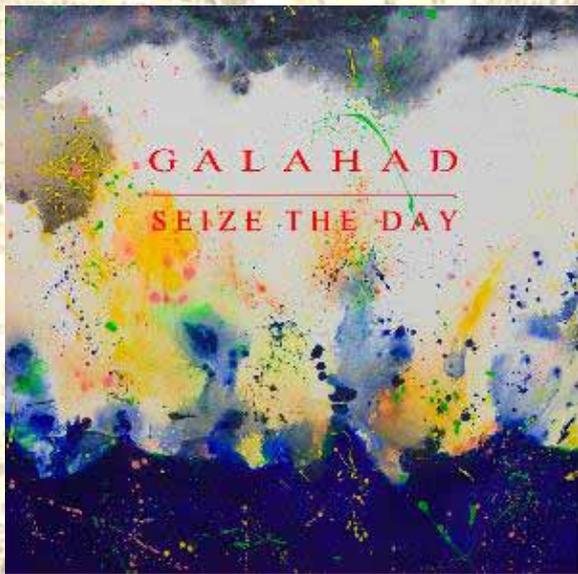
GONZO CURRENTLY IN STOCK
AT GONZO (USA)

the week that's past

at 4 P. M., ...
 The trains for Troy leave on the arrival the trains at Greenbush.
 The trains for Buffalo leave Albany at 7 A. M. & 7 P. M.
 The trains of the Pittsfield and North Adams Railroad connect at Pittsfield.
 The trains of the Hudson and Berkshire connect at Greenbush.
 The Hebron ...
 The trains for N. ...
 The trains for ...
 Worcester, Nov 3

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

The subscriber, by appointment from the Honorable ...
 of Patents, agent of the U. S. Patent Office in ...
 and inventing to the said models, designs or ...
 manufactures to be patented, & deposited there, which ...
 will be sent free of expense and risk and will dispatch ...
 He prepares Certificates, Specifications, Assignments, and all ...
 the necessary Papers and Drawings; will make contracts ...
 into American and foreign writs, to test validity of ...
 native ...



A GALAHAD MISCELLANY

As I believe I have said before in these pages, I am very fond of Galahad and their inimitable brand of prog metal infused with techno. They are particularly active at the moment with two EPs already released this year and another one to follow. A couple of Galahad-related items arrived in my email inbox this week, neither of them really belong in the news section of the magazine, but I can't think of anywhere else to put them. First we have a review by our very Kev Rowland ...

It's been a while since Galahad last released an EP, in fact it has been 20 years since the 'Voiceprint Radio Sessions' came out. I can remember listening to it in the car with Stu before a gig at King Arthur's Court, makes me feel very old indeed! So, what we have here are three songs with two versions of each. First up is an edited version of "Seize The Day", taken from 'Battle Scars', and I can see why this was chosen as at just over four minutes long this half-size version really works. It certainly doesn't feel as if it has been edited, and if someone was coming across this as an introduction to the band then they would be surprised to hear that it is normally double the length. There are some wonderful bass lines here which feature almost as a solo, and each time I hear them I see Neil in my mind's eye. The band really come together on this song, with stellar performances from everyone with Spencer and Roy doing their best not to be overshadowed by Dean and Stu, and sometimes they achieve it.

Next up is the full-length version of the same song, which to my ears is definitely the best way to hear it, but the edited version does enough to more than stand up in it's own right. Next up is a 'new' song, "21st Century Painted Lady". In fact the original version is one of Galahad's oldest songs, but the first time it featured on a recording was on the cassette 'Other Crimes and Misdemeanours', with another version appearing on the second of that series and yet another on the reissue of 'In A Moment of Madness'. Here we have a very different side of the band, acoustic and without the trans-style keyboards of "Seize The Day". The musical

accompaniment works so well that the next song is the instrumental version of the same song, and it is interesting to hear yet another styling with Dean really making his presence felt and the whole song feeling quite different. Interestingly Karl Groom also adds some guitars to this track, although not quite in the bombastic Threshold manner that one often associates with him.

Then it is time to close with "Bug Eye". It is strange to think that 'Following Ghosts' is in itself some fifteen years old now, and this features the same line-up of the band that originally recorded this back then. It has been updated, with the guitar and keyboards being more clear and dynamic, and at nine minutes long is the second longest song on the EP. The honour of the longest goes to the live version of the song, which closes the EP, and at more than twelve minutes long they all have the chance to shine. Stu has always been a great live performer and there is an additional edge to his vocals that provide a great contrast to some of the softer moments. Galahad have always been a rock band first and foremost, and this shows that even with different keyboard stylings the Dorset boys are always ready to pound it when the need arises.

This is the first in a series of EPs planned for this year. I can't wait for the next one, especially when one considers that it is more than 40 minutes long! Not bad for an EP. For more details on this, plus downloads and much more visit www.galahadonline.com

GONZO CURRENTLY IN STOCK AT GONZO (UK)

GONZO CURRENTLY IN STOCK AT GONZO (USA)

the week that's past



I also received these fantastic photographs. The band appeared at the Christchurch Festival this weekend, and Ulrich Stöcker had come all the way from Germany to see them, together with his trusty camera. He was kind enough to say that we could print a selection of these photographs ...





Galahad

Christchurch – 5 July 2014

1. Salvation I & II
 2. Guardian Angel
 3. Empires Never Last
 4. Secret Kingdoms/SW's
 5. Singularity
 6. Barbed Wire
 7. This Life
 8. Sleepers
 9. Sunrise
- Enc: Seize the Day





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

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copying and forwarding to the said models, witness or
manufacturers to be patented, & deposited there, which
will be sent free of expense and risk and will disengage
the preparer. Certificates, Specifications, Assignments, and all
the necessary Papers and Drawings; will make certificates
into American and foreign writs, to test validity of native
and foreign patents.

of Patents, urgent of the U. S. Patent Office for
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the preparer. Certificates, Specifications, Assignments, and all
the necessary Papers and Drawings; will make certificates
into American and foreign writs, to test validity of native
and foreign patents.



NORWICH &
The above route
commanded by express
freight from New
Bedford Goods for
Boston every the
freight directed to
Boston.

CLEARLIGHT ADDENDUM

I owe Cyrille Verdeaux an apology. In last week's interview I referred to an album called 'First Visions'. Well, of course, it's not called 'First Visions' at all. It is called 'Clearlight Visions'. However, when I did my interview with him via Facebook I started off my questions by referring to this album, and I should have said "first, Visions".

Although we have contributions from our much valued colleagues such as Kev Rowland and Doug Harr, Corinna and I put this magazine together pretty much single-handed on a Friday afternoon and evening.

I wish that we had a suite of offices and a bevy of hard-working and faithful staff to help us, but when

you have two ageing hippies in a potato shed putting together a 70-90 page magazine each week, mistakes happen, and this was one of them.

So Cyrille, I hope you forgive us. Your music is fantastic and we enjoy writing about it, and look forward to interviewing you again in the future.

GONZO CURRENTLY IN STOCK AT GONZO (UK)

GONZO CURRENTLY IN STOCK AT GONZO (USA)

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



CLEPSYDRA GIRD THEIR LOINS FOR A BUSY SUMMER

I am particularly impressed with Clepsydra. Not only are they purveyors of the sort of intelligent and melodic progressive rock music that I really rather like, but they are incredibly hard-working.

I have always disliked artists who neglect their fans. The author of 'Harry Potter' was a case in point; her website remained unchanged for months on end, particularly after the final book had been published, which really gave the impression that once she had sold all the books she was going to, she was no longer interested in the people who bought them.

I remember saying at the time that if I can update my blog and website daily, why the hell can't she?

However, this is not a charge which can be levelled at Clepsydra. They have a strong fanbase and a loyal following on Facebook, and it is touching to see how band members interact with them all.

After a series of triumphant come back gigs, including RosFest in May, they are preparing for perhaps their biggest gig yet; the Night of the

Wiv Entertainment & InsideOutMusic present

NIGHT OF THE PROG FESTIVAL IX

SYNAESTHESIA
A LIQUID LANDSCAPE
DREAM THE ELECTRIC SLEEP
CLEPSYDRA
BIGELF
ANATHEMA
MARILLION

GRAN TURISMO VELOCE
TRAUMHAUS
COLLAGE
LONG DISTANCE CALLING
IQ
TRANSATLANTIC

JULY 18TH & 19TH 2014

LORELEY

FREILICHTBÜHNE ST. GOARSHAUSEN
GERMANY

INSIDEOUT

TICKETHOTLINE: +49(0)7343-9299929 / www.wiventertainment.de

Prog Festival in the suitably Wagnerian setting of Loreley in Germany. It is next weekend, boys and girls, and I very much look forward to hearing how they get on. Personally I think they will wing it, and return to Switzerland with yet another triumph under their belt.

GONZO CURRENTLY IN STOCK AT GONZO (UK)

GONZO CURRENTLY IN STOCK AT GONZO (USA)

the week that's past

BARBARA DICKSON TOUR DATES

For over four decades Barbara Dickson has been one of the leading lights of Scottish folk music, as well as a major figure in the wider entertainment industry. She has a work schedule which would be punishing for a much younger person, but she continues with admirable grace and flair.

She has just released her tour dates for the rest of this year and the first quarter of next. On her Facebook page she writes:

“Apologies to anyone disappointed that we won't be playing near to them next year - there MAY be a couple more dates added so fingers crossed! Australia fell through last year but I would LOVE to play live there if invited!”

BARBARA DICKSON IN CONCERT - 2014

- 31 July 2014 - BUXTON - Opera House - 0845 127 2190 - Book Online
- 01 August 2014 - GAWSWORTH - Gawsworth Hall - 01260 223456 - Book Online
- 15 August 2014 - WICKHAM - Wickham Festival - 023 8071 1818 - Book Online (with Rab Noakes)
- 26 September 2014 - VIRGINIA, USA - Big Stone Celtic Festival - Book Online
- 02 November, 2014 - TEDDINGTON - Landmark Arts Centre - 020 8977 7558 - Book Online

IRELAND (ACOUSTIC TOUR) - 2014

- 16 November, 2014 - BELFAST - The Lyric - 028 9038 1081 - Book Online
- 17 November, 2014 - GALWAY - Town Hall Theatre - 00353 9156 9777 - Book Online
- 19 November, 2014 - MULLINGAR - Arts Centre - 00353 449347 777 - Book Online
- 20 November, 2014 - DERRY - Millennium Forum - 028 7126 4455 - Book Online
- 21 November, 2014 - ARMAGH - Market Place Theatre - 028 3752 1821 - Book Online
- 22 November, 2014 - COLERAINE - Riverside



Theatre - 028 7012 3123 - Book Online

BARBARA DICKSON IN CONCERT - 2015

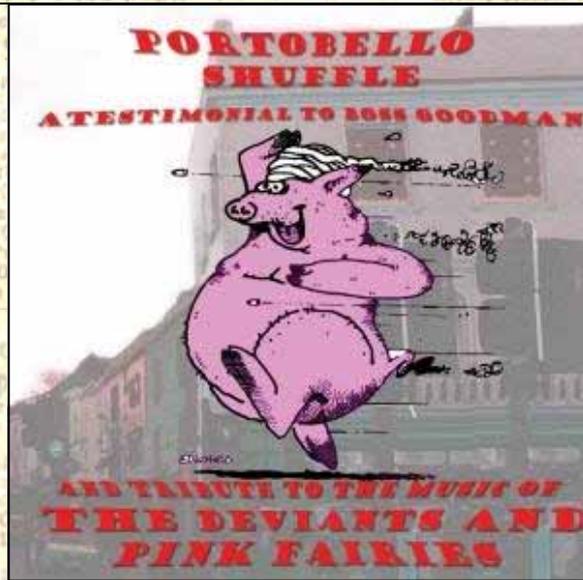
- 01 February, 2015 - WATFORD - Colosseum - 0845 075 3993 - Book Online
- 02 February, 2015 - REDRUTH - Regal Theatre - 01209 216278 - Book Online

the week that's past

- 03 February, 2015 - WESTON-SUPER-MARE - Playhouse - 01934 645544 - Book Online
- 04 February, 2015 - YEOVIL - Octagon Theatre - 01935 422884 - Book Online
- 06 February, 2015 - CLACTON-ON-SEA - Westcliff Theatre - 01255 43 33 44 - Book Online
- 07 February, 2015 - CAMBERLEY - Camberley Theatre - 01276 707600 - Book Online
- 08 February, 2015 - GATESHEAD - The Sage - 0191 443 4661 - Book Online
- 12 February, 2015 - BASILDON - Towngate Theatre - 01268 465 465 - Book Online
- 13 February, 2015 - HORSHAM - The Capitol - 01403 750220 - Book Online
- 14 February, 2015 - SWINDON - Wyvern Theatre - 01793 524481 - Book Online
- 15 February, 2015 - SHREWSBURY - Theatre Severn - 01743 281281 - Book Online
- 17 February, 2015 - MILTON KEYNES - The Stables - 01908 280800 - Book Online
- 18 February, 2015 - REDHILL - The Harlequin - 01737 276500 - Book Online
- 19 February, 2015 - LICHFIELD - Garrick Theatre - 01543 412121 - Book Online
- 21 February, 2015 - GLENROTHES - Rothes Halls - 01592 611101 - Book Online
- 24 February, 2015 - GLASGOW - Royal Concert Hall - 0141 353 8000 - Book Online
- 25 February, 2015 - EDINBURGH - The Queen's Hall - 0131 668 2019 - Book Online
- 26 February, 2015 - PERTH - Concert Hall - 01738 621031 - Book Online
- 28 February, 2015 - LONDON - Union Chapel - 020 7226 1686 - Book Online
- 01 March, 2015 - MANCHESTER - The Bridgewater Hall - 0844 907 9000 - Book Online
- 03 March, 2015 - LYTHAM ST. ANNES - Lowther Pavilion - 01253 794 221 - Book Online
- 04 March, 2015 - BIRMINGHAM - Town Hall - 0121 345 0600 - Book Online
- 06 March, 2015 - LEEDS - Town Hall - 0113 224 3801 - Book Online
- 07 March, 2015 - LIVERPOOL - Royal Liverpool Philharmonic - 0151 709 3789 - Book Online

She also has a solo American date coming up very soon and writes:

“Got my USA work visa today so my first American concert is on! It is



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

terrifying playing alone on stage but as I can't well say, "I don't know what to do", I'll just have to get on with it! I used to play this way and at least in America no-one knows me and I have no pop history or 'I Know Him So Well' as reference for the audience.

