



EXCLUSIVE:

**Mick Abrahams
interview**

EXCLUSIVE:

Doug Harr sees Magma

EXCLUSIVE:

Davey Curtis sees Robin Trower

EXCLUSIVE:

**Jon critiques Brian
Wilson**

EXCLUSIVE:

**We look at Mark Ellen's
autobiography**

a legend

REVIVED!



MEET MICK

GONZO

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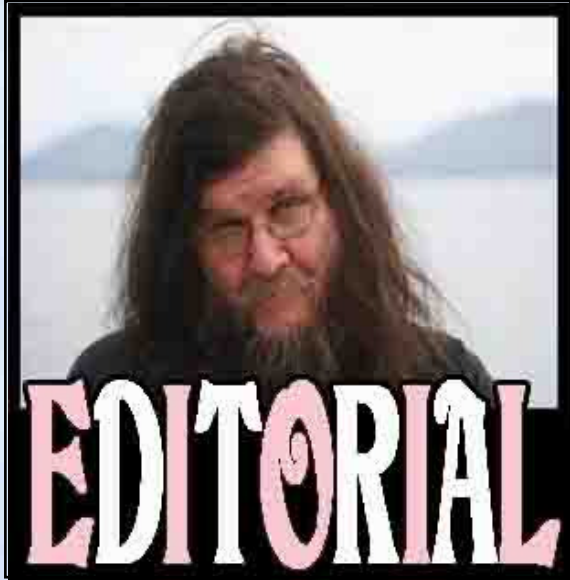
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THE THREE
COMMANDMENTS OF GONZO
WEEKLY:

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

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



Dear Friends,

Welcome to another issue of the constantly evolving *Gonzo Weekly* magazine, which never ceases to amaze me in the way it evolves organically with only the most sparse and limited resources. To think that we have now produced 125 issues beggars belief, but we have.

But I have some strange, and disturbing news for you. I seem to have grown old, something which I never thought was going to happen. I first got

an inkling of it a few years ago when, together with my dear nephew David, I was watching *The Rolling Stones* at Glastonbury, but - enjoying David's company as I do - I had spent the evening with him watching the previous acts on the bill. Much to my embarrassment I didn't recognise any of the other acts, and most of them left me cold.

I found the same thing at the latest Brit Awards which, regular readers may remember, I watched with my elder stepdaughter Shoshannah a few weeks ago. Apart from the most famous acts, of whom of course I have heard, but who have never found themselves a place in my record collection (something that will come as no real surprise to anyone who knows me), most of the evening was a parade of music made by people of whom, at best, I had only vaguely heard, and that left me completely cold.

I don't want to appear to be a judgemental ass, but I thought that the music was dull, unadventurous, and pedestrian. But is this any surprise?

Back in the mid 1970s I had a drama teacher, who was then in his early to mid fifties. He was somewhat of a bohemian exhibitionist after the style of Ken Russell, and he used to bluster into our classes saying things such as "Have you heard the new waxing by *Emerson, Lake and*



The Gonzalo Annual 2015

We were somewhere around Barstow on the edge of the desert when the drugs began to take hold. I remember saying something like "I feel a bit lightheaded; maybe you should drive...."

Enlightening tales for enquiring minds



Palmer? It's jolly good chaps" and despite the fact that I *had* indeed heard the new waxing by *Emerson, Lake and Palmer*, and did think (and still think) it is rather good, I found his bluff and thoughtless misappropriation of music that belonged to *my* generation, a social imposition of the worst order.

Now, forty years later, my quondam drama teacher is nearly a hundred years old, if he is still alive, and I am the age that he was then. I have spent most of the intervening four decades reading about, writing about, and listening to popular music, and I consider myself quite well versed upon the subject.

But I am quite proud of the fact that I am not going to say to any of my young friends and relatives that I think that they should listen to the "latest waxing by Taylor Swift", because - although I am quite certain that, even the ones who a few years ago were berating me for not knowing which one of *Slipknot* once had a dead crow in a jar which he was wont to sniff, will go out and listen to it, I think it is a load of anodyne tosh. But where would the world be if young

people in their teens and twenties listened to the same music as middle aged writers in their fifties.

The equivalent would have been something like the fifteen year old me, being besotted with music hall songs from the early 1930s and that would - believe me - never have happened.

I pride myself on still listening to new music. I am not one of those people whose musical tastes were set in aspic (or amber - I am not sure which of these analogies works best) a

few years after I went through puberty. I still listen to music from the eighties, nineties, and the decade which (on principle) I refuse to call 'The Noughties', but the more recent the records that I listen to, I will reluctantly admit that the more likely they are to be what the music industry call 'Heritage Acts'.

Some of the music I listen to is made by people who are ten or fifteen years younger than me, but even bands like *The Flaming Lips* or *The Polyphonic Spree* or *Belle and Sebastian* who had their commercial zenith about a decade ago, and *Suede* who surprised everyone by reforming after well over a decade's absence are now well into middle age.

Some issues ago I mused upon the messages presented in a fascinating book by Gareth Murphy which charts the history of the industry of recorded music, and looks at the current claims that the industry is in terminal decline. I am convinced, that if we take notice of the lessons from history, we should not be worried about the future of the music industry. It will continue. It has weathered worse storms than this in the past,

اللجنة لهم إذا كانوا لا تأخذ نكتة

and has always come back stronger than ever.

But the question I have begun to ask, is whether rock and roll will survive? I know very little about art history, but I have a sneaking suspicion that no artistic movement will last more than half a decade. If rock and roll started the day that Elvis went into Sun Studios, and broke a guitar string, then it is beginning to be close to its sell-by date.

I don't know where I am emotionally on this subject, but I feel that it is likely that this is a subject that will be at the forefront of my mind for the next few months, and years. However, this is not necessarily a bad thing, because Swansong was not just the name of Led Zeppelin's record company. The swansong (in ancient Greek: κῶκνειον ᾄσμα) is a metaphorical phrase for a final gesture, effort, or performance given just before death or retirement. The phrase refers to an ancient belief that swans (Cygnus spp.) sing a beautiful song in the moment just before death, having been silent (or alternatively, not so musical) during most of their lifetime. This belief, whose basis in actuality is long-debated, had become proverbial in Ancient Greece by the 3rd century BC, and was reiterated many times in later Western poetry and art.

And if we are approaching the swansong, and this next few years is indeed the twilight of the rock Gods, then the next few years may well be very exciting indeed.

So rock n' roll's a loser's game, it mesmerizes and I can't explain

The reasons for the sights and for the sounds
The greasepaint still sticks to my face, so what
the hell I can't erase
The rock n' roll feeling from my mind

Those four lines were *Mott the Hoople*, the definition of swansong was nicked almost verbatim from Wikipedia, but the rest of it, especially the self-doubt and paranoia is all mine.

Om Shanti,

Jon Downes



Frances Bean Cobain, B.B. King, Mick Jagger, Barry Manilow, Shaun Ryder, Bertrand Pourcheron, Joni Mitchell, Kamataka, Strange Fruit, Friday Night Progressive, Bob Burns, James Best, John Shuttleworth, Hugh Hopper, Rocket Scientists, Tommy James, Birmingham Sunday, Inner City Unit, Mick Abrahams, OneRepublic, Ellie Goulding, Florence and the Machine, Brantley Gilbert, Mick Abrahams, Magma, Robin Trower, Hawkwind, Yes, Bill Bruford, Steve Howe, Rick Wakeman, Toto, 4th Eden, Mark Ellen, Xtul, Beatles, Elvis, Michael Jackson, Jimi Hendrix, Brian Wilson, Neil Nixon, G G Allin and the Murder Junkies, Vanir

IT'S A LEGAL MATTER BABY

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

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

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

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

Of course if someone objects to our using their material we will be good fellows and take it down, unless (and this is a big unless) we feel that it is not in the public interest to comply.

But normally we shall not stand on ceremony. If you want to read more about this decision go to:

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

Dramatis Personae



THE GONZO WEEKLY

all the gonzo news that's fit to print

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

NAMING THOSE RESPONSIBLE

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

Corinna Downes,
(Sub Editor, and my lovely wife)

Graham Inglis,
(Columnist, Staff writer, *Hawkwind* nut)

Bart Lancia,
(My favourite roving reporter)

Thom the World Poet,
(Bard in residence)

C.J.Stone,
(Columnist, commentator and all round good egg)

Kev Rowland,
(Kiwi Reviewer)

Lesley Madigan,
Photographer *par excellence*

Douglas Harr,
(Staff writer, columnist)

Jessica Taylor,
(PA and laughing at drunk pop stars)

Richard Freeman,
(Scary stuff)

Dave McMann,
(He ain't nothing but a Newshound-dog)

Orrin Hare,
(Sybarite and literary *bon viveur*)

Mark Raines,
(Cartoonist)

Davey Curtis,
(tales from the north)

Jon Pertwee
(Pop Culture memorabilia)

Dean Phillips
(The House Wally)

Rob Ayling
(The *Grande Fromage*,
of whom we are all in awe)

and **Peter McAdam**
(McDada in residence)

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

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

Contact us with bribes and free stuff.

Jonathan Downes,
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Editor: *Gonzo Weekly* magazine
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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

MANIC NIRVANA Frances Bean Cobain has opened up about her father Kurt's death for the first time. The artist, who is now 22, was just 20 months old when the Nirvana frontman passed away in 1994. And now, more than 20 years on, Frances is speaking about his apparent suicide ahead of the release of new HBO documentary Kurt Cobain: Montage of Heck, of which she is the executive producer. Opening up to Rolling Stone magazine, Frances says that ultimately she will never know what it feels like to grow up with a father 'and that's a hard thing to accept. "Kurt got to the point where he eventually had to sacrifice every bit of who he was to his art, because the world demanded it of him," she said. "I think that was one of the main triggers as to why he felt he didn't want to be here and everyone would be happier without him." 'In reality, if he had lived, I would have had a dad. And that would have been an incredible experience.' Frances is the only child of Kurt and Hole singer Courtney Love. Over the past few years, she has begun to establish a career for herself away from her famous parents, as a successful artist in her own right. **Read on...**

IF IT WASN'T FOR BAD LUCK B.B. King is currently in a Las Vegas hospital after having a 'diabetes-related emergency.' The 89-year-old blues great was rushed to the hospital from his home over the weekend according to TMZ. A source told the site that King was suffering severe dehydration from Type II diabetes. King has suffered from the disease for over twenty years and has been a high-profile spokesman for years in the fight to find a cure. He also appeared in a series of commercials earlier this decade with American Idol alum Crystal Bowersox for the OneTouch Ultra diabetes testing device. The singer/guitarist had been a regular on the touring circuit, performing over 200 shows per year, right up until October 2014 when he had to cancel his appearances due to health issues. **Read on...**

EMPIRE BURLESQUE Mick Jagger thinks it's great that a show like Empire can be 'very successful'. The Rolling Stones frontman produced a feature film and documentary about the singer James Brown last year. But as well as enjoying being behind the scenes on something like that, Mick likes to keep an eye on other shows that focus on music, and Fox series Empire is

definitely on his radar. 'It's been very successful and it's great that a show about music can be that successful and it's good for everybody. And I think it's a really good show,' he told the Associated Press. Empire stars Terrence Howard as hip hop mogul and former drug dealer Lucious Lyon and Taraji P. Henson as Cookie Lyon, his ex-wife who served 17 years in prison for drug dealing. The series has featured cameos from a number of high profile real life musicians, including Mary J. Blige and Snoop Dog but Mick isn't sure if he'll be joining them. 'I think Lee [Daniels, the show's creator] would have asked me already,' he laughed. 'But who knows? Stranger things have happened. I met Lee in Los Angeles during Oscar week and we had a nice [time], went to a couple parties. **Read on...**

BARRY AND GARRY MARRY (I don't care, but I couldn't resist the headline) Barry Manilow is reportedly married to manager Garry Kief. According to People.com, sources confirmed that Barry and his long-term manager tied the knot last year in a small, private ceremony.

The outlet says 20 to 30 guests believed they were attending a 'lunch'. But when they arrived, they found they were witness to the nuptials. The ceremony was held at the 71-year-old's home in Palm Springs, California. It was officiated by his assistant Marc Hulett, while the couple's close friend Suzanne Somers acted as best man. Barry and Garry are said to have declined to sign any official paperwork following the ceremony, and have made it their mission to keep their newlywed status as private as possible. However, the couple apparently do both wear wedding rings. **Read on...**

PILLS, THRILLS AND BELLIES Happy Mondays and Black Grape frontman Shaun Ryder has revealed he must receive "a testosterone injection once every three months" or he will "drop dead." Speaking in the new issue of NME, which is on newsstands now and available digitally, the singer said, "I get a testosterone injection once every three months and it makes me feel like I'm 21 again. I'm serious! I've got no thyroid. I have to take 150 micrograms of a thyroid replacement drug daily and the testosterone injections or I'll drop dead." **Read on...**

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



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Nicked from Jaki Windmill's Facebook pages

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

John Maynard Keynes

"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...

These two political campaign posters beggar belief. I would like to write something deeply insightful and witty about this, but I cannot think of anything more than....

WTF?

By the way we are neither attacking, nor supporting *any* political party in this forthcoming election. Only their tactics.

Voting for the
Conservatives
in large parts of
Scotland only
helps the SNP.

Only the **Liberal**
Democrats can
stop them.

Liberal
Party, EH12 5DR.
Promoted by
SWIP 3AE

Voting **Labour** in
many parts of the
country only helps
the **Tories**.

In these areas only
the **Liberal**
Democrats can
stop the **Tories**.

LS3
Liberal
Party



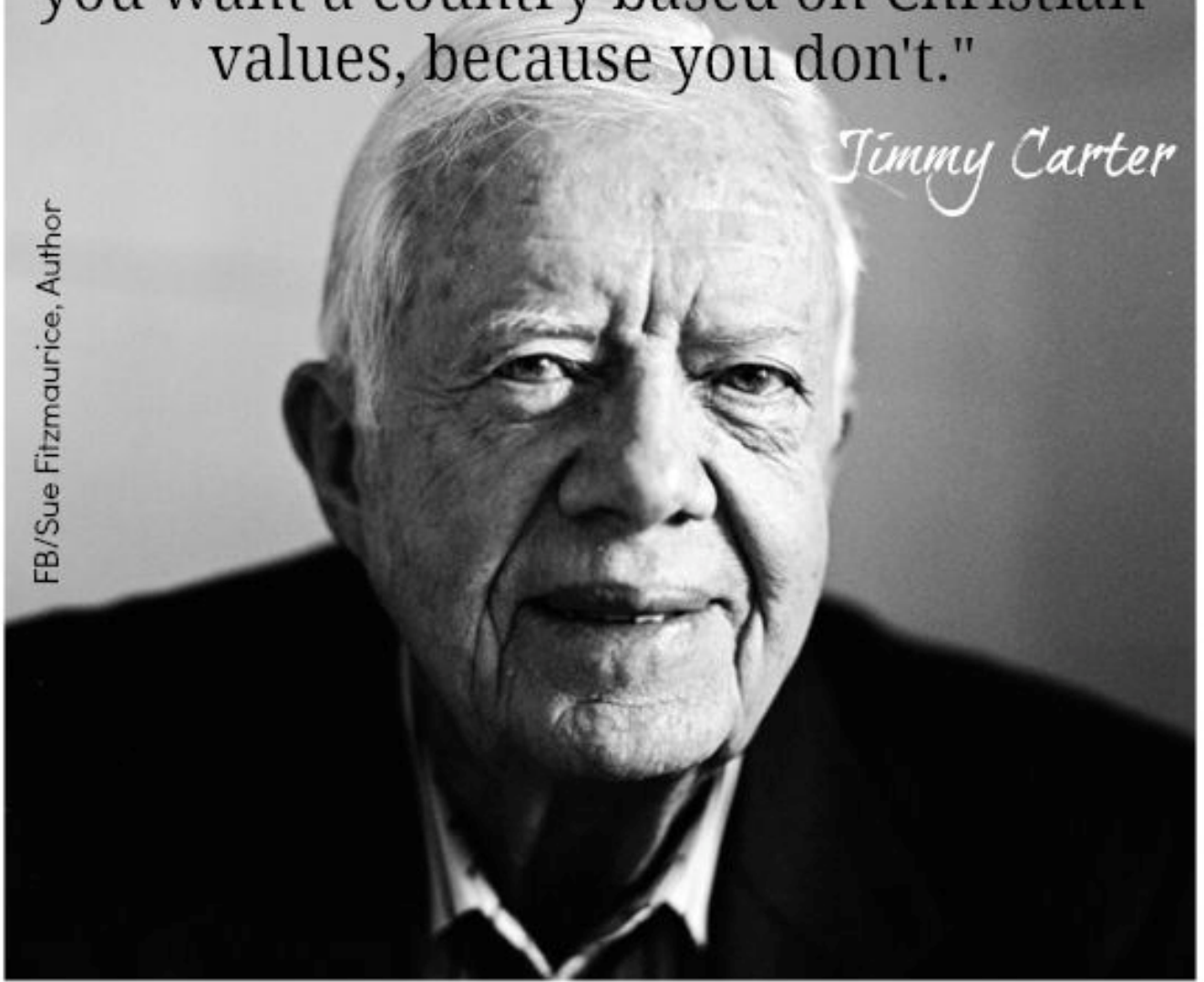
Democracy watch



"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.





