

# GONZO

Weekly #126

**EXCLUSIVE:**

**Paul May talks about  
the new Atkins-May  
Project anthology**

**EXCLUSIVE:**

**Michael Des Barres'  
new album**

**EXCLUSIVE:**

**All about Monika**

**EXCLUSIVE:**

**We talk to the director of  
the new staging of Judge  
Smith and Peter Hammill's  
opera**

**EXCLUSIVE:**

**We talk to Martin  
Eve about Organik  
Reflektion**



# HEAVY METAL THUNDER



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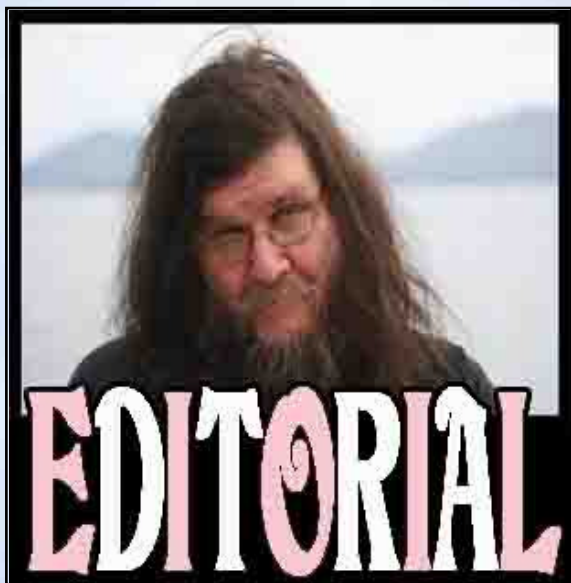


# THE THREE COMMANDMENTS OF GONZO WEEKLY:

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 world's most singular music magazine, which is put together by a fat mad bloke, and a coterie of collaborators from a converted potato shed on the outskirts of a village that you probably have never heard of in rural North Devon.

Let's talk about drugs baybeee.

Something that I think contemporary consumers of

popular music would find so peculiar is the importance that previous generations of pop music commentators put upon what particular chemical various musicians used to get through the day. Now, before we go any further, I want to make one important point, and that is, whilst I have indulged in various chemicals over the years, and whilst those days are largely in the past, I hope that even at the height of my selfindulgence I never tried to imbue any mystickal or artistic dimension into what was basically selfindulgence, or at the best self-medication.

Personally, although listening to music whilst stoned or even on psychedelics could be an entertaining experience at times, I never found any of these experiences enough to make me "have to learn to listen to music straight again" as Pete Townshend was once supposed to have said. And, most importantly, I never found that writing music whilst under the influence of anything except for Benson & Hedges and a cup of tea to be any sort of rewarding experience.

Writing prose was slightly different. For a short period about fifteen years ago I was a regular, though not particularly addicted user of the fruit of the poppy, and I did write my two best books - *Monster of the Mere* and large chunks of *Monster Hunter* whilst abusing a mixture of various opiates. This, however, was - I think - more about where my





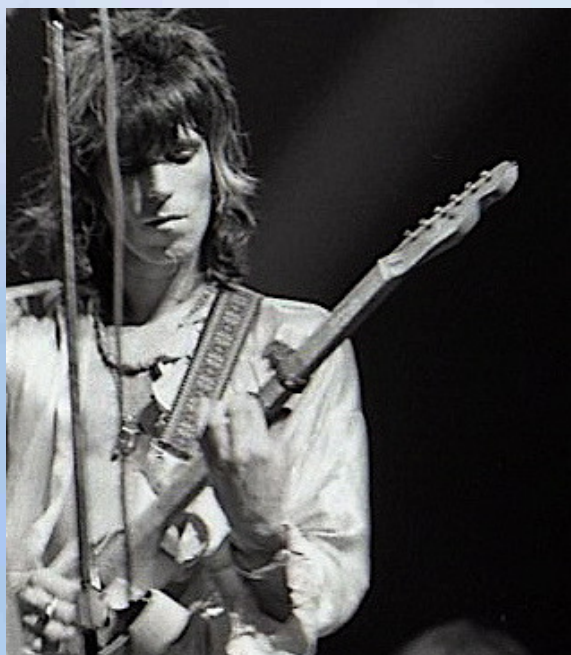
# the POWZO Annual 2015

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





head was at the time, when not calmed by the Waters of Lethe, and I am certainly not claiming any De Quincyesque insights.

I always remember once, about twenty five years ago, when my first wife and I were running the Official Steve Harley Fanclub, that one night when stoned out of my gourd on a mixture of hashish and cheap wine, I suddenly was inspired to write the ultimate article on Steve Harley. So I sat down to write, and wrote for what seemed like hours until I fell asleep. When I woke up the next day I found that all I had written was "Steve Harley has never written a song about raspberries", a claim which I still believe is true, unless there is a subtext to *Red is a Mean Mean Colour* about soft fruit, that I have never picked up upon. The rest of the page was blank.



Of course, I am drawing on the experiences of one particular writer, me. And using oneself as the sole provider of evidence hardly provides the sort of empirical evidence that would be accepted by a peer reviewed journal worth its salt. However, I remain to be convinced that - although it is undoubtable that many people have written, played and recorded whilst under various chemical influences - that the results are actually any the better because of it.

So why do so many descriptions of artists ranging from Charlie Parker to Shaun Ryder, and from

“It would be hypocritical for me to be anti-drugs, but I wish people would stop talking such nonsense about them”

اللجنة لهم إذا كانوا لا تأخذ نكتة



various Beatles, to various Rolling Stones, and from The Shamen to The Happy Mondays all enthuse and go on about whatever chemical the artist in question was using to pollute their central nervous system at that particular moment?

I think there are a whole string of answers to that question.

The first, and most obvious answer is that rock music in particular, and youth culture as a whole has always been about rebellion. From *Rebel without a Cause* on, the rebellious teen has been one of the most satisfying memes in the cultural firmament, even when the aforementioned rebellious teen reaches his 70s. "I can't believe Keith is still alive!" Everyone says each time *the Rolling Stones* grace our television screens. Keith is undoubtedly one of the coolest men on the planet, and the fact that he is still alive after substance abuse on a heavy industrial level is amazing. But is it what makes him cool? Yes, partly, but I truly think that it didn't effect his compositional ability even though it certainly provided inspiration for various lyrics.

But is Pete Doherty cool? He has been busted at least as many times as Keef, he has spent more time in gaol, and has even done peculiar murals painted in his own blood. Is he cool? Not really. In fact the received wisdom is that he is a bit of a twat. This is not because I don't like his music. I do mildly. But Docherty usually behaves like a typical junkie, and typical junkies are not fun to be around. Keef might have been a junkie, but he never whinged on about it, or burgled his best mate's house.

Another thing is that - thankfully - the mystique surrounding drugs is no longer with us. As someone who thinks that - largely - modern life is bollocks, the fact that people are more open and honest about drug taking, that cannabis is basically legal across much of the US, and that even in the UK, whilst not decriminalised, is far less a big deal than it was when I was an idealistic young hippy, has got to be good. And these days, the mystique about drugs when relating to modern contemporary music seems largely to have vanished.

Maybe that's why so much of it is bollocks I hear you shout in my inner ear. Hush child. Wash your mind out with soap.

Love. Jon



Black Sabbath, The Polyphonic Spree, Bill Wyman, Abbey Road Studios, Paul McCartney, The Who, Percy Sledge, Ronnie Carroll, Gunter Grass, John Shuttleworth, Hugh Hopper, Rocket Scientists, Tommy James, Birmingham Sunday, Inner City Unit, Mick Abrahams, OneRepublic, Ellie Goulding, Florence and the Machine, Brantley Gilbert, Paul May, Al Atkins, Phil Collins, Colin Watkeys, Peter Hammill, Judge Smith, Hawkwind, Richard Freeman, Steve Hackett, Toto, Yes, Chris Squire, Rick Wakeman, Jon Anderson, 4th Eden, Xtul, The Beatles, Ozzy, Michael Jackson, Elvis, Kate Bush, Muddy Waters, NSync, Michael des Barres, Monika, America, Furor Gallico

#### 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.

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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 <sup>gonzo</sup> NEWSROOM

**YOU'RE SO DIGITAL** Digital music revenues matched physical sales for the first time in 2014, thanks to strong growth in the streaming market. The digital market rose 6.9% to \$6.9 billion (£4.6 billion), representing 46% of all global music sales, reported the music industry body IFPI. CDs, vinyl and other physical formats also accounted for 46% of the market, with rights for performances, films and advertisements making up the rest. But overall revenue slipped by 0.4%. **Read on...**

**SABBATH BLOODY SABBATH** The one downside of the Black Sabbath reunion that has occurred the last couple of years is that only 3/4 of the original line up is participating, Ozzy Osbourne, Tony Iommi and Geezer Butler. Drummer Bill Ward has been absent due to conflicts with the Sabbath organization. Over the time, a number of stories have surfaced that had members of the band, notably Ozzy, pointing his finger at Ward as the problem and, except when things first went wrong, Ward has kept quiet but, on Wednesday, Bill issued a statement on his official website to try and clarify his position. **Read on...**

**OFF ON A SPREE.** The world's foremost exponents of 'choral symphonic rock', The Polyphonic Spree, will return to the UK this September to celebrate their 15th anniversary by performing debut album 'The Beginning Stages Of' in it's entirety. The Polyphonic Spree first appeared in 2000, a collective of musicians drawn from across the Dallas, Texas area. The Spree's two dozen members took the stage in flowing robes of snowy white, an appropriate backdrop for their happy and uplifting blend of pop, orchestral rock, and touches of gospel soul. The group were founded by vocalist Tim DeLaughter, who fronted the band Tripping Daisy until 1999, when a drug overdose killed his bandmate Wes Berggren. Tripping Daisy subsequently folded, and DeLaughter pulled together surviving members of the group for the Polyphonic Spree, a massive collective that admitted more than 20 new members into its fold. The group put together a demo entitled 'The Beginning Stages of the Polyphonic Spree' and sold it at gigs until a Dallas-based indie label,

Good Records, picked it up and gave it an official release. **Read on...**

**STONE ALONE** Bill Wyman's last solo UK album, Bill Wyman, was released in 1982. Back To Basics comprises only his fourth UK solo release. But Bill has not been idle of course. 31 years in the Rolling Stones, author of seven learned books, globally exhibited photographer, metal detecting expert with his own brand of metal detector, producer, composer for film and TV and founder of the very successful Rhythm Kings who release CDs and tour regularly - he has had a pretty full calendar. It was only when archiving old demos last year he realised he had around 60 songs he'd never released. He chose five songs that needed reworking and did just that. He put them together with a bunch of brand new songs and went into his studio to record them. **Read on...**

**AND IN THE END** Google opens the doors to the world-famous Abbey Road Studios. Google is opening the doors of Abbey Road Studios to everyone for the first time. **INSIDE ABBEY ROAD** is an interactive experience that lets fans around theGoogle opens the doors to the world-famous Abbey Road Studios. Google is opening the doors of Abbey Road Studios to everyone for the first time. **INSIDE ABBEY ROAD** is an interactive experience that lets fans around the world explore the legendary studios, hear its stories and play with some of its famous equipment right from their computer, tablet or phone. Giles Martin, a producer based at Abbey Road for artists like Paul McCartney, had the pleasure of growing up at the studios where his father Sir George Martin produced The Beatles. He says: "Abbey Road Studios has been a hive of creativity and source of world-class recordings for more than 80 years. The artists using the studios have sold countless millions of records and have helped create popular culture as we know it today. It's an inspirational place and an honour for me to work there today. **Read on...**



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

your e cards  
someecards.com



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...

**CANADIAN CLUB ON THE ROCKS** Sir Paul McCartney has issued an impassioned appeal for an end to the senseless slaughter of baby harp seals taking place off Canada's east coast. The Canadian government has authorized the killing of up to 468,000 harp, hooded and grey seals. The seals—almost all just a few weeks of age—are shot, clubbed and skinned for their fur despite dwindling global demand for seal products. Humane Society International is the only organisation bearing witness to the 2015 commercial seal hunt. McCartney said: "Canada's brutal commercial seal hunt has begun, and once again thousands of baby seals will be shot and bludgeoned to make fur products that nobody wants or needs. The European Union's trade ban on commercial seal hunt products has already helped save more than one million baby seals from a horrible fate. But we need to ensure the EU keeps this strong ban intact. That's why my friends at Humane Society International are once again setting out for the ice flows for the grim task of catching this horror on film. Their videos of the bloody seal slaughter provide the only vital evidence to demonstrate year after year that these seals are dying a horrible death for their fur. As HSI bears witness to this cruelty, I wish them

well and hope that this will be the last year that Canada's ice turns red." **Read on...**

**RIGHT ON RICKY** Comedian Ricky Gervais has reignited the hunting debate by tweeting a picture of a woman smiling while lying next to a giraffe she had killed. Rebecca Francis, an American who hosts TV show *Eye of the Hunter* and won a competition called *Extreme Hunting*, claimed she posed with the dying animal to "honour" its life. The Utah mother—who has previously hunted animals including zebras, lynx, bears, deer and elks—defended herself by saying the giraffe was "inevitably going to die soon". The picture, which Francis said was taken five years ago, was shared again on social media this week after TV star Gervais posted it on Twitter on Monday. **Read on...**

**BAN THE BAN** The Conservatives will hold a parliamentary vote on repealing the fox hunting ban if they win the next election, David Cameron has said. The Prime Minister, who has previously ridden with the Heythrop Hunt in Oxfordshire, said he believed in the "freedom to hunt" and wanted fox hunting legalised. Writing in the *Countryside Alliance* magazine, he criticised widespread negative attitudes to the illegal animal killings. "There is definitely a rural way of life which a born and bred Londoner might struggle to understand," he wrote. "I have always been a strong supporter of country sports. It is my firm belief that people should have the freedom to hunt, so I share the frustration that many people feel about the Hunting Act and the way it was brought in by the last government." **Read on...**



