

# On Reflection

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The newsletter of  
The APEX

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April 1991

## INSIDE

Relayer	2
A Triggering Myth	3
Gentle Giant	3
Buy OR Sell	4
Huxley on Music	4

"He sings with singers  
everywhere/  
Songs that ring in music  
everywhere/  
Sing singer sing/  
Ring songs ring/  
In music everywhere/  
He's this mister/  
Mystic/  
Mysterious/  
Mystery."

Dævid Allen

### Exclusive interview

## Dævid Allen is going, going, GONG!

Dævid Allen offered me a cup of tea and I said no. Looking back, I think I should have taken him up on it. After all, here in front of me was the man who cruised the galaxies in his Flying Teapot, tempting Zero the Hero to "Have a cup of tea, have another one/Have a cup of tea." I guess I was a little nervous and surprised. If ever there was a progressive musician that seemed somehow mythical, and at least so distant in time and topography that it was inconceivable to me not more than a few months ago that I could ever see him perform in the U.S., let alone sit with him in a living room in Cambridge, MA, it was Dævid Allen. But there I was, sans tea.

The most recent photos I had of him were from 1977, the covers of *Gong est Mort* and his solo album, *Now is the Happiest Time of Your Life*. I expected a bounding pixie, spacy and irreverent, with a circle of hair at the end of his chin. Instead I saw a tall, thin, very gentle, kind, and soft-spoken man. Clean shaven with grey hair that framed his lined face and gravitated down to just below his neck, he was the essence of courtesy and hospitality. At 53, he has the image of a man at peace with himself and his past, a past he would share with me with openness and honesty. His eyes betray the impish jester that lurks within his personality but he is a serious man and an artist with no intention of slowing down or confining himself

to any one particular style or form.

Instantly, I knew that a number of the questions I had prepared in advance would never be asked, my own preconceptions having already proven to be as much myth as the story of Planet Gong and Radio Gnome Invisible. But that was OK, since Dævid was talkative and responded in such length that I had answers to questions I would otherwise not have known to ask. Our conversation started before I turned my tape recorder on and continued after I shut it off. The interview began, rather predictably, with my asking him to address the fluctuating state of the art of music, from the '60s to the present.

**Allen:** Originally, back in the days of the Beatles, it was the People that were running the market and they were demanding new things, they had a very eclectic attitude. The Tin Pan Alley denizens had decided they had an easy formula for selling pop music and they were completely blown over and washed aside by this tremendous demand, this new generation with totally new demands.

So for several years, they didn't know what to do, so they gave lots of people lots of contracts without really knowing what they were doing musically. Most of the people in the music business don't even listen much to music, they don't even know what music



# Relayer

## YES BOXED SET DUE IN AUGUST

Atco Records is planning an August, 1991 release for a 4-CD boxed Yes compilation. Of all the multi-disc boxed sets by "classic" groups that have been pouring out since Dylan's *Biograph* in 1985, the only other progressive one was the excellent Jethro Tull collection released last year.

The Yes set will have some tracks that have never before been released but it is too early to know if any live gems will also be included. It's a good bet that Roger Dean will design a booklet for the set but that is strictly conjecture at this point.

## STOCKHAUSEN SPEAKS

Fans of electronic music composer (he's not electronic, of course, the *music* is) Karlheinz Stockhausen will delight in a brand new book out called *Stockhausen on Music*. The work, a collection of lectures and interviews given over the last few years, covers a wide range of topics.

The book is published by Marion Boyars Publishers Inc., 24 Lacey Road, London SW15 1NL, England/26 East 33rd Street, New York, NY 10016 USA. The book is distributed in the US by Rizzoli International Publishers, New York.