I've been invited as a 'Scottish traditional singer from the Folk Revival of the 1960's'. So it's more relaxing I guess for me to show them what I can do. I will of course sing trad songs, but also originals and singer-songwriter stuff I know too. Only weeks away now. Yikes! Bx”



the week that's past

North Devon Firefly Faery Fayre & Ball 2014

THE ANCHOR INN, HARTLAND, DEVON

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

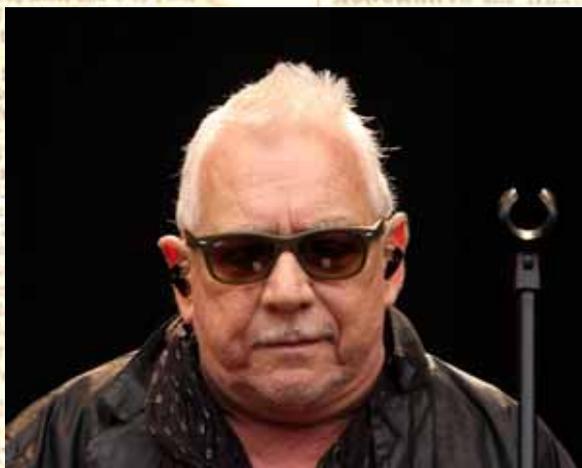
SATURDAY JULY 26TH 2014

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

Tel: 01237 441999

www.spanglefish.com/NorthDevonFirefly2014

ENJOY THE CREATIVITY!



RIGHT ON ERIC - I COULDN'T AGREE MORE

"Maybe it's time for some new protest music and for the kids to take their message to the streets again. It's never too late to change the world. I've seen it with my own two eyes."

In a recent interview, veteran Geordie blues shouter Eric Burdon, had this to say about the lack of protest music being produced in the second decade of the 21st Century. It is something about which I have bemoaned on many occasions in these pages, and am drawn to the sad conclusion that whereas in times past people who genuinely wanted to effect social change were the sort of people who became musicians, it doesn't seem to be the

case any more. Eric Burdon has been particularly vocal in his support for the movement to ensure clean water for everyone on this planet, and should be congratulated for bringing such an important cause to the public's attention. He claims, and I see no reason to doubt him, that he first became interested in this cause after a conversation with none other than Mikhail Gorbachev, who was – without argument – one of the most important political figures of the 20th Century. Gorbachev has not been as visible in the years since the end of the USSR as many of us would have expected, or indeed wished, but he still has interesting and constructive political ideas.

Gorbachev calls for a kind of perestroika or restructuring of societies around the world, starting in particular with that of the United States, because he is of the view that the late-2000s financial crisis shows that the Washington Consensus economic model is a failure that will sooner or later have to be replaced. According to Gorbachev, countries that have rejected the Washington Consensus and the International Monetary Fund approach to economic development, such as Brazil and China, have done far better economically on the whole and achieved far fairer results for the average citizen than countries that have accepted it.

GONZO CURRENTLY IN STOCK AT GONZO (UK)

GONZO CURRENTLY IN STOCK AT GONZO (USA)

the week that's past



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

This is a one day faery fayre and ball on 26th July 2014, any proceeds will 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 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).

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

The Gospel According to BART

My favourite roving reporter has only sent me one story this week, but, golly it is a big one. Pink Floyd, unquestionably one of the most important bands of the last 50 years, have come out of retirement and are releasing a new album. Well, it's not quite as simple as that, but then again it never is. During the sessions for their last studio album, *The Division Bell*, twenty years ago, they produced enough material for an instrumental album which was allegedly going to be called *The Big Spliff* (just in case anybody outside the UK is unaware of the term, spliff is a largely British synonym for joint, doobie, reefer etc).

Gilmour and Mason have revisited this project, added backing vocals on a number of tracks, and lead vocals on at least one of the tracks, and are releasing it in October as Rick Wright's swan song.

The only other living Floyd member, Roger Waters, is probably not involved, but in a world when something this extraordinary can happen when nobody is expecting it, all bets are off.

<http://www.rollingstone.com/music/news/pink-floyd-to-release-first-new-album-in-20-years-this-fall-20140706>

I also found a notification from a couple of months ago that Bart sent me about Marillion.

We are pleased to announce that our new concert film 'A Sunday Night Above The Rain' is out now and available to buy in the Racket Store on Blu-ray / DVD / CD & Download. www.marillion.com/shop

For a flavour of what to expect from this release, which was filmed over two amazing nights in Holland and Montréal, check out the trailer on our YouTube channel. www.youtube.com/marilliononline

Peculiar News of the Week



A UFO has supposedly been captured on Google Earth, complete with an 'alien' poking its head out to have a look around. That's what UFO hunter Scott Waring, who uploaded a video to YouTube last week, believes at least. Waring is so taken by his alien encounter over the skies of Montana he's produced a six-minute walk through to make sure everyone can see it for themselves. In the video, the Taiwan resident, said: 'When I took a closer look at it last night, it isn't just a regular UFO.'

'You can see there is an object with a roundish head on it sticking out from the top. What it looks like to me is a head. It looks like an alien grey head sticking from the top of the ship. The curvature looks like a huge cranium. A giant head with a small chin area.'

<http://metro.co.uk/2014/06/23/google-earth-has-captured-a-ufo-heres-how-to-find-it-and-the-alien-inside-4772957/>



GONZO

WEB RADIO

Strange Fruit, Miskin's Radio's home of alternative, off-the-wall and otherwise generally strange sounds is looking for a co-presenter. This is not a paid job, but would give the lucky individual the chance to present two hour shows of music generally ignored by radio, and broadcast them twice a month to be heard by Miskin Radio's audience online and then archived on Gonzo Multimedia's website, where their audience would devour them. Radio experience would be useful, but isn't necessary. The ideal candidate would be able to come to our Dartford studios, be trained and begin work when ready.

Alternatively, anyone capable of self-producing and Dropboxing shows will be considered. Fame and wealth are unlikely but the chance to indulge your most maverick musical tastes knows few limits in this job. In the first instance email Neil Nixon, nlnxn@aol.com to express an interest. Also check out our shows on Gonzo Multimedia's web radio page and Miskin Radio's own site – www.miskinradio.co.uk



the week that's past

STRANGE FRUIT

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

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

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

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

STRANGE FRUIT 79
22 - 06 - 14

The Men:	Another Night
Strange Turn:	Pint Litmus Paper Shirt
Wye Oak:	Glory
Sonido Gallo Negro:	Virgenes Del Sol
Toumani and Sidiki Diabate:	Hamadoun Toure
Micah P. Hinson:	How are you Just a Dream
Micah P. Hinson:	On the Way Home (the Abiline)
Echo and the Bunnymen:	Burn it Down
Octopus Syng:	It's Not Coincidence
Champs:	White Satellite
Liz Green:	Where the River Don't Flow
Balthazar:	Leipzig
Roddy Frame:	Forty Days of Rain
Strange Turn:	Elevator Operator
The War on Drugs:	Red Eyes
The Ackerleys:	Blue Valentine
Bernie Sizzey:	Haunted (Motherless Man Mix)
Bernie Sizzey:	Lady Dub
Joan as Policewoman:	Witness
Joan as Policewoman:	Holy City
Joan as Policewoman:	The Classic
Stinky Picnic:	Sunglasses Adventure
Stinky Picnic:	The Little Buzzy Bee
Bogshed:	Buffalo
Virginia Belmont and her Singing and Talking Birds:	Ave Maria

[Listen Here](#)

the week that's past



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

Sounds good? You bit sweet pondos it does.

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

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

I've heard some silly questions in my time, but this takes the biscuit. Of course we would. Mick Farren was one of my greatest heroes, and the



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

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

Would we like a whole slew of brand new shows for Gonzo Web Radio? Of course we would. And after a break of a couple of weeks Jaki is back, teaching Tim how to use Skype, and doing all sorts of strange things. Jaki reminisces about the past Glastonbury Festival, has a problem with Maisie the Submarine cow, whilst Tim is in Wales and has gone native. There is also a healing message for Daevid Allen. 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**





CANTERBURY SANS FRONTIÈRES: Episode Sixteen

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

As with *Canterbury Soundwaves*, a new three-hour episode will be released with each full moon. I decided to wind down *Canterbury Soundwaves* so that I didn't end up (i) repeating myself, (ii) scraping the bottom of the Canterbury barrel, or (iii) becoming increasingly tangential. This new podcast broadens the musical remit, so it'll be about one-third 'Canterbury sound', together with progressive/psychedelic/experimental music from the Canterbury of today, the remainder being a mix of music from various times and places which I feel to be in a similar spirit of creative adventurousness. I'll be doing a lot less talking, and the programme will be less expository - so no interviews, barely-listenable bootlegs, etc.

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

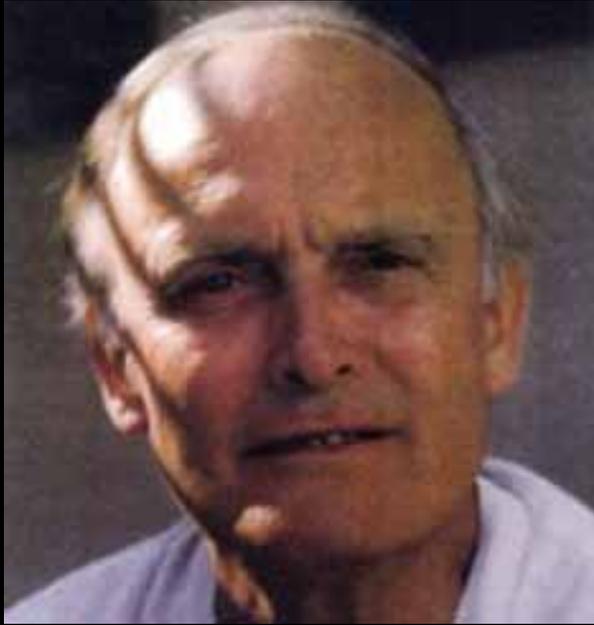
And for those of you who wonder what Matthew was referring to when he writes about *Canterbury Soundwaves* we have brought you all the back catalogue of that as well. Those wacky guys at Gonzo, eh?

EPISODE SEVENTEEN: Something from a National Health radio session in 1976, a Matching Mole classic, Soft Machine live with Phil Howard on drums, another obscure Robert Wyatt guest vocal, Faust, some Eno ambience and a couple of Orlando Gibbons compositions, plus a mix of Latin American fusion sounds from the early 70s and an hour-long mix of selections from the 'Free Range' series of avant garde events that have been taking place in Canterbury in recent times. Also, news about Daevid Allen's health, and some healing glissando drones recently played worldwide by Gong family affiliates for his benefit."

[Listen Here](#)



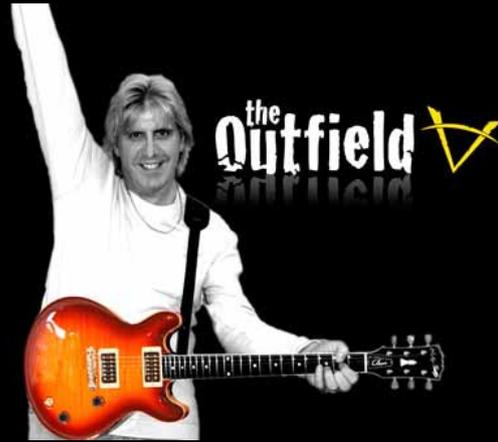
the week that's past



Kenneth Thorne (1924 – 2014)

Ken Thorne was a British television and film score composer. Thorne was born in East Dereham, a town in the English county of Norfolk. Thorne began his musical career as a pianist with the big bands of England during the 1940s, playing at night clubs and the dance halls. At age 27, Thorne decided to seriously study composition with private tutors at Cambridge and later studied the organ for five years in London.

Thorne began composing scores for films in 1948. Thorne was considered Richard Lester's composer of choice since their first work together on *It's Trad, Dad!* and *Help!*. When Henry Mancini was scoring Blake Edwards' *The Party* with Peter Sellers, Thorne composed the soundtrack to Inspector Clouseau. He was hired for Richard Lester's films *Superman II* and *III* with instructions to reuse the music by John Williams and recompose them for the sequels, also adding some original work. He also did the music scores for *The Magic Christian* and The Monkees movie *Head*. From the 1980s, Ken Thorne mainly focused on his work for TV.



John Frederick Spinks (1954–2014)

Spinks was an English songwriter and musician. He is best known for being the guitarist and songwriter for The Outfield.

Spinks, Tony Lewis, and Alan Jackman first played together in the 1970s band Sirius B. After rehearsing for six months, the group disbanded due to the advent of punk rock. In the 1980s, Spinks recorded several demos under the name Baseball Boys, after the name of a teen gang in the film "The Warriors". "Just to be outrageous, I put what I felt was a stupid name on the demos," said Spinks, "and the people I took them to said, 'Sounds great. Can we see the band?' And there wasn't really a band." Spinks joined together with Lewis and Jackman to perform as Baseball Boys, and then changed their name to The Outfield in 1984.

Their debut album, *Play Deep*, became a multiplatinum-selling smash upon release in 1985. Spinks wrote the band's biggest hit, "Your Love", which reached the top 10 on the Billboard Hot 100 in 1986. The Outfield went on hiatus in the 1990s but reconvened to record *Replay* in 2011. Spinks died on July 9, 2014, aged 60. He had been battling liver cancer for years. He is survived by a wife and two children. Spinks and the band wrote new material shortly before his death, but it is unclear whether it will be released or not.