CALL FOR HELP

Hi,

This is Bertrand POURCHERON, we may know each other or you may have heard of me.

I have written voluntarily in several fanzines since the 80s (Harmonie, Koid'9, Highlands, etc) but also worked for professional press from 1995 to 2008 (Rockstyle, Hard Rock Magazine and Rock Hard before stopping for serious disease).

I helped Japanese bands to tour (Wappa Gappa, Ars Nova, Gerard) across Europe, and I was also involved in booking gigs in Paris and in Marseille, my living area, through the organization Prog La Vie (Halloween, Ars Nova, Drama, The Flower Kings, IQ, etc...). It was often without counting my hours, voluntarily and sometimes at my own costs.

I helped spreading the word about Japanese progressive scene through reissues, production and management of local groups via Musea label (I

travelled to Japan every year from 1998 to 2007 in search of new bands to manage). I also supported some French bands like ECLAT or LAZULI

Today, my life has changed. I encountered some professional, personal and health issues. I am now alone, caring for my daughter during weekends and holidays. Besides, my disabling health prevents me from working.

And unfortunately, my invalidity pension is far too small to honour all my monthly charges. I have very few money to live, even with the financial help of my parents.

I am now turning to you, friends, persons who know me from word-of-mouth or who read my articles. You could help me in several ways.

I try to sell the remainder of my CD collection : you can make your choice on Priceminister website. I am registered with the moniker PROG13 (the list is updated every week):

<http://www.priceminister.com/boutique/PROG13>

Or you can write to me at BERTRAND POURCHERON RESIDENCE LE BALZAC - BATIMENT A ALLEE CALLELONGUE SAINTE ANNE 13008 MARSEILLE - pourcheron@orange.fr and I will provide you with the complete list, as all references are not recorded on Price Minister. However, selling my records isn't enough to allow me to live and raise my daughter in good conditions.

If you feel touched by my misfortunes, you can also donate by check, Western Union or Paypal : emma.pourcheron@orange.fr.

Any financial help, be it minimal or higher, is welcome. I thank you in advance for your help, and also for relaying to whoever you think might be touched by my situation. I would prefer not to ask for donation, but my living conditions are increasingly worsening. Thank you very much.

MICHAEL DES BARRÉS ON

LITTLE STEVEN'S UNDERGROUND GARAGE

MAXIMUM ROCK AND ROLL

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

(FILLING IN FOR ANDREW LOOG OLCHAM)

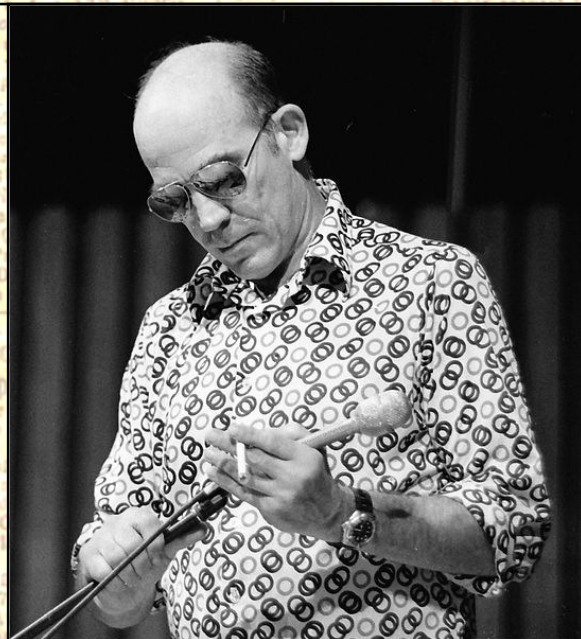
The Gospel According to *BART*

We print quite a lot of doom and gloom in these pages, and so it is nice to receive some good news from my favourite roving reporter. Check out this piece that Bart sent in about Joni Mitchell:

Four days after Joni Mitchell was hospitalized after being found unconscious at her home in Los Angeles, the Blue singer's official website issued an update on Mitchell's condition. "Joni remains under observation in the hospital and is resting comfortably," Mitchell's site told fans Friday night. "We are encouraged by her progress and she continues to improve and get stronger each day."

It's still unclear why Mitchell passed out, but the CBC News reported that the singer suffered a "minor medical emergency." Soon after paramedics were sent to Mitchell's house on March 31st, the singer regained consciousness in the ambulance en route to the hospital. "Joni has been hospitalized. We are awaiting official word on her condition and will post it here as soon as we know," her official website confirmed.

<http://www.rollingstone.com/music/news/joni-mitchell-growing-stronger-each-day-still-hospitalized-20150404#ixzz3Wqg7riI2>



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:

"Maybe it meant something. Maybe not, in the long run, but no explanation, no mix of words or music or memories can touch that sense of knowing that you were there and alive in that corner of time and the world. Whatever it meant."

Hunter S. Thompson

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.
 connect at Pittsfield.
 The trains of the Hudson and Berkshire R.R. connect at Chatham.
 The Hudson & ...
 The trains for New ...
 Springfield, and ...
 Winder, ...
 Stages run from ...
 Brookfield to ...
 from Palmer to ...
 Ware and ...
 Worcester, Nov 30.

NORWICH & ...
 The above vessels ...
 commanded by ...
 Freight from ...
 Dale Goods for ...
 over the ...
 Freight ...
ACCOMMODATION
 Leave Worcester ...
 Leave Norwich ...
 connecting with the ...
 Western, and ...
NEW YORK
 Leave Worcester for ...
 except Sunday, on the ...
 location at 6 P. M.
 Leave Albany's Point ...
 except Monday at ...
FAIR
 Leave Worcester at ...
 Fair ...
 the cars.
 Norwich, July 22.

PROVIDENCE & ...
 The Grafton and ...
 leaving Worcester at ...
 Books kept at the ...
 No. 1, E. Village, ...
 the Capital Stage ...
THE
 Leave Worcester at ...
 Leave Providence at ...
 morning and evening ...
 upon boats.
 morning and evening ...
 Worcester with trains ...
 tickets sold at ...
 Norwich and Worcester
RIGHT TRAIN
 ...
 Depot, Green St., Worcester, at 11.30 A.M.

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

THE PATENT
 The undersigned, by appointment from the ...
 of Patents, Agent of the ... Patent ...
 to ... and forwarding to the ... models, ...
 manufactures to be patented, & deposited ...
 will be sent free of expense and risk and will ...
 he prepare ... Specifications, Assignments, and all ...
 the necessary Papers and Drawings; will make ...
 into American and foreign works, to test ...
 works, and render advice to inventors and ...
 Patent ...



#THECROSSING
 GREENPEACE

I'M ON BOARD!

I stand with the volunteers on the Greenpeace ship Esperanza to speak for the Arctic.

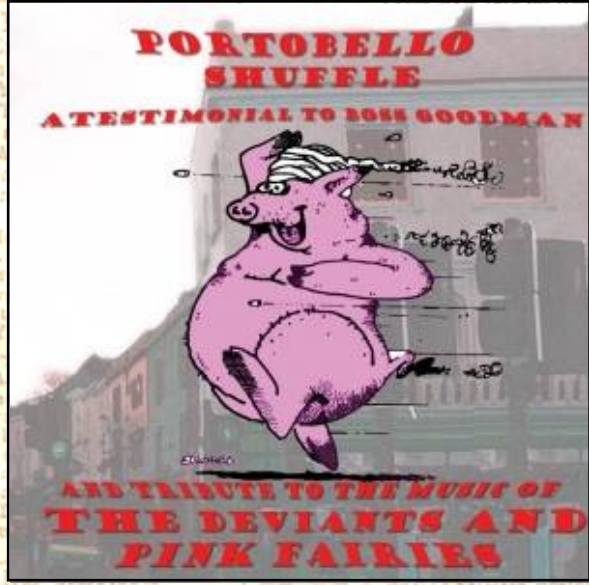
KARNATAKA VIDEO

Those readers who enjoyed our Karnataka feature last week, will - I am sure - be interested in this video that the band posted on their YouTube account this week. It gives a sneak peek at the new album, *Secrets of Angels*, and only serves to confirm what we have been saying for weeks - that this is one of the most exciting and rich albums of the year. Well done chaps....

<https://www.youtube.com/watch?>

GOZO CURRENTLY IN STOCK AT CONEO (UK)

GOZO CURRENTLY IN STOCK AT CONEO (USA)



Portobello Shuffle CDs still at special low price of £5.00 each, 1 x CD inc. p&P=UK £6.80; Mainland Europe £8.90; USA £9.95; Rest of the World, contact Rich Deakin for postage price. arsyddee@yahoo.co.uk

Leave BOSTON at 7 & 8 A.M., 11, 4, 5, & 6 P. M.
 7 P. M. trains will stop only to take up passengers at ...
 passengers for ...
 10 A. M. train will ...
 4 P. M. train will not stop east of Framingham, except ...
 8 P. M. train is the New York Steamboat Train, to ...
 Framingham.

E. H. MURPHY
 (Successor to WM. LEGGATE,) 160 MAIN ST.
 MANUFACTURER and Dealer in HARNESSES, SADDLES, BRIDLES, Coach, Harness and Draft COLLARS. Also, Trunks, Valises and Carpet Bags. Coach Gigs and Tally WHIPS, &c. Repairing done at short notice.
 Worcester, Jan 16

Pratt, Downes & Scott,
 617



Peculiar News of the Week



Richard Freeman, world famous author, explorer and cryptozoologist sent this noisome article:

Montreal's Penis Temple Dedicated To Every Member (NSFW)

http://www.huffingtonpost.com/2015/03/30/temple-of-priapus_n_6958200.html?utm_hp_ref=weird-news



Gonzo Web Radio started off as a medium by which interviews and radio programmes about the various acts covered by Gonzo Multimedia could be broadcast to an eagerly attentive world.

But over the past few years, it has become more than that. We now host regular weekly shows by Neil Nixon, a lecturer in professional writing at North West Kent College who uses his weekly radio show, Strange Fruit, as a learning experience for his students on the Foundation Course. I've known Neil for years, and he approached me with the idea of syndicating his show.

I agreed, and then the floodgates opened. We have regular weekly shows from Tim and Jaki on their submarine, and from the mysterious M Destiny on the other side of the pond with Friday Night Progressive. We also have a regular visit to the world of the Canterbury Scene courtesy of our friend Matthew Watkins. There are several other shows in the wings, waiting to join us, so stay glued to your seats boys and girls, your life is never going to be the same again!

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). Neil Nixon, the founder and co-presenter of the show has released a book about rare albums for Gonzo Multimedia. The show is broadcast on Miskin Radio every Sunday from 10-00-midnight.

1. Bow Wow Wow:
Why are Babies so Wise
2. T. Rex:
Planet Queen
3. Conan Mockasin:
Do I Make you Feel Shy?
4. ANNOUNCEMENT
Strange@
5. Black Tape for a Blue Girl:
The Turbulence and the Torment
6. L. Pierre:
Weir's Way
7. ANNOUNCEMENT
8. Morton Valence:
Everything is Going our Way
9. UXB:
Big Youth
10. ANNOUNCEMENT
11. Kossoff, Kirke, Tetsu and Rabbit:
Just for the Box



12.

- Neil Young:
Like a Hurricane
13. ANNOUNCEMENT
 14. O Tereo:
Ultima Geracao
 15. Mater Thallium:
Mother Free
 16. Bill Oddie:
On Ilkley Moor Ba'tat
 17. Norhem Picture Library:
Norfolk Windmills
 18. Michael Smith:
The Seaside Town
 19. ANNOUNCEMENT
JEREMY'S GEOGRAPHICAL SHOW 22 FEB
 20. Black Tape for a Blue Girl:
Remnants of a Deeper Purity
 21. Emiliana Torrini:
Honeymoon Child
 22. ANNOUNCEMENT
 23. Icarus Peel:
Avengers Theme
 24. Man...or Astro-man:
The Man from UNCLE
 25. ANNOUNCEMENT
 26. Steve Hillage:
A flaglid, Sun and Moon Surfing/The
Great Wave and the Boat of Hermes/The
Si
 27. ANNOUNCEMENT
 28. Bobby Sox:
Learn to Hate in the 80s
 29. Destroy All Monsters:
Bored
 30. ANNOUNCEMENT
Strange@
 31. Mazzy Star:
Into Dust
 31. Black Tape for a Blue Girl
Again, to Drift (for Veronika)

**Listen
Here**



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

Hello, I am M Destiny host of Friday Night Progressive. You will find it to be an incredible independent internet broadcast show. But it's



Friday Night Progressive

more than that. We tend to boast that the musicians played on FNP are above the status quo. This includes the multi-instrumentalist and the educated musician. We tend to shy away from computer generated creations and rely on talent using musical instruments and steer this talent for purposes of sheer inspirational indulgence. It is only in the FNP chat room where you will find the most talented musicians packed at one time into such an honored space.

ARTISTS:

Scott Jones
<http://www.facebook.com/sjonesmusicofficial?fref=ts>
 Oleg Polyanskiy
<http://www.facebook.com/olegpolyanskiyofficial?fref=ts>
 Oliver Contat
<http://www.facebook.com/oliviercontatproject?fref=ts>
 Renaud Louis Servais
<http://www.facebook.com/RLSGroup?fref=ts>
 Sebastien Gramond
<http://www.facebook.com/pages/Sébastien-Gramond/202662393941?fref=ts>
 Svarc Trio
http://www.facebook.com/pages/SvarcTrio/203215443106730?fref=ts&ref=br_tf
 Three Wise Monkeys
<http://www.facebook.com/pages/Three-Wise-Monkeys/106937686000814?fref=ts>
 Zizi Martins
<http://www.facebook.com/zzymartins?fref=ts>
 The Sonic Chameleon
<http://www.facebook.com/thesonichameleon?fref=ts>
 Jones McGill DeCarlo
<http://www.facebook.com/JonesMcGillDC?fref=ts> — with Scott Jones, Ritchie DeCarlo, Brad Kypo, Oleg Polyanskiy, Olivier contat project, Renaud Louis-servais, Sandesh Nagaraj, Nik Svarc, Zizi Martins, Scott McGill and Sébastien Gramond.

**Listen
Here**



**Robert Lewis "Bob"
Burns Jr.
(1950 – 2015)**

Burns was an American drummer who was in the original line-up of the Southern rock band Lynyrd Skynyrd.