## PINK AND WHITE AND READ ALL OVER

This May, a new biography of Pink Floyd will be published by Harmony Books. Titled *Saucerful of Secrets: The Pink Floyd Odyssey*, the book by Nicholas Schaffner was recently excerpted in the February and March, 1991 issues of *Musician* magazine. The excerpts dealt with the mental disintegration of Floyd founder Syd Barrett, a tragic and horrifying ordeal that makes it even today, as reported by Schaffner, "...painfully difficult for him to communicate with other human beings on almost any level."

## GABRIEL'S POINT OF VIEW

Peter Gabriel has a new video out called *POV* (Point of View). The 85-minute film includes about a dozen songs from a live performance at the Acropolis in Greece, as well as "never-before-seen footage from his personal home video collection." His band is the same from the *So* tour, with the omnipresent/omnipotent Tony Levin on bass, David Rhodes on guitar, David Sancious on keyboards, and Manu Katché on drums. Noted film director Martin Scorsese (*The Last Waltz*, *Raging Bull*, *Taxi Driver*, et al) serves as executive producer.

## DOC COLLINS?

I wonder if Boston's esteemed Berklee College of Music teaches a course called "Selling Out 101." Said institution has announced that Phil Collins will receive an honorary doctor of music degree and deliver the keynote address at the school's commencement ceremony on May 4.

I hope he doesn't convince the graduates to follow his example and abandon artistic integrity in pursuit of fame, fortune, and guest appearances on *Miami Vice*. Al Jarreau will also be receive an honorary degree.

## YES PUSHED BACK

Arista Records says that the release date for the new Yes album, *Union* (and not *Dialogue*, as some rumors have reported), has been pushed back to April 23. No reason was given but it is likely that the label has yet to get its act together in producing promotional materials to support the album and tour.

Yes has only very recently been signed to Arista and the agency hired by the promoter to handle such things has been unable to pry anything from the label as of yet. Arista would not comment on the status of ABWH or any future plans for any of the musicians, either as ABWH or Yes.

## OOPS!

In last issue's review of Forever Einstein, it was reported that the group is featured on the second *Live at the Knitting Factory* album. This, in fact, is wrong and was inserted into Scottt Gold's otherwise factual article by a well-meaning but thoroughly confused editor. Said editor was thinking of the band Doctor Nerve, which is another band admired by Scottt and who is featured on the third *LATKF* album.

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# A Triggering Myth: *Trigger happy!*

The second or third major technological revolution in rock music, which happened in the mid 1980s, has made possible a proliferation of what Robert Fripp called a few years before, "small, mobile, intelligent units." Basically, there is equipment and one or two humans who can manipulate that equipment to produce something of presumed value. The "presumed" is meant to indicate the belief that however intelligent and capable the technology, it is the talent and vision of the humans that work it that ultimately decides the quality of the output.

A Triggering Myth is the name of the "band" and their album that seems to be an outgrowth of the aforementioned revolution. Like APEX members Kel Loch & Gold, who released their first tape last fall, *A Triggering Myth* is composed of two composers, Rick Eddy (also an APEX member) and Tim Drumheller. Rick plays keyboards, guitars, and percussion; and Tim plays keyboards and percussion.

Also like KL&G, Rick and Tim triumph over the technology and create a rich tapestry of sounds, textures, and rhythms with a bio-electronic palette. The excellent cover, using modern design and photography techniques, gives an indication of the

music within. There are natural elements (air, clouds, fire) in counterpoint with extra-dimensional shapes and perspectives. Says Rick, "It is our conscious intent to continue the 'progression' of progressive music. Going back and trying to write music like Genesis, or anyone else for that matter, does not progress anything. If anything, it is *regressive* music."

Highlights include "Living Out Loud!," which features overlapping "piano" lines (the quotation marks indicate my belief that they are not actual acoustic pianos although I may be wrong) leading into an interesting middle section where short, repeating lines of varying instruments and colors gradually try to fuse together, only to give way to the pianos that eventually return to the theme.

