

GONZO

Weekly #152

As well as our exclusive interview with **4th Eden**, (pics by Steve Rider) Doug Harr is in London to see **David Gilmour**, Jon is musing about **Patto** and **Transmetropolitan**, John is watching **Steely Dan**, **The Allman Brothers** and **Little Feat** on You Tube, Corinna is being as bitchy as hell about the latest crop of **classic rock memorabilia**, and we send **Mr Biffo** to a Desert Island.

it's
free

EAST OF EDEN



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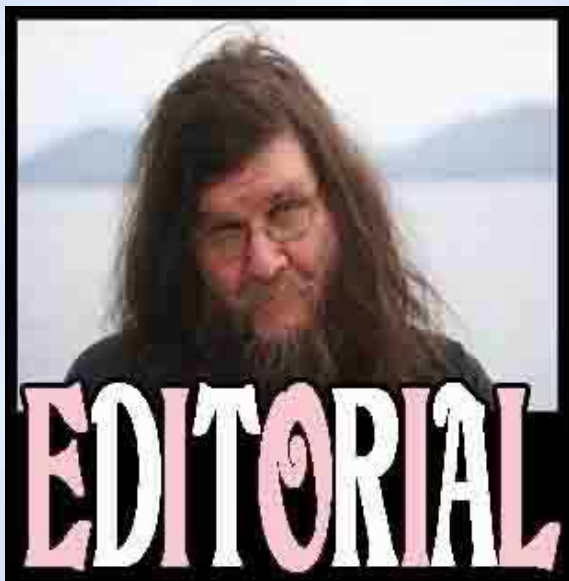
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THE THREE COMMANDMENTS OF GONZO WEEKLY:

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

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



Dear Friends.

Welcome to another issue of the magazine which somehow comes together each week even though I truly don't understand how it does it sometimes. There truly is some kind of innate magick in this magazine because even though there are some issues when, on a Friday morning, I don't have more than the sketchiest of ideas what is going to be in it, it always comes together surprisingly quickly.

Having written that, it is Sod's Law that one week soon, I shall just be sitting here looking at my computer screen with a blank expression something like that of a turnip, and nothing will come out, but I hope that this doesn't happen any time soon.

We had a nice letter this week:

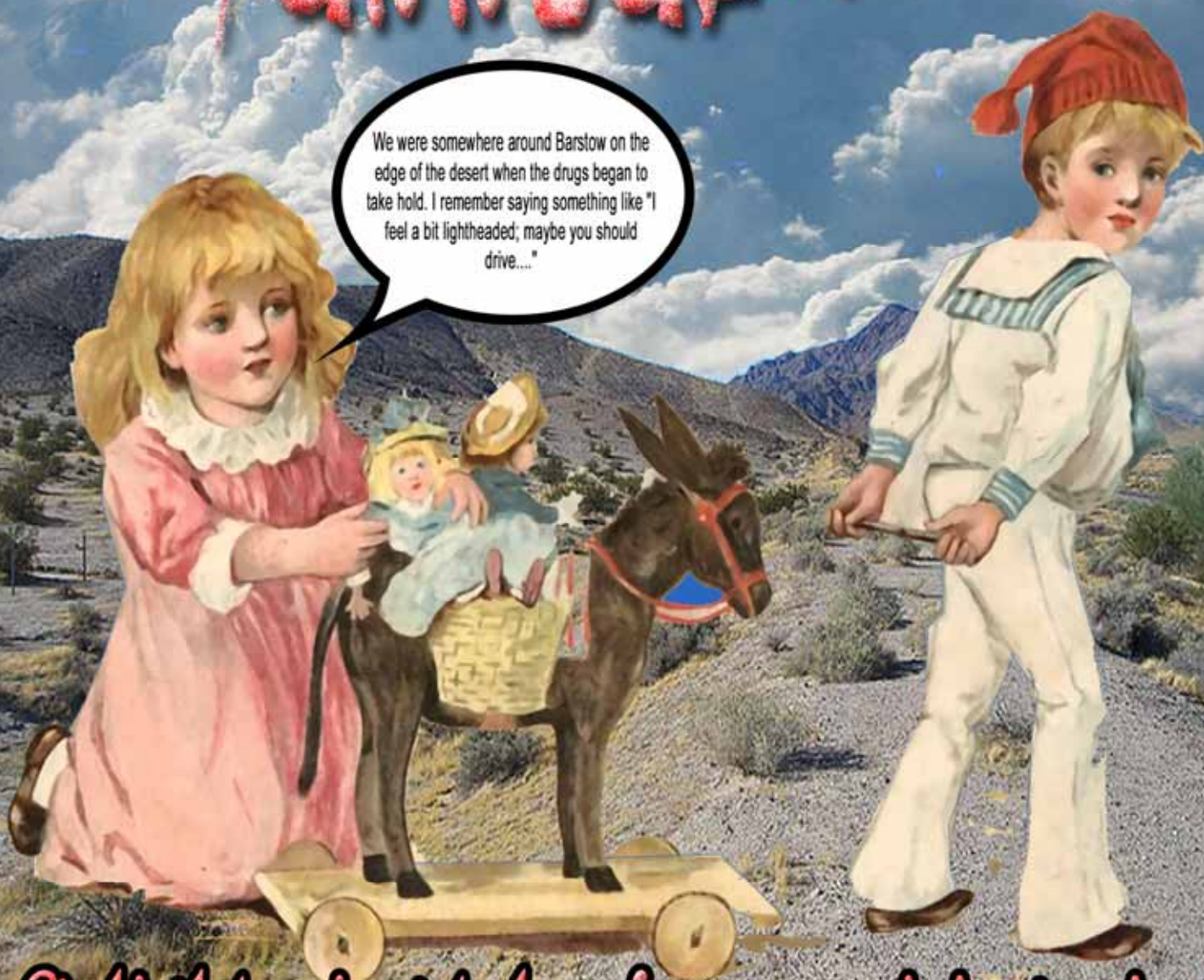
Hi There

I was waiting to hear some sound samples from this CD somewhere on



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

“They were an extraordinary band with some great musicians in, but never even approached the commercial success that one would have liked for them if the universe had been even slightly equitable (which we know its not)”.

the internet before splashing out because I didn't know if it was just a compilation. To cut a long story short Amazon UK finally hosted some samples and I was astonished to find not only was it unreleased live or studio but also that it was in really

good quality compared to the other live Patto stuff out there.

There is nothing in the sleevenotes about when or where it was recorded unfortunately so is there anything you can tell me about where it came from?



PATTO

JOHN HALSEY
(Drummer)

CLIVE GRIFFITHS
(Bass)

OLLIE HALSALL
(Guitar & Keyboards)

MIKE PATTO
(Vocals)



اللجنة لهم إذا كانوا لا تأخذ نكتة

Also there is some unreleased film in the Beat Club vaults of a little known but excellent UK band called Hard Meat.

One track Ballad of Teddy Grimes was released on the Beat Club box set but the best tracks they recorded for that session Run Shaker Life and Through a Window 5th September 1970 remain mouldering in the vault along with three great tracks by the Pretty Things from the same date In The Square, The Letter and Rain all from Parachute. Do you still have access to the unreleased stuff because I would absolutely love to see the Hard Meat performances? Great job on the Patto I'm really pleased with your CD.

Kind regards
Bob H

I was particularly pleased with this letter, because I see it as one of the jobs of both Gonzo the company and *Gonzo Weekly* the magazine to bring lesser known gems of music to the wider public eye.

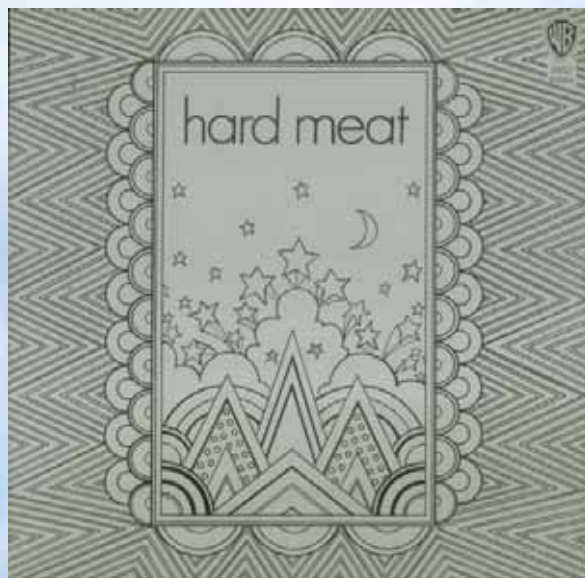
Patto, for example, was a progressive jazz-rock band formed in England in 1970 by vocalist Mike Patto with a lineup taken from Timebox consisting of vocalist Patto, drummer John Halsey, guitarist and vibraphone player Ollie Halsall and bassist Clive Griffiths. In 1970, they signed to the newly formed Vertigo label. With Muff Winwood as producer, they recorded their first album live in the studio.

In December 1971, Patto entered the studio again to record their second album *Hold Your Fire* after which they were dropped from the Vertigo roster. Despite poor record sales, they were becoming known as an exciting live act. Through his connections in England, Muff Winwood was able to have the band signed to Island, and they recorded the album *Roll 'em Smoke 'em Put Another Line Out* in 1972. In 1973, the band began to record their fourth album. Mike Patto wrote songs that were less cynical than the usual Patto material and much more commercial. The ensuing album *Monkey's Bum* was not released. Without Halsall and with each member now involved in other projects, Mike Patto chose to disband Patto, going on to form Boxer with Halsall.

In 2009, Patto's song "The Man" was used in trailers for the film, *Observe and Report*, starring Seth Rogen and Anna Faris and was included along with another track "Sittin' Back Easy" on the film's soundtrack.

They were an extraordinary band with some great musicians, but never even approached the commercial success that one would have liked for them if the universe had been even slightly equitable (which we know its not).

I am doing my best to find out the recording details



for Bob, and I am also trying to chase up Hard Meat, although I will be the first to admit that I haven't actually heard of them.

Hard Meat however are slightly more problematic leaving aside the fact that their name is questionably enough to have brought up all sorts of unpleasant images when I started looking them up on search engines, the two main members of the band are both dead and information about them is hard to find. Unsurprisingly this hard rock outfit hailed from Birmingham which for reasons unknown seems to have been a veritable Garden of Eden for British rock music.

Hard Meat was a British progressive rock group active between 1969 and 1971. It was formed by the Birmingham-born brothers Michael Dolan (1947 - 2 August 2014) (guitar, lead vocals) and Steve Dolan (1948 - 22 May 2000) (bass, vocals), with drummer Mick (variously Mike) Carless.

Mick Dolan went on to work with UK guitarist/



vocalist John Coppin. He also appeared on Luther Grosvenor's (aka "Ariel Bender", ex-Spooky Tooth and Mott The Hoople) "Floodgates" album in 1996. Steve Dolan later worked with Pete Sinfield of King Crimson fame. The trio's debut single was a cover of the Beatles' "Rain" b/w "Burning Up Years" on the Island label in 1969. This was followed by two albums released by Warner Bros in 1970: Hard Meat and Through a Window. Their second single (culled from the latter album) was "The Ballad of Marmalade Emma and Teddy Grimes," based on the life of two well-known Colchester tramps. Despite tours of Europe and the USA neither album saw chart success, and the group disbanded shortly afterwards. New Zealand band The Human Instinct covered "Burning Up Years" on their 1969 debut album of the same name.

Way back in the murky days when I had only just started editing this magazine, and it was still basically a weekly news sheet sent out on MailChimp, we used to run a regular column with questions about obscure musical things about which we wanted to know more. Like so many things this is a creature that sort of fell by the wayside as the magazine got bigger, more magazine-like and more successful. However I started out in this business as a self-styled rock and roll archaeologist, and as I am the ring master of this particular circus I have decided to reinstate this feature so, tell me about Hard Meat boys and girls (no sniggering in the back there)? And we will see what information we can unearth. I am enjoying this already,

Love Jon

Patto, Hard Meat, Damon Albarn, David Bowie, Paul McCartney, James Dean Bradfield, Sting, Engelbert Humperdinck, Tom Jones, Guy Garvey, Steve Hackett, ELO, Frank Zappa, Strange Fruit, Friday Night Progressive, Mack Maloney's Mystery Hour, Smokin' Joe Kubek, John Russell Murphy, Steve Mackay, Carey Lander, Ronald Gordon Honeycombe, Robert Cooper Phillips, Robbin Thompson, James "Jim" Diamond, Michael Hugh Scully, Richard Edward Geoffrey Howe, Brand X, The Raz Band, Johnny Winter, Alexis Korner, 13th Floor Elevators, Nucleus, Spirits Burning, The Pirates, Martin Eve, 4th Eden, David Gilmour, John Brodie-Good, The Allman Brothers, Steely Dan, Little Feat, Neil Young & Crazy Horse, Mr Biff, Roy Ward, Xtul, Hawkwind, Yes, Billy Sherwood, AndersonPonty Band, John Lennon, Rod Stewart, Grateful Dead, The Osbournes, Chris Bell, Tuatha de Danann

IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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

Dramatis Personae



THE GONZO WEEKLY

all the gonzo news that's fit to print

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

NAMING THOSE RESPONSIBLE

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

Corinna Downes,

(Sub Editor, and my lovely wife)

Graham Inglis,

(Columnist, Staff writer, *Hawkwind* nut)

Bart Lancia,

(My favourite roving reporter)

Thom the World Poet,

(Bard in residence)

C.J.Stone,

(Columnist, commentator and all round good egg)

Kev Rowland,

(Kiwi Reviewer)

Lesley Madigan,

Photographer *par excellence*

Douglas Harr,

(Staff writer, columnist)

Jessica Taylor,

(PA and laughing at drunk pop stars)

Richard Freeman,

(Scary stuff)

Dave McMann,

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

Orrin Hare,

(Sybarite and literary *bon viveur*)

Mark Raines,

(Cartoonist)

Davey Curtis,

(tales from the north)

Jon Pertwee

(Pop Culture memorabilia)

Dean Phillips

(The House Wally)

Rob Ayling

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

and **Peter McAdam**

(McDada in residence)

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

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

Contact us with bribes and free stuff:

Jonathan Downes,

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so what's it all about, Alfie?

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

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

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

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

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

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

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

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

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

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

THE ^{gonzo} NEWSROOM

A BIT OF A BLUR: Musician Damon Albarn avoids playing with Blur like the plague, but always has the best time on stage.

The British rocker formed the group in 1988 and together with Graham Coxon, Alex James and Dave Rowntree they've produced hits such as *Song 2*, *Coffee & TV* and *Country House*. They went on hiatus after their 2003 album *Think Tank* but reunited six years on for concerts and in April (15) released their eighth record, *The Magic Whip*. Later this month (Oct 15) they're set to perform at New York's Madison Square Garden, though Damon admits he doesn't often look forward to Blur gigs.

"I still try to avoid it like the plague, to be honest with you," he told *Rolling Stone*. "But something weird happens once I've stepped onstage: I just have the best time. And then as soon as we get off, I say, 'Never again.' It's very strange. There has to be some sort of psychological paper that explains that emotion of trying to not do something; and then doing it, and then loving it; and then as soon as you've done it, trying not to do it again."

Read on...

MANIC AND MACCA: Paul recently spoke with Manic Street Preachers' frontman James Dean Bradfield about the recently reissued 'Pipes of Peace' album – one of Bradfield's favourite releases of Paul's, buying his copy as a 14 year old growing up in Wales. During the chat, James quizzed Paul about what it was like working with Jackson see below for an excerpt from the interview. **Read on...**

RETIRED FROM THE ROAD: David Bowie continues to make new music, as seen last week with his theme for the British TV show *The Last Panthers*, but he will not be doing any further touring.



That word comes from David Giddings who has been Bowie's booking agent and is also the promoter of the Isle of Wight Festival. Gidding told the British industry paper *Music Week* "He has decided to retire and, like Phil Collins, you can't demand these people go out there again and again and again. I'm really pleased and proud that the last show he ever did in the UK was the 2004 Isle Of Wight Festival. David is one of the best artists I've ever worked with, but every time I see him now, before I even speak to him, he goes, 'I'm not touring' and I say, 'I'm not asking'."

Read on...

STING AND DISAPPEARED: In support of Amnesty International's campaign against disappearances in Mexico, world-renowned singer and songwriter Sting met this weekend with relatives of some of the thousands who have gone missing in the country.

More than 26,500 people have disappeared or gone missing in Mexico in the last few years,

THE ^{gonzo} NEWSROOM

almost half of them during the current administration of President Peña Nieto.

Sting said: "It is not hard to imagine the anguish and torment that families undergo when a loved one disappears, vanishes without trace or explanation, when attempts to find them or discover their fate are frustrated by the apparent indifference of the authorities to a situation that has become an epidemic in Mexico.

"I met with some of the families, but they are just the tip of the iceberg, I call on the Mexican government to follow up on these cases far more vigorously, to find and prosecute those responsible and to prevent through legislation this scourge of disappearances and human rights abuses." **Read on...**

I CANNOT USE TOM'S HEADLINE: Music legend Engelbert Humperdinck was shocked to learn that Tom Jones used the 'C' word when talking about him to a British newspaper last week. Jones had been bottling up the sentiment for decades when he let fly to The Metro. When asked about their rivalry, Jones replied, "It's as I say – 'once a c*** always a c***'". Engelbert was taken aback by the comment, especially the language used considering Tom's Knighthood. In response he posted "to be honest i feel sorry for Tom always being in a bad mood. Life is too short to hold anger inside. I wish him luck".

When Tom Jones and Engelbert Humperdinck were chart rivals in the 60s and 70s, they were both managed by the same man, Gordon Mills. Mills and Jones' formed their own record label MAM with Engelbert as the label's biggest star. The label became the UK's biggest independent label of the early 70s but tensions raised with Engelbert left the label. "I have always held Gordon Mills in very high esteem. He was my friend. He believed in my talent but for the sakes

of my career I felt it best to branch away from MAM," Engelbert told Noise11.com. **Read on...**



GIVING MELTDOWN THE ELBOW: Guy Garvey, lead singer of multi-award winning band Elbow, solo artist, BBC 6 Music DJ and TV presenter will curate Southbank Centre's Meltdown Festival from 10-19 June 2016. Launched 23 years ago, the festival is famed for bringing to life the world of its director and counts Patti Smith, David Bowie, Yoko Ono, David Byrne, Ray Davies, Morrissey and Ornette Coleman amongst its alumni.

As the lead singer and lyricist with Elbow for over 21 years, Guy has been the recipient (with his 'best mates') of the Mercury Music Prize, a BRIT Award, two Ivor Novellos and a host of other plaudits. This year sees him take a break from band duties to release his debut solo album, *Courting the Squall*, recorded at Peter Gabriel's Real World Studios and Manchester's Blueprint Studios. **Read on...**

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



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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...

UK HUMAN RIGHTS UNDER INVESTIGATION:

The UK has become the first country in the world to be placed under investigation by the United Nations for violating the human rights of people with disabilities amid fears that thousands may have died as a consequence of controversial welfare reforms and austerity-driven cuts to benefits and care budgets. UN inspectors are expected to arrive in the country within days to begin collecting evidence to determine whether the British government has committed "systematic and grave violations" of the Convention on the Rights of Persons with Disabilities (UNCPRD). The convention, which came into force in 2008, codifies the rights of disabled people to freedom, respect, equality and dignity. "It is absolutely shameful that we are the first country in

the world to be investigated," said Linda Burnip, founder of the campaign group, Disabled People Against Cuts (DPAC), which submitted evidence to the UN over several years to trigger the inquiry. **Read on...**

SCOTTISH ANIMAL RIGHTS PROTEST:

Animal rights activists have released footage which they claim is evidence that illegal fox hunting is taking place in Scotland. League Against Cruel Sports campaigners secretly filmed the Duke of Buccleuch's hunt and allege their video shows them breaking the law.

