In this week's issue Jeremy says goodbye to the legendary Deke Leonard, Doug goes to see Adam Ant, Alan reminisces about Runrig and other heroes of Scottish Rock and Roll with Ivor Johnston, Christopher goes to see Julian Cope, Jeremy goes to see Black Sabbath, and Martin Springett enthuses to Jon about A Series of Unfortunate Events. Plus Hawkwind, The Gardening Club, and all sorts of other things. Good huh?



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THE THREE COMMANDMENTS OF GONZO WEEKIY:

 Art is as important as science and more important than money

 There is life after (beyond and before) Pop Idol
Music can and sometimes does change the world

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



Dear Friends,

Welcome to another issue of *The Gonzo Weekly*, a magazine which I started mostly for my own amusement. It was back in 2012, when my old mucker Rob Ayling, the obercheesenführer of Gonzo Multimedia, asked me if I would do a record company newsletter. "Couldn't I do a magazine instead?" I whined petulantly whilst looking a gift horse in the mouth (not an easy thing to do whilst whining petulantly) and, much to my surprise, Rob agreed. And the rest is history, and for 221 basically weekly issues, we have carved a bloody swathe through contemporary culture and worn our opinions on our sleeves. And for 221 issues I have basically held forth on the subject of whatever subject has been bugging me for the previous seven days.

And so, once again, it comes to pass this week.

And this week's editorial is all Martin Springett's fault. Honest it is. I was talking to him a couple of weeks ago on Facebook Messenger (isn't it peculiar how we refer to it as 'talking' although no speech is involved, and our larynx doesn't even slightly come into play?) and he told me he was off to watch A Series of Unfortunate Events on Netflix. Well I have great respect for Martin's taste: not only is he an artist and storyteller par excellence as any fule kno (especially if the aforementioned fule is a regular reader of this august periodical, and is *au fait* with the ingoing graphic novel serialisation which is credited to 'The Gardening Club' which is Martin's nom de guerre, but he was also a friend of the late Pauline Baynes, a lady for whom I have immense admiration. So, if Martin recommends something, then I take that recommendation seriously.



"I was going through a series if unfortunate events of my own at the time, mostly relating to a particularly bitter and unpleasant divorce"

I had vaguely heard of *A Series of Unfortunate Events*. I was aware that they were a highly regarded series of children's books written by someone called Lemony Snicket. Various of my friends and acquaintances had mentioned them favourably about twenty years ago, but as I was going through a series if unfortunate events of my own at the time, mostly relating to a particularly bitter and unpleasant divorce, I didn't pay much attention rather than thinking that 'Lemony Snicket' was a spectacularly stupid name. I was also aware that there had been a movie made of it over a decade ago. But as, at the time, my series of unfortunate events had been replaced by a series of felicitatious events which culminated in my second marriage (which happened to be to the sub-editor of this magazine) I paid it very little notice.

So I went over to those jolly nice fellows at Wikipedia for a stint of information gathering:

"A Series of Unfortunate Events is a series of



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thirteen children's novels by Lemony Snicket (the pen name of American author Daniel Handler), which follows the turbulent lives of Violet, Klaus, and Sunny Baudelaire after their parents' death in a fire.

The children are placed in the custody of a murderous relative, Count Olaf, who attempts to steal their inheritance and, later, orchestrates numerous disasters with the help of his accomplices as the children attempt to flee their clutches.

As the story progresses, the Baudelaires gradually discover a deep background of secrets and conspiracies involving a secret society known as V.F.D., with connections to both Olaf and their parents. The series is narrated by Snicket, who dedicates each of his works to his love interest, Beatrice, and often attempts to dissuade the reader from continuing the learning experience of the Baudelaires' story."

The Wikipedia entry goes on to say that:

"Characterized by Victorian Gothic tones and absurdist textuality, the books are noted for their dark humor, sarcastic storytelling and anachronistic elements, as well as frequent cultural and literary allusions".

And so you can see that from that set of descriptions alone, the books would appear to be completely my cup of tea, particularly as I have been exploring absurdist theatre and storytelling in other parts of my life recently, particularly as regards the ouvre of Messrs Drummond and Cauty in the guise of the Justified Ancients of Mu Mu, and my own writing which appears sometimes in the pages of this very magazine. And so, the other night, after I retired early to bed, with my legs hurting far more than usual I fired up Netflix and set down to watch.

I am very impressed by Netflix, and particularly by the works which they commission themselves. I watched, and greatly enjoyed *The Unbreakable Kimmy Schmidt*, the new series by Tina Fey, whom I became greatly impressed by for her series *30 Rock.* And so I was particularly interested to see what they would do with this new series.

And, truly, it is nothing short of magnificent. It is stylish, witty, and beautifully understated with Patrick Warburton, who played the irritatingly macho mechanic David Puddy on *Seinfeld*, breaking the fourth wall on and off in the character of Lemony Snicket. It is one of the best examples I have seen of portraying a comic book aesthetic (although the original books were conventional text novels) on screen. It is filmed in sombre colours which bring the surreal world of the novels to a wonderful ur-life and, despite the absurdist brushstrokes, makes it highly believable.

The first season consists of eight episodes and adapts the first four books of the series. And I was glad to find out that the series was



renewed for a second season, which is planned to consist of ten episodes that adapt books five through nine of the novel series, and a third season is expected to adapt the remaining four books.

As life in the real world gets more surreal, and threatens to overspill into its own farrago of comic book nastiness, the utter unfairness of the world described by Daniel Handler provides a perfect mirror of it, and the indomitable spirit and courage of the three main protagonists in facing all the crap that life doles out to them is surprisingly uplifting.

Well done Netflix, well done Daniel Handler, and a big thank you to Martin Springett for turning me on to it. Next time I have some money I will be sure to check out the books.

Hare Bol

jd

AD

Lemony Snicket, Black Sabbath, David Cassidy, Bruce Springsteen, Dave Davies, Roundhouse, Sigur Rós, Strange Fruit, Friday Night Progressive, Mack Maloney's Mystery Hour, Svend Asmussen, Emmett Peter "Sonny" Geraci, Steve Lang, Noel Bartholomew Simms, Robert, Dahlqyist, Ritchie Yorke, David Axelrod, Granddad, Supertramp, Tony Ashton and Friends, Lutz Ulbrich featuring Nico, The Pink Fairies, Jeremy Smith, Deke Leonard, Adam Ant, Alan Dearling, Ivor Johnston, Christopher Johnson, Julia Cope, Kev Rowland, Loonypark, Mindfields, Moonrise, Moloken, Ophidian Forest, Mr Biffo, Hawkwind, Roy Weard, Xtul, Martin Springett, Grateful Dead, Brian Jones, Beatles, Michael Jackson, John Lennon, Elvis, Quentin Crisp

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



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, Editor: Gonzo Daily (Music and More) Editor: Gonzo Weekly magazine The Centre for Fortean Zoology, Myrtle Cottage, Woolfardisworthy, Bideford, North Devon EX39 5QR

> Telephone 01237 431413 Fax+44 (0)7006-074-925 eMail jon@eclipse.co.uk

so what's it all about, Alfie?