"The Delicate Balance of Coincidence" starts off with some nice piano work (let me say now that either or both of the musicians are exceptional keyboardists and I appreciate their tendency to use acoustic piano sounds for the rich melodies). Halfway through the piece, everything explodes with strong drums, percussion and a blistering guitar solo by guest Steve Williams.

There is some more excellent piano playing on "Swimming with

Sharks," which starts out as a kind of surrealistic waltz. "When Suddenly I am Old and Wearing Purple," apart from sporting the most distinctive name in years, is either a Jethro Tull tribute or ripoff. With acoustic guitar and "flute," the short, lyrical etude recalls Tull's "Cheap Day Return" and the opening bars of "Thick as a Brick."

Another very strong song, my favorite on the album, is "The Thin Edge." Opening with an Emersonian piano flourish, replete with dark chords and nimble fingerwork, the piece sets a moody tone with brassy synth lines going over the top. This is the only tune with lyrics, and they are recited at the end.

Many of the songs are like Massachusetts weather; one moment it's one way, and the next it's completely different. My only complaint with the album is that sometimes they haven't given me enough of the one way before the other. This leaves a sense of never finding the core of the compositions. On the other hand, if you like eclectic music, which I do, *A Triggering Myth* will definitely keep you on your toes.

Available on CD (LE 1003) from The Laser's Edge, P.O. Box 3128, Hoboken, NJ 07032. ☞

## Gentle Giant: *Free Hand* is out on CD for the first time ever!

Having Gentle Giant's 1975 classic, *Free Hand* on CD is as significant to me as when I heard the album for the very first time so many years ago. And because of the clarity of the digital transfer, it really is like hearing it for the first time.

The first thing I should say is that there's not as much high-end as there should be. You can fiddle with it by turning the treble up and the bass down but the range doesn't go any higher. It *does* mean that Ray Shulman's underrated bass playing gets a chance to shine, especially on "Time to Kill" and "His Last Voyage." The instrumental "Talybont" does seem brighter than the others.

The clarity, though, is striking. During the a capella four-part vocal collage in "On Reflection," there is so much space around each of the vocals that you can follow each singer's part within the whole. Kerry Minnear's voice is particularly incredible throughout, though it certainly would have benefitted the most from a greater high-end. And during the video game sounds that start off "Time to Kill," I was able to discern, for the first time, that there are people moving around and doing things in the background.

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## Gentle Giant Free Hand, cont.

From the crisp, familiar fingersnap introduction of the album's opener, "Just the Same," to the delayed ending tom tom on "Mobile," with special mention of the exhilarating title cut, the seven tracks come across wonderfully on CD.

A couple of interesting, if not suspicious, notes: The CD lists Capitol's copyright year as being 1972, when the album came out in 1975 (Giant wasn't even signed to Capitol until 1974). And the CD itself is copyrighted in 1990 by CEMA, a subsidiary of Capitol. This leads me to conclude that Capitol had originally planned to release the album, had even manufactured it, but at some point took it off its release schedule. So One Way Records simply had to throw their logo on it and ship it out.

The lyrics are not included but the front and back covers are reproduced pretty well (unfortunately, the telling line "A Capitol Reissue" on the back gives away the fact they just shot the album cover rather than use the original artwork. Tsk, tsk.).

Remember, if this CD sells well, One Way will release the other Capitol Giant albums, so it's in our power to make that happen. Tell retailers to stock it (they can call 1-800-833-3553; catalog #CDL 57338). Then buy it yourself (mail order from The Music Shack at 518-436-4581). 🐾

## Aldous Huxley on music by Robert McDermott

Here is a piece of writing that captures the spirit and intensity of feeling towards music that I'm certain most APEX members share. I originally came across it on a coffee mug produced by a company called ART 101 Limited in Atlanta, and later discovered it was taken from an essay on music written in the 1930s by Aldous Huxley. I would like to reprint it here for the benefit of APEX subscribers and music lovers around the world:

After silence, that which comes nearest to expressing the inexpressible is music. Music is indivisible. The dualism of feeling and thinking must be resolved to a state of unity in which one thinks with the heart and feels with the brain. Music is a means of giving form to our inner feelings without attaching them to events or objects in the world.