Hunting a fox with a pack of hounds has been illegal in Scotland since 2002. But hunts can still kill foxes, because the law allows hounds to flush a fox from cover so it can be shot by gunmen. The LACS say their video shows the most "brazen illegal hunting" caught on film in Scotland to date. In their footage, taken at Mellerstain Estate, near Gordon in Berwickshire, a pack of hounds appear to chase a fox in open ground. **Read on...**



Democracywatch

It is both sad and shameful that when night falls and the setts of southern England stir, their gentle folk will be needlessly slaughtered. That in spite of science and public will, the wrath of ignorance will further bloody and bleed our countryside of its riches of life. That brutalist thugs, liars and frauds will destroy our wildlife and dishonour our nation's reputation as conservationists and animal lovers. I feel sick, sad, disempowered, betrayed, angry and crushed by the corruption of all that I know as right.

-Chris Packham



stop.the.cull



I have to admit that I have always thought that Chris Packham was a bit of a dick. But on this issue at least I agree with him 100%

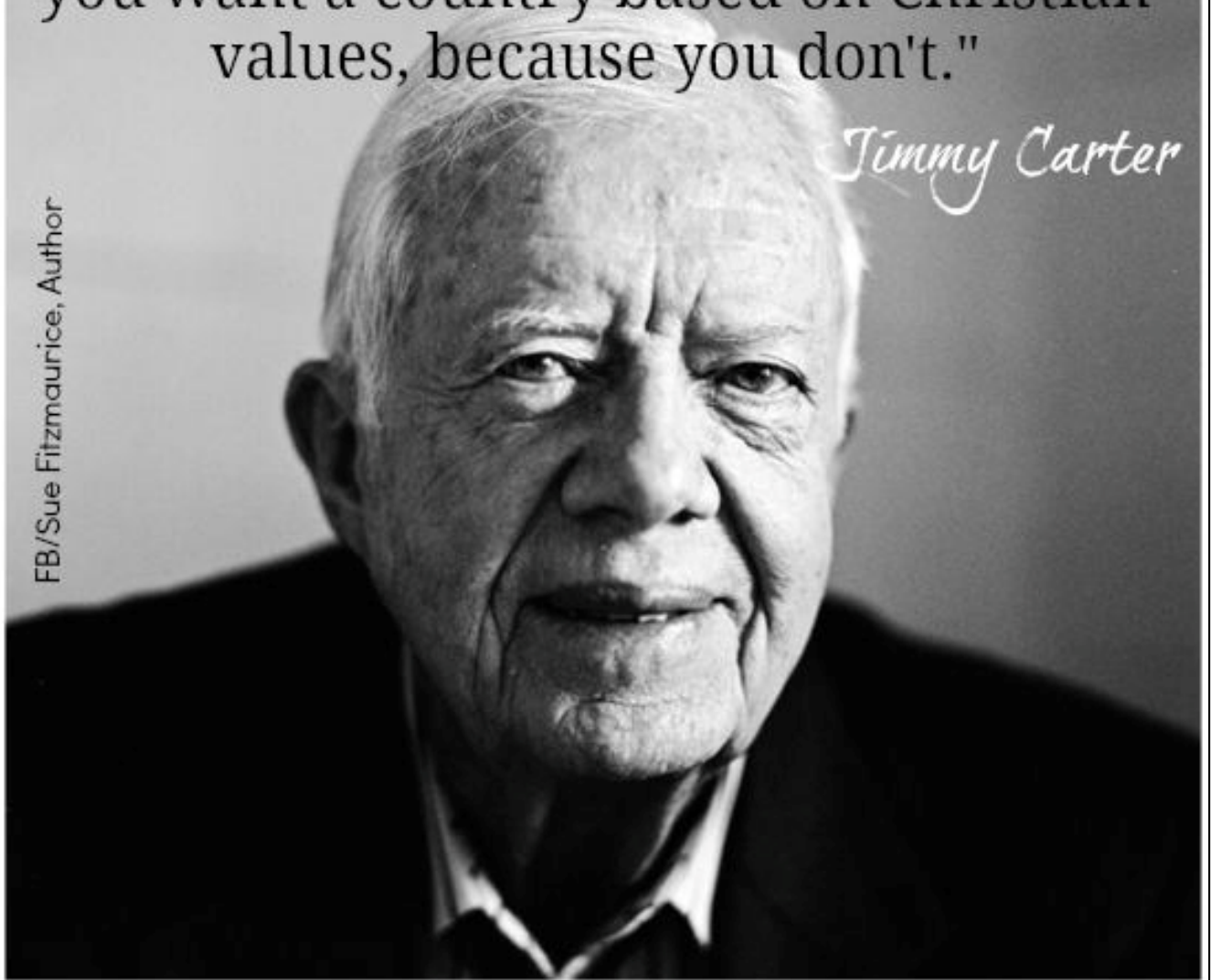
Right On Chris

IT IS TIME TO STAND UP AND BE COUNTED

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

Jimmy Carter

FB/Sue Fitzmaurice, Author



THE LAST WEEK AT GONZO DAILY

Sunday
Monday
Tuesday
Wednesday
Thursday
Friday
Saturday

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

ELDRIDGE CLEAVER

Two types of people visit rhino in the wild

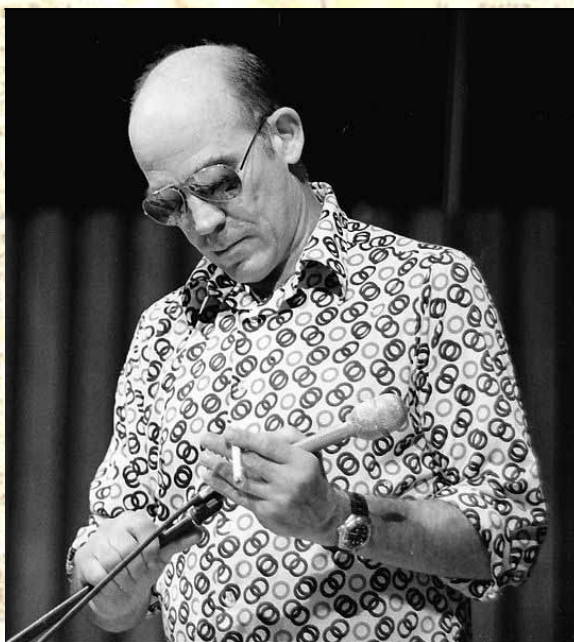
The strong and courageous
take a camera

The weak and cowardly
take a gun

**What sort of
person are you?**

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





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:

"Hallucinations are bad enough. But after awhile you learn to cope with things like seeing your dead grandmother crawling up your leg with a knife in her teeth. Most acid fanciers can handle this sort of thing. But nobody can handle that other trip-the possibility that any freak with \$1.98 can walk into the Circus-Circus and suddenly appear in the sky over downtown Las Vegas twelve times the size of God, howling anything that comes into his head. No, this is not a good town for psychedelic drugs."

Hunter S. Thompson

STEVE HACKETT TOUR DATES

Steve & the band head across the Atlantic in early November to take the Acolyte To Wolflight With Genesis Revisited Tour to the USA & Canada.

Details of Tickets and Meet & Greet packages can all be found at <http://www.hackettsongs.com/tour.html>

- 08 November - Westhampton Beach Performing Arts Center, Westhampton Beach, NY, USA
- 10 November - Hart Theatre, Albany, NY, USA
- 11 November - The Space at Westbury, Westbury, NY, USA
- 12 November - Tarrytown Music Hall, Tarrytown, NY, USA
- 13 November - Lincoln Theatre, Washington, DC, USA
- 14 November - FM Kirby Center, Wilkes Barre, PA, USA
- 15 November - The Newton Theatre, Newton, NJ, USA
- 18 November - Grand Opera House, Wilmington, DE, USA
- 19 November - Lynn Auditorium, Lynn, MA, USA
- 20 November - Keswick Theatre, Glenside, PA, USA
- 21 November - Scottish Rite Auditorium, Collingswood, NJ, USA
- 22 November - The Warehouse, Fairfield, CT, USA
- 23 November - Count Basie Theatre, Red Bank, NJ, USA
- 26 November - Academy Theatre, Lindsay, ON, CANADA
- 27 November - Academy Theatre, Lindsay, ON, CANADA
- 28 November - RBC Theatre Budweiser Gardens, ON, London, CANADA
- 30 November - Oakville Centre, Oakville, ON, Canada
- 01 December - Oakville Centre, Oakville, ON, Canada
- 03 December - Riviera Theatre, North Tonawanda, NY, USA
- 04 December - Hard Rock Live, Northfield, OH, USA
- 05 December - Carnegie Music Hall of Homestead, Munhall, PA, USA
- 09 December - South Milwaukee Performing Arts Center, Milwaukee, WI, USA



the week that's past

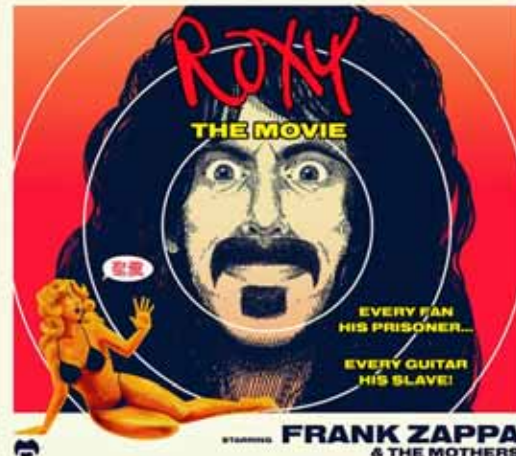
The Gospel According to BART

I had a nice little note from my favourite roving reporter this week. It read: "Have a pretty good ELO story, if you're into it.. Hope all's well.. B". I have a sort of love/hate relationship with Jeff Lynne, but I have to admit that this new track is pretty good, and unmistakeably ELO:

"Nine months after Electric Light Orchestra staged their triumphant return at the Grammys with a mini-medley featuring Ed Sheeran, Jeff Lynne's ELO will release *Alone in the Universe*, the group's first LP in 14 years, on November 13th. On Thursday, the group shared the spacey, reggae-tinged joint "When the Night Comes" from their first album since 2001's *Zoom*."

Read more: <http://www.rollingstone.com/music/news/hear-electric-light-orchestras-reggae-tinged-when-the-night-comes-20151015#ixzz3ojNPFyIA>

For me its not the big hooks. I could have written those, but the beauty is in the teensy weensy little Beatlesque ripoffs artfully executed at the end of lines or in the bridge where you least expect them. Check out when he sings "and think of you" and feel the shivers go down yer spine.



CONGRATULATIONS.
YOU ARE ONE OF THE LUCKY ONES.
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A ZAPPA MOVIE EXPERIENCE UNLIKE ANY OTHER.
PREPARE TO HAVE YOUR MINDS AND EARS BLOWN.
WEDNESDAY, OCTOBER 14TH
DOORS: 6:30PM / SCREENING: 7:30
Q&A FOLLOWING THE SCREENING WITH SPECIAL GUESTS
TICKETS: WWW.ZAPPA.COM/ROXYTHEMOVIE
GRAUMAN'S EGYPTIAN THEATRE
6712 HOLLYWOOD BLVD. LOS ANGELES, CA 90028



Frank Zappa's concerts at the Roxy Theatre in Hollywood in December 1973 are legendary. Frank and the Mothers played three nights on December 8th, 9th & 10th and these shows formed the basis of the "Roxy & Elsewhere" album that was released in 1974. However the performances were also filmed in 16mm and this footage has been sitting in the Zappa vault ever since. Now fully restored by the Zappa Family Trust this live concert film is being made available for the first time. It captures Frank and the Mothers at the height of their powers and includes material that is unique to these performances. This is a highly anticipated release for Zappa fans who have waited many years for the concert footage to finally be released.

ROXY - The Movie at [Egyptian Theatre](http://www.egyptiantheatre.com)! October 14, 2015 6:30pm

Tickets: <http://www.zappa.com/roxythemovie>

Trailer: <https://youtu.be/wQG3JLxfLdc>

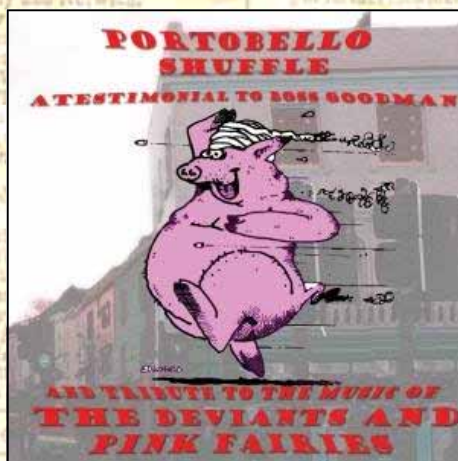
CURRENTLY IN STOCK AT GONZO (UK)

CURRENTLY IN STOCK AT GONZO (USA)



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. arsydeedee@yahoo.co.uk

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 MAXIMUM ROCK AND ROLL
 MORNINGS 8AM - 11AM ET CH21 **SIRIUS** | ((XM))
 SATELLITE RADIO
 (FILLING IN FOR ANDREW LOOG OLDHAM)

Peculiar News of the Week



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.

Florida candidate for U.S. Senate admits to sacrificing goat, drinking its blood

<http://www.orlandosentinel.com/features/gone-viral/os-ap-florida-senate-sacrificing-goat-20151005-story.html>

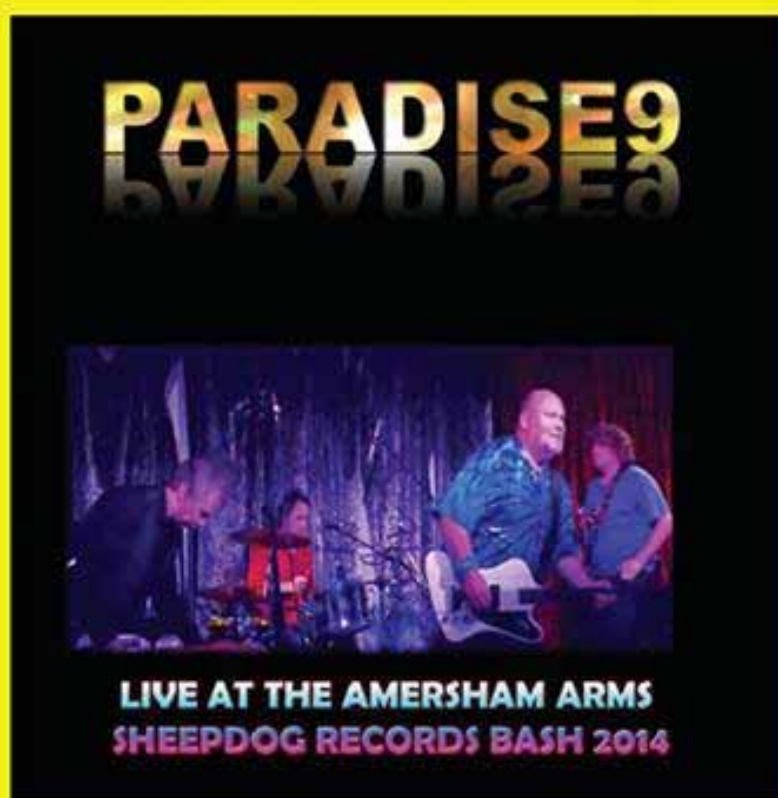


PARADISE9

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

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

Neil Nixon, the founder and co-presenter of the show has released a book about rare albums for Gonzo Multimedia.

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



20-09-15 – SHOW 137 – TRANSFORMATIONS

Tony Randal and Lynn Redgrave: The Power of Thinking
 Man...or Astro-Man: Special Agent Conrad Uno
 Tony Bennett: Lullaby of Broadway
 Utopia: Crystal Ball
 Neil Cowley Trio: Revolution 9
 Crystal Jacqueline and Icarus Peel: Rainflower
 Beautify Junkyards: Valley of Wonders
 The Aphex Twin: Ventolin (video version)
 The Voluptuous Horror of Karen Black: Mother
 David Cassidy: For What It's Worth
 Annette Peacock: Love me Tender
 Buddy Starcher: Judge What About me?
 Kit Ream: Memories
 Crystal Jacqueline and Icarus Peel: Somebody to Love
 Utopia: Life Goes On
 Dani Siciliano: Come as you Are
 DJ Danger Mouse: Lucifer 9
 Unfolding: Parable
 Richard Cheese: Baby Got Back
 Patrick Fitzgerald: Safety Pin Stuck in my Heart
 Vic Godard and the Subway Sect: Holiday Hymn
 Deep Purple: Space Truckin'
 Crystal Jacqueline and Icarus Peel: By the Way
 Linda Perhacs: Chimacum Rain
 Utopia: Everybody Else is Wrong
 Platinum Weird: Picture Perfect
 Richard Smith: Ice Cream Van Melody
 David Crosby: I'd Swear There Was Someone Here

**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:

Hedfuzy

<http://www.facebook.com/Hedfuzy?fref=nf>

Gekko Projekt

<http://www.facebook.com/GekkoProjekt.music?fref=nf>

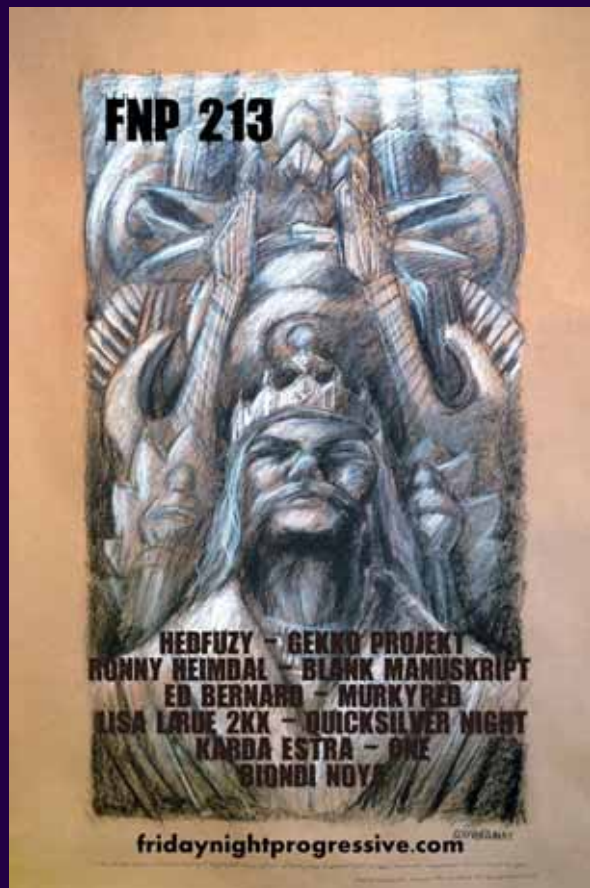
Ronny Heimdal

<http://ronnyheimdal.bandcamp.com/>

Blank Manuskript

<http://www.facebook.com/BlankManuskript?fref=ts>

Ed Bernard



<http://www.facebook.com/edbernardmusic?fref=nf>

Murky Red

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

Lisa LaRue 2KX

<https://www.facebook.com/lisalarue2kx?fref=nf>

Quicksilver Night

<http://www.facebook.com/pages/Quicksilver-Night-Productions/183962139093>

Karda Estra

<http://www.facebook.com/kardaestra?fref=ts>

One

<http://www.facebook.com/1OneUniverse?fref=ts>

Biondi Noya

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

Farzad Golpayegani Art work smile emoticon — with Ronny Heimdal, Pat Byrne, Ed Bernard, Lisa LaRue-Baker, Warren Russell, Biondi Noya, Stef Flaming, Marian Rodriguez, Alfons Wohlmuth, Vance Gloster, Richard Wileman and Yolanda Flaming.