Burns helped to form Lynyrd Skynyrd in 1964 with Gary Rossington and Larry Junstrom and remained until 1974, although by some accounts he left the band for a while during the early 1970s. Burns plays on the band's earliest demos, recorded in 1970, but on the album Skynyrd's First and... Last, a collection of early demos, the drum parts of the songs recorded in 1971 are played by Rickey Medlocke. That album also contains songs recorded in 1972 which feature Burns on drums, suggesting

that Burns may have left the band in 1971 and had returned by 1972. During a brief period in the early 1970s, Rickey Medlocke occasionally played alongside Burns on drums for live shows, a two-drummer line-up similar to The Allman Brothers Band.

In addition to Skynyrd's First And... Last, Burns also played on the band's first two official albums: (Pronounced 'Lēh-'nérd 'Skin-'nérd) and Second Helping. Burns left in 1974 due to being overwhelmed by life on the road, and was replaced by Artimus Pyle. In 1996, he participated in a performance to promote Freebird: The Movie. On March 13, 2006, he rejoined Lynyrd Skynyrd for one performance as he played alongside Gary Rossington, Billy Powell, Ed King, Artimus Pyle and the Honkettes at the Rock and Roll Hall of Fame induction.

Burns died in a single car crash after hitting a mailbox and tree on a sharp curve in Bartow County, Georgia, late at night after a performance on April 3, 2015.

**James Best
(born Jewel Franklin Guy)
(1926 – 2015)**

Best was an American actor, who in six decades of television is best known for his starring role as bumbling Sheriff Rosco P. Coltrane in the CBS television series The Dukes of Hazzard. He also worked as an acting coach, artist, college professor, and musician. Friend and fellow actor, Norman Lloyd. Best said, "I had the honor to have been directed by Norman in a Hitchcock episode called "The Jar". Having worked with hundreds of directors in my career, I found very few that had Norman's qualities. He was most kind, gracious and patient with his actors. He is in all respects a complete gentleman in his personal life and I found it a genuine pleasure just to be in the presence of such a talented man. I am also doubly honored to consider him my friend. We are so blessed to have such a man among us for so long." Best died on April 6, 2015, in Hickory, North Carolina from complications of pneumonia. He was 88

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 Mck 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>



John Shuttleworth
Title Lounge Music
Cat No.CHICKEN019CD
Label Chicken

Since the mid-1980s, aspiring singer/songwriter John Shuttleworth has been posting audio cassettes of his "finest songs to date" to pop stars throughout the land, in the hope that someone would record his material. But all to no avail. until now! The BBC has given John a new radio series and asked him to invite pop stars to bring their music to his Sheffield home. So it is that Chas and Dave, Heaven 17, Toyah Wilcox and Lee John find themselves in John's lounge having tea with wife Mary, being flirted with by

Mary's friend Joan Chitty, and hassled by John's agent Ken Wothington, as they try to perform not only one of their greatest hits but more importantly, one of John's ! Naturally, John will return the favour by attempting a medley of his guest's finest work in the item "Under The Covers". In "Top Tips On The Telephone" Mr Shuttleworth calls up other stars for showbiz tips, and gets through to 70's pop diva Tina Charles, ace guitarist Gordon Giltrap, and the evergreen Anita Harris.



Hugh Hopper
Title Volume 6: Special Friends
Cat No.HS T248CD
Label Gonzo



This is the sixth 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 a 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.



Rocket Scientists

Title Refuel

Cat No. TTMD-1057

Label Think Tank Media

California prog rockers release their 7th studio masterwork. Looking forward!

The enduring trio of Erik Norlander (keyboards), Mark McCrite (guitars and vocals) and Don Schiff (Sticks and strings) are delighted to release their 7th studio album, Refuel.

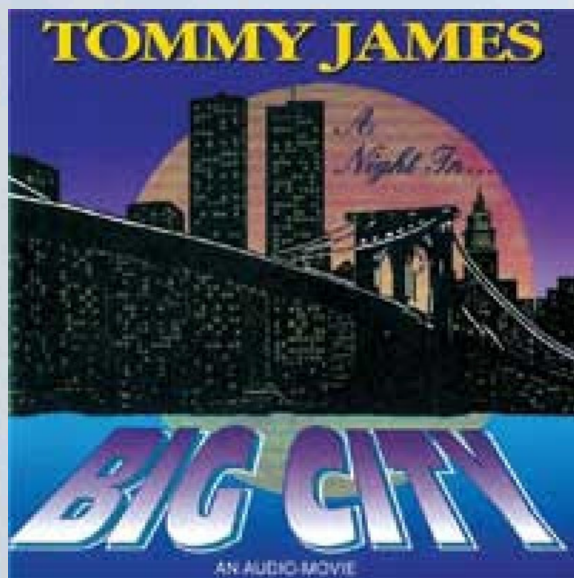
The full-length album combines both vocal and instrumental songs with the band's signature songwriting, performance and production style in 12 unforgettable tracks. Refuel also features stellar performances by guest musicians Gregg Bissonette (drums), vocalists Lana Lane and Kelly Keeling along with others including the brass players from the band's previous release, Supernatural Highways, and Norlander's Hommage Symphonique album which also featured Schiff and McCrite.

Rocket Scientists released a 30-minute all-instrumental EP, Supernatural Highways, earlier this year to mark the 20th anniversary of their first album.

Refuel contains the balance of those 20-year anniversary recordings and is a more traditional album mixing vocal and instrumental tracks in the style that so identifies the group.

"Refuel is nothing less than a return to the big fat sound that these guys have possessed; sounding like a real band, getting together to make real music, in a real studio" - Tommy Hash, Ytsejam

“In the famous Rocket Scientists style, this is quintessential and entertaining melodic progressive rock.” - Craig Hartranft, Dangerdog



Tommy James
Title Big City
Cat No.3040
Label Aura

A fantasy trip through NYC with Tommy James and his band! A Night in Big City includes dialogue and sound effects, and features a new version of the hit song “I Think We’re Alone Now.”

Each track is the next stop along the way; listeners can follow along in the 12-page color booklet.

Birmingham Sunday
Title Prevalent Visionaries: The History of Birmingham Sunday
Cat No.9519-2
Label Crossfire

Featuring 46 tracks, this band-authorized collection is the definitive word on the legendary Carson City, Nevada band Birmingham Sunday.

Formed in 1966, Birmingham Sunday signed to Bill Holmes' All-American label and recorded their only album "A Message From Birmingham Sunday" in December 1968.

Paul Buff was the engineer for these Original Sound Recording Studios sessions. The album



included the single "Prevalent Visionaries"/ "Egocentric Solitude," which was a Top 10 radio favorite on stations such as KCBN in Reno, Nevada.

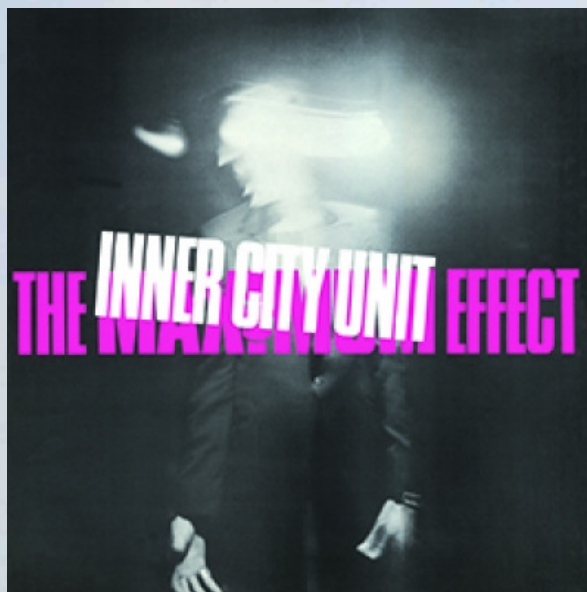
Original copies of the All-American LP have recently sold for more than \$1,200! Thanks to some recent tape discoveries, Birmingham Sunday's entire recorded output can now be yours!

The "Prevalent Visionaries" collection features:

- The entire All-American album "A Message From Birmingham Sunday" remastered in brilliant sound
- Unreleased alternate mixes of album tracks
- Single mixes of "Prevalent Visionaries" and "Egocentric Solitude"
- "Studio 'A'" with The Buff Organization
- The Freedom Five's "It's Gotta Be Grant" from 1966 (featuring lead vocalist Joe LaChew)
- "Movin'" by the second Birmingham Sunday lineup

Reunion recordings by all the surviving original members – in fact, they've done so many that they ended up creating the second album ("It Is What It Was") that they never got to originally!

AND MOST IMPORTANT...
All 14 pre-album demos from 1968 – none of which have been heard before! Fascinating early versions of nearly all of their All-American album debut in this collection.



Inner City Unit
Title The Maximum Effect
Cat No.RRA102CD
Label RRA

Inner City Unit (ICU) is a British punk/space rock band fronted by ex-Hawkwind member Nik Turner on saxophone with Judge Trev Thoms or Steve Pond (guitar), Dead Fred (keyboards), Baz Magneto, Dave Anderson or Nazar Ali Khan (bass), and Mick Stupp or Dino Ferari on drums.

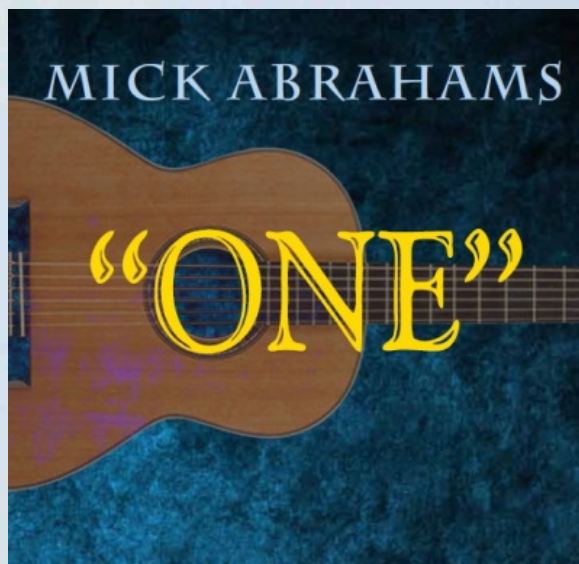
Thoms and Ferari were both key members of Steve Peregrin Took's band Steve Took's Horns. Following the Horns' breakup in mid 1978, Turner recruited Ferari to drum on his Sphynx project before adding Thoms the following year to his new band Inner City Unit. Took continued to work with his former band members by guesting with ICU at assorted gigs during 1979-1980, particularly at free concerts at Notting Hill Gate's Meanwhile Gardens. This original line-up produced 2 albums, Passout and The Maximum Effect. The legendary Julian Cope's website describes the album:

"Criminally overlooked, mainly due to the prefix 'Nik Turner's' being foisted upon them, ICU defied any categorisation and were a totally wild live experience. Their recorded output is varied, to say the least, but this album stands as a classic. (The production's a bit good, but then the band did go twice over budget)..."

Opener "Bones Of Elvis" finds the erstwhile Thunder Rider in proto-rap anthem territory, if such a thing can be imagined. "Virgin Love" is thrashy punk to the max. "Two Worlds" exists on a world of its own. "In The Mood" gives Nik a chance to ponce

about in a comedy fashion. "Sid's Song" is at once sad, beautiful and rocking. "Metal" is an almighty discordant racket, and is brilliant.

What really shines through is the songwriting quality of "Judge" Trev Thoms and "Dead" Fred Reeves. More than any other ICU album, this one showcases a BAND rather than cashing in on members' pasts... this is not to denigrate Nik, far from it, but ICU as an equal opportunities employer clearly worked."

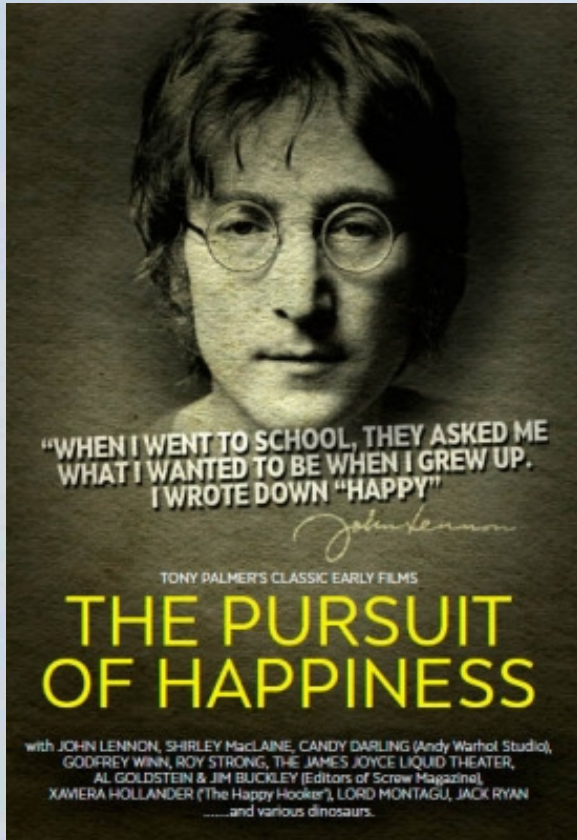


Mick Abrahams
Title One
Cat No.HST180CD
Label Gonzo

This collection of acoustic blues and country songs was a departure from the usual electric rock and blues vein for which Mick is renowned. Featuring the Jethro Tull legend, Ian Anderson, on flute, harmonica and mandolin, it shows a lighter side to Mick's work and is great listening value. One of the most popular collectors' albums

Tony Palmer
Title In Pursuit of Happiness
Cat No.TPDVD190
Label Tony Palmer Films

With JOHN LENNON, SHIRLEY MacLAINE, CANDY DARLING (Andy Warhol Studio), GODFREY WINN, ROY STRONG, THE JAMES JOYCE LIQUID THEATER, AL GOLDSTEIN & JIM BUCKLEY (Editors of Screw Magazine), XAVIERA HOLLANDER ('The Happy Hooker'), LORD MONTAGU, JACK RYAN.....and various dinosaurs.



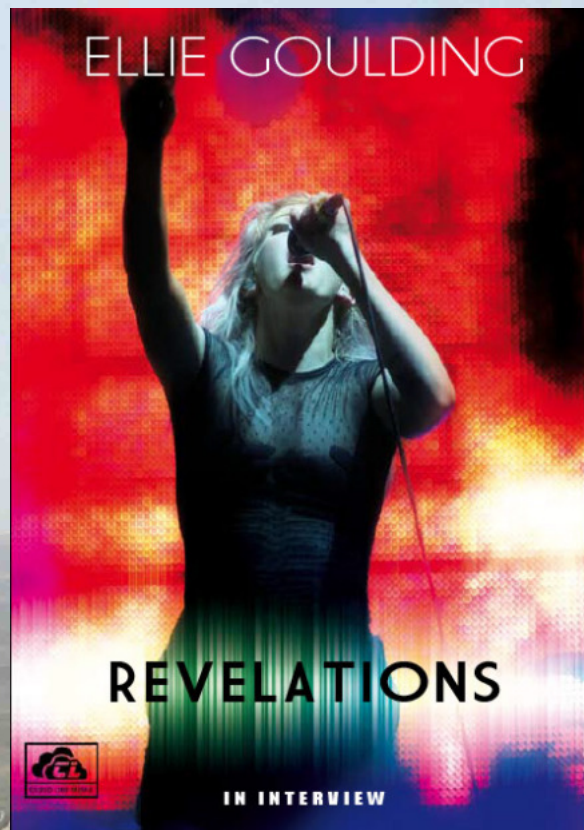
ONEREPUBLIC
“No Holding Back”
DOC2DVD



Since the release of their debut album in 2007, OneRepublic have emerged as one of the world’s most impressive, consistent, yet often underrated bands. Effortlessly blending finely-honed pop songcraft with a timeless sense of rock dynamics, the group have steadily attracted a significant and devoted international fanbase that grows with every new release.

This DVD features over two hours of in-depth interviews with OneRepublic from across their career, in which the bandmembers discuss their musical journey in detail – their albums, their stage show, their sound and their influences – while frontman Ryan Tedder talks at length not only about his activities within the group, but also his work as a songwriter and producer for such diverse acts as U2, Beyonce and One Direction.