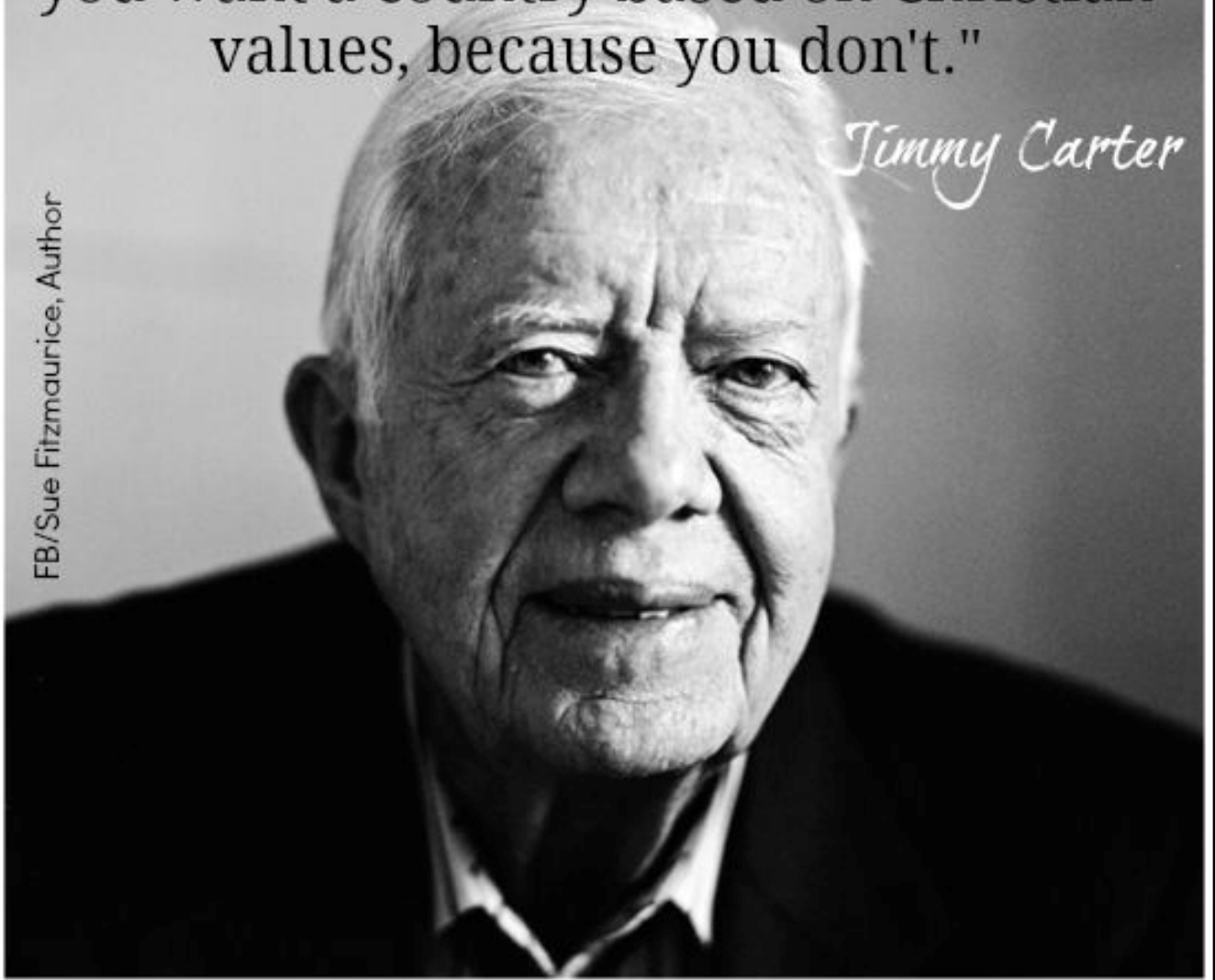
Democracy



"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





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## 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](mailto: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](mailto: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*

This week my favourite roving reporter sent me this news from one of my favourite bands - The Who. Roger Daltrey is quoted as saying:

"There's something about looking down the end of a telescope and seeing a potential end. It brings me more joy when I sing the songs because it might be the last time."

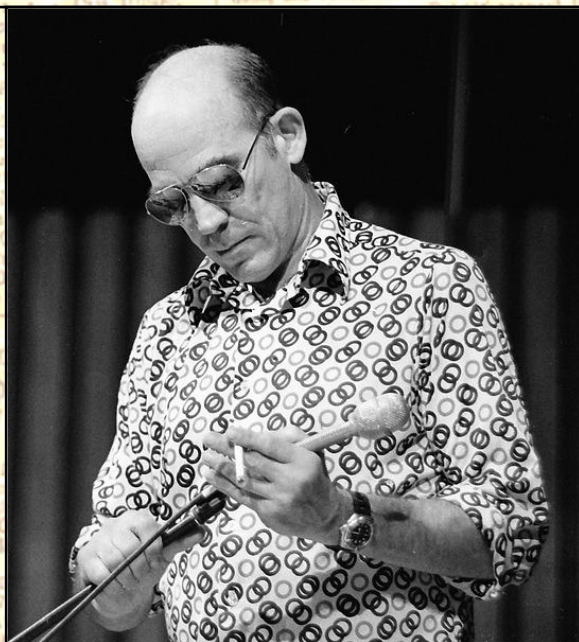
He also said:

"I do know this is the last big tour we'll ever do. We have to be realistic. I want us to stop at the top of our game when we are still really good at what we do. The quality of the music is really what this is all about."

It is a bittersweet feeling to read things like this, but The Who have always kept their dignity, and I hope they do for what is left of their performing career. I just want Townshend to finally release 'Floss'.

Read more:

<http://www.rollingstone.com/music/features/roger-daltrey-i-want-us-to-stop-at-the-top-of-our-game->



## 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:

"We cannot expect people to have respect for law and order until we teach respect to those we have entrusted to enforce those laws."

Hunter S. Thompson



at 4 P. M., lodge in Springfield, leave at 8 1/2 morning  
and arrive in Albany at 11 P. M.  
The trains for Troy leave on the arrival of the trains  
at Greenbush.

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P.A.

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**RIGHT TRAIN**  
re-andise Depot, Gro

Leave Worcester at  
Leave Providence at  
morning and evening  
worse boats.  
morning and evening  
recreator with train  
tickets sold at Prov  
Norwich and Worcester  
**RIGHT TRAIN**  
re-andise Depot, Gro

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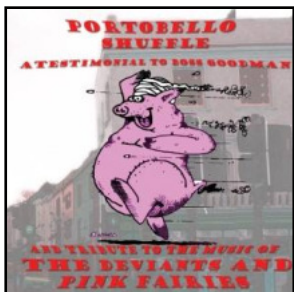
**REGULAR LINE OF PACKETS**  
Between Norwich and Philadelphia.

**THE CROSSING**  
GREENPEACE



# I'M ON BOARD!

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



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.  
arsy deede@yaho.co.uk

all the discs being laid out in a glorious row to the  
photo-booklet and cover artwork. Mind you, I also  
liked the original artwork on the flyer (art deco logo  
on black bricks) and I hope this might get used in  
some form somewhere.

Thank you for the generous crowning touch of the  
Spirits Burning cd which I'm looking forward to  
listening to. It was a nice gesture to reward our  
patience and was the icing on the cake of a very  
exciting parcel. I hope we will see more Hawkstuff  
coming out on Gonzo as the care and love which  
have gone into this release have been brilliant!

Many thanks,  
John Neasel

## THIS IS WHAT I BELIEVE IS CALLED AN UNSOLICITED TESTIMONIAL

Dear Gonzo,

True it was a year late, but we're used to this with a  
band that moves sideways through time. What a  
brilliant job you've done on the 2 dvd + 2cd set -  
aside from the music and video being great, the  
packaging is a thing of beauty, from the concept of







# Peculiar News of the Week

**Archaeologists unearth 18th  
Century Sex Toy in Ancient Latrine in Poland**



Each week Richard Freeman: world famous cryptozoologist, explorer, author, and one of the most peculiar people I know picks a suitably off story from the world's press. THIS WEEK:

<http://www.ancient-origins.net/news-history-archaeology/archaeologists-unearth-18th-century-sex-toy-ancient-latrine-poland-002912>







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). The show is broadcast on Miskin Radio every Sunday from 10-00-midnight. Every other week the show is now presented by Jeremy Smith and as the two promotional pictures that he sent consisted as one of him covered in mud and the other of him covered in guinea pigs he is obviously mad as a bagful of cheese, which means he will fit in here just fine! He writes: I've been a huge music fan ever since my parents bought me a transistor radio and I would listen to the sixties pirate music stations at nights under the covers. This love of live music has stayed with me to this day and I still love standing in a small club like the Borderline in London with some mates and watching a band with a pint in my hand. With the Strange Fruit radio show, I want to continue the trend of doing themed shows and playing the music I love..

## Strange Fruit 116 - The American East

A tour round the East Coast of America

Featured Album: A Box of Everything by the Slambovian Circus of Dreams

Tracks

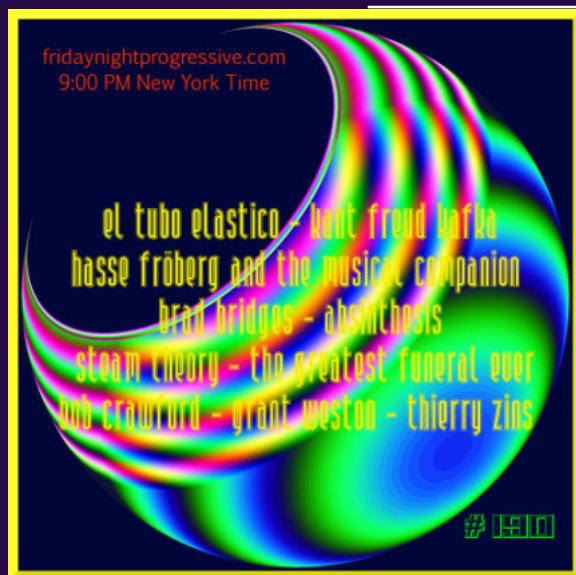
1 The Ramones: Blitzkreig Bop



- 2 The Old Crow Medicine Show: Levi
- 3 The Modern Lovers: Roadrunner
- 4 Talking Heads: Love Goes to a Building on Fire
- 5 Coffin Fly: Spare the Human Race
- 6 The Slambovian Circus of Dreams: Tink (I know its You)
- 7 New York Dolls: Pills
- 8 Aerosmith: Dream On
- 9 Dropkick Murphys: The State of Massachusetts
- 10 Coke Weed: Anklet
- 11 Bob McFadden: The Beat Generation
- 12 Richard Hell and the Voidoids: Blank Generation
- 13 The Pixies: Winterlong
- 14 The Mamas and Papas: Creeque Alley
- 15 Joe Crookston: Good Luck John
- 16 The Slambovian Circus of Dreams: The Grand Slambovian Bi-Polar Express
- 17 Blondie: Hanging on the Telephone
- 18 Violent Mae: Hole in my Heart
- 19 The Headies: Meta-Pop
- 22 Jazzhole: Ventura Highway
- 20 The Skunks: YMCA
- 21 The Gobshites: Hurry Up Harry
- 22 The Slambovian Circus of Dreams: Rocket
- 23 The Slambovian Circus of Dreams: Sunday in the Rain
- 24 The Velvet Underground: What Goes On
- 25 Evan Dando: The Ballad of El Goodo
- 26 Marvin Gaye: I Heard it Through the Grapevine
- 27 Patti Smith: Break it Up
- 28 The Stooges: TV Eye
- 29 Blue Oyster Cult: Don't Fear the Reaper

Listen  
Here





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

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



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

#### ARTISTS:

El tubo elastico

[http://www.facebook.com/EITuboElastico?](http://www.facebook.com/EITuboElastico?pnref=about.overview)

[pnref=about.overview](http://www.facebook.com/EITuboElastico?pnref=about.overview)

Kant Freud Kafka

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

Hasse Fröberg and the Musical Companion

[http://www.facebook.com/pages/Hasse-Fröberg-](http://www.facebook.com/pages/Hasse-Fröberg-and-the-Musical-Companion/84014399944)

[and-the-Musical-Companion/84014399944](http://www.facebook.com/pages/Hasse-Fröberg-and-the-Musical-Companion/84014399944)

Brad Bridges

[http://www.facebook.com/pages/Brad-Bridges-](http://www.facebook.com/pages/Brad-Bridges-songs/109791355791141)

[songs/109791355791141](http://www.facebook.com/pages/Brad-Bridges-songs/109791355791141)

Absinthesis

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

Steam Theory

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[Theory/229398167072825?ref=ts](http://www.facebook.com/pages/Steam-Theory/229398167072825?ref=ts)

The Greatest Funeral Ever

[http://www.facebook.com/](http://www.facebook.com/TheGreatestFuneralEver)

[TheGreatestFuneralEver](http://www.facebook.com/TheGreatestFuneralEver)

Bob Crawford

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[bobcrawford.rmcomusic?ref=ts](http://www.facebook.com/bobcrawford.rmcomusic?ref=ts)

Grant Weston

[http://www.facebook.com/pages/](http://www.facebook.com/pages/gealvinweston/107906902570224)

[gealvinweston/107906902570224](http://www.facebook.com/pages/gealvinweston/107906902570224)

Thierry Zins

<http://www.facebook.com/thierry.zins> — with

Joni Sunshine, Alfonso Ro Mo, Robert M.

Crawford, Jack Yang, Grant C Weston, Hasse

Fröberg, Mike McGowan, Steam Theory, Javi

Herrera, Brad Bridges and Thierry Zins.

**Listen  
Here**

# Friday Night Progressive





**Percy Tyrone Sledge**  
(1940 – 2015)

Sledge was an African American R&B, soul, gospel, and traditional pop singer. He is best known for the song "When a Man Loves a Woman", a No. 1 hit on both the Billboard Hot 100 and R&B singles charts in 1966. It was awarded a million-selling, Gold-certified disc from the RIAA. Having previously worked as a hospital orderly in the early 1960s, Sledge achieved his strongest success in the late 1960s and early 1970s with a series of emotional soul songs. In later years, Percy received the Rhythm and Blues Foundation's Career Achievement Award. He was inducted into the Rock & Roll Hall of Fame in 2005.

Sledge married twice and was survived by his second wife, Rosa Sledge, whom he married in 1980. He had 12 children, two of whom became singers. Sledge died of liver cancer at his home in Baton Rouge on April 14, 2015 at the age of 74.