THOSE WE HAVE LOST



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



Gonzo #32 The Dutch Festie c...

actions



Gonzo #30 The Mick Abrahams...

actions



Gonzo #27 The Prog shirt

actions



Gonzo #24 The Daavid Allen shirt

actions



Gonzo #23 The Michael Des B...

actions



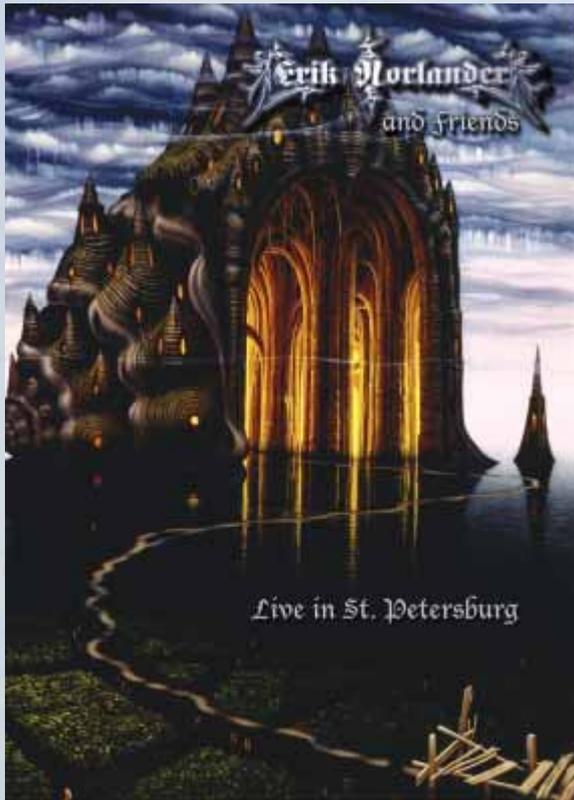
Yer original Gonzo Weekly shirt

actions



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

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



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

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

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

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



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

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

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

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

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

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



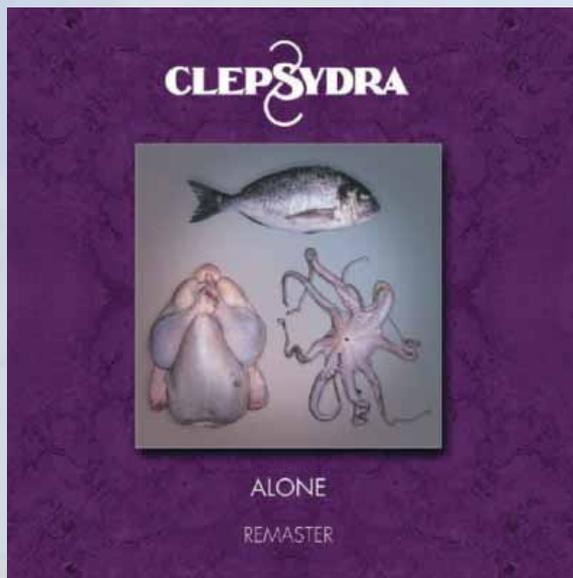
Artist Lana Lane
Title El Dorado Hotel
Cat No. TTMV-1055
Label Think Tank Media

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

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

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

Artist Clepsydra
Title Alone



Cat No. GLR117CD
Label Galileo

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



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

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

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

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

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

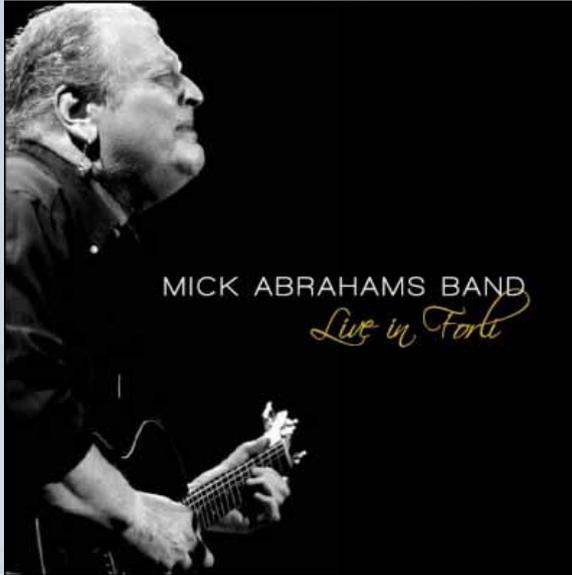
Hugh Hopper released and appeared on, namely; Hoppertunity Box, Rogue Element, Soft Heap, Cruel But Fair and Two Rainbows Daily. Throughout these works I found Hugh's textural bass guitar by turns anchored and animated the music with ample good taste. Here was a rarefied musician who avoided overplaying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

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

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

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

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



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

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

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

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

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

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



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

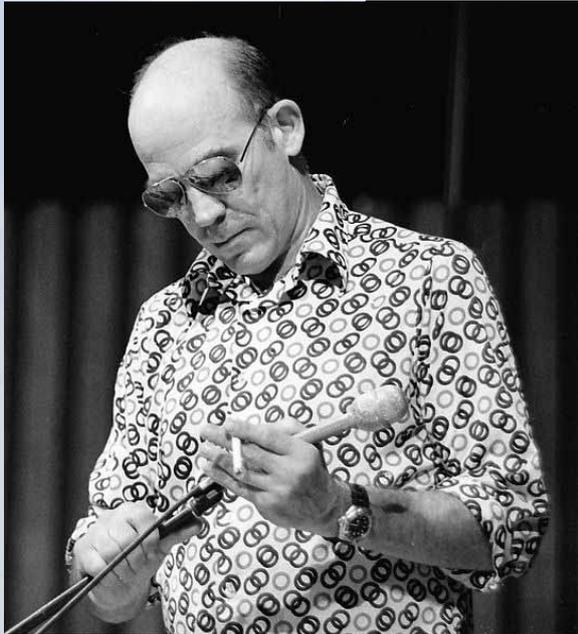
Unsurprisingly, there was a massive falling out between the pair, and Abrahams left the group. He was replaced by Martin Barre (after brief tenures by Toni Iomni, later as Black Sabbath, and Davy O'List of The Nice) and Jethro Tull did their own inimitable thing for the next four decades.

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

No, he just wanted to play the blues.

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

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



WHO GONZO? WHY GONZO? WHAT GONZO?

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

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

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

“I have a theory that the truth is never told during the nine-to-five hours.”

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...



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

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks
Director, Africa Region
The Nature Conservancy

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



My time with Hunter S Thompson

It was 1982. The Gate Theatre, which I had founded in Notting Hill, was expanding to inhabit a second home in Battersea. To launch the new theatre, I needed a play with the punch of a highly sprung jack-in-the-box. The idea of adapting Hunter S Thompson's outrageous journey into the heart of the American Dream, *Fear and Loathing in Las Vegas*, seemed ideal. But first there would be Hunter Thompson to deal with. I contacted the book's British illustrator, Ralph Steadman, and he passed me Hunter's Aspen phone number with an ominous warning to be prepared for all eventualities.

By the time I finally reached Hunter on the phone, rehearsals were about to start for this new stage production of *Fear and Loathing in Las Vegas*. He ended the conversation with a warning. "I'm coming out to see it: If I don't like what you've done with the book, I'm going to tear your theatre apart."

Hunter kept his word. He turned up for rehearsals clutching a large glass of Chivas Regal and ice. The performance awkwardly ground to a halt as he surveyed the set. "I'm Hunter. Don't worry about me. I'll just sit here and watch," he said. The actors looked at me nervously before carrying on.

Now, as I prepare a freshly imagined version I wonder how a new audience, many of whom wouldn't have even been born when it was first staged, will respond. The book is a requiem for the acid generation of the 1960s in America. But, in the current landscape of relentless conformity, its message of subverting the status quo has more relevance than ever. And I now have the added benefit of having met Hunter and worked with him on various adaptations of his iconic book.

The centrepiece of the original production was a stage version of the Red Chevy which Raoul Duke, the Hunter alter ego in the book, and his drug-addled Attorney drive to Las Vegas in. Hunter was intrigued by this piece of stagecraft. During the break, he wandered around the set and climbed into the Chevy. He pretended to zoom around in it, enjoying the ride like a child in a fairground bumper car.

During the opening night performance, Hunter was in a mellow, even gregarious, mood. I watched him closely, and he was clearly savouring the experience of seeing his memories played out before his eyes. Watching the actor who played Gonzo, he laughed out loud, slapping his thigh and splashing Chivas

The British theatre director Lou Stein recalls how his friendship with the famous hedonist began



Regal around wildly, christening the newly upholstered theatre seats. Later that evening, in a nearby pub, Hunter was told it was last orders. He swiftly ordered five pints for each of us. The UK’s archaic drinking laws became the subject of an excoriating piece he wrote about the absurdity of the curfews.

I ended up spending much of the next fortnight with Hunter—partly to keep him company and to steer him through the phalanx of journalists, broadcasters and fans who were trying to

get a piece of him. He had nothing but contempt for

publication—dictated into a Sony cassette tape recorder. It was largely inaudible.

Hunter was ruthlessly mischievous when targeting his victims, but he also had a streak of the Southern gentleman in him. He respected my actors and their craft, and was utterly charming to them. However, if the show hadn’t been to his liking I do believe he would have torn the theatre apart.

Spending time with him rid me of the drug-crazed image which was constantly promoted in the media. His wicked sense of humour and his intolerance for the senseless rules and fashions of this world

Hunter S: “If I don’t like what you’ve done with the book, I’m going to tear your theatre apart”

this kind of adoration. Time Out magazine had hastily commissioned Hunter to produce a cover story on whatever he wanted to write about. In

return they paid for his all-expenses stay in Claridges—a deal they quickly regretted. The bill was astronomical and the story only materialised a few hours before their deadline for

deepened my understanding of *Fear and Loathing in Las Vegas* in new ways.

That was 32 years ago. I met Hunter several times over the years as I worked on various incarnations of *Fear and Loathing*. After wondering whether the play would resonate with a 21st century audience, I decided that Hunter’s voice continues to have something to say to us. *Fear and Loathing* is not just about the excessive consumption of drugs and pointless hedonism.

What Hunter espoused here, and did so throughout his life, is to go a little wild and find your inner gonzo. As the man himself said: “Life should not be a journey to the grave with the intention of arriving safely in a pretty and well preserved body, but rather to skid in broadside in a cloud of smoke, thoroughly used up, totally worn out, and loudly proclaiming ‘Wow! What a Ride!’”





[#fearandloathingplay](#)

After a wildly successful run earlier this year at the Vaults Festival, London, Lou's production of 'Fear and Loathing in Las Vegas' will headline at this year's Edinburgh Fringe Festival at

The Pleasance Theatre's BEYOND venue. 30 July to 25 August. 4.30pm.

Box Office 0131 556 6550.

KOSFEST: A Conversation with Paul Woodwright

Kozfest takes place for three days from Friday 25th to Sunday 27th July at Bobbie Watts (Wattsfest) farm in Devon EX15 2AW. Please note that this festival is not affiliated with Wattsfest.

Latest additions to line-up are Krankschaft, Al Stokes, Deviant Amps, P.F.R.P., Astral Voyagers From A Distant Plain, GLOBAL, The Azimuth Coordinator, Green Planet, Magic Bus, Peyote Guru and Kev & Gregg (tribute to Judge Trev).

Sunday night will be a Judge Trev memorial night featuring bands and people he played with. Dubbal, Paradise 9 and Inner City Unit. Additional DJs are: Chris Cambridge (Peyote Guru), Kev Ellis (Dubbal/Kev & Gregg), Paul Knighton (P.F.R.P.) and Garry Lee (Starship Overflow).

Zetan Spore, House Of Thandoy, Mugstar, Sentient, Inner City Unit and Astralasia, The Cult Of Dom Keller, RDF, Olympic Clamp Down, Crucified Twins, The Gliss Orchestra, SilverSpace, Magic Bus, Shankara, Doozer, The Magick Twins, The Archetypes, Paradise 9, Krankschaft, Aurora, Dubble, Bob Hedger (aka Bob Jah Buddha) The Cream People, Red Elektra 69, The Johnnie Squizzercrow Experiment, Mikrocosmik, The Timelords, Crucified Twins, One Eyed God, Electric Dub Guru, Underground Astronomy, Boss Dandy, K.E.S., The Dark Space Project, Kashmir Black and Ron Tree Inc... and of course Kozmik Ken.

An old skool style festival it will be an intimate affair, with limited

tickets for sale. A three day festival with two stages, bar, food, chillout, stalls, entertainment, great people, fantastic music, FREE camping, communal bonfire on Saturday night, and, in the middle of summer in Devon.

The festival will also offer FREE camping, stalls, toilets, hot food and real ales and cider and a huge community bonfire on the Saturday night. This year's Kozfest will be dedicated to musician Will Greenwood, following his sudden death in February, in memory of Will the Top Field at Kozfest will now be named The Will Greenwood field. They will also have a sacred area for quiet reflection. On Sunday they will remember Wally Hope plus Will Greenwood, Ben Jam and Steve Higgins and others taken from us too soon.

This week I committed the cardinal sin of a journalist and wrote quite a lot about one of my featured interviewees in my editorial, which does mean that in many ways it is difficult to know what to write in this section, but there is so much more that I could have said. It was Dean Phillips, the Gonzo Weekly House Wally, who first told me about the event. He will be hosting Wally's Dome at the event. It is a tribute to the legendary Wally Hope and a community resource where people can find out more about this one-of-a-kind character. He put me in touch with Paul Woodwright who was kind enough to talk to me.