**Listen
Here**

Fri day Night Progressive



Both yer esteemed editor and yet Gonzo *Grande Fromage* are interested in the great mysteries of the universe, and so it was truly only a matter of time before Fortean related content began to seep its way into the magazine and onto Gonzo Web Radio...

"Mack Maloney is the author of the best-selling "Wingman" science-fiction series, plus "UFOs in Wartime, What They Didn't Want You To Know," (Berkley Books).

He's a member of SKY CLUB, Gonzo



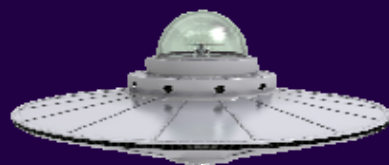
recording artists. He's been a radio host since

2010. He lives with his wife, Doreen, on an island off the coast of Massachusetts."

AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

The Best UFO Case Ever?

In a special broadcast, Mack & Pistol Pete talk to author-researcher Ray Stanford about the 1964 Lonnie Zamora incident, a Close Encounters case that still baffles the Pentagon, the FBI and the CIA. Plus, Cindy Bailey Dove's Drone Report.



**Listen
Here**

<https://www.youtube.com/watch?v=UJ00-j0un6E>



Smokin' Joe Kubek (1956 – 2015)

Kubek was an American Texas blues electric guitarist, songwriter and performer. He was born in Grove City, Pennsylvania, and grew up in the Dallas, Texas area. In the 1970s during his teen years, he played with the likes of Freddie King and in the 1980s began performing with Louisiana-born musician and vocalist, Bnois King.

In 1985, Kubek released his first record on Bird Records, a 45 RPM single with the tracks "Driving Sideways" (written by Freddie King and Sonny Thompson) and "Other Side Of Love" (written by Doyle Bramhall Sr.). The two tracks reappeared on Kubek's 2012 album, *Let That Right Hand Go*, produced by Birdwell and issued on Birdwell's label, Bird Records Texas. The album is a collection of mostly unreleased material recorded since the 1980s (with the 1985 single's track, "Other Side Of Love", entitled "The Other Side Of Love").

In 1991, Kubek released his first full-length album, entitled *Steppin' Out Texas Style* (Bullseye Blues Records), and later released over a dozen albums on various labels.

Kubek died of a heart attack on 11th October, aged 58.



John Russell Murphy (1959 – 2015)

Murphy, sometimes credited as "Jonh Murphy" was an Australian drummer, percussionist and multi-instrumental session musician who played in Australian and British post-punk, ambient and post industrial bands. He was the son of an Australian jazz drummer Russ Murphy who played for many years with the Graeme Bell All Stars, stalwarts of the early Australian music scene.

John Russell Murphy was born in 1959 and raised in Melbourne. He started learning drums and percussion from the age of 4. He attended Scotch College, where he played in the school orchestra and in military and Scottish pipe bands. He is best known as the percussionist of Neofolk cult icon Death in June, and as a collaborator of Current 93, NON, :Of The Wand and the Moon:, Blood Axis, The The, Whitehouse and Ex-The Velvet Underground singer Nico, and founding member of Last Dominion Lost, Knifeladder and Shining Vril. Being a very prolific protagonist of the UK Post Industrial scene, his instrumental contributions are audible on amazing records like Whitehouse's *Psychopathia Sexualis*, Current 93's *Dog's Blood Order*, Death in June's and Boyd Rice's collaboration album *Alarm Agents* – among many others. He joined punk band News before wandering off to the UK, eventually joining The Associates and Gene Loves Jezebel as a session member, and getting more and more involved with the blooming and fruitful scene that formed around the remains of Throbbing Gristle. Murphy died on 11th October, aged 56.

THOSE WE HAVE LOST



Steve Mackay (1949 – 2015)

Mackay was an American tenor saxophone player, best known for his participation on the Stooges' second album *Fun House*.

In 1970, Mackay was familiar to the Stooges from his work with the Detroit avant-rock pioneers, Carnal Kitchen.

He was recruited by lead singer Iggy Pop, two days before the Stooges left Detroit for Los Angeles to record the album, after having sat in with the band several times. Mackay toured with the group throughout 1970 but parted company with the Stooges in October 1970.

In 2003, Mackay rejoined the Stooges when they played their first show in twenty-nine years at the Coachella Valley Music and Arts Festival, and he performed with them until his death in 2015. He

appeared on the live Stooges releases *Live in Detroit* (DVD) and *Telluric Chaos* (live album), and toured regularly with the reunited band. He also appeared on *The Weirdness* (2007) and *Ready to Die* (2013).

During the late 1980s and early 1990s, Mackay became Carnal Kitchen again with then wife, Annie Garcia-Mackay, a blues singer and bassist. For the next ten years, Mackay played with a cross-section of underground musicians: Violent Femmes, Snakefinger, Commander Cody, Smegma, Zu, Andre Williams, the Moonlighters, Clubfoot Orchestra, and a handful of other efforts (including Van Rozay from San Jose) continued into the late 1980s.

As the 1990s approached, Mackay's profile gradually lowered as he took up residence near San Francisco and began work as an electrician.

Mackay died in October 2015 from sepsis at a hospital in Daly City, California at the age of 66.

THOSE WE HAVE LOST



Carey Lander (1982 – 2015)

Lander was the keyboard player and vocalist for the band Camera Obscura. In 2015, the band announced the cancellation of planned gigs in North America due to the illness of Carey Lander. She was first diagnosed with osteosarcoma of the leg – a rare type of bone cancer - in 2011. She announced in 2015 that it had returned. Lander set up a JustGiving page for Sarcoma UK in order to raise awareness to the illness and lack of funding for research and treatment, and as of October 2015, the sum of donations is near £50,000.

She died on 11th October.

Ronald Gordon Honeycombe (1936 – 2015)

Honeycombe was a British newscaster, author, playwright and stage actor. Gordon Honeycombe was born in Karachi, in British Raj, and educated at the Edinburgh Academy and read English at University College, Oxford. (His degree was later raised to an MA). He completed National Service with the Royal Artillery, mainly in Hong



Kong, where he was also an announcer with Radio Hong Kong. Returning to the UK, he embarked on an acting career which led to television and public prominence as a national newscaster with ITN.

He later settled in Perth, Western Australia, where he continued to work in radio, television and theatre, and was regularly engaged in voice-over work for radio and television, and in documentary narrations. Honeycombe joined the Royal Shakespeare Company, working from 1962 to 1964 as an actor at Stratford-upon-Avon and at the Aldwych Theatre, London. From 1965 to 1977 at ITN, he became nationally known as a newscaster. From 1977 to 1984, he concentrated on writing, while continuing many other activities, such as presenting television shows for Scottish Television, Southern Television and for the BBC. He returned to regular newsreading from 1984 to 1989 as chief newsreader at TV-am. He was voted the most popular male TV newscaster by readers of *Woman's Own* magazine in 1986, and received the Television and Radio Industries Club Newscaster of the Year Award in

THOSE WE HAVE LOST

1989. While appearing on British television, he also recorded voice-overs or narrations of many television and other documentaries, training films, commercials and cinema shorts, and was involved in many industrial presentations, conferences, in-house videos and fund-raising charity events.

He produced and directed his own play *The Redemption* for the Festival of Perth in Western Australia, in March 1990, and settled in that area. He died on 9th October in Australia.



Robert Cooper Phillips (1975 – 2015)

Phillips was better known by his stage name Koopsta Knicca, and was an American rapper. He was best known as one of the original members of the Memphis rap group Three 6 Mafia, as well as a member of the rap collective Da Mafia 6ix alongside DJ Paul and Crunchy Black.

Phillips released a solo album produced by DJ Paul, *Da Devil's Playground* in 1999. Unable to make shows & videos due to being in trouble with the law, he left Three 6 Mafia in 2000. He continued his solo work with albums *Da K Project*, *De Inevitable*, and *The Mind of Robert Cooper*. Beginning in 2012, Phillips started work on his latest studio album entitled "*Da Devil's Playground 2*" and also a mixtape entitled "*Skrewged*". He had also released *A Murda 'N Room 8 EP* (2010) & *Decepticons "Return Of The Gods"* (2012). Phillips frequently collaborated with former Three 6 Mafia associate Lord Infamous

and appeared on a collaborative album under the group name Da Mafia 6ix.

Phillips joined the Memphis rap group Three 6 Mafia in 1991. He was featured on numerous Three 6 Mafia albums including the platinum selling *When the Smoke Clears: Sixty 6, Sixty 1*. He left the group after the release of the album in 2000 due to his incarceration, which made him unable to make shows & videos in addition to breaching his contract with Sony.

On October 6th, Phillips suffered a stroke leaving him unconscious and on life support, but on October 9th, he was taken off life support, and died the following day due.



Robbin Thompson (1949 – 2015)

Thompson was an American singer-songwriter based in Richmond, Virginia. Since 1976 he recorded several albums which have featured guest appearances by, among others, Melissa Manchester, Steve Cropper, Waddy Wachtel, Bruce

THOSE WE HAVE LOST

Hornsby and Ellen McIlwaine. He was also a member of an early Bruce Springsteen band, Steel Mill, and has co-written songs with Timothy B. Schmit, Phil Vassar and Butch Taylor and Carter Beauford of the Dave Matthews Band. He has twice won the American Song Festival and in 1980 had a minor national hit with "Brite Eyes". His song, "Sweet Virginia Breeze", together with "Our Great Virginia", has been nominated to replace "Carry Me Back to Old Virginny" as Virginia's state song.

Thompson was born near Boston, Massachusetts, however from aged seven he lived in Melbourne, Florida. Between 1963-67 he was the lead singer and songwriter with several Florida-based bands including The Hanging Five, The Five Gents and The Tasmanians. The latter band even released a couple of singles in 1966. In 1968 he formed Transcontinental Mercy Flight before moving to Richmond, Virginia, initially to attend Virginia Commonwealth University. While at VCU he formed Mercy Flight in early 1969.

On November 11, 1969 Mercy Flight opened for Steel Mill when they played a concert at VCU. Throughout early 1970 Mercy Flight continued to open regularly for Steel Mill and when Bruce Springsteen decided to add another vocalist he recruited Thompson. He made his debut with Steel Mill on August 29, 1970 at the 3rd Annual Nashville Music Festival, sponsored by WMAC.

Steel Mill was one of about twenty different acts to take part. During Thompson's time with Steel Mill they also opened for, among others, Ike & Tina Turner, Cactus and Black Sabbath. While Springsteen was Steel Mill's main songwriter, the band did also perform some Thompson songs, including "Train Ride". Thompson would release his own version of this song as a B-side in 1982 and then on a 1999 re-issue of Two B's Please. Steel Mill played their final show on January 23, 1971 at The Upstage in Asbury Park, New Jersey. While Thompson went on to establish his own career, the remaining members of the band would continue to play with Springsteen and eventually evolved into the E Street Band. He died of complications from cancer, aged 66 years old.



James "Jim" Diamond (1951 – 2015)

Diamond was a Scottish singer-songwriter, best known for his three Top 5 hits. The first was "I Won't Let You Down" (1982), as the lead singer in the trio PhD, with Tony Hymas and Simon Phillips. His solo performance, "I Should Have Known Better", was a United Kingdom number one in 1984. The third track was the theme song from Boon, "Hi Ho Silver" which reached Number 5 in the UK Singles Chart in 1986.

He has also featured as a vocalist on the charity No.1s "You'll Never Walk Alone" with The

THOSE WE HAVE LOST

Crowd and "Let It Be" with Ferry Aid. His last UK chart success was with "Young Love (Carry Me Away)".

He started his music career at the young age of 15 with his own band, The Method. This was discovered through a recent interview with Jim Diamond. Diamond, at age 16, also fronted a Glasgow band called Jade. That line-up included bassist Chris Glen who went on to play with The Sensational Alex Harvey Band and Jim Lacey on lead guitar who later went on to join The Alan Bown! Jade played many pub, club and college gigs in London in 1969, playing at Brunel University, West London College in Cricklewood, The Pied Bull in Islington, West Hampstead Country Club, another college in Virginia Water and many more in 1969. They also supported The Move on their Scottish tour with The Stoics in the same year. He later toured Europe with Gully Foyle. Rare recordings of his performances with Gully Foyle were recently discovered on the internet.

Diamond was discovered by Alexis Korner. He spent the next couple of years as part of Korner's band. He provided additional and backing vocals on many of Korner's songs. Most of which would appear on The Lost Album. In 1976 Diamond left Korner to form Bandit. The line-up included AC/DC band member Cliff Williams. They were soon signed up by Arista Records and released their debut album, Bandit. They failed to reach the chart. In 1979 Diamond was lead vocalist for a Japanese band called BACCO. The debut album was Cha Cha Me. Diamond went to Los Angeles, California to form Slick Diamond with Earl Slick. He spent some time touring and recording and provided music for a film soundtrack. 1981 would be Diamond's big break into the public eye when he formed PhD (Phillips, Hymas and Diamond), with pianist/keyboard player Tony Hymas and drummer Simon Phillips. They were signed by WEA Records and had a hit single with the multi-million selling "I Won't Let You Down". Diamond contracted hepatitis and the band later decided to part ways. In 1984, he decided to go solo and was signed to A&M Records. He had a number one hit with "I Should Have Known Better" and

also was number one in Latin America. He scored another hit soon after with the theme song from *Boon*, "Hi Ho Silver". It reached Number 5 in the UK Singles Chart in May 1986.

On 10 October 2015, the BBC News website announced Jim Diamond's death at the age of 64. He was survived by his wife Christine and two children.



Michael Hugh Scully (1943 – 2015)

Scully was a British television presenter. Born in Bradford-on-Avon, Wiltshire, he spent much of his childhood in Malta and Egypt, where his father was stationed with the Royal Air Force. He was sent to boarding school in Bath at the age of 13, and after leaving worked for a period with the piano company *Steinway & Sons*. He auditioned successfully as a temporary newsreader on BBC radio, and made his first radio appearance reporting from Southampton in 1963.

Always a freelance journalist rather than an employee, he worked on BBC news magazines and was a presenter on the BBC South West news programme *Spotlight* from 1965, before joining the networked news programme *Nationwide*. After a producer discovered that he collected antiques, he became chairman of the radio show *Talking about Antiques* in 1967 and *Collector's World* in 1970. Scully was chosen in 1981 to present *Antiques Roadshow*,

THOSE WE HAVE LOST

along with Arthur Negus. Negus retired in 1983, and Scully was the sole host on that show for 17 years. He resigned as presenter in 2000, to join Internet auction company QXL.com and help launch its on-line antiques business, and was replaced by Michael Aspel. From 1988, Scully ran a television production company, Fine Art Productions, and he also hosted a segment on *Britain's Finest*. He was married to his wife Barbara for 43 years before she died on 9 March 2009. Scully died on 8 October 2015 at his home near Truro in Cornwall. He is survived by his two sons.



**Richard Edward Geoffrey
Howe, Baron Howe of
Aberavon, CH, QC, PC, Kt
(1926 – 2015)**

Known from 1970 to 1992 as Sir Geoffrey Howe, he was Margaret Thatcher's longest-serving Cabinet minister, successively holding the posts of Chancellor of the Exchequer, Foreign Secretary, and finally Leader of the House of Commons, Deputy Prime Minister and Lord President of the Council. His resignation on 1 November 1990 is widely considered by the British Press to have precipitated Thatcher's own resignation three weeks later. Geoffrey Howe was born in 1926 at Port Talbot, Wales to Benjamin Edward Howe, a solicitor and Coroner and Eliza Florence (née Thomson) Howe. He was educated at three independent schools: at Bridgend Preparatory School in Bryntirion, followed by Abberley Hall School in Worcestershire and Winchester

College in Hampshire. He then did National Service as a Lieutenant with the Royal Corps of Signals in East Africa, by his own account giving political lectures in Swahili about how Africans should avoid communism and remain loyal to "Bwana Kingy George". Having declined an offer to remain in the army as a captain, he went up to Trinity Hall, Cambridge, where he read Law and was chairman of the Cambridge University Conservative Association, and on the committee of the Cambridge Union Society. He was called to the Bar in 1952 and was made a QC in 1965. He stood as the Conservative Party candidate in Aberavon at the 1955 and 1959 general elections, losing in a very safe Labour Party seat. which would alienate this support.

Lord Howe described himself as quarter Scottish, quarter Cornish and half Welsh. His widow Elspeth Shand is the paternal aunt of Camilla, Duchess of Cornwall. In Opposition between 1974 and 1979, Howe contested the second ballot of the 1975 Conservative leadership election, in which Margaret Thatcher was elected, and then was appointed by Thatcher as Shadow Chancellor of the Exchequer. He masterminded the development of new economic policies embodied in an Opposition mini-manifesto *The Right Approach to the Economy*. Labour Chancellor Denis Healey in 1978 claimed an attack from Howe was "like being savaged by a dead sheep". Nevertheless, when Healey was featured on *This Is Your Life* in 1989, Howe appeared and paid warm tribute to Healey. The two men were friends for many years, and died less than a week apart.

With Conservative victory in the 1979 general election, Howe became Chancellor of the Exchequer. His tenure was characterised by radical policies to correct the public finances, reduce inflation and liberalise the economy. The shift from direct to indirect taxation, the development of a Medium-Term Financial Strategy, the abolition of exchange controls and the creation of tax-free enterprise zones were among the most important decisions of his Chancellorship. Howe's famous 1981 Budget defied conventional economic wisdom at the time by disinflating the economy at a time of recession. Howe died at the age of 88 on 9 October 2015 following a suspected heart attack.