**Ronnie Carroll**  
(1934 – 2015)

Carroll was a Northern Irish singer and entertainer and political candidate. Carroll was born Ronald Cleghorn in Roslyn Street, Belfast, Northern Ireland, in 1934. Through work in variety theatre he met his first wife, Millicent Martin. He scored his first hit in 1956 with "Walk Hand in Hand" on the Philips label. Having taken part in the 1960 UK Eurovision selection contest with the song "Girl with a Curl", he returned to win the selection and be Britain's entry in the Eurovision Song Contest 1962, and with the song "Ring-a-Ding Girl" shared fourth place, the same placing he reached in 1963 with another British Eurovision Song Contest entry, "Say Wonderful Things". Carroll is the only singer to have represented the UK in the competition two years in succession. This success was followed by two

# THOSE WE HAVE LOST



Top 10 hits during 1962 and 1963, but a lack of good material meant that he could not sustain a chart presence.

Carroll subsequently worked on cruise ships, including the QE2, with John Marcangelo who was the drummer with the Ronnie Carroll Orchestra. He played a pop musician named 'Ronnie' in the 1965 film *Man in the Dark*.

He contested Hampstead and Highgate in the 1997 UK General Election, and the Uxbridge by-election in July 1997, both for the Rainbow Alliance. In the 2005 he released a comeback album, *Back on Song*. He stood in the 2008 Haltemprice and Howden by-election as a candidate for Make Politicians History and received 29 votes despite announcing that he was trying to enter the record books by receiving no votes.

He latterly lived in Hampstead, London, and was a regular caller to phone-in shows on BBC London 94.9. He died aged 80 on 13 April 2015. Carroll is running as an independent candidate for the 2015 United Kingdom general election, in the Hampstead and Kilburn constituency. Should he win the election in this constituency, it will be re-run, due to Carroll being dead.

### **Günter Wilhelm Grass** (1927 – 2015)

Grass was a German novelist, poet, playwright, illustrator, graphic artist, sculptor and recipient of the 1999 Nobel Prize in Literature.

Grass, who identified as Kashubian, was born in the Free City of Danzig (now Gdańsk, Poland). He served as a teen-aged drafted soldier in the Waffen SS starting in 1944, and was taken prisoner of war by U.S. forces in May 1945. He was released in April 1946. Trained as a stonemason and sculptor, he began writing in the 1950s. In his fiction, he frequently returned to the Danzig of his childhood.

Grass is best known for his first novel, *The Tin*



*Drum* (1959), a key text in European magic realism. It was the first book of his Danzig Trilogy, which includes *Cat and Mouse* and *Dog Years*. His works are frequently considered to have a left-wing political dimension, and Grass was an active supporter of the Social Democratic Party of Germany (SPD).

*The Tin Drum* was adapted as a film of the same name, which won both the 1979 Palme d'Or and the Academy Award for Best Foreign Language Film. The Swedish Academy awarded him the Nobel Prize in Literature, praising him as a writer "whose frolicsome black fables portray the forgotten face of history". Grass died on 13 April 2015 in Lübeck at the age of 87 of a lung infection.

# THOSE WE HAVE LOST





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



Gonzo #32 The Dutch Festie c...

actions



Gonzo #30 The Mick Abrahams...

actions



Gonzo #27 The Prog shirt

actions



Gonzo #24 The Daavid Allen shirt

actions



Gonzo #23 The Michael Des B...

actions



Yer original Gonzo Weekly shirt

actions



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

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





**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 have found 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 Worthington, 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.HST248CD**  
**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.

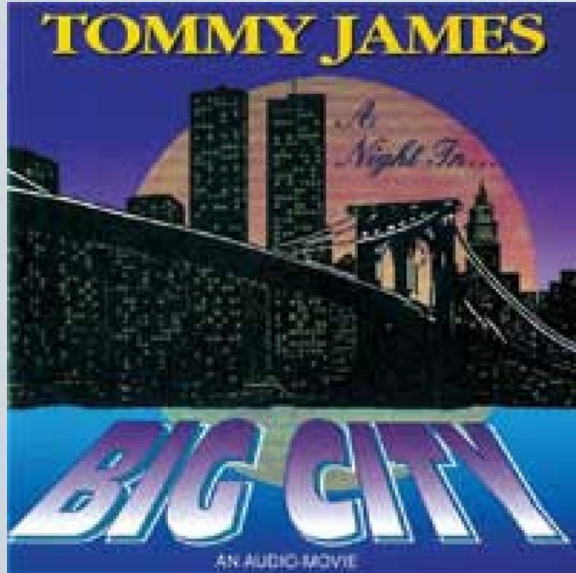
Rocket Scientists released a 30-minute all-instrumental EP, Supernatural Highways, earlier this year to mark the 20th anniversary of their first album.

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:

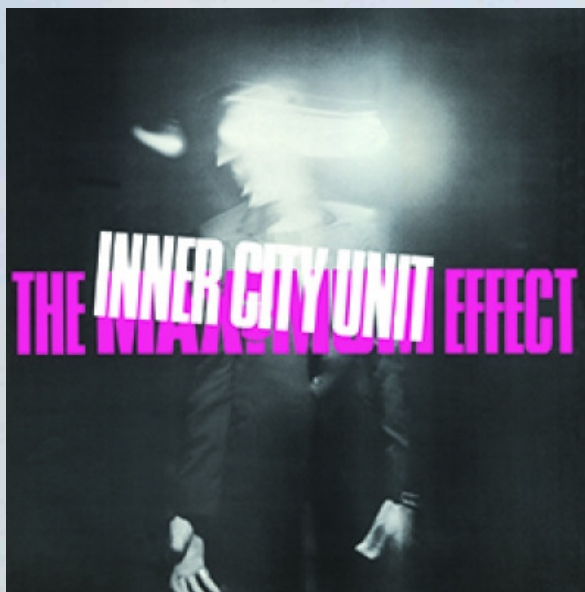
- The entire All-American album "A Message From Birmingham Sunday" remastered in brilliant sound
- Unreleased alternate mixes of album tracks
- Single mixes of "Prevalent Visionaries" and "Egocentric Solitude"
- "Studio 'A'" with The Buff Organization
- The Freedom Five's "It's Gotta Be Grant" from 1966 (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.

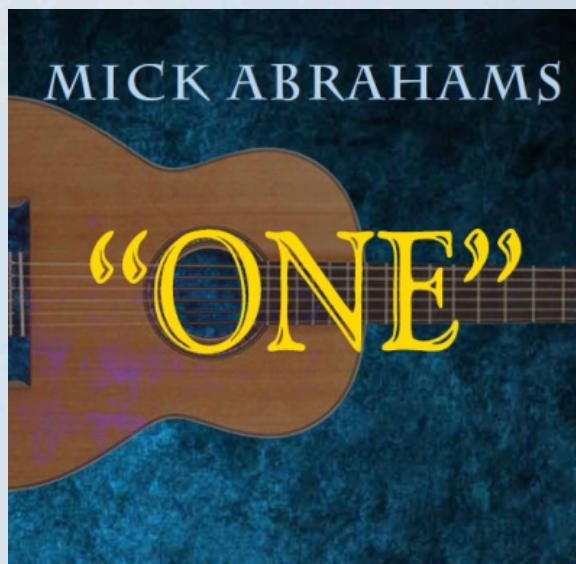
Thoms and Ferari were both key members of Steve Peregrin Took's band Steve Took's Horns. Following the Horns' breakup in mid 1978, Turner recruited Ferari to drum on his Sphynx project before adding Thoms the following year to his new band Inner City Unit. Took continued to work with his former band 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."



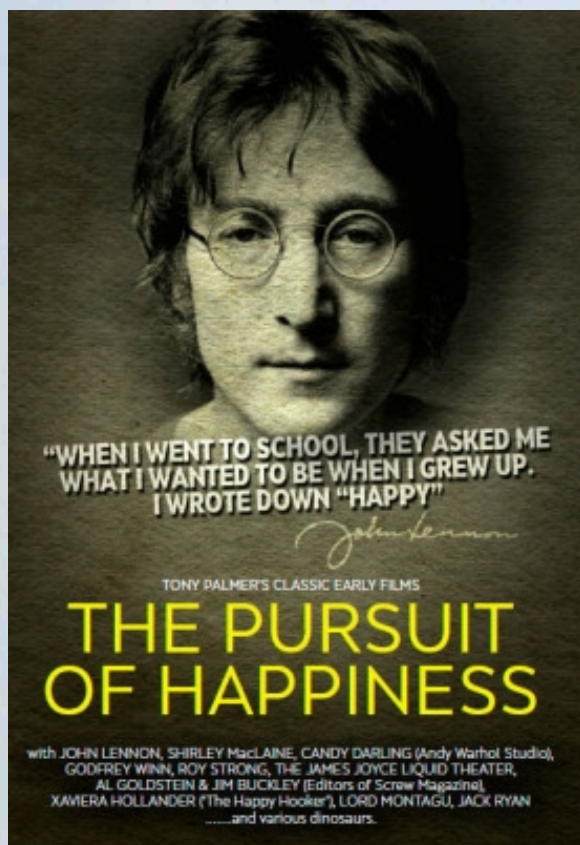
**Mick Abrahams**  
**Title One**  
**Cat No.HST180CD**  
**Label Gonzo**

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.





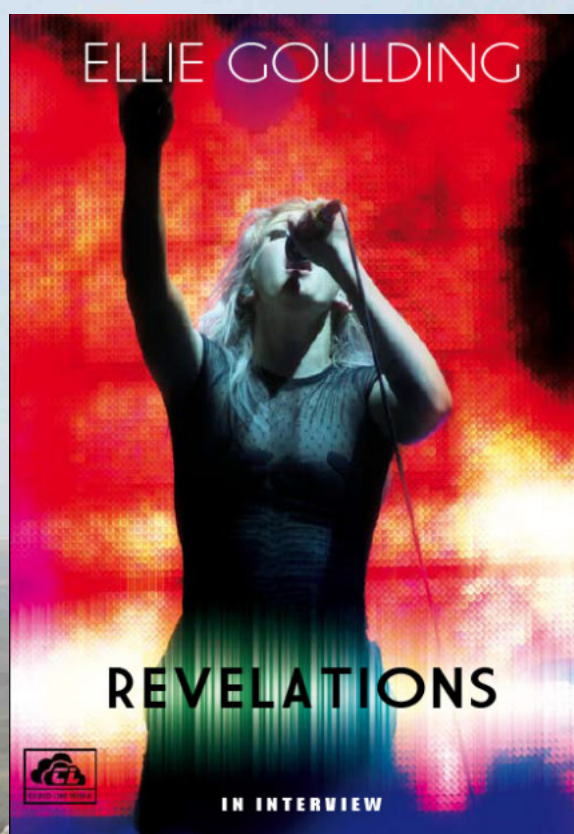
**ONEREPUBLIC**  
**"No Holding Back"**  
**DOC2DVD**



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.



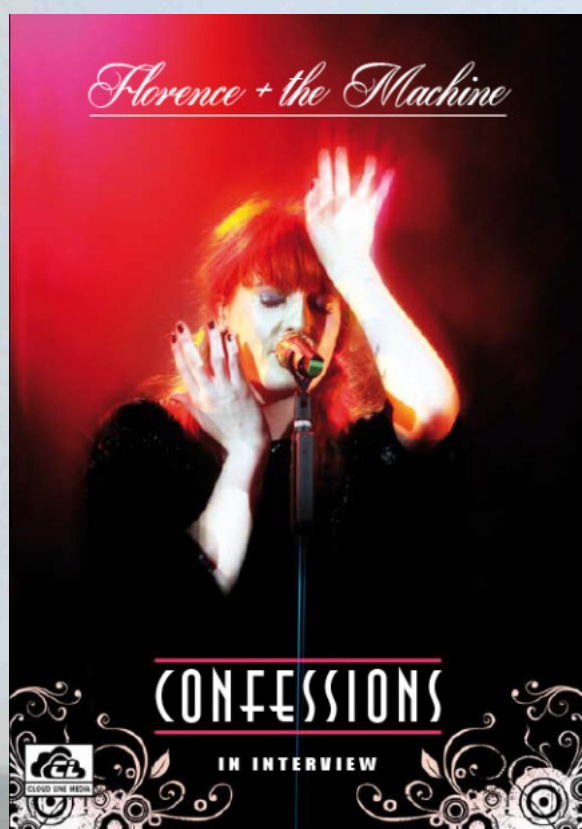
**ELLIE GOULDING**  
**"Revelations"**  
**DOC3DVD**

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.

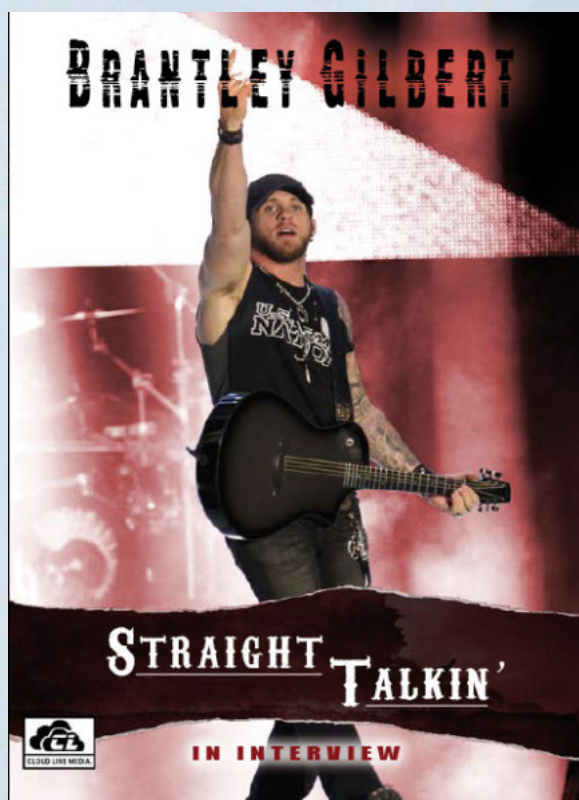


**FLORENCE AND THE MACHINE**  
**"Confessions"**  
**DOC7DVD**

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 PAUL



In 2011 the rock world was buzzing with proof that good and evil can in fact work together in the form of former Judas Priest vocal legend and Holy Rage heavy metal frontman Al Atkins and Christian guitarist and music artist Paul May. Together these extreme opposites combine creating a powerful new CD called 'Serpent's Kiss', now available on Gonzo Multimedia. The 10-track album is the product of two of the Midlands finest architects of rock and metal coming together to create something that is unique and totally exhilarating!

