

GONZO

2017

#215/6

WTF IS GOING ON?



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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 year, and another issue of yer favourite magazine. You will notice that this issue, just like the last one, is a bumper length wassname, but never fear, we are not establishing some sort of weird precedent. However, because there have been a couple of weeks off, we needed to keep our numbering system in line or we all get confused. Or I do anyway. And I am very easily confused, probably something to do with

my advancing years.

Last year was not a pleasant one, but I have to agree with Jeremy Smith in his rant elsewhere in this issue, that compared to some of the times in the past, we are actually having a doddle.

My acquaintance Dr Beachcombing at www.strangehistory.net is, as his url implies, is a historian who deals with the strange and bizarre. A year or so back he wrote:

“Beach has long consoled himself with the thought that he is in the Bubble: the three generations that have lived since the Second World War in the western nations, surfing the greatest economic wave in history, buoyed along by petroleum, micro-chips, and the internet and paradoxically protected from violence by the threat of thermo-nuclear war. When he has finished his leisurely work schedule he can go to his vast library assembled on a moderate income, watch a film from the 1920s on archive.org, telephone friends in other countries for a fraction of the price of a postage stamp, or spend sixty-winks on a perfect sleep-engineered bed... Yes, there are bad things in the Bubble. There are ghastly illnesses, there are excessive taxes, there are innocent people in prison, there are children who are beaten, and there is the Euro. But fundamentally it has never been so good and so



“Something’s coming... We had the 23-year moratorium to give everyone else a chance to come up with a good response to the things that we did.”

easy to be alive.

Previously, looking back at the messy world our ancestors inhabited, Beach’s reaction was to do a there-but-for-the-grace-of-God-go-I pater noster. The kind of thing we put around us when we wonder (for ten seconds perhaps) what it means to lie in a hospital bed with the spinal cord severed on the upper neck. So what was it like in the Neolithic to realize that the smell from your leg was gangrene, and a slow painful death and, then, see your smiling wife coming towards you? What was it like to wake up in a town where the Black Death had been raging for a week and find that all your family had stopped breathing? What was it like to stare out of the window in a Jewish street in the Ukraine and see the Einsatzgruppen drive in, guided by a gentile friend, while your son played happily at your feet? What was it like to be informed in 1500 that tomorrow morning you would not only be killed but hung, drawn and quartered and that you would have to lie down in the still-warm blood of your brother whose screams you were to listen to for forty minutes as you waited in the cart surrounded by ten thousand jeering fools? And what was it like to be that young American colonist about to be butchered by a tribe of Indians: the single worst thing yet included on Strange History?”

Yes, life is shit nowadays, but when wasn’t it? And it was often much worse than it is today. But I don’t know if that is actually going to console you that much. Especially as it may well get noticeably worse before getting better.

We need time travelling anarchist situationists now more than we have ever done.

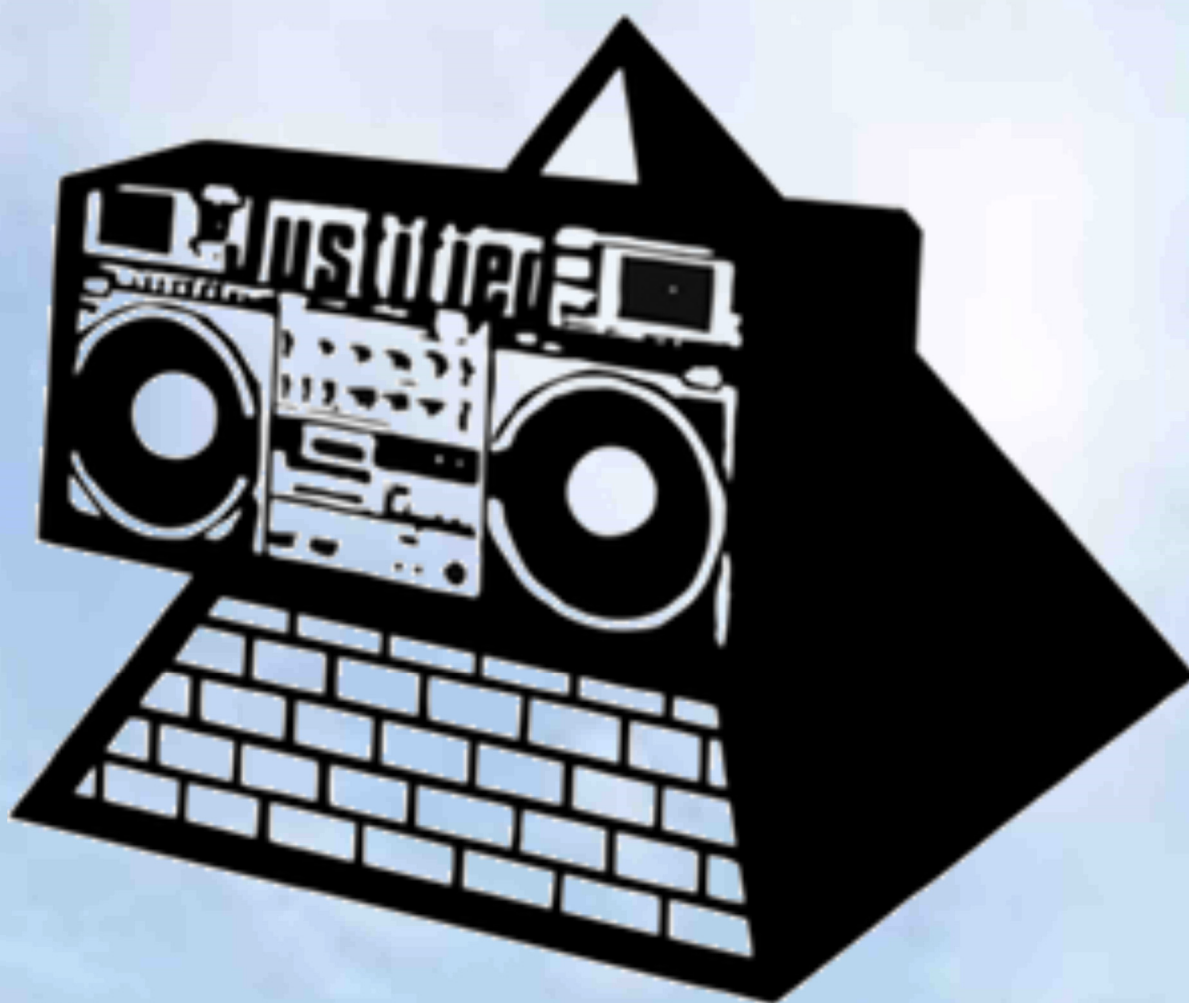
Honest we do.

A few years back I gave a eulogistic review to John Higgs’ biography of *The KLF* in which he suggested a massively entertaining twist on pantheistic multiple-ego solipsism as advanced for the World as Myth idea proposed by science fiction writer Robert A. Heinlein in several of his books and stories, although the concept has little in common with either pantheism (the universe is God) or solipsism (nothing exists but my mind).

The World as Myth involves the idea that a powerful author, such as Edgar Rice Burroughs, Isaac Asimov, or Heinlein himself, creates a parallel universe simply by writing about it. It incorporates the portrayal of all myths and fictional universes existing as parallel universes to our own and that persons and beings from these various “worlds” interact with one another.

Higgs’ hypothesis, which may or may not have been advanced with linguobuccal displacement, is that the time travelling anarchists from *The Illuminatus Trilogy* existed on some quantum level, and influenced the pop duo of the same name who eventually burned a million quid; a propitiatory sacrifice which kickstarted the 21st century, in an analogue of Alan Moore’s hypothesis in *From Hell* which claimed that the 1889 Jack the Ripper murders, directly influenced the conception of Adolf Hitler, kickstarting the 20th century with a fucking great bang.

اللجنة لهم إذا كانوا لا تأخذ نكتة



In the current issue of *Mojo* Jimmy Cauty aka Rockman Rock of *The Justified Ancients of MuMu* is quoted as saying: [“Something’s coming... We had the 23-year moratorium to give everyone else a chance to come up with a good response to the things that we did.”](#)

Ok, he said these things three years ago, but 2017 does see the expiry date of the self-imposed moratorium they drew up after the banknote burning. And, already, there are tiny eddies in cyberspace which suggest that a game of some description is indeed afoot. It all started at the end of last year when DJ Food, from Bristol wrote in an end of year post that he was ‘looking forward to the return of the KLF in 2017’.

Well, I am looking forward to the ‘rediscovery of the thylacine in 2017’ but despite the fact that my old mucker Richard Freeman will be in Tasmania

next week looking for the damned elusive marsupial, I have no idea whether the creature (the last known specimen of which died in Beaumaris Zoo 80 years ago) will be found this year or not.

But DJ Food is a little closer to the equine oral cavity. In 2015 he DJd a ‘KLF Night’ in Bristol at which a surrealchemical home movie, constructed from YouTube clips, featuring daleks, Ken Campbell (an old mate of mine, now sadly deceased) and Alan Moore, following quite closely in the ideological footsteps of John Higgs’ book was shown.

On 1st January, this legendary film was released onto YouTube, allegedly by the KLF themselves.

Within 24 hours the story was proliferating across cyberspace like a rapidly mutating amoeba, and by the time the New Year was three years old, the story had even reached the hallowed pages of the



NME:

“The KLF have shared a documentary film and cryptic message, teasing that they may reunite to return to music in 2017.

The electro pioneers split in 1992 after four acclaimed albums – the same year that they they fired machine gun blanks into the audience and dumped a dead sheep at the aftershow party at the BRIT Awards before ‘deleting’ their entire back catalogue.

Bill Drummond and Jimmy Cauty went on to form The K Foundation, who in 1994 set fire to £1million, which was then made into the film Watch the K Foundation Burn a Million Quid.

This year marks the 23rd anniversary of the stunt. With the number 23 being significant to much of the band’s history and work, speculation has now

been sparked that they could return in 2017 as the documentary ‘KLF 01 01 2017 WTF FOUND VHS’ has been shared with the following message:

“On New Year’s Day 1987 the Justified Ancients of Mu Mu were formed.

On New Year’s Day 1987 were the Justified Ancients of Mu Mu formed?

FOUND

V.H.S. CONCERNING(?) :

LORD ROCK AND TIME BOY

A.K.A. THE TIMELORDS

A.K.A. ROCKMAN ROCK AND KINGBOY D.

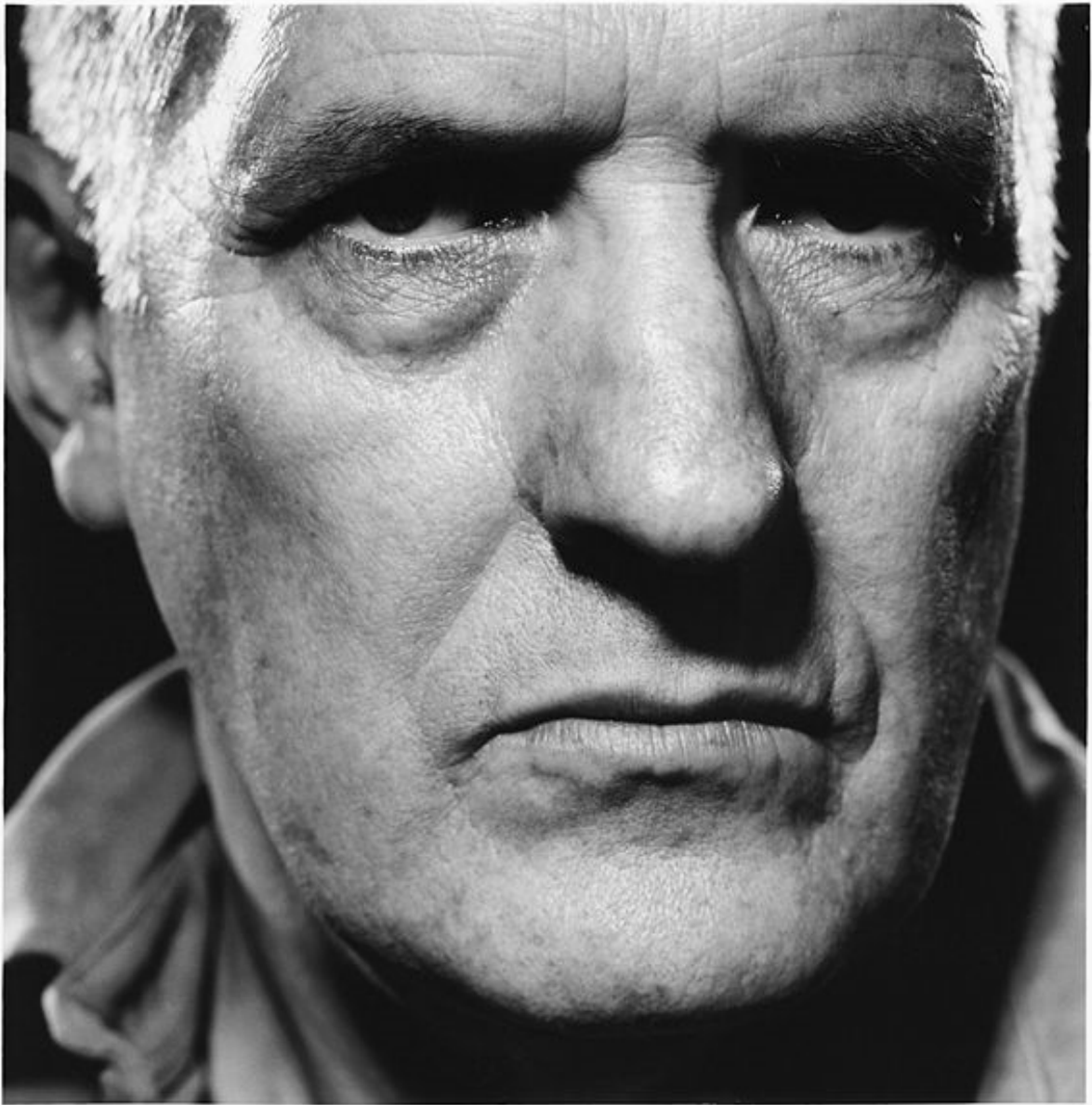
A.K.A. THE JUSTIFIED ANCIENTS OF MU MU

A.K.A. THE JAMS

A.K.A. THE KLF

A.K.A. THE FALL

A.K.A. THE FOREVER ANCIENTS
LIBERATION LOOPHOLE



A.K.A. THE FRANK AND ERNEST SHOW
A.K.A. K2

A.K.A. THE K FOUNDATION

2017 – WHAT THE FUCK IS GOING ON?

On 01/01/1987 Bill Drummond said to Jimmy Cauty “LET’S FORM A BAND CALL ‘THE JUSTIFIED ANCIENTS OF MU MU’”

On 23/08/1994 The K Foundation burnt one million quid.

2017-1994 = 23.”

Part of the massively convoluted plot of *The Illuminatus Trilogy* is the tale of the international conspiracy the Illuminati, who attempt to order and control mankind, and receive individual power (become illuminated) by causing mass deaths. Their arch enemies The Justified Ancients

of Mummu (The JAMs), are "an organization (or disorganization) who are at least as old as the Illuminati and represent the primeval power of Chaos". Along with affiliated groups the LDD and the ELF (Erisian Liberation Front), the JAMs are engaged in a secret war to prevent the Illuminati from 'immanatizing the eshcaton' (bringing closer the end of the world). The JAMs were members of the Illuminati, but were expelled at the behest of a faction protesting "kick out the JAMs". The illuminati control all the record companies, which is why all music is very dull, and how they managed to incorporate the anti-JAMs gibe "kick out the jams" into a MC5 song. The JAMs started their own company to bring out good music, and combat the Illuminati.



2017: WHAT THE FUCK IS GOING ON?

It is almost 23 years since The Justified Ancients of Mu Mu announced a self imposed and self important 23 year moratorium. The reasons for the moratorium have now been lost in time, space and a rusting shipping container somewhere near Sizewell B Nuclear Power Station

What is known is:

The Justified Ancients of Mu Mu have zero involvement with any video clips, films, recorded music, documentary productions, biographies, West End musicals or social media chatter relating to the letters K L or F, now, or at any other time over these previous 23 years

furthermore:

The Justified Ancients of Mu Mu have no interest in anything that seeks to comment on, bounce off, glorify, debunk or resurrect their historical work.

The Justified Ancients of Mu Mu are currently at work in their light industrial unit.
This work will not be made public until the 23rd of August 2017

FOR MORE INFORMATION CONTACT K2 PLANT HIRE Ltd

...and as we were going to press THIS happens

Once upon a time there was the Bavarian Illuminati, an Enlightenment-era secret society founded by a dude called Adam Weishaupt on 1 May 1776. The society's goals were to oppose superstition, obscurantism, religious influence over public life and abuses of state power. "The order of the day," they wrote in their general statutes, "is to put an end to the machinations of the purveyors of injustice, to control them without dominating them". The Illuminati—along with Freemasonry and other secret societies—were outlawed through edict, by the Bavarian ruler, Charles Theodore, with the encouragement of the Roman Catholic Church, in 1784, 1785, 1787 and 1790. In the several years following, the group was vilified by conservative and religious critics who claimed that they continued underground and were responsible for the French Revolution.

The Illuminati did not long survive their suppression in Bavaria, and their further mischief and plottings described in successive generations of books must be considered as the invention of successive generations of writers. However, writers such as Mark Dice, David Icke, Texe Marrs, Jüri Lina and Morgan Gricar have argued that the Bavarian Illuminati have survived, possibly to this day.

If there is indeed an organisation called 'The Illuminati' acting as a shadowy secret New World Order, then it might explain how Donald Trump became president of the United States. One must remember that Shea and Wilson's trilogy was set in a world where all conspiracy theories are true, and Trump's election began life as a ridiculous conspiracy theory in an episode of *The Simpsons*.

So if the Illuminati are real so must be the Justified Ancients. It is sure as eggs is eggs and as plain as the nose on your wassname. Just remember what Messrs Drummond and Cauty said upon their retirement from the music industry:

"For the foreseeable future there will be no further record releases from The Justified Ancients of Mu Mu, The Timelords, The KLF and any other past, present and future name attached to our activities. As of now all our past releases are deleted If we meet further along be prepared ... our disguise may be complete."

2017 What the FUCK is going on?

KLF, The Beatles, Bruce Springsteen, Rick Wakeman, Kurt Cobain, Ozzy Osbourne, U2, Richard John "Rick" Parfitt, OBE, Betty Loo Taylor, Debbie Reynolds, Carrie Frances Fisher, George Michael (born Georgios Kyriacos Panayiotou), Alphonse Lee Mouzon, Vera Cooper Rubin, Richard George Adams, Piers John Sellers OBE, Mick Zane (born Michael Landauer), Frank Murray, Allan Richard Williams, William Christopher, Mark Reiser, Richard E. Aaron, Deddie Davies (born Gillian Davies), Tilikum, Absolute Elsewhere feat Bill Bruford, Al Atkins, Arthur Brown's Kingdom Come, Adrian Legg, ARW, Steve Hackett, Sting/Gabriel, The Cure, David Gilmour, LCD Soundsystem, ELO, Coldplay, Adele, The Who, Alice Cooper, Bad Company, Rodger Hodgson, Styx, Ambrosia, Atomic Rooster, Lord Buckley, Tony Ashton & Jon Lord, Alan Dearling, All-Party Writers' Group, 1920s Jazz Age and South Bank, John Brodie-Good, Danny Thompson, Ryley Walker, Paul Kantner, Steely Dan, Arthur Brown, Jacqui McShee's Pentangle, Soft Machine Legacy, Nigel Kennedy, Pink Fairies, Jeremy Smith, Mr. Biff, Hawkwind, Xtul, Martin Springett, Richard Foreman, Madonna, Wham!, Cher, Pink Floyd, Toscanini, Neil Nixon, Alice Cooper

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)
Douglas Harr,
(Features writer, columnist)
Bart Lancia,
(My favourite roving reporter)
Thom the World Poet,
(Bard in residence)
C.J.Stone,
(Columnist, commentator
and all round good egg)
John Brodie-Good
(Staff writer)
Alan Dearling,
(Staff writer)
Mr Biffo,
(Columnist)
A J Smitrovich,
(Columnist)

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.

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. So make an old hippy a happy chappy and SUBSCRIBE TODAY

ROCKIN' THE CITY OF ANGELS

Celebrating the Great Rock Shows of the 1970s
In Concert, On Record, and On Film

IN THIS LAVISHLY ILLUSTRATED celebration of classic and progressive rock bands of the 1970s, author Doug Harr shares his vivid memories of the mind-altering rock spectacles he witnessed in his hometown of Los Angeles—the City of Angels—at the genesis of a new art form. Get a front-row seat at three-dozen spectacular concerts and the albums that spawned them. Revisit these legendary records and concerts along with reviews of the best video documents of the era, each band illuminated by a hand-picked collection of brilliant images—most never-before seen—by the era's best rock photographers. This 396-page hardcover book is nearly the size of an LP cover and features over 600 images. Foreword by Armando Gallo.

Available at Amazon and GonzoMultimedia.com
Preorder begins December 2016; wide release January 2017

AC/DC HEART PINK FLOYD
QUEEN DAVID BOWIE
ROLLING STONES
JETHRO TULL RUSH
ELTON JOHN EAGLES
THE WHO LED ZEPPELIN
ALICE COOPER KANSAS
KING CRIMSON SUPERTRAMP
ELECTRIC LIGHT ORCHESTRA
EMERSON LAKE & PALMER
STYX DIXIE REGGIE PAUL
MCCARTNEY & WINGS
ZAPPA YES CAMEL PFM
GENTLE GIANT KATE BUSH
PETER GABRIEL GENESIS



Rockin' the City of Angels features the work of some of the rock era's greatest photographers, including Richard E. Aaron, Jørgen Angel, Fin Costello, Ian Dickson, Armando Gallo, Stacey Katsis, Terry O'Neill, Neal Preston, Michael Putland, Jim Summari, Lisa Tanner, Brian Weiner, Neil Zlowzower and more!