The interviews capture a humble and good-humoured band of friends riding on the crest of a wave, aware that their best is still yet to come.

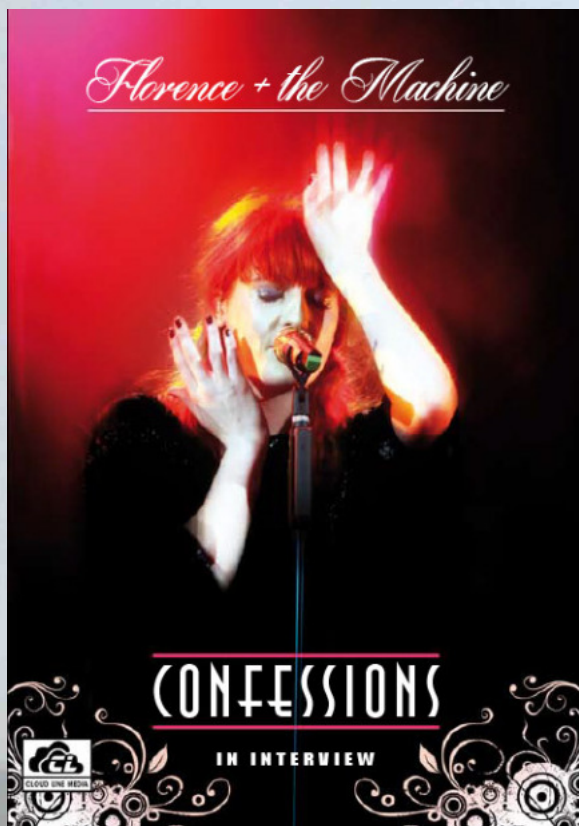


ELLIE GOULDING
“Revelations”
DOC3DVD

Since she first emerged in 2009, Ellie Goulding has fast established herself as one of the most alluring ambitious and talented stars in contemporary music.

Having immediately attracted a strong following and several awards in her native Britain, Ellie's enchanting vocals, impressive song-writing and striking fusion of pop, folk and electronic styles soon saw her rise to international fame, and she has become a commercial and critical phenomenon.

This DVD features over an hour of filmed interviews with Ellie Goulding, from her early days as a developing and ambitious young musician to her present-day status as a global star. These show Ellie to be a down-to-earth yet charming artist with a real passion and dedication to her music and a sharp sense of humour, and in these revealing interviews she's fully prepared to discuss her work and her life with a refreshing honesty.

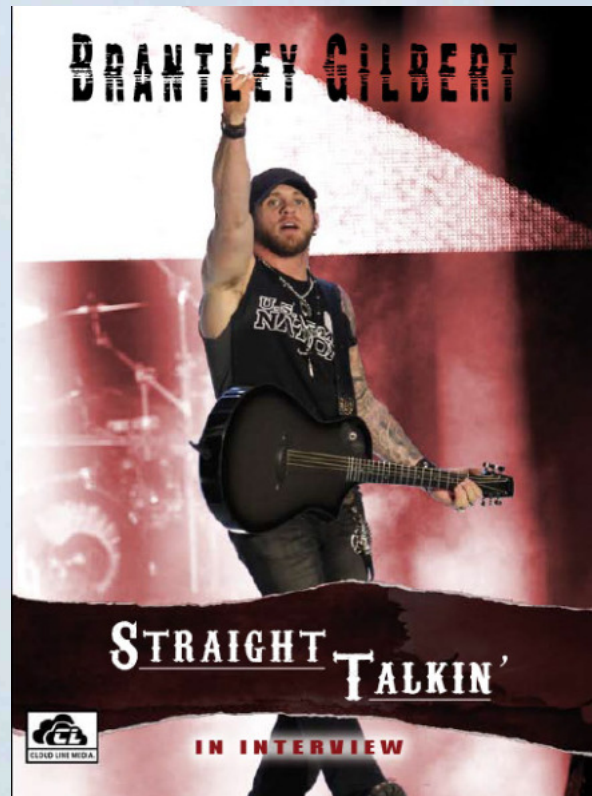


FLORENCE AND THE MACHINE
"Confessions"
DOC7DVD

When Florence and the Machine first emerged in 2009 they cut a totally singular figure on the modern musical landscape. Fusing pop, soul, rock and dance forms into a unique whole, the band first rose to prominence in their native Britain before steadily gaining international acclaim and winning over audiences worldwide. And at the band's core is Florence Welch, the flame-haired siren whose dynamic vocals, expressive song-writing and eccentric stage presence have made her a global

icon.

The revealing interviews featured on this DVD, taken from across Florence's career, capture a passionate and inspired artist with a biting sense of humor, and the singer discusses both her work and her life at length and in depth.



BRANTLEY GILBERT
"Straight Talkin'"
DOC8DVD

A young musician who in a relatively short career has reinvigorated country music whilst becoming a commercial phenomenon. Bringing rock and roll energy and an outlaw swagger into a very traditional musical world, Gilbert has converted mainstream audiences to the rugged appeal of country and quickly emerged as one of the most significant singer-songwriters in the genre.

And despite being renowned for his love of motorcycles and hunting, as well as his physique and his tattoos, the country boy from Jefferson, Georgia also has real small-town, Southern charm. This DVD contains over an hour of interviews with Brantley from across his career, in which he talks candidly about his music, his personal life and the near-fatal car accident that set his career in motion. The interviews reveal a humble, polite and funny artist who is both passionate and focused - a far more complex man than his bad-boy image suggests.



SENDELICA

2015

PART ONE TOUR

**SAT 25TH APRIL THE DUKE,
NEATH, WALES**

**FRI 1ST MAY COSMIC PUFFIN FESTIVAL,
ENGLAND**

**FRI 8TH MAY DESERT FOX FESTIVAL,
PIACENZA,
ITALY**

**SAT 9TH ALTROQUANDO, TREVISO,
ITALY**

**SUN 10TH MAY, ARCI CHAPEAU, SAVONA,
ITALY**

**TUES 12TH TBA
ITALY**

**WED 13TH MAY SIDRO, CESENA, SAVIGNANO
SULRUBICONE,
ITALY**

**FRI 15TH MAY, INNERHIM, WÜRZBURG,
GERMANY**

**SAT 16TH MAY, AUTO CONTROL COMMUNITY,
AMSTERDAM, HOLLAND**

SENDELICA.BANDCAMP.COM



JON MEETS MICK

Michael Timothy 'Mick' Abrahams (born 7 April 1943, Luton, Bedfordshire, England) was the original guitarist for *Jethro Tull*. He recorded the album *This Was* with the band in 1968 but conflicts between Abrahams and Ian Anderson over the musical direction of the band led Abrahams to leave once the album was finished. Abrahams wanted to pursue a more blues/rock direction, while Anderson wanted to incorporate more overt folk and jazz influences. He was replaced first by Tony Iommi who would leave *Tull* after only a few weeks and would later go on to form *Black Sabbath*, and then by Martin Barre who remains with *Jethro Tull* pretty well for the rest of the band's life.

Abrahams went on to found *Blodwyn Pig* and the group recorded two albums, *Ahead Rings Out* (1969) and *Getting to This* (1970) before breaking up in 1970. Abrahams soldiered on with the short-lived *Wommet*, then the *Mick Abrahams Band* and has continued to release albums by himself and with reunited versions of *Blodwyn Pig*. He has worked as a driver, lifeguard and financial consultant, occasionally playing gigs, especially to support causes in Dunstable, Bedfordshire.

Abrahams caused some controversy in *Tull* fan circles for his formation of a band called *This Was* in the late 1990s, which reunited the members of the first incarnation of *Jethro Tull* (with the exception of Anderson) to perform songs from that era of *Jethro Tull's* music. *Tull* fans disapproved but Anderson apparently was not too offended, as in recent years Abrahams and Anderson have guested on each other's records. Abrahams has also participated in *Jethro Tull* reunions, as well as one-off projects and gigs over the years.

According to his website, Abrahams suffered a heart attack in November 2009 and would have to recuperate before resuming work. In April 2010 his website revealed that he was suffering from Ménière's disease, which would hold him back from performing at least for another year.

And now, at the age of 72 he has made what is possibly the strongest album of his career. This time he is accompanied by a whole slew of special guests including Martin Barre his successor in *Jethro Tull*,

legendary singer Paul Jones, Elliott Randall, Steely Dan's one-time guitarist, Jim Rodford drummer from The Kinks, Bernie Marsden the guitarist from Whitesnake, and Bill Wyman the best bass player The Rolling Stones ever had.

Graham Walker - drums
John Gordon - bass
Jim Rodford - bass
George Murayni - keyboards
Elliott Randall - gtr
Geoff Whitehorn - gtr
Martin Barre - gtr
Bernie Marsden - gtr
Emily Gardner - gtr
Josh Phillips - hammond organ
Mark Feltham - harmonica vox
Paul Jones - harmonica vox
Beverley Skeete - vox
Don Andrews - vox
Patrick Walshe - vox
Peter Aldridge - vox
Frank mead - saxophones, squeezebox
Nick Payn - saxophones, vox
Bill Wyman - bass
Terry Taylor - gtr

I caught up with him for a chat about a week ago...

Jon: So tell me about the album.

Mick: What do you want to know mate?

Jon: Everything! How, why, where, what and wherefore.

Mick: It started off at Buckingham on, I think it was, the 17th of July last year and Graham Walker was the drummer, John Guinness Gordon, bass player and George Murayni, keyboards. the engineer and producer was Jamie Masters, who owns the studio called Echo Studios in Maids Moreton, Buckingham. Basically, all we did was we laid down as many tracks as we could, I played rhythm guitar on all of them because I could. The harder parts came later when I put down some lead guitar in bits and pieces; there were a few bits and pieces which I think, given my particular abilities at the moment, were sound.

Jon: It's weird you say that because I've just been



diagnosed with carpal tunnel syndrome.

Mick: Oh you haven't, have you? I've had that.

Jon: And I find playing rhythm guitar bloody difficult, but I can actually play lead because it doesn't take so much wrist action.

Mick: Ah, well you see my style of playing, developed really over the last 20 years, got more towards picking

and chords and stuff like that so it was a mixture of all of it, I've always been a mixture of a rhythm guitar player and lead player.. and then singing came later because the singer we had at the time buggered off <laughs>

Jon: Yes.. so, sorry, I managed to totally divert you, and by the way, I've heard the album and I think it's fantastic.

MICK ABRAHAMS



FEATURING MARTIN BURE - MARK FELTHAM - PAUL JONES - BILL WYMAN - TERRY DAVY
DENISE MARSDEN - ELLIOTT RANDALL - ROSEMARY SHEETS - GARY WHITTINGTON AND MANY MORE...

Mick: Oh do you? Oh good.

Jon: My favourite. that version of Goodnight Irene.

Mick: You like that do you? Ah, so pleased you like that.

Jon: That's my favourite, it's totally and utterly heart wrenching, its gorgeous.

Mick: It's one of my favourites and the other favourite has got to be Red River Rock.

Jon: Yeah that was great fun.

Mick: I love that. anyway I enjoyed all of it and I just thought it was different.. I did some things that I would never normally do but we cleaned it all out afterwards <laughs>

Jon: So then what happened?

Mick: Nothing I cleaned it up.

<both laugh>

Jon: No, you silly bugger, you've got all sorts of interesting people on there haven't you?

Mick: Yeah, Jimmy Rodford came and sat in there and played bass again with George and Graham.. I think the third day, oh no.. sorry, the second day Mark Feltham came in and put some harmonica on so did Elliott Randall. There were about three or four days where various people kept coming and going. I was there to direct it all really but I put my various bits on here and there, wherever they were needed and I had a lot of fun, I tell you I'm very tired but I had a lot of fun.

Jon: You've got Bill Wyman on there as well haven't you?

Mick: Yeah, got Bill Wyman on there, I've got half his



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band on there actually.. I've got Bill Wyman on there, I've got my old mate Nick Payn, the sax player, harmonica player and squeezebox player.. so it was nice, and I had such a lovely choice and variance of instruments and people.. and the great thing about them is that they were all such good people you know.

Jon: It's got a really good feel to it, the album.

Mick: Do you think so? I'm pleased you do, that was really what it was all about.. playing some good music with good people, feeling good and having a good time and I think that that part was accomplished. There were a couple of little stabs, some hiccups if you will, later on during the process, but nothing that we couldn't handle.

Jon: It's got a lovely vibe to it.. just like you're all old friends playing again.

Mick: Yeah! Paul Jones came along.. that lovely solo on Goodnight Irene that Paul plays, I mean that is just heartbreaking. He and Mark Feltham that are the probably the best harmonica instrumentalists that I know and I'm very proud to be associated with them.

Jon: It's an interesting selection of tracks as well.

Mick: You want to know why, or..?

Jon: I'd love to know why, because some of them; it wasn't what I was expecting, which is nice.

Mick: Exactly and I think part of that was part of the process, I wanted to do things that I'm not known for. I'm certainly not known for doing barbershop quartet,

I'm certainly not known for doing stuff like Red River Rock! And stuff like that but I've always loved them and why shouldn't I do what I do what I love and at least what I'm capable of? I'm not going to be the Mick Abrahams that waves his hair all around and plays a million miles an hour because that can't happen since I had my health problems; all that has, in a way, sort of filtered away and maybe, maybe part of the process has been beneficial in as much as it's slowed me down a little bit and made me think, 'yes, there are other things I can do'. I can still use my voice, I can still play some guitar, albeit not as good as I had, but certainly you'd know it was me.

Jon: Well, I think you did a fantastic job, I think it's a lovely record.

Mick: Thank you Jon, send the money to this address.

<both laugh>

Jon: It must have almost been a disappointment when it was finished, because it sounds like you had so much fun making it.

Mick: Oh I did, definitely there's absolutely no question about the fun element of it and when we did the last bit of it, which was the main mixing and mastering, John Oram very, very kindly did it in his studio in Meopham for us, so we had three or four days down there courtesy of John and his kindness, and a chap there called Dave Cherry that does all the audio, digital to er.. what's the word I'm searching for, er.. digital to analogue.

Jon: The people that played on it, are they people

that you'd known for a long time?

Mick: Oh forever, I just seem to have known them all forever.. I mean, Graham Walker, drummer.. it was intended to be another two drummers on there, one was going to be Clive, he may well do the next one, who knows? And there was going to be a mate of mine and now plays for a huge band called *Rudimental*.. but by the weirdest coincidence him and his brother and his sister were all taught by my wife <chuckles>

Jon: Good God.

Mick: Yeah and now he's with this huge band, and I said to him, 'look, mate, if you want to come and play on the track you're very, very welcome' and he was absolutely gobsmacked.. he's in Japan at the moment, they're having a lot of fun so I'll let them enjoy themselves.. I think Roland are looking after him as usual. So Graham was the main man that played all of the tracks, I've got to hand it to him.. he's one great man, he just gets it on, just writes the dots down, gives it to the bass player, bass player dots it, and they go to the studio and they do it, that's how good it is

I don't know whether you know, it's not in the secret service domain, we're going to be doing a gig and it's going to be run by Ian Anderson's son, James Anderson who's a good mate, a good bloke.. and I did some interviews for *A New Day* just recently and *Record Collector*, I don't know but there was a whole group of them I did about a week and a half ago.. and that's all kind of developed from there because Martin Webb, who is the director of *A New Day* which is the official *Jethro Tull* and *Blodwyn Pig* fan club magazine.. he and James got together about two or three days after he'd seen me, and James suggested that we do a benefit gig for me, where I play. I said, well I can be there <chuckles> whether I can play or stand up for any amount of time is absolutely debatable. I can probably play on about four or five numbers, yeah.

Jon: When is this?

Mick: I haven't a clue mate, we're going to have to get that sorted, but I would think the likely periods would be September/October/November. It just depends on who is available to do that one night, I mean we could just get everybody to do a number and it would be wonderful.. stacks of amplification and all the other bits and pieces, and all I really have to do is turn up.