There are enough doses of melody and metal madness to entice all fans of the genre, and while it is solid, honest, working-class heavy metal, it also has its roots in contemporary metal with some fine axe-work and killer choruses. The cover art for *Serpent's Kiss* is also unique as it was created by world-famous fantasy artist Rodney Matthews.

Al Atkins: More noted for forming UK's Judas Priest and fronting them for four years, and laying down the foundations that would see them eventually selling 40 million albums worldwide. He also wrote songs for them that went gold like

*Dreamer Deceiver*, *Never Satisfied*, *Winter*, *Caviar and Meths*, and Priest's all time classic *Victim of Changes*. Al's unique powerful vocal style sites influences by noted rock singers Roger Daltrey, Paul Rodgers and long-time friend Robert Plant. Al has done countless radio and TV interviews worldwide and recently was filmed for BBC TV British Heritage and Banger Films Canada for the metal evolution series on VH1. He has even written a book on his musical life about growing up in Birmingham, UK, alongside Robert Plant and Black Sabbath, called *Dawn of the Metal Gods*. Al has released 6 solo albums to date, toured the US twice, and has worked with Brian Tatler (Diamond Head), Dave Holland (Judas Priest), Dennis Stratton (Iron Maiden) and Bernie Torme (Ozzy/Gillan). Al recently released a new self-titled album with his offshoot band Holy Rage and has now teamed up with brilliant Christian writer/guitarist Paul May and recorded an album called 'Serpent's Kiss', which Al says are the best recordings to date!

Paul May: Some people learn to play guitar, Paul was born (again) to play guitar! Paul has become respected for his passionate, soulful guitar work and noted for his explosive and exciting solos. As a world-class professional guitarist and songwriter, Paul has played and recorded sessions across the globe, touring and playing throughout the UK, Europe, USA and the Eastern block. Paul appears on around 50 albums to date, featured in both the secular and Christian arenas. Paul is also a record producer and has covered the entire spectrum of musical tastes in production. Paul has played, recorded with and produced alongside the bands and members of Al Atkins (Judas Priest), Dave Holland (Judas Priest), Roy Wood (Move, ELO, Wizard), Jon Brooks (The Charlatans), Smokin Roadie/Tempest, MC5, V-Rats, Janus, A.N.D, Dave Rowley Band, Larry Norman and many others. Along with working with Al Atkins, Paul currently plays guitar with A.N.D and Temple Dogs.

'Working with Paul May on the *Serpent's Kiss* album was a fantastic journey,' says Al. 'From the opening song *The Shallowing* to the last song *Theatre of Fools*, it was an honour to have been asked by the brilliant guitarist Paul May to put this project together... Without a doubt this is one of the





best albums I have appeared on since my early days with Judas Priest and that says something having written and recorded several of my own works.'

'This album was meant to be,' explains Paul. 'When Al agreed to do the vocals it inspired me to write specific tracks tailored for his voice. Not only did Al deliver in abundance, he did so with world class! It's what I'd call a 'Classic Hard Rock/Metal' album; that covers a wealth of subject matters and life experiences. It's all rock 'n' roll! And a real triumph to me in so many ways. I just feel blessed! To again, be involved with such a great vocalist and friend and end up with such a cracking album is a gift indeed – rock on!'

Four years later they have produced three studio albums and a new anthology. It is always a pleasure to talk to Paul, so this week I rang him up for a chat...

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Here**



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# Douglas Harr *Ear Candy for the Hungry Audiophile* **Phil Collins Must Be Going?**

I was cleaning out a bookshelf this afternoon and came across my senior high school yearbook, from 1978, in which had been scrawled "Genesis Rules" (with the band name in the front of their seminal 1974 album *The Lamb Lies Down on Broadway* of course). These days instead of printed yearbooks, I spend some time in Facebook, and now belong to many fan groups for 70's bands like [Genesis](#), Yes, Jethro Tull, and Gentle Giant. As we did so long ago, the posts therein still frequently debate which instances of a band's body of work had merit and which did not, and I find myself more often than not at this stage of life, wincing at the derision shown to groups or players who are accused of having "sold out" to achieve commercial success. It's all good – everybody is entitled to their opinion, especially on the web where we feel very entitled thank you. But for me, while I used to fall into the more critical camp I'm inclined to celebrate all of this work, whether "prog" or "pop".

The debate raged back then, and is still continuing today -

questioning the artistic merit of 70's bands as they "progressed" from more experimental work to the mainstream. It's an engaging pastime for many of us, who pour through our favorite albums, examining the musical passages (some of them in 9/8), the meaning of the lyrics (uni fauns?), and the art of album packaging. It was and still is a fantastic era for discussion - music that meant something to so many – music not to be listened to in awful compressed digital replications, but on hi fidelity audio systems we assembled with attention to how sound would be replicated in our rooms back at home or in the dorms.

But sometimes, all the analysis and hand wringing over the purity of the vision and musical prowess of progressive era bands misses an important point. In our zeal to celebrate the exceptional artistry of more complex early works, we may dismiss later efforts when oft times prog artists stripped down from a dozen keyboards to a few, set down their mandolins and







5

flutes, and focused on music that was a bit more direct, unadorned, and actually rocked or touched the heart as priority one. In fact, most bands of the era went from long, complex compositions to more accessible three-to-five minute songs, more often than not in the verse-chorus-verse form and possibly even, gulp, including "love songs" or more overt "rockers" in the mix. While some were no doubt driven to this change by the popularity of punk (itself the ultimate celebration of raw simplicity) others headed that direction in order to feed their families, and some just did so as their own tastes changed.

At the time, many dedicated fans felt betrayed by these rare bands that had so successfully engaged our analytical minds. When much of that faded away, we were left with music that was meant to appeal more to the heart than the head, and possibly even inspire, dare I say it, dancing (you know, to a rhythm, not the hippie free flow). For many, the emotional "divorce" from these early works, these heroes who left "home" to embrace new lives, left lasting scars on their musical psyches. Instead of being able to appreciate a wider body of music from these bands as they aged, listeners have been tempted to hold on to past glories, seeing all that comes after as being lesser than before. Many fans I know basically stopped listening to new music after the 70s unless it came from newer

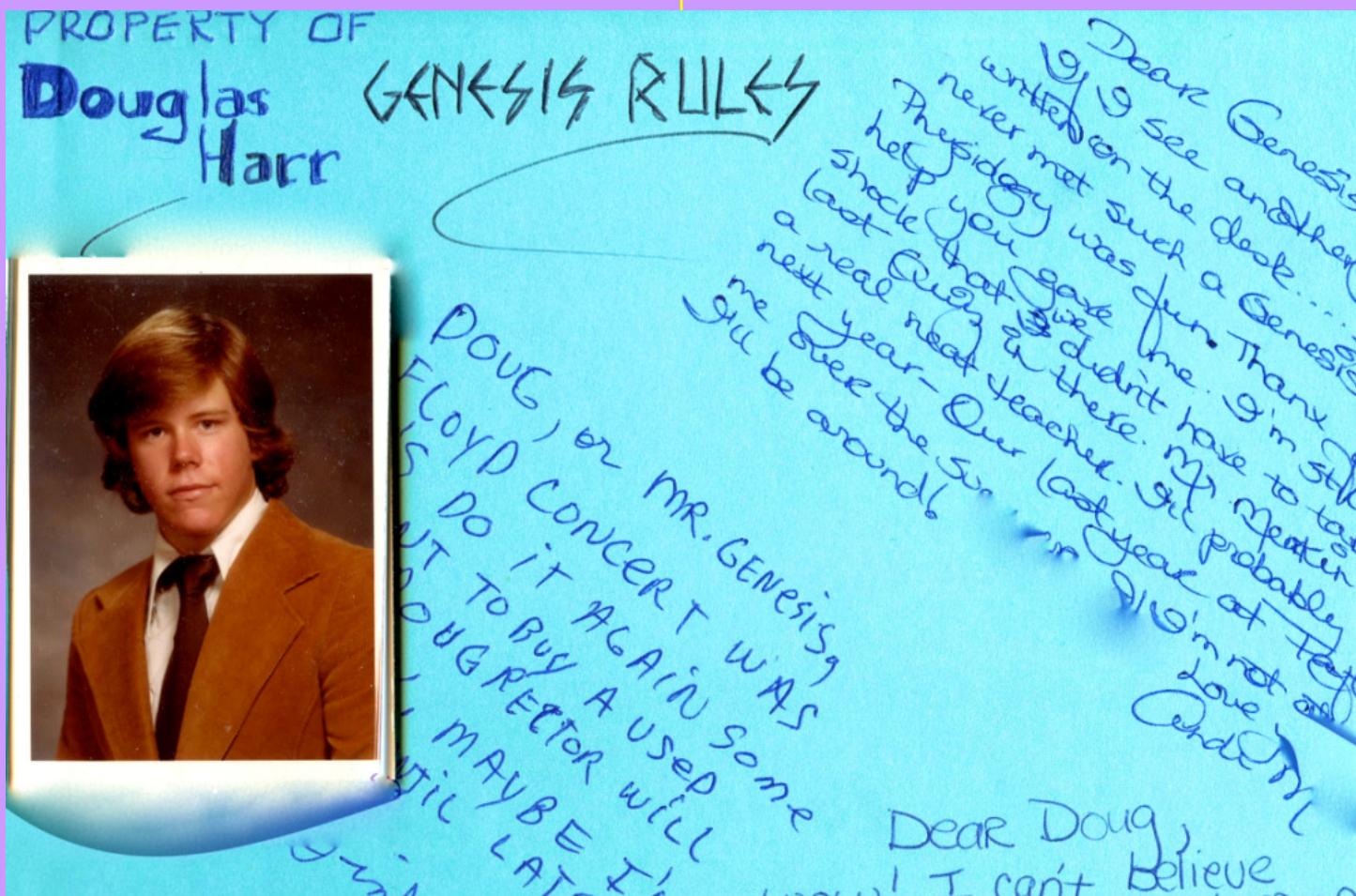
bands that played in the old way. I've always found this limiting view to be unfortunate.

As to my own journey, I studied piano for seven long years from age ten, and I had been introduced to music from the classical masters, knowing well what it took to create some of these compositions and perform them on record and in concert. Keyboard players like Tony Banks of Genesis, Rick Wakeman of Yes, Keith Emerson from ELP, and Kerry Minnear from Gentle Giant were my heroes. Their work had been blindingly complex, and inspiring to trained ears. Much of it directly or indirectly incorporated passages from the classical composers, such as Bach, Beethoven, Stravinsky and

others, who had been their musical inspiration. I, like many, mourned the time when Tony Banks put away his Mellotron, and stripped his compositions back to their essence for albums like *Abacab*. The same kind of regret took hold when Kerry Minnear switched to simpler tracks and overt rockers for the last three Gentle Giant albums. But I had also liked Cat Stevens, Elton John, Supertramp, and others who started and continued in a more pop friendly vein, and who were unencumbered by the expectation that they deliver more complex works. While I mourned what seemed like the end of the classical prog era, I also was able to embrace the different work that followed from these artists, and new bands from the 80s on.

One musician who seemed to be the very embodiment of the prog to pop transition, and who caught the lion's share of the derision for it all was, wait for it....., Phil Collins. Phil had spent time behind his drum kit as one of the best drummers on the planet – from his work in Genesis, to Brand X, and his long solo career, his artistry behind the drums was top tier. Yet Phil as a vocalist and songwriter very intentionally travelled this road from prog complexity to international pop superstardom, and he took a great many critical hits along the way. Part of this can be explained by his overexposure during the 80s, and





part can be attributed to the fact that some of his pop work goes to the extreme side of the form, sometimes cloying (see "Sussudio") and in almost complete opposition to his original musical roots. But to dismiss the entirety of his output after the 70s is tragic, as in the world of "heart ruling mind" he became a master.

The defining moment for me in Phil's transition was seeing him on tour supporting "Hello I Must Be Going" at the Universal Amphitheater, December 17, 1982, in "Los Angleeze" as the man used to exclaim. That night Phil played an amazing set culled from his first two albums, and he included just one "theatrical" element, donning a dodgy hat and overcoat for his ode to voyeurism, "Thru These Walls". When he both sang and played drums for the hit "In The Air Tonight" it was enthralling - pure magic. But theater and mystery didn't particularly matter on this night. For the most part, Phil told jokes, treated us to some of his clearest most beautiful vocal performances, and during a few tracks, his legendary powerful drumming. Basically, he entertained the talkative crowd, who raised drinks in celebration and chatted endlessly through the show.

Just the night before, in a tone that was a stark contrast, Peter Gabriel played the same venue, in support of his dark masterpiece dubbed *Security*. It was his darkest and most theatrical show since leaving Genesis. The players entered from the back of the venue, banging out the opening beats of the first track "Rhythm of the Heat". As the band reached the stage, and stood in line across the front, still pounding out the Ghanaian beat, Gabriel climbed to the top of a structure center

stage towering above, stood with his arms raised high, and let out a blood curdling tribal yell to open the song, and the show. A chill went down my spine that I will never forget. The audience in whole was immediately struck silent, in rapt attention as Peter took all on a journey through his most recent, brooding work. I recall looking behind me across the amphitheater, at a sea of blank faces, as audience and performer merged during the performance. The intensity let up only for the more upbeat "I Go Swimming" and Gabriel's ode to going solo, "Solsbury Hill." It was, and remains, the best concert performance I've ever seen.

The contrast between these two nights was extreme, and I've told the story to many since, recognizing Gabriel's accomplishment, while at the same time appreciating Phil's lighter, celebratory evening of entertainment. In fact, the two lead singers had just played together again only two months before at the first and only Genesis reunion in early October the same year. Peter would go on to record his most successful album *So* as a follow up to this one, shedding much of the dramatic tones of the early 80s and embracing a more commercially appealing approach. Phil continued on his pop solo career, increasingly driving Genesis to broaden their appeal as well, in agreement with Tony and Mike.