THOSE WE HAVE LOST



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



Gonzo #32 The Dutch Festie c...

actions



Gonzo #30 The Mick Abrahams...

actions



Gonzo #27 The Prog shirt

actions



Gonzo #24 The Daavid Allen shirt

actions



Gonzo #23 The Michael Des B...

actions



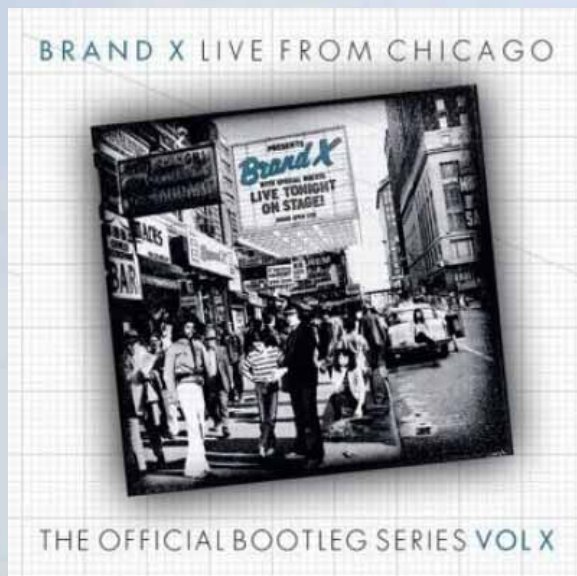
Yer original Gonzo Weekly shirt

actions



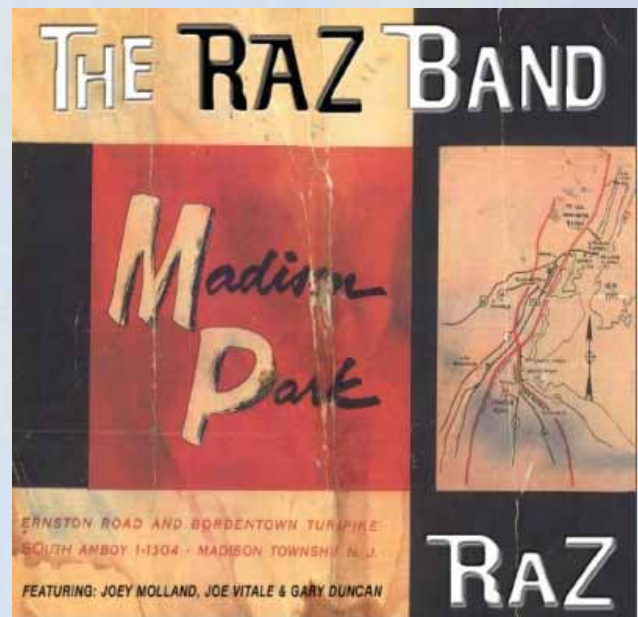
Now, I don't know whether this is a good idea, a bad idea, or just an idea, but - as I believe you know - this magazine is put out each week on a budget of £25, and is free. It will remain free, but I would like to be able to generate some income so I can pay our contributing writers. So, 'why not flog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

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



Artist Brand X
 Title Live From Chicago 1978
 Cat No. HST307CD
 Label Gonzo

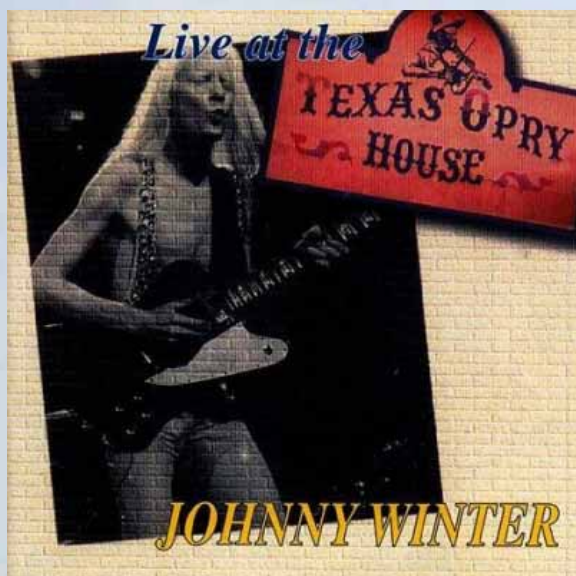
Brand X are one of the great puzzles of all time. Despite having Phil Collins on drums for much of their career, and mixing a sizzling combination of peerless musicianship and cracking tunes, they never quite broke out of the jazz/rock ghetto into mainstream success. This will always remain a mystery to me. Have a listen to this incandescent set recorded live in Chicago, 1978 and you will see just what I mean.



Artist The RAZ Band
 Title Madison Park
 Cat No. HST356CD
 Label Gonzo

The RAZ Band have been toiling in the rock and roll vineyard for longer than you might think. Dedicated to the coolest place to ever grow up, the new release of 'Madison Park' will bring them the recognition they deserve. Band leader Michael Raz Rescigno says: "I'm excited to get our newest album 'Madison Park' out. It's a diverse collection of music from the last few years of our lives. With the tremendous production of band members Joey Molland and Joe Vitale, we are looking forward to sharing our music with the world."





Artist Johnny Winter
 Title Live At The Texas Opry House
 Cat No. HST337CD
 Label Gonzo

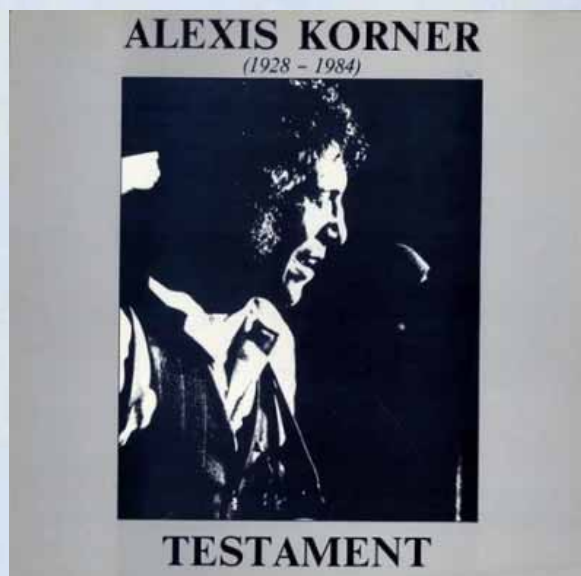
Johnny Winter, the albino blues guitarist from Texas is best known for his high-energy blues-rock albums and live performances in the late 1960s and 1970s, Winter also produced three Grammy Award-winning albums for blues singer and guitarist Muddy Waters. After his time with Waters, Winter recorded several Grammy-nominated blues albums. In 1988, he was inducted into the Blues Foundation Hall of Fame and in 2003, he was ranked 63rd in Rolling Stone magazine's list of the "100 Greatest Guitarists of All Time". This recording shows him at the top of his game in 1978 playing to an audience from his own home state. Fantastic!

Artist 13th Floor Elevators
 Title The Reunion Concert
 Cat No. HST338CD
 Label Gonzo

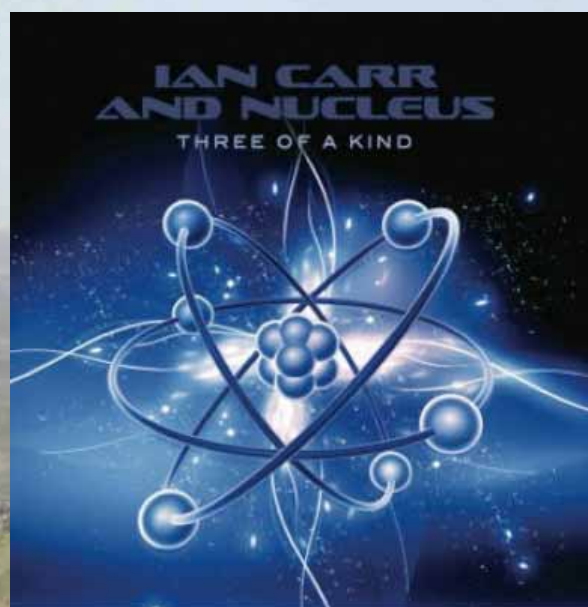
The 13th floor elevators are one of the classic American psychedelic bands fronted by the eccentric (some would say clinically insane) Rocky Erickson, who has often been as reclusive as he is brilliant. They fell apart in 1969 after Erickson was committed to a mental hospital for three and a half years after being busted for possession of a single joint. This recording of a reunion concert many years after most people had figured that they would never see the band again, will show you why so many fans hold this particular brand of musical insanity in such high regard.

Artist Alexis Korner
 Title Testament
 Cat No. HST339CD
 Label Gonzo

]



Often described as the father of British blues, I think it is fair to say that without this man bands like the Rolling Stones and Led zeppelin quite simply would not have existed. Check out this review of this mid 80's live album by Lonny Potecho: "An excellent CD with classics like: One Scotch, One Bourbon, One Beer, 32-20 Blues and more.. The man who became legend makes an excellent performance, live in France. Alexis Korner - vocals, guitar, Colin Hodkinson - Bass Vocals. If you are interested in Blues, and love Eric Clapton, Robert Johnson and John Lee Hooker, this would make an excellent addition to your Blues collection"



Artist Nucleus
 Title Three Of A Kind
 Cat No. HST268CD
 Label Gonzo

Nucleus were a pioneering jazz-rock band from Britain

who continued in different forms from 1969 to 1989. In their first year they won first prize at the Montreux Jazz Festival, released the album *Elastic Rock*, and performed both at the Newport Jazz Festival and the Village Gate jazz club. They were led by Ian Carr, who had been in the Rendell-Carr Quintet during the mid and late 1960s, and was a respected figure in British jazz for more than forty years. Their jazz-based music evolved from an early sound incorporating elements of progressive and psychedelic rock toward combination with a funkier sound in the mid and late 1970s.



Artist Spirits Burning
Title Starhawk
Cat No. HST323CD
Label Gonzo

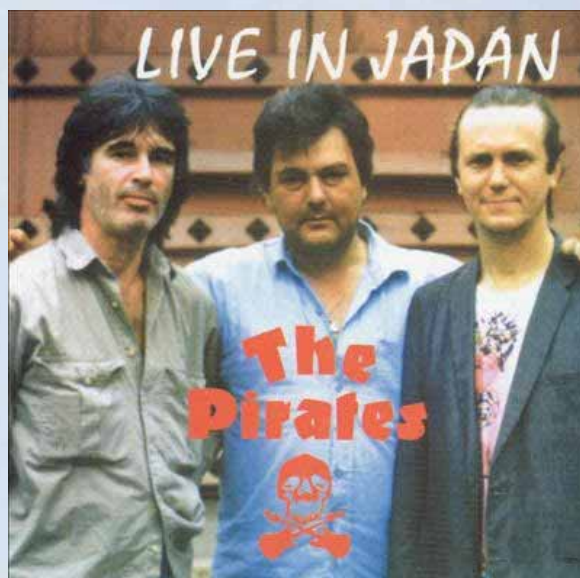
A sci-fi musical adaptation of Mack Maloney's "Starhawk" novel, featuring Daevid Allen (Gong), Hawkwind family members Alan Davey, Paul Hayles, Jerry Richards, Nik Turner, Twink, & Bridget Wishart, plus Robert Berry (3), Keith Christmas (Bowie), John Ellis (Gabriel), Kev Ellis (Space Cadets), Matt Malley (Counting Crows), Nigel Mazlyn Jones, Pete Pavli (High Tide), Ken Pustelnik (The Groundhogs), Billy Sherwood (Yes), Judge Smith (VDGG), Steffe Sharpstrings (Here and Now), Cyrille Verdeaux (Clearlight), Steve York, & more . . .

"Spirits Burning is a musical collective overseen by American composer/producer Don Falcone that has released a pluralistic combination of ambient, jazz and full-on space-rock with input from many of the genre's luminaries... Spirits Burning has become a respected melting pot of the space-rock fraternity." Ian Abrahams, Rock N Reel

Mack Maloney is the author of the *Starhawk*,

Wingman, Pirate Hunters, and Chopper Ops series of books, and UFOs in Wartime – What They Didn't Want You to Know. He also hosts national radio show Mack Maloney's Military X-Files.

Includes bonus 8-page comic book by artist Steve Lines (pencils/inks) and Matt Woodward (tones).



Artist The Pirates
Title Live in Japan
Cat No. HST332CD
Label Gonzo

Following the premature demise of legendary rocker Johnny Kidd in a 1966 auto smash, THE PIRATES' name lay dormant for a decade. But in the mid-70's the archetypal Pirates line-up - MICK GREEN (guitar), JOHNNY SPENCE (bass, vocals) and FRANK 'ALL BY MYSELF' FARLEY (drums) - reformed, inspired by the success of acolytes Dr. Feelgood. With the awesome Green wielding power chords out front, they were immediately hailed as 'The Godfathers Of Punk' by the rock press. The most brutal, hardest-gigging band on the circuit carried on to the early 80's, yielding three hit albums. When they reformed for a third time in late 1999, it was intended to be a one-off. However, such was the response that they continue to gig selectively. This live recording from Japan, where they toured at the request of Thee Machine Gun Elephant, is testimony to their enduring power.

Jon meets MARTIN

The Digital Age is the great leveller. Now everyone can control the means of production, and everyone has access to software that can achieve things that previous generations could only fantasise about.

But it doesn't mean that they are any good.

Take me for example; I can now make records without the necessity of having a live band, which as the keyboard player in my last band went off into the sunset with my first wife, and the rhythm section and I were such a tight unite that we spent enormous amounts of time getting drunk and high together, is probably a good

thing. But the stuff I do is something else entirely. It is usually a framework for me to hang words upon, and whilst I have written (and I hope will continue to write) some pretty tunes, I am not under any illusion that I have any real right to call myself a composer.

However, Martin Eve, who records under the pseudonym of *4th Eden*, is something else entirely. He is one of the most talented composers that I have met, and he is someone for whom the digital age has been nothing short of a total liberation.

Moving to North Devon from Wales a couple of





years back, we were introduced by a mutual acquaintance (Gavin Lloyd Wilson of *Spurious Transients* whom you may remember graced these pages a year or so ago) and soon found ourselves to be soulmates, with a shared love of obscure music, red wine and tasteless jokes. Oh yes, I can hear you say in whatever the aural equivalent of one's mind's eye is. So you are taking advantage of being editor of this magazine in order to get one of your mates on the cover.

Well yes, if you put it like that, of course I am, and it isn't the first time. But every week in these pages I feature music and musicians that I think



are worthy of being featured, and this week nothing has changed.

Earlier this year Martin released an EP, covering what he calls his *Organik Reflektion* project; a sort of funky fusion of *musique concrete* and dance music, using found sounds and field recordings to make some remarkably organic music. One track, Cattle Rattle was recorded using sounds gleaned from a visit to Holsworthy Cattle Market, for example. But what I thought was most impressive about the project was the fact that what could have been merely a chunk of self-indulgent arty pretentiousness turned out to be so earthy, fundamental and yes.... moving.

Now comes his first album, or at least the first album over which he has had 100% artistic control. And it is a remarkable body of work. Pictures on a Soundscape inhabits that rare patch of wasteland somewhere between the lush gardens of Brian Eno, and the experimental playground of Cornelius Cardew. It doesn't really sound much like either of them, but unconsciously tips a hat to both. Martin Eve is not just a mate of mine, he is a rare and precious talent, and someone who richly deserves his first magazine front cover. I telephoned him the other evening and you can listen to our conversation here:

**Listen
Here**





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Douglas Harr **Ear Candy for the Hungry Audiophile**

Gilmour Returns to the Royal Albert Hall

David Gilmour, famed guitar player and vocalist of Pink Floyd fame staged a short tour supporting his new solo album *Rattle That Lock* visiting several venues in Europe and the U.K. this fall. We caught one of several dates booked at the Royal Albert Hall on 2nd October 2015. It was a lovely evening featuring a nearly equal number of selections from Gilmour's solo

and Floyd output.

Gilmour recently announced the demise of Pink Floyd as the release of his new solo album drew near. The final record under the Floyd banner, *The Endless River*, out just last year, brought together jams and song ideas that originated during development of the last proper album,



<http://diegospadeproductions.com/>



(c) DiegoSpadeProductions, Inc. 2015

1993's *The Division Bell*.

The overwhelming impression I got from interviews and press around this project was that it was exhausting, and it made sense that Gilmour later announced the end of the band. Despite this epitaph, it was expected that he would include songs from the Floyd, and there were quite a number of these in the set list, including "Astronomy Domine," "Fat Old Sun," "Money," "Us and Them," "Shine On You Crazy Diamond," "Wish You Were Here" and closers

"Run Like Hell," and "Comfortably Numb" from their early catalog. In addition, "Sorrow" from *A Momentary Lapse of Reason*, and "High Hopes" and "Coming Back to Life" from *The Division Bell*, rounded out the later Floyd material.

During the encore, "Time" and "Breathe (reprise)" from *Dark Side Of The Moon* called to mind dear departed Floyd keyboardist Richard Wright and the lyrics he delivered so perfectly during Gilmour's prior tour, supporting *On An Island*. Somehow it seems so long ago:



(c) DiegoSpadeProductions, Inc. 2015



Every year is getting shorter; never seem to find the time.

Plans that either come to naught or half a page of scribbled lines

Hanging on in quiet desperation is the English way

*The time is gone, the song is over,
Thought I'd something more to say.*

The recent recording *Rattle That Lock* is packed with music rooted in blues-rock, with a mix of genres sprinkled in, as it was with Gilmour's last solo outing, *On An Island*. Despite a rather listless title track, there is much to admire in this work, from jazz-club riffs to haunting slow-hand blues. The best of the new songs came off nicely live. The first three tracks opened the show, followed later by four additional songs "A Boat Lies Waiting," "In Any Tongue," "The Girl in the Yellow Dress," and "Today." All things considered, a nicely drawn set list of solo and Floyd gems.

As to staging, the psychedelic lighting, stage-side beams, follow-spots, and the huge round screen were, as usual spectacular. A few classic Floyd videos were presented onscreen, and new films for tracks "Rattle That Lock," and "The Girl In The Yellow Dress" the latter directed by David Madden, were fantastic. For that one, Gilmour suggested we all imagine ourselves at a French café; a fitting image for this jazzy piece and it's animated imagery. The Royal Albert Hall was long ago the venue for a summer evening concert from Pink Floyd in 1969. During that show, a powerful smoke bomb ended the concert, resulting in a lifetime ban from the hall. Lifted only eight months later, it was a short-term bit of notoriety for the Floyd. The lighting, films, lasers and vapors are still part of the show, though without explosions.

Gilmour delivered his typical searing guitar solos expertly and his voice was in good form, with plenty of gravel when needed, but still able to deliver smooth soft tones. His band, mostly returning from the last tour, was professional and tight. Musicians included returning band members, guitarist Phil Manzanera of Roxy Music fame, Jon Carin on keys, guitars, and vocals, Guy Pratt on bass and vocals, and Steve DiStanislao on drums. Joining this time was Kevin McAlea on keys, and Joao De Macedo Mello who supplied expressive winds (Theo Travis played same on the European leg.) Bryan Chambers and Louise Clare Marshall covered backing vocals.

It's hard to pin down, but something seemed a bit off in the show this time. It feels wrong to blame it on Gilmour's stage presence, being that he has always been a bit stoic live, rooted in position about his pedals and microphone, eyes often closed. So possibly it was

the ordering of the set list, the large number of down-tempo songs, the lack of guest performers, or the mood of the musicians on this particular night, but the whole lacked energy. Having David Crosby and Graham Nash present to sing harmonies on two of Gilmour's best two solo tracks "On An Island" and "The Blue" was special and poignant on the last tour, and they were present on September 23rd, but not for our show. The last tour also saw visits from Robert Wyatt and David Bowie but no one other than Crosby/Nash appeared this time. And obviously, the absence of Floyd keyboardist Richard Wright was felt. Maybe what we witnessed was actually a bit of serenity from a man who has broken a few of his own chains, free of past encumbrances, owing nothing to anyone, and living in the moment.

In retrospect, any chance to see this legendary musician is an event, given his continuing stature as one of rock's greatest guitarists. The tour continues next year where we will catch one of three nights at the Hollywood Bowl – recommended to any fan, particularly as these solo shows are few and far between. Get yourself a ticket and go before the time is gone, and the song over.