Jon: It sounds wonderful.

Mick: Yeah, I got the bit between my teeth once again because I have done a live gig but it had to be with a band that knew everything that I did.. and I wouldn't have that problem again would I? Because I've already got the guys there. But the other thing I thought was there's some very, very good DVD footage of me

playing bits when I was about 61, I think, and I play him really well and I thought about well.. I can't play stuff like *Cat's Squirrel* as well as I used to even though how close that was to people's hearts and me <laughs> and I thought well why not me be on stage, do a couple of things with Ian Anderson who definitely wants to regroup this time. But I thought about actually using some of the video clips, say this is blah, blah, and I could play and just sit there and watch the audience watch...

Jon: Yeah that's a really interesting idea.

Mick: I mean, I can't stand on stage and hold a guitar and not fall over, because I will and I don't want to do that.. so if I'm going to play I have to be sitting down and it has to be so simple that I'm really not going to fuck up, and if I do fuck up there's going to be two or three guys there that have got my back totally. I said that, while I was out in Switzerland a couple of years ago, I said to the guitar bastard, 'do you know all my links?' and he said 'oh yeah, and you can show me some more as well', so I did, and he played a lot better than I did, I mean I knew the basics.. I knew how to do it and I did it, but I was actually bolstered, my confidence was bolstered, massively by the fact that he was behind me and he knew what to play.. I said, 'listen, if it looks like I'm going to miss that, just jump in and play' and he said, 'yeah, okay no problem'. I think we used that option about twice, which you know given the fact that I was on stage for about three quarters of an hour, wasn't a bad result.

Jon: That's pretty damn good man.

Mick: Did you hear that funny story about Clive (Bunker), when I first had my event, which is now about 5 and a half years ago thank God, people were asking Clive, 'how's Mick?' because he was the first guy that came and saw me because he lives just up the road from here.. and he'd say, 'yeah, yeah he's moving about and all the rest of it', and they'd say <starts laughing>, 'is he talking?' and he went, 'yeah, unfortunately' <both laugh>

Jon: Oh blimey.

Mick: Bastard.



Douglas Harr Ear Candy for the Hungry Audiophile

Magma Warms San Francisco

Magma is a legendary band from France that has since 1969 attained a kind of global cult status. They are one of the most unique groups I've ever seen in concert. Magma released seven studio albums during the 1970's followed by one or two each decade since. Founder and classically trained drummer Christian Vander is quoted as saying that his inspiration for this eclectic music was a "vision of humanity's spiritual and ecological future" and this vision surely drives his urgent compelling music. Magma extensively use the Choral form for vocals, mostly without words, but at times singing in their own invented language, Kobaïan, to tell tales of earthbound science fiction. While called a "progressive rock" band they can be classified as "zeuhl" or avant-garde "French fusion" – a blend that would appeal for instance to fans of Gong.

The band has not played here in San Francisco since 1999, and this tour stop at Slim's club is one of eight dates booked in North America. Of this short tour, Vander said: "MAGMA is happy to return to the United States to play for Americans. We know you are passionate, respectful and curious about music. We find you to be generous and open.

It will be a joy for us to see you this year." Important phrasing that, as it takes an open mind to hear Magma, climb into their sonic universe, and come away enriched by the experience.

The band played three long songs and an encore. They were, in order, Kohntarkosz, Mekanik Destruktiv Kommandoh, Slag Tanz, and Zombies. The players were in fine form, including Christian Vander, who sings and plays drums, James McGaw (guitar), Benoit Alziary (vibraphone), stellar musicians on bass and keys, and three vocalists up front (Herve Aknin, Stella Vender and Isabelle Feuillebois). The music was intricate, at times heavenly, at others frenetic, or dark and brooding, and always adventurous. It was easy to get lost in the long songs and I found it best to let them just take me on their confident journey. After the first epic piece wound to completion, Stella Vender noted it was originally released in 1973 and "still ahead of its time." For this witness, complete agreement!



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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.

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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 and follow us on Instagram, Facebook or Twitter to get action alerts.





Oi Downsey,

I went to see Robin Trower on Good Friday at the Sage in Gateshead. I like the Sage, its very impressive, like some huge Mothership that has landed on the banks of the River Tyne, all shiny metal and glass.

Inside it's a hive of activity and there is always some music event going on.

Last night it was playing host to a man I have been looking forward to seeing for a long, long time... Mr Robin Trower. But first up was special guest Joanne Shaw Taylor, a lady whose music I was unfamiliar with. It was Power Trio Night

folks and from the outset J.S.T took no prisoners!

The first song of the night was "Mud, Honey" from her latest album, The Dirty Truth, and it was a belter! Now, if you've never heard her before, try and imagine if the vocals of Janis Joplin, Anastasia, and Macy Grey got mixed with the guitar playing of Stevie Ray Vaughan, Gary Moore, and Jeff Healey then you be somewhere in the right neighbourhood! Her style is full of gusto and even in her quieter numbers the fire and energy was just bubbling under the surface waiting to come to the fore.

I could definitely hear the ghost of Janis on the whiskey soaked ballad "Jealousy" and I am sure

Davey Curtis



the three guitarists mentioned above would all nod in approval at the blistering solo that the song contains. Another stand out was the soulful "Tried, Tested and True". A very talented young lady indeed and Miss Taylor and her band went down a storm. Go Girl!

Short break, grab a beer and buy her CD from the merchandise stall and back in Hall 2 for the Tonefest that is.....Robin Trower.

The lights dim, the crowd cheers and.....nothing. "Come on Robin!" yells a fan and then he wanders on stage in a groovy turquoise shirt along with his drummer and bass player, smiling to the crowd. A deceptively looking simple set up



of Marshall half stack, white Stratocaster and the all important uni-vibe and wha-wha pedal could not prepare you for what was about to follow. How does he do it! The uni-vibe modulating, guitar constantly on the verge of distorted feed back and yet clean sounding, all under control by the slightest touch of his Strat's volume knob. In anybody else's hands it would be one big wobbly distorted mess but like the wizard he is, all these potentially hazardous ingredients were kept firmly in check and not allowed to overpower.

For an hour he kept the crowd transfixed as he did "His" thing. Rise up like the Sun, Lady Love, Day of the Eagle, Bridge of Sighs, For the Earth below, A little bit of sympathy, Too Rolling Stoned....I lost count! Ha! We came to see the Wizard weave his spell and he did not disappoint! An absolute privilege to see him perform. At one point he said to the crowd "Thank you, we really appreciate it." A fan shouted "No Robin, Thank You!" and another fan shouted "1st Class! No, wait...World class!" and everybody cheered.

A remarkable performance that I am so glad I got to see.

LOOK WHAT BART'S DONE!

Here at Steppin' Out, I've been enjoying the current music. My favorite musician of the moment is Jon Anderson, formerly of the progressive music group YES. (Yes, I am a dinosaur in that regard, but I'm still at it, at age 70, and continues to perform and record. His connection to Doug Flutie, this week's rant, and Thanksgiving, are here in this paragraph. Jon has, with the help of former Counting Crows bassist Mike Malley, recording a song for charity. The song, **The Family Circle** will benefit the Flutie Foundation, The National Autistic Society (Gonzo Multimedia's Rob Ayling), and Sahaja Yoga Meditation (Mike Malley). It's a way to **give back**, not only by these celebrities, but by you and I, in the spirit of Thanksgiving we all claim to be a part of, but do so little to participate in. To purchase the single, just go to iTunes to purchase Jon Anderson & Matt Malley's **Family Circle**: <https://itunes.apple.com/gb/album/family-circle-single/id911786898>. No Ranting or Raving on my part, just a simple request to help your fellow man is my message this time. Think of it as a small way to help. In the sports and music world, we all too often hear of the 'bad' stuff, and turn the page. Here's a chance to read the page, and feel a little better.

See you in two weeks. Enjoy the turkey, and what ever else this Season brings you. Stay Safe, and have Fun. G'Night Sheila



Long time *Gonzo Weekly* contributor Bart Lancia (aka my favourite roaming reporter) edits a sport newsletter called 'Stepping Out'. In an issue just before Christmas he was kind enough to include a piece about the Jon Anderson/Matt Malley charity single that we released late last year.

Thank you Bart. That is very kind of you...



Legendary YES Singer/Songwriter Jon Anderson and Counting Crows Matt Malley To Release Charity Single “The Family Circle”

London, UK - GONZO Multimedia is proud to announce the release of a new charity single “The Family Circle” by legendary YES vocalist/songwriter Jon Anderson and former Counting Crows bassist Matt Malley. The money received from the single will go to the following charities: Flutie Foundation - www.flutiefoundation.org (Jon Anderson), Sahaja Yoga Meditation - www.sahajayoga.org (Matt Malley) and National Autistic Society - www.autism.org.uk (Rob Ayling, GONZO Multimedia president)

“ 'Family Circle' came together when Matt sent me the beautiful music earlier this year. I sang the song and lyric idea and sent it back to Matt, thanking him for the great energy. Eventually, Matt added some more sounds and the haunting guitar solo. We decided to have all sale proceeds go to our respective charities. It's a pleasure to release this around Thanksgiving time, reminding us of our connection with our families and how our children keep us together, bonding our love of life.” - Jon Anderson

“Not only am I a fan of Jon's voice but I'm a fan of his fearless spiritual outlook which appears in all of his music. A mutual friend said we should meet and got us in touch and after talking a little, Jon said, 'So send some music!' - so I had a cup of my best Darjeeling tea, went into my studio and came up with the instrumental arrangement that you hear on 'Family Circle'. I sent the file up to Jon and it came back with his marvelous voice, lyrics...everything that brought the song to becoming fully realized.” - Matt Malley

Jon Anderson is undoubtedly one of the most recognizable voices in progressive rock as the original lead vocalist and creative force behind YES. Anderson was the author and a major creative influence behind the ground-breaking album 'Fragile' as well as the series of epic, complex pieces such as “Awaken”, “Gates of Delirium” and especially “Close to the Edge” which were central to the band's success. Additionally, Anderson co-authored the group's biggest hits, including “I've Seen All Good People”, “Roundabout”, and “Owner of a Lonely Heart”. In addition, Jon Anderson had great success with a series of albums he did with Vangelis, and most recently released the critically-acclaimed solo album entitled “Survival and Other Stories” (GONZO Multimedia). In the fall of 2014 Jon Anderson teamed up with jazz violin legend Jean-Luc Ponty to form the AndersonPonty Band.

Matt Malley is an Oscar, Grammy and Golden Globe nominated songwriter who is best known for co-founding the multi-platinum selling rock band Counting Crows back in the early 90's. He appears as bassist on their biggest hit records and songs. In 2004 Matt retired from the band so he could work from his studio at home and be with his family. He is a student of the Indian Slide Guitar and a fan of Progressive Rock,

FAMILY CIRCLE

JON ANDERSON | MATT MALLEY



Celtic Folk, World and Indian Music.

Listen to a sample of the track here: <https://www.youtube.com/watch?v=hATdN-XMBSQ>

To purchase Jon Anderson & Matt Malley's "Family Circle": <https://itunes.apple.com/gb/album/family-circle-single/id911786898>

Read GONZO Weekly's 100th issue! <http://www.flipsnack.com/9FE5CEE9E8C/gonzo-100.html>

Jon Anderson's official website: www.JonAnderson.com

Matt Malley's official website: www.malleyablemusic.com



Jon Anderson, Matt Malley and Gonzo Multimedia each chose a recipient for their share of the profits from this single.

- Matt Malley chose Sahaja Yoga Meditation,
<http://www.sahajayoga.org/>
- Gonzo chose the National Autistic Society
www.autism.org.uk
- Jon Anderson chose the Doug Flutie Jr. Foundation for Autism
<http://www.flutiefoundation.org/>

Go to iTunes and buy the record. It is not only a great tune,
but will do an immeasurable amount of good



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The Doug Flutie, Jr. Foundation for Autism was established in 1998 by former NFL quarterback Doug Flutie and his wife, Laurie, in honor of their son, Doug, Jr. who was diagnosed with autism at the age of three. Autism is a neurological disorder that impacts the normal development of the brain in the areas of social interaction and communication skills. Autism prevalence figures are growing and today it affects 1 in 68 children and 1 in 42 boys. It is the fastest-growing serious developmental disability in the U.S and can cost a family \$60,000 a year on average.

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The goal of the Doug Flutie, Jr. Foundation for Autism is to improve the quality of life for people and families affected by autism. We are dedicated to increasing the awareness of autism and the unique challenges of families who are faced with it everyday. Our commitment is to support these families by helping them find the resources they need and by funding advocacy programs as well as educational, therapeutic and recreational opportunities.

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"When our son was diagnosed with autism, we didn't know where to turn for help. After realizing how expensive it was to provide special equipment and therapy for Dougie, Laurie and I decided to create a Foundation that would help make a positive impact on families who were also affected by autism. At that time, the prevalence rate was about 1 in 1,000. Now, it's around 1 in 88. This is an epidemic that has affected millions of families. Our goal is to help those living with it every day get the treatments and support they need." - Doug Flutie Sr.



AND PROVIDING SUPPORT

The Doug Flutie, Jr. Foundation for Autism serves a unique and important role in connecting people and families living with autism to the resources and supports they need throughout their challenging journey. In 2013, the Flutie Foundation awarded over \$700,000 to support the autism community, touching the lives of approximately 5,000 people. Through our general grants program, we granted \$451,000 to 36 outstanding non-profits across the US (and in Canada). In addition, the Flutie Foundation gifted \$52,800 to autism support groups and to families for special projects, \$72,000 in Connecticut family grants through a new program called Joey's Fund, and \$103,000 in technology grants to Northeast schools and programs through the growing Allison Keller iPad Program.

Flutie Foundation Programs:

- Advocates for Autism of Massachusetts (AFAM)
- The Laurie Flutie Computer Initiative
- AccesSportAmerica (An Adaptive Summer Water Sports Program)
- The Flutie Family Safe & Secure Project
- The Allison Keller iPad Program
- Joey's Fund Family Grant Program

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Economics is easy

During the 2010 election campaign I heard the columnist Kelvin Mackenzie talking about economics.

“Economics is very complicated,” he said. “You have to be a genius to understand economics.”

This is not true. Economics is easy to understand. Wealth comes from human beings. It’s as simple as that. It comes from human beings engaging with nature in an intelligent and productive way in order to make all of the things we want and need. It is work that makes wealth.

This is so obvious an observation that it hardly needs commenting upon. All of the classical economists understood it: Adam Smith and John Stuart Mill, as well as Karl Marx.

The reason that modern economics has become so complex is that it has attempted to obscure this simple fact behind a fog of distraction in order to hide the processes by which a very few people have become more and more obscenely wealthy, while the rest of us are being squeezed to the point of desperation.

We do the work. Someone else takes the wealth.

We’ve been living under an illusion for the last 30 years or so. The illusion goes under the collective name of “Monetarism”. It is also sometimes known as “Thatcherism” or “Neoliberalism”. In the US it went under the name “Reaganomics”.

It is the idea that the market knows best, that everything in the public sector is bad, and

everything in the private sector is good, that the private sector only needs to be deregulated for it to provide wealth for everyone. Take away the fetters and wealth will expand, it says. If the rich get rich, we all get rich as a consequence.

The idea was that the rich are “wealth creators” and the wealth they generate will eventually “trickle down” to the masses.

Do you remember being told that?

Actually it turns out that none of this is true. The rich aren’t “wealth creators” at all, they are wealth extractors. The world hasn’t been becoming richer, it has been becoming poorer. The wealth hasn’t “trickled down”, it has been siphoned up. The rich have accumulated even more wealth while the poor have been shafted.

Do you ever get the feeling that we’ve been ever-so slightly conned?

Confidence

I was listening to the Secretary-General of the Organisation for Economic Co-operation and Development on the radio. He was here to meet the Chancellor of the Exchequer to discuss Britain’s economic future.