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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



N THIS LAVISHLY ILLUSTRATED celebration of classic and progressive rock bands of the 1970s, author Doug Harr shares his vivid memories of the mindaltering 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 handpicked collection of brilliant images—most never-before seenby 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 COLLING STORES OUTEN DAVID BOWIE ROLLING STONES JETHRO TULL RUSH ELTON JOHN EAGLES THE WHO LED ZEPPELIN OPER KANSAS GRIMSON SUPERTBAMP

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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 Summaria, Lisa Tanner, Brian Weiner, Neil Zlowzower and more!

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FINISHED WITH THEIR TOURING COS IT **DIDN'T HELP THEM WITH THEIR MIND:** Black Sabbath's career came full circle on Saturday (04Feb17) as the rockers closed out their last-ever concert in their hometown of Birmingham, England with their first chart hit. Ozzy Osbourne and his bandmates have been bidding farewell to fans as part of their The End Tour, which began last year (16), and they concluded the global trek with a pair of shows at the NEC Arena.

The heavy metal pioneers made sure they went out on a high note as they treated fans to a two-hour long set, featuring hits which spanned the group's five-decade long career, including War Pigs, Iron Man, and Into the Void. But the veterans made sure to really bring it home for their final song of the night, 1970's Paranoid, which was streamed live on Facebook so devotees around the world could witness the historic moment onstage. Frontman Ozzy, who repeatedly thanked fans for their support

throughout the concert, then took a series of bows and posed for photos with original bandmates Tony Iommi and Geezer Butler, before leaving the stage for good. Read on ...

BREAKING UP IS HARD TO DO: David Cassidy has decided to end his career at the end of 2017. Cassidy, who has been in the business for 48 years, has had a number of problems over the last couple of years that could be contributing to his decision; however, he has said that it is because of his arthritis. He wrote on his website on Wednesday (February 1) The February 18th & 19th shows will be the last 2 shows that I ever do on the West Coast of the USA. Traveling and my arthritis has certainly made these cross country shows much more difficult for me now. As most of you know, I live very happily in South Florida as it makes my life much more manageable. LOUR

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

REGULAR LINE OF PACKETS

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John Maynard Keynes

blessed to have. I love my band, whom are all very gifted, as friends. Most have now been with me for years, performing around the world and of course mostly here in the USA and Canada. Of course, I'm planning on working less and less due to travel. However, I've never loved playing live in concert as much as I have in the past few years. This for me has been almost like a drug! My audience reactions and phenomenal support have made it so sweet and gratifying. I could never repay the love and the reward I get from all my fans from around the world. Read on ...

BORN TO RUN? Thursday was a rough day for Australia. The childish demagogue ridiculed the Prime Minister and Bruce Springsteen was embarrassed to be an American. "We stand before you embarrassed Americans tonight. This was a song from 1965 by The Onions. We are gonna use it to send a letter back home," Springsteen said as he came on stage before launching into his first song, a

cover of the obscure 1965 hit 'Don't Hang Up'.

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On a day where Bannon's bitch is reported to have hung up on Australian Prime Minister Malcolm Turnbull in a 'cruel vs crueler' discussion of refugees, the message in the opening lyrics of the song to the child leader of the USA were "Don't hang up (no, no)/ Oh don't you do it now, don't hang up (no, no)/ Don't hang up like you always do/ I know you think our love is true/ I'll explain the facts to you, don't hang up." For the next song 'American Land', Springsteen said "We come from a land of immigrants! This is an immigrant song," Read on...

KINKY GENERATIONS: Dave Davies will release his new album, Open Road, on March 31 via Red River Entertainment. Recorded in collaboration with his son, Russ Davies, who is an EDM producer and has recorded under the names of Abakus and Cinnamon Chasers. Dave said "Working with my son was a delight and he made me realize a lot about myself... I feel an almost strange magnetic loving energy pervading through the whole work... I found it very demanding emotionally and I wanted it to have integrity... Even though Russ is my son we happened to both gel with the ideals, stories and motives of the work; the honesty, the purity of it, and its deceptive simplicity and wonder of it."

Russ added "Working with Dave is a fluid process and we both seem to share some kind of psychic connection and understanding of how the song is forming and where we want it to go... with this album I really had the desire to produce this record in the most organic way I could, and try to capture

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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...

"Coming of age in a fascist police state will not be a barrel of fun for anybody, much less for people like me, who are not inclined to suffer Nazis gladly and feel only contempt for the cowardly flag-suckers who would gladly give up their outdated freedom to *live* for the mess of pottage they have been conned into believing will be freedom from fear." .'

Hunter S. Thompson

OPEN ROAD DAVE DAVIES & RUSS DAVIES



some of the old rock spirit whilst bringing some new energy to the table. I feel we've created an honest and natural sound, un-perfectionist and rough at the edges, but with plenty of character and vibe – we are both proud of how the record turned out." Read on...

LIVE AT THE ROUNDHOUSE: On 16 March 2017, the Roundhouse Gala will host an evening of music and entertainment from world renowned artists alongside Roundhouse homegrown talent. The Gala, sponsored by Lavazza, helps to raise funds for the Roundhouse's charitable work which transforms the lives of young people through creativity. The star-studded evening will include performances from a host of stars including Roger Daltrey CME, Ronnie Wood and Jesse Wood, Sophie Ellis-Bextor, Imelda May and more, making this a night to



y this East ORE, 165 Main E. S. LEONARD Beston J. H. ENIGHT'S HAT STO Worsenier. Peb Sh 1947.

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I was very touched by what my favourite roving reporter wrote in his regular column for Steppin' Out so I reproduce it here...

Steppin' Out Sports

The anharriber, by appointment from the inamialon of Patanta, is most of the U.B. Fatant the fare earling and forwaring to the artist, madele, wellings or manifectures to be patented, a deposited threat which will be scale free of expense and rask, and with dispose lie propare Coreans, Specifications, kasignments and all the necessary Papers and Drasingar will makerearches into American and locating with makerearches forthe and fourier solvice wells, to test valids o invin-tories, and fourier solvice we toget and statements and the point, and fourier solvice we toget and statements for aptro-

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Talking Sports

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mazing is a word used way too often In sports.or more specifically, sports journalism. It's a word you'll hear a lot where this past Sunday's Big Game is concerned. And yet, the New England Patriots win over the Atlanta Falcons probably did not surprise as many as you might think. Those of you in this area who despise the Patriots (especially Jets and Glants fans) are no doubt saying "blankety-blank" Brady etc..etc.... The event I was at produced language and opinion I cannot repeat here on the page. The regular calendar , of course, starts on lanuary 1st, but for many of us, the calendar starts now. with next year's NFL Title Game our "New Year's ". My sports world revolves around football, so here we are , at the end.