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.



LOOK WHAT BART'S DONE!

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

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



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

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



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

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

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

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

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

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

FAMILY CIRCLE

JON ANDERSON | MATT MALLEY



Celtic Folk, World and Indian Music.

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

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

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

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

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



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

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

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



Helping Families along the Way

Proudly Supporting People with Autism Since 1998

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.

PO Box 767 • Framingham, MA • 01701

LEARN MORE | www.flutiefoundation.org



'Michael Livesley embodies to perfection the spirit and brilliance of Vivian Stanshall and adds his own measure of outrageous talent too' - Stephen Fry

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LIVE ON YOUTUBE: USA-OTHER GREATS PART ONE

One of the major digital success stories of recent years is of course the 'tube. Whilst most of its content is somewhat questionable, for the music lover it is a veritable treasure trove of goodies and has become a major 'source' in its own right. You Tube offers many previously unseen/unheard live recordings of favourite artists and bands. Over the coming issues I will suggest a few of my personal favourites, grouped into 'types' of music, as the modern world seems to so loves categorising everything.

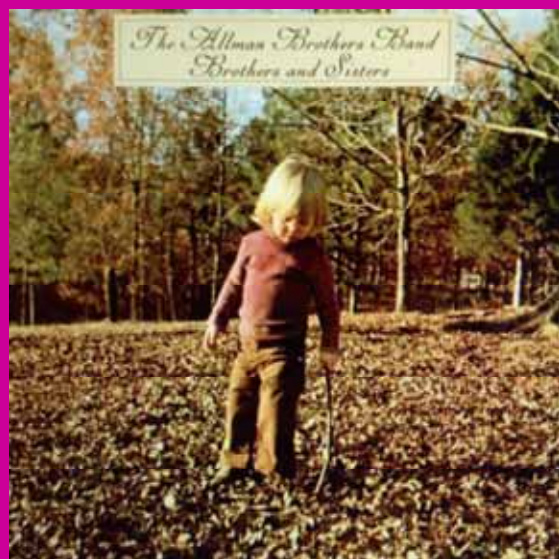
Most of my choices will be 'professionally' produced clips rather than audience recordings. This is simply because most of the latter tend to sound terrible, many modern mobile phones can take great quality footage but the SQ is either all the output of the bass bins or at the other end of the scale the treble horns.

Some might argue that a lot of what's up there robs the artists of revenue; I would suggest it can introduce you to acts you may want to go out and buy some of their recordings/downloads instead. (It seems the ones who moan the loudest are the ones with the most money already!) So, plug in your USB DAC (see Gonzo 140), turn up the volume and enjoy!

Whilst the West Coast was an undoubted musical hotspot, the rest of the vast USA cannot be left behind, after all, as a country, it is the birthplace of rock and roll. Here's a further selection.....

The Allman Brothers – Rambling Man

"I was born on the back seat of a Greyhound Bus,



rolling down Highway 41", great great lyrics from the heady days of the 70s, sang with a true Southern drawl, by lead guitarist Dicky Betts. You can't quite image a modern song with reference to Uber, would have quite the same romantic effect somehow! The Allmans, along with their brothers and sisters became a huge band, but coke, smack, booze and egos finished the job in the end. Struck by double-tragedy early on in their history, they could turn out their version of Southern rock, deeply infused with the blues, with some real swing when they were on fire live. The Live at the Fillmore East album is now rated as one of the 'best' live albums ever. Their third album, Eat a Peach, contains some great live stuff too. They were prone to long jams at times, as always with jams, some good, some not so good. Extended twin guitar solos plus extended organ outings were their

John Brodie-Good



forte. This classic song, comes from the Brothers and Sisters LP, which also contained their 'UK hit single', an instrumental called Jessica. This particular film is one of several live versions online, and whilst this is relatively late in their history (1996) it's a good, bouncy version. They do look a bit too much like rednecks for my liking but hey, even the Dead liked their guns apparently. Strange lot the Americans sometimes. They spend a lot of time as individuals worried about their health and fitness. Just eat less and get rid of the guns, simples. Enjoy the hot guitar picking too.

<https://www.youtube.com/watch?v=TCOill7Xu3w>

Steely Dan – Babylon Sister

New York's coolest duo, Fagin and Becker have sure produced some great music in their time, sadly their recent output has been rather bland. But back in the day, the boys dropped a bit of acid, and Steely Dan was undoubtedly a rock band. Proof of this can be heard on the two recent Live CD releases, with recordings from 1974 on which the band are absolutely cooking with some stun gun guitar work in there too. By the time the 'band' was just our heroes, came the two sublime masterpieces, Aja and Gaucho. I first saw them live in 1996 in London, they had not played live for years and whilst jazzy the drummer was essentially laying down a rock beat behind them. Subsequent visits saw them become

more of a soulless cabaret show IMHO sadly. Anyhow, I punch the 'Dan into a YT search and got a bit of a shock, almost sod all material! Very little indeed, and what is actual SD, rather than covers, only seems to have been on for a few days. So, my conspiracy theory is that the Dan's management or similar are purging YT for all 'unauthorized' (or similar corporate expression) clips, and are having them taken down pretty quick. There's was tons of stuff a while back. I do remember Donald Fagin having a rant about YT and other 'free' online sources of music in his somewhat short, but interesting book, Eminent Hipsters, published back in 2013. Maybe he's done something about it. His prerogative I guess. Anyway, this one may even be gone by the time this week's Gonzo goes to virtual print so you may have to find your own, and doubly enjoy it whilst it lasts. If it's still there, it seems to be a final rehearsal for a tour perhaps, filmed in the Big Apple. San Francisco show and tell indeed.

<https://www.youtube.com/watch?v=q249hzwdxwQ>

Little Feat – Oh Atlanta

Formed in 1969 originally by some of FZ's musicians, this band's live reputation was fearsome, as a number of other bands discovered to their cost when they took them out on tour as a support act. The band's Waiting for Columbus live double set is another of the currently rated, 'best' live albums ever. Co-founder Lowell George died at the horribly young age of 34, and for



most people that was the end of 'the best little rock band in the world', although a number of the other members still ply their trade today. Their music is a complex blend of rock, funk, blues, a bit of jazz with some American folk/country tones thrown in too. Strong song-writing completes the brew. They sound loose sometimes but the musicianship was always very tight indeed, they were many a musician's favourite act too. My first encounter with them was the cracking Feats Don't Fail Me Now LP, full of classic songs such as Rock n Roll Doctor, Skin it Back and this first visual selection, Oh Atlanta. One of their more outright boogie songs, propelled by George's slide guitar and Paine's honky-tonk piano, this homage to someone's home city rips along rather nicely. The lyrics go straight in too, you'll soon be singing and humming this one to yourself. This band's ability to have multiple rhythms going on is unique, and their real musical trademark. This week's final selection is a second track from the boys, the gloriously sinuous Spanish Moon, this time with Lowell taking vocal duties.

LF - Oh Atlanta

<https://www.youtube.com/watch?v=CE1amt-aRxE>

LF - Spanish Moon

https://www.youtube.com/watch?v=_qQnGfZpIfY

Neil Young & Crazy Horse – Cortez the Killer

One of the few artists from the last century, in which the creative flame still seems very warm, is of course Canada's most famous musical son. Largely based in the U.S, a huge major force in modern music, known as a songwriter, flipping from acoustic guitar or piano to his irregular rock n roll trio, Crazy Horse, this man's back catalogue reads like a very long rich book. Many 'artists' would kill just to write one of the many major works Young has penned. He is also a friggin amazing and unique electric guitar player. His base sound sounds like he's actually playing feed-backing thunder and trying to keep it under control. Preferring his noisier stuff, for me it was a choice of Like a Hurricane or this powerful epic, Cortez the Killer. The version I have found for you is one of my personal musical discoveries of the year! This is raw rock and roll music - our music - drums, bass and a real electric guitar which growls, roars, sings and whimpers like no other. A passionate, political song, powerfully delivered. Or is it?, the vocal twist at the end is delicious. The guitar playing is achingly beautiful in places. You don't need a load more words, you just need to listen, I hope it does it for you too, this is pure musical joy. Headphones and high volume recommended.

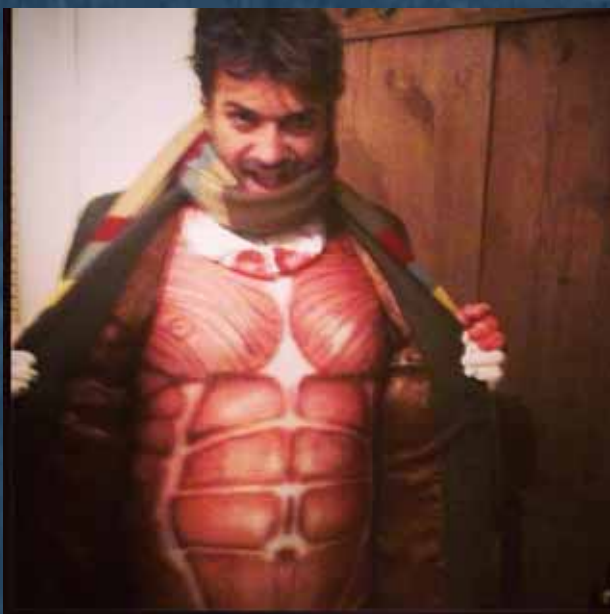
<https://www.youtube.com/watch?v=c93-UdPz1BI>



YE 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.



We introduced him to these hallowed pages last week as a new regular columnist, and I admitted that there are very few people who make me laugh this much - Harpo Marx,

Eric Morecambe and Peter Cook are all that spring to mind. And they are dead!

So what would happen if we sent Digitiser 2000's very own Mr Biffo to a desert island? This is what happened when we sent him to a remote part of South America...

<https://www.youtube.com/watch?v=v3c7u72E5D8>

Mr Biffo's Top Ten

U2 – The Joshua Tree

There's so much about U2 that I honestly can't stand. All that hypocritical, self-serving philanthropy makes me nauseous, and I think they're a terrible band these days. They've clearly lost confidence in themselves, or their ability to make original music. Now it just feels like an endless recycling of a horribly cliched and irrelevant U2 'sound'. They've basically become their own tribute band. But... their first few albums were fantastic. The Joshua Tree still sounds fresh to me, still gives me chills. And then I remember who's singing it, and I vomit in my lap.

Genesis – Selling England By The Pound

I'd never say Genesis were one of my favourite bands... and yet I can't deny how often I listen to them. I have a real aversion to so much prog, while still calling myself a prog fan, but for me it's all about those bands who can combine the atmospheric with a pop sensibility. Genesis got that spot on – to the extent that the pop stuff took over in the later years. For me, Selling England is when they found the perfect balance.

Pink Floyd – The Final Cut

This is always dismissed as the Floyd album to ignore, but it's far and away my favourite. The way it ebbs and flows – and then you get these sudden bursts of venom and rage; it's close to perfect. The lyrics are still relevant today, and you can feel the anger and the loss in every line. And written with such cynicism and wit – people never mention how funny Waters is. He's a brilliant lyricist. On another note, I'm surprised how much I like the new David Gilmour album, because Floyd were utter garbage while he was in charge.

Kate Bush – Aerial

She's just brilliant all round really – and got better as she went on, as far as I'm concerned. I saw her live last year, and she did all of Aerial. It was spectacular. As a record, it tends to get overlooked, but I think it's the equal of anything else she's ever done. I've such massive respect for her. I love the honesty of how she writes. It feels like she's trying to please herself first and foremost, and never trying to second-guess the audience. She's the opposite of U2 in that respect.

Ryan Adams – Love is Hell

He's got a real British sensibility about him – clearly he's a fan of The Smiths, Oasis and Talk Talk – yet he filters it through that country rock sound. Oddly, I listened to his new album 1989, and fell in love with it before I realised the whole thing was a reworking of the Taylor Swift album. He's somebody who understands the importance of restraint and space. He can write something as chilling and glacial as Shadowlands, and put it next to something as caustic as Fuck The Universe.

Counting Crows – August & Everything After

Adam Duritz is probably my favourite singer of all time. I find the band a bit samey these days – though the last album wasn't too bad. But I don't think they've ever bettered their debut. It's an album that can make you want to jump up and down one minute, and cry the next.

Talk Talk – Spirit of Eden

I have to be in the right mood to listen to this all the way through, but I can listen to I Believe In You at any time on any given day. It always uplifts me, makes me feel good about life. For me, it's probably the most beautiful song ever written. Which is ironic, given what the song is about. I try not to think about how bleak the lyrics are.

IQ - Nomzamo

A lot of IQ represents everything I don't like about prog. I sometimes find them really hard going, but I got into them when I was 16, and Paul Menel was in the band. They were trying to get hits, and it nearly worked. Nomzamo is the album that I discovered the band with. It's probably not a great record, but it got me at the right time, and it means a lot to me.

Royworld – Man in the Machine

I had tickets to see Royworld, but they split up before the gig. This album is the only thing they ever put out. I love it so much – and they're such a loss. It sort of did that retro-80s pop-rock sound before it came back into fashion. I think they could've been huge.

Marillion – Marbles

I honestly could've filled the list with nothing but Marillion. I get that they tend to be seen as a bit of a joke to the unenlightened – and I wouldn't try to sell them to anybody - but I honestly think they're special. They're my favourite band, hands down. They've put out a few duff records during their middle period, and there's usually at least one track per album, that I hate, but there are no other bands who hit me the way they do. Marbles is a double, and probably their most consistent work (even to the extent that there are two tracks on it that I can't stomach). The Invisible Man and Ocean Cloud shows off their epic, proggy side, and then you get Genie and Fantastic Place showing they still have that pop gene. They perhaps became a less interesting band when Fish left, but a much better one.

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WORDS FROM THE WEARD

After a life spent in and around music Roy Weard has finally written it all down. From his beginnings in the folk clubs of the early sixties, to playing the free festivals of the seventies with his own band 'Wooden Lion', to touring as a merchandiser with acts like Santana, The Pink Floyd and Genesis, to fronting cult London bands 'Dogwatch' and 'Roy Weard and Last Post', then touring again as a sound engineer and tour manager for many different bands and solo acts. A wide and varied life - this book spans all of that and more and is freely sprinkled with backstage stories and tales of a life spent on many different roads. It also contains many photographs, mostly taken by Roy, the crews he toured with, or by the fans of his various bands.

Even now he is unable to give up being involved in music. He still fronts the revived band 'That Legendary Wooden Lion', is part of the team that puts on monthly gigs in Brighton and Hove under the name of 'The Real Music Club' and does a weekly one hour radio show on Tuesdays at 4pm on Brighton and Hove Community Radio. As of now, he also writes a regular column in this august publication



We were invited by a band that went under the name of *Thor* (later, or previously, called *The Nova Mob* - I cannot quite recall what order the name changed in) to appear in Memorial Park, Basingstoke. When we arrived there we found that the PA was provided by Ian, from the *Half Human*

Band. He later went on to found the music company HHB which is still selling audio equipment to this day. We had always carried a small PA of our own and so we decided to use our PA to run The Cardinal's synthesisers as a quad system,

PA systems were pretty much in their infancy in those days. Back in the late '60s the free gigs in Hyde Park and Parliament Hill Fields were powered by WEM (Watkins Electric Music) speakers. These were columns with four 12" speakers mounted vertically. WEM also made a mixer amp, which would take four microphones and then went on to introduce 'slave' amps which would take the power up, in 100watt steps, to whatever size you could afford - or find the power for. This was known as 'The Watkins Wall of Sound'. From then on PA systems began to develop at an alarming rate. Most of the 'mixing' in the '60s and early '70s was done at the side of the stage until someone came up with the idea of putting a mixing desk out in the audience. People began to use 'crossovers' to divide sound of different frequencies and to send these sounds to speakers more suited to the frequency range.

Anyhow, we wired The Cardinal Biggles' synth outputs to the four WEM columns we had with us and set them up out in the field. We did not often put microphones on the instruments in those days, although, for this gig, the bass drum and snare drum had mics. The result was a lot of electronics whooshing its way around the field. The local councillors and officials all went mad at the noise and both bands were banned from playing there again. Banned from Basingstoke! Wonderful.

The following year the big free festival was moved to Watchfield. The end of the previous year's Windsor Festival had turned into an ugly pitched battle between police and hippies because no one had given permission for a gig to take place in the start and, although they had managed two previous shows there with little trouble, that time they had overstayed their welcome and the police wanted to move them on. There was a general feeling of antagonism towards hippies expressed by the establishment, and I have no doubt that some of the



behaviour by the various people who attended the gigs was less than acceptable by many people.

As a placatory measure they gave us a disused airfield and said we could hold the festival there. Police were controlling this one much more forcefully and we were warned that there would be a lot of 'stop and search' activity on the way in so we did not have very many illegal substances on us. When *Wooden Lion* took to the stage, last but not one act on the Friday night, I casually announced that we did not have much dope and anyone who had some to sell should come and see us later. During the show there was a constant stream of people walking to the stage and putting stuff down for us for free. Steve Wollington, our roadie, gathered all this up for later. During one of the guitar solos, about halfway through our set, I wandered over to him to see what we had; 'few bits of black resin, chunk of Moroccan, bag of grass some other assorted bits of resin and a pyramid of acid', he said. 'I'll have the acid now', I answered and popped it in my mouth.

Of course it came on before the show finished.

I liked acid back then. I never had a bad trip and I was always able function OK on it – even if I did make a few unconventional decisions. The end of the set was our mad finale 'Haunter of the Dark'; a multi-parted 15 minute epic full of spacey synths, mad rocking sections and culminating in a loud explosion (courtesy of the Theatre Scene armoury's largest maroon), smoke, strobe lighting and a rocking riff over which I sang 'Help, Let me out' and ad-libbed lyrics. I was dressed in a long black

cloak, green leotard (I only realise now, as I look back at a selection of photos from those days, that it was a lot more anatomically revealing than I first thought) and a three headed mask.

The acid was in charge. As we launched into the final riff, I climbed the post at the side of the stage and did the last verses on top of it. At the end, of course, a little bit of logic crept in and I could see there was no graceful way of getting down from there, and the following day I saw I had bent the scaffolding at the top of the stage. It was never meant to take that kind of weight.

Years later, after I had posted this anecdote on a website dedicated to free festivals, someone wrote to me and said he was glad I posted that – he had always thought he dreamed it. When we arrived back at the house after Watchfield we opened the door to find the kitchen ceiling was now in the kitchen sink, having collapsed. The landlord of the place gave us some money to fix it, but I think we spent it on food and drugs instead.



THE SCIENTIFIC INVESTIGATION OF THE UNEXPLAINED

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As regular readers of these pages will probably know I have a strange, disparate, and diverse collection of friends, relatives, and associates, many of whom who are extraordinarily creative in one way or another. And as my plan was always to make this magazine the sort of magazine that I would want to read, many of them turn up in these pages with monotonous regularity. Meet Mr Biffo.

From 1993 for a decade he was the editor of an anarchic video games magazine on Channel Four Teletext. It was called Digitiser and contained some of the most gloriously funny bits of off the wall dicking about that I have ever read. Biffo happens to be a friend of mine and as the re-launched Digitiser2000 is just as stupid and just as funny as ever, we shall be featuring a slice of Biffo every week from now on.