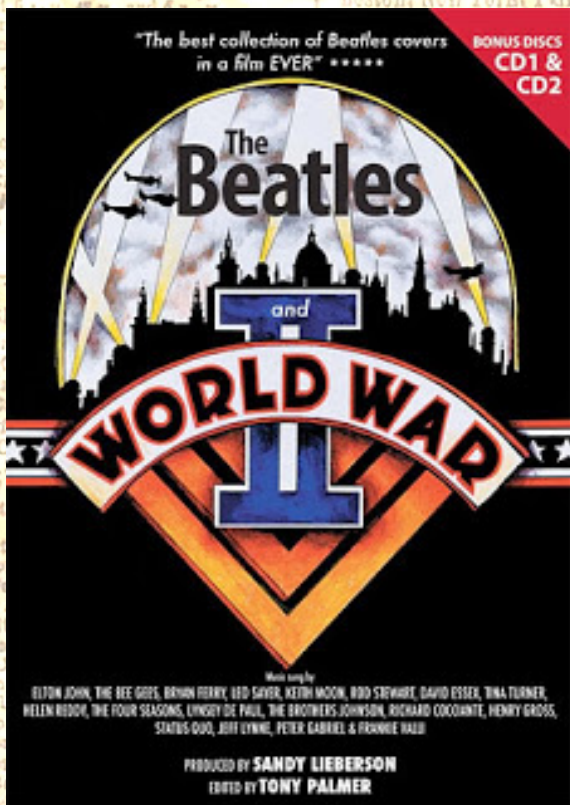
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THE ^{gonzo} NEWSROOM



<https://www.regentstreetcinema.com/programme/the-beatles-world-war-ii/>

The Regent Street Cinema
309 Regent St
London
W1B 2HW
TEL: 0207 911 5050

"The Beatles and WWII was issued on CD/DVD by Gonzo Multimedia UK on July 15, 2016! Take a group of some of the most famous solo artists of the 70's - Elton John, Tina Turner, The Four Seasons, The Bee Gees, Peter Gabriel, Bryan Ferry, Rod Stewart, Leo Sayer, Keith Moon, Helen Reddy, Jeff Lynne & Frankie Valli - get them to sing cover versions of some of the most famous Beatles songs ever written. Add a considerable dollop of authentic documentary footage of the Second World War telling the story of that epic encounter...and what do you have?



"The Beatles and WWII"!!!

Sound crazy? It is. But enormously entertaining, and occasionally very chilling. A unique blend of music and film like no other. Of that much we can be absolutely certain.

"The best collection of Beatles covers in a film EVER"

In an article written by Ronnie Dannelley editor of *Ear Candy Magazine*: "The old 1976 film was the strangest mix of cinema and rock 'n' roll, combining World War II images (newsreels and Hollywood films made at that time) with the music of The Beatles (not The Beatles original recordings, but by various artists). Strange concept huh? A long story, but the end result was disastrous. The original

"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

distributor junked the film so completely that no copies survived, and the film took on its iconic status."

Says legendary director Tony Palmer of his new film, "Although the original 1976 film had disappeared, thanks to the indifference and stupidity of the original distributor, instinctively I felt the central idea, and the material, and of course the music, were just too good to be lost forever.

"So for those fans who have had to rely on a few very poor quality extracts on YouTube, the 2016 film is a completely new experience, much of it in HD. Yes, we have used some of the original tracks, but added a lot of new archive footage, some never seen before. In addition, I have often used totally different music. The film starts with Vaughan Williams, and ends with Shostakovich, taking in Rachmaninoff en route and including many of the famous 2nd World War speeches by Roosevelt,

Churchill, Montgomery, Chamberlain, Joe Kennedy and Hitler. And the film makes reference to war-torn Syria and the massive problem of immigration along the way.

"It is a far more complex film than the original, and I hope will give everyone pause for thought about the troubled world in which we live."

Produced by Sandy Lieberman

Directed & Edited by Tony Palmer

Official Link: <https://www.regentstreetcinema.com/programme/the-beatles-world-war-ii/>

GONZO

CURRENTLY IN STOCK
AT GONZO (UK)

GONZO

CURRENTLY IN STOCK
AT GONZO (USA)



KYBOSH ON CARELESS WHISPERS: George Michael's relatives have urged fans to refrain from speculating on the cause of the pop icon's death until coroners reach a definitive ruling. The Careless Whisper hitmaker's boyfriend, Fadi Fawaz, found the singer dead in his bed at his home in Oxfordshire, England on Christmas Day (25Dec16), and a representative for the 53-year-old claimed the singer had died from heart failure. But a post-mortem examination, conducted on Friday (30Dec16), proved "inconclusive".



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 man himself...

"I'm sure I must have sounded like a fool and a borderline psychotic most of that year, when I talked to people who thought they knew who and where they were at the time ... but looking back, I see that if I wasn't Right, at least I wasn't Wrong, and in that context I was forced to learn from my confusion ... which took awhile, and there's still no proof that what I finally learned was Right, but there's not a hell of a lot of evidence to show that I'm Wrong either."

Hunter S. Thompson



Messages posted on Fawaz's Twitter account on Sunday (01Jan17) suggested George had committed suicide, but the hairstylist insisted he was not responsible for the tweets and blamed hackers for spreading the false rumours. Now George's family members have issued a new statement, insisting they are still struggling to come to terms with the loss of the former Wham! star. "In the week since his tragic death there has been much comment and speculation concerning George and the circumstances surrounding his death," reads a statement issued by his loved ones to BuzzFeed News. "There will inevitably be more in the future. The family remain devastated by his passing and have no wish to comment in relation to any such speculation, whether current or in the future." **Read on...**

BRUCE SAYS IT LIKE IT IS: Bruce Springsteen fears Donald Trump isn't got the "mental competency" to lead America. The Born in the U.S.A. hitmaker was an outspoken supporter of Trump's former opponent Hillary Clinton, and when the 70-year-old property tycoon became the President-elect following a stunning victory at the polls in November (16), Springsteen was hit with an overwhelmingly negative feeling.

"I've felt disgust before, but never the kind of fear that you feel now," he told WTF podcast host Marc Maron. "It's as simple as the fear of, is someone simply competent enough to do this particular job," he continued. "Forget about where they are ideologically. Do they simply have the pure competence to be put in the position of such responsibility?"

While the 67-year-old doesn't support Trump's controversial ideology, he admits he understands why he won. "(People have been) affected deeply by de-industrialisation and globalisation and the technological advances and you have been left behind, and someone comes along and says, 'I'm gonna bring the jobs back'," he added. "These are

The Gospel According to *BART*

My Favourite roving reporter sent me two stories covering the latest controversy in the Yes camp. Within days of the announcement that Yes had - at last - been chosen for induction into the Rock and Roll Hall of Fame, our very own Rick Wakeman said:

"I would have been [pleased] if it had happened years ago when it was really well deserved. I find it hard to come to terms with the fact that so many bands are inducted into the Hall of Fame too late in their careers after key members have passed away. A classic example is Deep Purple and Jon Lord, and now Yes and there will be no Chris Squire... Under no circumstances will I be any part of it, neither will I be attending."

However he had a change of heart after the Hall announced that it will pay special tribute to Yes bass player and founding member Chris Squire.



Wakeman has now stated on his official site that, "I am very pleased to announce that as the Hall of Fame have now agreed to present Chris Squire's wife with a posthumous award acknowledging his massive contribution to Yes, I have agreed to attend the induction ceremony in New York to both stand proudly with my fellow bandmates Jon [Anderson] and Trevor [Rabin] and also to watch Chris's wife, Scottie, collect this well deserved award on his behalf."



very powerful and simple ideas. They're lies, they can't occur. But if you've struggled for the past 30 or 40 years - and this has been the theme of much of my creative life for all those years - if someone comes along and offers you something else... it's a compelling choice." **Read on...**

OZFAX: Kurt Cobain was a huge Ozzy Osbourne fan. The late Nirvana frontman, who died aged 27 in 1994, pioneered the grunge music movement, in the same way Ozzy's group Black Sabbath brought metal to the masses. And now Kurt's former bandmate Dave Grohl, who fronts the



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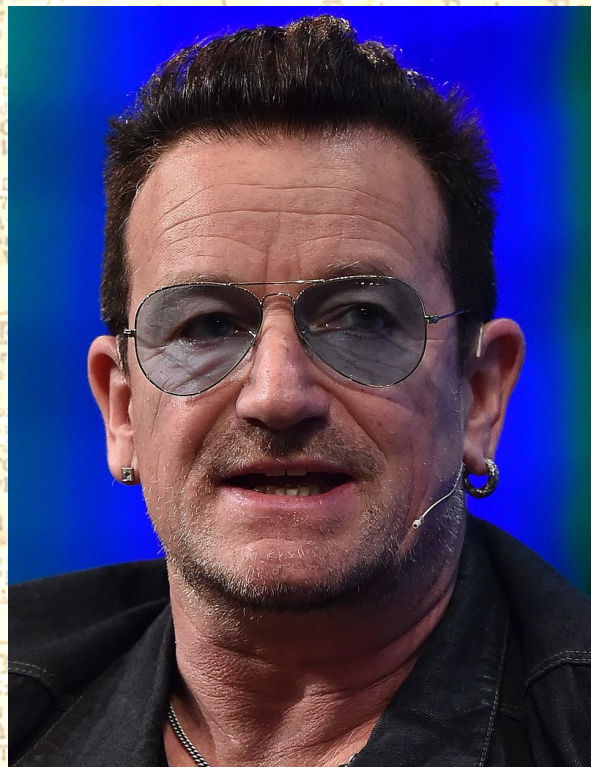
Foo Fighters, has revealed Black Sabbath had a huge influence on early Nirvana work.

"Kurt really liked Ozzy," Dave told Mojo magazine. "Growing up in a town like Aberdeen (Washington) and hearing a band like Black Sabbath — it's a sweet release. Suddenly there's something outside your small-town world you can relate to when you can hear that in someone else's music. T

he first Nirvana record, Bleach, which I don't play on but I love, you listen to some of those songs and it's a guitar line, a bass line, a vocal and thundering drums. There's lot of Black Sabbath in that, for sure."

Dave is also an Ozzy fan, and the pair has become friends over the years with Dave even penning some tracks for the British music icon. **Read on...**

STILL HAVEN'T FOUND WHAT THEY ARE LOOKING FOR: U2 have some big plans for 2017 in the 30th anniversary year of 'The Joshua Tree'. The band posted a special Christmas message



outlining their plans for the year. First will be the long-promised album Songs of Experience which was supposed to be out 2015 but has been delayed. While the band will say it was for artistic purposes, it also could have been to distance them from the debacle that was the release of Songs of Innocence.

Then, they are promising some "very special shows" for the 30th anniversary of their landmark album The Joshua Tree.

Released March 9, 1987, the album included such standards as Where the Streets Have No Name, I Still Haven't Found What I'm Looking For, With or Without You and Bullet the Blue Sky. Nothing is confirmed, but it could be surmised from the statement that there could be a series of concerts with a complete performance of the album. Sources have told Billboard that there are plans for a U.S. stadium tour starting in late Spring followed by a trek through Europe. **Read on...**

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(Successor to W. M. LEGGATE) 180 MAIN ST.
MANUFACTURER and Dealer in HARNESSES, SADDLES, BRIDLES, Coach, Chaise and Drift COOLERS. Also, Trunks, Valises and Carpet Bags. Coach Cig and Tidy WHITE, &c. Repairing done at short notice.
Worcester, Jan 15

PRATT, DOWNS & SCOTT,
(Successors to T. W. & O. P. BARRETT)
155 Main St. Worcester, Mass.

STRANGE DAYS



SINGING IN THE DEAD OF NIGHT

<http://tinyurl.com/hr9gldx>

No one knows why more than 200 red-winged blackbirds fell from the sky in South Jersey. Just ahead of Thanksgiving, scores of dead birds rained down on Cumberland County. It was the second time in less than a month that saw birds mysteriously die, with a similar incident occurring in a North Jersey farming area earlier this year. "They just fell from the sky," New Jersey Department of Environmental Protection spokesperson Larry Hanja told philly.com. Following the most recent incident, DEP's division of Fish and Wildlife cleaned up the birds and collected some to send off to the state lab for necropsy, toxicology and histopathology tests. "We did ascertain that the birds suffered trauma and internal bleeding from hitting the ground," Hanja told the news outlet. "But what made them fall from the sky in the first place ... we can't say for certain."

BEWARE THE NORSEMEN

<http://tinyurl.com/gqldeuf>

The Minnesota Department of Agriculture is telling consumers not to drink Norseman Distillery's newly released Leathered Aquavit. The department said the liquor was made with "non-food grade tanned leather," but Norseman owner Scott Ervin insists both federal and state officials had already OK'd the

product. Officials aren't aware of any illnesses associated with the drink, and the agriculture department said it was responding to a complaint.

In making the drink, leather is dipped into the liquor, Ervin said, then removed before filtering and bottling. "It's not really an ingredient," he said. There aren't any dyes in the leather Norseman uses, Ervin said. But the agriculture department said it's an "unapproved food ingredient" and its safety isn't certain.

ROADKILL

<http://tinyurl.com/jn82uab>

For four days, city parking officers slapped tickets on an SUV parked three blocks from the Broward County Courthouse. When Carolyn White noticed the pile of citations, she wondered what was going on. She stepped closer to the car to peek inside. "Oh my God, please tell me this man is not dead," White thought. Inside the Isuzu Axiom was the body of Jacob Morpeau, 62, of Miami. He was sitting in the driver's seat, and his upper body lay face down over the SUV's center console. His hand held a credit card, White said. The Broward County Medical Examiner's office later said Morpeau had died from natural causes and had been ill with hypertensive cardiovascular disease. What's not known is how long Morpeau's body had been inside the Isuzu.

"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...

Scotland's hunts are being threatened with "draconian" legislation despite their increasing popularity and animal rights activists having lost their "class war", it was claimed yesterday following the New Year's Day meets. The Countryside Alliance said it was "absurd" that the Scottish Government was considering further restrictions even though non one connected to a registered foxhound pack has been convicted of an offence.

Jamie Stewart, the organisation's Scottish director, accused the the League Against Cruel Sports (LACS) of fooling the public and MSPs "with their bigotry, lies and insinuations" and of spending charitable donations making "malicious" claims to the police. Mr Stewart, who

attended the Berwickshire meet, said the events had been greeted by thousands of well-wishers on Monday and claimed their popularity among rural communities is growing.

But LACS denied its campaigning was based on class and said a recent review of the existing legislation, conducted by Lord Bonomy, recommended it be strengthened. The group demanded that SNP ministers act before the 2017 season starts in November. Lord Bonomy's report rejected calls to place a restriction on the number of hounds used in hunts, as happens in England and Wales, saying this would "seriously compromise effective pest control in the country", particularly on hilly ground and in woodland.

<http://tinyurl.com/zechfl6>



Democracywatch

The subscribers, by appointment from the Commission
of Patents, in report of the U. S. Patent Office for re-
ceiving and forwarding to the said, models, sketches or
manufactures to be patented, & deposited things, which
will be sent free of expense and risk and will dispen-
se, prepare, Certificates, Specifications, Assignments, and all
the necessary Papers and Drawings; will make references
into American and foreign works, to test validity of inven-
tions, and render advice on legal and scientific matters.

TURAL and HORTICULTURAL IMPLEMENTS AND
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 Ware, Baskets, &c. &c.
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 of good quality, and at fair prices.
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NEW STORE!
(Warden Block,) No. 44 Front St.,
WORCESTER,

AND BE

THE subscriber having recently opened a New Store,
No. 44 Front Street, with a fresh stock of
FRUIT, VEGETABLES, AND GROCERIES,
will sell you all the cheapest with every article.

 THE subscriber continues to run THE EX-
PRESS PACKS between Boston and Worcester, for
the safe transmission of Packages, Families,
Bank Notes, Sports, and Merchandise generally.
Three Times each way Daily.

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gotiating notes, drafts, bills, and purchasing and selling
merchandise, produce, etc.

All packages must be directed to his care.

The subscriber is alone responsible for property entrusted to his care, and no risk is assumed by the Boston and
Worcester Rail Road Company.

Packages by this line forwarded from Worcester to
Baltimore, Newburyport, Taunton, Fall River, and New Bedford;
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Worcester. A. S. LEONARD.

Feb 25, 1847. dt

PRATT, DOWNES & SCOTT,
(C. P. BURGESS)

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?**

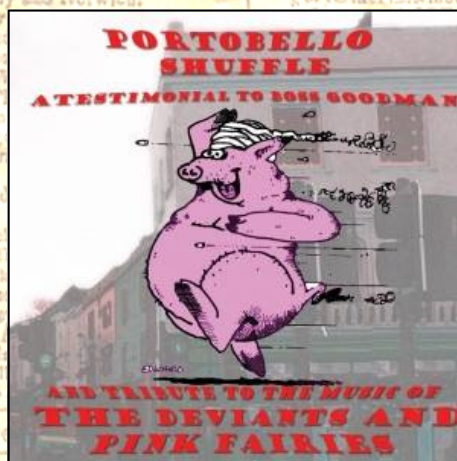
Celebrate wildlife on
World Wildlife Day
don't shoot it.





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

"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



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



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Peculiar News of the Week



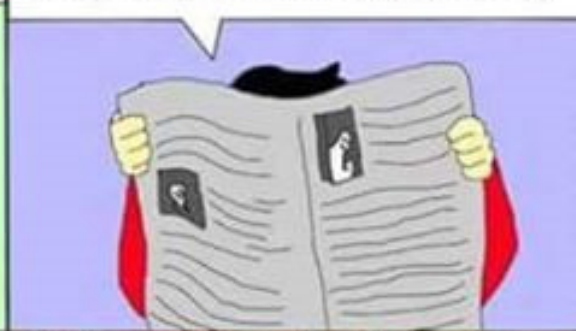
Each week Richard Freeman: world famous cryptozoologist, explorer, author, and one of the most peculiar people I know picks a suitably off story from the world's press.



Bye Daddy! I'm leaving
for my date tonight!



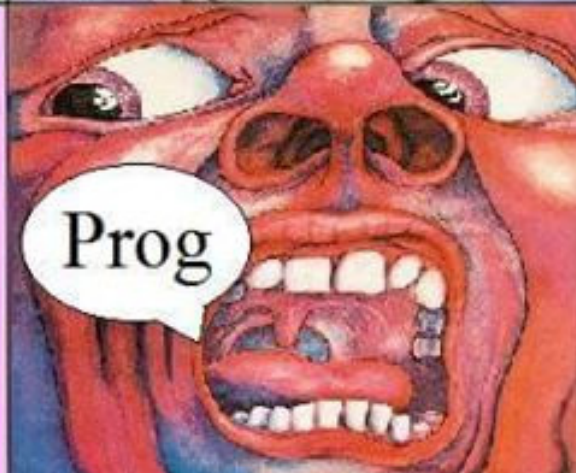
Hmph... You be careful, those
boys only care about one thing.



Sex?



No...



**ME TRYING TO FIND
GIRLS IN A PROG CONCERT**





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

Every other week the show is now presented by Jeremy Smith and as the two promotional pictures that he sent consisted as one of him covered in mud and the other of him covered in guinea pigs he is obviously mad as a bagful of cheese, which means he will fit in here just fine!

He writes: I've been a huge music fan ever since my parents bought me a transistor radio and I would listen to the sixties pirate music stations at nights under the covers. This love of live music has stayed with me to this day and I still love standing in a small club like the Borderline in London with some mates and watching a band with a pint in my hand. With the Strange Fruit radio show, I want to continue the trend of doing themed shows and playing the music I love



Strange Fruit 192 - Up the Pinks!

The great new Pink Fairies album and songs from artists that remind me of trippy days.

Featured Album: Pink Fairies: Naked Radio

Tracks:

- 1 Hawkwind: Kings of Speed
- 2 Shagrat: Amanda
- 3 Microdot Gnome: Low Flying Bird
- 4 Pink Fairies: Golden Bud
- 5 Pink Fairies: Mick
- 6 Man: C'Mon
- 7 Mick Farren: Broken Statue
- 8 Quicksilver Messenger Service: Mona
- 9 Eno: Baby's on Fire
- 10 Sumerian Kyngs: Byrdman Wypers
- 11 Gong: The Pot Head Pixies
- 12 Spirit: When I Touch You
- 13 The Legendary Pink Dots: Mirror Mirror
- 14 Arthur Brown's Kingdom Come: Water
- 15 MC5: Teenage Lust
- 16 Mighty Baby: A Jug of Love
- 17 Microdot Gnome: Julian Hades
- 18 Pink Fairies: Runnin' Outa Road
- 19 Pink Fairies: Deal Deal
- 20 Nektar: Do You Believe in Magic?
- 21 Amon Duul II: Restless Skylight-Transistor-Child

**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:

Benvalia Music

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

<http://benvalia.bandcamp.com/> — with Bill Berends, Vicki Harris, David Knokey, Joe Compagna, Roland W. Craig, Greg P Onychuk, Christiane Heide and Donald Cramer.

**Listen
Here**

Friday Night Progressive



Both yer esteemed editor and yer 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."

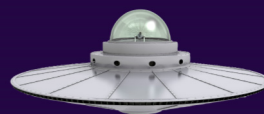


PHOTO BY SMITHMAXFIELD.COM

AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

Pardon My Putin, but there's an Alien in the Pentagon

Mack, Juan-Juan and Cobra have a court-ordered chat with a heavily-inebriated Dribbles the Clown. Rob Beckhusen on the strange magic behind Russian Strongman, Vladimir Putin, Switchblade Steve on aliens visiting the Pentagon. Cobra recounts a heart-warming Thanksgiving story involving a house full of drunk special ops soldiers, a pencil and a wishbone. Agent X stops by to monitor the fun.



Listen
Here

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



Richard John "Rick" Parfitt, OBE (1948 – 2016)

Parfitt was an English musician, best known for being a singer, songwriter and rhythm guitarist in the rock band Status Quo.

In 1963 Parfitt was playing guitar and singing in *The Feathers*, a pub on Goodge Street in Camden, London, when his father was approached by an agent from Sunshine Holiday Camp on Hayling Island, who gave Parfitt a performing job. At the camp Parfitt joined Jean and Gloria Harrison, performing at the time as the double act The Harrison Twins, to form a cabaret trio called The Highlights. Following the season, the Harrison Twins' manager Joe Cohen—who had been one of the Keystone Cops—arranged for The Highlights to perform at Butlins in Minehead. It was at Butlins that Parfitt met future Status Quo partner Francis Rossi, who was playing with Alan Lancaster and John Coghlan in a band called The Spectres (soon to be renamed Traffic Jam) — a forerunner to Status Quo. After Parfitt became friends with the band, their manager Pat Barlow invited him to join the group as they needed another singer.

In 1967, Traffic Jam changed their name to The Status Quo (they soon dropped the definite article and later still would often be known simply as 'Quo'), beginning Parfitt's almost 50-year career in the band. Early successes came with the Rossi-penned hit "Pictures of Matchstick Men". The single became the group's only Top 40 hit in the United States, peaking at number twelve on the Billboard Hot 100.

Quo were highly successful in Europe, Japan, Australia and New Zealand throughout the 1980s and 90s, and were the opening act for 1985's Live Aid, and they continue to be successful in the present day. By February 2015 they had sold over 118 million records worldwide. In 2013 and 2014, Parfitt and Rossi reunited temporarily with original Quo bandmates Lancaster and Coghlan for a series of reunion concerts on what would be called the "Frantic Four" tour.

In 2006 Parfitt released his guitar refacing overlay invention, the "guitar facelift", which was licensed by guitar manufacturer Fender.