What gives music its universal appeal is the very fact that it is at the

same time the most subtle and intangible and the most primitive of all arts. It can make a dog howl and silence a crying baby.

The trouble with music appreciation in general is that people are taught to have too much respect for music; they should be taught to love it instead. Too many people are trying to justify the precision with which organized musical sound is produced rather than the energy with which it is manipulated. By concentrating on precision, one arrives at technique; but by concentrating on technique one does not arrive at precision.

Melody is the golden thread running through the maze of tones by which the ear is guided and the heart reached. People compose for many reasons: to become immortal; because the piano happens to be open; because they want to become a millionaire; because of the praise of friends;

because they have looked into a pair of beautiful eyes; for no reason whatsoever. Every composer knows the anguish and despair occasioned by forgetting ideas which one has no time to write down.

The public today must pay its debt to the great composers of the past by supporting the living creators of the present. Music hath charms to soothe the savage breast, soften rocks, or bend a knotted oak. Good musicians execute their music but bad ones murder it. There should be music in every house—except the one next door. The more you love music, the more music you love. Hug a musician, they never get to dance.

I hope all those reading these words get as much pleasure in identifying with their sentiments as do I. Keep on making, listening to, and supporting good music wherever and whenever you come across it! 🐾



# The OR Interview: Dævid Allen

is. For them it is really product, and that's fair enough, that's their job to sell product. They're not music enthusiasts like we are. So the advantage is that you can actually hoodwink them from time to time. At the moment, they've got the upper hand. They're really just making sure that nothing gets in there that isn't Hit Parade material.

But it seems like everything has got so diversified now. There's so many different schools and they've all strengthened. During the punk years, there was a tendency to knock everything. In the last three or four years, everybody has gotten very accepting of everything. In England right now, you get people who crossover different schools of music and mix them all together in a kind of designer style. And that's fun! And whereas the rap and street music thing in America has gotten stuck in a groove, in England the house music seems to have blown the lid off that fixed idea about it. It's become very creative. There's a record out, for example, called Enigma, which has electronic dance rhythms and Gregorian chants. You can more or less do anything now.

In the new Gong, which is called Gong Maison, we're using what is called over there jazz house, which is using electronic rhythms and mixing them with all manner of other textures and styles of music. Gong Maison features a tabla player named Shyamal Maitra, who is from Bengal and who has played since about the age of five, and he is starting to work, with no experience in rock 'n' roll, with electronic drums and dance rhythms. So there's this kind of open feel about that over there which I don't detect that much over here.

What is interesting about the scene to me is that anything is possible. You can take anything and mix it with anything else and that to me is something that Gong has always been very good at. Gong has always been a mad cocktail of disparate influences

and that's the way I feel it really should be. I'm not really a musician in the usual sense of the word. I consider myself to be more of an inspired amateur in my playing and more of a collage artist in terms of construction. Although my first influences were very much musically oriented: Thelonious Monk, Charles Mingus, and Eric Dolphy, in that order. I also have a tremendous respect for Sonny Rollins because he's gone through a whole series of styles and now puts them in magnificent collages when he plays.

**OR:** *You say anything is possible now in England, that's certainly not true in America. Do you think America will catch on?*

**Allen:** It's just that the attitude to music [in America] is governed by whether money can be made of it on a large enough scale. In Europe and in other countries outside of America, there is still the traditional artist view that money stinks, and that it's a great virtue to make art that's unsalable or that appeals to only a small amount of people. There are very few people in America who believe that money stinks simply because it seems to be integrated in a very healthy way into the natural psychology of living here. But to an English person who is educated in poverty-consciousness, there's a reverse snobbism there, where they will simply look down their noses at [monetary success].