WHAT THESE 21 STUPID KIDS STUCK IN CLAW MACHINES CAN TEACH US ABOUT THE PURSUIT OF MATERIAL WEALTH

Our pursuit of material wealth is a crass, if not false, value system induced by the spell of commodity fetishism, void of more noble and worthy values.

A joyless economy, it offers little to no effect on the well-being and happiness of the individual.

As we raise a generation of those who put abundance and property above the spiritual, here are 21 stupid little idiots who climbed into claw machines to get to the toys, and got themselves stuck.



CORKY LAING PLAYS MOUNTAIN

HEAR THE IMMORTAL **MOUNTAIN** CLASSICS *MISSISSIPPI QUEEN*, *NANTUCKET SLEIGHRIDE*, *NEVER IN MY LIFE*, *DON'T LOOK AROUND* AND MANY OTHERS PERFORMED LIVE BY THE BAND'S DRUMMER WHO CO-WROTE MANY OF THE HITS. IN HONOUR OF THE MEMORY OF HIS LONG TIME COLLABORATOR, *JACK BRUCE*, THE SET WILL ALSO INCLUDE SONGS FROM **CREAM** AND **WEST, BRUCE AND LAING**. *CORKY* IS JOINED ON STAGE BY *JOE VENTI* (USA) ON BASS AND *PHIL BAKER* (UK) ON GUITAR.

CORKY LAING (CAN) is a drummer, songwriter, singer and a raconteur. He is best known as the drummer of the legendary bands **Mountain** (1969-) and **West, Bruce & Laing** (1973-75). **Mountain** toured and recorded on and off until 2010.



In the late 70s *Corky* released his solo album "*Making it on the Streets*" that is often cited as an overlooked pioneer of AOR. In the early eighties *Corky* recorded with an indie band called **The Mix** and at the end of 1990s he got together with *Noel Redding* (*Jimi Hendrix's Experience*) and *Eric Schenkman* (*Spin Doctors*) to form the band **Cork**.



In the 90s *Corky* worked for several years as the vice president, A&R, of *Polygram Records, Canada*. During that time he produced bands like **Men Without Hats** and **Voivod**. He also had his own radio show, *Under the Rock*, in *Canada*, has published an anecdotal road-stories book, *Stick it!* and has his one-man show, *The Best Seat in the House*, a humorous autobiographical production that combines storytelling and music.

During the past couple of years *Corky* has been busy with *Playing God: The Rock Opera* – a critically acclaimed collaboration with two Finnish philosophers. In 2014 he was awarded the *Bonzo Bash Legend Award* (following *Bill Ward*, *Carmine Appice* and *Peter Criss*). *Corky* performs frequently and is excited to return to the UK with his *Corky Laing plays Mountain* tour.



PHIL BAKER (UK) is a musician, songwriter and arranger who has been involved in the music business for many years, on and off stage. He has played in several noted bands, including **Pulse Echoes of Floyd** and the **Uriah Heep Legends** (with *Ken Hensley* and *Lee Kerslake*) and recently released his solo album, *Songs to the World*. www.philbaker.org.uk



JOE VENTI (USA) is a multi-instrumentalist bassist who has performed, written and produced music for years. Mentored by **Cream** producer *Felix Pappalardi* and bassist *Jack Bruce*, he has a long association with **Mountain**. In addition to his original projects, he played in the **Leslie West Band** in the 70s, and has worked with *Billy Squire*, *Frank Marino* and members of **KISS**. www.thejoeventiproject.com

www.corkylaingworks.com (forthcoming this summer)
http://playinggodrocks.com/corky_bio (meanwhile)
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c.j.stone

Synchronicity: the Magic of Imagination

Synchronicity. It is a word invented by the psychoanalyst Carl Gustav Jung sometime in early part of the 20th century.

The first time he used the word publicly was at a memorial address for Richard Wilhelm in 1930. Wilhelm was the German translator of the I-Ching. The word was used, in this context, as an explanation for how the I-Ching achieves its magic. Later Jung worked with the physicist Wolfgang Pauli to develop the idea into a full-blown theory.

It refers to a series of coincidences that appear to have some kind of meaning.

When two or more events conspire by their unlikely coincidence to lead you on a journey, that is known as synchronicity. Some people live by it.

Another word might be serendipity, a happy accident. Or you could call it “pronoia”, the positive form of paranoia, meaning that the world isn’t out to get you, it is out to guide you.

Other words might be “fate” or “wyrd” or “destiny”.

Fate doesn’t necessarily refer to something inevitable, as if the story of your life was prewritten in the stars, and all you have to do is to live it. Rather it refers to a kind of force acting upon the world, something primal and ancient that breaks in on the ordinariness of our

lives. You know when it is there. Something happens and it startles you. You stand back from it shaken and amazed. The whole world seems to turn to you at that moment. It is like the eye of the universe is bearing down upon you. But it doesn’t tell you what to do. Instead it asks a question. It asks what you will do next. Will you rise to the challenge, or will you fall? Will you be brave enough to stand up to your fate, or will you crumble beneath its challenges?

It may be the word “fate” and the word “fairy” are related, as is the word “fey”. The Fey are spectral beings from another dimension whose job it is to question you, to prod you, to lure you, to tempt you, to challenge you.

Sometimes the Fey appear in the form of human beings, and maybe then they challenge you on an emotional as well as a psychic level,



as Morgan Le Fey challenged King Arthur.

The word "wyrd" too refers to a form of fate. We spell it this way, with a "y", in order to distinguish it from the modern use of the word, as something just odd or out of the ordinary, although, in fact, they are the same word.

The weird sisters in Macbeth are weird in that they represent fate, not because they are old or ugly or strange. They are archaic beings, like the Fates of ancient Greece; and like the Fates, there are three of them. When they tell Macbeth his future, they do not tell him how he should act. It is hubris, his own vanity, which brings him down, not the weird sisters.

The wyrd is the web of life. It is the vast, all-encompassing fabric of being, which binds us together. It weaves the universe into a whole. We are held together by it, all of us, as one.

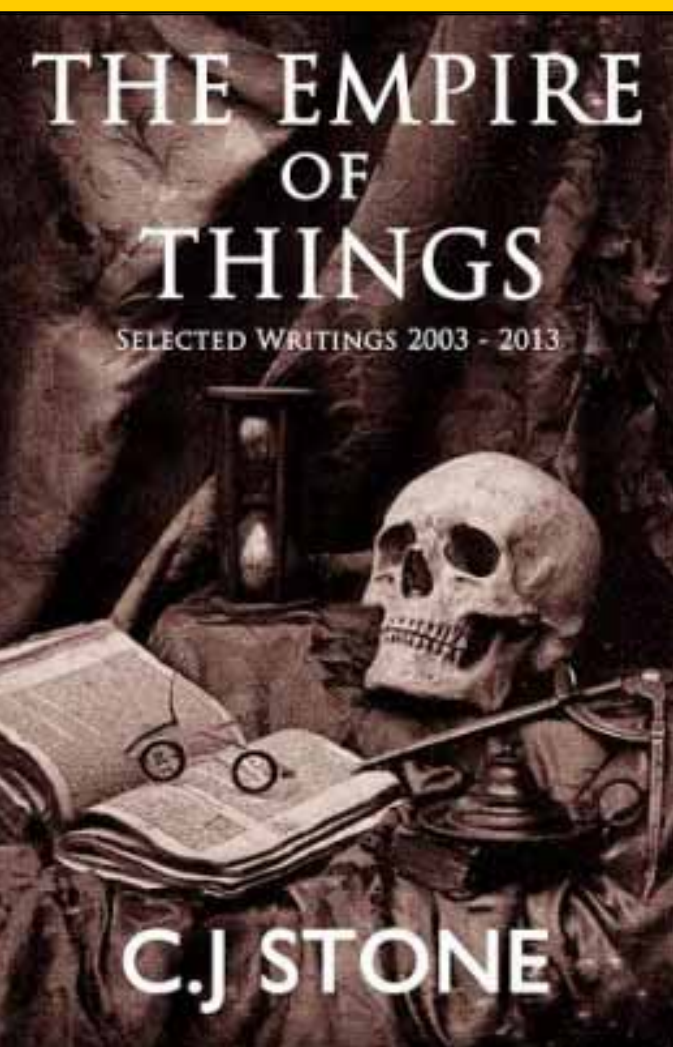
In Jungian terms synchronicity is an acausal principle which links coincidental events into a meaningful pattern. One example Jung gives is when he was talking about a dream in which a scarab beetle appeared, and a real beetle flew in through the window at the same time, which

Jung interpreted as a sign.

Jung believed that the mind and the universe are connected on some level, that the mind can influence the universe.

The sceptics argument against this is that the ability to read meaning into apparently random events is a product of the human brain, not a law of nature. But then, you ask, what is the human brain but a product of nature? So our tendency to read meaning into random events is a product of nature too. It is nature's counter-balance to its own meaninglessness, to have created a being whose very purpose is to find meaning.

Read on



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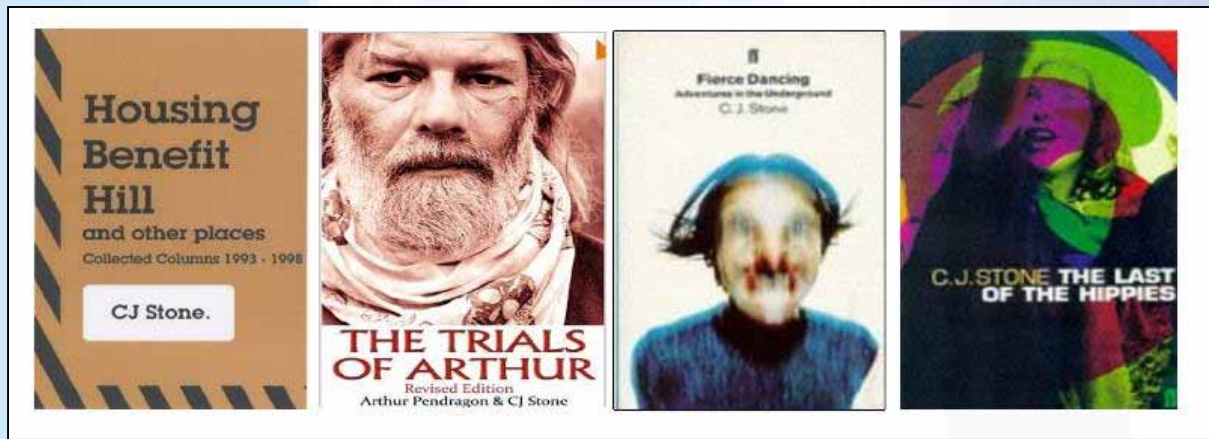
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Independent on Sunday



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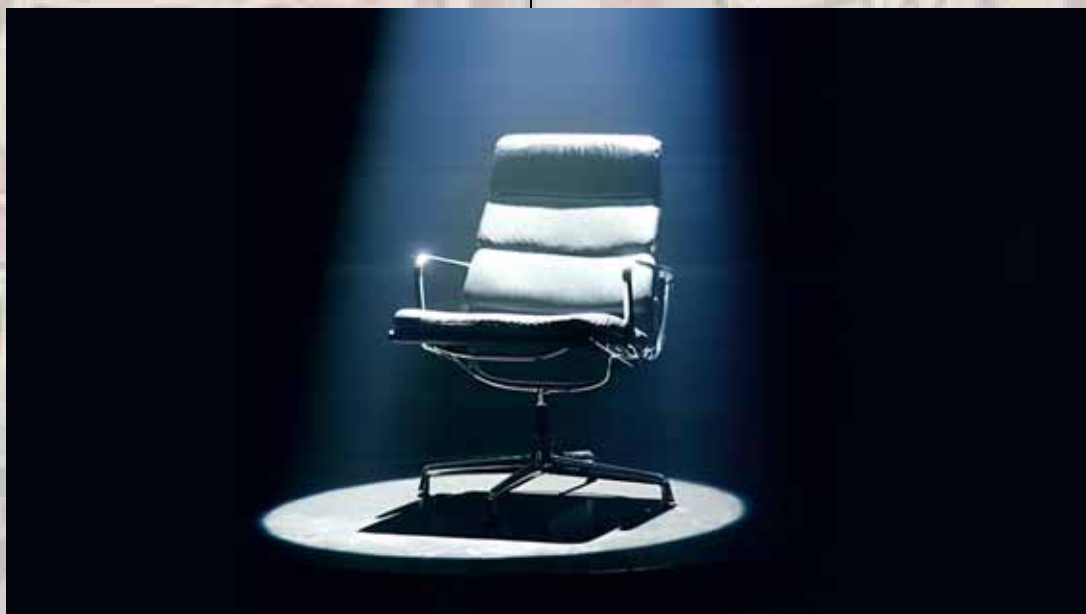
The Masters of the Universe do seem to have a steady stream of interesting stories featuring them, their various friends and relations, and alumni. Each week Graham Inglis keeps us up to date with the latest news from the Hawkverse..

The famous quiz show "Mastermind" recently included one contestant - Alex Bryant - whose 'specialist subject' was Hawkwind. Last week, we printed the questions, and this week we can have a

quick skim through the answers.

So, and without further ado, which co-founder has remained with the band throughout its many changes of personnel? - anyone reading this who doesn't know it's Dave Brock had better steer clear of having Hawkwind as a personal topic on Mastermind in the future... particularly as his latest solo album is released this weekend.

Meanwhile, the statuesque dancer who was over 6 feet tall and appeared onstage often



Spirits Burning

The music adaptation of Mack Maloney's sci-fi novel "Starhawk" - coming this October 31st!

Over 70 minutes of music, over forty-five crew members
Includes bonus 8-page comic with artwork by Steve Lines

A sci-fi adventure ... resurrected by Don Falcone & Mack Maloney, with Hawkwind family members Alan Davey, Paul Hayles, Jerry Richards, Nik Turner, Twink, & Bridget Wishart, plus Daavid Allen (Gong), Robert Berry (3), Andy Bole, Keith Christmas (Bowie), John Ellis (The Vibrators), Kev Ellis (Space Cadets), Matt Malley (Counting Crows), Nigel Mazlyn Jones, Pete Pavli (High Tide), Ken Pustelnik (The Groundhogs), Billy Sherwood (Yes), Judge Smith (Van der Graaf), Steffe Sharpstrings (Here and Now), Cyrille Verdeaux (Clearlight), Steve York, & 24 more musicians...



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11. Xara's Poem
12. For Those Who Are Searching
13. Rolling Out
14. Angel Full Of Pity
15. Right On The Mark
16. This Time, This Space
17. So Strong Is Desire

GONZO

Multimedia

spiritsburning.com



naked was, in fact, Stacia; and the graphic artist Colin Fulcher from the same era was better known as Barney Bubbles.

What is the title of the band's UK Top Ten hit single which reached number three in 1972 - anyone who doesn't know that it was "Silver Machine" should surely be taken out and shot. Ideally, rather quickly. However, a trickier question on the A-side of the 1975 single that had "Motorhead" as its B-side might have stumped a few kings of speed, while the guitarist who joined in '69 and rejoined in '79 was the sadly-now-deceased Huw Lloyd-Langton.

The '76 lightshow and stage show was called 'Atomhenge' and the long-term sax player who left & rejoined more than once was a certain Nik Turner, a man who's long-departed but has (for one reason or another) not been forgotten yet.

And as to Calvert's first-ever poem recital with Hawkwind? - it was "Co-

pilots of Spaceship Earth". Yep, a tough question there! The 'legendary drummer' in 1980 was Ginger Baker; the brief 1978 splinter group was Hawklords; the Devon band that was raided to furnish personnel for the Sonic Assassins project in 1977 was Ark, and the Page Three girl who sang with Hawkestra in 2000 was Samantha Fox.

Hands up all those who got em' right.





HAWKWIND PASSPORT APPLICATION



Greetings space travellers!

This is your Hawkwind Earth Visitors Passport application form.

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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.

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

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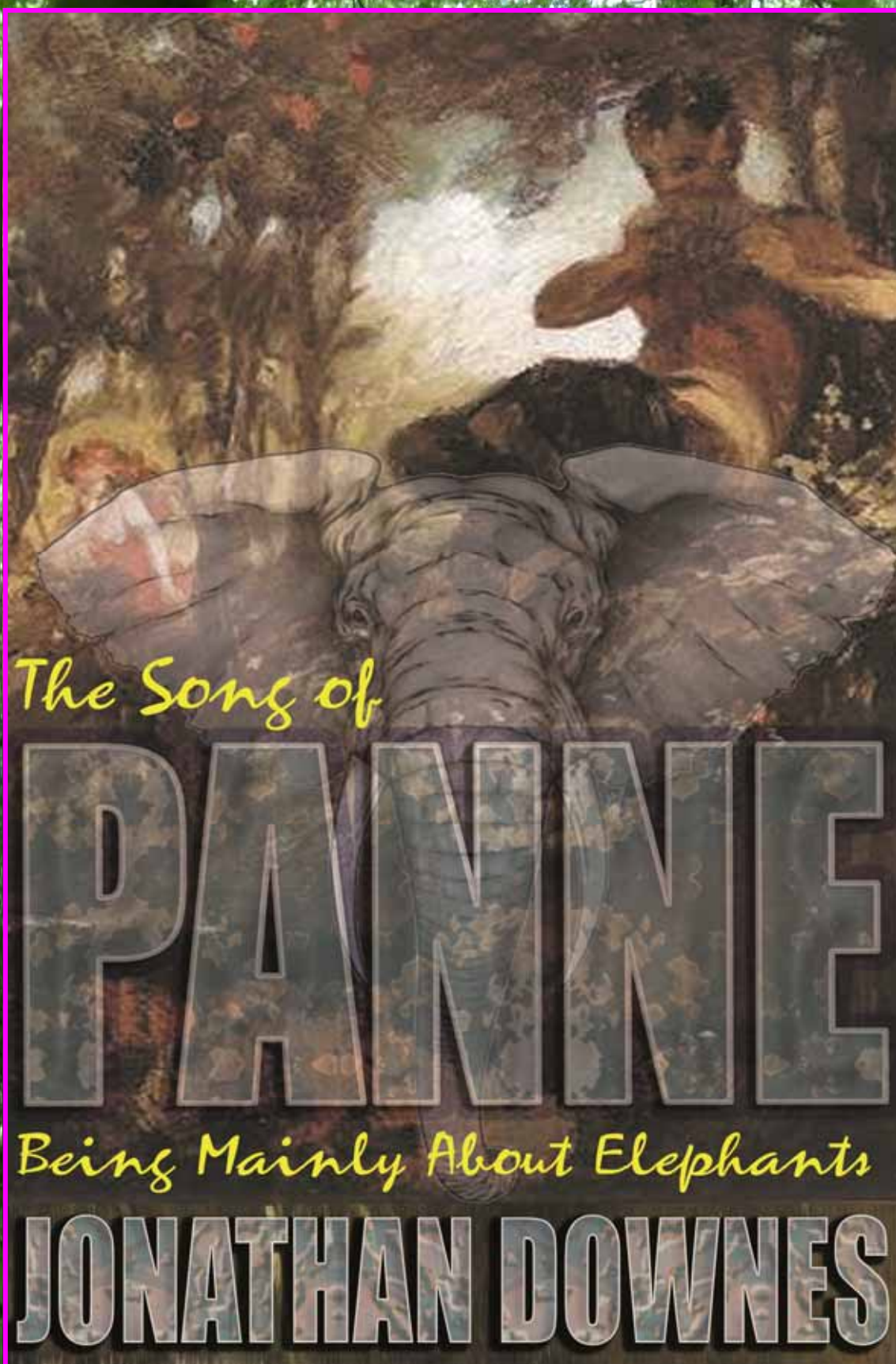
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XtUL II

IN THE GREY HALF-LIGHT BETWEEN FACT AND FANTASY

The first book of *Xtul* stories comes out in book form next week, and will be available via all good retailers, through Fortean Fiction. But the story is far from over, and having taken a few weeks off to restore my battered *savoir faire* I am recommencing...