“The market has confidence in Britain,” he said.

That is actually a very revealing statement. What it tells us first of all is that he thinks he knows what the market thinks. You wonder how he is privy to such information? Does the market talk? Or has the Secretary-General learned to read its collective mind?



The question that arises from this is what we think this thing called "the market" actually is.

It doesn't take all that much thinking about to realise that the question itself is wrong. It's not "what", it is "who".

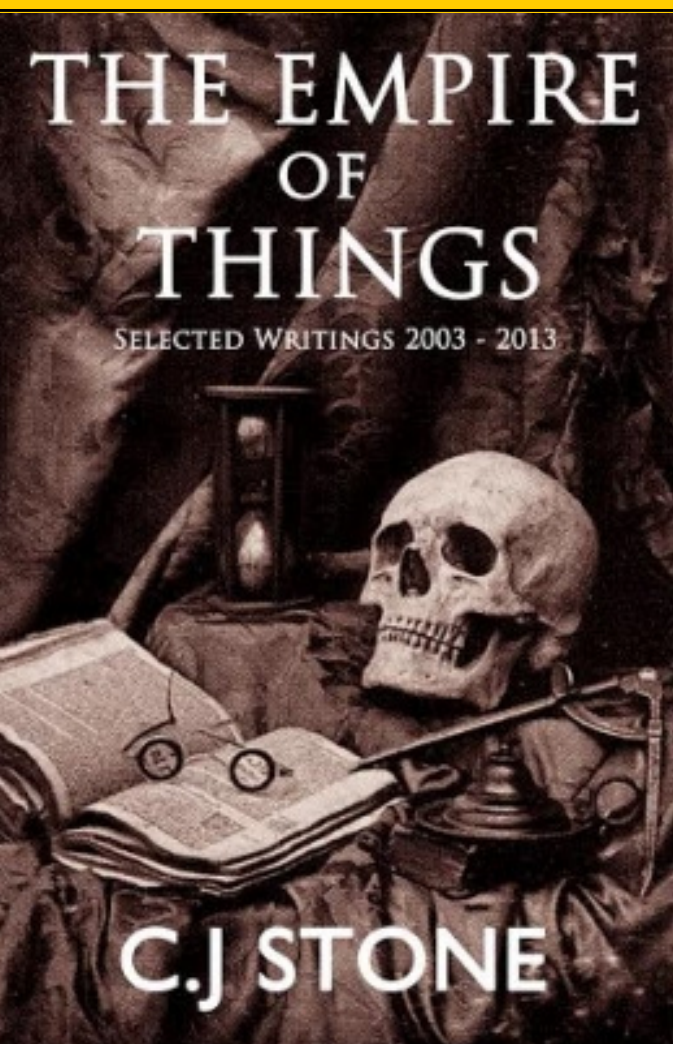
The market is not like the weather – some natural force which shifts according to laws over which we have no control - it is a bunch of people who, through their control and manipulation of various financial levers, are able to tell us what to do. It is not a law of nature, it is the mechanism by which we are

ruled.

Secondly it tells us that the market has human responses. It can have confidence in things - or not, depending on the circumstances.

Thirdly it tells us that Britain is one of the "good guys" in market terms, that is, it is doing things that the market likes; whereas other countries presumably are the "bad guys", doing things of which the market does not approve.

Read on



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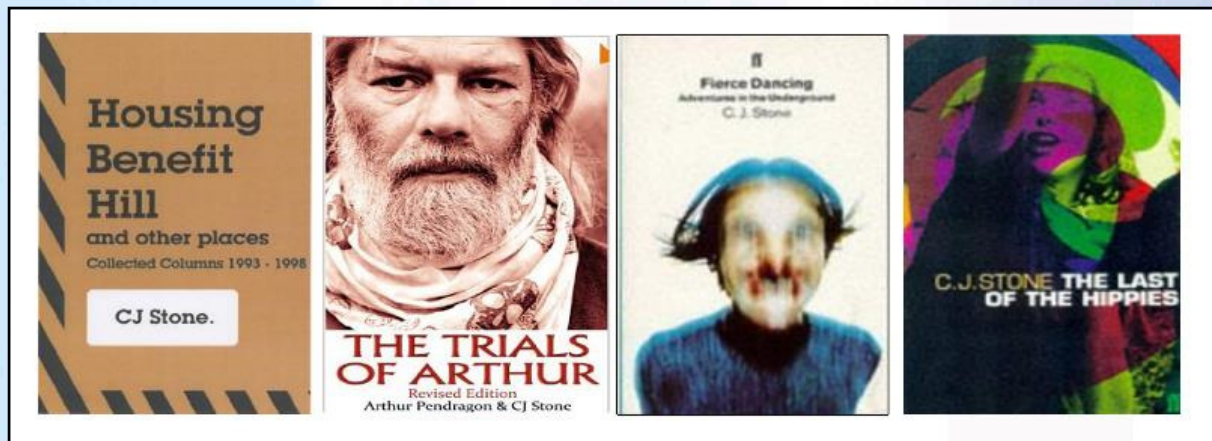
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**OTHER BOOKS BY
C.J.STONE**



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..

Hawkwind have recently had a gig review and an interview in the UK's regional press.

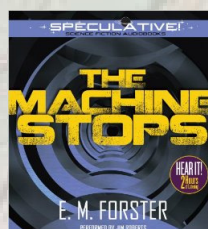
Hawkwind at the ABC, Glasgow, received a look-in from Scotland national newspaper *The Scotsman* in March. The review summary stated that:

"This primo prog rock double feature attracted a meeting of styles, tribes and even ages – testament to headlines Hawkwind's continuing capacity to traverse musical boundaries and chime with different movements and generations", and the reviewer spoke of the band's "varied and surprisingly sustainable diet of space rock, psych folk and pagan punk", and amusingly described Mr Dibs as "their mean biker bassist with the disarming tenor voice". The music - or cosmic noodle as *The Scotsman* put it - has aged rather well, but "their pick 'n' mix approach to imagery, including UV backdrops and a spectrum of spiritual symbols and political slogans, dated the show, as did their tradition of using a pseudo-shamanic female dancer".

It was noted that "the overall performance sounded slightly constrained" until the main set's closing number and then the encore.

Incidentally, the newspaper, approaching its centenary, is only twice as old as Hawkwind.

Further south, the *Warrington Guardian* is over three times as old as Hawkwind, and they recently ran an interview with Dave Brock, a chunk of which spoke of Hawkwind's forthcoming album. "The seven-piece band are currently working on 'When The Machine Stops'"



The 1909 story "The Machine Stops" describes a world in which most of the human population has lost the ability to live on the surface of the Earth. Everyone lives in isolation below ground with all needs met by the global Machine. Travel is unpopular and rarely necessary. All communications occur via a sort of instant messaging/video conferencing system called thespeaking apparatus.

"[Brock] said: 'It's an interesting story written by E.M. Forster and it's exactly what is going on now. It's about people living on computers so it's amazing to think the author visualised this would be occurring 100 years later. I thought it was a really interesting concept because people do just live in their rooms while their computer does everything for them.'

"For us, we constantly write new stuff and try and do different things because it's like painting pictures with sounds. If you were an artist you wouldn't keep painting the same picture. It would get boring. I suppose what really gives me the most satisfaction is being able to keep going."



HAWKWIND PASSPORT APPLICATION



Greetings space travellers!

This is your Hawkwind Earth Visitors Passport application form.

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

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

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

Volunteer Crew Register

Name

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

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

Full Earth Address:

.....
.....

Post Code

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

Telephone Number:

Additional info:

www.hawkwind.com

Any enquiries hawkwindpassports@hawkwind.com

THE WORLD OF GONZO ACCORDING TO

Mark Raines



THE



CIRCULAR

The Court Circular tells interested readers about the comings and goings of members of The Royal Family. However, readers of this periodical seem interested in the comings and goings of Yes and of various alumni of this magnificent and long-standing band.

Give the people what they want, I say...

Again it has not been exactly a dassic week for Yes watchers, but there has been a Yes-related story each day on the blog this week, and three of them have been current rather than archive, which is pretty good going.

Let's get the archive stuff out of the way first. There are the final two parts of our four part Bill Bruford video interview, and the latest episode in *Something Else's* ongoing YESTerdays series which offers up some valuable insights into collected songs from the Yes back catalogue.

- **Yes, "Looking Around" from Yes (1969): YESTerdays**
- **BILL BRUFORD INTERVIEW PT.3 (exclusive)**
- **BILL BRUFORD INTERVIEW Pt.4 (exclusive)**

And now for the meat and potatoes. Yes have announced a summer tour, co headlining with *Toto* who are a band I know next to nothing about, although my eldest stepdaughter is a fan.

And then both Steve Howe and Uncle Rick are out on the road at the moment, so there is news of gigs from both.

Bonzer!

- **VETERAN ROCKERS YES AND TOTO TEAM UP FOR CO-HEADLINING NORTH AMERICAN TOUR**
- **Steve Howe from Yes to perform Haymarket date as part of new UK tour**
- **Rick Wakeman at Cheltenham Town Hall**

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



RICK WAKEMAN

JOURNEY & RETURN TO THE CENTRE OF THE EARTH

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

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

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

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

LIMITED EDITION BOX SET

 containing

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

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

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- This highly desirable item will be strictly limited to 100 copies worldwide, available on a first come first served basis and will not be repressed

£299.99 + postage
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JOURNEY TO THE CENTRE OF THE EARTH

DELUXE VINYL EDITION

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£9.99 + postage - www.rickwakemansmusicemporium.com



RETURN TO THE CENTRE OF THE EARTH

DELUXE VINYL EDITION

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



As I have intimated recently, Martin Eve and I are at the heart of a new venture - Wyrd Music. This is an extension of what I have been doing with music and theatre over the past ten years and is intended as a sister project to the CFZ Publishing Group. Working on vaguely Fortean and Anarchist, and strictly anti-capitalist lines, in the same way as CFZ Press, Fortean Words and the others put out books strictly because we want to read them, and because we think they should be out there whether they make a profit or not, Wyrd Music aims to do the same for music. Although it doesn't officially launch until April Fool's Day, a Blog, a website, a Facebook page, and some free music will be up in the webiverse in the next few days and will always be plugged shamelessly on the CFZ and Gonzo blogs. Why? Because I can.

So mote it be.

Martin Eve writes:

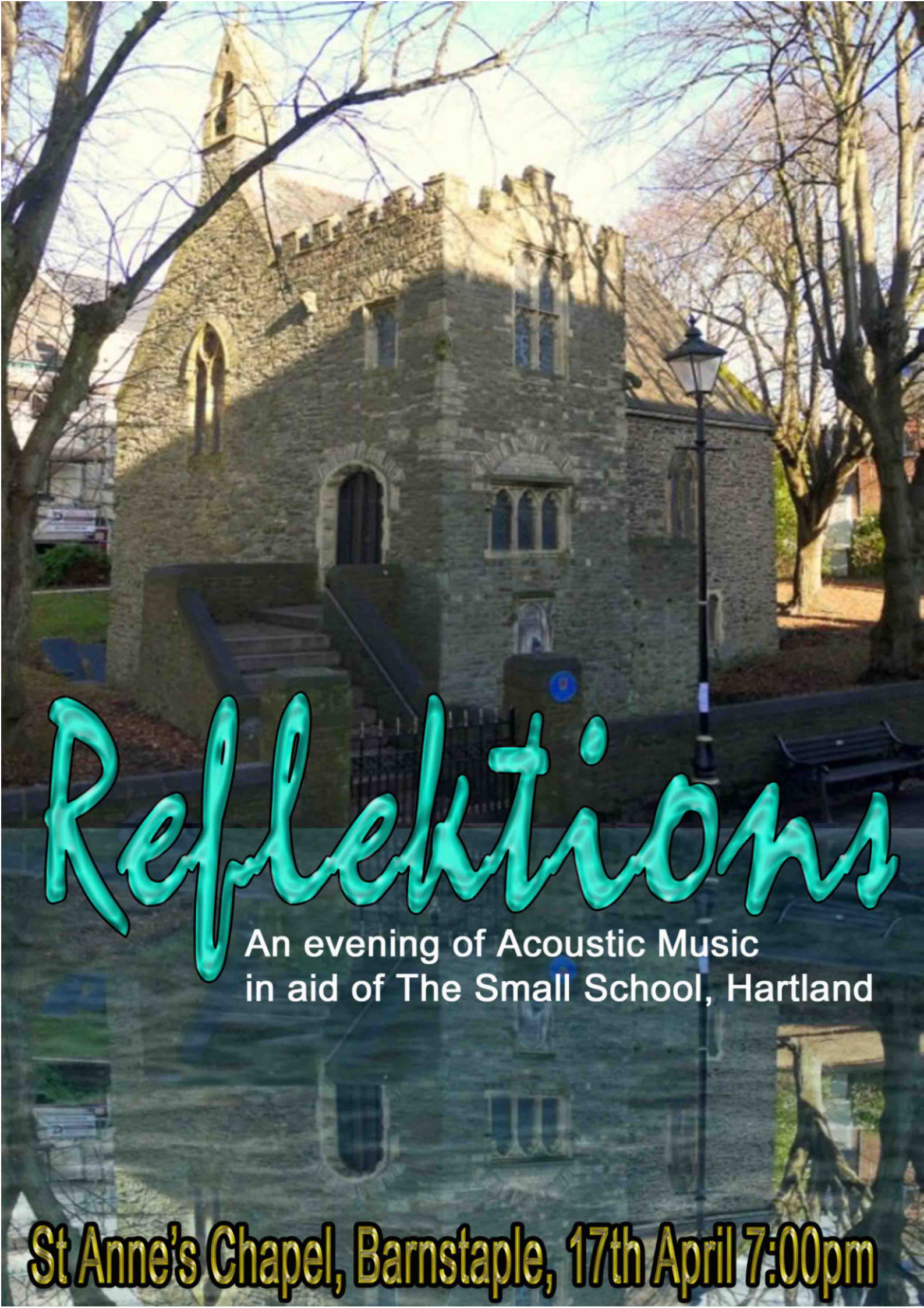
Well that's the Blue Peter bit done... 50 CD covers all stuck together. Good job I didn't order a thousand!

Officially available from the 17th April at the Reflektions event in Barnstaple.

The EP was also played on the radio this week. Check THIS out:

<http://wyrdsounds.blogspot.com/2015/04/organik-reflektion-on-radio.html>





Reflektions

An evening of Acoustic Music
in aid of The Small School, Hartland

St Anne's Chapel, Barnstaple, 17th April 7:00pm



Changing the world one gift at a time

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

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



Thom the World Poet

Rob Ayling writes:

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

BETWEEN US (AGREEMENTS)

eye borrow your eyes
for these stolen moments

you lend me attention
to cover this broken span

we provisionally agree
in poetry as prosperity

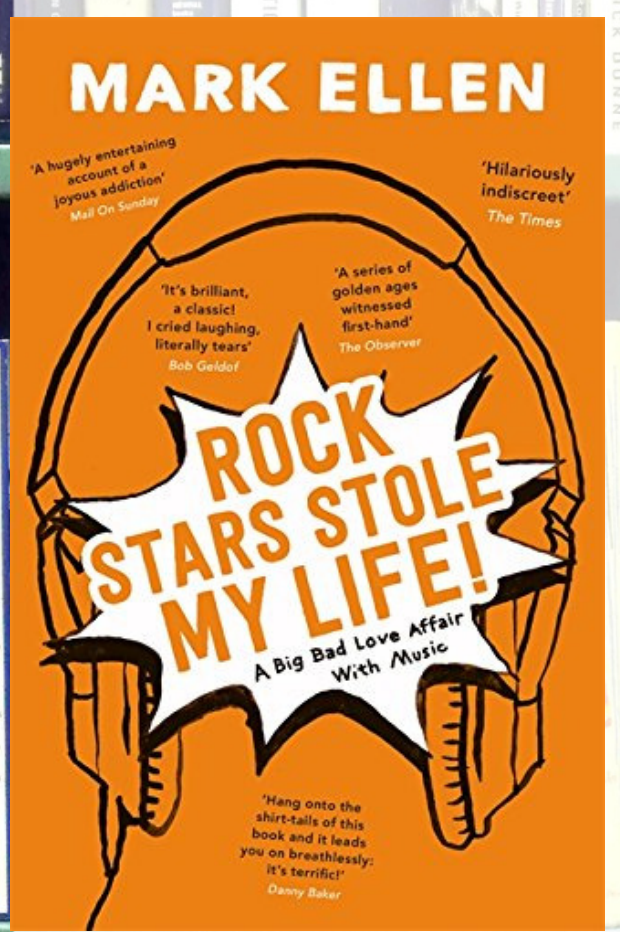
forego all others, choose-
distraction is the way to lose

FOCUS now! Time is a burning wing
We need to land this thing together

Only one of us desires endings.