Starting "the year" , many of us turn to MLB and Spring Training. Pro hockev and basketball are in full swing. but those of you regular 'visitors' to this page know not to expect too much from me about those sports. College hoops

is my passion for now, with my favorite school program Villanova at the top. Formula One , something I spend a great deal of time watching.



starts in Australia in March, so testing has already begun. Certainly, the remote control and the mouse get workouts in the next several weeks. but "it ain't football".

REGULAR LINE OF PACKETS Between Norwich and Palladelphia.

Beil en WEDNESDAY of echaptic. The Line is composed of the following Paciets:

Nen Schr., James L. Day, 1 1 1 Capl Nath.

Writing for this publication , and others, is truly a joy. Observing the world , and commenting on it in print, is something I've alwavs aspired to. With all the turmoil in our country politically, my contribution to Steppin' Out and Gonzo Weekly is my little way of helping to ease the insanity, and I am wishing the coming year provides me with lots of opportunities to "talk".

All of this leads me back to the inspiration for much of what I am, for the 'writer' in me. Here's my chance to acknowledge the first person who encouraged me, taught me, and , to this day makes me proud to have known him. His name is Father Thomas Pivinski, and while I found him due to the wonders of the Internet after many

32

years, he didn't remember me at first. After all, he hadn't seen or heard from me in 4 decades. But, his influence on me, especially in the world of writing and literature stayed with me all these years (Yes Father, I started a sentence with the word "But"...it's a opinion column, so I take a few liberties). He's been gracious and understanding. and I appreciate him , for both how he helped me, and how he continues to help others as well. I hope he's not embarrassed by this stuff.

Watch this space please, as we begin to explore sports in 2017 (and a few other topics as well). Thanks to my buddy in the U.K. Mr. Jon Downes, editor of Gonzo Multimedia, and Jeff Trent from Steppin' Out. If you all keep reading, I will keep writing. Heading outside now , my Winter Bocce is now in full swing. See You All in Two (Weeks).

G'Night Sheila

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remember. Marcus Davey, chief executive and artistic director of the Roundhouse said, "The Gala is a real highlight in our calendar - it's a fantastic moment for us to celebrate our rich history as a performing arts venue with some of the world's best talent. But most importantly it gives a stage to young performers starting out on their career and raises vital funds for those who use our studios. We really couldn't do this without the generous support of all the performers, our committee, Lavazza and everyone who has donated an incredible prize."

Over the last 10 years the biennial Roundhouse Gala has raised almost £3million to support the Roundhouse's work with 11-25 year olds. Each year, the Roundhouse gives over 3,000 young people the chance to develop their skills and confidence through creativity, especially the most excluded and disadvantaged in society. By giving young people the chance to engage with the arts through music, media and performance projects, they're inspired to reach further, dream bigger, and achieve more. Read on ... Wolon, Grafier

ICELANDERS HIT THE ROAD: "An evening with Sigur Rós" will showcase the Icelandic trio in hand-picked theatres across Europe for the first time in a decade. The tour that has redefined the Sigur Rós live experience is coming to Europe this autumn. Debuted across the U.S last year, 'An Evening with Sigur Rós' sees the group perform as a tight knit three-piece, with live production designed by the team behind their previous Knights

of Illumination award-winning tours. This will be the only chance to catch the band in such intimate theatre and concert halls across the continent for the foreseeable future. The month-long run will be the first time the band have toured Europe without a support act, offering instead an extended evening of two sets separated by an intermission. Pulling from their extensive back catalogue, the now three-piece will play many of their best-loved songs, as well as new and unreleased material, currently being written towards a forthcoming eighth studio album.

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INVASIVE SPECIES REPORT

"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... The Trump Eat Tree has invaded The Gnarly Gardens, is nothing sacred?

The Mantis of Mayhem is about to eat the Pea of Putrid Promises, and even though temporarily ensnared, this Gnarly Denizen can take care of herself, we are certain of that. Meanwhile the howling goes on, what a racket! Other things are going on in the Garden of course, but don't ask me, I just work here. (Drawn at 3 a m, after a nightmare featuring D T as a sock puppet!)

Your reporter on the run, Dirk Largely.



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will be needlessly slaughtered. That in spite of science and public will, the wrath of ignorance will further bloody and bleed

our countryside of its riches of life. That brutalist thugs, liars and frauds will destroy our wildlife and dishonour our nation's reputation as conservationists and animal lovers. I feel sick, sad, disempowered, betrayed, angry and crushed by the corruption of all that I know as right.

-Chris Packham





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IT IS TIME TO STAND UP AND BE COUNTED

BUSHELS SHORT to BE In. BUCK FLOUR: CORN AND RYS MEAL TIS BRAMAN, 13 Washington Square. Worcenter, Feb 11.

H, E. HUTURANSUN

Successor to WM. LEGGATE,) 186 MAIN ST.Y ANUFACTUR BE and Dealer in HARNESSES, SAB M. DLES, BEIDLES, -Couch, Ghales and David GOL LARS. Also, Trunks, Fallers and Carpit Eage. Couch Gig and Tuis WillFS, &v. gr Realpring dons at short motios. 8 Weycoutes, Jan 15

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THE LAST WEEK AT GONZO DAILY

Sunday Monday Tuesday Wednesday Thursday Friday Saturday

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

ELDRIDGE CLEAVER

Two types of people visit rhino in the wild

The strong and courageous take a camera

The weak and cowardly take a gun

What sort of person are you?

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



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

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MICHAEL DES BARRES ON WITTE STEVENS MAXIMUM ROCK AND ROLL MIRNINGS VAM - IIAM ET CH21 SIRIUS AV I ((XXXV))

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."





WEB RADIO

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!



ME TRYING TO FIND GIRLS IN A PROG CONCERT





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

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

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

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

Introduction Lunatica: Wild Man Fischer The Circle Shadows of the Mind Orchestre Mendoza: Black Sabbath: Planet Caravan Jane and Barton: It's a Fine Dav Crucified Barbara: Killer on his Knees Caninus: No Dogs No Masters Ozric Tentacles: Zenlike Creature Dick Robinson and his Makebelievers: The Boppin' Martian Shakin' Stevens: Chrome Sitar Vagina Jones: Another Stiff Black Sabbath: Fluff The Aphex Twin: Alberto Balsam Rock 'n' Roll Hoochie Johnny Winter: Coo Jim Stafford Undecided Flying Lizards: Move on up Jesus Channel: I Don't Like the Beatles Barbara Striesand: By Myself Panic Lift: Skeleton Key Gaye Su Akyol: Nargile John Martyn: Outside In Ani Glas: Ffo1 Black Sabbath: Zeitgeist The Revolving Paint Dream: In the Afternoon The Chemical Brothers: Setting Sun

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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 multiinstrumentalist 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 shear 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: Mechanical Butterfly http://www.facebook.com/ mechanicalbutterflyband/ HipBone



fridaynightprogressive.com 9:00 PM New York Time

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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 bestselling "Wingman" science-fiction series, plus "UFOs in Wartime, What They Didn't Want You To Know," (Berkley Books).

He's a member of SKY CLUB, Gonzo recording artists. He's been a radio host since 2010. He lives with his wife, Doreen, on an island off the coast of Massachusetts."



AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

"Die Fliegende Ziegelstein!" or The Flying Brick Show

Mack, Juan-Juan and Commander Cobra talk with Rob Beckhusen about the unusual retirement of the famous F-4 Phantom fighter plane. RAF expert Ross Sharp reports on the Rendlesham UFO incident. Cobra provides an update on the on-going Black Triangles Mystery. UFO mechanic, Al Renaldo, joins the gang in the studio.



Listen Here

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



Svend Asmussen (1916 – 2017)

Asmussen was a jazz violinist from Denmark, known as "The Fiddling Viking". A Swing style virtuoso, he played and recorded with many jazz greats, including Duke Ellington, Benny Goodman and Stephane Grappelli. He played publicly until 2010, his career having spanned eight decades.

Asmussen started taking violin lessons at the age of 7, and it was at 16 when he first heard recordings by jazz violin great Joe Venuti and began to emulate his style. He started working professionally as a violinist, vibraphonist, and singer at age 17, leaving his formal training behind for good.

Early in his career he worked in Denmark and on cruise ships with artists such as Josephine Baker and Fats Waller. Asmussen later was greatly influenced by Stuff Smith, whom he met in Denmark. Asmussen played with Valdemar Eiberg and Kjeld Bonfils during World War II, during which time jazz had moved to the underground and served as a form of political protest.

In the late 1950s, Asmussen formed the trio Swe-Danes with singer Alice Babs and guitarist Ulrik Neumann. The group became very popular in Scandinavia for their music hall style entertainment and also toured the United States. Asmussen also worked with Benny Goodman, Lionel Hampton, and Duke Ellington. Asmussen was invited by Ellington to play on his Jazz Violin Session recording in 1963 with Stéphane Grappelli and Ray Nance.

In 1966 Asmussen appeared alongside Grappelli, Stuff Smith, and Jean-Luc Ponty in a jazz Violin Summit in Switzerland that was issued as a live recording. He made an appearance at the 1967 Monterey Jazz Festival, which included a celebrated violin summit with him, Ray Nance and Jean-Luc Ponty. In 1969 he guested on "Snakes in a Hole," an album by the jazz-rock band Made in Sweden. He was still active playing violin at the age of 94.

He died on 7th February, aged 100.



Emmett Peter "Sonny" Geraci (1947 – 2017)

Geraci was an American musician and singer, who first became known as the original lead vocalist with Ohio band, The Outsiders. The band recorded for Capitol Records, turning out four Top 40 hits: "Time Won't Let Me", "Respectable (What Kind of Girl Is This)", "Girl in Love", and "Help Me Girl", which was arranged by Chuck Mangione.

Geraci's biggest hit song was "Precious and Few" (first released as a single on July 16, 1971) as lead vocalist for Climax, which reached #3 on the Billboard charts. The band released its debut album, "Climax featuring Sonny Geraci", in 1972. Despite

THOSE HE HAVE LOST

the success of the single, Geraci never released another album with Climax and the group disbanded in 1975.

In 1983, Sonny assumed the pseudonym Peter Emmett for an MCA project called "The Peter Emmett Story". Intended as a comeback vehicle for Geraci, he was backed in the studio by Donnie Iris's band, The Cruisers. In 2002, he filled in for his friend Rob Grill as lead vocalist for The Grass Roots and became an honorary member of the band.

After 25 years away from the music industry, Geraci started to perform again and in 2007 toured under the name "Sonny Geraci and The Outsiders".

He died on February 5th, at the age of 69.



Steve Lang (1949 – 2017)

Lang was a Canadian musician best known for his

role as a bassist in the rock band April Wine from 1976 to 1984, when he replaced then-bassist Jim Clench in 1976. When April Wine reformed in 1993, Steve Lang was not amongst the line-up. He was born in Quebec, and was the father of Canadian musician Erin Lang.

Lang had been suffering from Parkinson's disease, and died on 4th February, aged 67.



Noel Bartholomew Simms (1935 – 2017)

Simms, better known by his nickname and artistic name Scully, was a Jamaican ska, rocksteady and reggae percussionist, from Kingston, Jamaica.

He initially worked as a singer in a duo with his schoolfriend Arthur "Bunny" Robinson, known as Simms & Robinson and later Bunny & Scully, and the duo won the Vere Johns talent contest two years running and were the first Jamaican artists to make R&B records on the island, starting with acetates for sound system use in 1953 (previous Jamaican-made singles were calypso).

They went on to release singles in the early 1960s for producer Clement "Coxsone" Dodd, with Simms also recording solo sides for Prince Buster, and as



part of another duo, Simms & Elmond. He was one of the first Jamaican musicians to use Amharic phrases in songs after learning them from Rasta leader Mortimer Planno, with tracks such as "Golden Pen" and "Press Along" in the early 1960s.

As a percussionist, he has performed as a member of several bands, including The Aggrovators, The Upsetters, The Revolutionaries, and Roots Radics. He also has recorded and performed with Big Youth, Peter Tosh (playing in the All-Star Band at the One Love Peace Concert), Dillinger and The Heptones, playing on more than 200 albums between 1971 and 1985. He toured Europe with The Jamaica All Stars along with Justin Hinds, Johnny "Dizzy" Moore and Sparrow Martin. He also played in a backing band for Jimmy Cliff. On recordings, he is credited under many different names, including: Noel "Scully" Simms, Noel "Skully" Simms, Scully, Scully Simms, Skullie, Skully, Skully Simms, Zoot "Scully" Simms, Mikey Spratt, Scollie, Zoot Sims, mr foundation and Skitter.

Simms lost his sight to glaucoma, but despite this, he kept on recording and writing songs, including "Africa for the Africans". Simms died on February 3rd, after a short illness related to his glaucoma.



Robert Dahlqvist (1976 – 2017)

Dahlqvist was a Swedish guitarist and vocalist best

known for his tenure with the rock band The Hellacopters. He was also the lead singer and guitarist in Thunder Express, a band originally started as a side project to his work with The Hellacopters.

He got his first guitar at the age of ten and attended music school but quit after a month frustrated over not being allowed to play Kiss songs. Five years later, at age fifteen, his mother got him an electric guitar and he started to focus more seriously on his playing. Dahlqvist soon started playing in bands and worked at a bar where he got to know members of the Swedish rock band The Hellacopters.

In 1999, The Hellacopters were looking for a permanent guitarist, and when Dahlqvist heard about this he contacted the band and asked for the opportunity for an audition, and after a few jam sessions together Dahlqvist was chosen as the band's new guitarist.

During his time in The Hellacopters, Dahlqvist recorded four studio albums, four EPs, two split albums and many other releases. In October 2007, the band announced they would be breaking up after releasing their last full-length album *Head Off* and completing their *The Tour Before the Fall* farewell tour.