LISTEN HERE



Read more at <http://www.efestivals.co.uk/festivals/kosmik/2014#0iAWyGYgd8Io3b0Q.99>

KOZMIK KEN**soundawesome****THE ELECTRIC SALAD CO.**

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really is a dream come true - e-festivals

In memory of Ben Jam, Steve Higgins and Will Greenwood

KOZMIK

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HOST: KOZMIK KEN

HOUSE OF THANDOY
THE CULT OF DOM KELLER
KRANKSCHAFT
GREEN PLANET
ONE EYED GOD
SILVER SPACE
THE GLISS ORCHESTRA
HOST: KOZMIK KEN

SENTIENT
RADICAL DANCE FACTION
DEVIANT AMPS
MAGIC BOSS
SHANKARA
PEYOTE GURU
DODZER MCDODZE
HOST: KOZMIK KEN

JUDGE TREVS PLACE

ASTRALASIA
BOB JAH BUDDHA
AURORA
GLOBAL
UNDERGROUND ASTRONOMY
THE AZIMUTH COORDINATOR
PFP
HOST: STARSHIP OVERFLOW

MUGSTAR
THE ARCHETYPES
THE MAGICK TWINS
KES
THE CREAM PEOPLE
ASTRAL VOYAGERS FROM A DISTANT PLAIN
THOLLEYMAN AL
HOST: STEVE BUBBLE

INNER CITY UNIT
PARADISE 9
DUBBIAL
KEV & GREGG
RED ELEKTRA 69
KASHMIR BLACK
ROBNTRE
THE JOHNNIE SQUIZZERCROW EXPERIMENT
HOST: THE MINISTRY OF LOUD

SACRED AREA-STONEHENGE AND WALLY HOPE REMEMBERED WITH DEAN PHILLIPS-JACKIE JUNO STAND-UP POETRY SHOW
PLUS CHILL OUT LATE NIGHTS WITH DJs: CHRIS CAMBRIDGE-DONNA BENTLEY-PAUL KNIGHTON-KEV ELLIS
LINE UP AND RUNNING ORDER SUBJECT TO CHANGE AT ORGANISERS DISCRETION

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www.devianttamps.com/kozmihomepage**

PLEASE NOTE THAT THIS IS A WORKING FARM WHERE THE DOGS ROAM FREELY. YOUNG CHILDREN SHOULD BE SUPERVISED AT ALL TIMES
DO NOT TOUCH OR MOVE ANYTHING BELONGING TO OR LAYING AROUND THE FARM WITHOUT GAINING PERMISSION FIRST FROM BOBBIE OR ONE OF THE CREW



Roll Up Roll Up. Welcome back to the 4th installment of our Psychedelic Party, special greetings to those of you joining us for the first time! As some of you are aware, we have lost a few good friends over the past 12 months, this years festival will not only provide a special area to remember them, but also a great party atmosphere the way they would have wanted things. One of the best plaudits we have had is being told how much Kozfest resembles the old Stonehenge bashes, to that end we have added RDF and Inner City Unit to this years line-up - both veterans of Stonehenge! A few old faces won't be here but we have added some new names for your delectation.

Enjoy the weekend, we are always around for a chat, beer, smoke etc. Please familiarise yourselves with the Fire and First Aid points and dont forget not to pitch your tents on the toilet emptying routes - or it might not be there when you return to it!

Have Fun! remember them, but also party the way they would have wanted things.



Paul Woodwright, Jon Slack, Mark Lee, Kozmik Ken, John Graves, Jen and Dave Lowe, Kie Spirit (Kashmir Black) background

Welcome back.

The Kozfest team welcome you all back to the newly named The Will Greenwood Field for another amazing weekend of psychedelic music. We decided to re-name the field after the sad passing of Will Greenwood earlier this year. Will lived for music and was very much a mover in the background to keep this festival going.

We also dedicate this years festival to Ben Jam and Steve Higgins. We will hold a remembrance moment to remember those not here in the newly created Sacred Area on Sunday at 11.30 am. Kozfest would like to thank Jo Thilwind for putting this area together for us all to enjoy. Other new additions this year will be a small area called Wally's Place where Dean Phillips will be showing some rarely seen Stonehenge films, some of Wally's artworks and updating us on the book about Wally.

Also new this year will be a Jackie Juno Stand-up Poetry Show. We are having a Judge Trev night on The Judge Trev Stage Sunday featuring bands and musicians he played with.

This year we have added dog mess bins and nappy bins. Please use these rather than the loos to dispose of doggy dos and baby poohs/nappies. We also have a urinal unit for men to ease the traffic using the toilets.

Please also be aware there is a disabled toilet available.

Thank you. So. Lets have a festival for Will, Steve, Ben, Trev and all the others not here.



Will Greenwood



Steve Higgins



Ben Jam

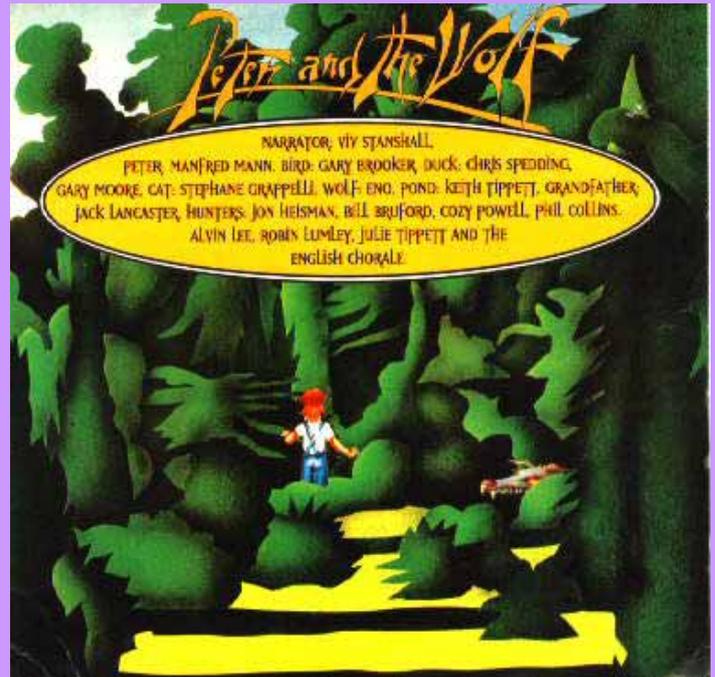
Douglas Harr Ear Candy for the Hungry Audiophile

The birth of BRAND X Part One

Brand X is a band that originated in the mid 1970's out of London. Their official debut album *Unorthodox Behaviour* was released in 1976, but the musicians who made up the band were quite busy before that record was released. The founding members on that brilliant album included Robin Lumley (keys), John Goodsall (guitars), Percy Jones (bass), and Phil Collins (drums). Jack Lancaster (winds) also plays on a couple of tracks for that first album and was an important part of their launch. Morris Pert (percussion) joined on their second album and from that point on there were several personnel changes until they disbanded.

Many of us learned of Brand X because of Phil Collins' involvement. In the same year as their debut, Phil had taken over vocals for Genesis after Peter Gabriel departed, and the band released *Trick of the Tail*, which also sports some of his most aggressive and creative drumming with that band.

For Brand X, Phil took his playing to a new level - arguably at the top of his powers, with bassist Percy Jones as a backing duo foundation for blistering rock-infused jazz-fusion that's in a class of it's own. Most progressive rock fans were drawn in



and developed an appreciation for the jazz-fusion form, if they had not previously.

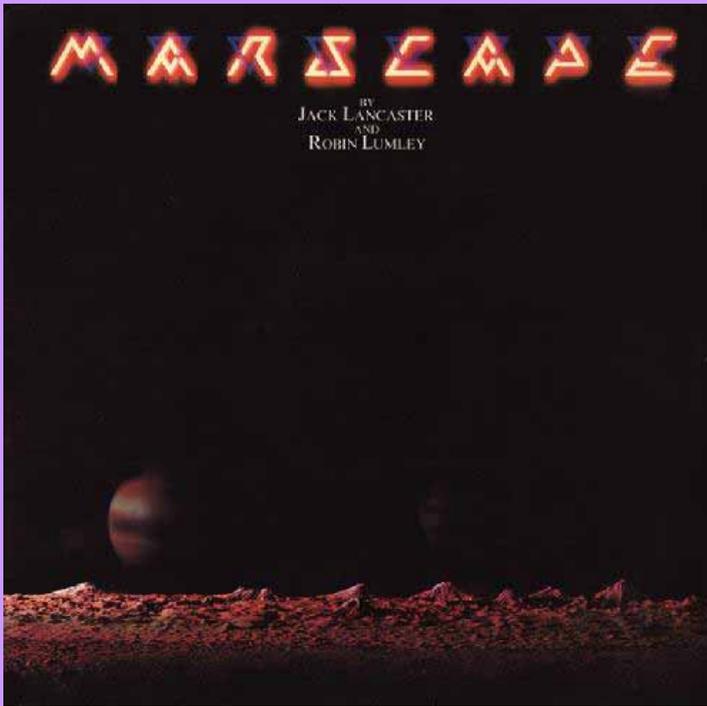
But to properly begin the story of this seminal group, we need to step back to the few years before their debut, back to when this gang was busy jamming together whenever possible in the kitchens, pubs and studios of London.

Most importantly, before the debut, Jack Lancaster (left) and Robin Lumley wrote and released two albums - *Peter and the Wolf* and *Marscape*, which included playing by all of the members of what became Brand X, along with other guests.

Both albums were re-mastered by Jack Lancaster last year and are available on Gonzo Multimedia.

I had the opportunity this month to talk with Jack, Percy, and Robin about these works, and the origins of Brand X, and will cover these discussions over several posts. Let's start by taking a look at these works, starting with the first release for RSO Records, *Peter and the Wolf*.

The original *Peter and the Wolf* was written by Sergei



Prokofiev in 1936 in Stalin's Soviet Union. It's been adapted many times over the years since then, utilizing classical, rock and other frames. The "prog-jazz-fusion" and sometimes rocking version of Peter and the Wolf as conceived by Jack Lancaster and Robin Lumley includes some of the themes from Prokofiev but also a lot of free form jams written and then improvised by the contributing musicians. Vivian Stanshall is the narrator, and the players joining Jack and Robin include Phil Collins, Cozy Powell, Gary Moore, Manfred Mann, Bill Bruford, Stéphane Grappelli, Alvin Lee, Brian Eno, and others.

It's a successful adaptation straight through - the story is shared intact via our narrator, and the musicians come up with clever ways to interpret the original tunes that represent Peter and his animal friends in the original work. Favorite themes as interpreted here include "Peter's Theme", "Cat Dance", "Grandfather" and "Wolf" each of which shine. The album was considered a favorite by fans and the management of RSO Records, such that Jack and Robin set off to make a second album.

Marscape, the follow up album was an original work written by Jack and Robin in France and recorded at Trident studios. Again the future members of Brand X play with them on Marscape including John Goodsall (guitars), Percy Jones (bass), Phil Collins (drums) and Morris Pert (percussion). Also joining for Marscape were Bernie Frost (voices), and Simon Jeffs (koto). It's by nature a tighter and more focused work than Peter and the Wolf, and should be a key selection in any fine music collection.

Of this album, the authors wrote that the concept: "was a magical journey to the planet Mars... a kind of soundtrack to an imaginary movie, our intention was picture-making through music, so we conceived Marscape as one piece, divided up into audio sketches of the events emotions that might be experienced by voyagers traveling from Earth to the red planet. By the end, we surmise that the visitors realize that they are not

visitors at all, but have actually returned home after a very, very long time away." This perfectly sums up what a listener could imagine from the evocative thematic piece.

Tracks include "Sail on Solar Winds", "Homelight", and "Dust Storm" each of which conveys the nature of the lonely and angry red planet. A standout track is "Hopper" which refers to the "machine for negotiating the rough Martian terrain" and which sports Phil's signature skipping beat to a tune reminiscent of "Baby Elephant Walk." Also gorgeous then a bit chilling is "With a Great Feeling of Love" that is described in liner notes as two parts - one "an inner warmth and feelings of affinity" and the next an "outer cold and icy silence."

Themes are developed early on and repeated to excellent effect, drawing the listener into the album and it's concept. Again, the musicianship is first rate.

These Lancaster/Lumley albums are wonderful and compelling preludes to the work of Brand X and classics in their own right. Highly recommended for fans of that band, or of acoustic and electric jazz-fusion. In the coming posts I'll share recollections from Jack, Robin, and Percy on these times as well as the initial early work of Brand X.





c.j.stone

Computer Troubles: Columns from the Whitstable Times

1984 AND ALL THAT

I'm very worried about my computer. It's been doing some very odd things of late. I tell it to do one thing and it does something else. It's like a recalcitrant teenager throwing a permanent paddy, stamping its foot and going off in a virtual sulk.

You've heard about Artificial Intelligence? My computer already seems to have developed a version of it. Not Artificial Intelligence, exactly, more like Artificial Attitude.

It has a mind of its own, and is showing definite signs of wilful behaviour. I'm expecting to come home any day now to find it hanging out on the street with its mates, wearing a hoody and drinking White Lightning cider while intimidating the old people.

First of all it was a problem with my e-mail. Every time I sent a note to my editor it would come bouncing back to me with a cryptic message attached.

"Host or domain name not found," it said. "Name service error. Host name does not exist."

How very peculiar.

It seems that there is no such place as the Whitstable Times. The Whitstable Times does not exist. That, at least, is what my computer appeared to be telling me.

Or, looking at it another way: if the Times' offices no longer acknowledge my messages and their computer system refuses to respond to me, maybe it's me who doesn't exist. Whoever it is sitting on this chair in front of this computer must be an impostor. It's not really me at all.

My last column was not delivered by e-mail. It was delivered by hand to the Times office in Whitstable, then delivered by courier to Canterbury, and then typed by hand into the computer terminal there: the old-fashioned way.

It's amazing how fast this technology has developed.

When I first started writing for the newspapers - just over thirteen years ago now - I would write on an old Amstrad, print it off, and then send the printed copy by post a few days before the deadline.

Occasionally I would send a fax.

There may have been internet access at the time, but only a few computer nerds had it. The web did not even exist.

These days many of us spend large portions of our spare time "surfing the net" and most correspondence is done by e-mail..