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.



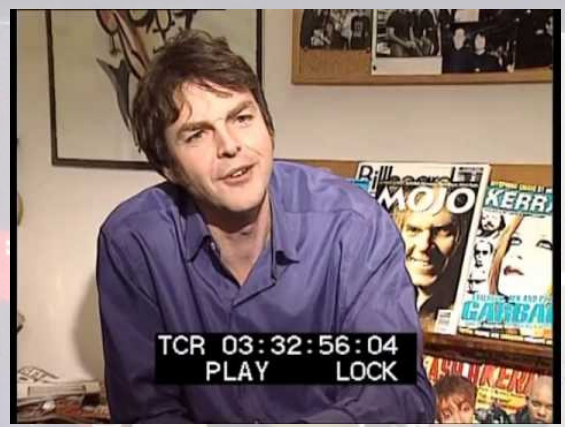
Paperback: 352 pages
Publisher: Coronet (26 Mar. 2015)
Language: English
ISBN-10: 1444775510
ISBN-13: 978-1444775518

Mark Ellen is a very nice guy. I have always thought so, even on the several occasions when he kindly, politely, but firmly declined to accept bits and bobs from me for the sadly defunct *The Word* magazine. With hindsight, I think they were all a little hardcore, but for about ten years *The Word* was probably my favourite magazine, and has been - I have admitted on many

occasions - one of the main inspirations for the magazine that you are now reading. But my admiration of him goes back further than that, and this remarkable new autobiography just goes to confirm what I have already said; that he is a very nice chap indeed.

From his early days as a wannabe hippy, to his days as a cub reporter for the NME, to his mercurial climb through the sylvan groves of music journalism, to presenting the BBC's coverage of Live Aid, and the ailing OGWT, he didn't put a foot wrong. Yet he is modest and self-effacing about it all. Even his days at Uni in a band with none other than Tony Blair are discussed in a way that doesn't irritate me, much to my surprise.

I suppose we are all allowed one or two dodgy mates (I am still Facebook friends with a guy who - some years after being my manager - went off to manage a knocking shop in New Zealand, for example, so I know a bit about socially embarrassing ex-musical colleagues) and although even in Ellen's description of him, Blair comes over as being an egregious little shit, the writing is consistently entertaining, and the author acquits himself well, although I doubt whether Blair had the wits, or business acumen to rise as high in the New Zealand sex industry as did my friend Roo.





In the mid 1980s, I was pootling around in an Exeter newsagent when I saw an exciting new magazine. Its title was *Q* and it pressed all the right buttons for me. It covered the music, and the issues, and the books that I liked, and - guess what - it was managed and edited by Mark Ellen.

Over the years I found a whole stream of new music magazines edited by him, as he blazed an innovative career as a music magazine founder. In most cases the magazines are still going today, but in nearly every case, the magazine dropped in quality, or at least - to be completely, and objectively honest - veered dramatically away from being entirely to my taste, as soon as he left the helm.

I haven't read *Q* for years, as it became stodgy, self-congratulatory, and obsessed with bands like

Oasis and *Coldplay* with whom I would not like to be found dead in a ditch, but this has only ever confirmed me in my belief that Mark Ellen's taste and mine run broadly along similar lines, and that he is someone with whom I would be only too happy to spend an affable evening in a pub, or - even better - sitting at home with one or the other of our record collections and a bottle of brandy.

This book is the next best thing. It is probably the nicest, most enjoyable and overall upbeat music biography I have read in a hell of a long time, if not ever, and I have absolutely no compunction in recommending it to anyone who likes such things. I certainly did.

XTUL XIX

IN THE GREY HALF-LIGHT BETWEEN FACT AND FANTASY

I woke up with a bloody awful headache. I was lying crumpled on the floor of Britannia's parlour. My mouth was dry, and my temples pounded, and my walking stick was nowhere to be seen. I very much doubt whether anyone reading this would believe me if I claimed to be some sort of total stranger to hangovers. I got my first hangover in 1976, a few days before my seventeenth birthday, and I have been having them with depressing regularity ever since. This felt like a hangover, but on this occasion there was something missing. I hadn't actually had anything to drink.

I don't think that I am an alcoholic, but I will admit that I drink more alcohol than most people do in this day and age. One of the more depressing side effects of this is that, quite probably as a side effect of mixing large amounts of brandy with the various psychotropic

chemicals which I am prescribed for my various illnesses, is that sometimes I do get blackouts. There are times that I wake up in the morning, not remembering what I had done the night before, and I have had to learn the discipline of having to reconstruct what happened out of fragmentary memories.

So I tried to do this now. The skill involves gathering all the available evidence, and trying to fill in the gaps. The trouble was that I couldn't remember anything. Also, without my walking stick I was not able to actually get up off the floor. So I crawled across the grubby carpet like an arthritic newt, and then - to my horror - my trousers began to come off.

I then realised that my clothes were feeling odd...it was as if I hadn't dressed myself properly



[HTTP://WWW.XTUL.CO.UK](http://www.xtul.co.uk)



that morning. It was almost as if someone else had dressed me.

As I crawled, inch by inch, the joints of my legs, and elbows, shooting pain across my body, I caught a glimpse of something moving outside the grubby window. It was Lysistrata, carrying what seemed to be a bundle of roadkill in her dumpy arms, and shuffling across the unkempt lawn. A thought came shooting, unbidden, into my befuddled brain that "I don't recognise you with your clothes on", and - in horror - I remembered some, but not all of what had transpired the previous evening.

Corinna and I have been together for over a decade now, and married for nearly eight years of that time. In that decade I have, and will always be, completely faithful to her, and the only woman apart from her to have seen me even partly *dishabille* was my doctor.

Until last night that is, as the shocking memory of me, Lysistrata, and Britannia Potts, as naked as the day we were born, chanting arcane rhymes, and screaming eldritch fury to the scarlet, lightning-flecked clouds above us as we summoned primal deities from fuck knows where, flooded across my cerebral cortex. I knew that I had done nothing for which I should have reproached myself. But it was a shocking memory, and one, when combined with my burgeoning realisation that it had been one of these two terrifying women who had dressed me after the ritual had concluded, made me feel that

what I now realised was not a hangover, was the least of my problems.

Eventually I reached one of the armchairs, and levered myself up, and much to my relief I found my walking stick, and after eventually getting my breath back, I staggered to my feet.

The house was as silent as the grave. I looked around, and realised, guiltily, that I actually didn't know what to do next. I had only ever been here in Britannia's parlour, and in her late brother's study, and the drawing room full of junk, and I had no idea how to find my way around the rest of the house. I was in dire need of a pee, but I had no idea how to find a lavatory, and I had grave reservations about exploring the tumbledown cottage unbidden. I also was in a quandry about whether I actually *wanted* to see either of my hostesses again this soon.

On one side, the rules of gentlemanly behaviour would suggest that it would be massively impolite to just sneak off and pretend the whole thing had never happened, which is what I so badly wanted to do.

On the other hand, for the first time in many years, I found myself in the embarrassing position of having been unexpectedly naked with two women the night before, and the male fight or flight mechanism was kicking in big time, and was telling me to do what human males have always done ever since a Cro Magnon male found himself unexpectedly getting his kit off in the

cave of a Cro Magnon female, with whom he was not ready to comingle on a social level; to run like hell.

I felt in my trouser pocket. The car keys were still there.

Thank God.

I looked around again. Lysistrata was still out in the garden with two dead and rather mangled badgers under her arm. The only way that I knew out of the house would take me straight past her.

OK I had fancied her when I was about nineteen, but at the age of 55 I think that it was probably her who had dressed me in the wee small hours, and that level of intimacy did not sit comfortably with me. I rationalised to myself that it would probably not sit comfortably with her either, and that - as a gentleman - there was nothing that I could honourably do but sneak out into the back garden, and back to my car. preferably without running into Britannia Potts. And hopefully I would find a lavatory along the way, and if not, there was probably a convenient gooseberry bush in the back garden.

But which way *was* the back garden?

I looked around me again, and realised something strange. Something stranger than normal, I should say. It was a cold and windy day in early October, grey rainclouds scudded across the sky, and the naked branches of the decaying trees silhouetted skeletally against the sky. But somewhere, I was sure that I could hear birdsong.

I looked around once again, and saw a door in the corner of the room. It was slightly ajar, and I remembered that on the occasions I had been to tea with Britannia and Cymbeline over the years, Lysistrata had always made her entry through that door, so it was not an enormous leap of faith to suppose that it led to the kitchen. And where there was a kitchen there might well be a downstairs loo, and - even more importantly - a back door through which I could escape.

So I went in, and - to my great relief - found both. After answering my - by this time very urgent - call of nature, I approached the back door. I already knew that the weather outside was particularly grim even by my the standards of North Devon autumn, but I could still hear birdsong, and I could see bright summer sunshine pouring in through the half open back door.

I went outside, and was emerged. The front garden of the cottage was frankly a disturbing mess, which looked as if nobody had lifted a finger to tend it for decades, and the cottage itself was not much better. But this beautifully tended cobbled courtyard garden, was exquisite. It looked for all the world like one of the olde worlde paintings on jigsaw puzzles that my maternal grandmother had enjoyed doing in her dotage, and it was completely at odds with the rest of the place.

At the far end of the courtyard was a stile and a path which led into a woodland of such a Disneyesque fairytale quality that I expected to hear high twinkling sounds from a celeste, and some badly animated bluebirds swooping about trilling musically at each other.

There was a large, comfortable, stone bench against the cottage wall, looking straight at the stile, and - for the first time that day - I felt one of my most primal urges beginning to well up. I knew that this was one of the urges that I should not even attempt to fight, and so I limped over to the bench, lowered myself down, and reached into my pocket for two of my friends; Mr Benson and Mr Hedges.

Of all the drugs I have taken over the years, the one to which I am most addicted, in fact, the *only* one to which I have *ever* been truly addicted is cigarettes. I don't think that it is even nicotine or tar to which I am addicted, and am sure in my own heart of hearts, that it is whatever crap that B&H put into the tobacco to keep it burning, make it taste fresh, or whatever, that I am addicted to, because although I have given up smoking for different lengths of time over the years, nearly eight years once, I always come running back to my slavemaster. And if there was ever a day that I sorely needed a cigarette it was today.

So I sat back, luxuriating in the warmth of this unseasonably glorious sunlight and took a deep gasp of my cigarette, as I tried to decide what I was going to do next. But my cogitations hadn't got very far when I could see a small, chestnut brown, figure walk slowly out of the woodland, down the path, over the stile and slowly down the cobbled path towards me.

It was Panne.



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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...

Well I am not too sure where that week went. But it is the way of things that so-called holiday weekends come and go in the blink of an eye, although, to be honest the weeks in general seem to fly past just as quickly. Perhaps there is something to be said in the old adage that the older you get, the faster time seems to go.

In his 1890 text *Principles of Psychology*, William James may have summed it up perfectly by suggesting that adulthood contains fewer and fewer memorable events which basically cause "the days and weeks [to] smooth themselves out...and the years grow hollow and collapse."

Makes sense. So Mr James, what you wrote does imply, in a nutshell, that my life has become boring. Oh well, c'est la vie.

Perhaps this little exercise in looking for tat and so on and so forth each week breaks up the boredom just that little bit; or at least enough to slow down the collapse and hollowing of my own years.

What a sobering and slightly melancholic look on life.

If you are all sitting comfortably (and perhaps even cogitating about your own years being hollow and about to collapse) let us begin.

Michael Jackson Autographed Life-Sized Mannequin with JSA Letter of Authenticity - US \$500,000.00



“Visionary Artist : Gary Wade (1955-1989), hand sculpted mannequins of the rich and famous during the 80's using a medium that consisted of masking tape, paper, wire, & various paint types. Gary's talent received a high level of recognition & appreciation by the King of Pop Michael Jackson during the Jackson 5's Victory Tour Concert After Party that was held in Michael's suite in New York City's Helmsley Palace Hotel. Gary and his MJ mannequin gained access to the hotel event after the word spread to Michael that a fan of his was down stairs in the lobby with a life sized statue of himself. As curiosity set in, Michael soon sent one of his security guards down to retrieve the mannequin so that it could be a part of the celebration that was taking place in his suite. The moment of appreciation was captured by JET Magazine's photographer Issac Sutton and was published in JET's next issue following the event. The photo was featured under the Weeks Best Photo section and

included the popular mannequin which was flanked by Michael Jackson himself and his mother Katherine Jackson. The mannequin stayed in Michael's suite for 2 days before being returned. At the end of Michael's stay at the Helmsley Palace, Michael granted Gary's wish by endorsing his artwork and left his autograph on the pant leg of the mannequin as a sign of recognition and appreciation for the labor intensive creation.

At the age of 33, Gary Wade died of a fatal car crash in Washington D.C. February, 1989. His legacy, portfolio and works of art are now being promoted in an attempt to allow the art and entertainment world to see a piece of Gary's vision. This Michael Jackson Mannequin comes with the original and complete JET Magazine issue containing the event in the description, 2 original print news paper clippings from the Washington Post and Baltimore Sun, and most important of all, a JSA Letter of Authenticity verifying the signature of Michael Jackson.”

The photographic perspective of this is really peculiar.

Celebrity Cellars California Etched Jimi Hendrix bottle Unopened - AU \$3,000.00



“Up for auction is this amazing and rare collectable unopened bottle with a charismatic image of Jimi Hendrix etched into it. The bottle is unopened, seal is intact, please refer to photographs. Jimi's image is etched into the bottle, it is not a label.”

You see, just to prove I am making every effort to fill my days with different, memorable stuff in order to slow up the passing of the year, I actually ventured on to eBay Australia.

Ripper plonk clobber (or so I am led to believe it may be said after perusing an Australian slang dictionary)

THE BITCH IS BACK

There are a few Elvis Presley owned and used personal kitchen items for sale this week, i.e. a large roasting pan turkey rack, an almond colored roaster pan, medium sauce pan with lid, and an almond colored skillet – all for \$2,500 each. And I thought Le Creuset were expensive!

McFarlane figures Beatles Yellow Submarine Film - Pop/Rock; Toys/Dolls - £13.50



“4 characters from Yellow Submarine film (John, Paul Jeremy - the Nowhere Man and Captain Fred). All in good condition apart from Jeremy's stand which is missing and I am afraid, no original packaging.”

JEREMY! Ad hoc, ad loc and quid pro quo.....

Japan Antique Toy Emperor Palace Art Music Drum New York Easter Holiday Gift - US \$2,400,000.00

“Who will be the next Owner? Only One Set of 3 Known to exist -- Famous Sculpture by Arnold TwelveTrees of New York . At the end of WW2, these Toys were given to Captain Marshall Stedman of Armed Forces in Canada . The Emperor of Japan presented these 3 Toys to Mr. Stedmans as a Gift from Japan to his son . 50 years later these were given ,along with contents of Estate to Auction House .This is when I bought them -have receipt. Looks to be in unused condition near Mint A Rarity from The Emperors Palace.”