Having said all of this, tonight, we are relaxing, having some wine, and flipping through videos. We came upon some clips from Genesis during their 90's era. While I still love the oldest songs best, I've realized that I really appreciate the pop-'n-rock stuff too. Maybe I've gone a bit soft, sure, but maybe its a little needed perspective, after all these years. In the past maybe Phil was omnipresent, but now that he's almost gone, I wish he were here.



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

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks  
Director, Africa Region  
The Nature Conservancy

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



Help Us Save  
**Elephants**



# LOOK WHAT BART'S DONE!

Here at Steppin' Out, I'm proud to present music. My favorite musician of all time, Jon Anderson, formerly of the progressive music group YES. (Yes, I am a dinosaur in that regard, 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](http://www.flutiefoundation.org) (Jon Anderson), Sahaja Yoga Meditation - [www.sahajayoga.org](http://www.sahajayoga.org) (Matt Malley) and National Autistic Society - [www.autism.org.uk](http://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](http://www.JonAnderson.com)

Matt Malley's official website: [www.malleyablemusic.com](http://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](http://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





## *Helping Families along the Way*

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### **AUTISM AFFECTS FAMILIES**

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.

### **OUR MISSION**

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.

### **WE ARE IMPROVING LIVES**

"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

The Doug Flutie, Jr. Foundation for Autism, Inc.

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LEARN MORE | [www.flutiefoundation.org](http://www.flutiefoundation.org)





About six months ago we covered a story about theatre director Colin Watkeys imagining of the opera *Fall of the House of Usher* by Peter Hammill and Judge Smith. Perforce it was a cut down version, but we sent along none other than Judge Smith, who wrote:

“Apparently, Peter Hammill has, on occasion, performed a suite of numbers from the opera. I have never seen this, but the Director, Colin Watkeys, and the performer, Jamie West have followed a similar concept in presenting a few individual solo songs from the opera, linked, in this case, with suitable quotations from the Poe short story.

Jamie West is a tall, bearded young man, who plays good, clean guitar and equally precise keyboard. He also sings like an angel. Dressed in skinny jeans and a pork-pie hat, he delivered truly admirable versions of four tracks from the album, a selection of songs which more or less covered the bare bones of the story.”

Now a more intricate version is being performed, still directed by Watkeys, and we were so impressed by what Judge had told us about the first one that we phoned him up for a chat!

[Listen  
Here](#)



# A NIGHT AT THE OPERA



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# THE SCIENTIFIC INVESTIGATION OF THE UNEXPLAINED

# PHENOMENA

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# The Romance of Space-Exploration

It's happened a couple of times recently. There's been an item on the news about a NASA space programme and whoever it is sitting with me - my Mum on one occasion, my brother-in-law on another - has made a disparaging remark. "A waste of money," they say. "They should be spending that money on Earth."

There are several NASA missions going on currently.

There's a Mars mission, with a little robot called Phoenix wandering around chewing up bits of the Martian landscape to bring back to Earth; there's a satellite called Cassini doing loop-the-loops around the Saturn system, peering at its moons; and there's a new telescope which was launched recently, called GLAST - which stands for Gamma-ray Large Area Telescope - which is scouring deep space for radiation blasted from the super-concentrated black holes which are thought to exist in the heart of every galaxy.

I don't know. Aren't you excited by this? The very idea of space exploration is the epitome of romance to me.

In my imagination there's a part of me out there wandering in the infinite desolation of space with these machines. They are remote control vehicles for the strange miracle we call life from this oasis, the Earth.

There was a great movie on Channel 4 recently, called *In The Shadow of the Moon*, about the Moon landings.

It contains archive footage of the nine missions that went to the Moon between 1968 and 1972, plus interviews with some of the guys who took

part.

There's something about those men. A quality. A presence. A sense of wonder. It's as if, having stepped upon the surface of the Moon, having felt its gravitational embrace, they have left something of themselves back there which still speaks to them through all that distance of time and space.

A friend of mine, Fraser, went to the NASA museum in Washington to see the bit of Apollo 11 that came back. He told me they have a Lunar Lander there and that the controls are amazingly simple - winding handles with cords attached. "This was the sixties," Fraser told me, "everything was mechanical. It looked a bit like the inside of somebody's shed. Can you imagine how brave those chaps were? They were further away than virtually anybody had ever been, dependent on bits of string to land their spaceship."

These men are the only human beings ever to have visited the Moon.

They are the only ones to have seen the Earth from another world.

Here are some descriptions of the experience by the men who went there.

"I felt that I was literally standing on a plateau some where out there in space, a plateau that science and technology had allowed me to get to, but now what I was seeing, and even more important, what I was feeling, at that moment in time, science and technology had no answers for, because there I was, and there you are, the Earth, dynamic, overwhelming, and I felt that the world



has too much purpose, too much logic, was just too beautiful to have happened by accident, there has to be somebody bigger than you and bigger than me, and I mean this in a spiritual sense not a religious sense, there has to be a creator of the universe that stands above the religions that we ourselves create to govern our lives." Gene Cernan, Apollo 10 & 17.

"The fact that just from the distance of the Moon you could put your thumb up, and you could hide the Earth behind your thumb. Everything that you've ever known... all behind your thumb, and how insignificant we really all are; but then how fortunate we are to have this body and to be able to enjoy living here amongst the beauty of the Earth itself" Jim Lovell, Apollo 8 & 13.

"It truly is an oasis, and we don't take very good care of it, and the elevation of that awareness is a real contribution to saving the Earth itself" Dave Scott, Apollo 9 & 15.

You see, I think the economics behind my Mum and my brother-in-law's argument is wrong.

It's not a case of money being better spent anywhere else. There's a sound argument, put forward by respected economist John Maynard Keynes, that says the economic system needs to

be primed from the collective purse continually for it to survive, and that research and development of cutting-edge technology filters down into innovations that benefit us all. It's how computers came about remember.

It's also question of what you think science is for.

At the moment the bulk of public money allocated to science is spent on figuring out better ways of blowing people up, while private capital is spent discovering exciting new ways of mixing avocado oil with conditioner to make your hair more shiny.

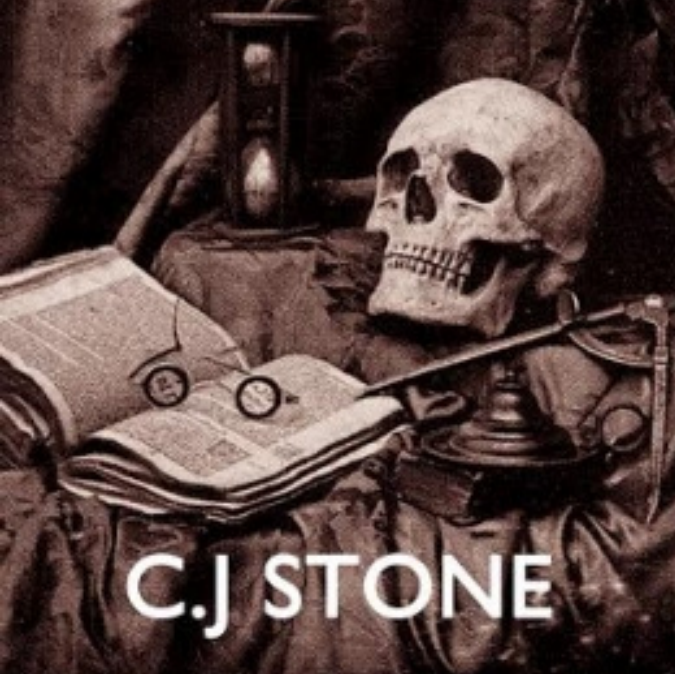
Me, I'd rather money was spent peering into the depths of time and space looking for black holes, and maybe, one day, going back to the Moon again.

Maybe this time we can build a Moon Base there.

**Read on**

# THE EMPIRE OF THINGS

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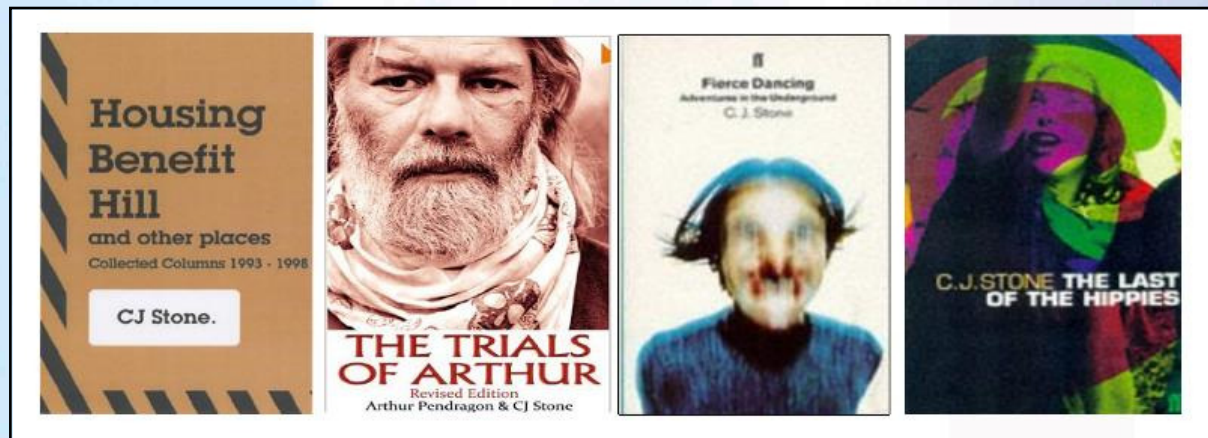
"Wry, acute, and sometimes hellishly entertaining essays in squalor and rebellion."

*Herald*

"The best guide to the Underground since Charon ferried dead souls across the Styx."

*Independent on Sunday*





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

The Trials of Arthur:

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Fierce Dancing:

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

The Last of the Hippies:

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

A wide-angle photograph of the Stonehenge monument in a grassy field under a cloudy sky. The stones are arranged in their characteristic circular formation. A small figure of a person is visible on the right side of the image, providing a sense of scale.

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





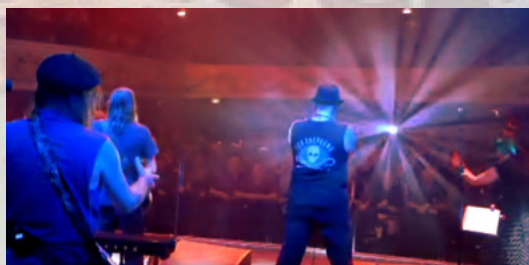
The Masters of the Universe do seem to have a steady stream of interesting stories featuring them, their various friends and relations, and alumni. Each week Graham Inglis keeps us up to date with the latest news from the Hawkverse..



Hawkwind have long had a fundraising association with two organisations - Devon Air Ambulance, and Sea Shepherd. Recently, an item appeared on eBay that was a Hawkwind item intended as a fundraiser for the latter - the organisation that charges around the high seas interfering with whaling ships. The item was described as:

"Laser cut galvanised steel Hawkwind logo, donated by the artist and personally signed by the band, including special guest Steve Hillage who performed on stage with them at their annual HawkEaster event this year. Measures approximately 48cm across." Forty-eight centimetres is around 19 inches, for those who haven't quite made the jump to metric yet. And Hillage fans will note that the "om" (or aum) symbol follows his signature.

The bidding followed an interesting pattern, opening at £10 (approximately USD\$16) and going up in jumps



during the next 48 hours to reach the £800 level. There was then a pause for four days before the money-meter started ticking again, going up in jumps of £40 to break the £1000 barrier. The same handful appeared to be involved, but, at the last minute, a hitherto-uninvolved player entered the bidding process, and topped the previous bid by a mere £20, to clinch the knockdown at £1,140.

Hawkwind's support for the Sea Shepherd people is quite well-known, especially as Mr Dibs sometimes wears a Sea Shepherd t-shirt when performing. A recent example being the Space Ritual benefit gig in London in 2014, which is now a video release by Gonzo. Looking further back, Hawkwind played a Sea Shepherd benefit gig in Portsmouth, in mid-2013. Attendance was a tad patchy as maybe many folks didn't twig who the performance was really by - they were billed as "The Elves of Silbury Hill" and that's not a familiar name to many space rock fans. It's possible that one-and-a-half feet of steel sheeting has now raised a comparable amount of money to the gig at the Wedgewood Rooms!

Sea Shepherd, an offshoot from Greenpeace, can find their expenses running rather high at times, as they have been known to ram whaling ships on occasions. This donation should fix a few buckled prow-plates.





# 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](http://www.hawkwind.com)

Any enquiries [hawkwindpassports@hawkwind.com](mailto:hawkwindpassports@hawkwind.com)



THE WORLD OF GONZO ACCORDING TO

# Mark Raines



DISABILITY IS  
BEING ABLE IN  
A DIFFERENT  
WAY !

MARAINES





# YEs GONZO ISLAND DISCS

You know the score as well as I do. I'm not even going to try to pretend that this is an original idea of mine; the BBC thought it up decades ago and it was Rob Ayling's idea to apply it to the Gonzo Weekly. The concept is a simple one: one takes a celebrity and plonks them on an unnamed desert island with a bible and the complete works of Shakespeare. Although any of our celebrities would be welcome to take a copy of the Bible and the complete works of Shakespeare with them, this being Gonzo, we can think of other, more appropriate accoutrements – what was it the good Doctor took with him on his most well known expedition? “We had two bags of grass, seventy-five pellets of mescaline, five sheets of high-powered blotter acid, a salt shaker half full of cocaine, and a whole galaxy of multi-colored uppers, downers, screamers, laughers and also a quart of tequila, a quart of rum, a case of Budweiser, a pint of raw ether and two dozen amyls.”

I wouldn't necessarily go that far, but if we may again quote the good Doctor: "I hate to advocate drugs, alcohol, violence, or insanity to anyone, but they've always worked for me." I am not going to lay down the law as to what luxury, or indeed essential items, our castaways are going to be given. The only thing we are going to ask them is for ten records which they believe would be utterly essential for their wellbeing if Gonzo Multimedia really were going to plonk them on an island in the middle of the ocean, which I have to say that, after the week I've had, sounds like my idea of utter bliss.



Richard Freeman (born 1970) is a cryptozoologist, author, zoological journalist, and WebTV Presenter. He is also the zoological director of the Centre for Fortean Zoology (CFZ), and co-edits both the journal, *Animals & Men* and several editions of the annual *CFZ Yearbook*. Freeman has written, co-written, or edited a number of books, and has contributed widely to both Fortean and zoological magazines, as well as other newspapers and periodicals, including *Fortean Times* and *Paranormal Magazine*.