No one sends letters any more. I know how few genuine hand-written letters actually travel by post (or by snail-mail, as the computer buffs call it): no more than one in a hundred, I would guess, and most of those are pre-printed Christmas or Birthday cards, in which only a signature and a brief message is required.

Pretty soon we will have forgotten how to write.

This is a very worrying prospect, not least when you discover how dependent we have become on the technology, and how little control we have when things go wrong.

Computers have invaded every aspect of our lives. Even our language has changed. Once upon a time memory was something that human beings had, not machines, applications were for jobs, programmes appeared on TV, cursors used bad language, webs were what spiders wove, a virus meant a week in bed and a hard drive was eight hours behind the wheel.

As for your three inch floppy, that was something best kept to yourself.

GOOGLE

Actually I suspect it might be something I've been doing. I have a deep visceral suspicion of Google. Every time

Google attempts to update itself I refuse it permission. My logic is that I don't want some company knowing what I am doing all the time, analysing my keystrokes, following my various meanderings around the internet chasing up obscure tracts and then saving them on my computer for future reference.

I told the nice technician down at the local computer shop what I'd been doing.

"But Google are a reputable company," he said, looking slightly perplexed.

Fair enough. Right now Google might appear to be a reputable company. They are only tracking our every keystroke in order to optimise customer service and performance.

Or so they claim. But what happens next? Will they be taking samples of our DNA in order to customise our computers to anticipate our every need according to our genetic programming? Will they be wanting to plant microchips in our brains to keep a track on our thoughts? Will I wake up one day to find a cloned version of myself sitting at my own computer, while I'm dragged off to the council recycling dump to be turned into Soylent Green?

That nice techie has obviously never read 1984, or he'd know what will happen when the evil fascist government finally takes over and our computers are used to spy on us. He can't have seen Peter Cushing playing Winston Smith in the central role on TV and having his head stuck into a cage full of rats in Room 101.

Actually, George Orwell seems to have got a number of things right.

Britain is indeed Airport One for the American Empire, as he predicted: we are permanently at war, the government is adept at double-speak and we have a Ministry of Truth telling us lies and a Ministry of Peace selling us war. And if it's not exactly Big Brother watching over us, it's Google, and meanwhile we are all watching Big Brother.

Is this a case of life imitating art or the other way round?

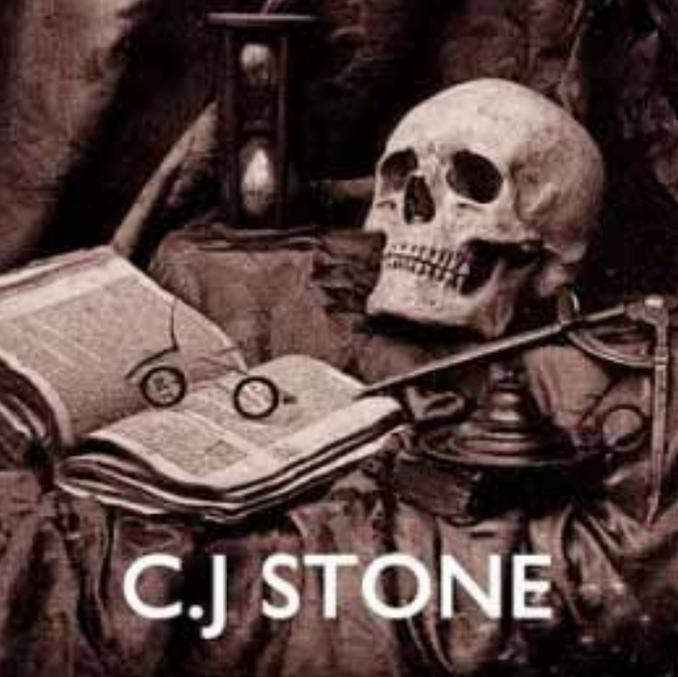
I can't quite get over the sensation that were now living in the plot of some scary science-fiction TV play from the fifties.

Sitting here in front of my computer all day doesn't help. Maybe I should get out more.

Read on

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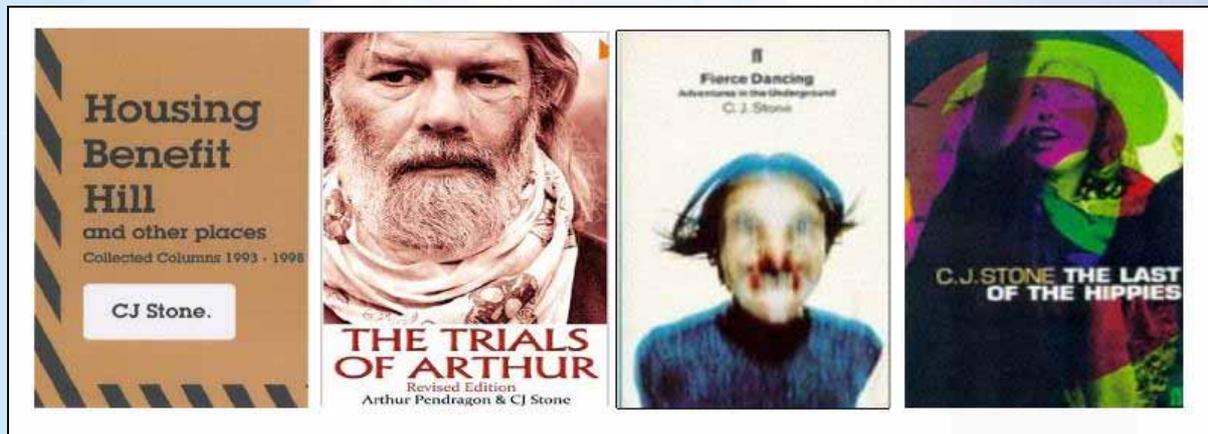
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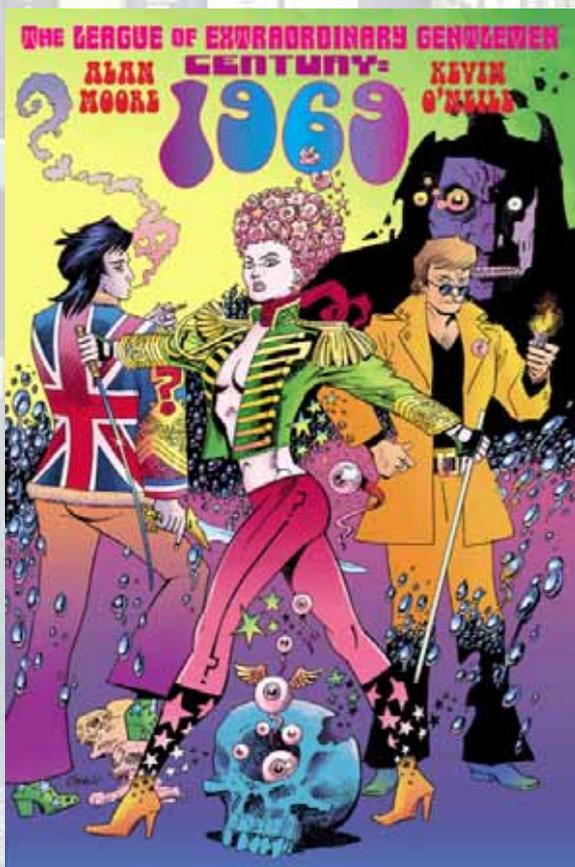
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**OTHER BOOKS BY
C.J.STONE**

Yer Gonzo Bookshelf

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



Paperback: 80 pages
Publisher: Knockabout (28 July 2011)
Language: English
ISBN-10: 0861661621
ISBN-13: 978-0861661626
Product Dimensions: 26 x 17 cm

Anybody who has been reading this magazine over the past year or so may have got the impression that I am somewhat of a fan of Alan Moore. Damn right. Ever since I first came across *Watchman* when I was on night duty in a particularly badly run hostel for the mentally handicapped in the autumn of 1987 I have been smitten by the work of this extraordinary man. Of course like many others, it was the pop culture references by PWEI and others, and the way Dave Gibbons's badge design worn by the dying comedian popped up on T-shirts and badges all the way through the acid house era which first introduced me to Moore's oeuvre.

I was first introduced to 'The League of Extraordinary Gentlemen' series by a friend of my housemate Richard in the late 1990s, and I have to admit that at first I wasn't particularly impressed. It seemed somewhat lightweight compared to the stunningly crafted dystopian fantasies that I had come to expect from the man. But it was entertaining enough. I went to see the film with Richard and it was diabolical; one of the worst things I have ever seen. However, this was not Moore's fault – all that was good about Moore's original conception had been removed and a load of tacky shit put in for the American market.

So I went back to *Watchman*, 'V' for Vendetta, and *From Hell* and left the series alone. In September last year I read John Higgs's extraordinary book about the KLF and this opened a whole new literary avenue for me to explore, and after reading a masterful biography of Alan Moore by Lance Parkin, I went back to look at some of his other

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work again. This time round I appreciated *The League of Extraordinary Gentlemen* far more, but it is this volume in particular which has grabbed my imagination this week.

It is the second of a three-part series called *Century*. The first is set in 1910, and the third in 2009. It is a long and complicated story of how Oliver Haddo, a fictionalised version of Aleister Crowley - originally created by W. Somerset Maugham in 1908 - attempts to create a 'moonchild' as described in Crowley's 1917 novel - the moonchild being what happens when a girl is impregnated with the soul of an aetherial being. But for the purposes of this essay, the plot is almost irrelevant. The thing that I find so massively impressive about Moore's achievement is that he has created a parallel universe in which many of the characters famous in this one are replaced by analogues drawn from the world of fiction. For example Brian Jones, the Rolling Stones champion swimmer, is portrayed as Basil Fotherington-Thomas from the school stories of Geoffrey Willams and Ronald Searle. A couple of other refugees from these books turn up as members of the fictionalised Rolling Stones (here called the Purple Orchestra) and their manager, although the main character of the books, Nigel

Molesworth (as any fule kno) doesn't appear, or if he does I have not been on the ball enough to spot him. The lead singer of The Purple Orchestra is called Turner, an obvious (but with the spelling changed to avoid legal complications) reference to the character Mick Jagger plays in the seminal movie *Performance*.

Oliver Haddo's spirit is forced to enter the body of a man who is heavily implied to be a younger Lord Voldemort from the 'Harry Potter' books, and devotees to that series will be horrified that Potter himself turns out to be the moonchild anti-Christ in volume three, where he is destroyed by a post-psychedelic Mary Poppins, after killing Allan Quartermain with a bolt of magical lighting shot out of his penis! There is even a guest appearance by Jerry Cornelius from the books by Michael Moorcock, and I have to say that I am surprised that this is the first (if indeed it is the first) time that the works of Moore and Moorcock have coincided.

Weird huh? Indisputably. Totally ridiculous? Yes, in places. Utterly gripping? Damn tooting!



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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..)

London's Hyde Park was the setting for several days of musical events this month, and on Friday 4th July Black Sabbath topped a bill that included Motörhead, Soundgarden and Faith No More.

Motorhead fans had the opportunity to see how he looked after the recent health concerns, and he reportedly looked somewhat frail and shaky, although it's likely that many fans didn't notice anything more untoward than the band having longer than usual breaks during tracks, and a lengthy drum solo in "Doctor Rock".



This event's perhaps not the best type of environment to see heavy rock bands, as a

10.15pm curfew meant it was, at this time of year, a daytime event. And reports mention a severe sound curb, although considering the park is located between Kensington and Mayfair, that's probably not wholly surprising.

When delegating a song intermission microphone duties over to Phil Campbell, Lemmy said, "My colleague will speak to you with a human voice!" Presumably he didn't feel up to delivering the series of crowd-raisers like "Can you hear us at the back?" and other general exhortations to make some noise.



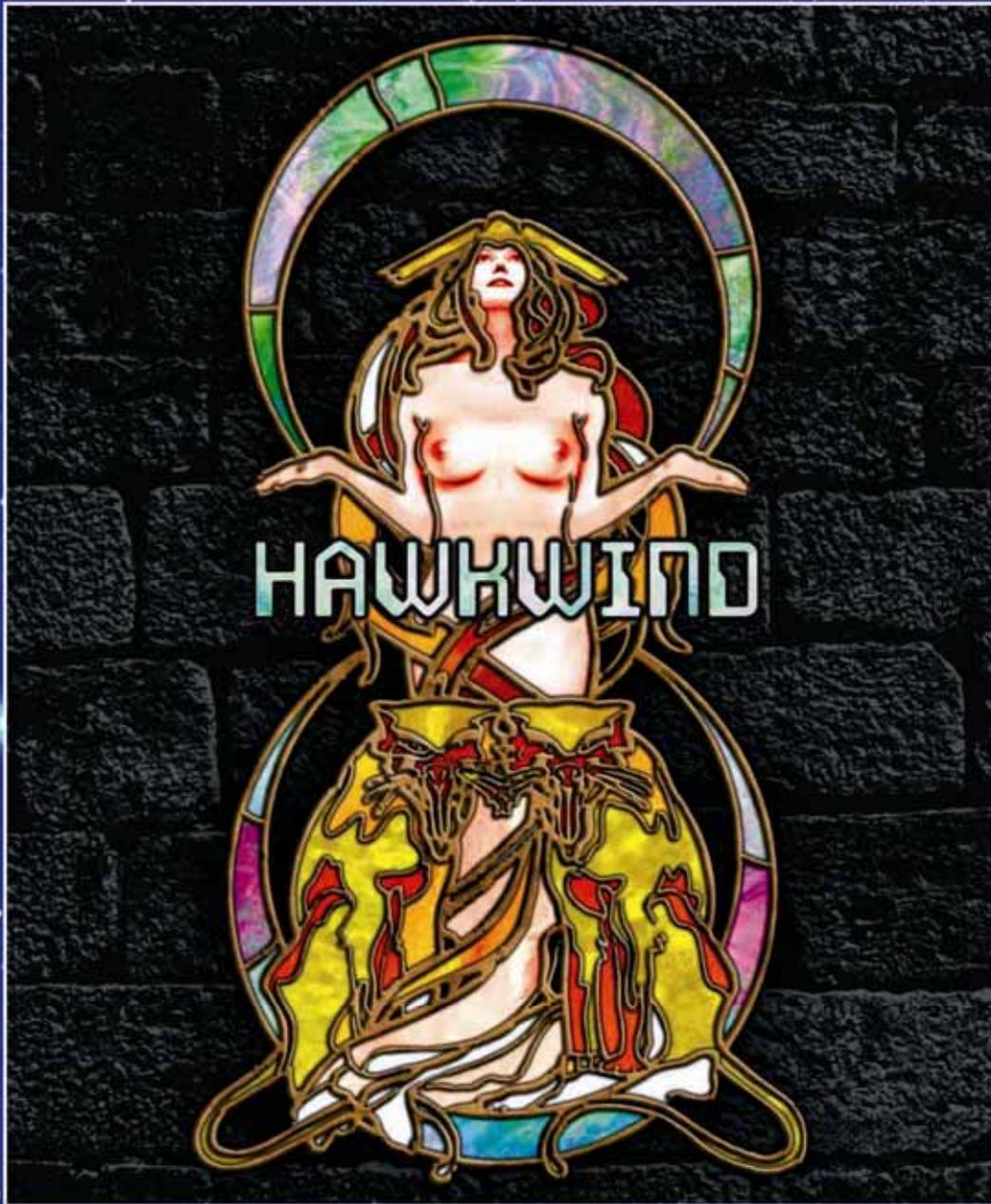
Campbell also handled all of the stage movements, while Lemmy stayed steadfastly at his post, stage right, during the numbers.