In 2004, Dahlqvist formed Thunder Express, the band being named after a MC5 song as a tribute to the band and their music. With the help of other musicians, songwriters, bandmates and close friends, the band released their debut album *We Play for Pleasure* in 2004. In 2007, the band followed up their debut album with *Republic Disgrace*. During *The Tour Before the Fall* with The Hellacopters, Dahlqvist revealed plans for a Swedish language record under the name Dundertåget - the Swedish translation of the band's name. In 2009, *Skaffa Ny Frisyr* was released – which was followed up with *Dom Feta Åren är Förbi* the following year. The bands final performances were in 2011.

Dahlqvist's first solo single, "Rocken är inte död!" (Rock isn't dead!), was released on his 40th birthday, 16th April 2016. It was released under the pseudonym Strängen, one of Dahlqvists nicknames, alongside news of an upcoming solo album after a five year hiatus. In the following months Dahlqvist



performed as a solo performer infrequently in promotion of his upcoming album whilst working in the studio.

According to his manager, the album was nearly finished at the time of Dahlqvists death in February 2017, with some of the final sessions having taken place a few days earlier.

Dahlqvist has been a steady member of Stefan Sundström's backing band; Sundström also helped out with lyrics for the new Dundertåget record. Dahlqvist also recorded lead guitar for the song "Soulmover" for fellow band member Nick Royale and Scott Morgan's soul band The Solution on their second album Communicate!. He also recorded and toured with band member Anders Lindström's former band The Diamond Dogs in 2004.

On 3 February 2017, the Hellacopters announced via Facebook that Dahlqvist had died, aged 40. At the time of his death, he had several concerts and appearances scheduled for the coming weeks, and had nearly completed recording a solo album under the pseudonym Strängen.



Ritchie Yorke (1944 – 2017)

Yorke was an Australian-born author, broadcaster,

historian and music journalist, whose work was widely published in the U.S., UK, Canada and elsewhere.

He began writing a weekly music column called Teen Topics for the Queensland edition of *TV Week* magazine in July 1962, and from March 1964 to March 1965 he continued writing articles, relocating to work as a publicity and news reader at a radio station in Tamworth before returning to Brisbane to act as public relations director at 4KQ. It was during his time on radio in Tamworth that Yorke was delivered a copy of "Fingertips Pt. 2" by Little Stevie Wonder, a 12 year old blind boy. Impressed, Yorke played the song on his weekend show but was promptly told by higher-ups not too play this kind of music. In protest, the following week Yorke set up in his studio and managed to play "Fingertips Pt. 2" eight times in a row before he was removed from the studio and quickly fired.

In 1966, Ritchie left Australia for London, and from May to November of that year, Ivan Dayman appointed him the international operations director of Sunshine Records. He prepared record deals for, and managed, Australian pop star Normie Rowe prior to his arrival in England. In December 1966, Yorke began working for Island Records as an international promotion manager for the Spencer Davis Group. He was tasked with promoting the band outside of England in support of their record "Gimme Some Lovin". At this time, Yorke's first book was published, Lowdown on the English Pop Scene, foreword by Spencer Davis. A few months later Stevie Winwood left the Spencer Davis group to form a new band called Traffic, the managerial position of which was offered to Yorke, who declined, choosing instead to embark on a continental tour.

Yorke went to Canada in 1967, and found work with the *Toronto Telegram* before being appointed the first full-time rock writer for Canada's national newspaper, *The Globe and Mail*. He also became the Canadian editor of *Billboard* magazine from 1970 to 1980 and *Rolling Stone* magazine from 1969 to 1970.

He also began contributing features to *NME* magazine, and in late 1969, assisted John Lennon with the coordination and execution of John Lennon and Yoko Ono's War Is Over! peace campaign. As



well as helping to plan the Montreal bed-in where Lennon's peace anthem "Give Peace a Chance" and the Toronto Rock and Roll Revival, he was one of the many volunteers who assisted in plastering the posters all over Toronto. Yorke also carried the posters alongside rock musician and friend Ronnie Hawkins in a 52,000-mile world tour as the Lennons' official peace envoy. This five-week tour even had them carry and display the posters illegally across the Chinese border near Hong Kong where they were stopped by Red Guards and solemnly warned they would be shot if they did not leave.

In 1971 he published the book *Axes, Chops & Hot Licks*, the first book to cover Canadian music culture and the development of the Canadian content laws, as well as the first book to be devoted entirely to any music scene outside of the United States or England.

In 1973, Yorke reduced his assorted journalism and broadcasting activities to focus more on books. Having befriended Led Zeppelin years earlier, he moved to London to work on their first official biography. In 1975, he published his next book, *Into the Music: The Van Morrison Biography*, followed the next year by the widely-acclaimed book *The History of Rock 'n' Roll* to coincide with the CHUM produced documentary of the same name on which he had been working, as well as publishing *The Led Zeppelin Biography*.

Yorke returned to Brisbane in 1986, to resume broadcasting and journalism, working as an announcer and producer for *ABC Radio* from 1987– '89 and wrote for Brisbane's *Sunday Mail* until 2007.

In 1991, he edited and re-released his Led Zeppelin book, and in 2015 he published his most recent book, detailing his relationship with John Lennon and his involvement in the peace campaign titled *Christ You Know It A in't Easy: John* and Yoko's Battle for Peace with a foreword by Yoko Ono.

He died in Brisbane on 6th February, from complications of chronic obstructive pulmonary disease.

David Axelrod (1933 – 2017)

Axelrod was an American composer, arranger, and producer, who grew up listening to R&B and jazz.

After a stint as a boxer, Axelrod found studio work in the film and television industry, and was soon in demand as a drummer, producer and arranger. He produced his first album in 1959, saxophonist Harold Land's *The Fox*.



After starting out as a staff producer for record companies specializing in jazz, Axelrod became known by the mid-1960s in soul and jazz circles for his recording skills. In 1968, he embarked on a solo career and released several eccentric albums during the 1970s that showcased his characteristic sound, which combined heavily microphoned drums and baroque orchestration, and avant garde themes ranging from the environment to heightened mental awareness. With his early solo projects, Axelrod was one of the first recording artists to fuse elements of jazz, rock, and R&B.

In late 1963, Axelrod joined Capitol Records. He encouraged the label to develop their black musicians. He began working with Lou Rawls, producing his successful Live album and a succession of gold albums and hit singles. He also began working with Julian "Cannonball" Adderley, one of the most successful jazz crossover artists of

THOSE HE HAVE LOST

the 1960s. Axelrod produced Adderley's 1967 album *Mercy, Mercy, Mercy! Live at 'The Club'*, which spawned the jazz hit "Mercy, Mercy, Mercy", written by the band's pianist Joe Zawinul, which reached No. 11 in the US pop charts.

Around this time Axelrod also began working with a regular group of leading session musicians, including guitarist Howard Roberts, bassist Carol Kaye, and drummer Earl Palmer. In 1968, Axelrod wrote Mass in F Minor and Release of an Oath in a contemporary rock vein for the Electric Prunes; they were released under the band's name, but because of their complexity were recorded by other musicians. The Electric Prunes disbanded during the recording sessions and Axelrod's team completed the albums. Axelrod's success also allowed him to produce solo albums, the first two of which, *Song of Innocence* (1968) and *Songs of Experience* (1969), were homages to William Blake. These used sweeping strings, booming sound and heavy beats in a way that was unique for the time and became highly influential many years later. His 1970 third solo album, *Earth Rot*, warned of the impact of environmental pollution and degradation.