Are you sitting comfortably? Good. I shall begin.

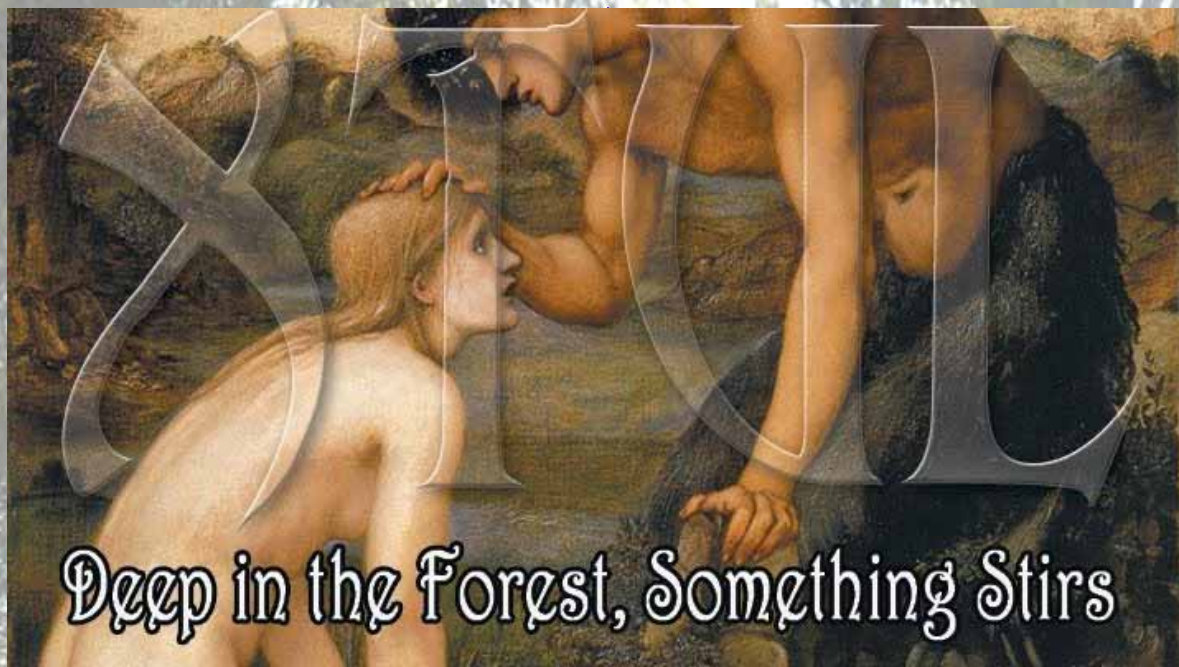
IV

What is fiction? Well this is, sort of. Some of it I am making up as I go along, but most of it I'm not. Am I going to reveal which is which? No, of course I'm not.

In the first episode of the short-lived TV show *Constantine*, he says that he is not a 'master' of the dark arts, rather a dabbler. I could say much the same about me, although I will be the first to admit that my adventures on the left hand path were very small and trivial, and that my only real reason for embarking on that spiritually



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



insalubrious journey, was so that I could sleep with New Age women. I will admit that I succeeded in my aim on a number of occasions, and that I quit once and for all when I realised that the closer that one got to the dark side, the more fucked up your life became, and that no amount of louche sexual adventures was worth the inevitable end of the journey - somewhere that I truly didn't want to go.

So I quit. I went cold turkey, and on the last night of the Millennium, which began with a battle between Athelstan, King of the Saxons and the invading Danish brigands, just a few miles up the road from where I then lived, a friend of mine gave me the biggest helping hand that I have ever been given.

Despite all the commemorative TV shows, and the firework displays a year before, the first year of the 21st century was actually 2001, a horrific year in which the fall of the Twin Towers of the World Trade Centre ushered in a new era of global Realpolitik, and England's Green and Pleasant Land was shrouded in the disgusting smog caused by the funeral pyres of most of the ungulates that had lived therein.

Some of us knew that it was going to be a horrible year, ushering in what was probably going to be a horrible decade, and quite possibly a horrible century, and I for one didn't want to be involved in anything more horrible than I had to. But I was on a path that I couldn't get off without help. Not drug addiction or alcoholism; I had been there, done that and bought the fucking T-

shirt, but the horrible game of footsie that I had been playing with the powers of the dark side ever since I first started studying things like the grotesque Owlman of Mawnan. The Owlman? What the fuck is that? I hear you ask in the aural equivalent of my mind's eye. It's a strange feathered birdman, something like Max Ernst's Loplop from Une Semaine de Bonte which is seen occasionally by teenage girls in the environs of a churchyard just outside Falmouth in southern Cornwall. If you want to know any more then read the book. I wrote it and could do with the money. You can also read books that I wrote about the equally grotesque chupacabras of Puerto Rico, and about vampires in the Mexican desert, but I don't want to try and portray myself as some weirdo demon hunting Van Helsing type. I never did, because I never was, and truly I never wanted to be.

All I ever wanted to be was a minor academic writing as scholarly as he was able upon subjects that interested him. And since January 1st 2001 that is all I have ever been. Well most of the time, anyway.

On the last night of the previous thousand years I was with an old friend and quondam lover of mine and her boyfriend in a cold, grey city in Northern England. I have never be fond of what is known euphemistically as 'The Festive Season', and in the years between my first wife leaving me, and my second wife marrying me, I always did my best not to be alone during that horrible slow week between the anniversary of the birth of Our Lord and the beginning of the new year, and

that year my friends in Yorkshire had been kind enough to open their home to me. It had not been the most successful of visits. The night before Christmas Eve I took an overdose of Methadone after a bottle of Jack Daniels in a vain attempt to leave this world behind, and despite the fact that the whole sorry episode had ended with me being copiously sick everywhere, everybody involved had been badly shaken. Then twenty four hours later I came down with the worst headcold that I have ever had.

Then on New Year's Eve, my hosts, especially my quondam lover (I am not going to say ex-lover, because our friendship lasted a decade and a half, whereas our sexual relationship only lasted a weekend) who was the second most powerful magician that I have ever met, and I took part in a magickal ritual designed to cut my ties with my past. Entirely. And cut they were. If you watch things like that on television it is all about chanting, and ritual nakedness, and blood sacrifices and athames and swords of strange design.

Well all those things took place, but it was much quieter, much more prosaic, and far less dramatic than it would have been if it had been portrayed on the small screen. These days the athames and swords of strange design probably come from eBay, but in those days they came from a market stall in Halifax market, run by a wizened little man who went under the name of 'Freaky Freddy', and who looked more than a little like Mr The Toad in the Zippy the Pinhead cartoons by Bill Griffith.

The blood sacrifice was mine, and the blood came from a single cut from one of the aforementioned athames on the palm of my hand. And as far as the ritual nudity is concerned, it all looks very sexy in a Kenneth Anger movie. It used to look even more titillating when the News of the Screws used to run one of their regular exposes on the "innocent looking primary school teacher has shocking secret life in wifeswapping coven" stories. But when the celebrants involved are all middle aged and elderly people, about half of whom I had never met before, mostly overweight and with the well bred British reserve which normally precludes even speaking to someone to whom one has not been introduced, let alone getting one's kit off in front of them, trust me, there is nothing sexy about it.

The ritual took many hours and cut many of

the ties to things that had been making me unhappy for years, including some of the less conventional and/or socially acceptable relationships I had with my own parents, my ex-wife, and various other people, including my recently ex-girlfriend who had been fucking up my wellbeing for some time, and who had finally left me with the intention of becoming a nun, because she said that my involvement with the occult was "having truck with The Devil" (her words not mine). [here I should like to say that I know very little about Satanism, I have never practised it, and to the best of my knowledge I do not know anyone who does. When in 2001, some Exeter Satanists came to our annual conference, and started to hand out leaflets I had them thrown out] .

The events of New Year's Eve 2000, were also the beginning of the end for my involvement with organised religion, but that is an entirely different story, although it is one that I suspect that I shall return to at some point in this narrative. But in a very real sense that ritual shaped my life as it was to become in the new Millenium, and although of the only two people involved whom I knew, one is dead and I haven't seen the other since a year or two after we concluded the ritual, put our clothes on and got on with our lives, I owe all the people involved an enormous debt which is never likely to be fully repaid. For not only had I finally cut the emotional ties with some people and memories that were dragging me down into an emotional abyss, but the psychic ties with some of the "things" (as Ivan T Sanderson would no doubt have described them), which I had 'investigated' during the previous half decade, and which had attached themselves to me, sucking away at my Odilic life force, and my psychic energy, and turning me into something that I had never intended, and never wanted to be. I was free at last.

But the freedom came at a price. There is an old Spanish proverb that goes something like: "Take what you want, and pay for it says God". I took what I wanted, and then I paid for it. I was free of the pain, the disgust and the horror of the last few years, but now - fifteen years later - I can hardly walk and I am in continuous pain. So yes, I am free, but at quite a heavy cost. And now, events have managed to manoeuvre me into a situation where it all might have been for nothing!



Thom the World Poet

Rob Ayling writes:

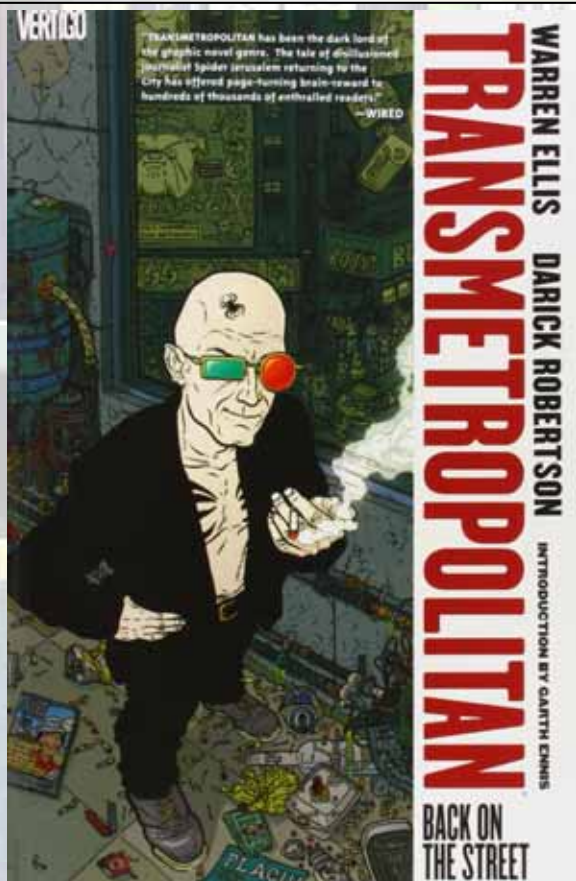
"Thom the World poet is an old mate of mine from way back in my history. Even pre-dating Voiceprint, when I was running "Otter Songs" and Tom's poetry tapes and guest appearances with Daavid Allen, Gilli Smyth *Mother Gong* are well known and highly regarded. It just felt right to include a daily poem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

MEDIA (MEDIATED)PRESIDENTS

Flash back to that Kennedy /Nixon TV debate
How Nixon sweated on camera and looked both furtive and insecure
giving the Nation to a young media -savvy Catholic.
In come the recording devices (for posterity)
In come those television speeches.(Ich bin ein Berliner)
TV footage of a moon landing and color TV Vietnam War casualties
OUT goes Nixon with Watergate Tapes/TV resignation(just like LBJ)
Now the ratings determine who will win-Presidential nominees
lined up on TV like AMERICAN BANDSTAND.Popularity -or flaw picking?
One fluff-you are OUT!Dean/.Carter.One slip of the tongue

"The Whole World is Watching".EVERYWHERE =cameras.!
Clinton's affair with Monica Lewinsky.The semen-stained blue dress.
TV news cameras announcing WATERGATE,WHITE WATER GATE-
now it is less virtue than the hiding of scandals.Kennedys&Marilyn./Nixon and burglars.
Every day a new drone media arrow lands on the White House lawns
Even the Secret Service cannot hide their own deficiencies
Instagram,Wikileaks make everything public.And still Dynasties-Bush/Clinton.
Age of Emperors of Public Opinion.Check your Polls!

Yer Gonzo Bookshelf



Paperback: 144 pages
Publisher: DC Comics (13 Mar. 2009)
Language: English
ISBN-10: 1401220843
ISBN-13: 978-1401220846

This sounded so good. In fact it sounded red hot! A comic book named after a song by The Pogues, which featured a protagonist based very loosely upon Hunter S Thompson, in a dystopian hellhole which makes the universe of Blade Runner look like something out of Enid Blyton.

I was also interested when I read that the story has transhumanist themes. I became mildly interested in the concept of transhumanism when I read one of Dan Brown's novels which featured the subject as a subplot, but I first came upon the concept when I was a boy in Hong Kong and was allowed free rein to wander about the Victoria Central Library, where I came upon all sorts of things which stimulated my young psyche.

Transhumanism (abbreviated as H+ or h+) is an international and intellectual movement that aims to transform the human condition by developing and creating widely available technologies to greatly enhance human intellectual, physical, and psychological capacities. Transhumanist thinkers study the potential benefits and dangers of emerging technologies that could overcome fundamental human limitations, as well as the ethics of using such technologies. The most common thesis is that human beings may eventually be able to transform themselves into beings with greatly expanded abilities as to merit the label posthuman. Everything I heard about this comic book made me think that it was going to be smashing. It tells the story of a retired journalist called Spider Jerusalem who lives at some unspecified point in the future, which is rumoured to be the 23rd Century. He is a sarcastic, drug-addicted, foul-mouthed, troubled, bitter, but brilliant gonzo journalist with a deep-seated hatred of authority, political corruption, and dogs. Almost always drawn wearing a set of stereoscopic sunglasses with one lens red and the other green, and is most often compared to you know who. No, not Lord fucking Voldemort.

One of Spider's most apparent character traits is his heavy drug use, which he makes no attempt to conceal. In addition to being a chain smoker and heavy drinker, Spider uses an extensive and bewildering variety of drugs ranging from mild stimulants, intellect enhancers, and mood-altering drugs to cocaine, heroin and rare, exotic, futuristic drugs. As is common in his society, Spider is resistant or immune to many forms of drug addiction, as well as lung cancer. Spider is well known for his foul language, especially when combining the word "fuck" with other words to make new and amusing insults. Spider is easily angered, his displays of temper ranging from mild verbal outbursts to violent physical assault. However, despite his temper and contempt for the City as a whole, Spider is often seen to treat innocents (particularly children) with kindness and care. Spider's past is not well known, though characters like Mitchell Royce and Spider himself have referred to past memorable incidents such as the enfant terrible (a French child assassin from the Anglo/Franco war) and the Prague telephone incident (in which Spider caused six politicians to commit suicide using just a phone). There are also hints at his childhood and early ambitions - "I wanted to be a sniper when I grew up. Didn't everyone?" - and his parents' growing madness.

North Devon Firefly Faery Fayre & Ball 2016

Saturday 23rd July

Clovelly Parish Hall, Wrinkleberry Lane,
Higher Clovelly, Devon EX39 5SU

Faery Fayre 12 noon - 4pm Tel: 01237 441999

Faery Ball 5pm - Midnight Bar from 7pm

STALLS, WORKSHOPS, LIVE BANDS, FOOD ALL DAY

He claims to have worked as a prostitute at some point in the past, and as a stripper at 8 years old. He grew up on the City's docks with drunken parents as an only child. His father drove a city bus and his mother was a housewife who cooked lizards for breakfast, lunch, and dinner every day. He returned to the docks as an adult to see that everyone was gone and the docks were abandoned and vowed to never forget his childhood there.

He is forced out of retirement for financial reasons (don't I know *that* feeling) and seeks work with his former editor in 'The City'; a dystopian bed of horrors, where sexualised images of Nazi Germany are the order of the day, and a cult called The Transients, led by a geezer called Fred Christ are trying to alter their DNA so much as to become a completely new species. He also has a Janus Cat, a term coined by my friend Dr Karl Shuker to describe cats suffering from Diprosopus (Greek διπρόσωπος, "two-faced", from δι-, di-, "two" and πρόσωπον, prósopon [neuter], "face", "person"; with Latin ending), also known as craniofacial duplication (cranio- from Greek κρανίον, "skull", the other parts Latin), an extremely rare congenital disorder whereby parts (accessories) or all of the face are duplicated on the head. Jerusalem returns to work for his old partner and editor Mitchell Royce, who now edits The Word, the City's largest newspaper. His first story is about an attempted separatist secession by the Transient movement (people who use genetic body modification based on alien DNA to become a completely different species, forced to live in the Angels 8 slum district). Fred Christ, pays to incite a riot and provoke the police, who use it as an excuse to clear out Angels 8. However, Jerusalem publishes a story revealing the truth and the brutal methods of the police; Royce

publishes it live all over the city, and the public outcry forces the police to withdraw. Spider is brutally beaten by police on his way home, but defiantly says that he's here to stay. The first year of the series is a set of one-off stories exploring The City, Spider's background, and his often tense relationship with his assistants/sidekicks, Yelena Rossini and Channon Yarrow (referred to as his 'filthy assistants'), who become his full-time partners in his journalistic battles as the series progresses.

So, what's not to like? The trouble is that I am finding it extremely hard to answer that question. I am the first to admit that I am a lover of comic books, and at their best I believe that they can be great literature. Even when they don't reach the hallowed heights of *Watchmen* when series like *Preacher* and *Saga* are good, they can be very good indeed. The problem with this series, and here I have to admit that I have only read the first volume, is that it just doesn't have that spark of greatness which propels it out of the class of being perfectly respectable (if you can, indeed, count something full of jokes about cannibalism and extreme sex as being 'perfectly respectable') into being something outstanding. Close, but no cigar, as somebody or other would have said. There are some good, and amusing, ideas, but they are too clumsily executed for my taste.

However, the premise is promising enough for me to have decided to buy a few more of the series and start again when I have the time, the money or the inclination, which I am afraid to admit is not going to be any time soon. I truly do hope that when I do investigate the series again that I find it more impressive than I have this time around.



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 had a free NHS health check this week, whereupon I was informed by the nurse that if I had been one year older I would have had the memory test included in the appointment. I laughed and breathed in a silent gasp of relief. I have already taken two unofficial memory tests this year, whilst accompanying my mother to two of them. I didn't fare too well on either occasion I do have to admit, but I shrugged them both off with a whimsical 'well that's a relief', but my own appointment this week under the auspices of the NHS brought it rather too close to home that I am getting to 'that certain age'. Hey ho, I had better start doing some memory enhancer exercises in readiness for my own meeting with the 'remember this address' brigade.

So, before I forget what I am here to do, I had better get on with this week's proposed inclusions in the cabinet:

First off I read that:

Rod Stewart gets extra hotel rooms for model trains

"Rod Stewart has confessed he books extra hotel rooms for his model trains and is so obsessed with

THE BITCH IS BACK

railways he is considering buying a real steam train.