He has also lectured across the UK at events such as the Fortean Times Unconvention, the Weird Weekend, Microcon and at museums and universities such as the Natural History Museum, the Grant Museum of Zoology, Queen Mary, University of London and the Last Tuesday Society. When interviewed by author Nick Redfern in 2005, Richard claimed an early obsession with the classic science fiction series *Doctor Who* (with Jon Pertwee) had sparked an interest in all things weird. After school, he became a zoo keeper at Twycross Zoo in Leicestershire and became head keeper of reptiles, working with more than 400 exotic species from ants to elephants (but with a special interest in crocodilians). After leaving the zoo, he worked in an exotic pet shop, a reptile rescue centre, and as a gravedigger.

He is also a regular contributor of slightly disturbing nonsense to this magazine...



# RICHARD'S TOP TEN

TEARDROP EXPLODES: KILLAMANJARO  
ECHO AND THE BUNNYMEN: OCEAN RAIN  
JOY DIVISION : UNKNOWN PLEASURES  
JOY DIVISION: CLOSER  
TEARDROP EXPLODES : WILDER  
ECHO AND THE BUNNYMEN: PORCUPINE  
ECHO AND THE BUNNYMEN: CROCODILES  
HALF MAN HALF BISCUIT: BACK IN THE D.H.S.S  
BAHAUS : IN THE FLAT FIELD  
FAD GADGET: GAG



# THE



# CIRCULAR

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

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

This has been the best week for Yes-watchers for a long time. There are lots of stories, nearly all of them contemporary. So let's kick off with an interesting story about Steve Hackett's new album which features his old pal Chris Squire...



- **Watch Steve Hackett's New Video for 'Love Song to a Vampire' featuring Chris Squire of Yes**

Not really surprisingly, the majority of stories this week are about the forthcoming US Tour

featuring Yes and Toto as double headliners...

- **Yes & Toto announce joint tour**
- **YES AND TOTO ANNOUNCE SUMMER TOUR**
- **Steve Lukather on Toto's overlooked Yes connections: 'Shameless nods to our heroes? Sure'**
- **VETERAN ROCKERS YES AND TOTO TEAM UP FOR CO-HEADLINING NORTH AMERICAN TOUR**

Uncle Rick has been on tour this week, and this has garnered its fair share of news stories.

- **Prog-Rock God and original grumpy old man - Rick Wakeman talks to Weekend**
- **Yes man offers the personal touch with his new show**

And finally, the only archive story of the week is an interview that someone sent me featuring Jon Anderson.

- **Byrd Interviews Jon Anderson of YES**

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



A lone, dark tree stands in the center of a flat, grassy field under a cloudy sky. The word 'Wyrd' is written in large, glowing, metallic letters across the foreground, appearing to be etched into the ground.

# Wyrd

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.**

4th Eden is better known as Martin Eve who lives in North Devon. The name '4th Eden' is just a re-work of Martin's name. Martin has been writing music since the early 1980's and has been compared to artists such as Mike Oldfield, Depeche Mode, Moby, Ulrich Schnauss and Ultravox. He only started re-recording compositions back in 2009. To date he has written in excess of 100 tracks (of which some are available to hear on his Soundcloud page) with many collaborations. In 2012, his first CD was released called 'Infinity' through Global Journey. Currently he is a full time 'immature' student at Petroc College in Barnstaple studying a degree in Music Technology & Production. The new EP, 'Organik Reflektion' will be released on April 17th and 'Pictures On A Soundscape' will follow later this year.

I caught up with Martin earlier in the week to chat about the complexities of the Organik Reflektion project.

[Listen  
Here](#)





## 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

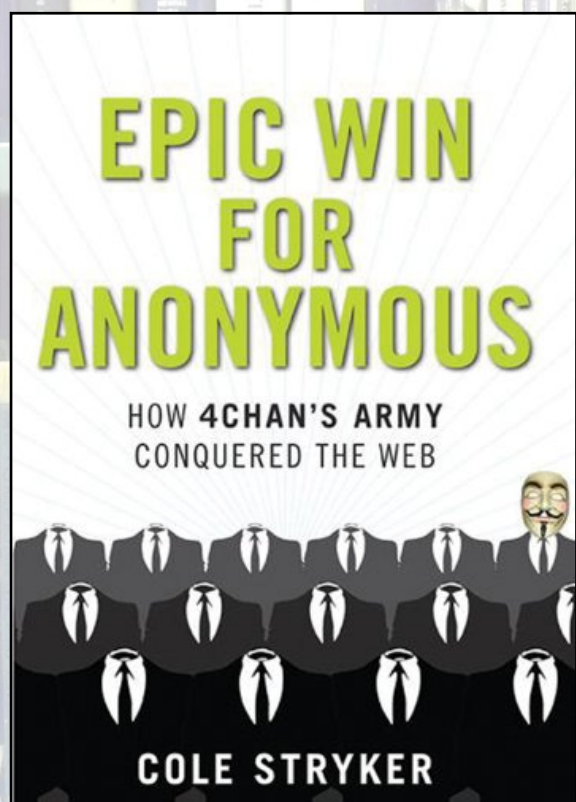
FOCUS now! Time is a burning wing  
We need to land this thing together

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.



**Hardcover: 304 pages**  
**Publisher: Gerald Duckworth & Co Ltd**  
**Language: English**  
**ISBN-10: 0715642839**  
**ISBN-13: 978-0715642832**

Twenty something years ago I read a book called *The Hacker Crackdown* by Bruce Sterling which told the story of a burgeoning community of electronic outlaws living a virtual existence on the fringes of society. 'Bloody Hell' I thought. I want a bit of that.

In 1997 I got my first PC and went online for the first time, and over the past eighteen years my life, and my livelihood have been increasingly in cyberspace.



Over the years I have watched the rise of 'Anonymous' and cheered from the sidelines as they ridiculed, and did their best to destroy an ever increasing array of targets that I - like them - found to be despicable and disturbing.

I have done my bit of hanging about on 4Chan, although I have never done more than lurk, and occasionally belly laugh, and I have been waiting for some years for someone to do what Bruce Sterling did for the hacker culture of the 1980s and write the definitive book on the new culture.

I don't think that this is it, although it is a brave try. It isn't as heavy or as insightful a tome as I would have liked, but worst of all it was written over too long a period of time, or rather it was originally put out in 2012, and this new edition is not sufficiently updated.

The author has been overtaken by so many events that the book: *Encyclopaedia Dramatica*, for example has gone offline and on again, and moot is cutting his links with 4Chan, whereas his other





website, Canvas, has gone tits up.

This is a bit like a book about the Warsaw Pact countries published in early 1990 just before the world changed forever, and most of them ceased to exist.

This is a criticism, but I wonder whether, when writing about such a rapidly changing subject, it can ever be captured in a book published in the traditional manner. As someone who writes and published both using the traditional and new models of dissemination this is a very real issue.

If you want an amusing book with bits and bobs about lolcats and a *soupc*on of analysis this book does very well. It is pretty entertaining - I have read it twice and it is currently next to my side of the bed where I dip into it at random when I can't sleep, and as such it does very well.

But I truly think that this is a subject that needs a far more heavyweight analysis.

Where is Bruce Sterling when you need him?



# XTUL XIX

## IN THE GREY HALF-LIGHT BETWEEN FACT AND FANTASY

The rest of North Devon was cold, grey and wet, covered with a slimy carpet of decayed leaves. But here, in the back garden of the tumbledown little cottage on one of the less frequented lanes between Woolsery and Bradworthy, it was a beautiful summer's morning, like something described by the pen of Enid Blyton. It was the sort of summer morning that I knew as a child, and which came less and less often as the innocence of childhood was replaced by the compromises, and moral grey areas of my adulthood, and which eventually disappeared for good, round about the time that I realised that my life was never going to work out the way that I had always wanted it to do.

I didn't know whether the place in which I found myself was what the world truly was like beneath all the artifice and shameful compromising of adulthood, or whether it was just the result of some magickal artifice that I didn't (and truly didn't want

to) understand. But for the moment, my tired and battered body luxuriated in the glorious golden sunlight as I lazily watched two hummingbird hawk moths feeding from the most luxurious hollyhocks this side of *The Story of Cherry Tree Farm*.

The unseasonable sun beamed gently upon the fairytale garden as Panne walked slowly towards me. If this actually *had* been a fairy tale, I reflected, there would have been a clearly defined beginning, middle and end to the story. But as I have discovered more and more as I get older, things in life are never clear cut. I suppose that it could be argued that a person's life begins with their birth and ends with their death, but even that isn't really that clearly defined.

If you are writing the biography of someone, you usually talk about their parents and even their



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





grandparents. In one music biography which I had to review about a quarter of a century ago, the first chapter went as far back as the protagonist's antecedents and their activities during The Crusades. And of course the story doesn't end with a person's death either. What happens during a person's life can, and does, reverberate across the centuries that follow. "Life is short, but the years are long. Not while the evil days cometh not."

As Panne walked slowly towards me, I tried to decide what I should do next.

On one level this was already a given; I was going to take her home with me, and then try to explain everything to my dear wife, who was already going to be somewhat perturbed, to say the least, because I had been missing for at least one night - I realised, with a guilty start that I actually had no idea *how* long I had been away from home, and that I was only *assuming* that it had only been for a single night.

But first, I was only too aware that I knew practically nothing about what was going on, and about the nature of the events into which I had become inadvertently embroiled, and into which it looked like I was just about to involve my beloved family. I had turned my back upon what I very much dislike calling 'psychic questing' the best part of two decades ago. The quest for the Cornish Owlman had not been the only reason that my first marriage had collapsed, far from it, but it had certainly been a causative factor. And although my

journeys down the left hand path had continued for a few years, by the end of 2000 I had lost so many people dear to me, and been through so many traumatic experiences to the detriment of my mental and physical health, that I decided - with the help of a long ceremony performed by a witch, an old friend of mine in Leeds - to leave that part of my life behind for good. And since then, I always have.

But now I found myself deep in the middle of something that I truly didn't understand, and for which all my experience - such as it is - had done very little to prepare me. And I knew that, like it or not, I would

have to get as many answers as I could.

By now Panne was standing right in front of me, his/her pelt glinting chestnut in the sun. I took his/her hairy little hands in mine and looked straight at her, and was both surprised, shocked, and saddened to see that there were tears rolling slowly down its cheeks, making the fur all matted and dark. I have never hugged a God before, but I put my arms round Panne mulling him/her to me. "I don't know why you ran away", I said in the quietest and calmest voice that I could manage. "I am going to take you home with me, and Corinna and I will look after you. But first you must help *me*..." It suddenly entered my head, that either due to high magickal protocols, or sheer common sense, I could not try to find out too much at once. I didn't know how much Panne actually *knew*, but I could see that deity or not, (s)he was a frightened and tired little thing, and I doubted the wisdom of trying to find out too much at once.

"Just tell me one thing," I said calmly, still holding Panne's hands, and looking into his/her (It really doesn't sit right with me to refer to Panne as 'it') tearful eyes, I asked the one question that was foremost in my eyes. "Panne. Who are you?"

Still without saying anything, Panne leaned forward until his/her two little horns were once again touching my forehead. Once again I felt a searing pain across my temples, and an overwhelming wave of nausea, as my world suddenly turned black.





*North Devon Firefly  
Faery Fayre & Ball 2015  
Saturday 18th July*

*12 noon till 1am*

*Clovelly Parish Hall*

*Wrinkleberry Lane*

*Clovelly, Devon EX395SU*

*[www.spanglefish.com/northdevonfireflyfaeryfayreandball2015](http://www.spanglefish.com/northdevonfireflyfaeryfayreandball2015)*

*Tel : 01237441999*

*Adult £10.00 Child under 16 £5.00*

*FOOD ALL DAY & LATE BAR*







**ROCK and ROLL**

# a cabinet of curiosities

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

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

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

I can't believe that I am sitting here working at 3.30 in the morning after getting back home around an hour ago. Insomnia? Dedication? Over-tiredness? Or just plain stupidity? Call it what you will, here I am. And without any further ado, here are this week's additions for the already stuffed cabinet of curiosities.

**The Beatles 1964 Spanish LARGE battery operated toy Los YeYes in orig box**  
Price: US \$1,600.00

"You are buying a rare Spanish battery operated toy...device that spins the car around the floor works ok...voice singing box not working...no rust in the battery holding area...car un-scratched."

I was not sure why this is listed as a 'The Beatles' battery operated toy. But then I found another one with the following description, which – sort of – made it a bit clearer:

"FIRST, THE ITEM DESCRIPTION: This is a fabulous unauthorized Beatles toy in which a toy maker in Spain (RICO) used a 19" long lithographed tin model car - 1964 FORD Galaxie - and added 4 vinyl figures in the front & back seats. They called it



Los Ye Yes car invoking the Beatles refrain Yeah Yeah Yeah. Each figure except the driver has a musical instrument. The figures are long haired & bearded hippie types supposed to be Beatles. Toy may also have been based on the Monkeemobile band concept car. This car is covered with graffiti & hippie symbols. The toy is battery operated taking 3 D cell batteries. When activated it moves forward & spins. There is a musical component to the toy. When the yellow button behind the back seat is pushed down it activates a miniature record player inside & the band members sing in Spanish something like Yeah Yeah Yeah. The toy is old store stock in the original box with both cardboard inserts to hold it in place. Box is in outstanding condition. There is also the original tag which explains how to activate the VOX function. The condition of the toy is excellent. The car function works well but the voice function does NOT work. The car that I am selling is green."

But then it still didn't really explain the real connection with The Beatles, apart from the band members singing something in Spanish that sounded like Yeah Yeah Yeah. But then I found this:

"Item Description 8.5x19.75x6" deep box contains large, 19" long tin litho car made in Spain by Rico. Box shows wear with clear tape reinforcements at corners and some dust soiling to lid. Fine/VF. Car has Ford Galaxie markings on car grill and rear. This is 1964 convertible with scarcer seafoam green color. Although car is 1964 model, toy dates to c. 1967 given the obvious Beatles Sergeant Pepper era influence in design."