Following a heart attack, Parfitt had a quadruple heart bypass in 1997, when he was told by doctors that he could die "at any time" unless he changed his lifestyle of drugs, smoking and heavy drinking. At the height of the band's fame, Parfitt and his long-time Status Quo partner Francis Rossi were notorious for drinking and drug use, with Parfitt claiming to have been spending up to £1,000 a week on cocaine, and up to £500 a week on vodka. In his later life, following several health issues, Parfitt led a much more sober life, stating in a 2014 interview that he had not smoked cannabis for 27 years and had not used cocaine for 10.

On 1 August 2014, while on a European tour with Status Quo, Parfitt was hospitalised in Pula, Croatia, forcing the cancellation of six shows on the tour. He had suffered a heart attack while on his tour bus after performing a concert in Austria, and had a stent inserted.

On 14 June 2016, after playing with the band in Turkey, he had another heart attack and was hospitalized. His management described his condition as serious. Parfitt was clinically dead for several minutes, resulting in mild cognitive impairments. He had a defibrillator fitted into his chest, and in September it was announced that he would not be well enough to tour in the autumn, and he did not intend to tour with the band in future.

Parfitt died in a Marbella hospital on 24 December 2016 from sepsis, after being admitted the previous day, following an infection of a pre-existing shoulder injury.

THOSE WE HAVE LOST



Betty Loo Taylor (1929 – 2016)

Taylor was an American jazz pianist and musician, known as Hawaii's "First Lady of Jazz." She was the subject of the 2003 documentary, *They Call Her Lady Fingers: The Betty Loo Taylor Story*, by husband-and-wife filmmakers, Patricia Gillespie and Sam Polson.

Taylor showed a natural musical ability as a child, and when she moved from Hawaii to New York City in the 1940s, she attended music school and became a pianist. She returned to Hawaii during the 1950s.

Taylor performed regularly at the Trappers club in Waikiki during the 1970s and 1980s, alongside her longtime musical partner, singer Jimmy Borges. She continued to perform at the Kahala Hotel & Resort on Oahu throughout the 1990s and 2000s.

Taylor died in Honolulu on December 21, 2016, at the age of 87.



Debbie Reynolds (born Mary Frances Reynolds) (1932 – 2016)

Reynolds was an American actress, singer, businesswoman, film historian, and humanitarian, of Scottish-Irish and English ancestry. Her family moved to Burbank, California, in 1939, and while a sixteen-year old high school student, she won the Miss Burbank beauty contest in 1948. Soon after, she had a contract with Warner Bros and acquired the nickname "Debbie" via Jack L. Warner.

She was nominated for the Golden Globe Award for Most Promising Newcomer for her portrayal of Helen Kane in the 1950 film *Three Little Words*, and her breakout role was her first leading role, as Kathy Selden in *Singin' in the Rain* (1952).

In 1969 she starred on television in *The Debbie Reynolds Show*. At the turn of the millennium, Reynolds reached a new younger generation with her role as Aggie Cromwell in Disney's "Halloweentown" series. In 1988 she released her autobiography titled, *Debbie: My Life*. In 2013, she released an updated version titled *Unsinkable: A Memoir*.

For ten years, she headlined for about three months a year in Las Vegas's Riviera Hotel. As part of her nightclub act, Reynolds was noted for doing impressions of celebrities such as Eva and Zsa Zsa Gabor, Mae West, Barbra Streisand, Phyllis Diller, and Bette Davis.

Reynolds amassed a large collection of movie memorabilia, beginning with items from the landmark 1970 Metro-Goldwyn-Mayer auction, and she displayed them, first in a museum at her Las Vegas hotel and casino during the 1990s, and later in a museum close to the Kodak Theater in Los Angeles. In 1979, Reynolds opened her own dance studio in North Hollywood. In 1983 she released an exercise video, *Do It Debbie's Way!*. She purchased the Clarion Hotel and Casino, a hotel and casino in Las Vegas, in 1992. She renamed it the Debbie Reynolds Hollywood Hotel. It was not a success. In 1997, Reynolds was forced to declare bankruptcy. In June 2010, she replaced Ivana Trump answering reader queries for the weekly paper *Globe*.

THOSE WE HAVE LOST

On December 28, 2016, Reynolds was hospitalized

Fisher later described as a "severe stroke". She died later that afternoon, a day after her daughter Carrie Fisher had died.



Carrie Frances Fisher (1956 – 2016)

Fisher was the daughter of Eddie Fisher and Debbie Reynolds. She was an American actress, writer, producer, and humourist, known for playing Princess Leia in the *Star Wars* film series. Her other film roles included *Shampoo* (1975), *The Blues Brothers* (1980), *Hannah and Her Sisters* (1986), *The 'Burbs* (1989), and *When Harry Met Sally...* (1989).

Fisher wrote several semi-autobiographical novels, including *Postcards from the Edge*, in which she fictionalized and satirised real-life events such as her drug addiction of the late 1970s and her relationship with her mother. It became a bestseller, and she received the Los Angeles Pen Award for Best First Novel. She also wrote the screenplay for the film of the book, an autobiographical one-woman play, and a non-fiction book, *Wishful Drinking*, based on the play. She worked on other writers' screenplays as a script doctor. In later years, she earned praise for speaking publicly about her experiences with bipolar disorder and drug addiction.

Fisher and her mother appear in *Bright Lights: Starring Carrie Fisher and Debbie Reynolds*, a 2016 documentary about their relationship, which premiered at the 2016 Cannes Film Festival.

Fisher's memoir, *The Princess Diarist*, was released

in November 2016. The book is based on diaries she kept while filming the original *Star Wars* trilogy in the late 1970s and early 1980s.

Fisher died at the age of 60 on December 27, 2016, four days after experiencing a medical emergency near the end of a transatlantic flight from London to Los Angeles.



George Michael (born Georgios Kyriacos Panayiotou) (1963 – 2016)

Panayiotou, known professionally as George Michael, was an English singer, songwriter, and record producer who rose to fame as a member of the music duo Wham! formed in 1981. He was best known for his work in the 1980s and 1990s, including hit singles such as "Wake Me Up Before You Go-Go" and "Last Christmas", and albums such as *Faith* (1987) and *Listen Without Prejudice Vol. 1* (1990).

While he was in his early teens, the family moved to Hertfordshire. There, Michael attended Bushey Meads School, where he befriended his future Wham! partner Andrew Ridgeley. The two had the same career ambition of being musicians. Michael busked on the London Underground, performing songs such as "'39" by Queen. His involvement in the music business began with his working as a DJ,

THOSE WE HAVE LOST

playing at clubs and local schools around Bushey, Stanmore, and Watford. This was followed by the formation of a short-lived ska band called The Executive, with Ridgeley, Ridgeley's brother Paul, Andrew Leaver, and David Mortimer (later known as David Austin).

Michael sang on the original Band Aid recording of "Do They Know It's Christmas?" He also contributed background vocals to David Cassidy's 1985 hit "The Last Kiss", as well as Elton John's 1985 successes "Nikita" and "Wrap Her Up". Michael cited Cassidy as a major career influence and interviewed Cassidy for David Litchfield's *Ritz Newspaper*.

The beginning of his solo career, during early 1987, was a duet with Aretha Franklin. "I Knew You Were Waiting" was a one-off project that helped Michael achieve an ambition by singing with one of his favourite artists, and it scored number one on both the UK Singles Chart and the US Billboard Hot 100 upon its release.

For Michael, it became his third consecutive solo number one in the UK from three releases, after 1984's "Careless

In late 1987, Michael released his debut solo album, *Faith*. The first single released from the album was "I Want Your Sex", in mid-1987. The song was banned by many radio stations in the UK and US, due to its sexually suggestive lyrics.

According to Michael in his film, *A Different Story*, success did not make him happy and he started to think there was something wrong in being an idol for millions of teenage girls. The whole Faith process (promotion, videos, tour, awards) left him exhausted, lonely and frustrated, and far from his friends and family.

Listen Without Prejudice Vol. 1 was released in September 1990. For this album, Michael tried to create a new reputation as a serious-minded artist; the title is an indication of his desire to be taken more seriously as a songwriter.

Michael performed at The Freddie Mercury Tribute Concert on 20 April 1992 at London's Wembley Stadium. The concert was a tribute to the life of the late Queen frontman, Freddie Mercury, with the

proceeds going to AIDS research. In his last ever radio interview Mercury had praised Michael adding that he loved his track "Faith".

During November 1994, after a long period of seclusion, Michael appeared at the first MTV Europe Music Awards show, where he gave a performance of a brand-new song, "Jesus to a Child". The song was a melancholy tribute to his lover, Anselmo Feleppa, who had died in March 1993.

At the age of 19, Michael told Andrew Ridgeley and close friends that he was bisexual. In 2007 Michael said he had hidden the fact he was gay because of worries over what effect it might have on his mother. In 2009 Michael said: "My depression at the end of Wham! was because I was beginning to realize I was gay, not bisexual."

Following his death, many charities revealed that Michael had privately been a supporter of them for many years. Dame Esther Rantzen, the founder and president of Childline, said he had given them "millions" over the years and said that he had given the royalties from his 1996 number one single "Jesus to a Child" to the charity.

He had supported the Terrence Higgins Trust "for many years" as well as Macmillan Cancer Support. Michael also donated to individuals; he reportedly called the production team of the quiz show *Deal or No Deal* after a contestant had revealed that she needed £15,000 to fund IVF treatment, and anonymously paid for the treatment personally and once tipped a student nurse working as a barmaid £5,000 (\$6,121) because she was in debt.

In 1991, Michael released an autobiography through Penguin Books titled *Bare*, co-written with Tony Parsons.

Michael died at his home in Goring-on-Thames, Oxfordshire, aged 53. He was found dead by his partner Fadi Fawaz on Christmas morning, 25 December 2016.

On 29 December a post-mortem was undertaken to determine the exact cause of death, but was inconclusive.

THOSE WE HAVE LOST



Alphonse Lee Mouzon (1948 – 2016)

Mouzon was an American jazz fusion drummer and the owner of Tenacious Records, a label that primarily releases Mouzon's recordings. He was a composer, arranger, producer and actor. He gained popularity in the late 1960s and early 1970s.

Mouzon, of African, French and Blackfoot descent, and received his first musical training at Bonds-Wilson High School and moved to New York City upon graduation. He studied drama and music at the City College of New York as well as medicine at Manhattan Medical School. He continued receiving drum lessons from Bobby Thomas, the drummer for jazz pianist Billy Taylor. He played percussion in the Broadway show *Promises, Promises*, he then worked with pianist McCoy Tyner. He spent a year as a member of the jazz fusion band, Weather Report. After that Mouzon signed as a solo artist to the Blue Note label in 1972.

Mouzon performed with many prominent jazz-fusion musicians. In 1991, he performed with Miles Davis on the movie soundtrack album entitled "Dingo". Mouzon composed the song "The Blue Spot" for the jazz club scene and appeared as an actor and drummer in the Tom Hanks-directed film, *That Thing You Do* in 1996. Alphonse Mouzon played the role of "Miles" in the film *The Highlife*, which was exhibited at a film festival in Houston in 2003.

Mouzon played with Stevie Wonder, Eric Clapton, Jeff Beck, Carlos Santana, Patrick Moraz, Betty Davis and Chubby Checker. Robert Plant, during his acceptance speech for induction into the 1995 Rock

& Roll Hall of Fame, listed Alphonse Mouzon as one of the band's influences from American music. In 1992, Mouzon formed Tenacious Records and released his album *The Survivor*.

In 2014, Mouzon was invited by producer Gerry Gallagher to record with Latin rock legends El Chicano as well as David Paich, Brian Auger, Alex Ligertwood, Ray Parker Jr., Lenny Castro, Vikki Carr, Pete Escovedo, Peter Michael Escovedo, Jessy J, Marcos J. Reyes, Siedah Garrett, Walfredo Reyes Jr., Salvador Santana and Spencer Davis and is featured on drums on two tracks "Make Love" and "The Viper" that are part of Gallagher's most recent studio album due to be released in 2017.

On September 7, 2016, Mouzon was diagnosed with neuroendocrine carcinoma, a rare form of cancer, and he died of cardiac arrest on December 25th, aged 68.



Vera Cooper Rubin (1928 – 2016)

Rubin was an American astronomer who pioneered work on galaxy rotation rates. She uncovered the discrepancy between the predicted angular motion of galaxies and the observed motion, by studying galactic rotation curves. This phenomenon became known as the galaxy rotation problem. Although initially met with skepticism, Rubin's results have been confirmed over the subsequent decades.

Her family moved to Washington, DC when Vera was 10, and it was there that she started to develop an interest in astronomy, later saying that she had "become entranced by astronomy from watching the

THOSE WE HAVE LOST

stars wheel past her bedroom window."

Rubin decided to pursue her undergraduate education at Vassar College "because Maria Mitchell—the first nationally known woman astronomer—had worked there"; she earned her BA degree in 1948, in astronomy, the sole graduate in the subject in that class. She attempted to enroll in a graduate program at Princeton but never received their graduate catalogue, as women there were not allowed in the graduate astronomy program until 1975.

She instead enrolled for her master's degree at Cornell University, where she studied physics under Philip Morrison, and quantum physics under Richard Feynman and Hans Bethe. She completed M.A. thesis study in 1951, which has been referred to as controversial, examining "the possibility of a bulk rotation in the universe by looking for 'non-Hubble flow.'" during which she made one of the first observations of deviations from Hubble flow in the motions of galaxies. In her thesis, Rubin argued that galaxies might be rotating around unknown centres, rather than simply moving outwards, as suggested by the Big Bang theory at that time. The paper derived from her thesis was rejected by both the *Astronomical Journal* and the *Astrophysical Journal*. Astrophysicist George Gamow of George Washington University became Rubin's adviser even though she was attending Georgetown University, which had the area's only Ph.D. program in astronomy. Her dissertation under Gamow, completed in 1954, concluded that galaxies clumped together, rather than being randomly distributed through the universe, an idea not pursued by others for two decades.

At the Carnegie Institution, Rubin began work which was close to the topic of her previously controversial MS thesis regarding galaxy clusters, with instrument-maker Kent Ford, making hundreds of observations. The Rubin–Ford effect, per Ian Ridpath, an "anisotropy in the expansion of the Universe" that they appeared to have discovered—on a scale ca. 100 million light years, through study of a sample of spiral galaxy motion—was subsequently shown to be an apparent rather than actual.

Rubin moved her area of research to studying the rotation curves of galaxies, commencing with the

Andromeda Galaxy. Rubin's perspective on the history of the work were presented in a review, "One Hundred Years of Rotating Galaxies," for the Publications of the Astronomical Society of the Pacific in 2000. She continued working on the analysis of how stars move in the outskirts of galaxies until her death.

Rubin wrote: "It has been known for a long time that outside the bright nucleus of a typical spiral galaxy the luminosity of the galaxy falls off rapidly with distance from the center. If luminosity were a true indicator of mass, most of the mass would be concentrated toward the center. Outside the nucleus the rotational velocity would fall off inversely as the square root of the distance, in conformity with Kepler's law for the orbital velocity of bodies in the solar system. Instead it has been found that the rotational velocity of spiral galaxies in a diverse sample either remains constant with increasing distance from the center or rises slightly out as far as it is possible to make measurements. This unexpected result indicates that the falloff in luminous mass with distance from the center is balanced by an increase in nonluminous mass."

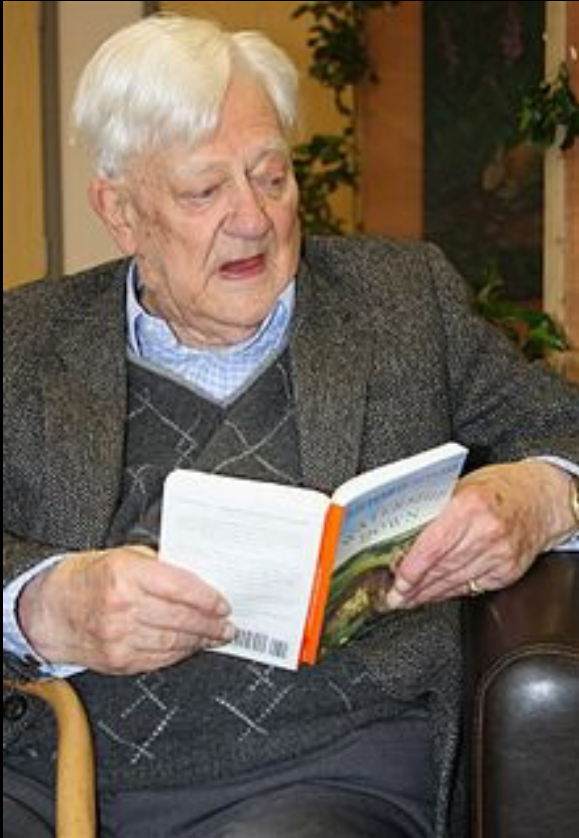
Rubin died on 25th December, aged 88, of the effects of dementia.

Richard George Adams (1920 – 2016)

Adams was an English novelist who is best known as the author of *Watership Down*, *Shardik* and *The Plague Dogs*. He studied modern history at university before serving in the British Army during World War II. Afterwards, he completed his studies, and then joined the British Civil Service. In 1974, two years after *Watership Down* was published, Adams became a full-time author.

In July 1940, Adams was called up to join the British Army. He was posted to the Royal Army Service Corps and was selected for the Airborne Company, where he worked as a brigade liaison. He served in Palestine, Europe and the Far East but saw no direct action against either the Germans or the Japanese. After being released from the army in 1946, Adams returned to Worcester College to

THOSE WE HAVE LOST



continue his studies for a further two years. He received a bachelor's degree in 1948, proceeding MA in 1953. After his graduation in 1948, Adams joined the British Civil Service, rising to the rank of Assistant Secretary to the Ministry of Housing and Local Government, later part of the Department of the Environment. It was during this period that he began writing fiction in his spare time.

Adams originally began telling the story that would become *Watership Down* to his two daughters on a car trip. They eventually insisted that he publish it as a book. He began writing in 1966, taking two years to complete.

Over the next few years *Watership Down* sold over a million copies worldwide. Adams won both of the most prestigious British children's book awards, one of six authors to do so: the Carnegie Medal and the Guardian Children's Fiction Prize. In 1974, following publication of his second novel, *Shardik*, he left the Civil Service to become a full-time author. He was elected a Fellow of the Royal Society of Literature in 1975.

Adams wrote *Plague Dogs* to satirize animal experimentation (as well as government and tabloid press). Just before his 90th birthday, he wrote a new story for a charity book, *Gentle Footprints*, to raise funds for the Born Free Foundation.

Adams died on 24 December 2016 at the age of 96, from complications of a blood disorder.



**Piers John Sellers OBE
(1955 – 2016)**

Sellers was a British-American meteorologist, NASA astronaut, and Director of the Earth Science Division at NASA/GSFC. He was a veteran of three space shuttle missions. Before joining the astronaut corps, Sellers worked at NASA Goddard Space Flight Center on research into how the Earth's biosphere and atmosphere interact. This work involved climate system computer modelling and field work utilising aircraft, satellites and ground support input.

STS-112 Space Shuttle *Atlantis* (7–18 October 2002) was an International Space Station assembly mission during which the crew conducted joint operations with the Expedition-5 in delivering and

THOSE WE HAVE LOST

installing the S-One Trussb (the third piece of the station's 11-piece Integrated Truss Structure). To outfit and activate the new component, Sellers performed three spacewalks and logged a total of 19 hours and 41 minutes of EVA.

STS-121 Space Shuttle *Discovery* (4–17 July 2006) was a return-to-flight test mission and assembly flight to the International Space Station. During the 13-day flight, the crew of *Discovery* tested new equipment and procedures that increased the safety of space shuttles, and produced never-before-seen, high-resolution images of the Shuttle during and after its 4 July launch. The crew also performed maintenance on the space station and delivered and transferred more than 28,000 pounds of supplies and equipment, and a new Expedition 13 crew member to the station.

STS-132 Space Shuttle *Atlantis* (14–26 May 2010) was an International Space Station assembly mission. The primary payload was the Russian Rassvet Mini-Research Module along with an Integrated Cargo Carrier-Vertical Light Deployable (ICC-VLD). This was the final scheduled mission of *Atlantis*.

Sellers retired in 2011, and in January 2016, he revealed that he had been diagnosed with stage 4 pancreatic cancer. He died on 23rd December 2016 at the age of 61.



Mick Zane
(Born Michael Landauer)
(? – 2016)

Michael Landauer (a.k.a. Mick Zane), was co-founding guitarist of '80s American heavy metal

band, Malice.

Malice made their L.A. live debut in November 1982 at the Troubadour headlining a bill with Metallica and Pandemonium as opening acts. Other memorable L.A. shows included opening up for then new major label signees Armored Saint at Perkins Palace in Pasadena, CA in the spring of 1984.

The band also toured with Alice Cooper, W.A.S.P. and Motörhead, among others. They were also the support act for Slayer on their 1987 "Reign In Pain" European tour, an ill-fated trip that saw Malice faced with open hostility from the headliner's crowds, which forced the band to drop off the bill once the trek reached Germany.

Following the demise of Malice, Jay Reynolds formed War Party with former Megadeth drummer Chuck Behler. Mick Zane and Mark Behn would team up with former Black 'n Blue drummer Pete Holmes and vocalist Mark Isom under the name Monster.

Zane was diagnosed with a brain tumor around 2014 and underwent a number of operations. Earlier this year a fund-raising initiative was launched to help Zane and his family better cope with his medical treatment.

He died on December 23rd.

Frank Murray **(? – 2016)**

Murray was a major figure in the Irish music scene, who first came to prominence as a key member of the Thin Lizzy camp. For many years, he was the band's tour manager and worked closely alongside Philip Lynott. When his involvement with Lizzy ended, Frank took on a similar role with Elton John and The Specials and, later on, he managed The Frames, overseeing their signing to ZTT Records; Kirsty McColl; and most famously, The Pogues.

He was centrally involved in the conception of what is the greatest Christmas song of them all, bringing Kirsty McColl on board to work with The Pogues on the magnificent 'Fairytale of New York'.

A highly intelligent and cultured individual, along

THOSE WE HAVE LOST



the way he also managed *Rí Rá* and the late Bap Kennedy. He spent over half a decade in the US, where he worked in theatre and movies, acting as Executive Producer on the highly rated *Come On Eileen*, which starred Noel Fielding, Mercedes Grower, Julia Davis and Keith Allen. More recently, he managed The Mighty Stef and The Lost Brothers and he was also involved in the career of Temper Mental Misselaneous.

He died on 22nd December aged 66 of a suspected heart attack.

Allan Richard Williams (1930 – 2016)

Williams was a British businessman and promoter who was the original booking agent and first manager of The Beatles. He personally drove the van to take the young band to Hamburg, Germany in 1960, where they gained the vital show business experience that led to their emergence on the world stage.