The set was somewhat short, but this probably had more to do with Motorhead being so early in the day's running order. While Lemmy's not at 100%, he seems able to stay the course, so long as he paces himself - and, at 68 years old, that's fair enough.

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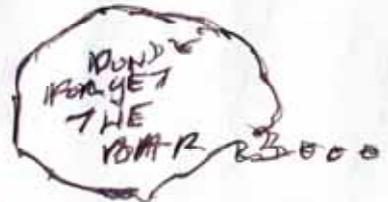
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CIRCULAR

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...

Considering the fact that there is a new album out by Yes in a couple of weeks, and they are on tour at the moment, there is a surprising paucity of Yes news this week. We have a review of one of the shows on the new tour which says what many people have been thinking:

“It’s still too early to tell exactly where Yes is going to land on the success-to-failure spectrum with Davison – his debut album with the band, “Heaven & Earth,” is slated for release on Tuesday – but during their tour-launch at The Egg’s Hart Theatre on Sunday evening he proved himself to be a considerably better successor to original vocalist Jon Anderson than his predecessor, Benoît David. Of course, Anderson – who coincidentally played The Egg just a couple of months ago – was not only the distinctive alto tenor voice of Yes, but also the architect of Yes’ harmony-laden vocal imprint and the lyricist for most of the band’s mystical/mystifying musical journeys.”

Of course, they are not going to sound the same without either Anderson or Wakeman, two of the greatest contributors to the band’s sound over the years, but they do appear to be one of the few bands that has the fighting chance of continuing in one form or other for decades to come, even after the original members have all left. Indeed Chris Squire

has often intimated as much, saying; “There could still be a Yes band a hundred years from now, though apart from some major medical breakthrough, I don’t think I’ll be in it. But, like a city symphony orchestra, I think there could be a version of Yes in a hundred or even two hundred years from now, basically honoring the music and presumably creating new music, as well. That will be a nice thing, I think.”

This is why, even in weeks like this where there is a depressing lack of news, I still write about them.

This week we have interviews with Steve Howe and Geoff Downes, the aforementioned gig review, a preview of the new tour, and a heart-warming article about how Rick Wakeman and one-time *Dad’s Army* star Ian Lavender, are opening a new charity shop raising money for pussycats in need.

Right on Rick!

- **Last Best Show: Yes at the Pavilion**
- **Rocker Rick Wakeman and Dad’s Army star Ian Lavender to open new Diss Feline Care charity shop**
- **Yes at The Egg, 7/6/14**
- **Interview: Steve Howe of Yes, July 7, 2014**
- **Geoff Downes Interview: Prog Rock Masters Yes Explore the Black and White World of Dichotomies on "Heaven & Earth"**
- **Yes forges ahead with classic albums and new music**

RICK WAKEMAN

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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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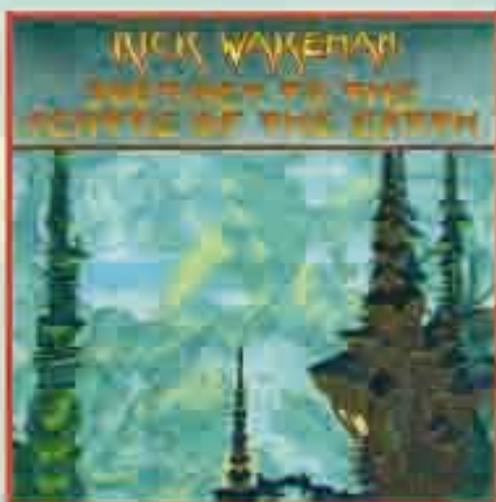
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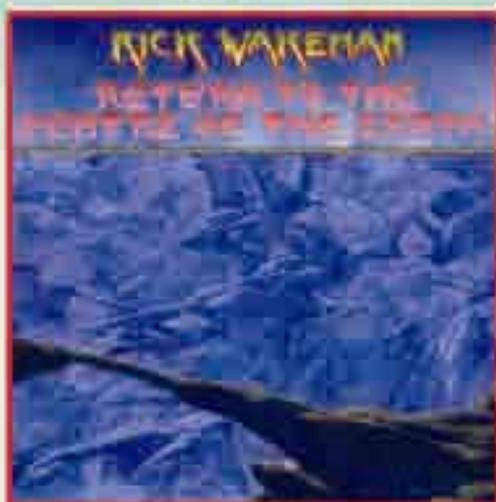
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Thom the World Poet

Rob Ayling writes:

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

ORGANIC THEORY OF SOCIETY

IN WHICH,SEERS ARE OUR EYES
MUSICIANS OWN OUR EARS
OUR HANDS ARE PIANOS
OUR FEET CHAMPION ATHLETES
OUR HEARTS BELONG TO ST.VALENTINE
OUR LIVERS TO GOOD WINES

OUR MINDS TO BRIGHT IDEAS
FOOD BELONGS TO OUR STOMACH
AS FOR WHERE IT COMES OUT-
WELL,THAT is politics...



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...

I wonder, sometimes, whether it is worth having a cabinet of curiosities, you know. I mean, all that dusting to do, all that re-arranging to do, and not forgetting the labelling of said curiosities. And what happens when said cabinet is fit to bursting? Are some of the items then relegated to cardboard, or plastic, storage boxes and sent off to the attic until such time a change in rotation is deemed fit? And who makes the choice as to what goes and what stays from rotation to the next? Why am I asking this? It just seems that there are too many Beatles, Elvis, Bieber, One Direction curiosities, if that is the word for some of the most dire objects of memorabilia that I have ever come across.

I was going to change tack a bit and add some awful album covers, but on researching these I discovered that most of those that are deemed awful are so labelled because they are mostly politically incorrect in these modern days of so-called enlightenment so I couldn't add them anyway. Scuppered again.

However, in saying all that, there are one or two gems this week, particularly the cake toppers.

I hope some give you a giggle, or a gasp of disbelief, or a groan of downright 'what the heck'

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

Typographer, by appointment from the London
 706 Patents, agent of their Patent Office for
 casting 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 dispatch
 the papers, Certificates, Specifications, Assignments, and all
 the necessary Papers and Drawings; will make contracts
 into American and foreign words, to test validity of
 Europe and



"ELVIS" Collectible Beanie Bear Graceland Christmas. (Brand New) - £10.99

"You are bidding on this Brand New "ELVIS" Collectible Beanie Bears (Graceland Christmas) (9".inches Tall.)"

Everyone else may be, but I am certainly not. I just want to go sit in a corner and weep. There are several other collectible 'Elvis' beanie bears available, each as pathetic as this one. Aside from the fact that I have never been into teddy bears, these are some of the most crass, tacky and diabolical items of Elvis 'memorabilia' that I have ever seen, and they are up against a rum lot I can tell you.

If you can bear (I am so witty) to look, this particular monstrosity is here:

The Beatles Sgt Pepper Figure, Yellow Submarine, Figurine Model Toy Statue Doll -



"Great and rare Beatles Bulldogs figure from the film Yellow Submarine in excellent vintage condition."

There are a plethora of Yellow Submarine goodies out there, which is not surprising really I suppose. I included Jeremy Hillary Boob Ph.D. a few weeks back, but this item is pretty neat too.

Here it is:

"ELVIS" Christmas Decoration (Brand New) - £6.25

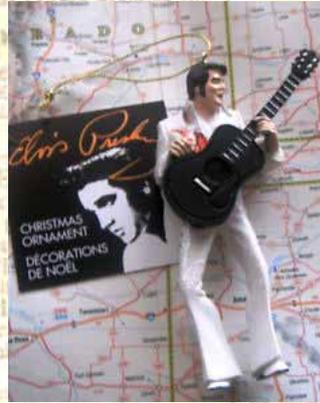
"ELVIS" Christmas Decoration (Brand New) - £7.25

"You are bidding on this brand new "ELVIS" Porcelain Christmas Decoration. (Peacock Jumpsuit.)"



"You are bidding on this brand new "ELVIS" Porcelain Christmas Decoration. (Tiger Jumpsuit)"

I reiterate, that I am not. And



what is more, I think I will stick to traditional ornaments thanks, and those that my two daughters made when they were younger. They are much more festive, and actually look like decorations rather than yet another

money-making idea idolising someone who has been dead since 1977.

Here are the two examples:

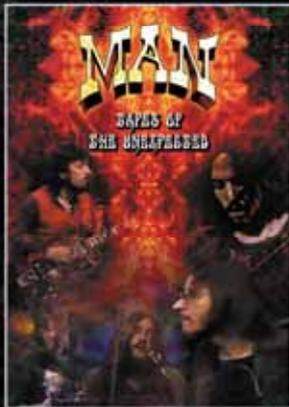
Applause dolls: Suits - £600.00 (\$900.00)

This apparently is a set of extremely rare Beatles Applause dolls available from the Beatles store in London. And at approximately 24 inches tall, perhaps they are worth the £150 each? I am just glad – as is so often the case with this kind of thing – that there are little badges at the foot of each doll

THE BITCH IS BACK

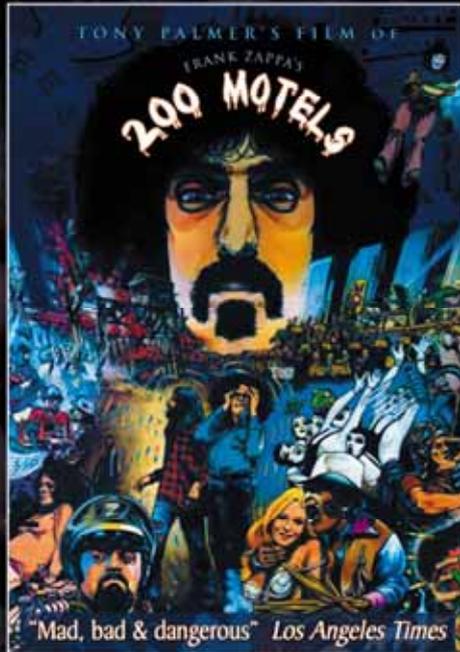
If it's groovy...it's in!

MAN
Tapes of The Unexpected
VPDVD68

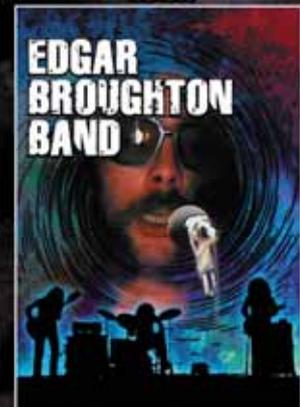


"Mad, bad & dangerous"
(Available for the first time on DVD)

FRANK ZAPPA'S 200 MOTELS
TPDVD127



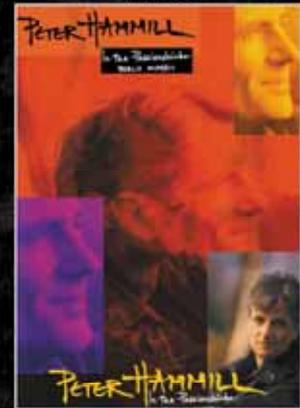
EDGAR BROUGHTON BAND
Live
VPDVD66



RENAISSANCE
Kings & Queens
VPDVD67



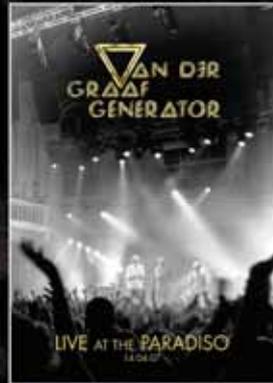
PETER HAMMILL
In The Passionkirche Berlin
VPDVD65



THE STEVE HILLAGE BAND
Live at The Gong Family Unconvention
GWVP208DVD



VAN DER GRAAF GENERATOR
Live at The Paradiso
VPDVD64



PANIC ROOM
Satellite
FMCDD001



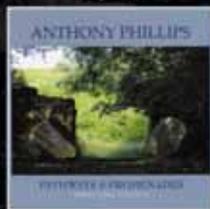
KARNATAKA
The Gathering Light
KTKCD005



PARADE
The Fabric
NAUTCDD004



ANTHONY PHILLIPS
Pathways & Promenades
VP216CD



RICK WAKEMAN
Past, Present and Future
MFVP125CD



SPIRITS BURNING
Crazy Fluid
VP492CD



HAWKWIND
San Francisco 1999
HAWKVP48CD



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VOICEPRINT
GROUP OF COMPANIES

to inform the general public just who these things are supposed to be.