**OR:** *It's interesting also that the music of Third World countries can be very popular and profitable in America, whereas our own jazz artists are far more widely appreciated and successful in Europe. Archie Shepp, for example, plays large halls in Germany while in America, he plays in small, smoky clubs.*

**Allen:** Well, I've never done a single concert in Australia and I'm Australian. Nobody knows about Gong there. It very often happens that way, that something from your own culture is so familiar you somehow undercut it

by simply knowing where it came from and the details of its infant psychology. It reminds you of your childhood days and suddenly the covers are off, its pants are down, you see it for what it is. Something coming from the outside, from another culture, has an exoticism that is very difficult to resist.

**OR:** *Because of the scarcity of imports into this country by "obscure artists," I think a lot of American fans, myself included, are in the dark about you've been doing for the last decade or so.*

**Allen:** I had been in America and 10 years ago, I went back to Australia because I hadn't been there for half my life. I was 42 at the time and I was 21 when I left Australia and I had to go back to check out and see what Australia was. So I went back to find my father, who was actually on his deathbed. And five or six days later, he died. Nobody could understand why I had shown up. They'd sent me telegrams, none of which I had received, and they said why did you come now if you hadn't gotten the telegrams? And I said, "Well, it was time" and it *was* time because I just managed to talk to my father a bit before he died.

My whole complex problem I've had with Australia is much revolving around my father so it's interesting that this should happen. I had a very unhappy schooling and childhood because although it is now a very nice place to raise children, in the early '50s and late '40s, Australia was probably 10 times more redneck than the most redneck place in America. And it was a very repressive space for somebody like me who I guess has always been a freak and a wild card. I had the shit beaten out of me endlessly all through my childhood so this has left a lot of scars there that I have found very difficult to confront. So this was the time for me to go and confront these things.

So, I went over there but it really overwhelmed me and I soon

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# The OR Interview: Dævid Allen

found myself out of money and driving a taxi in Melbourne. And having been reduced from a minor prince of rock 'n' roll on some level to the lowest common denominator, which is the perception of taxi drivers in Australia, it was real culture shock that I experienced because I hadn't really had a job for 20 years that was anything but music or poetry. And then watching that meter tick slowly was a very powerful experience.

In that time I really contemplated suicide. I felt that the bottom had dropped out of everything. I think it's what they call "the long dark tea time of the soul." It was for me, anyway. But this was brought to a luxurious end by the birth of my son, Toby, which gave me some degree of inspiration about life, ongoing life, and so on. So I proceeded to split up with his mother (ex-Gong vocalist Gilli Smyth) and we went and lived in separate places up in a corner of Australia, a place called Byron Bay.

There was a large number of hippies, alternatives, fledgling new age people, and all that. It was originally a place where the Aborigines went to do all their dreamtime initiation rites, nobody ever lived there. But we in our wisdom colonized it rapidly and put up all kinds of domes and pointed houses and so on. I lived in a Chinese banana shed, which I turned into a four-track studio, for about five years. There's an album out now on Voice Print Records, which is kind of like Gong's own label now, called *The Australian Years*. But I wasn't so much concerned with making music as I was with writing poetry. I was doing a lot of performance poetry with the street poets in Melbourne and a man named Tom the Poet.

It wasn't a very good time for me, it wasn't a very creative time for me. It was rather a depressing time. I was having a big struggle with my past. But a man showed up there at a big festival who introduced me to Rebirthing, which is more properly

called Conscious Collected Breath Therapy. This was a revelation for me because it's a simple breathing technique which puts you into contact with past experiences in your life which are buried. And once you've brought them out and reexperienced them, you can integrate them into your life more successfully. And therefore, codes of behavior that have resulted from them disappear. So this seemed to be the obvious thing to do.