In 1958 Williams leased a former watch-repair shop at 21 Slater Street, Liverpool, which he converted into a coffee bar. He named the venue the *Jacaranda*, after an exotic species of ornamental flowering tree, *jacaranda mimosifolia*. The Jac (as it became known) opened in September 1958. The Beatles were frequent customers, with John Lennon and Stuart Sutcliffe attending Liverpool Art College nearby, and Paul McCartney being at Liverpool Institute adjacent to the college. Asking for the chance to play the club, Williams instead put them to work redecorating, with Lennon and Sutcliffe painting a mural for the Ladies room. Finally, the Beatles began playing at the Jac on occasions. Between May and August 1960, Williams secured a number of bookings for the group at other places. One was backing a local stripper, named Janice; when she discovered the Beatles were not familiar with the "Gypsy Fire Dance", they instead backed her with a rendition of the Harry Lime theme tune.

Williams gives an extended interview in the 1980 documentary, "The Complete Beatles", in which he tells the story of preparing the group for their Hamburg venture. He recounts having to reassure Howie Casey, leader of The Seniors who were already established in Hamburg, who had cautioned Allan: "Listen, we've got a good thing going here in Hamburg. But if you send that bum group, the Beatles, you're going to louse it up for all of us." He also recalls auditioning drummer Pete Best, asking him to do a drum roll, which he did "Not too cleverly" ...but good enough.

In August 1960, with Best joining as the group's new drummer, Williams and The Beatles left Liverpool in a small, crowded van which took them to Hamburg for the first time. He continued to get them bookings, until he fell out with The Beatles in 1961 over the payment of his ten per cent commission in a later trip to Hamburg. Williams had no further business dealings with the group and was

THOSE WE HAVE LOST

especially disappointed that Sutcliffe, of whom he was especially fond, was the one who told him the band would not pay. In 1962, before Brian Epstein became the band's manager, he contacted Williams to make sure there were no remaining contractual ties. There were none, but Williams forthrightly told Epstein: 'Don't touch them with a fucking bargepole, they will let you down.'

Years later, Williams and the Beatles spoke fondly of one another, with McCartney describing Williams in *The Beatles Anthology* as 'a great guy'. In the 1970s, Williams played a crucial role in producing the first Beatles conventions to be staged in Liverpool, and he was a perennial VIP guest at the city's annual Beatle Week Festivals. In 1975, he published a memoir, *The Man Who Gave The Beatles Away*, to which Lennon gave his endorsement. Recovering a tape of a latter-day Beatles show in Hamburg (performing on New Year's Eve of 1962–63), he saw it released (in 1977) as *Live! at the Star-Club in Hamburg, Germany; 1962*.

In 1999 the micro budget film *All Those Years Ago* was released by Shotmaker Productions. The film is largely based on Allan's own recollections of his time managing the fledgling Beatles. Although initially flattered and sympathetic to the film, in his second book *A Fool on the Hill*, Williams described the film makers as being deceitful and the film as "utter rubbish" *The Man Who Gave The Beatles Away* is also the title of a musical by Irish playwright Ronan Wilmot, which was performed at the New Theatre in Dublin in 2002.

Williams carried on speaking at Beatles conventions from Liverpool to Singapore and South America. The Jacaranda reopened under new management in the mid-1990s and saw success build upon its cult status throughout the following decade; it was a popular venue for young and old lovers of live music and hosted many gigs for Liverpool's Sound City music festival.

He died on 30 December 2016 aged 86.



William Christopher
(1932 – 2016)

Christopher was an American actor, best known for playing Father Mulcahy on the television series *M*A*S*H* and Private Lester Hummel on *Gomer Pyle, U.S.M.C.*

His Broadway debut came in *Beyond the Fringe*, a British revue, acting alongside Peter Cook and Dudley Moore.

Christopher left New York City for Hollywood to attempt to gain work in television where he guest-starred in several well-known series, such as *The Andy Griffith Show*, *The Patty Duke Show*, and *The Men from Shiloh*. In 1972 Christopher gained the role of Father Mulcahy in the television series *M*A*S*H* when the actor who was first cast in the role, George Morgan, was replaced after a single appearance in the pilot episode. Immediately following *M*A*S*H*, Christopher continued the role for the two seasons of the short-lived spin-off, *AfterMASH*.

Christopher performed in *The Fortune Cookie*, *The Private Navy of Sgt. O'Farrell*, *The Shakiest Gun in the West*, *With Six You Get Eggroll*, and *Hearts of the West*. He appeared in various television series,

THOSE WE HAVE LOST

including *Murder, She Wrote* and *Hogan's Heroes* (season 3, episode 21). He also remained active in the theatre, including a tour of the United States in the mid-1990s with Jamie Farr performing Neil Simon's *The Odd Couple* on stage.

Christopher, whose son Ned has autism, devoted much of his spare time to the National Autistic Society, doing public service announcements to bring attention to autism. In 1985, he and his wife, Barbara, wrote *Mixed Blessings*, a book about their experiences in raising Ned.

Christopher died at his home on December 31st, aged 84, as the result of small-cell carcinoma.



Mark Reiser
(1961 – 2016)

Reiser was a space age artist, who produced some

amazing art for bands and artists, many of whom commissioned him for their album covers and tour and merchandise posters. He worked with some very distinguished bands and artists, including Roky Erickson, Uli Jon Roth and his Sky Academy, The Scorpions, Nik Turner, Huw Lloyd Langton, Hawklords, Spaceseed, and the space rock magazine *Aural Innovations*.

For the last 5 years he designed the Real Music Club Judge Trev memorial benefit gig posters. He was such a big fan of Judge Trev, Nik Turner and Hawkwind.

Reiser died on September 15th 2016.



Richard E. Aaron
(? – 2016)

Aaron was a prolific and talented rock photographer, who shot some of the most iconic acts in music, including David Bowie, Freddie Mercury, James Brown, Led Zeppelin, Bob Marley, The Sex Pistols, The Who and members of The Beatles.

He was perhaps best known for shooting both Peter Frampton's iconic *Frampton Comes Alive* album cover and Paul McCartney on the first rock cover ever of *Time* magazine. He had battled kidney disease for several years, and died in December 2016, aged 67.

THOSE WE HAVE LOST



Deddie Davies (born Gillian Davies) (1938 – 2016)

Davies was a Welsh character actress, from Bridgend. She trained at RADA and is most familiar to television viewers for comedy roles in a host of series, including *The Rag Trade*, *That's My Boy*, *Some Mothers Do 'Ave 'Em* and *Chance in a Million*. She appeared in non-comedic roles in series such as *The Bill*, *Upstairs, Downstairs*, *The Forsyte Saga* and *Grange Hill*, and her film roles include that of Nell Perks in *The Railway Children* (1970), and *The Amazing Mr Blunden* (1972).

In her later life, Davies was concerned for issues facing the elderly. In May 2007 she had musical success as a member of superannuated pop group The Zimmers, with their cover version of "My Generation", which highlighted the plight of the elderly, and reached number 26 in the UK Singles Chart. She died on 21 December 2016, aged 78.

Tilikum (c. 1981 – 2017)

Tilikum, nicknamed Tilly, was a bull orca. He was captured in Iceland in 1983 at Hafnarfjörður, near Reykjavík, and after almost a year in a tank at a zoo there, he was transferred to Sealand of the Pacific in Victoria, British Columbia. He was transferred in 1992 to SeaWorld Orlando, Florida.

Tilikum was involved in the death of three people: a



trainer at the now-defunct *Sealand of the Pacific*, a man trespassing on SeaWorld Orlando's property, and a trainer at Orlando's SeaWorld. Tilikum was heavily featured in CNN Films' 2013 documentary *Blackfish*.

He sired 21 calves, of whom ten are still alive. In the Chinook Jargon of the Pacific Northwest, the name means "friends, relations, tribe, nation, common people". SeaWorld announced in March 2016 Tilikum's health was deteriorating, and it was thought he had a lung infection caused by a rare resistant bacterium. In May 2016, it was reported Tilikum's health was improving. Seaworld announced Tilikum had died on 6 January 2017.

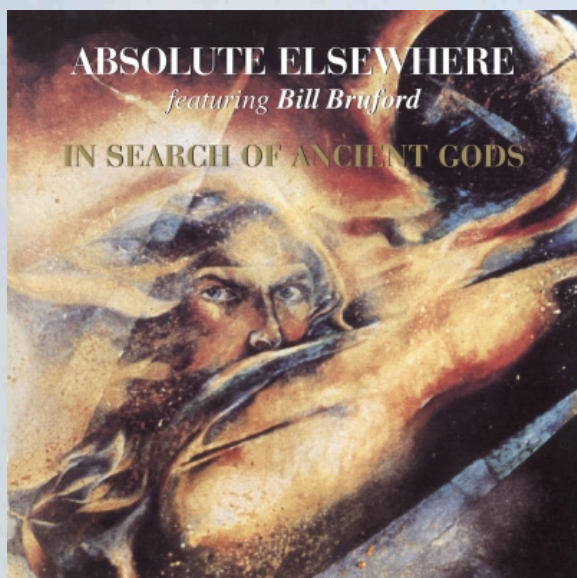
Tilikum measured 22.5 feet (6.9 m) long and weighed about 12,500 pounds (5,700 kg). His pectoral fins were 7 feet (2.1 m) long, his fluke curls under, and his 6.5-foot-tall (2.0 m) dorsal fin was collapsed completely to his left side. He was the largest orca in captivity until his death.

At Sealand, he lived with two older female orcas named Haida II and Nootka IV. Tilikum was at the bottom of the social structure, and Haida II and Nootka IV behaved aggressively towards him, including forcing him into a smaller medical pool where trainers kept him for protection.

Tilikum and the captivity of other orcas is the main subject of the documentary film *Blackfish*. The film and a subsequent online petition led to several popular musical groups cancelling performances at SeaWorld and Busch Gardens "Bands, Brew & BBQ" event in 2014.

On January 6th, Seaworld Orlando announced Tilkum had died earlier in the morning. His poor health had been reported by Seaworld in March 2016.

THOSE WE HAVE LOST



Artist Absolute Elsewhere feat Bill Bruford
Title In Search of Ancient Gods
Cat No. GSGZ012CD
Label Greyscale

This one-off project is best known for featuring the legendary Bill Bruford (Yes, Genesis, King Crimson), on drums. As a result this CD will be of interest to Prog Rock fans the world over. Previously issued on CD in Japan, that version sells on the collectors market in the region of \$100 !!!!!

The main man behind Absolute Elsewhere was keyboardist and flutist Paul Fishman, who wanted to make a concept-album inspired by the books and theories of Eric von Däniken about aliens visiting earth in ancient times. The original record was wrapped up in a lavish die-cut cover featuring a glossy booklet with lots of comments from von Däniken himself, and also a separate

sheet with many photos from the places that he think "proves" his theories and the CD booklet faithfully reproduces the original artwork as much as possible within the format.

No matter what you think about von Däniken and his writings, they sure do make a good basis for a sci-fi concept. The music on "In Search of Ancient Gods" varies from symphonic and spacey multi-part suites to short electronic exercises. The opener "Earthbound" is very atmospheric and pleasant based in a melodic theme played on synths, while a slightly more upbeat mid-passage also allow guitarist Philip Saatchi to deliver some solos. "Moon City" is the first of three short and pure electronic pieces on the CD. The mood is expect, dreamy and spacey, fitting the concept quite well.

The two remaining of these pieces are "The Gold of the Gods" that sounds like Tomita, while "Toktela" display a slight classical reference. "Miracles of the Gods" has many passages sounds like a spacey version of the early King Crimson sound. Even Bruford's drumming reminds a lot of what Mike Giles did on "In the Wake of Poseidon".

It also features quieter parts where Fishman plays some classical-influenced piano and also adds a few drops of Mellotron-flute. "Chariots of the Gods" (which also was the name of von Däniken's first and still most famous book) has a funky mid-tempo rhythm underneath Fishman's cosmic flow of keyboards. The closer "Return to the Stars" is ten minutes of pure electronic and experimental spacey sounds that could have been taken from an early Tangerine Dream or Klaus Schulze album. "In Search of Ancient Gods" is a minor classic of spacey instrumental symphonic progressive rock that will take you on a cosmic journey beyond your physical senses.





Artist Al Atkins
Title Reloaded
Cat No. HST425CD
Label Gonzo

So much excitement for Metal fans worldwide, original Judas Priest vocalist Al Atkins will be releasing his new solo album "Reloaded".

The album is a collection tracks from the last four decades, that Al has either written or performed from his days in Judas Priest to his last live band Holy Rage. It features special guest appearances: with Ian Hill of Judas Priest, (who performed on the original recordings of some of these classics like "Victim Of Changes" from the "Sad Wings Of Destiny" album. Apart from Judas Priest, Ian Hill has never recorded with anyone outside of the band until now!

It also features John McCoy (Ex Gillan) Ralf Scheepers of Germany from Primal Fear dueting with Al on "Victim Of Changes", a solo from Roy Z Ramirez of "Halford" & "Bruce Dickinson", a Japanese guitarist Tsuyoshi Ikeda from Unviel Raze, The Australian Stu "Hammer" Marshall of Death Dealer, Chris Johnson from Holy Rage, from the UK Rob Allen on drums and last but not least long time friend and collaborator Guitarist & Producer on many of Al's albums Paul May.

These tracks have appeared in various forms on many albums over the past forty years. "Reloaded" also features a bonus track that is an excerpt of a guitar solo from the Judas Priest demo featuring Ian Hill on Bass and KK Downing on guitar - a never heard treat for all Judas Priest fanatics.

Al Atkins is best known for being the original singer with Midlands heavy rockers Judas Priest. With a wife and young daughter to support and no record deal in sight, Atkins was forced "to get a haircut and a 9-to-5 job" in May 1973. He was

replaced by Rob Halford, who found himself singing many songs that were originally written by Atkins. Consequently, the album "Rocka Rolla" gives a portrait of Atkins' original vision for the band. Atkins eventually formed another band, Lion and went solo after it dissolved, releasing four albums in the 1990s and a final, fifth album in 2007 as a solo artist.

Despite being at the age that most men are thinking of retirement, Al is still one of the hardest rocking frontmen on the planet, as this album bears testament!



Artist Arthur Brown's Kingdom Come
Title Arthur Brown's Kingdom Come
(Manchester Free Trade Hall 1973)
Cat No. HST297CD
Label Gonzo

Though Arthur Brown never released another recording as commercially successful as "Fire", he worked with a varied group of musicians on projects called Strangelands, Puddletown Express, and (briefly) the Captain Beefheart-influenced Rustic Hinge, before releasing three albums with his new band Kingdom Come in the early 1970s. The three Kingdom Come albums each have a distinctive character. The first was a highly complex concept album apparently on the theme of humanity living in a zoo and being controlled by cosmic, religious and commercial forces. The second was loosely on the theme of water, which Brown had declared four years earlier would be the subject of the second album by the Crazy World. It was musically more conventional than the first, much less heavy, though stranger in places. The stage acts for all three albums featured a wild mix of special effects, dramatic costumes and colourful theatrics, which were sometimes controversial. Brown had declared when Kingdom Come was formed that the intention was to create a multi-media experience and the band always followed that

policy.

The concepts, the music and the theatrics proved very popular on the university circuit but proved too way-out for a mainstream audience. This album captures Arthur Brown and Kingdom Come at their live pinnacle and shows them at their blistering best on stage in front of a wildly enthusiastic audience.

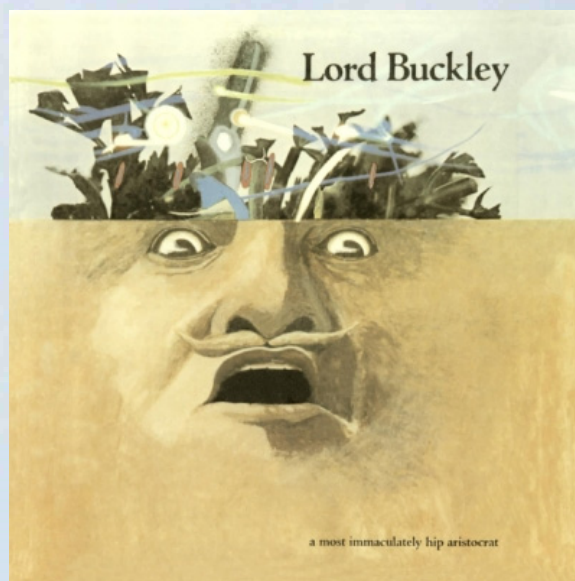


Artist Atomic Rooster
Title Little Live Rooster
Cat No. HST435CD
Label Gonzo

When THE CRAZY WORLD OF ARTHUR BROWN disintegrated after their sole album and their worldwide hit "Fire" ("I am the god of hellfire") Vincent Crane (responsible for the music of that album) and Carl Palmer founded ATOMIC ROOSTER with Nick Graham on bass and vocals. This line-up soon disintegrated (Palmer abandoning them to join ELP), and Crane contacted guitarist John DuCann, formerly of psych bands THE ATTACK and ANDROMEDA, and drummer Paul Hammond to make a seminal early Heavy Metal masterpiece "Death Walks Behind You", and then they hired the incredible voice, Pete French, to make their finest album "In Hearing Of...".

Most people would agree that this was the better line-up of ROOSTER, but the mood was always stormy between Crane and DuCann, so they disbanded at the release of the third album. Vincent Crane had to start from scratch again and hired superb vocalist Chris Farlowe (ex-COLOSEUM) and other men to make another fine album "Made In England" and finally "Nice and Greasy".

This CD captures the band in 1972 and shows them at their blistering best on stage in front of a wildly enthusiastic audience. This is the best official live recording to exist of this line up!



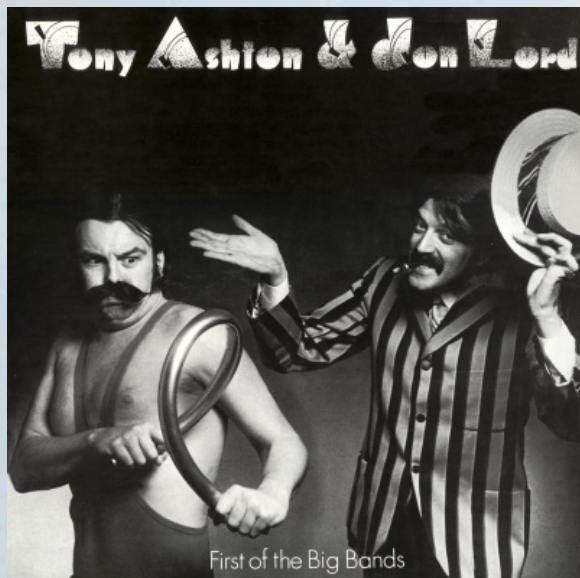
Artist Lord Buckley
Title A Most Immaculately Hip Aristocrat
Cat No. GSGZ025CD
Label Gonzo

'Lord' Richard Buckley was an American stage performer, recording artist and monologist, who in the 1940s and 1950s created a character that was, according to The New York Times, "an unlikely persona ... part English royalty, part Dizzy Gillespie." Michael Pakenham, writing in The Baltimore Sun, described him as "a magnificent stand-up comedian ... Buckley's work, his very presence, projected the sense that life's most immortal truths lie in the inextricable weaving together of love and irony -- affection for all humanity married to laughter."

"A Most Immaculately Hip Aristocrat" features the ultra-hip humor of Lord Buckley was among an increasingly hard to find handful of releases in the compact disc medium, until now. The origins of this title hark back to 1970. Somehow, Frank Zappa got ahold of these Buckley raps, which had been documented by amateur recording engineer Lyle Griffin. He edited and then subsequently issued them on his Straight Records vanity label. Part of the unique charm of these five stories is that they were spun in a highly intimate setting with an audience of only a handful, as if the location may have been someone's living room. These recordings were made at some point in 1956, and contained material that was concurrently part of Buckley's live repertoire. However, in late 1960, Buckley's cabaret card (which enabled him to work at establishments selling alcohol) was revoked making these (or any) recordings of Buckley all the more exceptional.

The extended mile-a-minute story of the Marquis De Sade -- or "Da Marc" as Buckley calls him -- varies only slightly from the performance version on the World Pacific release Bad Rapping of the Marquis De Sade (1969). Buckley's stream-of-

consciousness train of thought. "The Raven" (aka "The Bugbird") is an absolute stunning hip interpretation of Edgar Allan Poe's poem of the same name. Buckley's recitation retains the same rhythmic patterns as the original and is likewise faithful in storyline. Both "Governor Slugwell" -- which was one of Zappa's favorites -- and "The Train" display Buckley's immense vocal talents. His uncanny and often eerie sense of mimicry -- even in the form of a brass band -- never fails to leave audiences speechless. For the hip-minded, this is an essential release!!



Artist Tony Ashton & Jon Lord
Title First of the Big Bands
Cat No. HST443CD
Label Gonzo

First of the Big Bands is a studio album by Tony Ashton of Ashton, Gardner and Dyke and Jon Lord of Deep Purple, released in April 1974 by Purple Records in the UK and Europe and Warner Bros. Records in the US. The project was Ashton's and Lord's brainchild and continuation of their working relationship after Ashton Gardner & Dyke performed music written by Tony Ashton and Jon Lord on the soundtrack album *The Last Rebel* from 1971. *First of the Big Bands* was begun its life in October 1971 at Apple Studios as a projected single - *We're Gonna Make It*. Tony Ashton and Jon Lord had such fun they decided to get together and do a whole album. Sessions took place at Air Studios in 1971 and 1972, De Lane Lea in 1972 and Island Studios in 1973, with return visits to Air and Apple at later dates for mixing down. Ashton and Lord wanted to create the feel of a big band in the studio, so had up to 15 musicians in at any one time, and usually worked with two drummers, guitars, brass, keyboards and backing vocals. Other than Tony Ashton and Jon Lord, *First of the Big Bands* features the musical talents of: Roy Dyke, Terry Cox, Gerry Conway on drums, Caleb Quaye, Mick Grabham, Mick Liber on guitar. Also named but

tracks not identified are Peter Frampton (of "Frampton Comes Alive" Fame), Ron Wood, pedal steel legend B.J. Cole, Wings saxophonist Howie Casey, Galliard's Dave Caswell, Jeff Beck and Rainbow drummer Cozy Powell and fellow Deep Purple legend, Ian Paice even plays on one track. Originally released in 1974 to avoid confusing the market during the line-up changes in Deep Purple. When it finally emerged, it was decided not to credit any of the musicians to avoid any possible contractual problems. A complete list of players has never been published until now. Stylistically, *First of the Big Bands* was the precursor to Paice Ashton Lord's *Malice in Wonderland* album from 1977. This issue of the CD comes with an extensive booklet and two bonus tracks supplied by the Tony Ashton Estate.



Artist Adrian Legg
Title Technopicker
Cat No. GSGZ033CD
Label Greyscale

Adrian Legg is an English guitar player who has been called "impossible to categorize". He plays custom guitars that are a hybrid of electric and acoustic, and his fingerstyle picking technique has been acknowledged by the readers of *Guitar Player* who voted Legg the "best acoustic fingerstyle" player four years in a row (1993–1996). From his early start as a bench technician customising electric guitars, Legg moved into guitar instruction, publishing books and videos on guitar technique. In 1996 and 1997, Legg shared the stage with acclaimed guitar experts Joe Satriani, Eric Johnson and Steve Vai as part of the G3 tour. Vai called Legg "Uncle Adrian" and Satriani said of Legg's musicianship "He's simply the best acoustic guitar player I've ever heard. I don't know anyone else who can create such a cascade of beautiful notes... Adrian plays like he's got hammers for fingers." *Technopicker* dates from 1983 originally released on the now defunct label, Spindrift Records and is previously unreleased on CD until now.