You can check them, and all sorts of other things, out at:

Lava lamp: Sgt Pepper



Yay a lava lamp. And what is more a rare Sgt Pepper lava lamp made in 1999. A mere snip at £175.00 (\$262.50) and then you can lay back and watch the lava do its lava thing as often as you like. There's a Yellow Submarine version too! Cool.... Am I being sarcastic or genuinely impressed? I shall leave that to you to decide.

Again, from the Beatles store in London:

Rolling Stones stacking Russian Dolls , set of 5 (boxed) – £14.99

“Rolling Stones, Set of 5 stacking Russian dolls. These are brand new, and are believed to be part of a limited

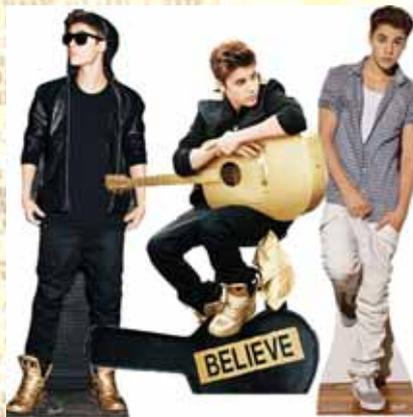


edition of 500 sets”

More stacking dolls. And less than flattering I must add, but for those who like nesting dolls, these – I would imagine – could well be a must for collectors.

Bidding has ended I am afraid, but you can still check the listing out if you really want to:

NEW JUSTIN BIEBER CUTOUTS LIFESIZE CARDBOARD CUTOUT STANDEE STANDUP PARTY PROP - £16.95



“Justin Wearing Check Shirt (170cm Tall) Justin wearing Gold Shoes (170cm Tall) SPECIAL

EDITION 2013 Believe Tour - Justin Playing Acoustic Guitar (Huge cutout measuring 160cm tall x 102cm wide) - The ultimate for Justin Bieber Fans!”

A party prop eh? A kind of pin-the-tail-on-the-donkey party prop? Or one those throw-the-custard-pie-at-your-teacher sort of party props one often finds at school fetes? I could suggest other uses, one involving drawing lots of circles within circles, with a big black dot in the middle, but that might be classed as being a threat.

And we can't have that

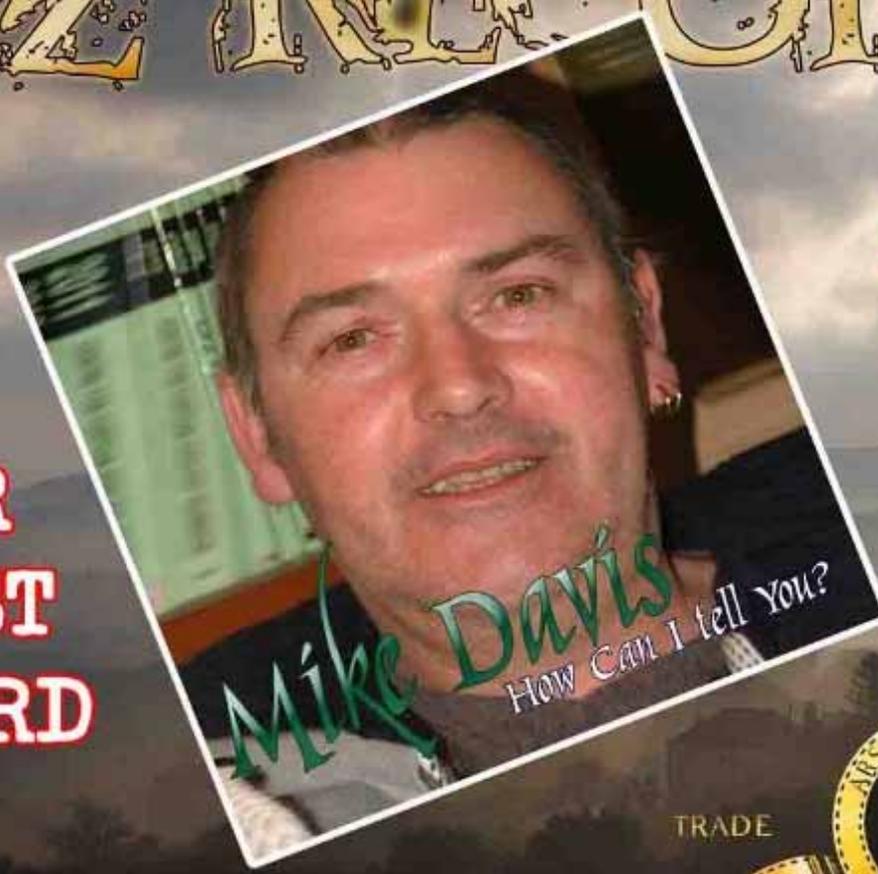
SHAMELESS SELF PROMOTION TIME

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



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

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**COMING
VERY
SOON**

**OUR
FIRST
RECORD**

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



Justin Bieber The Key EDP Spray 100ml - - £20.72 (which is, by the way, 46% off the RRP of £39.00)

“Justin Bieber The Key Eau de Parfum Spray 100ml for her

Energetic with a sexy splash of sparkling freshness, the luminous fruity floral musk fragrance awakens the senses with a burst of juicy fruits, while the heart blooms to unveil a bright bouquet of sheer floral notes. The creamy dry down blends sensual musk and exotic precious woods with decadent notes of vanilla that will leave you dreaming for more.”

BARGAIN! That 46% off the RRP may just tempt me. Not. But this is certainly in floral, fruity overdrive that’s for sure. It sounds like someone describing a fine wine, but I am really not sure what the ‘creamy dry down’

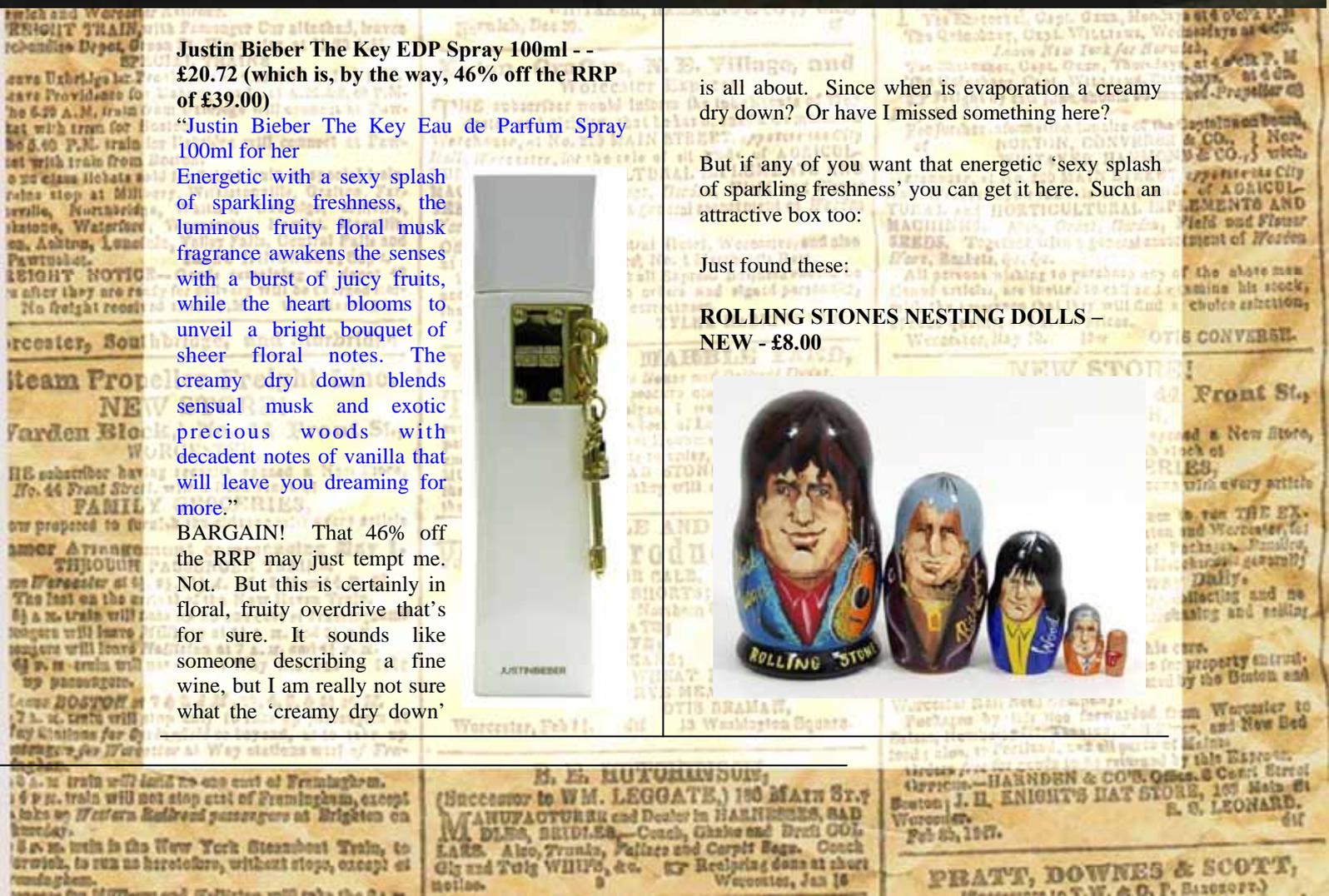


is all about. Since when is evaporation a creamy dry down? Or have I missed something here?

But if any of you want that energetic ‘sexy splash of sparkling freshness’ you can get it here. Such an attractive box too:

Just found these:

ROLLING STONES NESTING DOLLS - NEW - £8.00



"Potential "bad feedback" threat messages, along with extortionate "partial refund" demands will be reported to Ebay."



Okay so these have apparently been hand painted by someone in Russia. Okay, good effort. But

And the 'report to Ebay' threat message is telling, methinks.

Have a look, have a think:

DONNY OSMOND THE OSMONDS edible 3D scene cake decoration set stand up toppers - £1.59

"PROFESSIONAL LOOKING CAKES WITH OUR EDIBLE CAKE DECORATION SET DESCRIPTION

This decoration set includes:

- 1 large standing topper 14cm
 - 1 happy birthday plaque
 - 6 standing toppers
 - 2 large side stars
 - 1 shooting star
 - 11 fully edible & easy to use uncut stand up cake toppers in this set
- Perfectly designed to add a touch of class to your home made or shop bought cake"



That last line is a stonker isn't it? One does have to add that certain *je ne sais quoi* to one's cake after all. And yes, they do sell other rice paper people. And yes they do sell one of One Direction. And no I am not going to say anything about it. I am going to ignore it completely.



I lied.
Oh come on now, how could I resist?
With Peace Babies (as Jelly Babies were once known, in case you didn't know. They were also known originally - back in 1864 - as 'unclaimed babies' which isn't very nice and not exactly a positive selling tag line) I usually start feet up. With these guys I may be tempted to change a habit of a lifetime.

You can see the collection of digestible celebrities here:

THE JACKSON 5 Get It Together NEW SEALED VINYL LP Michael Jackson FIVE - £17.50

Just an unfortunate album title for using initials really. Just saying'



Woot! Just imagine how chuffed I was to see the following headline on Thursday this week. And as it was my birthday, how about that for some 'Happy Birthday' news? Huzzah! .

Justin Bieber gets two years' probation in egging case

"Canadian pop star Justin Bieber has pleaded no contest to misdemeanour vandalism in connection with the egging of his neighbour's home and has been sentenced to two years' probation.

California's court also ordered him to pay \$80,900 (£47,160) in damages, serve five days of community service and complete an anger management programme. Bieber, 20, was not present in court for the arraignment.

The singer faces two other criminal cases in Florida and Toronto.

"Justin is glad to get this matter resolved and behind him," Bieber's representatives said in a statement after the verdict by Los Angeles Superior Court in Van Nuys.

"He will continue to move forward focusing on his career and his music."



Yeah, focus man.

And, please someone, get the guy some braces, for those jeans are going south a little too much for my comfort.

But, you can share in these glad tidings too if you would like to. Just read here and here and instantly make your

day a better day.

1960s vintage mod wooden BEATLES GONK DRUMMER musician figure Mary Quant Eames - £14.99

“C.1960s Mary Quant mod era; fantastic wooden Beatles style drummer gonk. Approx height 13cm. Made from wood with rope arms and real fur hair! Has the word - foreign - stamped on the base.



In very good used vintage condition with minimal wear.”

I feel as if I have been left out of the loop here somewhat. But can someone please tell me what this item has to do with the Beatles?

Give us a clue

Ringo Starr The Beatles Yellow Submarine Funko Pop Vinyl Figurine - \$11.94 (Approx. £6.98)



“Perfect gift for Beatles fans! Amazing Pop Vinyl Figurine Measures approximately 3.75" tall Ringo Starr in Yellow Submarine gear”

Wow – this is Ringo?