This had – to my mind – the more accurate heading of 'Beatles-inspired'. I am satisfied. I can move swiftly on with a clear obsessive conscience.

**Ozzy Osbourne miniature Figure Collectable Doll** - Was: GBP 14.99 - You save: GBP 1.50 (10% off) Price: GBP 13.49 (Approximately US \$19.95)



The seller for this is listed as a pawnbroker. What a random thing to find at such an establishment.

**Michael Jackson Vac U Form Life Mask from The Wiz - US \$1,500.00**

"Make-up artist Michael R. Thomas worked with Michael Jackson to transform Jackson into the Scarecrow for The Wiz. This is the last Vac U Form Life mask used to create the make-up for Jackson in The Wiz (Universal Pictures 1978). Nineteen year old Michael Jackson had his face cast to produce this model in order to design his Scarecrow make up. Jackson, who was critically acclaimed for his role, said that his experience working on The Wiz was the greatest of his life thus far. Michael R. Thomas passed away in 2009, a few months after the death of Michael Jackson."

# THE BITCH IS BACK





Wizzer!  
(and before anyone says anything – there are a few different definitions of this word. Despite what some may think, I went for: “something super cool, or beyond awesome, eg yeah, the show at Reflektions last night

was wizzer”. As if I – a lady like wot I am – would opt for any other.) Although I must add I am being sarcastic for expressing such a sentiment.

#### Elvis Presley PB and Bananas Sandwich Plush Dog Toy - Price: \$14.99

“One of Elvis's favorites! The Elvis Presley PB and Bananas Sandwich Plush Dog Toy is a durable, realistic plush with peanut butter and banana appliques and a screenprinted toasted effect. The plush features crinkle material on one side and a squeaker on the other to entertain your pet! Both bread slices pull apart with Velcro action. The Elvis Presley PB and Bananas Sandwich Plush Dog Toy measures 5-inches long x 4 1/2-inches wide. Ages 4 and up.”

When I first came across this, I have to admit that I did not notice the words ‘dog toy’, so you can imagine my being incredulous that such a thing



existed for children ages 4 and up. Once that realisation came to me, I could not help but wonder if it was fair to inflict such personal tastes upon one's pet. You wouldn't dress your pooch up as a ballet dancer just because you loved ballet would you? Or buy them a ballet shoe dog toy. Oh wait....

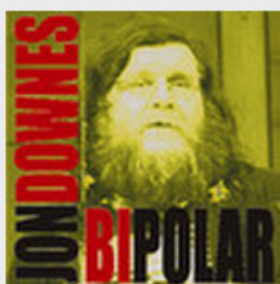


#### Extremely Rare Kate Bush Before The Dawn Fish Skull Sculpture...Only 50 created. - £5,000

“This is a rare opportunity to acquire this amazing sculpture created to celebrate Kate's return to the stage after 35 years. The sculpture is one of only 50 made by Robert Allsopp and Associates.

### SHAMELESS SELF PROMOTION TIME

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



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



WYRD  
music

MIKE DAVIS

HOW CAN I TELL YOU?



Available from iTunes, Amazon etc

Robert made all the masks and Kate's famous life-jacket for the "Before The Dawn" shows. If you were lucky enough to have attended the shows, you will remember how hard it was to get served



at the merchandise stalls. In fact, the sculptures were only available to order at one stall, so most people didn't even know they were available. The sculptures were made to order and have been purchased by buyers from all over the world. The sculptures are the ultimate memento of Kate's amazing performances and are certain to increase in value due to the small number produced. Although the sculptures are not numbered, I can provide verification that only 50 were created. The sculpture is an exact replica [reduced scale] of the masks worn by some of the performers who carried Kate at a pivotal moment in the show. May well be your last chance to own a

incredible experience...as the release of the DVD/public performance of the show has not been officially confirmed. Will she or won't she?"

Seems a little fishy to me. I won't carp on about such things as the price. But I must say - on a scale of 1-10 - it is certainly not crappie. And not to be koi about it, I wonder if they accept COD?

**MUDDY WATERS Signed and Played STELLA GUITAR w/ Full Provenance AUTOGRAPH BLUES - US \$14,999.99 (Approximately £9,823.18)**

"A Stella guitar signed and played by blues giant Muddy Waters, with incredible provenance. We have never seen another guitar signed by Muddy Waters, who died in 1983, long before collectors were getting guitars signed. We acquired this guitar from Muddy's longtime guitarist/acclaimed blues artist/author Bob Margolin, who tells the extraordinary story in his accompanying letter of authenticity: "I played guitar in Muddy's band from 1973-80. On May 9, 1975, my 26th birthday, we were playing in Berkeley, California.



PRATT, DOWNES & SCOTT,



My sister, Sherry Margolin, lived nearby and came down to visit when we got to town. She brought this guitar with her, which she had bought at a flea market. It was a lot like the Stella from Sears Roebuck that she and IA learned to play on in the '60's. I was with a group of people in Muddy's motel room when she arrived that afternoon, and so she came to see me there, carrying the guitar so as not to leave it unprotected in her car."

### Why do older guitars sound better?

April 13, 2015

"Whether or not you're a guitarist, you've probably at least once found yourself wondering why a musician who's freakin' loaded would play a beat-up old guitar that's falling apart when they could easily afford 100 new ones.

We're looking at you, Willie Nelson.

Aside from aesthetics (some people think beat-up stuff looks cool) and familiarity—every guitar is different, and players grow attached to them almost like family members—there's another reason: instruments sound better as the wood they're made from ages.

Well, technically, just "different", but just about any guitarist you ask will say it's "better". What happens when wood ages?

According to luthier (instrument builder) Alan Carruth, wood consists mainly of cellulose, lignin, and hemicellulose, and all wood gradually loses hemicellulose—a soluble polysaccharide—to evaporation over a long period of time.

As this happens, the wood loses some weight, but remains just as stiff, allowing it to continue to support the weight of strings. With less mass to have to vibrate, the guitar's woods vibrate more freely, making the instrument louder and allowing previously dampened frequencies to resonate. The crystallization of sap inside the wood over time also contributes to the wood's stiffness."

[Find out more here](#)

### Five memorabilia Pop Music Nsync Collectable Marionette String Puppet Dolls 2000 - Price: US \$69.95 Buy It Now

"All five boxes have never been opened. Boxes have wear and tear. Some dents and scratches but no holes in plastic front/face window. Chris Kirkpatrick box has some dirt spots on the inside of plastic. Chris Kirkpatrick, Joey Fatone, Justin Timberlane (erm...Timberlake?) and JC Chazez dolls are new condition. Chris Kirkpatrick has very small white lint fibers on his black jumpsuit. JC Chazez has a red lint fiber from his shirt on his left pant leg. Lance Bass doll looks great except for his stain (don't quote me, but I think that should be satin) shirt has folded outward showing

the seam on his right side as shown in pictures."



*I have no strings to hold me down, to make me fret, to make me frown.*

I really don't think I have ever since pop music string puppet dolls before. These guys look like they should join their own little Danse Macabre though; they are pretty grim.

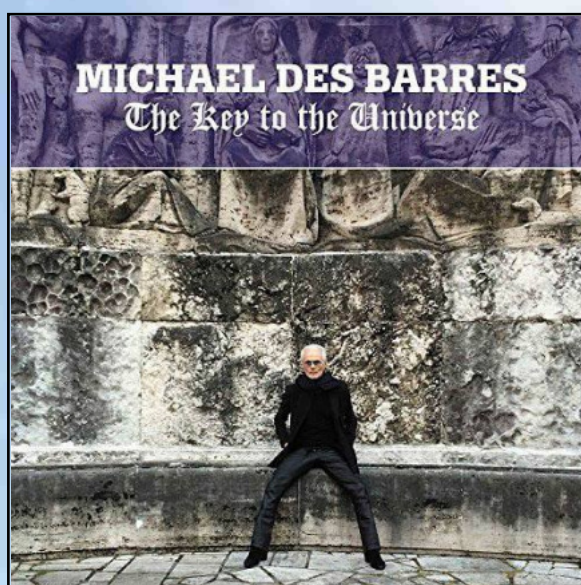
Yes **My Little Pony Beatles**. Your eyes do not deceive you - what a brilliant idea. Now I know what to do with the box of My Little Ponies that are



stored around here somewhere. There are more that this artist, Mari Kasurinen from the Finnish Lahti, has cleverly done. [Check them out here](#)







## Michael

Michael Des Barres' new album really is a stonker. I know next to nothing about it, apart from having read on Facebook last summer that he was in Rome recording it. The last person that I know recorded his album in Rome was Morrissey with *Ringleader of the Tormentors*, which was imbued with a European, theme, all Pasolini and chianti. This album is nothing of the sort. Regular readers will remember how much I loved Michael's last album, *Carnaby Street* back in 2012. Well, boys and girls, this one is even better. It is a harder edged rock album, with elegantly brutal guitars meshing together like nothing I have heard since that second *Tin Machine* album way back when. That is weird because the bassist of that massively overlooked band, Tony Sales, was in Michael's band *Chequered Past* back in the early 1980s together with ex-Pistol Steve Jones.

In between *Carnaby Street* and this present album, Michael put out a rather groovy live album. Most of the songs on it were his own, but there were a couple of covers including one by the massively under-rated,

(and almost forgotten in these decadent days) *Humble Pie*. This has turned out to be mildly prophetic, because if I am pushed to give a cultural reference for the album, something which on the whole I am loath to do, it sounds like the best bits of *Humble Pie*, thankfully minus the fret wanking which was *de rigueur* at the time, mixed with the tastefully sparse arrangements of the aforementioned *Tin Machine*, who were sadly always overshadowed by their lead singer's day job, and were much better than history will allow.

Michael's music continues to develop in ways that one least expects, which is the mark of a great artist, and believe me, Michael is indeed a great artist. I, for one, cannot wait to see what happens next.

## Monika

The thing that always irritated me about *Abba* was that, although the music was always sublime, the lyrics were always so naive, and - frankly - crappy. I always put this down to the fact that English was not their first language, although it has been the international language of popular music for decades. There was always something gauche about the phrasing of the lyrics as well, almost as if the singers had to concentrate harder than they should have done to work out what they meant.

"Dancing Queen, young and clean, only 17". For heaven's sake!

About eighteen years ago I was in Mexico when I first heard the music of Alfredo Zitarrosa

Zitarrosa, (March 10, 1936 – January 17, 1989) was a Uruguayan singer-songwriter, poet and journalist. He specialized in Uruguayan and Argentinean folk genres such as zamba and milonga, and he became a chief figure in the nueva canción movement in his country. A staunch supporter of Communist ideals, he lived in exile between 1976 and 1984. He is widely regarded as one of the most influential singer-songwriters of Latin





music in the English idiom, without the slightest nod to their Scandinavian roots, the lyrics - as I have noted above - for me at least, didn't cut the mustard.

Now, for something completely different from the other edge of Europe. Over to Wikipedia:

"Monika Christodoulou (Greek: Μόνικα born May 26, 1985 in Athens, Greece) also known by her stage name Monika, is a Greek singer-songwriter. She sings and plays the piano, guitar, saxophone, accordion and drums. Monika's debut album "Avatar" was released in 2008 and her second album "Exit" followed in 2010. Both albums achieved platinum status. She has performed a number of sold out concerts at important venues such as the theatre in Ancient Epidaurus, the Vrachon Theatre, the Lycabettus Theatre, as well as playing the ARK Festival in Athens and Thessaloniki two years in a row (2010 and 2011) serving as a headliner in 2011. Her two albums and fresh songwriting approach were met with critical acclaim, with the majority of Greek media hailing her as the next great hope in the Greek music scene. Early life Christodoulou was born in Athens on May 26, 1985. She grew up in various cities around Greece, such as Korinthos, Lamia and

America. Somehow we got hold of a copy of his album *Guitarra Negra*, and for the first time (if you discount Italian and German opera) I found myself enjoying music that was sung in a language that I didn't know. I discovered that I particularly liked the Latin American patina (my word) that covered this music, and over the next decades I discovered that I enjoyed the patinas of quite a few different regional music types even if I had no idea what on earth they were singing about.

What has this got to do with *Abba*?

Hush, gentle reader. I am getting to that.

The thing that was peculiar, and in the end off-putting about *Abba* was that although they were composing

Karpenisi due to her father's occupation as a doctor. In 2004 she was accepted at the School of Mathematics of Kapodistriako University of Athens and has been studying there ever since. Musical career 1999–2004: Serpentine in 1999 she made her first musical steps by joining her brother's rock band Serpentine, where she sang, played the guitar and the saxophone. While in Serpentine, the band opened for local and international acts such as Devendra Banhart, Michael Gira and Raining Pleasure. Serpentine disbanded in 2004 and Monika started pursuing a solo career."

She is female, pretty and Greek. She sounds like Nana Mouskouri, right? Wrong! You couldn't be more wrong.

This music is steeped in the eastern Mediterranean





tradition which made psychedelic excursions by people like *Aphrodite's Child* so interesting, but rather than looking backwards is completely contemporary, if not slightly ahead of her game. Her lyrics, sung in English, are flawed, but interesting, but above all there is something feral about her that makes her sound like a maenad from the olive groves, rending a sacrificial victim apart in the rite of sparagmos, rather than the pretty slightly elfin girl in the black cocktail dress, with a guitar slightly too big for her, who smiles shyly out from her Wikipedia page.

Her voice is massively peculiar. She sings like Nico much of the time; if you can imagine Nico singing along to a peculiar bastard mixture of *The Young Marble Giants*, *REM* and a post psychedelic mariachi band. Then sometimes she will go into a high keening falsetto that comes completely out of left field, and etches unsettling patterns upon your psyche. The more I think about it Alison Stratton of *The Young Marble Giants* is possibly the nearest reference point I can give.

To date she has released three albums, and they are playing in what American FM DJs call Quick Rotation on the CFZ hifi. Only last week (conveniently forgetting how much I like *The Unthanks*, Devendra Banhart, and Laura Marling, to name but three) I wrote that the music I was listening to was all by people well into their middle years or later, and now, only a few short days later I have fallen in love with the music of another artist young enough to be my daughter.

Not only does this tell us more about the nature of the multiverse than I feel comfortable thinking about at this stage of the game, but I have a sneaking suspicion that any oracle worth her salt will tell you that Ms Christodoulou will be appearing in these pages again very soon.