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



Gonzo #32 The Dutch Festie c...

actions



Gonzo #30 The Mick Abrahams...

actions



Gonzo #27 The Prog shirt

actions



Gonzo #24 The Daavid Allen shirt

actions



Gonzo #23 The Michael Des B...

actions



Yer original Gonzo Weekly shirt

actions



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

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



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AT GONZO (UK)

GONZO CURRENTLY IN STOCK
AT GONZO (USA)

Douglas Harr *Ear Candy for the Hungry Audiophile*

Doug's Best of

2016

In a year that saw the sad loss of so many musical artists, entertainers and sports heroes, there was concurrently much to celebrate, as go on we must. For this patron, there were more than two-dozen amazing classic, progressive, or goth/new wave rock concerts by legendary artists, along with some fantastic shows from more recent bands that carry the torch of rock in all of its forms.

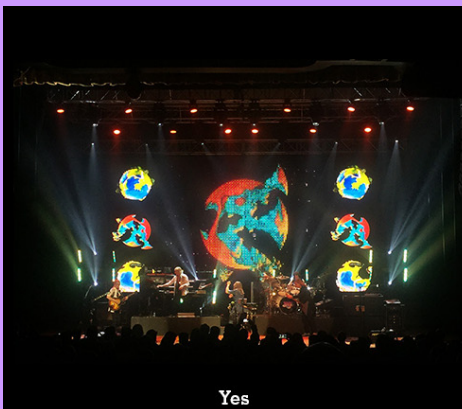
More than half of these bands can be found in my

new book *Rockin' the City of Angels* which I am happy to say is now available on Amazon here.

For this patron, the best:

ARW (Anderson Rabin Wakeman), Yes, Rick Wakeman

These are a holy trinity of artists that together comprise most of the core members of Yes. First up,



Yes



Anderson, Rabin, Wakeman (ARW)



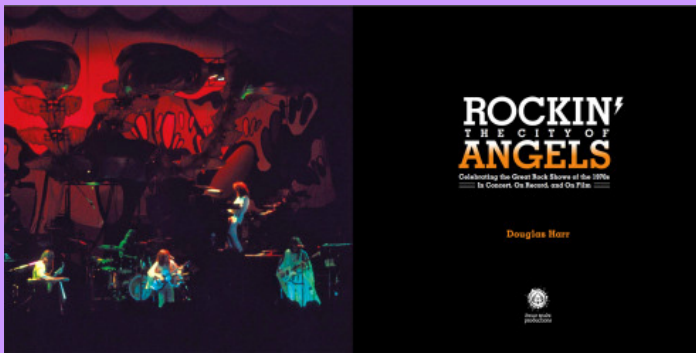
Rick Wakeman

<http://diegospadeproductions.com/>



Mr. Wakeman absolutely nailed his one-time performance of the King Arthur album redux at the O2 earlier this year, with orchestra, choir and narration. Then, the Steve Howe / Geoff Downes led version of Yes arrived to faithfully play renditions of half the double album *Tales From Topographic Oceans* paired with *Drama*, which sounded fantastic live. But the capper was seeing ARW who played Howe and Rabin era Yes music with a fever that brings a new appreciation to the work. It was a heartwarming, wonderful experience to see Jon Anderson so happy, and sounding as good as any night I've witnessed in over 20 years. This topped the year off in style.

Rockin' the City of Angels during the *Relayer/Solos* tour:



Steve Hackett, Sting/Gabriel



In the Genesis camp, while we wait for Phil, Mike and Tony to put something together, we always have Steve Hackett and Peter Gabriel as working musicians – the former working often, the latter not so much! Hackett has been absolutely on fire, both during his Genesis Revisited performances, and with his solo work. The night we saw him here in San Francisco at the Warfield was by far, and I am not padding here, the best show I've seen from him



since *Wind & Wuthering*. His renditions of classic songs from the Genesis catalog, along with his first four albums, and newer work from *Wolflight*, have never been bested. He is my true prog hero. Gabriel went out with Sting this year, in a fun and pleasant show – different for him – I think both better on their own, but it was nice to see the camaraderie. Chills when Sting teased us with the first few bars of “Dancing With the Moonlit Knight.” Chills.

Rockin' the City of Angels during the *Lamb Lies Down on Broadway* tour:



The Cure



The Cure on this year's tour played crowd-pleasing set lists that changed each night, with a core of consistent selections from their most popular mid period work. The band played several tracks off



Kiss Me, Kiss Me, Kiss Me (1987), *Disintegration* (1989), which included career highlights “Lullaby,” “Fascination Street” and “Pictures of You,” about which my daughter says “If you wanted to play one song to someone who did not know The Cure’s music, this would be it – so sad but beautiful.” Truer words. The other featured album was *Wish* (1992) from which the band pulled off a most unexpected pleasure, set closer “End.” Leader Robert Smith’s uncanny way of putting words to music, making the sum of the two something more than its parts, awakening dread, a cry for help, and ultimately survival, even transcendence is unparalleled. And, fortunately for us, he is a survivor and, as seen this year in concert, he continues to thrive, in apparently good health and surprisingly strong voice.



Watch for The Cure in my next book, should this sell out!

David Gilmour

Witnessing Gilmour rock and roll at the Hollywood Bowl was absolutely perfectly awesome (in the 70s we would have said, “bitchin’!”) The lighting and sound was fantastic, the film projections, which were programmed to the contours of the stage’s



bowl shaped awning, were amazing. And we had close up seats and the pleasure of attending with great company, photojournalist Armando Gallo and his wife Cheryl, which will forever be a special memory. On this night, Gilmour seemed on fire, grinding out his brand of searing guitar solos gracefully, matching his alternately gravelly and silky smooth voice. He absolutely owned the stage, and the moment, blowing away this crowd of Angelinos, young and old alike.



Rockin’ the City of Angels during The Wall tour:

LCD Soundsystem



This band performed at San Francisco’s Outside Lands, August 5th, 2016 to an anxiously awaiting crowd, once again taking their place at the top of the electro-funk pantheon, delivering an explosive concert consisting of 14 tracks that were also played





at their “farewell” concert five years ago at Madison Square Gardens, chronicled in the exceptional film *Shut Up and Play the Hits* (2011) and the live album *Live at Madison Square Gardens*. The music as presented was incredibly tight, each musician playing his or her part with aplomb. Their songs progress, contrapuntal lines are drawn, the beat is intensified, bass, guitar or treated electronics are added, until the drone or melody comes clear and captivating, and Murphy adds vocals, working his rich baritone, ultimately building into ecstatic abandon. This is the main recipe for the band, and it’s done wonders for space rock, afro funk, new wave and alt/indie bands past and present. See this band in 2017 if you possibly can.

ELO



Seeing ELO last September 10, 2016, on the second of three sold-out nights at the Hollywood Bowl was like stepping back in time, as Lynne, band, and orchestra faithfully replicated every note of the original ELO compositions, along with a few newer tracks from Lynne’s most recent album. At around 80 minutes, incredibly, nearly every track on the set list was originally a hit or at least massively popular FM radio staple for ELO, including “Evil Woman,” “All Over the World,” “Livin’ Thing,” “Telephone Line,” “Turn to Stone” and on through seventeen songs, ending inevitably with “Roll Over Beethoven,” which as one would expect, highlighted the immense contribution of the Hollywood Bowl orchestra led by conductor Thomas Wilkins while fireworks lit the night sky.

Rockin’ the City of Angels during the *Out of the Blue* tour:



Coldplay

Coldplay brought their *A Head Full Of Dreams Tour* to our 49ers (Levi’s) stadium in Santa Clara, south of San Francisco this year, and they will be back in 2017. It was an amazing night of lights, confetti, stagecraft, and music, courtesy of Chris Martin and band. Followers of Coldplay take no issue with their often-sentimental lyrics and gut-wrenching delivery by heartthrob Martin. I’ve read some number of critics who are dismissive of this band and their music exclaiming, “*There’s no crying in a rock concert!*”. Fair enough, Coldplay’s songs veer towards “adult contemporary,” with few gritty guitar licks, in favor of acoustic guitar and piano. This is, after all the man who very publicly decided to undergo a “conscience uncoupling” with ex-wife Gwyneth Paltrow, then penned a song called “Fun” featuring the lyrical refrain “Didn’t we have fun” to honor what they had together. Very adult...and, excellent!

Adele



We saw Adele this year, yes we did! It was truly amazing – what a talent. Her voice was in perfect shape. The songs she close spanned her catalog sounding as good as or better than the original studio versions. Adele generally stood in place, whether main or b stage, swaying or turning a bit

while her image was projected on front and rear stage screens to get everyone in the audience a great view. What was unexpected for this uninitiated punter is just how personable and funny Adele is. She greeted fans warmly, even pulling one couple on stage for selfies. She told stories from different points in her career, often in a self-deprecating way that was very endearing. There was a lot of this between song chatter, but it never wore thin, particularly since so many of her tracks are melancholic, a fact Adele herself pointed out, admitting that a lot of her songs are depressing. Yet there were enough upbeat songs in the playlist, and between those and the banter, there was a celebratory air in the room.

The Who



We caught the most recent, maybe last tour, of the Who, one which comes at the heels of the seminal band's 50th anniversary, and wherein they "play the hits." The Who, after a delay a several months, made it to the Oakland Arena here in the San Francisco Bay Area last week on May 19, 2016. The delay was due to health issues with singer Roger Daltrey, which involve his voice, limiting his ability to sing on consecutive nights, causing quite a logistical challenge during the tour. The show was fabulous. Daltry is still in fantastic shape, a real inspiration for clean living and fitness! Townsend still hits his vocal marks and his guitar technique is immaculate. Though he understandably does not leap into the air as in times past, he still executes his windmill-arm attack on the frets mightily. And he has attitude to spare. We were lucky recipients!

Rockin' the City of Angels during the Tommy tour:



Alice Cooper

Of the many rock groups in the 70s that strove to stage a theatrical performance, Alice Cooper stands among those that invested significant time and energy in the pursuit. "We were trying to create something that hadn't been done. And what hadn't been done is nobody took the lyrics and brought them to life.... you use the stage as a canvas. It's all vaudeville and burlesque" according to Cooper. The man brought his crack band, stage props, dancers and costumes to San Francisco this year. While much of the stagecraft has been presented consistently throughout the years, the show is amazingly well rehearsed yet still fresh -- a sonic and visual success. Musically, this was a straight-on hard-rocking show, highlighting the chops of the band's three guitarists, most notably L.A. resident Nita Strauss, whose searing solos and flowing blonde hair punctuated many of the most metal-laden tracks. Cooper sustained his own still-intact gravelly vocals from start to finish, entralling the crowd as the well-fashioned master of macabre ceremonies. The set list was peppered with some deep cuts and many hits like "I'm Eighteen," "School's Out" and "No More Mr. Nice Guy," along with encore "Elected" during which Cooper made a fairly good case for his election to U.S. President, as a third-party candidate fronting the "Wild Party." If only he had actually run and won!

Rockin' the City of Angels during the Welcome to my Nightmare tour:





Bad Company

Bad Company is one of the most important rock bands of the 1970s. They topped a hard rock core with silky smooth yet gritty production values, hooks galore, and pedigree in each musician. They are a band I had to, regrettably leave out of my upcoming book *Rockin' the City of Angels*. The omission is due in large part to a few issues – most importantly that the book is a celebration of the outstanding concerts of the '70s including classic rock and prog bands, and I did not get to see them in concert until recently. This show, which included opener Joe Walsh, was absolutely amazing. Importantly Paul Rodgers has kept himself and his voice in perfect shape, and the band is as tight as ever, pinned down by Simon Kirke's "rock steady" percussion. Catch this band while you can! **Roger**



Hodgson

Roger Hodgson performed again this year in the states to audiences of adoring fans. Our show down at Coachella was a heart rending, spiritual journey through a bit of Hodgson's fine solo work, topping a generous helping of the songs he wrote for the band Supertramp. Hodgson was in fine voice, still able to hit all those soaring high notes, and also waxing philosophical between the hits and deep cuts, which included four from my favorite, *Crisis? What Crisis?* He spoke plainly and warmly about the meaning of these songs, to him and to others, sometimes reading

notes he's received from fans or sharing his thoughts about how music can bring back memories, and heal troubled spirits. Truer words.



Rockin' the City of Angels during the *Breakfast in America* tour

Styx



Styx is a Chicago based rock band that released nearly a dozen records from the start of their most enduring lineup in 1972, through 1983's *Kilroy Was Here*. Three multi-talented singer-songwriters Dennis DeYoung (vocals, keyboards, accordion), Tommy Shaw (vocals, guitars), and James Young (vocals, guitars, keyboards), backed by brothers John Panozzo (drums) and Chuck Panozzo (basses) penned a dramatic blend of rock and pop that placed them in league with stateside brethren Kansas and Journey.

This author caught the group on tour supporting the *Pieces of Eight* album on January 27 1978 at the Long Beach arena. It was an exciting, powerful presentation, featuring a tight performance that showcased the soaring vocal prowess and instrumental credentials of each principal musician. As of the time of this writing Shaw and Young represent Styx on annual tours while DeYoung tends to his solo career. We saw the Shaw/Young band this year and several times this decade and every time they were absolutely fantastic!

COMPETITION CORNER



Ladies and Gentlemen, Mesdames et Messieurs. Welcome back my friends to the show that never ends. Whoops wrong band! Yes, one of the most eagerly awaited cultural events of next year is coming to the UK! In the first of three competitions, to win a pair of tickets to the show nearest you, just answer these mind bending questions, carefully chosen by a team of Gonzo Mystics in the cupboard below the stairs:

Q: Fill in the missing word from the below YES hit song title
Owner of a _____ Heart

Q: How many shows will Jon Anderson, Trevor Rabin and Rick Wakeman (ARW) be doing on their UK tour in March 2017?

Send your answer in an email to info@gonzomultimedia.co.uk
OR

Put the answers on a postcard (or on a piece of paper in an envelope addressed to: FREEPOST GONZO and don't forget to include YOUR contact details!

Good luck prog pickers!

**JON ANDERSON
TREVOR RABIN
RICK WAKEMAN**



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MON 13 BIRMINGHAM SYMPHONY HALL
WED 15 BRIGHTON DOME
THU 16 BOURNEMOUTH INTERNATIONAL CENTRE

| EXTRA DATE ADDED DUE TO DEMAND | |
|--------------------------------|-----------------------------------|
| SAT 18 | LONDON HAMMERSMITH EVENTIM APOLLO |
| SUN 19 | LONDON HAMMERSMITH EVENTIM APOLLO |
| TUE 21 | NOTTINGHAM ROYAL CONCERT HALL |
| WED 22 | EDINBURGH USHER HALL |
| FRI 24 | GLASGOW ROYAL CONCERT HALL |
| SAT 25 | MANCHESTER O ₂ APOLLO |

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STARMUS 2015



Starmus is festival of music and astronomy on the beautiful island of Tenerife. It is the brain child Garik Israelian (The astrophysicist who led the team which found the first observational evidence that supernova explosions are responsible for the formation of stellar mass black holes). Rick Wakeman has made several appearances at this festival. The most notable was in 2015 where he was joined on stage by Dr Brian May, the iconic guitarist from Queen, where Rick Wakeman and English Rock Ensemble performed amongst other tracks from throughout Rick's career a legendary version of Starship Trouper.



This DVD is a must for all fans of Classic Rock!



Available to pre-order from www.rickwakemansmusicemporium.com



48 Hours in London town

The other week was a hectic, frenetic whirlwind. I had two events which I was scheduled to attend. The first one as a participant in the All-Party Writers' Group at the Palace of Westminster. www.allpartywritersgroup.co.uk

The famous Houses of Parliament were being girded up for the Christmas celebrations with carols and school musicians. Down in the private members' terrace, drinks and canapés the APWG event was chaired by the Pete Wishart SNP MP. Much lobbying concerning e-books and writers' rotten contract deals. You have to imagine a jostling crowd of about 200 MPs, Lords and Ladies, plus an array of writers, agents, publishers and 'copyright folk'. And, pretty noisy in between two award ceremonies. The first was the Educational Writers' Award – it went to the creators of *This is Not a Maths Book: A Smart Art Activity Book* by Anna Weltman, illustrated by Edward Cheverton and Ivan Hissey (Ivy Kids). Looks fun, with lots of puzzles and activities – not boring numbers. Quite fancy Santa bringing me one for one of my festive stockings!

alan dearling



The other, brand new award is in memory of Ruth Rendell. It's the Ruth Rendell Award for Services to Literacy and the award went to the well-known adventurer and ex-soldier, Andy McNab. He sent a recorded acceptance from somewhere round the South Pole, I think. Andy's message to factory workers in the Mc Vities' factory and elsewhere is,

"The literacy work I do is deeply personal. Had it not been for the education I received from the army as a 17-year-old, when I had the literacy of a nine-year-old, I wouldn't be where I am today. Receiving this award gives me even more incentive to get out there and make sure that as many people as possible are helped to achieve, and change their lives for the better."

Andy seems like a real genuine geezer.

1920s Jazz Age and South Bank

Before my few hours in the surreal world of

Westminster, I made a visit to the '1920s Jazz Age' exhibition at the Fashion and Textile Museum quite close to London Bridge at 83 Bermondsey Street, London SE1.
www.ftmlondon.org

It's on until the 15th January 2017.

Post-First World War, and young people were experimenting with new, radical forms of behaviour, fashions, music, cinema and, well, lifestyles. It was the time of the 'flapper' and a dizzying variety of dance crazes including the Charleston, the Shimmy and the Black Bottom. In the USA it was the decade of Prohibition, so that everything became illicit. It was the time of loosening morals and amazing 'style'. The cinema of the time was largely still silent, but 'talkies' were just beginning and proved an effective medium for spreading the 'styles, fashion and music' of the Jazz Age.

alan dearling



This exhibition is essentially a celebration of the loosening of moral codes and shades and gradations of decadence. Lots of examples of dresses.

Lots of superb black and white photos

particularly of dancers, film stars and starlets. Many of the best are from master-photographer, James Abbe. Here are a couple of the photos I admired most. First is of Bessie Love, an American actress famed for her





'innocence', so this is pretty risqué!

The second photo by James Abbe is of Gertrude Lawrence and Noel Coward. Breakfast for two, perhaps?

Walking briskly from the Jazz Age to Westminster along the bustling South Bank, I gave a few coins to this enterprising Thames beach-sculptor.





Utopias and Aviation

My second day was filled with Utopias! 2016 has been the celebration of the 500 years since the publication of Thomas More's fictional 'Utopia'. From the sometimes accurate 'Wikipedia' we learn that:

" 'Utopia' is derived from the Greek prefix 'ou-' (οὐ), meaning 'not', and topos (τόπος), 'place'. Hence the name literally means 'nowhere', emphasizing its fictionality. A common misunderstanding has that 'Utopia' is derived from 'eu-' (εὖ), meaning 'good', and 'topos', such that it would literally translate as 'good place'."

I was billed as the keynote speaker at 'Utopia and Connected Communities' conference at the British Library. It was a busy, well attended event. Many projects across the UK have been

funded to attempt to create temporary Utopias for local residents and groups. I talked about, and showed film and photos of, international 'free cultural spaces'. Intentional communities, eco-villages, alternative festivals and squats. But, I reminded the audience that, *"my 'No-place' or 'Nowhere', or even 'Good place', my Utopia, will not necessarily match any of yours. In fact, it might well be your 'Hell' on Earth. Absolute 'Hades'."*

In particular I talked about the free republic of Uzupis in Vilnius, Lithuania; Ruigoord in Amsterdam and Christiania in Copenhagen. All 'utopian' in ideals, but all with their challenges. I tried to stress that gentrification, tourism and 'normalisation' can be amongst the biggest obstacles. I added, *"We are abnormal. We don't want to become normal!"*

alan dearling



And I learned from the presentations that 'resilience', 'play', 'music and theatre', and the use of 'art' are all creative ingredients that can be effective in helping make local communities and the lives of people just a bit more 'utopian'. Perhaps the beach sculptor has already got that message!

www.facebook.com/ahrcconnect/?hc_ref=SEARCH&fref=nf

and www.freeculturalspaces.net

For the final bit of culture, courtesy of London town, I let my friend Tony choose. We agreed that neither of us had ever visited the RAF Museum – London, which is situated at Colindale, Hendon in the hangars and old airbase.

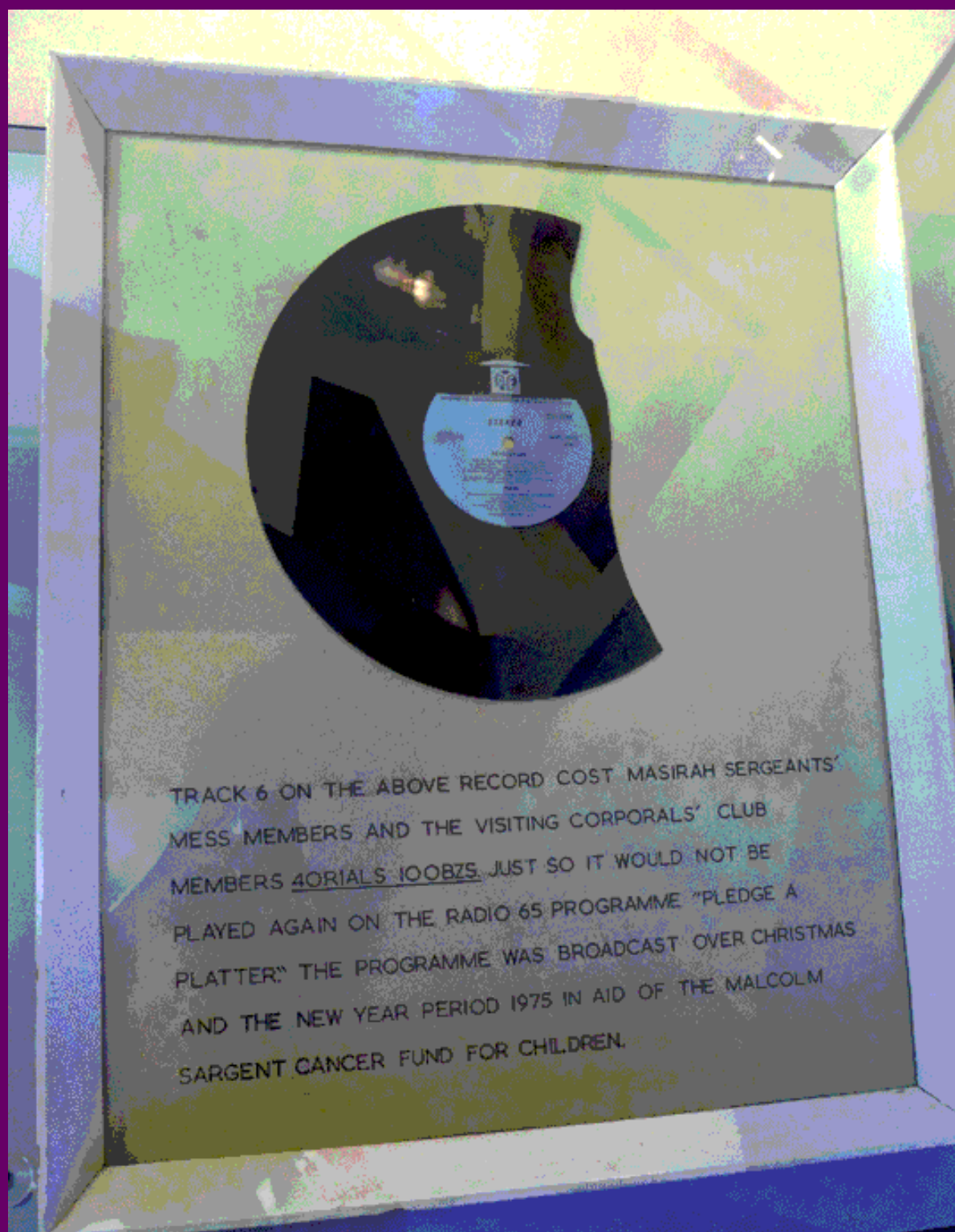
www.rafmuseum.org.uk/london/

We thought it would just be a few old planes; maybe worth three-quarters of an hour and then down the boozier. It's immense and being refurbished ready for 2018 celebrations of 100 years of the RAF. I don't like the glorification of war or its machines of destruction, but much of the museum is a world history of flight and aviation. Probably over a thousand aircraft, some absolutely huge like the Vulcan, the Lancaster and the Boeing B17G, the 'Flying Fortress'.