This unleashed me on a series of investigations into various new age therapies and I tried them all, became trained in them, and for about two-and-a-half to three years, I worked very hard to become a therapist. Music was always a background theme and during this time I composed a series of single-note pieces called *Seven Drones* (Voice Print). And it relaxed my whole attitude to myself and to the people around me so much that a big shift happened in the way I perceive music and the role of music and everything else. I rediscovered my search for the holy grail, mythologically speaking. And it was shortly after this that I decided there was a reason to go back now to England, to work on music and to run workshops on some of the techniques I had learned.

I met a woman around this time. It was the time of the Harmonic Convergence, which was a worldwide meditation that was very powerful in Australia and by coincidence or dumb chance I met this woman with whom I found I could work musically and with workshops. And so we went to England and people came from all over the place to this workshop. And after it, we tried a concert and so many people came to this concert that I was astonished. I had been in Australia so long I figured that Gong didn't exist anymore. But to come back and do a concert and find that that whole family was not only still intact and but enormously well organized! It was a tremendous surprise.

So from here I started doing

concerts, just myself and my friend, whose name was Wandala. Then I found three other women to join us and it was called The Invisible Opera Company of Tibet. And we circled around England for about a year, sowing seeds in the same way that I am now here in America. We also went to France and joined up with [Gong saxist] Didier Malherbe and Shyamal Maitra. And we all performed together, which was recorded as a tape called *David Allen Live 1988*, and is available from GAS [Gong Appreciation Society].

At the end of that year, we were looking for a record company and heard about Dave Anderson at Demi Monde, and when we came back the next year, he was waiting to record us. This was 1989. Harry Williamson came over from Australia, where he was living with Gilli, to join us and this was the start of Gong Maison. The album, *Gong Maison*, and a solo album of mine, *Australia Aquaria*, were recorded then. And incidentally, I think that *AA* is one of the really magical ones, in the way that *Now is the Happiest Time* and *Camembert Electrique* were magical. Things just gelled on that album, it was effortless the way it just happened. Harry and I worked hard at being able to work together—it's not easy emotionally to work with someone who is married to your ex-wife, but I think *AA* is the reward for all our years of hard work.

Earlier that year, an album called *Wild Child* was recorded by Mother Gong. It hasn't been released yet. Also that year there was an album we recorded back in Melbourne called *The Owl and the Tree*, which had Gilli and Harry and Mother Gong on one side and myself and Wandala and Mother Gong on the other side. And before that was a double album produced by Rob Ayling, who is the man behind Voice Print now and who has revived GAS, which had existed all through the '70s as the sort of place where people could touch home and

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# The OR Interview: Dævid Allen

find out what was happening with everybody. So he produced *The History and Mystery of the Planet G\*\*g* on Demi Monde, which is a collection of lo-fi historical and hysterical moments.

So the order of these albums is *History and Mystery*, then *Owl and the Tree*, *Gong Maison*, *Australia Aquaria*, and *Wild Child*, all on Demi Monde. A French label called Mantra has released two live shows from the early '70s, *Live at Bataclan*, which is the '72-'73 Gong, and *Live at Sheffield*, which is the '73-'74 lineup. And then Voice Print has *The Australian Years* and *Seven Drones*.

Now in the midst of all this activity, there was a rather obscure but quite marvelous CD put out by Amp Records called *Stroking the Tail of the Bird*, which was one of those miraculous group improvisations recorded by Gilli, Harry, and myself. It was recorded at full moon after we'd been chanting for about 15 hours at an ashram in Melbourne for a particular Hindu festival. So that's the entire output there [all available from GAS].

**OR:** Tell us more about *Gong Maison*.

**Allen:** Gong Maison is an interesting phenomenon. Harry left after a year, as did Wandala, who went to Sydney to become a commercial artist. So the current lineup is Didier on saxophones and everything else, and there's Graham Clark, who is my big discovery in terms of virtuoso violin playing and incredible emotional playing. A lot of violin players, in jazz especially, have this icicle-like quality, there's nothing warm about them. They're

brilliant and very mental but Graham has all that classical technique and it comes across tremendously emotionally moving. I have cried onstage with him and I've never done that with anyone before.