The 'Da Ya Think I'm Sexy?' hitmaker has revealed he's loco for model railways and insists on taking his projects on the road with him so he can work on them in his spare time.

He explained: "When I'm on the road in hotel rooms, like the Ritz-Carlton in New York, they clear out a room for me.

"All my cases come in and they set up tables and lamps and it becomes my workshop. I do it on the road.

"All my cases come on the jet and away we go. Every man should have a hobby."

Well there's now't wrong with that Rodders. But I shall just stick to my knitting when I go and spend a night or two in a Travelodge.

john lennon "real love" designed teething toy - £1.00



"Teething Toy with design by John Lennon, copyright 2001 Yoko Ono"

There is, apparently, a whole slew of items for bubs under the 'John Lennon designed' logo, which I didn't realise at all. The pictures on these items are taken from his drawings it appears. Am

I being cynical when I suggest that it is a good way to perpetuate sales of Beatles memorabilia?

GRATEFUL DEAD tie dye 2012 - PACK OF 52 PLAYING CARDS official merchandise - £6.99



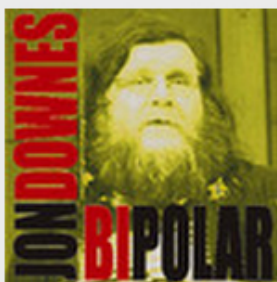
"TIE DYE - 2012 - IMPORT - SEALED. 100% OFFICIAL - LICENSED MERCHANDISE 52 PLAYING CARDS - BOXED. THESE ARE A PLAYING CARDS SET WHICH HAVE LOOK ABSOLUTELY STUNNING - PLEASE VIEW PICTURE. A MUST FOR THE SERIOUS COLLECTOR/FAN. SIZE (APPROX) 9 X 6.5 CMS / 3.5 X 2.5 INS. CONDITION : PLAYING CARDS SET MINT/ NEW"

"Don't you draw the queen of diamonds, boy, She'll beat you if she's able. You know, the queen of hearts is always your best bet."

Okay, wrong band, but it seemed to fit the situation.

SHAMELESS SELF PROMOTION TIME

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



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

This is one mahoosive banana perfect for any fan or collector of ... erm ... bananas? Fruit? And why is this in the music section on eBay? Are they trying to imply that because this banana has a Rasta hat and hair that it should appeal (appeal ?) to a Bob Marley fan?

“Up for sale is this VERY RARE LOT OF 4 VINTAGE VTG 1960'S BEATLES KNOCK-OFF PLASTIC FIGURES / ORNAMENTS TOYS. We have searched through Ebay and the Internet looking for these but can't find them anywhere! They are truly one of a kind!!!! Included in this lot are 4 figures that presumably represent John Lennon, Paul McCartney, George Harrison, and Ringo Starr. These figures are not marked Beatles but they are obviously meant to represent them. The only markings we could find on the Figures was "Made in Hong Kong." We are confident that these are of the 1960's period with the manufacturers capitalizing on the British



I try each week not to include anything Beatles-related – really I do. But how could I pass the opportunity to not add these to the collection, that is already bulging one corner of the cabinet out of all proportion? I mean, look at them. WTF?

“Kevin Ayers: "Joy of a Toy" Promo Obi (only). Limited Edition Japan Mini-LP Promo Obi (only). Out of Print. Made in Japan. Near Mint Condition. Promo obi only. No CDs included. Photos are for reference only”



EDITOR'S NOTE: I have no idea. Does anyone out there in readerland know?

**Grateful Dead Very Rare Memorabilia includes
bag x2 bears mirror & Bowling Pin – 0.99p**

“VERY RARE Grateful Dead Memorabilia package includes J.Garcia bag , Mosaic mirror, bobble bear 'Mellow 1st Edition' , marching bear and hemp bowling pin.
Bag shows some minor wear as too the boxes for the bears nothing major all other items are in VGC, very rare items included”

The subscriber, by appointment from the Commission
of Patents, Inventors of the U. S. Patent Law, to re-
ceive and forwarding to the said, models, designs or
manufactures to be patented, & deposited there, which
will be sent free of expense and risk and will dispo-
se the proper Certificates, Specifications, Assignments and all
the necessary Papers and Drawings; will make inquiries
into American and foreign laws, to test validity of inven-
tions and to advise the inventor.

Massive 1.4 metre Yellow RASTA Hat BANANA Rasta - £59.99

NORWICH & CO.
The above remain
commended by express
freight from New
Hale Goods for the
from over the River
Freight directed to the
ACCOMMODATION
Leave Worcester at
Leave Norwich at
connecting with the Train
Vesture, and Providence
NEW YORK
Leave Worcester for New
except Sunday, on the
rotation at 8 p. m.
Leave Albany's Point on
except Monday) at about
FALL
Leave Worcester at 11
P.M. the last when the
the cars.
Norwich, July 22.

**PROVIDENCE & WORCESTER
FARMING**
The *Grafton and Worcester*
Worcester at 10:45
Boats kept at the Craft
Box, N. E. Village, Can
the General Stage Office
THE
Worcester at 7:30
Providence at 7:45
Morning and evening train
upper boats.
Morning and evening train
Worcester with train for
tickets sold at Providence
Worcester and Worcester &
RIGHT TRAIN
Worcester Depot, Green
STATION
Worcester at 7:30
Providence at 7:45
6:30 A.M. train from
Worcester with train for
6:45 P.M. train from
Worcester with train from
Worcester depot sold at
Worcester stop at Millbury,
Worcester, Northbridge,
Worcester, Waterford, W.
Amherst, Lunenburg,
Pawtucket.
RIGHT NOTICE—
after they are ready for
No freight received at
Worcester, South

Steam Propeller
NEW
Farden Block,
Worcester.
His subscribers having
No. 44 Front Street, will
FAMILY
our prospect to furnish
Amor Arrangements
THROUGH
on Worcester at 4 p. m.
The last on the 20th at
5 p. m. train will leave
passengers will leave
passengers will leave
passengers.
Leave **BOSTON** at 7 a.
7 a. m. train will stop
for Kingston for 10
minutes for Worcester
for 10 min.
4 a. m. train will leave
4 p. m. train will not
take on **Western** Rail
Sunday.
5 a. m. train to the
Worcester, to run as before
rounds them.

E. E. HUTCHINSON,
(Successor to WM. LEGOATE,) 180 MAIN ST.
MANUFACTURER and Dealer in HARNESSES, SADDLES, BRIDLES, Coach, Gharry and Draft COLLARS. Also, Trunks, Valises and Carpet Bags. Coach Gigs and Tug WHIPS, &c. Repairing done at short notice.
Worcester, Jan 18

PRATT, DOWNS & SCOTT,
J. H. LEONARD, JR.

PRATT, DOWNES & SCOTT,
 (Manufacturers of F. W. & C. F. Biscuits.)

wyrd
music

MIKE DAVIS

How Can I Tell You?



Available from iTunes, Amazon etc

**4 x Osbourne Collectables Slammer Head
Novelty Toys Chuck Throw us We talk BNW –
£6.99**



“Brand new in packs. Osbournes collectables.
Novelty Toys. 4 x Slammer Heads - chuck/slam
them down and they talk”

But why? What is the point exactly? I can
understand folks bouncing, slamming or throwing
ordinary balls, but why throw something with faces,
hair and even glasses? Sounds a bit sadistic to me.
Or am I just being picky?

**gruhn guitars nashville soft toy guitar 14 inches
tall unique to ebay very rare – £14.00**

“gruhn guitars nashville soft toy guitar 14 inches in
length unique to ebay very rare very collectable,any
questions please ask,please look at my other
items,best offer accepted.”



Don't ask me—I have no idea the
point of this, unless of course it is
supposed to be a dog or cat toy. If
the former it wouldn't last five
minutes in our house.

Ah well, I am now going to use my:

**Shouting Scream Roar Pot Bottle Kettle Vase
Vent for anger stress Relieve Toy to see if that
helps.**

大きな叫びもささやかに!

自分の部屋で思いっきり歌を! なんだかおしゃく
しゃした夜などに! 寝の開口部付近の突起を下側
にして、口にあたりとあてて叫んでください。
特殊な内部設計により、叫び声がささやかに変
わります。

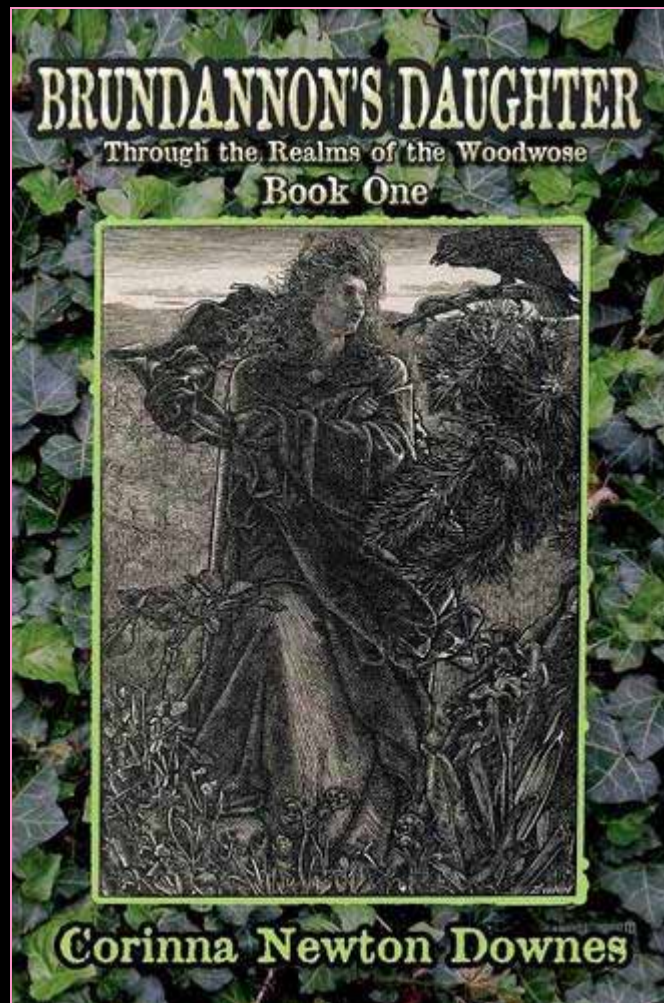
なんと大幅減!
全身全霊の叫びもこんなに小さく!

無声し大声 無声し大声 無声し大声

※アイズボールスクール調べ

さらに

Ta ra



Stray into the woods and forests and you will enter into another world; a world of creatures that live by their own rules, protect their own kind with fierceness, and view all strangers who venture under the protective boughs with deep suspicion. Tread the forest floor with care, for this is also the home of the hairy man - the wildman of the woods. Is he a man? Is he a beast? Is he something in between? Whatever he is, he is spoken about by humans in hushed voices. They are scared of him and they tell tales of him to their children to scare them from entering the hushed darkness of the tree kingdoms. They call him many names; the woodwose, the wudawasa, the wodwos amongst them. The bane of a high-born daughter takes her unintentionally through such a forest on her last journey as a single woman to wed the man of her father's choice. Imposters from another land tramp through such a forest on a mission of their own, killing everything that comes across their path. The lives of some of the creatures that dwell in this place become unavoidably entwined with both these trespassers. The lives of some will change. Some will cease completely.

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.

Once again this is not a classic week for news from Yes and the various people who have played in the band over the years, but everything this week *is* current news, and that is very cool for a band who in three years time will be celebrating their half century.

Our old mate Billy Sherwood has released his first video from his forthcoming album, there are more reactions to the excellent debut by the Anderson Ponty Band, and the Yes mothership has announced an autumn

tour of Florida.

- Magical Mystery Tour Fall 2015: Yes
- AndersonPonty Band Better Late Than Never
- N.W.A., Cheap Trick, Yes, Smiths, Steve Miller among Rock and Roll Hall of Fame
- Legendary bands Toto and Yes perform at the Greek Theatre in LA
- YES ALUMNI: Billy Sherwood releases first video from upcoming album 'Citizen'

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!





£12.00–£35.00

In conjunction with our annual Roger Dean exhibition here at Trading Boundaries, we are pleased to welcome SeYes. Voted by Classic Rock magazine as 'Britain's premier Yes tribute band', they will be performing the Yes 'Progeny' set from 1972 in its entirety. Adorned throughout by Roger Dean's artwork, Progeny: Seven Shows from Seventy-Two is a 14-CD live album box set from Yes, released this year, featuring shows recorded on the band's 1972 Close To The Edge tour of the USA. This is a rare chance to enjoy the music of Yes while being surrounded by original artwork created by Roger Dean.

Book tickets now!

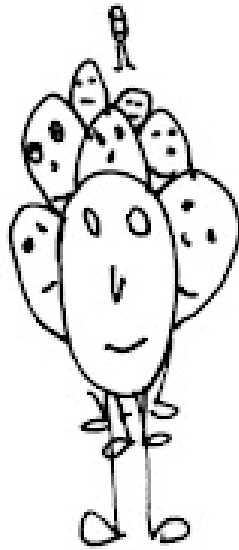
GEOFF DOWNES
FRIDAY 23RD OCTOBER

An evening with Geoff Downes (ASIA, YES, The Buggles) & Roger Dean. An EXCLUSIVE event in one of the UK's top venues for live music. Geoff and Roger will talk about their working lives together in the industry followed by a very rare solo performance by Keyboard virtuoso GEOFF DOWNES.

Tickets on sale now 01825 790200



THE NINE HENRYS



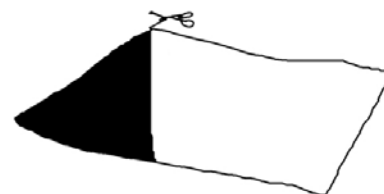
The Nine Henrys are a quirky bunch of cloned cartoon characters. They live in a strange lo-fi domestic surrealist world peopled by talking rock buns and elephants on wobbly stilts. Over the years the Henrys have been published in a variety of local NE magazines and now here for the first time thanks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

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

THE WORLDS FIRST CLONED CARTOON CHARACTER

modada@ninehenrys.com

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



"Help!!"



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.

Chris Bell:

I am the Cosmos

(Rykodisc, 1992)

What? Big Star man's abortive solo album released over 13 years after his death. *

Big Star's classic incarnation were history before most of the music industry awoke to their true worth. When the UK music press belatedly used the double package of their first two albums as a vehicle to launch a true reappraisal of the band Chris Bell was living in the UK and recording the demos for this album. One single was released, featuring the title track of the album, and has duly become a highly valued collector's item. Bell died in a car crash at the end of December 1978 with



the contents of I am the Cosmos completed in demo form. The tapes were finished and mixed to professional standard in the mid-eighties but didn't see final release until the early nineties, by which point the sound and work of the original band had become a rite of passage for most indie bands with any sense of their self-worth.

I am the Cosmos often sounds like Big Star. But its high art aspirations, spiritual ruminations and the underlying vulnerabilities beneath the romantic anger angle the collection away from genre defining power pop of prime period Big Star. The rising and falling cadence and the guitar-chord under the vocal highlighting of the message in a song like "Speed of Sound" is very Big Star, but fundamentally it is a frustrated lover's angry and circular outburst: "My love grows, And yours is gone, A lonely existence..."

All Music Guide stated: "this lone solo album is proof positive of his underappreciated pop mastery" and the present authors would add that I am the Cosmos amounts to a master class in channelling raw emotion through the prism of standard pop song structures. This may be Bell's demos made over after his death, but at heart it remains completely his album. The vocal performances and the sense of life unfolding in the moment and being poured into this collection mean that Bell remains in the room with the listener. In short, the original vision is so clear that you'll see the sky, Look up, look up he's the life, Waiting to love you." I am the Cosmos gathers everything of value available in the original tapes and lines up two versions of the title track and three differing styles power pop/country/acoustic demo of "You and Your Sister." This title track is "a luminous and fragile ballad almost otherworldly in its beauty" (All Music Guide). The untimely death and unfinished nature of the album makes I am the Cosmos a triumphant listen and a poignant pleasure. It is as good as you might suspect. It is pointless to speculate how much music of similar value Bell might have made, and how much of this could have been channelled through the sporadic reformations of Big Star. But, I am the Cosmos is, at least, a belated vindication of a massive talent.



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Tuatha de Danann

Tuatha de Danann is a Brazilian Celtic metal band from Varginha, Minas Gerais; known for the merryful Celtic dance hythms, flute melodies, Celtic mythology-inspired lyrics and the original jesting tones such as gnome-choirs, etc. The band is named after the race of supernaturally-gifted people in Irish mythology, the Tuatha Dé Danann, roughly translated to "People of Dana".

Current band members:

Bruno Maia - vocals, flutes, guitars, acoustic guitars, mandolin & banjo

Rodrigo Berne - guitars, acoustic guitars & scream vocals

Giovani Gomes - bass & Scream vocals

Edgard Brito - keyboards

Rodrigo Abreu - drums

Alex Navar - Uilleann pipes

Metal Archives



You Tube

Bella Natura

Believe It's True

Tan Pinga Ra Tan



And so here we are at the end of another week. I have been quite good this week, preparing my articles and getting everything ready in time. I even got up early this morning so I could put the magazine together nice and early, and apart from this final bit, and the last few paragraphs of this week's instalment of Xtul stories, I had finished everything by a few minutes after three this afternoon. Then I passed it over to my lovely wife and, feeling rather pleased with myself, sat down to write the rest of what I had to do. I am sure that you can all sense that there is a BUT coming. Four hours later, and I am finally now sitting down to write my end bit.

There have been visitors, telephone calls, badly behaved dogs barking at nothing in particular, equally badly behaved dogs barking at three small girls who rode past the window on ponies, people wanting to sell me stuff, ask my opinion on stuff or just send me amusing pictures of their cats on Facebook, and my darling mother-in-law getting monumentally peeved with my tortoises because they have fouled their drinking water repeatedly during the day. Trust me, if you have not seen a tiny 86 year old lady scolding two small specimens of *Testudo graeca*, you truly haven't lived.

There is also a certain amount of small felid activity going on. Prudence the elderly bulldog x boxer has adopted the two kittens Dottie and Squeaky as her own and now considers them to be her puppies. The kittens, however, are engaged in a massively energetic game that involves rushing around the house, playfighting, getting under everyone's feet and making as much noise as possible. Corinna's pet bird, whom we have decided is probably a crow x rook hybrid and not a raven after all, is in the kitchen making peculiar noises and looking at the two tumbling bundles of kittenfur with a hungry, lean, and not entirely unpredatory expression on his face. But the magazine is finished, and having just had an editorial discussion over FB Messenger with Doug Harr, I now know what is gonna be in next



week's issue, and believe me it's a doozie. I can now do the last bits and bobs of what needs to be done, and dream wistfully of the bottle of vodka which is on the kitchen worktop with my name on it.

Thank you to everyone who has worked so hard on this issue. I would like to say a big thank you to Steve Rider for his cover shots. He is an excellent photographer, and I am sure that we shall be using him again. Also thank you to Helen and Jessica for all that you have done over the last seven days. I truly do appreciate it all.

It has been a long, complicated and productive week, but I am particularly pleased that the nights are now drawing in and that it is now pitch black outside, and that we can sit down en famille in some degree of cosiness and pretend that the rest of the universe doesn't exist.....until next week.



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