Tucked away in a slightly obscure corner of the RAF Museum is a showcase featuring a broken record from the Welsh Prog-Masters, Man. Not quite what you'd expect to see in this place/space.

You can read the story for yourself! Weird shit, eh?

alan dearling



alan dearling

1 Broken Gramophone Record from the Sergeants' Mess at RAF Masirah, c. 1975

Members of RAF Masirah's Sergeants' Mess broke this gramophone record in order to stop a specific track, "Erotica" by the progressive rock band Man, being played over the Christmas period of 1974-75. As can be seen they paid for this privilege. Radio 65 was a local service radio station manned by personnel as a secondary duty. This artefact is an example of the type of dark humour often found amongst member of the armed services as well as their willingness to support good causes.
(RAFM, 77/C/1055)

(RAF Marirah was, until 1977, a British base in Oman). After three hours we'd seen less than a third of the exhibits. Absolutely awesome. I'll make a trip back.



alan dearling

2016

A great year for G-Rock

A lot of big names may have passed in 2016, but I had a fantastic musical year. The growing list of final departures spurring me on to see as many of the great musicians live who are still with us, including at least two personal 'dream gigs', it can be a funny old world indeed. Add discovering two new amazing artists during the year and 2017 is going to have to go some.

21st Century

February found me going out to see Danny Thompson locally, playing with a

young American, Ryley Walker. Thompson was a delight, his double-bass playing sublime, and a tour which



John Brodie-Good



as it went on, he struggled for health reasons to play all of the dates. But Ryley was the surprise, his guitar and swirling mesh of sounds entrancing us. This led me to 2015's glorious Primrose Green album which is a real beauty in this modern world of shit. In August Ryley released *Golden Sings that have been Sung*, which would have to be my album of the year, if I had such a thing.

Another object of musical beauty. In November we caught him live again, this time 'electric' with his own band from Chicago. It's so easy to just close your eyes and let Ryley just take you away.

August and a short mention in this very magazine resulted in an album called *Tygerland* dropping thru my letterbox. Again from 2015, I was immediately entranced by the analogue synth-based music of the willowy (again American, but currently based in Somerset) Cary Grace.

It's already a classic for me and sounds like it could have been released in the early 70's (in a good way). We caught her and band live twice in the latter half of the year, both in cosmic Glastonbury and she delivers the goods live too. August saw her release a live album, *The Uffculme Variations* with her special guest, Steffe Sharpstrings really taking it all into inner and outer space. *Tygerland* is the place to start in my view, (vinyl version please?), the rest should come naturally.





20th Century

The big loss that really got to me was Paul Kantner, of the Jefferson Airplane and Starship fame. However, his moving to the stars ended up causing me to be dancing in the street in San Francisco, at a free concert given by his bandmates, on a sunny Sunday afternoon in June. I had always assumed that kind of experience was gone by the end of the 1960s. Later the same year, the State of California even legalized one of Paul's favourite mind tipples. Yes, David Freiberg is the only 'original' member of Jefferson Starship left, and Quicksilver Messenger Service who supported them (QMS!!!!) but both bands' current mission is to bring some of the amazingly great music of the past, to the youth of today. I don't think we will see any more 'new' music from these guys but the generally 'younger' musicians in both bands ensure a delightful freshness from their extensive back catalogue. After the shock of their first number (how good

were these guys? It really did sound like QMS!), I just had the biggest, stupidest grin on my face when they kicked off into song two, Gary Duncan's steamrollering Gypsy Lights, pure musical bliss. Shit, they even brought Norman Greenbaum out at the end and played Spirit in the Sky! Even the cops were dancing for that one. Never did I dream to hear Have You Seen The Stars Tonight live in the Haight. The opening notes hanging in the afternoon sunshine as the music built up, and then Cathy Richardson stepped forward to her mic and nailed it, 'Sunrise.....' Pure friggin musical magic. Half an hour later the opening chords of Wooden Ships had a gentle stream of tears running down my cheeks. Cathy has a hell of a voice on her, and is sanctioned by Grace Slick herself. No one has Grace's piercing purity of voice but Cathy gives it her own best shot. Jude Gold's liquid lead guitar work also makes the current 'Starship pretty special.

Another lifelong favourite was on the road too in the U.S. last summer, Steely Dan. They played a long, two part tour and the early reports were very encouraging indeed. Their perceived arrogances of the past had long, Becker's health was being questioned on social media but the best news of all, they were 'on fire'. We managed to get tickets for their October, hometown residency at the Beacon Theatre in New York. No new material or rnb covers, this was full on SD. The attitude from the stage was, you the fans deserve the best versions of our songs we can play! They blew the roof off, a bunch of old guys showing how it's done again. Fagan was in fine form, twisting and grimacing through a fine vocal performance throughout, Jon



Herrington deserves a special mention too, a superb guitar player indeed.

All the action wasn't Stateside however, back home in the UK Arthur Brown topped my tree. March brought an 'Evening with AB' in a purpose built Arts Centre in the Berkshire countryside. Arthur, with his dancer Angel Flame, put on one of the most astonishing live performances I have ever seen. I'm sure I was getting flashbacks for the first half hour! The end of August saw us seated in a theatre in the woods in Norfolk, as night fell, for the full, Crazy World of Arthur Brown. A wonderful set, this 72

year old still has his full, unique and powerful voice, and also happens to have the sexiest lead guitar player known to man. Both events were woefully attended, but both small audiences made it quite clear that we thought Arthur was someone very special indeed, and in both cases he got the message. Must see him again.

There were other great gigs too, Hawkwind in Wales in March, The Machine Stops Tour with young Haz Wheadon adding his name to their multi-decade list of great bass players. The album's not bad either. Jacqui McShee's Pentangle were pure aural

delight too, sadly another woefully attended gig. Where are you all?

Soft Machine Legacy and Nigel Kennedy and his bunch of musical pranksters were both top notch evenings too.

So, goodbye to some greats, but we still have your music and memory to treasure for eternity and hello to some new real talent. An amazing year for an old fart like me. Mind you, I'm still far from 21st century.....my 18 year old nephew has just got his first single in the ' Top 100 Funky Minimal Beatport Chart '(even his mother said WTF!), it's called Brain on Drugs. Don't they teach them anything in schools nowadays, surely it should be Drugs in Brain?

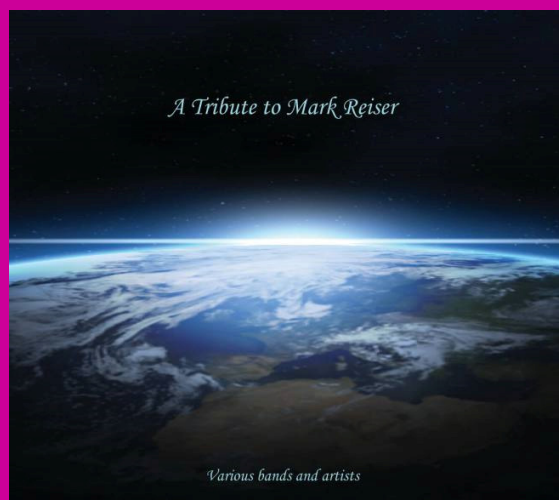
2017

Here We Go!

Well we reached the 4th and no one famous has died so far. Later this month should bring the long awaited, Naked Radio, the 5th studio album from the Pink Fairies. One lucky punter claims he has scored already on FB but it is now any day now for the rest of us (please Mr Gonzo).



I'm also looking forward to the forthcoming Kingdom Come Live album, also on the house label. I'm hoping, but I don't know, if Record Store Day might reveal the third Gonzo goodie of 2017, another vinyl set of songs from Jefferson Starship's live set featuring Paul Kantner. The tribute to Mark Reiser (as advertised within this mag) sounds interesting too, on order. As Graham reports, Hawkwind have a new album in the can again, and a mini-tour of Wales in early spring. Ryley Walker has his next album largely written, I hope we hear that in 2017 and I anticipate he will return to our shores again soon. We are going to see Cary Grace in Glastonbury in March



again, perhaps she will release her next studio album, which will effectively be the follow-up to the wonderous *Tygerland*. Live Dead⁰³ are coming over from California to try and recreate the Dead's seminal live classic album, Basingstoke rather than the Haight this time though!

If this is the tip of the iceberg, it going to be another good one. The 20th of January is going to be interesting to put it mildly however, Trump time. I have a feeling the world is going to get a lot weirder yet.

Below you will find some of my year's musical highlights, to try. The recent JS video, which highlights Cathy's power voice and Jude's high-flying lead guitar in great SQ also struck me visually. David Freiberg looks like a spaced-out Granddad. I'm a granddad, I don't care, because ya know what? Granddad Rock Rocks!

Quicksilver Messenger Service

Gypsy Lights, Live San Francisco June 2016

<https://www.youtube.com/watch?v=R5slXQ1J8yY>

Jefferson Starship

Have You Seen The Stars Tonight?, Live San Francisco June 2016

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

Ryley Walker

Sweet Satisfaction, Live (skip the first 2 min 30secs!)

<https://www.youtube.com/watch?v=c5VnGjA-QcY>

Roundabout (from the album Golden Sings....)

<https://www.youtube.com/watch?v=55I8CvHH1U4>

Cary Grace

Glastonbury 2016, Live (with Steffe Sharpstrings)

<https://www.youtube.com/watch?v=REYakF4wKwc>

Steely Dan

Hey Nineteen, Live Summer 2016 (with Walter Becker monologue half-way thru)

<https://www.youtube.com/watch?v=zWBsCOZwZg8>

Arthur Brown

Sunrise, Live

<https://www.youtube.com/watch?v=MmUm93TfSQ8>

Jefferson Starship

Find Your Way Back, Live December 2016 TV Special

<https://www.youtube.com/watch?v=pqJLsgs3KVc>

For all who left us in 2016....

Norman Greenbaum & Quicksilver Messenger Service

Spirit in the Sky, Live San Francisco 2016

<https://www.youtube.com/watch?v=Ldq02Qu7168>



2017 – The Year of the Ferocious Dog

Well how was 2016 for you? Were you all bent out of shape by dying celebrities, did the triumphs of Trump and Brexit make you all of a dither or did you take it all in your stride and get on with the normal business of making a life for yourself, your family and your friends. Well for me it was bit of all the above but I do take issue with those that feel that 2016 was an unmitigated year of disaster just because their favourite reclusive pop star who hadn't made a decent record for 20 years died.

And to put this into context, let's take a look back at some of the other '16's in the past. For a start, 1916 had the Battle of the Somme with 57,470 British Empire casualties on the first day, a pretty shit year really... and then 1816, the "Year without a Summer" when climate

Jeremy Smith



abnormalities caused a disastrous harvest and food shortages across Europe, hmmm, that puts George Michael into a bit of perspective, and then what about 1616 - the year when hip young playwright William Shakespeare popped

his clogs in the middle of a typhus epidemic?

Yeah, 2016 wasn't really so bad now you come to thing about it, but what is 2017 going to bring. Well for me, the first date

to look forward to is January 20 when a bumbling businessman cum TV star becomes POTUS. I really love these acronyms, POTUS, FLOTUS, PEOTUS. The one that's missing to my mind is FEOTUS or Fucking Enemy of the United States, which is what Trump is becoming already, bigging up Putin and bringing in all sorts of right-wing bible bashers to his cabinet. And yes of course the world is only 600 years old, and the earth is flat and the sun is a big sunflower held up in the sky by the Angel Gabriel or whatever this week's belief is. What a load of fucking shite people spout in the USA and don't get me started on gun control. Bringing these people into power is just making the whole of the USA into some kind of stupid fucking joke country like something out of *Viz*.

But seriously, it's really all a bit 1984ish with the UK and the USA being Oceania, Russia being Eurasia and China being Eastasia. And Trumplethinskin will switch his loyalties on a single slight such as not being able to open one of his golf courses in the Vatican City or being told he can't use prisoners in the Russian gulags to

manufacture his clothing range. Jesus Christ, to think that the orange dickhead is going to run the USA is like putting Darth Vader in charge of the RSPCA.

And what about Great Britain, the disunited kingdom and Brexit? For fuck's sake, it's like living in a town with one golf club and leaving it because you've been told off for wearing the wrong coloured socks. And now we've got to play on our own without a course or clubs or balls. That's great if you're a rich OAP happy to sit and watch endless reruns of *Bargain Hunt* but playing on your own is pretty shit for the rest of us especially as we fucking hate each other as well. We hate each other for being old, young, rich, poor, black, white, living north of the Watford Gap or having the temerity to want to marry the person we love. If we can't get on with each other, we're going to look like a right bunch of twats sitting outside the club that they won't let us back into. And UK politics is a joke. Like the US, we've run out of leaders who can lead, and we've got idiots whose idea of a vision is either to kill the poor or spend time arguing about



dialectical Marxism. No wonder the young don't bother to vote anymore.

So what do we have to look forward to in 2017? Well there will be yet another new *Star Wars* film, but it seems like there's one every year anyway and of course there's *T2 Trainspotting*, *Alien: Covenant* and *Blade Runner 2049* milking us fans for every hard-earned penny. And in music, hopefully, there will be a new Peter Perrett album, and the new Pink Fairies album will escape the vaults and emerge blinking into the sun with dilated pupils. Chelsea will probably win the Premier League but who really cares anymore and the English cricket team will play about 15 billion matches and win some of them. As for the weather, we'll have the usual dodgy summer and the *Daily Express* will forecast the coldest winter in umpteen years and it will never happen. Same old! Same old! I wish I could get more enthusiastic about new music but since by far the best album I heard in 2016 was a rehash of Jim Bob's best songs done with just a piano backing, I'm not too hopeful about finding a new holy grail. The one thing that keeps me going is live music and with Black Sabbath, the Rezillos and Julian Cope coming up in a few weeks at least I can be happy singing along with a pint in my hand.

But to go back to the start of this rant, life is about what you do with it and hopefully it will go on and you, your family and friends will go on talking to each other and we'll all generally be the nice people that we all are (well we wouldn't be reading *Gonzo Weekly* if we were a bunch of cunts now would we?) The FBI and CIA will find a way to superglue Trump's fingers together or

nail them to a board so he can't press the fucking nuclear button and Teresa May will wake up one morning, look at herself in the mirror and realise that it's going to be very lonely not having any fucking friends, and pull the plug on Brexit or at least put it off for a couple of years.

So roll on 2017, the Year of the Ferocious Dog (quite a good band really), let's pull our socks up, smile and keep a stiff upper lip (worth trying that one in the mirror), forget about dying celebrities and get out there and make the world a better place. If you want a New Year's resolution then think about how you can make someone else's life better and do something about it every day. And if we do that, then we'll all be laughing.



Jeremy Smith (aged 4), Harpenden, 1st January 2017.

THE COMPLETE GOSPELS

The Gospels evolved because Rick Wakeman was asked to perform at an organ recital to raise money for the Camberley United Reform Church, which was in desperate need of a new organ. Rick pondered what to play and the more he thought about it and what the evening should mean, the more he felt that something very special was about to take place.

Thoughts of the New Testament kept creeping into his mind and he decided to write an instrumental piece to the settings of the four Gospels. He began working but after a couple of hours realised that there was no way he was going to get across the feelings he wished to portray without singing. The music seemed to cry out for an operatic tenor.

Amazingly enough, just a few weeks earlier, Rick had met the famous tenor Ramon Remedios at a charity concert in which they both performed and he plucked up courage to ask him if he would kindly agree to perform the New Gospels with him. The concert was a tremendous success and Ramon's feeling and understanding of the music moved many people to tears.

The complete Gospels is a limited edition box set containing all the known recordings of the project both audio and visual. Along with a reproduction A4 x 12 page concert program.

Special Limited Edition Boxset containing

Signed by Rick Wakeman and numbered certificate.

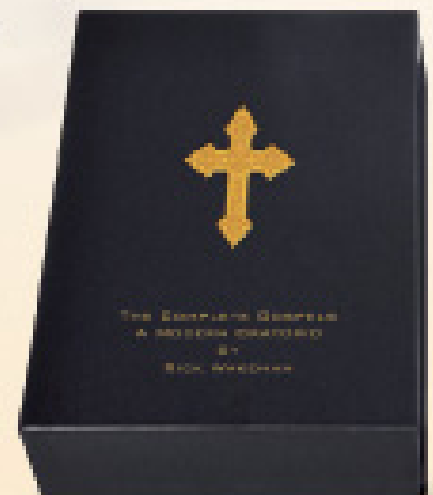
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Double CD 1, The Original Gospels - with Robert Powell as the Narrator.

Double CD2, The New Gospels

DVD / CD of The Gospels performed live in California – never seen before.

Reproduction A4 x 12 page concert program.



The Rainbow Suite

This is a brand new orchestral piece written and performed by Rick Wakeman and the Orion Orchestra. This is a specially written piece of therapeutic music designed for people with an Autistic Spectrum Disorder to enjoy as well aficionados of good quality instrumental music.

This is Rick and Orchestra at their finest !!!



Available to pre-order from www.rickwakemansmusicemporium.com

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.



DOGLEG



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FREE!

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'S WRONG WITH BEING SEXY? - BY MR BIFFO

I was watching Top of the Pops 2, or Sounds of the 80s, or Kiss My 80s, or some other BBC4 nostalgia fest over Christmas, when an early Christmas memory clicked into my head.

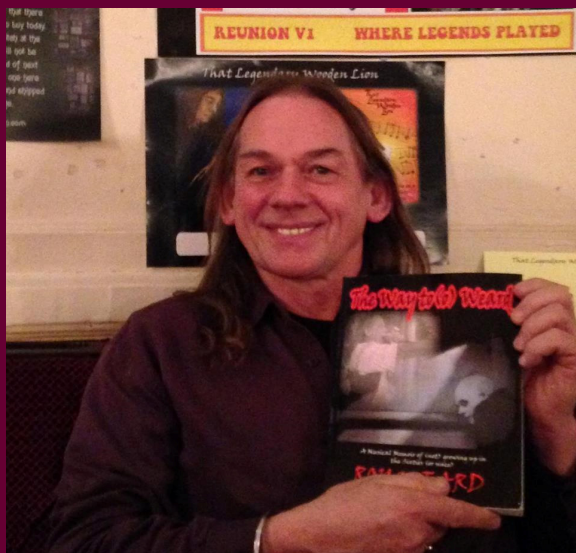
It was Christmas 1981. My dad and brother-in-law were watching TV, while I was playing on the floor (well, I say "playing on the floor" - more like "rocking back and forth in my cage, clicking my fingers, and muttering facts about bagatelle"... *amirite?!).* The pop duo Dollar, comprised of highlighted cretin David van Day and the miniskirted Thereza Bazar, came on screen to perform their top hit 'Mirror Mirror'.

My dad nodded to the female singer, turned to my brother-in-law, and said "*I wouldn't mind finding her in my Christmas stocking*". In my head, he cupped his elbow pit, pumped his fist, and added a throaty "*Phwoaaaaar!*". It's entirely possible that he also repeatedly stamped his foot on the floor, shot steam out of his ears, and made his eyeballs pop out on stalks.



<http://tinyurl.com/gv63j6m>

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..

I also got a call from *Accept*. They were one of the few German bands, along with *The Scorpions* who were acknowledged outside Germany. A straight up metal band consisting of guitar, bass, drums and vocals whose most famous song seemed to be 'Balls To The Wall'. Frank suggested I mixed front of house and he did monitors, but I said that was silly. He really liked the band and I thought he should do the front sound. He was not convinced he was good enough to do it, but I talked him round and we went out to do a few gigs.

I was doing the monitors on the side of the stage on the first gig when I noticed that Udo, the band's singer, bore more than a passing resemblance to Les Dawson. I think it was the way he pursed his lips when he was not singing, but I had a lasting impression of Les Dawson doing his middle-aged housewife act, hoiking on his bra strap and singing 'I've got my balls to ze vall' – cracked me up every night.

The band liked Frank and he did a great job on the sound (as I knew he would) so we got their next tour. The support act for this was a band called *Vicious Rumours* from San Francisco. I was recording the *Accept* set on the tour on an array of ADAT machines for release as a live album (I don't know if it ever came out) and mixing the front for *Vicious Rumours*. Frank wanted a lighting designer for the tour and I suggested Simon Rickman, who had been LD for Manfred. As a result of this Simon and I wound up going on a short European tour with *Vicious Rumours*.

Their 1996 tour was to promote a new album, 'Something Burning', but the band's lead singer Carl Albert had just died in a car accident, and lead guitarist and band leader, Geoff Thorpe, had taken over vocals. I thought the band was pretty good, but for some reason, the band's fans were not willing to follow this and the tour was very under-attended. The gigs in northern Germany were OK, but as we travelled south audiences grew thinner. In Lütterwitz we reached a real low point. This was a town that had been formerly in East Germany before the re-unification, and even though most of the former East Germany was now slowly clawing its way out of monochrome, this place had been bypassed. The gig itself was the solitary building in a sea of grey, overcast skies and ploughed fields.