So he and Didier are the two mæstros, not to exclude Shyamal who is the third mæstro. And then there's Keith the Bass from Here and Now, who is quite similar to Christian Tritsch, who played on *Camembert Electrique*, and in the midst of all this madness it is he who is treelike and magnificent, holding the whole thing down because even Shyamal flies like a

thought of it as being off-center. It's almost like it's being sucked into the mainstream. So it may be that the music for the '90s may be a good deal more intelligent and interesting than the music of the '80s. Let's keep our fingers crossed.

**OR:** What is the story behind all the characters and aliases that you and the other members of Gong used on your albums, like Bert Camembert, Dingo Virgin, Bloomdido Bad de Grass, and Hi T. Moonweed? Were you playing characters or just playing around?

**Allen:** Primarily we were having fun

and we were also playing with the idea of the person on stage as a celebrity, and trying to unseat people's ideas of the Celebrity; what happens when somebody is on stage and somebody is in the audience, and poke fun at that and demystify it.

It's kind of awkward, I mean, when you are being lionized for projections that the people themselves are putting on you.

You stand on stage,

people create what they want of you, they give you certain attributes as a celebrity, then they see you in the street and they want you to be that for them. But you're not that, you are what you are all along and they don't know who that is. So we decided that we'd pay merry hell by creating all these insane characters and playing out fantasies of our own.

**OR:** References to the Planet Gong mythology continued to pop up in your solo work after you left Gong. Was there something beneath the surface of the story

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*David Allen and the editor after one of us put on a fascinating show.*

butterfly. And there's me, who plays all kinds of bad-mannered guitar and singing in my usual tubular fashion.

Gong Maison has really taken off and now we're playing to 1,000 and 2,000-people venues, and 80% of the audience is under 25. We've had a one-page spread in London's biggest evening newspaper, which is a real mainstream popular paper, saying that *Camembert Electrique* is absolutely essential listening for anybody who wants to be seriously considered as involved in the new movement. This sort of astounds me because I always



# Dævid Allen interview, *continued*

*of Zero the Hero and Radio Gnome Invisible, some statement you were trying to make through that symbolism?*

**Allen:** Yeah, you've got it. There was the first level, which was the playful silliness and just having fun. But it was also a code for both a political manifesto and a spiritual teaching. The political manifesto is more the area and influence of Gilli. She and Harry have written about that. I am more the spiritual, or esoteric I should say, wing. The Self Initiation workshops I run deal with this aspect.

But what is interesting is that while the story that we told originally appears to be just talking about little green men with pointed hats, every single thing that appears in [the Planet Gong trilogy] has a deeper meaning for those that want to peel away the layers and get to the chocolate center. I

can't say much more than that, it's really something you need to come to and check out for yourself.

\* \* \*

For further information on Gong Maison, Gong alumni, and the various recordings and products thereof, write to GAS at P.O. Box 871, Glastonbury, Somerset BA6 9FE, United Kingdom.

The fan-supported tour that Allen has undertaken is part of what is hoped will be an ongoing series that will bring similarly classic, though obscure, progressive talents to the U.S. Gong's synthesist Tim Blake, for example, is set to come over in early May, and negotiations are being undertaken with the likes of Richard Sinclair (Caravan, Hatfield & the North), Nic Potter (VDGG), David Jackson (VDGG), Steve Hillage

(Gong, Khan), and Kevin Ayers (Soft Machine). For more information on this network and how you may be able to bring these artists to your very own hometown, call Rick Chafen at 816-561-0723. ☺

## ***NEXT MONTH:***

Dævid Allen talks about his "Twelve Selves." Plus, a review of his show in Boston, Episode's new release, Hawkwind, and, oh yes,...Yes!

### ***The APEX***

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