What can one say, once picking oneself up from the floor after gazing at the price tag, other than cool?

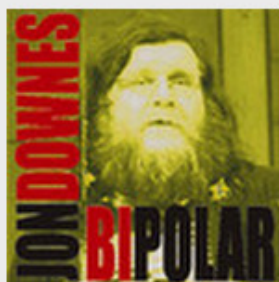


Beatles - A Sgt. Pepper Garden Gnome Cover Prop Autogra Lot 89347 - US \$12,000,000 Seller's estimate US\$ 20,000 - US\$ 30,000.00

“Beatles - A Sgt. Pepper Garden Gnome Cover Prop Autographed By The Beatles (1967). Here is a true rarity that would be a great addition to any Beatles collection - a cardboard cutout garden gnome figure from the cover of Sgt. Pepper's Lonely Hearts Club Band! Designer Peter Blake worked with the Beatles to stage the cover, which was filled with lifelike cardboard likenesses of famous figures such as Mae West and Bob

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Dylan behind the Beatles. Among the smaller items in the foreground was this garden gnome, which appears on the cover to the right of George's leg. At the end of the cover session on March 30, 1967, the gnome was chosen as a memento by an assistant to cover photographer Michael Cooper, and it was signed by the Beatles immediately following the shoot. The gnome is in two parts - both front and back were created by Blake for the shoot, and presumably joined together, which may explain the small holes at the top and bottom of each.



The Beatles have all signed the back in the lower, lighter portion in green marker. There appears to have been a liquid spill to on the back after the signing, which has affected the Ringo and John signatures. Both the front and back elements measure approximately 20" high by 5" wide. Both gnome elements are framed with a vintage, unopened stereo copy of the LP to approximately 31" x 25". Excepting the water damage mentioned, the gnome is in Very

Good condition, and is an incredible Beatles artifact. Includes LOA from Frank Caiazza and Tracks LTD."

Another cool and pretty neat memento.

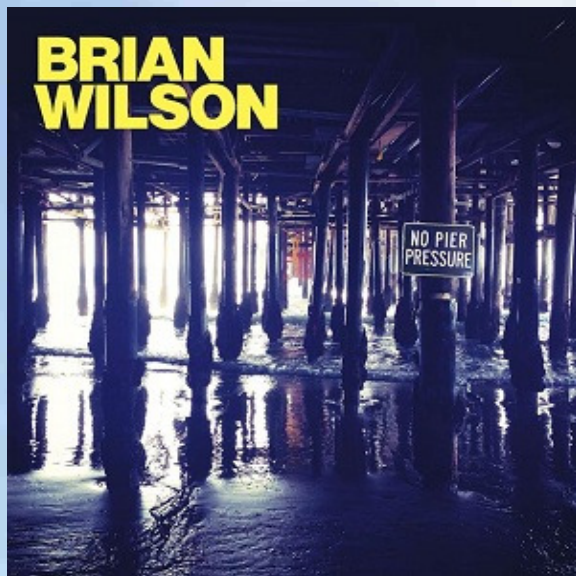
But let's play 'Where's Gnomey'. Can you spot him? Unfortunately he doesn't come with the striped outfit, but if you can find Bette Davis, you should be able to find him.



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Worcester, Jan 18

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Worcester, Mass.
Feb 25, 1877.

PRATT, DOWNES & SCOTT,
Worcester, Mass.



One of the most welcome developments in the pop culture of the past twenty years has been the totally unexpected resurrection of Brian Wilson as a creative force to be reckoned with. OK, I am not a fan of his Disney album, and as I dislike what is euphemistically known as the 'Festive Season' and I am not particularly enamoured of his Christmas album, although I will admit that it is head and shoulders above most music in that unlovely genre. His Gershwin album was pretty good, but all his records of original material, and the album he wrote for The Beach Boys' 50th anniversary record have been excellent.

Now there is a new Brian Wilson solo album, his first of predominantly original material since 2008's 'Lucky old Sun', and I have been playing it fairly heavily for the past few days. What is it like? That's not actually a very easy question to answer.

Let's get the bad bits out of the way first. There are two tracks that I truly dislike - *Runaway Dancer* which is a collaboration with a bloke called Sebu Simonian, of whom I have to admit that I have never heard, and *On the Island* which is a collaboration with a duo featuring actress Zoey Deschanel. The former is the sort of twee synthpop that Paul McCartney did round

about the time that he decided that he couldn't be bothered keeping *Wings* on the road anymore, and the latter sounds like the sort of thing you would hear in a tacky Caribbean theme restaurant in the Midlands.

There was controversy from the first moment that Wilson announced that there would be so many guest appearances on his record. He answered his critics angrily: "It kind of bums me out to see some of the negativity here about the album I've been working so hard on. In my life in music, I've been told too many times not to fuck with the formula, but as an artist it's my job to do that - and I think I've earned that right ... So let's just wait until the album comes out because I think you just might dig it as much as I do."

He is, of course, right. And I feel churlish for disliking these songs so much.

The rest of the album is immeasurably better, and - at worst - is better than most of what *The Beach Boys* have produced in the last thirty years, and at his best encapsulates the glorious melancholia that he has done so well ever since *In My Room* all those aeons ago. And it is poignant, I think, that his collaborations with ex-bandmates are the most successful. However one totally leftfield collaboration - an instrumental with jazzier Mark Isham - is awesomely beautiful.

He is also nearly always age appropriate, which is a joy. This is something that he has quite often not managed during his career; he was singing songs about root beer, and teenage crushes whilst in his mid-twenties, for example. But here he is singing from the viewpoint of a man in his late seventies looking back upon a life, which - though it has contained more horrors than most - has also produced some of the most glorious pop music of the last century.

The Last Song which is - appropriately - the last song on the album, in which he (not for the first time) ventures into mild prog territory, brings a slight lump to the throat, and if it does turn out to be his last song, it will stand as a fitting valediction.

weird weekend 2015

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monsters, ghosts,
UFOs and things
that go **BUMP**
in the night



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THE ANTIDOTE FOR NORMALITY;

YOU'VE NEVER HAD IT SO WEIRD

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

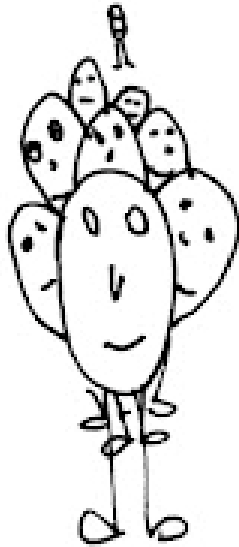
For the second time, Cryptozoologists, parapsychologists, ufologists, and folklorists will be descending on The Small School in Hartland, to share their findings and insights. Unlike other events, the *Weird Weekend* will also include workshops giving tips to budding paranormal investigators, and even a programme of special events for children. The *Weird Weekend* is the only fortean conference in the *world* that is truly a family event, although those veterans of previous events should be reassured that it is still as anarchically silly as ever!

The event is raising money for the Centre for Fortean Zoology, the world's only full time, professional cryptozoological organisation. The profit from food and beverages goes to The Small School.



FRIDAY	
7 - 7.15	Intro
7.15 - 8.00	Nick Wadham: TBA
8.00 - 8.30	Break
8.30- 9.30	Lee Walker
Book Launch	
9.30 - 10.00	Break
10.00 - 11.00	Lars Thomas: Microcryptozoology 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	Kara Wadham: Vampires
1.15 - 2.15	Glen Vaudrey: The Mystery Animals of The North of Scotland
Book Launch	Glen Vaudrey: The Mystery Animals of The North of Scotland
2.15 - 2.45	Break
	Kids Nature walk with Lars and Nick
2.45 - 3.15	Quiz
3.15 - 4.15	Jaki Windmill: Astroshamanics
4.15 - 4.45	Break
	Mad Hatter's Tea Party
4.45 - 5.45	Max Blake: DNA for Cryptozoologists
5.45 - 6.15	Break
6.15 - 7.00	Judge Smith: The Judex Trilogy Part Three
Book Launch	Judge Smith: The Judex Trilogy
7.00 - 7.30	Break
7.30 - 8.00	Music from Jaki Windmill
8.00 - 8.15	CFZ Awards
8.15 - 9.15	Adam Davies: Manbeasts and me
9.15 - 9.45	Break
9.45 - 10.45	Richard Freeman: Tasmania 2013 Expedition Report Silas Hawkins: A bedtime story from Richard Freeman's <i>Hyakumonogatari</i>
	Raffle
SUNDAY	
12.00 - 1.00	Nigel Watson: UFOs of the First World War
1.00 - 1.30	Rosie Curtis: Scary memes on the internet
1.30 - 2.00	Break
2.00 - 3.00	Rob Cornes: The Seal Serpent
3.00 - 3.30	Break
3.30 - 4.30	Shoshannah McCarthy TBA
4.30 - 5.00	Break
5.00 - 5.15	Results of nature walk (Lars/Nick/Jon)
5.15 - 6.00	Ronan Coghlan: TBA
6.00 - 6.15	Jon Downes: Keynote Speech
6.25	Raffle
7.00 -	Speaker's Dinner at the Small School
	PLUS:
	Bugfest
	Art Exhibition from Glen Vaudrey The Tunnel of Goats A Haunted Teddy Bear's Nest The Spider Baby
	FOR KIDS:
	Make your own weird creature out of clay Colouring/drawing Photograph competition Film showing Fill a matchbox with 100 things challenge The world famous cake eating contest Nature walk with Lars Thomas and Nick Wadham Animal handling with Bugfest
	STALLS
	CFZ
	APRA Books

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

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THE LOST BROADCASTS

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THE LOST BROADCASTS

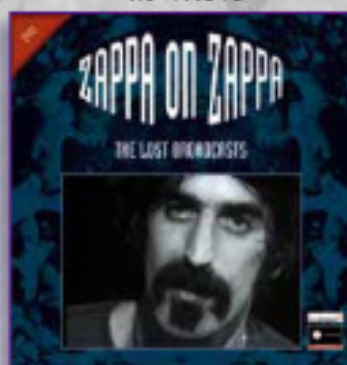
INCREDIBLE STRING BAND
HS1068D /D



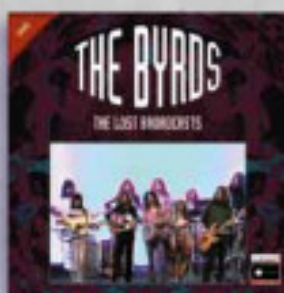
CAPTAIN BEEFHEART & HIS MAGIC BAND
HS1112D /D



FRANK ZAPPA
HS1109D /D



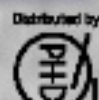
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GONZO
MULTIMEDIA





This book, which was released by Gonzo earlier this year is an erudite catalogue of some of the most peculiar records ever made. The authors have lined up, described and put into context 500 "albums" in the expectation that those of you who can't help yourselves when it comes to finding and collecting music will benefit from these efforts in two ways.

- Firstly, you'll know you are not alone.
- Secondly, we hope that some of the work leads you to new discoveries, and makes your life slightly better as a result.

Each issue we are featuring one of these remarkable and peculiar records in a crass attempt to flog you the book.

G G Allin and the Murder Junkies: Brutality and Bloodshed for All (Alive, 1993)

What? Growling punk monster is requiem for damage rock casualty.

Allin's demons drove him through one of the most brutal and unrepentant trails of destruction in rock. Punk and extreme hard rock were his styles of choice though his work also took in spoken word recordings. Prolific beyond all reason and typically recorded with a rotation of backing musicians and minimal budgets, Allin polarised almost every audience he encountered. Any defence of his work starts by taking his claim to be the last true rock 'n' roller at face value, and seeing every



element of danger and destruction in his work as art. Allin polarised the most libertine fan. It's one thing to support extreme acts, another thing to pay ticket money when the things thrown from the stage include fresh shit and the performer's naked body. Allin gigs often ended after a few numbers, with acts of destruction aimed at the venue a regular feature. He treated fans and acquaintances in a similar way and regularly threatened suicide live on stage. A running annual event in the Allin calendar was a planned Halloween suicide at a live gig, he started these plans in 1989 but spent successive Halloweens in jail, unable to perform. He eventually died in front of fans, in June 1993, after a live gig ended in chaos and he wandered down local streets to a party, where he OD'd on heroin. Fans posed with his comatose body, unaware the ultimate monster was expiring in front of them. His catalogue includes much work with varied backing bands – the Scumfucs, Shitkickers, Southern Baptists, AIDS Brigade and Cedar Street Sluts – most of it low-fi. Brutality and Bloodshed is mainly full-on punk, with Allin growling like a bear. There are nods to hard rock with some choice grinding riffs and thumping drums. Tracks like "Anal Cunt," "Kill thy Father and thy Mother" and "I Kill Everything I Fuck" are core Allin works, and not that far from the truth. Allin avoided one scheduled onstage suicide through being arrested for extreme violence to a girlfriend. The psychiatric report presented in his defence noted alcohol dependence and a fermenting mix of personality disorder traits linking narcissism, masochism and borderline elements. On that basis, the endless variations on brutality, sex, threats and anti-authoritarian rants in his lyrics can be taken as sincere. Brutality and Bloodshed says it succinctly in "I'll Slice Your Fucking Throat": "If you're in my gang you better be real, no crossover, mainstream sellout deal." Ironically, this appears on Allin's most accessible album. Though, Brutality and Bloodshed's only real sop to selling out is its fatter sound and better production in comparison to much of the rabid, ranting and rapid release product that fills out his discography. This is the real deal, if you can take it.



Vanir

From Roskilde, Denmark Vanir is a Viking metal band dedicated to writing and producing Viking and Battle themed metal with influences from a number of melodic metal genres, though with a sharper edge.

(The Vanir are, according to both the Prose, the Poetic Edda and the Heimskringla, the members of a family of gods including Freyr, Freyja and Njörðr. According to the aforementioned sources, the other family of gods was the Æsir. Interestingly enough, there is very little evidence that the Vanir gods were ever worshipped in Denmark (their main area of worship being Norway and mid-Sweden))

Current members are:

- Vocals: Martin Holmsgaard Håkan
- Rythm Guitars: Phillip Kaaber
- Bass: Lars Bundvad
- Drums: Daniel 'Luske' Kronskov
- Keys: Stefan Dujardin



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[Raise Your Horns](#)

And so we come to the end of another week, and another issue of the magazine. The weather has been glorious here this week and all the animals in our care who have been hibernating have finally woken up from their long winter sleep. The young male hedgehog whom we fostered as a rescue last year because he is too tame to be released even came out in daylight this week.

I only hope that we don't have a repeat of a few years ago, when a glorious few weeks in April was followed by a dismal, wet summer, and the rain only stopped in September, a few days after the children had gone back to school. I felt tempted to write a pastiche of "It might as well rain until September", but the weather was so dismal that I couldn't find the heart to do it, and also I very much doubt if anyone else in my immediate circle would have heard of Bobby Vee.

Next weekend will be a weird one, because not only will there be the normal weekly edition of this magazine, but I will be singing my own songs in public for the first time in thirteen years, at the Reflektions gig that is advertised elsewhere in this issue. Unfortunately, Martin informed me this morning that there will be small children in the audience, which automatically precludes me from singing most of the songs that I had intended to include in my set. I am having to do a hasty rethink, but am thinking that I shall have to be far more sanitised than I had originally intended. Another



problem is that I have recently been diagnosed with carpal tunnel syndrome, and this has seriously affected by guitar playing. I can strum away cheerfully, but anything half clever is beyond me now which is why most of the music I have been producing for the past few years has been entirely electronic. However, the magic of laptops, sequencers, and my iPad will come into play, and although I will strum along all the clever stuff will be done by a machine. If Madonna can do it, so can I, and - you know - I think I can probably fall arse over tit into the Orchestra Pit as well as she can. So keep yer fingers crossed for me mateybubbles, and I will tell you all about it either next week or the week after, depending on whether I do indeed manage to get the next issue done early or not.

Toodle Pip



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