At the same time, Axelrod continued to work with Adderley and Rawls, and with the South African singer Letta Mbulu, bandleader David Rose, and unsuccessful psychedelic groups The Common People and Hardwater. In 1970, he left Capitol and over the next few years issued a rock version of Händel's oratorio Messiah and further solo albums. His approach fell out of fashion for a while, and three solo albums he recorded in the 1980s went unreleased.

In 1993, he released his first album for over a decade, *Requiem: Holocaust.* Several compilations of his earlier work were also released. In 2000 he released *David Axelrod*, which used rhythm tracks originally recorded for a proposed third Electric Prunes album, with new arrangements.

Axelrod appeared at the Royal Festival Hall, London, on 17 March 2004 as part of the Ether festival where he conducted a performance of his solo work. He was joined onstage by Richard Ashcroft who sang "Holy Are You", originally recorded by The Electric Prunes. Axelrod's death from complications of a brain aneurysm was reported on February 5th.



Granddad (the lungfish) (? - 2017)

The longest-living fish in a zoological setting, a lungfish known as Granddad acquired by the Shedd Aquarium in Chicago in 1933, has been euthanised after suffering failing health well in his mid-90s. Granddad, who came from Australia in anticipation of the 1933-34 Chicago World's Fair, was seen by more than 104 million people during his time in Chicago, aquarium president Bridget Coughlin said in a statement on Monday announcing his death.

"For a fish who spent much of his time imitating a fallen log, he sparked curiosity, excitement and wonder among guests of all ages who would hear his story and learn about the incredible biology that makes his species a living fossil and one of the oldest living vertebrate genera on the planet," Coughlin said.

According to the aquarium, lungfish, which can live to be more than 100 years old and are a protected species in Australia, have existed for nearly 400m years and fossils show they have remained unchanged for over 100m years.

A Shedd spokeswoman said Granddad's exact age was unknown but that he was believed to be in his mid-90s. The aquarium said Granddad was euthanised after losing interest in food and showing signs of organ failure.

Lungfish, which are native to the Mary and Burnett rivers in Queensland, Australia, have a single primitive lung and are among the few fish that can breathe air.





Artist Supertramp Title Extremes Cat No. HST446DVD Label Gonzo

Available for the first time on DVD. "EXTREMES" is the 1971 film Directed by





Tony Klinger, Mike Lytton. It covers the whole gamut of present day human behaviour, from carefree pop fans bathing nude at the Isle of Wight to withdrawn, pathetic junkies hastening their own deaths with hard drugs. Such is the range encompassed by the so-called "permissive society", doubly significant because it usually involves young people who have either never known discipline or are rebelling against an overdose of it. They can't change society so they have no alternative but to drop out from it. In some of the most natural and remarkable film footage ever obtained, Tony Klinger and Michael Lytton have captured a unique cross-section of them going their chosen ways, and talking freely and frankly about doing so. Nothing was pre-arranged, nothing rehearsed: everything was filmed as it happened. Hippies, homosexuals, junkies, Hell's Angels, alcoholics, dropouts - all fall into the category of nonconformist minorities.

Accompanying this incredible film is an equally amazing sound track produced by Supertramp, Arc, Crucible and others. The sound track album was released on Deram and is so rare it sells for in excess of £250 and has never being be released on CD before.

This DVD/ CD package with an extensive booklet of photographs from the set and sleeve notes by Tony Klinger finally pays justice to this unique film



Artist Tony Ashton with Jon Lord, Ian Paice, Bernie Marsden, Micky Moody, Neil Murray, John Entwhistle, Zak Starkey (Ringo's son), Z Title Live at Abbey Road Cat No. HST434CD-DVD Label Gonzo

Edward Anthony "Tony" Ashton (1 March 1946 – 28 May 2001) was an English rock pianist, keyboardist, singer, composer, producer and artist. This record, recorded at the legendary Abbey Road studio in 2000, capturing a unique night of what Tony would come to call, "Endangered Spices". The Endangered Spices he is talking about are none other than а plethora of distinguished friends including: Jon Lord, Ian Paice, Bernie Marsden, Micky Moody, Neil Murray, John Entwhistle, Zak Starkey (Ringo's son), Zoot Money, Chris Barber to name but a few.

As you might expect given that it was recorded Sgt Pepper engineer Geoff Emerick at Abbey Road, the sound quality is absolutely first rate. The picture quality is also of a very high quality, shot using state of the art equipment for the time, by film director Mike Figgis. Most of the show is shown in crisp colour, but there are also artsy black'n'white "atmospheric" shots interspersed. The concert itself was a magical event and this double CD and DVD captures the vibe perfectly. It all starts in earnest when Ewan McGregor introduces the main man himself and Tony Ashton and his band perform their set. The three-song set is highly enjoyable, showcasing Tony's wonderful talents as pianist/vocalist and showman and also featuring some lengthy jamming and great improvised interplay between Tony and his excellent guitarist (Laurie Wisefield). Tony is in fine form and seems to be enjoying the occasion. The audience, which at this point had just filled out, comes alive and the atmosphere rises up a few obvious notches. Following on from the Ashton set we get the reformed version of the classic late 70's / early-80's formation of Whitesnake aka "Company of Snakes" (Jon Lord, Ian Paice, Bernie Marsden, Micky Moody, Neil Murray, with Stefan Berggren handling David Coverdale's duties). These guys dish up a set of crowd-pleasing favourites from yesteryear that really give the old aficionado's in the audience exactly what the doctor ordered. It is sing-along galore during the likes of : "Ready'n'Willing", "Ain't No Love" and "Here I Go Again".

Then, what happened next, would turn an otherwise brilliant night into legendary! Ian Paice, Tony Ashton Jon Lord (Paice, Ashton and Lord) took the stage for the first (and only time) since 1977. Opening with the classic "Ghost Story" and continuing into "Sneaky Private Lee", the band, featuring Howie Casey in the Brass section and the original Backing girl vocalists, do a fantastic job of belting out the songs, true to the original, albeit with Bernie Marsden handling the vocals. When Resurrection Shuffle, Ashton's signature hit from the seventies cranks up and Ashton takes over vocals, the party well and truly begins with the band and audience celebrating what had been a really fantastic evening. Ashton decides to launch into "Why Don't You Stay", which seemingly had not been rehearsed, and proceeds to shout out the chords to the band, which pick it up instantly and put in a stellar performance. It really is a lovely and emotional ending...with Ashton signing-off in style.

This Double CD/DVD to all Tony Ashton

fans (obviously), as well as any fans of the original Whitesnake and Paice Ashton Lord. Fans of Deep Purple should enjoy this and general fans of British rock/jazz/blues should appreciate it.