It did not get any better once inside either. The toilets were rank and there was no hot water – or hot anything for that matter. The hall was dark and musty smelling and that all-pervasive East German fog seemed to creep in through walls. Soundcheck over, we sat backstage and had a bite to eat – from the cold buffet – before venturing outside to man our stations for the gig. As we approached the doors that led out into the hall we knew it was not right. The usual hubbub was not there, and when we opened the doors we could see why. There was no audience. 12 people at the most in a hall which would hold 800. Maybe they were in a bar that we had not seen before I thought, but I was not convinced. I remembered one of Harley's tour managers explaining why the hall was pretty empty about half hour before the show.

'They are all upstairs in the venue's bar,' he said, 'as soon as you start playing they'll come rushing in like flies round shit.'

Steve had not been impressed by this analogy.

That time it was true, and by the time I cranked up the intro music the hall was heaving - this time, I felt, was different. The band took to the stage and bravely did their whole set to the 12 people who stood staring, open mouthed, at a full on heavy rock band, with wall to wall amps and massive double drum kit, performing to an empty hall with all the bravado of a band playing to a packed stadium. When they finished the last number and retired to the dressing room, Simon and I just looked at each

other. Two nights before, playing in a gig the size of someone's living room, with toytown desks and miniscule sound and lighting equipment we had looked at each other and said, 'What am I doing here?'

This time we knew what to do. We got down from the desks, walked over to the tiny audience, shook each of them firmly by the hand and said, 'Thank you for coming to our little show.'

They did not understand that either.

It was during this tour that my first daughter, Jemima, gave birth to my grandson, Ashley. I became a grandfather, but felt I got away with having to grow up because of it - by being on tour when it happened.

'What does granddad do?'

'He is on tour in Europe with an American Metal Band'

GONZO CURRENTLY IN STOCK
AT GONZO (UK)

GONZO CURRENTLY IN STOCK
AT GONZO (USA)



c.j.stone

Politics and Spirituality

Revolutionary times

So first of all I thought I'd tell you a little about myself:

I was born in 1953, in Birmingham in the UK, from a typical working class family. My Dad was an electrician, my Mum a hairdresser. Dad was in the Navy when I was born, so I saw very little of him in my early life, although we did go to Malta when I was about 3 or 4 years old, from which I retain certain vivid memories.

So I grew up in that post-war consensus, which saw living standards rise and continue to rise for three decades or more.

I was a child in the fifties, a teenager in the 60s, and a young adult in the 70s.

That was the hippie era, which I'm sure many of you will remember. We did a lot of experimentation. We took a lot of drugs. I took my first LSD with a school mate, it must have been in the summer of 1971, in a park in Birmingham. It was California Sunshine, that very strong, very pure Owsley acid coming out of San Francisco at the time, the seat of hippie culture.

I didn't really like it, and, to be perfectly honest, I never really got on with acid. It was just too overwhelming, too challenging of the person I thought I was, and I had a number of bad experiences on it.

I went to University in Cardiff in 1971, where I met a couple of people who are still friends to this day.

The early 70s were a time of real political and spiritual ferment, which I've written about extensively in my book, *The Last of the Hippies*. It was a genuinely revolutionary time.

If you weren't in one of the new far-left groups which were just emerging in that era – The Socialist Worker's Party and the Worker's Revolutionary Party to name but two – you were joining some other kind of cult, Scientology or the Divine Light Mission. Everybody was looking for something. We were all trying to change the world.

People were dropping out all over the place. That phrase came from Timothy Leary, who, in a famous speech to the Human Be-in, a gathering of 30,000 hippies in Golden Gate

Park in San Francisco in 1967, told his audience to "Turn on, Tune in, Drop out."

Later, in 1983 in his autobiography *Flashbacks*, Leary explained what he meant by the slogan.

"Turn on" meant go within to activate your neural and genetic equipment. Become sensitive to the many and various levels of consciousness and the specific triggers that engage them. Drugs were one way to accomplish this end. "Tune in" meant interact harmoniously with the world around you - externalize, materialize, express your new internal perspectives. "Drop out" suggested an active, selective, graceful process of detachment from involuntary or unconscious commitments. "Drop Out" meant self-reliance, a discovery of one's singularity, a commitment to mobility, choice, and change. Unhappily my explanations of this sequence of personal development were often misinterpreted to

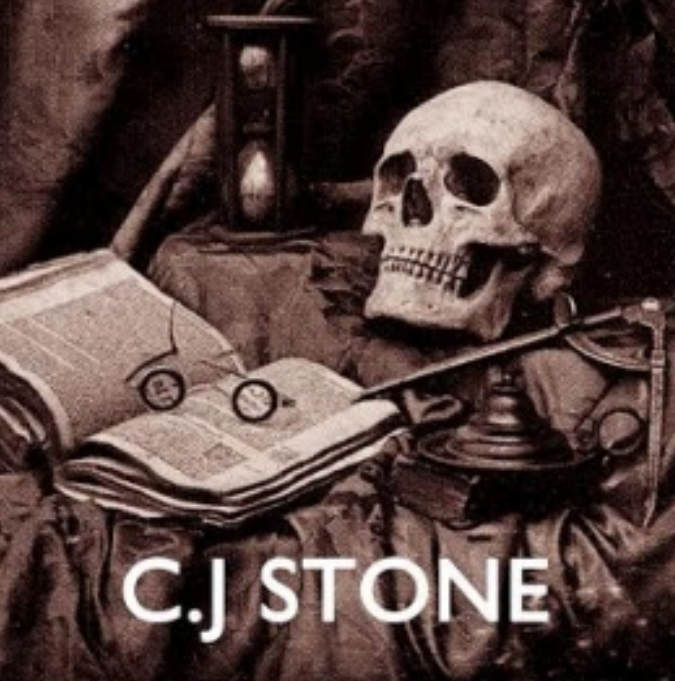
mean "Get stoned and abandon all constructive activity".

I have to admit that that's how I understood the instruction. I spent nigh on 18 months in my late teens and early 20s, off my head on dope and other psychoactive substances, listening to rock music, surfing the psychic ocean of relativity, avidly reading books about enlightenment, while being thoroughly unenlightened myself, fracturing whatever sparks of my native intelligence had survived the onslaught.

Read on

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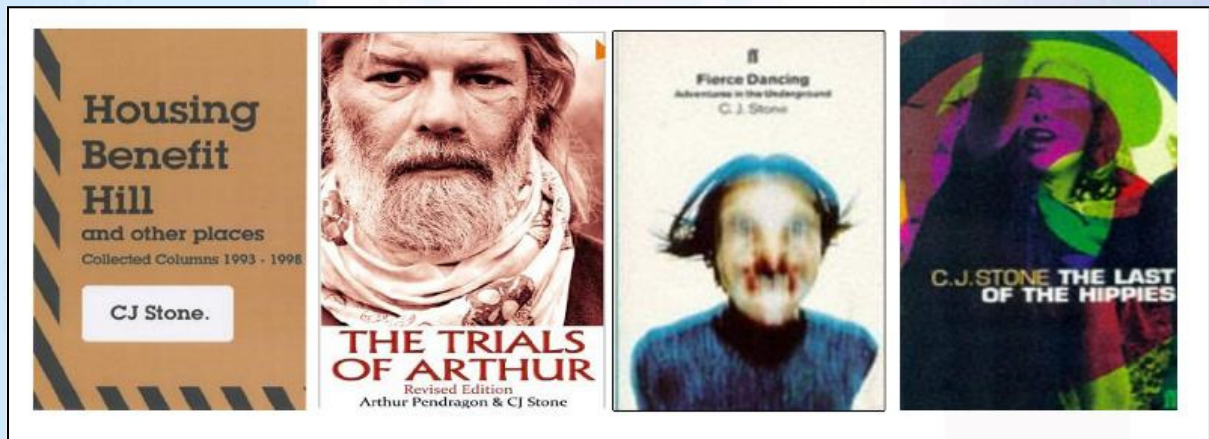
Times Literary Supplement

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

Herald

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

Independent on Sunday



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

The Trials of Arthur:
<http://www.amazon.co.uk/Trials-Arthur-Revised-Ronald-Hutton/dp/0956416314/>

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

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

A wide-angle photograph of the Stonehenge monument in a grassy field under a cloudy sky. The stones are arranged in their characteristic circular formation.

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

A YEAR IN THE LIFE OF



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



Hawkwind's plans for 2017 will doubtless start to emerge in the weeks and months ahead, but already there appears to be the makings of a March tour in 2017, following the recent emergence of the following details:

MARCH 2017

Thursday 16th March The Refectory Leeds University
Friday 17th March HRH Prog V, Camp HRH,

North Wales
Saturday 18th March The Neon, Newport, Gwent, Wales



Speculation about whether Leeds plus 2 x Wales is shaping up to be a national tour is perhaps somewhat premature, but we shall see, later on.

And later in the summer of tis year, two festival gigs currently are slated:

Saturday 26th - Monday 28th May Mello Festival, Thockmorton Airfield, Nr Evesham.
Friday 16th - Sunday 18th June Hellfest, Clisson, France.

Evesham and France, there you go. Thing is, to keep in touch with what's going on, as stuff can be cancelled without Hawkwind having any say in the matter - like the Italy "Close to the Moon"

Spirits Burning

The music adaptation of Mack Maloney's sci-fi novel "Starhawk"

Over 70 minutes of music, over forty 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 Dave Anderson, Alan Davey, Paul Hayles, Jerry Richards, Nik Turner, Twink, & Bridget Wishart, plus Daavid Allen (Gong), Robert Berry (3), Keith Christmas, 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, Cyrille Verdeaux (Clearlight), Steve York, & 24 more musicians ...



1. Our Crash
2. I Have Two Names
3. JigSawMan Flies A JigSawShip
4. Live Forever
5. My Life of Voices
6. Let's All Go Cloud Puffing
7. Stellar Kingdom
8. Spaceships At The Starting Line
9. We Move You
10. Tripping With The Royal Family
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



event, where the failures of the promoters allegedly caused it to be a Dark Side event instead.

Meanwhile, the internet release on SoundCloud of a recording of "Shot Down in the Night" mixed from the 2000 Hawkestra event hasn't yet quite dulled the murmurs of speculation about a full-blown release of the full gig - but maybe in time the murmurs will subside. Or maybe they'll exalate? Who can tell?

Regular followers of this column might recall an intriguing post on Facebook by ex-Hawk Steve Swindells about the Hawkestra recordings, long believed to be locked away in a lawyer's office,

pending litigation. However, Steve said: "OMG - I'm listening to the first rough monitor mix of the legendary, sold-out Hawkestra gig at the Brixton Academy in 2000, featuring just about all the surviving members of Hawkwind and Hawklords ... It sounds fucking awesome."

And that stirred up more than a little bit of interest in a matter that many thought was long-dead.

Meanwhile, Hawkwind's new album in 2017 is flagged as being called "A Glimpse into Greenness" and there's a glance forwards that will intrigue many fans. Further details when we have them.



HAWKWIND PASSPORT APPLICATION



Greetings space travellers!

This is your Hawkwind Earth Visitors Passport application form.

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

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

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

Volunteer Crew Register

Name

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

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

Full Earth Address:
.....
.....

Post Code

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

Telephone Number:

Additional info:

www.hawkwind.com

Any enquiries hawkwindpassports@hawkwind.com



The Song of

PANNU

Being Mainly About Elephants

JONATHAN DOWNES

XTUL

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.

LI

"Don't want to learn about etiquette from glossy magazines" said Brian Ferry in 1973 (or possibly 1974) but I did, and so did every other bloke I know.

Like most men of my age in Western Europe (and I suspect many other cultures) the first naked women I saw were glossy and had a pair of staples down the middle. But in those halcyon days of the 1970s, the girls that were pictured in the magazines upon which I spent



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



so much money during my young adulthood, didn't look too much different from the real flesh and blood girls that I saw unclothed for the first time in the early 1980s. But then as Thatcherism took hold, and the world became sculpted by the dictates of market forces, so did the chicks who got their kit off for the discerning purchasers of jazz mags, and so they became willing victims of the plastic surgeon's knife, and the bikini wax, and all looked basically the same, and I lost interest in commercial pornography for ever.

But whereas I went off to pastures new like mortgages, employment, and real women who didn't have staples in the middle of their tummy button, others railed against the

pornographie nouveaux and demanded photographs of real women, like the ones that they would have dated had they not been queuing up outside newsagents wearing grubby raincoats. Others were particularly interested in the woman of the fuller figure, and formed a subset of the pornography end-users with the unlovely sobriquet of 'chubby chasers', and also demand specialist smut of their own. And Malcky saw a gap in the market, and - like any good capitalist - decided that this was a gap in the market that he and his BBW missus could fill.

Here I think I should interject with what would be an Editor's Note, if I was not also the Author. The acronym BBW stands for 'Big



Beautiful Woman', and would certainly be a contravention of the Trades Descriptions Act if I used it to describe Emmz, who was basically (to use the words of a friend of mine who should probably remain nameless) "as rough as a badger's arse" but as BWARATREOALM ('Big Woman as rough as the rear end of a large Mustelid') is a rather clumsy acronym, and B does not just stand for 'Beautiful' but could also (with a slight paradigm leap in one's imagination) stand for 'Badger's arse-like' I shall let it stand. Anyway, as I know how the story arc of this narrative develops, and know that the description of 'Big Beautiful Women' is not one that is likely to be used many more times herein, it doesn't really matter.

So Malcky and Emmz continued their career path as pornographers, providing graphic pictures of fat and ugly women (actually, thank goodness, only one fat and ugly woman, but wearing an assortment of wigs, masks, and accoutrements) for the discerning consumer. And it does, I think, say a lot for the state of play in society during the second decade of

the 21st century, that they were soon doing a roaring trade.

But, ever the shrewd businessfolk, they were soon providing live performances and (what they coyly described as) 'personal services', and just as they had to my late aunt's pretty little cottage on the outskirts of Bideford, not content with getting paid an unfeasibly large sum for acting as caretakers (a role which they had completely redefined) they turned my Father's old friend's old Georgian house into a particularly sleazy burlesque theatre cum knocking shop.

And soon the money was rolling in. But with a capitalistic zeal which would have delighted Mrs Thatcher (who's face, by the way, adorned one of the masks that Emmz was wont to wear during her performances) they wanted more. And soon they worked out how to do it.

In fact it didn't take much working out. My parents used to describe prostitution as "the world's oldest profession". I don't know where



this expression came from, but it makes a lot of sense, and one can easily imagine an orderly queue of male *Homo heidelbergensis* outside a cave where a female of their species was busily engaged in providing the prehuman equivalent of 'Executive Relief', and this grand tradition has continued around the world to the present day.

An estranged old mate of mine was once making a documentary in West Africa, and he was filming a row of picturesque local fellows queuing up to get into what he assumed was some kind of temple. However, the aforementioned queue of picturesque local fellows objected to being filmed, and set about my erstwhile friend, smashing his camera. Later, in the hotel bar, he asked his trusty guide whether the aforementioned queue of picturesque local fellows were afraid that if someone filmed them that this action would somehow take away their souls, and turn them into some West African analogue of zombies, or some other manifestation of the undead. In fact he was already planning a short article for *Fortean Times* about his experience.

"No Sah" his guide said with a broad grin, and explained that the building that my erstwhile friend had assumed was some sort of temple from its ornate and relatively well managed exterior, was actually the local knocking shop and VD Clinic, and that the aforementioned queue of picturesque local gentlemen actually objected to being filmed just in case their wives would subsequently see the documentary on the Discovery Channel.

And so it is the whole world over. Whether married or not, patrons of such establishments prefer to insist on anonymity, and get both frightened and pissed off when that anonymity is threatened. And so it was in North Cornwall where - about six months previous to the conversation which I am recounting here - Malcky and Emmz, secure in the knowledge that they were in possession of a small but serviceable ex-army revolver, decided to open up yet another new cash in hand revenue stream by indulging in a spot of armed blackmail.

"Christ on a bike!" I said.



Martin Springett was born in Crayford, Kent, England, in 1947. He studied art (that is he learned to play the Guitar) for two semesters at the Brassey School of Art in Hastings, Sussex. He emigrated to the West Coast of Canada in 1965, but returned to the UK in 1973 to pursue music in various bands. He spent time in Germany, and toured through Europe.

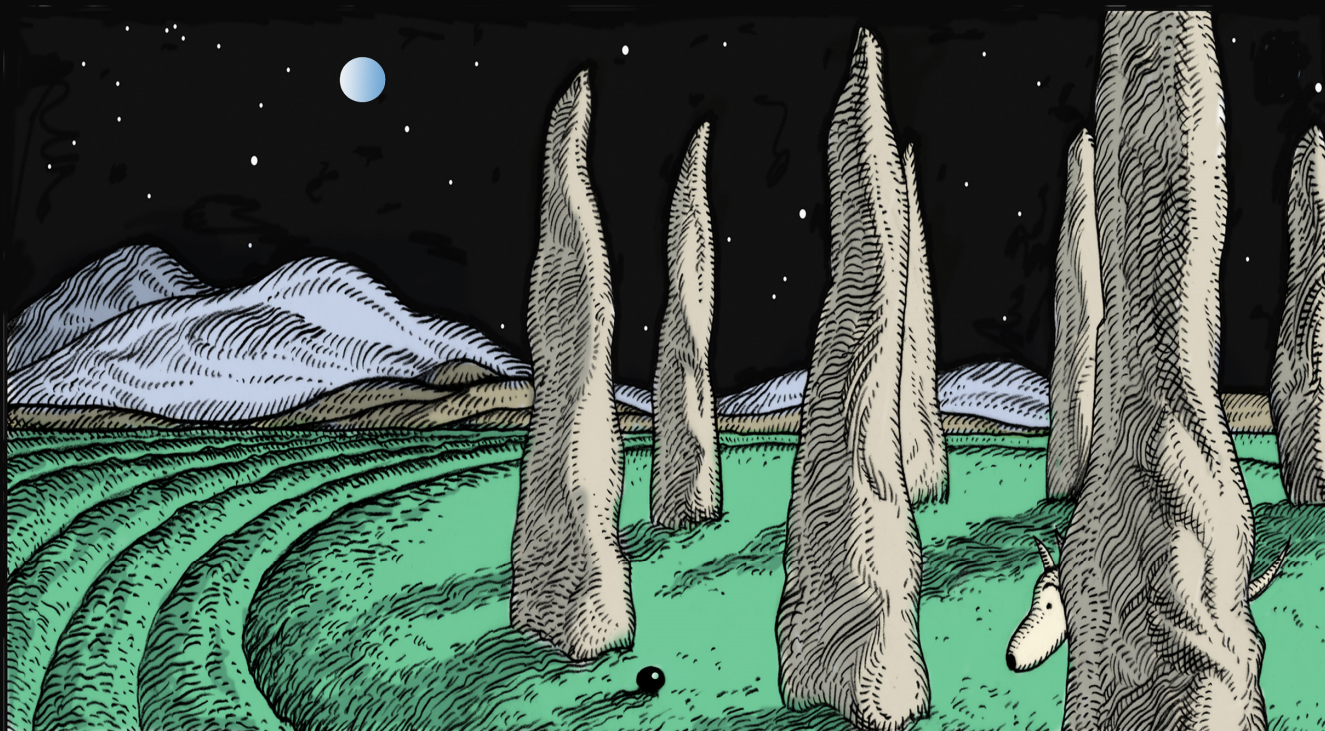
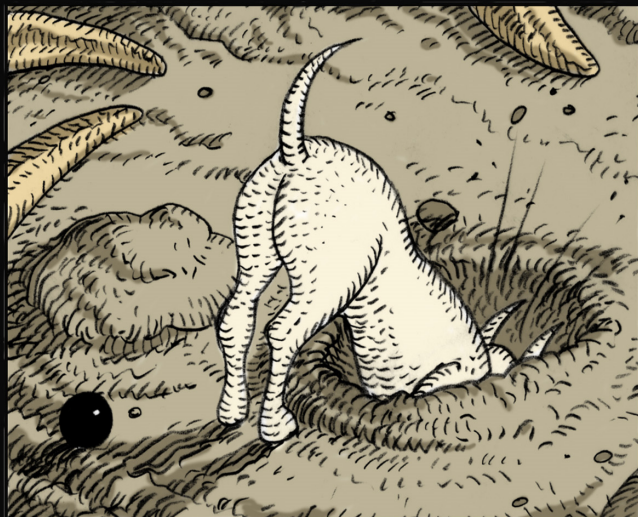
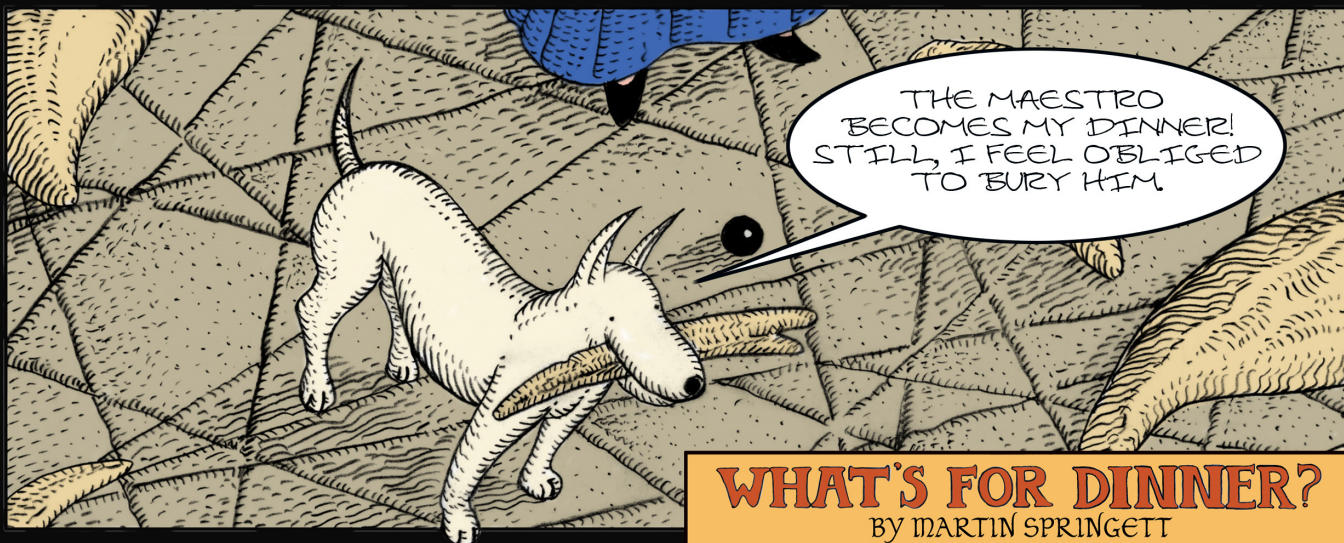
While in London Martin started to illustrate and design record covers for Columbia records. Upon his return to Vancouver, Martin carried on with music and illustrated various books and magazines. In 1978 he moved to Toronto, maintaining activity in every area where illustration is required. He released his own album, "The Gardening Club", in 1983.