I have had to eat my words before, but not usually as quickly as this.



# **Weird weekend** **2015**

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



For the second year running. Hartland..  
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August 14-16 2015  
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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 forteen 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.



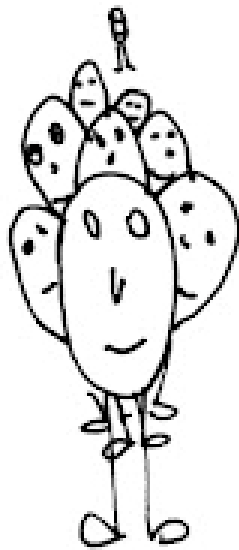


<b>FRIDAY</b>	
7 - 7.15	Intro
7.15 - 8.00	<b>Nick Wadham: TBA</b>
8.00 - 8.30	Break
8.30- 9.30	<b>Lee Walker</b>
Book Launch	
9.30 - 10.00	Break
10.00 - 11.00	<b>Lars Thomas:</b> Microcryptozoology <b>Silas Hawkins:</b> A bedtime story
<b>10.45-11.00</b>	<b>Raffle</b>
<b>SATURDAY</b>	
12.00 - 12.30	<b>Jon and Richard:</b> Intro to Cryptozoology
12.30 - 1.15	<b>Kara Wadham:</b> Vampires
1.15 - 2.15	<b>Glen Vaudrey:</b> The Mystery Animals of The North of Scotland
Book Launch	<b>Glen Vaudrey:</b> The Mystery Animals of The North of Scotland
2.15 - 2.45	Break
<b>Kids Nature walk with Lars and Nick</b>	
2.45 - 3.15	<b>Quiz</b>
3.15 - 4.15	<b>Jaki Windmill:</b> Astroshamanics
4.15 - 4.45	Break
<b>Mad Hatter's Tea Party</b>	
4.45 - 5.45	<b>Max Blake:</b> DNA for Cryptozoologists
5.45 - 6.15	Break
6.15 - 7.00	<b>Judge Smith:</b> The Judex Trilogy Part Three
Book Launch	<b>Judge Smith:</b> The Judex Trilogy
7.00 - 7.30	Break
7.30 - 8.00	Music from Jaki Windmill
8.00 - 8.15	<b>CFZ Awards</b>
8.15 - 9.15	<b>Adam Davies:</b> Manbeasts and me
9.15 - 9.45	Break
9.45 - 10.45	<b>Richard Freeman:</b> Tasmania 2013 Expedition Report <b>Silas Hawkins:</b> A bedtime story from Richard Freeman's <i>Hyakumonogatari</i>
	<b>Raffle</b>
<b>SUNDAY</b>	
12.00 - 1.00	<b>Nigel Watson:</b> UFOs of the First World War
1.00 - 1.30	<b>Rosie Curtis:</b> Scary memes on the internet
1.30 - 2.00	Break
2.00 - 3.00	<b>Rob Cornes:</b> The Seal Serpent
3.00 - 3.30	Break
3.30 - 4.30	<b>Shoshannah McCarthy</b> TBA
4.30 - 5.00	Break
5.00 - 5.15	<b>Results of nature walk</b> (Lars/Nick/Jon)
5.15 - 6.00	<b>Ronan Coghlan:</b> TBA
6.00 - 6.15	<b>Jon Downes:</b> Keynote Speech
6.25	<b>Raffle</b>
7.00 -	<b>Speaker's Dinner</b> at the Small School
<b>PLUS:</b>	
<b>Bugfest</b>	
Art Exhibition from Glen Vaudrey	
The Tunnel of Goats	
A Haunted Teddy Bear's Nest	
The Spider Baby	
<b>FOR KIDS:</b>	
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	
<b>STALLS</b>	
CFZ	
APRA Books	



# THE NINE HENRYS

GONZO  
MEDIA  
GROUP



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

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

THE WORLD'S FIRST CLONED CARTOON CHARACTER

modada@ninehenrys.com

There are nine Henrys, purported to be the world's first cloned cartoon character. They live in a strange lo-fi domestic surrealist world peopled by talking rock buns and elephants on wobbly stilts. They mooch around in their minimalist universe suffering from an existential crisis with some genetically modified humour thrown in. I think Peter McAdam is one of the funniest people around, and I cannot recommend his book *The Nine Henrys* highly enough. Check it out at Amazon. Each issue we shall be running a series of Henrybits that are not found in his book about the nine cloned cartoon characters who inhabit a surreal world nearly as insane as mine...

## HENRYWOOD : SCARFACE



Say Hello to my lil' friend



Aye, Aye  
Sorry I'm late  
I couldn't find any  
dry towels  
Whats all the noise like?



# CLASSIC LOST BROADCAST RELEASES FROM

# GONZO

HS1031D / D



ROCK OF THE 70's

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

## THE LOST BROADCASTS

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

HS1040D / D



THE LOST BROADCASTS

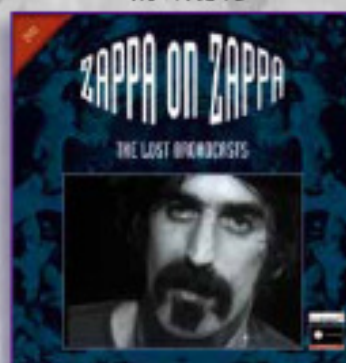
INCREDIBLE STRING BAND  
HS1066D / D



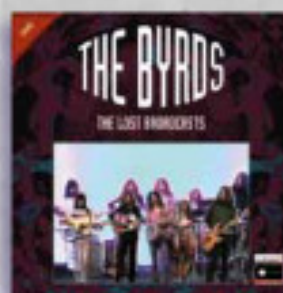
CAPTAIN BEEFHEART & HIS MAGIC BAND  
HS1112D / D



FRANK ZAPPA  
HS1109D / D



CURVED AIR  
HS1058D / D



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[www.gonzomultimedia.co.uk](http://www.gonzomultimedia.co.uk)







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

America:

Hat Trick

(Warner Brothers, 1973)

What? Alt-country cul-de-sac in a stellar MOR career.

A cursory glance at the early career of platinum selling country-rockers America suggests a fairly obvious conclusion with regard to this, their "difficult" third album. Their eponymous debut collection, and the single "Horse With no Name" both hit #1 in the USA, making instant stars of the precociously young trio who had honed their act in the UK, meeting because they were the sons of US service personnel stationed here. The hasty follow up Homecoming marked their return to the USA, and offered "Ventura Highway" as its major hit; album and single duly went into the top ten. By contrast the #28 achieved by Hat Trick and fact that it spawned three singles with only "Muskrat Love"



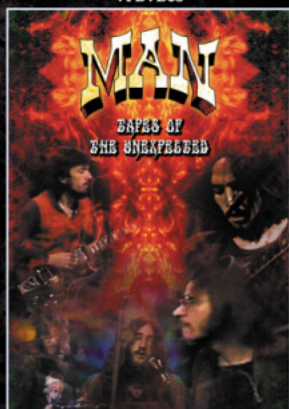
crawling into the charts at #67 suggests a crisis. The drafting in of George Martin as producer and a return to short, focussed, songs and a radio friendly sound ensured top five positions for Holiday (1974) and Hearts (1975), and a slew of new hit singles included "Sister Golden Hair" which also hit #1.

So Hat Trick appears as an aberration in a record of radio friendly, mass appeal, country rock. Oddly, this under-appreciated and oft-overlooked collection was the first America studio album to earn a silver disc in the UK. Hat Trick is the one America album that appears to sell to people who don't really like the band. It presents three singer/songwriters collected in one band, still in their early twenties and gifted with more time and money to make an album than they could have believed possible when they trooped into the Warner's UK offices clutching acoustic guitars and played their first album in its entirety. The "problem" – if such a thing can be said to exist here – is the sheer ambition of what Hat Trick attempts. Where most of the band's albums create a solid sound and allow the individual talents some wiggle room to meld it to their own songs Hat Trick takes every song where it wants to go, presenting a collection of sounds and visions more akin to the different elements that make up – for example – The Eagles' Hotel California. America also let their musical talents expand to fill the resulting space, Gerry Beckley plays superb piano in places, Dan Peek's love of country comes to the fore and Dewey Bunnell (already established as the best bet for hits on the back of "Horse With no Name" and "Ventura Highway") lets rip with some of the most ethereal and ambitious work being recorded by any country rockers at the time. Bunnell's "Wind Wave" mines a jazz groove and offers up a mouth-trumpet solo, his "Rainbow Song" combines a gentle melody with sudden up tempo bursts, "Molton Love" betrays the influence of the eclectic British folk artists he came to admire as a young man and "Green Monkey" is a rocker with Joe Walsh guesting on guitar. Bunnell, more than any other America, gives this album a sense of possibilities and new directions that place it amongst the most inventive offerings in folk-rock of the period. Touchstones at one end might be Neil Young and The Eagles but elsewhere Gerry Beckley's McCartneyesque piano doodlings and the influence of jazz/folk UK artists like John Martyn and Bill Fay on Bunnell's writing can be detected. Collectively it suggests the band had an ear on Stevie Wonder, not so much to steal his sound as to work outwards from their own style and create an album that stayed focussed but referenced every style it wanted. For an album that looks like a mishap in their big-selling career Hat Trick has an assurance and ambition about it that still sounds mightily unapologetic.



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

MAN  
Tapes of The Unexpected  
VPD66

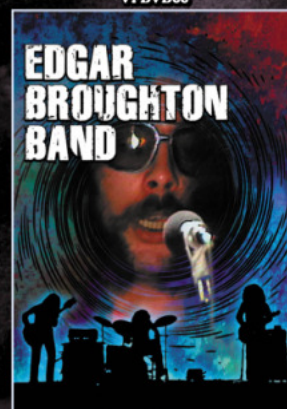


"Mad, bad & dangerous"  
(Available for the first time on DVD)

FRANK ZAPPA'S 200 MOTELS  
TPDVD127



EDGAR BROUGHTON BAND  
Live  
VPD66



RENAISSANCE  
Kings & Queens  
VPD67



PETER HAMMILL  
In The Passionkirche Berlin  
VPD65



THE STEVE HILLAGE BAND  
Live at The Gong Family Unconvention  
GWVP101DVD



VAN DER GRAAF GENERATOR  
Live at The Paradiso  
VPD64



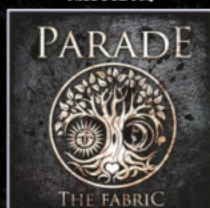
PANIC ROOM  
Satellite  
FMCDD02



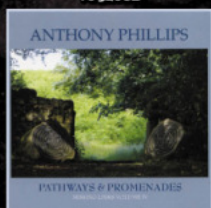
KARNATAKA  
The Gathering Light  
KTKCD005



PARADE  
The Fabric  
NAUTCDD04



ANTHONY PHILLIPS  
Pathways & Promenades  
VP526CD



RICK WAKEMAN  
Past, Present and Future  
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Crazy Fluid  
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### Furor Gallico

From Milan in Italy, Furor Gallico is a Celtic and folk metal band formed in 2007.

Furor Gallico is the description that the ancient Romans had given to the state of blood lust that the Celtic Warriors, who were ready to attack in battle to defend their people and their land, had possessed. They claim that they are the bards who live to pass on the legends of the now lost Celtic Worlds. They utilize growling, screaming and clear vocals combined with sounds of the harp, whistles, violin and bouzouki. (Wikipedia)

### Current members:

Davide: Growl, Scream and Clean Vocals  
Luca: Guitar and Backing Vocals  
Mattia: Guitar  
Marco: Bass  
Mirko: Drum  
Paolo: Tin Whistles, Bouzouki & Bagpipes  
Becky: Celtic Harp  
Riccardo: Violin



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[Metal Archives](#)

[Website](#)

[Wikipedia](#)

[You Tube](#)

[Banshee](#)

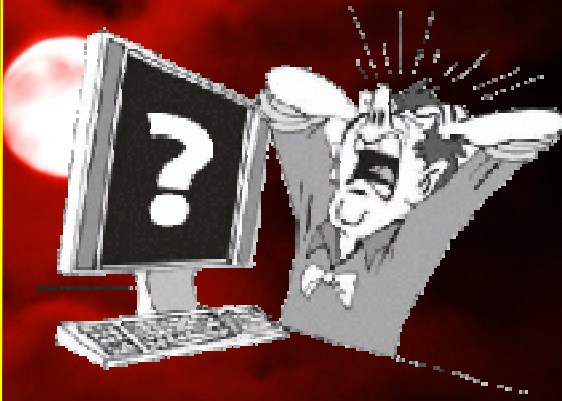
[La Notte Dei Cento Fuochi](#)



It is now three in the morning, and I am just putting the finishing touches to my bits of the magazine. About an hour ago we got home from the *Reflektions* gig promoted by my Wyrd compadre Martin Eve.

It was actually the first time I have played live since May 2002 when I reconvened the Amphibians from Outer Space after a gap of eight years to do one final show at the Weird Weekend.

I did a six song set (four of mine, a Frank Zappa song and a Velvet Underground song) and I had a blast. It is the most fun that I have had in ages, and I think that twenty years after the Amphibs stopped touring, I am going to return to playing live, occasionally at least. I don't think I could face the



tours we used to do, doing four shows a week for a couple of months at a time. The logistics of keeping a seven piece band on the road were prohibitive, but I think I shall get my mate Martin Dowding to fix up my two acoustic guitars and I think I shall tread the boards again. At least until either I or the audience get bored with the situation.

I am not stupid or vainglorious enough to think I will ever make a living out of it, but unlike the name of the Franz Zappa album that I pinched the song from this evening, I am not only in it only for the money.

But then I have never really done anything just for the money, and I don't see why I should change now.



# THE BEST LAID PLANS



# BEEFHEART AT HIS BEST

## Live on stage

ADMIT • ONE | \$5.50 | STALLS

*Somewhere Over Detroit*

11 DEC 1980  
ON STAGE 20.30

FROM HARPOS CONCERT THEATRE, DETROIT

11 DEC 1980  
ON STAGE 20.30

# CAPTAIN BEEFHEART



& The

## Magic Band

ERIC DREW FELDMAN \* ROBERT WILLIAMS \* RICHARD SNYDER \* JEFF TAPIR/WHITE \* JEFF MORIS TEPPER

# LIVE

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