Artist Lutz Ulbrich featuring Nico Title Luul Cat No. HST445CD Label Gonzo

Nico (born Christa Päffgen; 16 October 1938 – 18 July 1988) was a German singersongwriter, lyricist, composer, musician, fashion model, and actress who became famous as a Warhol superstar in the 1960s. She is known for her vocals on the Velvet Underground's debut album, The Velvet Underground & Nico (1967), and her work as a solo artist. She also had roles in several films, including Federico Fellini's La Dolce Vita (1960) and Andy Warhol's Chelsea Girls (1966).

This record was made in 1981 with Nico in collaboration with the legendary German electronic music composer Lutz Ulbrich, formally of Ashra Tempel, Ashra (voice, guitars, keyboards), TANGERINE DREAM legend, Christoph Franke (mix, sequencer, electronic drums) and Harald Grosskopf (drums, percussions). Finally released on CD with a booklet in both English and German, this ultra rare slice of Krautrock is available for all enjoy this previously hard to find classic.

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



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

http://www.zazzle.co.uk/gonzoweekly



"Naked Radio"

The Pink Fairies To Release First New Album in 3 Decades!

The Pink Fairies official website: www.pinkfairies.net


Cop a sneak preview here:

http://tinyurl.com/z9825mr





DEKE LEONARD - WHAT HE MEANT TO ME

First of all, I'm a little embarrassed at writing this but in the summer of 1973, at the age of 15, I went to my cousin's wedding somewhere in County Durham dressed in a matching light blue denim jacket and light blue denim jeans. Not far off in colour from the powder blue suits sported by Dame Edna Everage's alter ego, Sir Les Patterson. I can't remember if I thought I looked cool or not at the time but the photos

are horrid and my cousin's wife (Hi Edith) still giggles every time she thinks of it.

So what has this got to do with Deke Leonard who sadly died last week, you may ask? Well the day after the wedding, I hightailed it back home and off to Guildford to see Man, supported by Deke Leonard's Iceberg and John St. Field (later Jackie Leven), still wearing my blue denim suit

JEREMY SMITH



much to the hilarity of my friends.

Although I saw Man a number of times, Deke went in and out of the band with such regularity that I've no idea whether I saw him play with Man or not. But I do remember Iceberg, as they were so much more aggressive than Man, which to be honest was not a bad thing really. And if you look at the Man discography, Deke was absent from 'Be Good to Yourself at Least Once a Day' and 'Back into the Future'. So effectively you can say that he put the edge into Man, much more than Micky Jones or Phil Ryan. And there's nowhere better to listen to Deke's version of Man than on the first Greasy Truckers LP with it's storming version of Spunk Rock.

The other thing that I remember about Man from that period was that they were quoted as saying, "We may not be the best band in the world but we smoke the most dope!" which to me at the time seemed like a fine philosophy and in fact, in his first auto-biography, Deke seemed to pretty much list all the drugs he had ever taken as much as all the songs he wrote. Which brings me on to what Deke really meant to me, he was a fine musician who liked a good time and brought an edge to psychedelic music that was missing from too much of mid-seventies prog. He never made it big but he seemed to have a good time all of the time, and that can't have been a bad life. RIP Deke.

Douglas Harr Ear Candy for the Hungry Audiophile THE RETURM OF THE KING [OF THE WILD FRONTIER]

Mention Adam Ant (born Stuart Goddard) or Adam and the Ants to someone today and they will likely have polarized reactions - whether friend or foe (couldn't resist that). While Adam Ant's music and flamboyant stage manner was decidedly not for everyone, most look back at his whimsical themes with great affection, recalling his powerful tribal music and riveting live stagecraft. More dedicated fans embraced Adam's many personas, his passionate, sometimes fetishistic homages to pirates, highwaymen, Cowboys, American Indians, and other colorful macho characters. His popular work drove nearly a dozen singles to the top of the charts, sustaining a musical career that began in 1977 and peaked in 1985. We caught him February 3, 2017 in Seattle for what was an exciting return to form, as Adam and band tore through a set list that featured the entire Ants breakthrough record Kings of the Wild Frontier.

Adam Ant began his music career during the dawn of

punk rock, casting about for a record deal until the formation of Adam and the Ants and debut release *Dirk Wears White Sox* (1979). After that freshman outing, Adam signed on with producer Malcolm McLaren, who promptly convinced the band to defect and form Bow Wow Wow with singer Annabella Lwin. McLaren had acquired a fascinating tape from Africa of native Burundi drummers; a powerful exuberant tribal sound that fuelled both Bow Wow Wow and Adam's quickly reconstituted Ants. Marco Pirroni, an ex-member of Siouxsie and the Banshees joined the Ants, becoming Adam's collaborator and guitarist for the remainder of his 80s heyday.

The new band released a second album, *Kings of the Wild Frontier* in 1980 which went to number one in the UK, establishing the basis of the ever-evolving sound that Adam popularized for the next five years. While retaining the raw verve of its punk rock predecessor, *Kings* ventured into wild new territory with stunning results. Tribal sounds



http://diegospadeproductions.com/









driven by a pair of drummers mixed with Ennio Morricone inspired tremolo guitars, chants and yodels abound. The lyric "I feel beneath the white there is a red skin suffering from centuries of taming" typify Adam's themes, which most frequently alternate between tales of warrior heroes and ruminations on fame and the press. The album launched many of Adam's enduring themes and his iconic look; leather clad punk below the waist, colonial pirate above.

Ever the change artist, Adam morphed the *Kings* sound and fashion over the next several albums, as he released and toured for one more Ants record *Prince Charming* (1981) then solo albums *Friend or Foe* (1982), *Strip* (1983) and *Viva Le Rock* (1985). After this string of successes, he took a lower profile musically, appearing in public less frequently. Though there would be two more albums in the 90s, but recording gave way to a career in film and television.

With Adam's autobiography in 2006, the public learned of his lifelong struggles with bipolar disorder, something that had been clear from based on bits of press over the years. Adam revitalized his music career earlier this decade, performing one-offs and short tours since this rebirth, including one new album. We saw the first part of this comeback a few of years ago in San Francisco – on that particular night, a decidedly mixed affair that was unfortunately not on par with his original concerts. But this time, last week in Seattle, Adam looked his old self and was absolutely on top of his game in every way. The set list focused on *Kings*, which was performed in sequence, To this Adam added a few B-sides, including fan favorites "Beat My Guest" and "Christian Dior," a couple from his first album, the title track of *Prince Charming* along with "Stand and Deliver," and several others including the hit "Goody Two Shoes," and popular numbers "Desperate But Not Serious," and "Vive Le Rock."

The final song, as has been true on several tours, was "Physical" a single that appeared on the U.S. version of *Kings*. While the two level staging and lighting was simple, the four-piece band (two drummers, bass, and guitar) was fantastic. The tragic passing of Tom Edwards, Adam's bandleader and guitarist for this tour forced the postponement of a few shows just before our date in Seattle. Will Crewsdon, who played in Adam's band in in the past rejoined and was well rehearsed by this third night out.