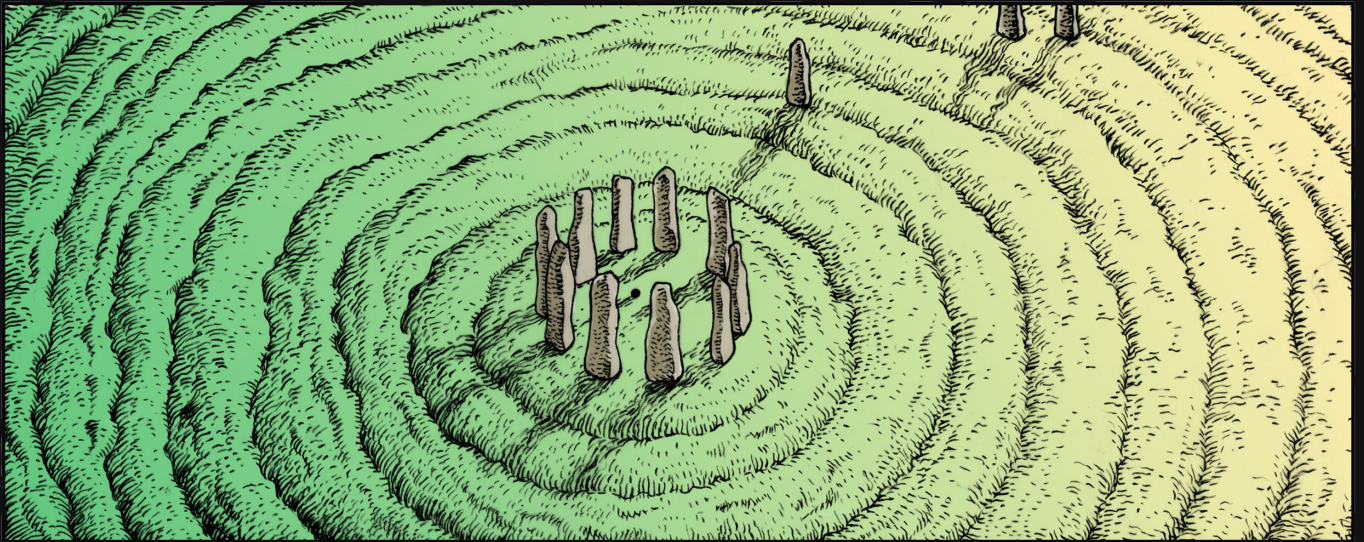
In 1984 Martin was commissioned to illustrate the cover of "The Summer Tree" by Guy Gavriel Kay. This and the subsequent volumes of The Fionavar Tapestry Trilogy were published around the world along with Martin's covers. Martin continued his work in fantasy illustration, illustrating many covers for fantasy novels, including "The Traveller In Black" by John Brunner. In 1990 he illustrated his first childrens book, "Mei Ming and the Dragon's Daughter" written by Lydia Bailey. Martin has just finished illustrating his sixth children's book, called "The Follower" by Richard Thompson. He has been nominated for various awards, including the Governor Generals Award For Illustration. He has won the Aurora Award For Excellence in Fantasy Art, and two Silver Awards from the Art Directors Club of Toronto and Best Classical Record Cover of The Year Award (UK).

Martin still pursues the Musical Muse, recently producing a new CD, "Blue Evening" with his band "FREEFALL", an independent, instrumental album called "Rough Magic"; a collection of explorations on the guitar, and a collection of tunes inspired by the writings of Guy Gavriel Kay called "Bright Weaving".

www.martinspringett.com/

<https://spacewreckrecords.bandcamp.com>







Thom the World Poet

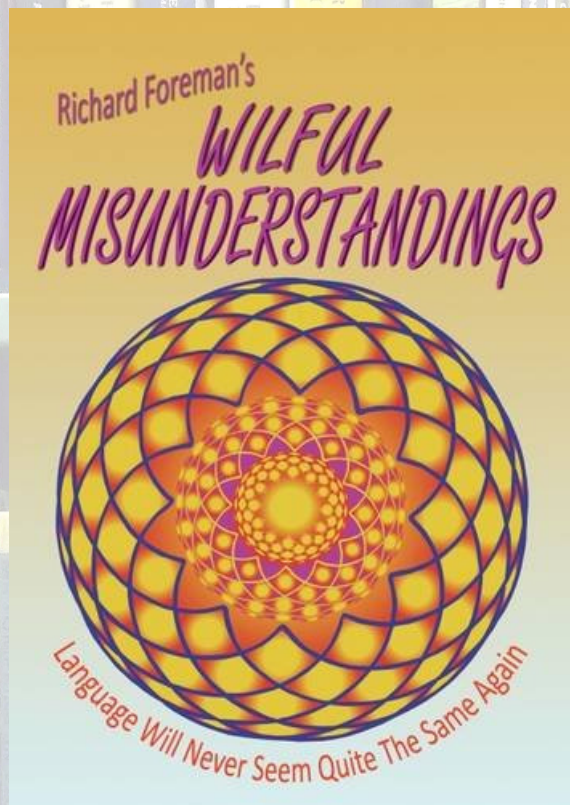
Rob Ayling writes:

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

NATIVE AMERICAN (STRICT IMMIGRATION POLICY)

Church and State are separate. That is in our Constitution
Yet Churches are still free of taxes, and do invest in politics-
especially issues such as abortion, transgendering and gay rights.
Rock solid Bible-reading Church folk were terrified of Tom Paine
and French Revolutionary (atheist/desist) thinking. They despised Thomas Jefferson.
They rallied against French, German, Irish as folk who were not Church members.
Their one book was the Bible-not THE RIGHTS OF MAN. Rousseau?-NOT!
This anti-immigrant thinking has sustained itself into Megachurches
with their Prosperity Consciousness and their inclusion of (patriotic) prayer in schools.
We have not come far from the French Revolution (and its backlash)
We still bar refugees and immigrants "from sea to shining sea"
That Statue of Liberty was a gift from the French.
And that Emma Lazarus poem on the base still rings true-for some
but never all..outside our walls..

Yer Gonzo Bookshelf



Paperback: 282 pages
Publisher: Lepus Books (1 April 2016)
Language: English
ISBN-10: 0993390102
ISBN-13: 978-0993390104

I don't know why this author and my paths have not crossed before. He lived in Bideford at the same time as I did in the 1970s, we frequented the same record shops, and later even had a friend in common; the late lamented Steve Moore whom I met when he was still one of the Contributing Editors of *Fortean Times* and with whom I carried out a lively, if intermittent, correspondence for the rest of his life.

Having completed a BA in literature at Essex University in 1973, Richard Foreman took on a variety of occupations including community arts and theatre work. In the late 1980s, writing as 'Dick Foreman', he

became a full time scriptwriter of comic strips, progressing from one-off stories to a monthly series for US publishers DC comics. The series, 'Black Orchid' ran for two years. Following this, his working life switched to other interests, but he continued writing quarterly scripts for photo-stories/comic strips in 'Who Cares?', a national magazine for children in care for 20 years. Since 2009 he has returned full time to writing. Following a series of well-received articles for Alan Moore's 'Dodgem Logic' magazine, he began work on 'Wilful Misunderstandings', a collection of short stories each based on the reinterpretation of a word, phrase or saying.

And it is my task this week, for my first review of 2017 to try and critique this remarkable book.

According to Wikipedia:

"John Wyndham Parkes Lucas Beynon Harris (/ˈwɪndəm/; 10 July 1903 – 11 March 1969) was an English science fiction writer best known for his works written using the pen name John Wyndham, although he also used other combinations of his names, such as John Beynon and Lucas Parkes. Many of his works were set in post-apocalyptic landscapes."

He is best known these days for his novels like *The Day of the Triffids*, but I have always been rather fond of his short stories, which are often neglected. They are often very English, very understated and have a gentleness of touch that one would not have imagined from his more action packed longer form writing.

I was sent this book by the author, who is a regular reader of this magazine. And within five minutes of picking the book up and reading it for the first time I was immediately entranced. And the first thing that came to mind was that here is a hippy John Wyndham. This is not to say that the short stories within this charming little book

are science fiction. They are not, although most of them are broadly within the fantasy genre. But the thing that sets them wildly apart from the crowd is that they are set in present day scenarios of which we are all familiar.

High fantasy is defined as fantasy set in an alternative, fictional ("secondary") world, rather than "the real", or "primary" world. The secondary world is usually internally consistent, but its rules differ from those of the primary world. By contrast, low fantasy is characterized by being set in the primary, or "real" world, or a rational and familiar fictional world, with the inclusion of magical elements. And this book is firmly within the second genre.

I am not going to be disparaging about books featuring orcs, griffins, elves and the like, because many of them are great literature, but I have always preferred books set in the "real" world (although I realise that this is a particularly dodgy concept, especially when being promulgated by someone like me who has spent much of his life writing about, and hunting for, monsters). My own excursions into writing fiction have all been set in some analogue of the world in which I and my readers live, and - for example - I have always preferred the *Dr Who* episodes set on Earth to the ones set on some faraway planet populated by entities with tentacles.

And so it is with this book. The immortal Alan Moore writes:

"With an unusual oulipo toolkit and a feigned bewilderment at the English language, Richard Foreman strikes a previously undiscovered seam of literary inspiration in this oddly charming compilation of deliberately misconstrued everyday phraseology. Words are the essential wallpaper of our lives and our reality, and when even the word 'wallpaper' can suddenly become a thing of eerie, alien beauty we are made uncomfortably aware of the peculiar worlds of possibility that lurk beneath the skin of our vocabulary. A passport to a parallel planet where nothing

means quite what you thought it did, this book offers an excursion to a strangely familiar place that you have never previously dreamed of. Get your shots and book your ticket today."

And that, much as one would expect from the man who PWEI reminded us "knows the score" knocks the nail right on its proverbial head. These stories play whimsical and mischievous games with the English language. As the publishers comments: "A unique concept frames Richard Foreman's 'Wilful Misunderstandings', a collection of short stories from Lepus Books. In each of these thirty-four tales the author takes a word, phrase or saying, twisting it into a new meaning, and by extension a new reality. The stories that emerge extend across a diverse stylistic range through sci-fi, adventure, crime, romance, horror, folk tale and magic realism. The many worlds of 'Wilful Misunderstandings' can be rampantly surrealistic at times, not so very different from our own at others. A 'parapet' becomes a beast assigned as a familiar to would-be mystics. If you go out and 'stretch your legs' you come home taller. 'Accolade' is a drink that gives you a pat on the back. But in each tale, readers will meet engaging characters in intriguing situations - some humorous, some perilous, some with deep emotional resonance."

For a wordsmith like myself these stories are a delight, and I have spent much of what is euphemistically described as the 'Festive Season' proselytising about Foreman to anyone who would listen. I have found myself using the words 'delight' and 'delightful' far more often than I would have wanted to in this review, but I truly cannot think of a better adjective. These stories are truly a delight, and my life has been enriched for having read them. I cannot wait for the next volume.

Apparently he is currently working on a novel, and I am intrigued to see how Foreman's writing style adapts to a longer form narrative.

THE BITCH IS BACK

MADONNA Ray Of Light UK promo only blue mini maglite in presentation box - £315.00

“Official UK promo only blue mini maglite with



monogrammed shaft, in presentation box. Comes with original instructions and batteries.

Made for promotional purposes back in 1991

CONDITION: As New”

Expensive torch. Strike a light! Well, it would be a darn sight cheaper wouldn't it?



RARE JAPANESE DOLLS~Wham! (George Michael) - £300.00

“This is extremely rare and very hard to find anywhere worldwide. Measuring at a tiny 4”, these Japanese Dolls are high on any GM collectors list.”

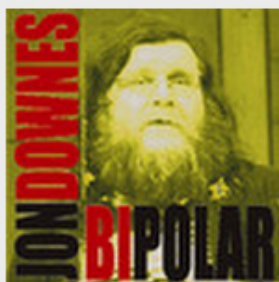
I don't usually add items that are connected with those recently deceased, but I saw these and had to make an exception. Are they cute or are they just plain tacky? Or a bit of both perhaps?

Cher Ringmaster Doll Limited Edition Excellent Condition!!!! - US \$799.99 (Approximately £647.42)



SHAMELESS SELF PROMOTION TIME

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



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

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of Patents, Inquest of the said Patent Office for re-
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the necessary Papers and Drawings; will make enquiries
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Worcester.
Feb 25, 1897.

PRATT, DOWNES & SCOT

Why are these garments known as sweatshirts? Are they supposed to mop up any bodily fluids that gush from one's underarms after moments of substantial activity? Or are they supposed to cause one to sweat, for example whilst suffering from a virus



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.

WYRD
music

MIKE DAVIS

HOW CAN I TELL YOU?



Available from iTunes, Amazon etc

private numbers are for the winner of the auction only and are not blacked out in the phone book.

I really feel that this item belongs in a Rock N Roll Museum or the Smithsonian so every Madonna fan can enjoy this item as much as I have."

The Smithsonian eh? I would suggest the Jeffersonian Institution.

Arturo TOSCANINI (Conductor): Toscanini's Hooded Cape - US \$8,500.00
[Toscanini, Arturo. (1867-1957)]



"A black hooded cape with red lining, owned and worn by one of the most acclaimed musicians of the late 19th and of the 20th century, renowned for his intensity, his perfectionism, his ear for orchestral detail and sonority, and his photographic memory. He was at various times the music director of La Scala Milan, the Metropolitan Opera in New York, and the New York Philharmonic Orchestra. Later in his career he was appointed the first music director of the NBC Symphony Orchestra (1937-54), and this

led to his becoming a household name (especially in the United States) through his radio and television broadcasts and many recordings of the operatic and symphonic repertoire. The present striking garment comes by descent to his son, Walfredo and was acquired by us directly from his Estate."

This is so cool. My wardrobe would welcome it enormously, so stuff the cabinet.

Heek a bigger space than intended. What can I stick in here? I know! I have just the thing! A swanky vegetable wishing you a Happy New Year!



H. E. HUTCHINSON,
(Successor to W. M. LEGGATE,) 186 MAIN ST.
MANUFACTURER and Dealer in HARNESSES, SADDLES, BRIDLES, Coach, Chaise and Drags, COLLARS. Also, Trunks, Valises and Carpet Bags. Coach Gigs and Tug WHIPS, &c. &c. Reupholstering done at short notice.
Worcester, Jan 15

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(Successors to T. W. & O. P. BARONOFF)
153 Main St. Worcester, Mass.
Feb 25, 1897.



"Ev'rywhere I hear the sound
of marching charging feet, boy"

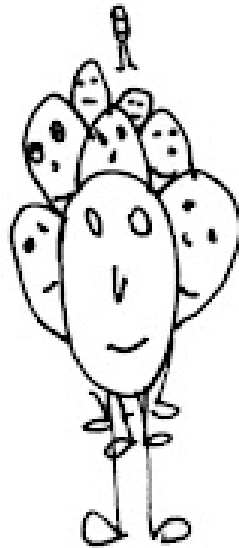
[http://www.zazzle.co.
uk/streetfightingshirts](http://www.zazzle.co.uk/streetfightingshirts)



AULD MAN'S BACCIE

RESONATING WITH THE BLUES

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...



Henry had a peculiar allergy to Wordsworth.



This book 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.

**Alice Cooper: DaDa
(Warner Brothers, 1983)
What? Somnambulant slog
through major identity crisis,
dressed up as art!**



By his own admission Cooper can't recall making this album. Indeed, the entire eighties period from *Flush the Fashion* (1980) to here is a blur. Substance abuse and its attendant damage to Cooper's life meant this collection marked a three year break before his re-emergence with a solid hard rock sound on *Constrictor* (1986) and a true second coming when hits like "Poison" revived his career

with a vengeance. The befuddling and inconsistent phase in the early eighties is perhaps best summed up in the words of sometime editor of *Tribal Scream*, Neil Waters: "Alice Cooper's Italian housewife period." Early eighties Cooper combined glamour and gaudiness in his appeal, frequently shot from the hip lyrically, organised things well in terms of laying on plenty of the right musical trappings and then vented sudden and, occasionally, incomprehensible passions. Never more so than on *DaDa*. WTF *Da Da* is about, if – indeed – it is about anything, remains a mystery. In the unlikely event that Alice recovers his memory of making it, perhaps, all will be revealed. His most pertinent comment to date is to state he regards *DaDa* as his scariest album. Given that it is musically one of his more restrained and theatrical efforts, the scariness must relate to the lyrical content. *DaDa*'s lyrics may have been written by an intoxicated Alice, but the individual songs make sense and contain some standard Cooper reference points and predictably acerbic couplets. "I Love America" (the only single released from the album) is an ironic appreciation of the land of free: "I love that mountain with those big heads/ I love Velveeta slapped on Wonder Bread" and "I love the bomb. Hot dogs and mustard/ I love my girl but I sure don't trust her." But Cooper's trademark dark comedy is here swathed in a near-subterranean sensibility wherein the man himself appears to be caught in the act of watching events unfold and prey to a menagerie of alternative personalities intruding on his consciousness – scary indeed. The watching is sometimes quite literal, Cooper's autobiography includes a story about the real life cocktail waitress who inspired "Scarlet and Sheba."

The album opens with a sound-scape title track fashioned by producer Bob Ezrin and the – relatively – long running times of the individual tracks allow Ezrin to repeat his epic production flurries throughout. Cooper typically nails the scenario in the opening lines of a song before allowing a character to tell another twisted and calamitous tale. "Former Lee Warner" opens with: "In an upstairs room – under lock and key/ Is my brother – former Lee" and the next track "No Man's Land" the opening couplet runs: "I got a job in Atlanta in a mall playing Santa/ Not because of any talent but because I was the only one the suit would fit." The one inescapable theme under-pinning all of this is a sense of identity being a fluid and frequently elusive thing. If there's a key thought anywhere in the words Alice can't recall writing it may just be in "No Man's Land": "If only I could feel me...Sometimes I gotta play me/ It's really hard to stay me." Elsewhere there is one positively chilling vignette in "Pass the Gun Around", a nihilistic vision of purposeless life which touts senseless violence as a fitting solution to the endless ennui: "Pass the gun around/ And throw me in the river – let me float away."

Despite the extensive list of personnel who had something to do with the album this is really Cooper, Ezrin and guitarist supreme/ producer/arranger Dick Wagner. And – no pun intended – Wagner lets rip at the appropriate moments to give this collection a truly Wagnerian feel. His guitar embellishments on "No Man's Land" and "Pass the Gun Around" in particular adding theatricality to the sound and taking the mood in the directions Cooper's words demand, but Cooper himself – apparently – can't be bothered to express. *DaDa* – for the most part – exists in some sonic middle ground between classic seventies

Gregg Kofi Brown

ROCK 'N' ROLL AND UFOs

Gregg Kofi Brown has transcended many genres of music...

Rock 'n' Roll and UFOs is an anthology of music from Gregg Kofi Brown's career and contains previous unreleased songs, remixes and demos, with many guest musicians and artists such as Sting guitarist **Dominic Miller**, **Bomb da Bass**, **Osibisa**, the cast of the **Who's Tommy**, The Chimes' **Pauline Henry**, the Who's former keyboard guru **John Rabbit Bundrick** and Seal guitarist **Gus Isidore**.

The CD is a companion to Gregg Kofi Brown's **autobiography** of the same name which covers his early career in Los Angeles and London. From his first pro tour with **Joe Cocker** and **Eric Burdon** to close encounters of a third kind in a California desert and his adventures touring the world with African rock pioneers **Osibisa**. His journey includes starring in hit west end productions in London, recording and touring with infamous rock bands like Hanoi Rocks and the Members.

His first tour in Gambia and Senegal West Africa supporting African superstar **Youssou N'dour** is well documented, as is his work in the African and West Indian music scene in the UK.

The last few years has seen Kofi perform with **Damon Alban's African Express** and collaborate live with **Amadou & Mariam** featuring **Beth Orton**.

CD and book available soon from Gonzo Multimedia



GONZO
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www.gonzmultimedia.co.uk

THE WORLD OF GONZO ACCORDING TO

Mark Raines



IN EVENT OF A
NUCLEAR ATTACK
PLEASE DO ABOVE

M. A. RAINES

And here we are once again at the end of another issue of my (if not yours) favourite arts/music/talking bollocks is where it's at magazine. We are at the beginning of another year and it is shaping up to be another interesting one.

The late Harold Wilson once allegedly said that "a week is a long time in politics". Well, I think that the events of the last seven days have proved that a week is a long time in Gonzoland as well.

I wrote the editorial earlier in the week, but in the last few days things have come on apace. Commenting on the video I wrote about, *The Guardian* wrote:

"The joy was short-lived. News of the comeback centred on a mediocre YouTube collage featuring the duo's previous videos, which turned out to be something someone had compiled for a 2015 book talk. Drummond himself rained on the whole parade, saying: "Jimmy and I have always remained very close but we have no plans to reform the KLF or exploit our back catalogue in any way."

His quote, it turns out, was a feat of semantic nuance. Within 24 hours, a photograph of a chanced-upon bill poster appeared on social media, confirming that the Justified Ancients of Mu Mu (not the KLF) were working on new material (rather than exploiting their back catalogue), and that it would be unveiled on 23 August.

The poster was spotted by a journalist who, the Quietus website noted, also happened to be Drummond's manager. Official confirmation came soon after, with



a tweet from Cauty."

On the home front, Prudence has ulcers in both eyes, and I have an aggressive ulcer on my ankle. All three are hopefully treatable, and a whole string of digital mishaps over the past few weeks are slowly sorting themselves out, although I still cannot get my Christmas pressie *Doom 4* to work on my Win10 machine. But as with the return of King Boy D and Rockman Rock, I live in hope.

After all, stranger things have happened.

See you again next week my friends. It is truly good to be back!

Om Shanti
jd



THE BEST LAID PLANS

GET NAKED!

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Jaki Windmill, Russell Hunter and George Butler

THEIR FIRST NEW ALBUM IN THREE DECADES!

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PINK FAIRIES
Chinese Cowboys
Live 1987
HST039CD



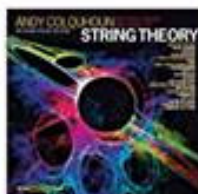
PINK FAIRIES
Mandies and
Mescaline...
HST375CD



**WAYNE KRAMER
& THE PINK FAIRIES**
Cocaine Blues
HST376CD



ANDY COLQUHOUN
Pick up the Phone
Americal
HST189CD



ANDY COLQUHOUN
String Theory
HST027CD/DVD



**WARSAW PAKT FEAT.
ANDY COLQUHOUN**
Warsaw Pakt
HST026CD/DVD



**MICK FARREN AND
ANDY COLQUHOUN**
Black Vinyl Dress
HST192CD



THE DEVIANTS
Dr. Crow
HST186CD



THE DEVIANTS
The Deviants Have
Left the Planet
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THE DEVIANTS
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