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

THE NINE HENRYS



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

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

THE WORLDS FIRST CLONED CARTOON CHARACTER

modada@ninehenrys.com

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

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

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



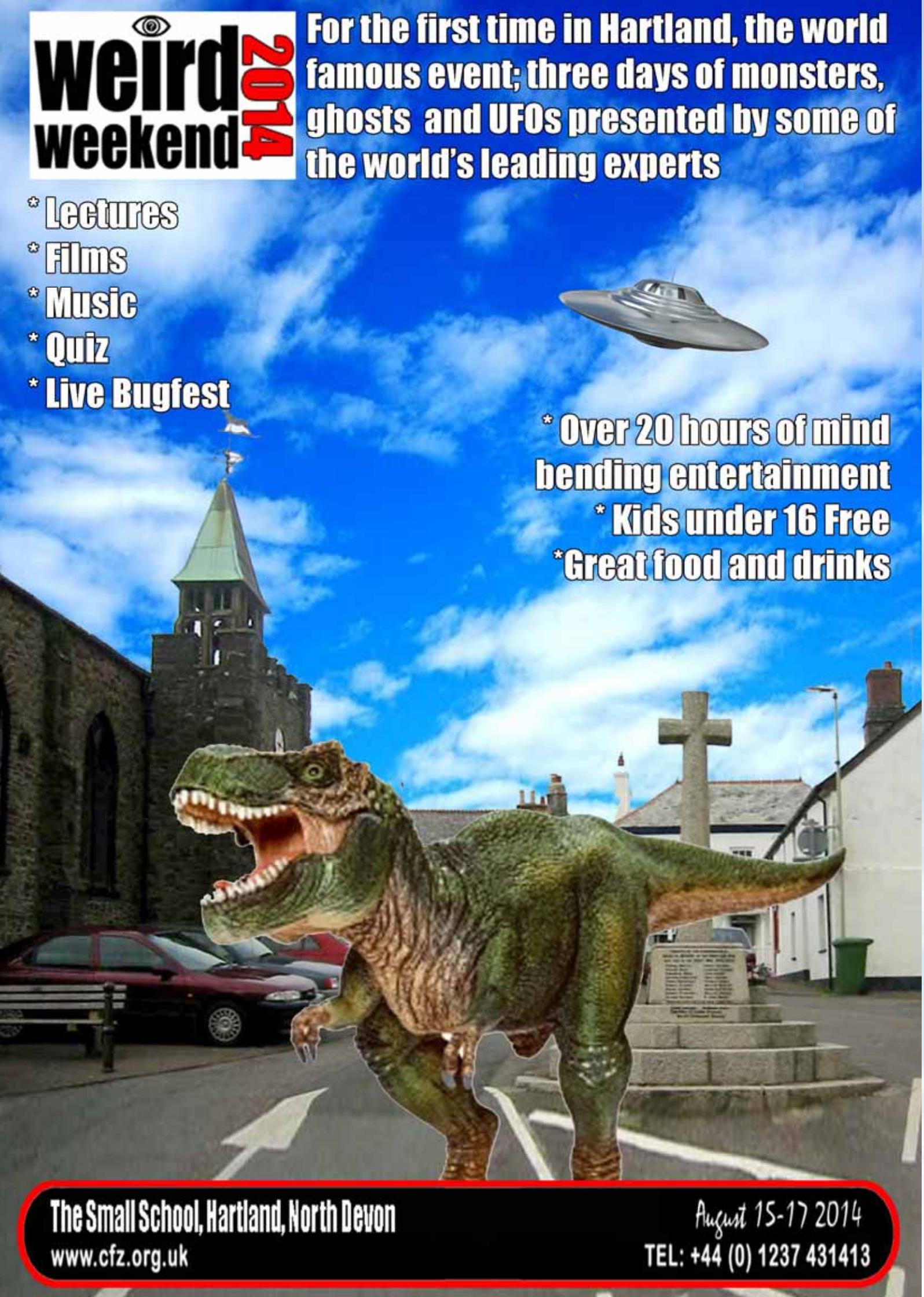
Henrys new blinds

weird weekend 2014

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

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

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



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

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

weird weekend 2014

Dear Friends,

There is good and bad news.

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

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

From the Small School website:

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

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

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

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

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

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

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

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

CLASSIC LOST BROADCAST RELEASES FROM

GONZO

HS10370 DVD



ROCK OF THE 70's

HS10480 DVD



THE LOST BROADCASTS

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

THE LOST BROADCASTS

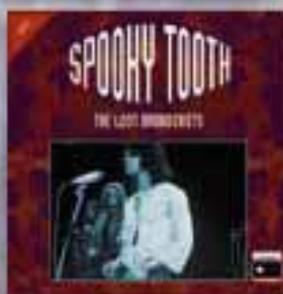
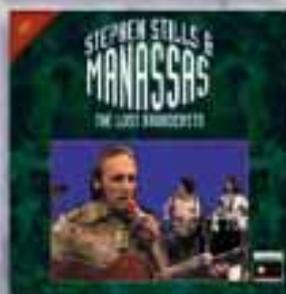
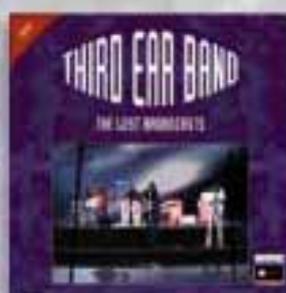
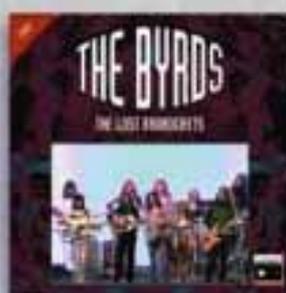
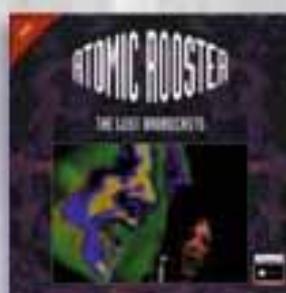
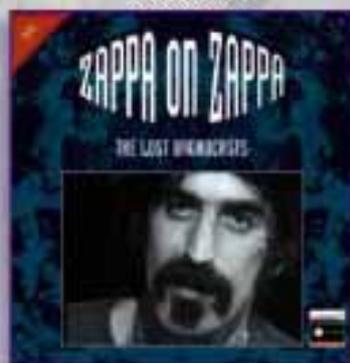
Featuring archive performances that have rarely been seen since their original Gormer TV transmission along with previously unbroadcasted takes and different versions of performances that were transmitted.

INCREDIBLE STRING BAND
HS10650 DVD

CAPTAIN BEEFHEART & HIS MAGIC BAND
HS11420 DVD

FRANK ZAPPA
HS11090 DVD

CURVED AIR
HS10580 DVD



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THE WORLD OF KEV ROWLAND



CHROME DIVISION
Infernal Rock Eternal
(NUCLEAR BLAST)

Formed some ten years ago by Shagrath from Dimmu Borgir, the guys are back with their fourth album. It is obvious from the start that although they are all active in other bands this is much more than just a side project, and is something that they all wholeheartedly believe in. They perform a stripped down groovy style of Rock 'n' Roll, with definite attitude. In many ways they are similar to Motorhead, but with a more melodic style, and of course less chorded bass. They define their sound as "Doomsday Rock 'n' Roll, which was also the name of their debut album, released back in '06. It is impossible not to enjoy this, as there is a real impression that the guys are all 100% behind what they are performing and are having great fun at the same time. As it isn't their main band, they have a lot of musical freedom and the end result is something that grooves and moves, but never strays too far from the original rock 'n' feel. If one expects a Dimmu Borgir or Susperia (singer Shady Blue is also known as Athera of that band) album, then be prepared for a huge shock as no-one would ever imagine members of those bands producing an album like this. But if you want something that is down and dirty with more than a hint of the early Seventies combined with some very doom-like metallic elements then this is definitely going to be of interest. www.nuclearblast.de

DISCIPLINE
This One's For England
(STRUNG OUT)

There is no doubt in my mind that one of the most important bands to come out of America in the last 25 years is Discipline, and when they reformed and released 'To Shatter All Accord' it was certainly no



surprise to see it rated so highly. In fact, according to ProgArchives it is still the #1 album of that year. So, they were then invited to appear at the mighty RosFest in 2012, and this double CD is the recording of that performance. So, just eight songs on this double digipak release, but that equates to nearly 100 minutes of music. Some of these songs have appeared on live albums before, but given that they haven't released that many albums that really isn't surprising. And to be honest, a live album without a performance of "Canto IV (Limbo)" would be both unthinkable and unforgivable.

Singer and keyboard player Matthew Parmenter also provides all of the material, but this is much more than just a one-man show and the rest of the guys were all there when 'Push & Profit' was released in 1994. This is a group that have been influenced by the likes of early Genesis and Anekdoten, but have created a path very much of their own making. One would never guess that these guys are from North America, as they have much more in common with the European progressive rock movement. Their approach is sometimes restrained, harmonic and almost lulling, but there are plenty of times when they are jagged and abrasive, Jon's guitar a strident noise against Matthew's organ while Matthew K and Paul provide the backdrop to let the music grow and move. I have been a fan of the band for many years, and the only thing wrong with this album is that it makes me realize just how much I am missing out by not being able to see them in concert. This is an essential purchase, www.strungoutrecords.com

EZ LIVIN'
Firestorm
(LZ RECORDS)

Given that the band's debut album, released in 1991, was called 'After The Fire' one may think that these guys have a feeling for the hot stuff, and yes it has been more than twenty years since the debut, but

THE WORLD OF KEV ROWLAND



that is because guitarist Hans Ziller has been rather more occupied with his other band, Bonfire. After all this time he felt that it was right to resurrect the name and looked to some friends for assistance, with the new line-up now comprising drummer Harry Reischmann (Bonfire), Ronnie Parks (Tango Down and Seven Witches) on bass guitar, Paul Morris (Rainbow) on keyboards, piano & organ, and former Accept singer David Reece along with guest guitarist Chris Lyne (Mother Road and ex Soul Doctor).

This is class blues-based hard rock, with more than a small amount of Bad Company in the mix, while fans of bands like Thunder and The Quireboys will also find much to get excited about as this is Seventies-styled rock with balls, melody and real passion. To be perfectly honest, there is much more going on here for me to get excited about than Hans' main band! The absolute cream on the top of all of this has to be their cover of the song from which they took their name, the classic "Easy Livin' by Uriah Heep. They haven't tried to do a straight cover, but have deconstructed it, especially at the beginning, with the riff on the off-beat and as a Heep fan of long-standing I just loved it. The main question for me would be whether or not Reece would go for the high falsettos or not, but I am glad to say that he hit them well. This is an album that any fans of Seventies blues-based hard rock will get a great deal from, and is will worth checking out. <https://www.facebook.com/EZ.Livin.Official>

ECLIPSE SOL-AIR *Bartók's Crisis* **(INDIE)**

Released in 2011, 'Bartók's Crisis' was the second album by this German-French outfit, following on from their debut some four years earlier. At this time the band were a sic-piece,



although there are numerous guests to boot, but in reality they were the brainchild of Philippe Marie-Arnauld des Lions (vocals, keys, rhythm guitar) who always saw this as a project with a revolving line-up. With male and female vocals and songs in three languages this is a band that obviously wants to be different, yet these are probably the simplest to understand as when it comes to music it is way more complex. Imagine as a base a band that is bringing together strong elements of both Horslips and Red Jasper, and then mixing in a little Renaissance. From there all bets are off as this is an incredibly varied album and there are times when they are pure symph and at others they are obviously neo. The first time I played "Waiting For You" I was amazed to notice at the end that it was more than fifteen minutes long as it just flies by, with some wonderful hooks and loads of different phases.

But that is just the first of the four longer songs found in the middle of the album, with "Benedictus" closing in at 11:06, "Phantome" at 13:03 and "Die Rumanen" at 21:25. It is true to say that there are places here where it does sound as if the long song has been artificially created by putting in some sections that have little connected with the rest (such as the drum solo), but we're progheads so does it really matter? By the end of the album I was totally confused as to what I had been listening to, and just know that I enjoyed it. This feels much more like a theatrical production than 'just' an album, as the songs are often very visual. I have to confess to doing a double take on the last song of the album though, as it is the old sing in a round "Frere Jacques" that I was taught as a young child. It never sounded like this though.

This is one of the longest single discs I have come across, at 82 minutes, and it is certainly never boring! Well worth investigating further, www.eclipse-sol-air.de



Wintersun

From Helsinki, Finland, Wintersun was created originally as a side project, and formed by guitarist, and vocalist Jari Mäenpää from Ensiferum.

The band members are:

Jari Mäenpää - Vocals and guitar
Kai Hahto - Drums
Jukka Koskinen - Bass
Teemu Mäntysaari - Guitar

“Using a foundation of classical influenced melodic speed metal, intertwined with the ancient acoustic guitar driven folk music, Wintersun’s edgier, forthright approach has become a staple among neo classical folk, and extreme metal fans worldwide. A mixture of progressive keyboard playing hidden within a fierce technical style of death metal, Wintersun focus images of cold, icy winter landscapes, darkness and ancient sorcery.” - The Village Voice



Listen/watch:

‘Beyond the Dark Sun’

‘Time’

Check them out at:

You Tube

Website

Wikipedia

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And so, once again, we reach the end of another issue. Peculiarly, considering that there is a full moon imminent (and I don't have to remind you what happens to me when there is a bad moon rising) and that we didn't start work on the vast majority of this until gone 8 o'clock this evening, we have finished surprisingly early, and it is not yet 1 o'clock. Of course, there is still all the proofing, mastering, and the editing of the radio programmes etc., but there is still every chance, I believe, that we might get to bed at a reasonable time. I certainly hope so, because tomorrow afternoon, weather permitting, I have Saskia and Charlotte coming round to do stuff with the animals, release an orphaned magpie which is hale and hearty enough to go into the outside world, and edit an episode of our web TV show which, for the first time in 5 years has actually missed a month due to the pressure of work.

The eagle-eyed amongst you would have noticed there is no Friday Night Progressive radio show this week. For technical reasons we always run a week in arrears, and last weekend was the Independence Day holiday in the USA and M-Destiny took a week off. However there won't be one next week either because the poor chap is really quite unwell at the moment so this week's episode has been cancelled.

This has been a long, and rather complicated week, but this is neither the time nor the place to bellyache about things. What I would like to do, however, is to



thank all the people, both in my Gonzolife and within my endeavours with the CFZ, who have not screwed me over this week. And especially those of you who continue to support and encourage me and Corinna, and my little household in doing what we do.

I would also like you to remember Beth Tyler in your prayers – she is the sole proprietor of Hartland Wildlife Rescue and she is not only unwell at the moment, but receiving unwanted hassle from both the powers of law and boredom, and neighbours akin to some of those idiots that have been causing me so much trouble in the last month. She is a dear and good lady who deserves all the love and healing vibes you can send her.



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