As good as they were, the focus was appropriately on Adam, who was back to his sexed-up dance moves, playful phrasing, and clear soaring vocals, which showed no signs of strain during the performance. Fans deliriously sang along to many of the songs, particularly when Adam beckoned them on for "Prince Charming." My favorite, "Killer in the Home" was worth the admission, the wait and the dedication to this artist, once again at home on stage. Catch him if you can, noble human beings.



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RICK WAKEMAN

STARMUS





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Ivor's The Man!

Soundhire Scotland's founder, Ivor Johnston reminisces with Alan Dearling

Alan: It's always a delight to chat with you about your life in the music business, Ivor. I moved up to Scotland back in 1978 after a fair bit of involvement as a journalist and active participant in, and promoter 'down South'. Everything from blues, rock, folk, punk and jazz. What were some of your earliest involvements in the various music 'scenes'?

Ivor: Our family moved up into Perthshire in 1960. I was 15 at the time and just basically left school. My older brother had been in Art School and played guitar in groups etc. I had been battering an old banjo ukulele along to skiffle and Lonnie Donegan songs and also on a tea chest bass. By 17 we were having jam sessions playing R n' R and blues music and by 1965 we had formed a blues band called 'Blues Junction' and we were playing live gigs all over Scotland. We were playing mostly in universities and colleges and

blues clubs etc. Playing with bands like Brinsley Schwarz with Nick Lowe on vocals and bass (pictured above), Humble Pie etc. My mother ran a blues club in Perth at the County Hotel bringing up Blues musos from down south and slotted in a few who were touring from America. Howlin' Wolf being the biggest blues man she brought to Scotland for a gig in Aberdeen...he was awesome....

Alan: Here's a video of the Wolf in action from 1964 in England with Smokestack Lightning. As Ivor says, 'awesome': https://www.youtube.com/ watch?v=HTDjD_UdJYs

Ivor: At that time we were seeing and meeting some mega blues men like Muddy Waters and Buddy Guy, Son House, the three Kings (BB, Freddie and Albert), John Mayall twice with Mick Taylor, just to name a few! We also got a support to Tony Williams' 'Lifetime' band with Jack Bruce playing bass in 1974...a great experience...

Alan: So, you were a performing musician with your brother Robin and Victor Mazella was lead guitarist in the early Junction line-up. The Scottish music press at the time said that Blues Junction were "leading the upsurge of the blues revival in Scotland, like John Mayall's Bluesbreakers are doing south of the border." Later on, Jim Condie joined Blues Junction. Here's a link to Jim playing 'Vigilante Man'. Great slide (pic below). https://www.youtube.com/watch? v=c4woqngbt18 and another from 1988 with the Jim Condie Band supporting Van Morrison: https:// www.youtube.com/watch?v=lS063s9qCAk

Ivor: I've always played in bands since the middle '60s! More recently with Wolftrain.

Alan: And you got into the PA business?

Ivor: By late 1978 I had gone into partnership with the famous Folky Muso, Les Honeyman and we opened up a music shop in Perth. It was at this point I started to get into PA sound systems as Les owned a 2kw system.

Alan: When did you go fulltime with Soundhire Scotland? What were the different elements of the business? (http://soundhirescotland.com/)

Ivor: After a couple of years Les decided he'd had enough and wanted to go back to just playing gigs! This was a very difficult time for me as things were starting to happen with the PA side of things. Shop got closed and I had to take out a bank loan (26% interest rate) to buy Les's PA rig. The year before we had just secured all the Run Rig gigs, to do their sound along with picking up a lot of work in all the uni's and colleges in Scotland for touring







bands and very young Wets and Deacons, Del Amitri and Cuban Heels, and also a lot of punk bands, also solos like Billy Bragg, Roy Harper, John Cooper Clark etc...far too many to remember!

Alan: And you were still playing and doing sound...

Ivor: Yeah doing sound on tours (and a few supports with our band) for Run Rig, Jack Bruce and Friends, Dr Feelgoods, Frankie Miller etc etc. Did a lot of folk musos as well...Ralph McTell, Dick Gaughan, John Martyn, Dave Swarbrick, New Celeste etc. Also working with a lot of reggae bands....

Alan: Were you always based up in Blairgowrie? (which is north of Perth!)

Ivor: Blairgowrie for last 40 odd years but basically in this area!

Alan: My biker and youth social work mates formed a loose collective called 'Acoustic Roots' (or was it Routes?) to put on music events around Edinburgh. Some were fund raisers for the miners and social and political causes; some involved bringing visiting American artists to the city – people like Peter Rowan (www.peter-rowan.com/) and Flaco Jiminez (www.facebook.com/Flaco-Jimenez-

187073768014785/) and Free Mexican Airforce. And local musicians like Allan Jones,

Dick Gaughan (www.dickgaughan.co.uk/) and Dou gieMcLean (www.dougiemaclean.com/) performed at those gigs. I sometimes helped Johnny Ramsay with his PA and desk. I think we first met at about that time.



Ivor: Who knows now!

Alan: When I moved over to the west coast of Scotland, I lived in the village of Houston in Renfrewshire. My next door neighbours were involved in the ceilidh and folk scene. Alistair Sinclair enjoyed playing guitar, and his wife, Anne's sister, Margaret (I think) was Calum MacDonald's partner. That was right at the beginning of the legend that initially had been the 'Run Rig Dance Band'. I remember first seeing them live at Portree Drill Hall on the Isle of Skye, playing after the locals in the MOD. Their first album, 'Play Gaelic' was just being released. Calum (right) was the main writer of Run Rig's lyrics and was one of their percussionists. Rory and Calum composed/wrote many of songs. I think you played a major part in life and musical their journey? (www.runrig.co.uk)

Ivor: When Run Rig went fully professional in 1978/9 Les and I were doing the sound for all the is gigs and when Iain Bayne (pic below left) came into the band as drummer in 1981-ish, and he got me involved with New Celeste as Iain was also their drummer...I went on a 6 week tour into Europe which was great with a highlight of New



Celeste playing at Roskilde Festival in Denmark. Roskilde I think was the biggest Festival in Europe at that time.

Alan: Tell me some more about memories from your days with Run Rig?

Ivor: The early Run Rig days with Marlene Ross at the helm were great. Brilliant sell out gigs! This is when Marlene got the Run Rig into Europe for the first time and she asked me to go as part of the crew and basically look after them. She had one killer line which she'd use if anyone was getting out of line: "Now, listen, petal." That would always get results!

The second trip involved bigger gigs and festivals like Midtfyns in Denmark (6/7/85), where we did several double headers with Fairport Convention and other bands. Andy Liddiard did FOC (Andy had worked as FOC with Les and me in the very early days). And I looked after stage. Later I was to go back on another tour of mostly Germany with Jack Bruce and Friends as tour manager and stage monitors, and once again Andy teamed up with me....great tour....one of the highlights!

Alan: How long did you continue to work with them? What were some of the real high points?

Ivor: I worked with Run Rig for about 8 years...two highlights were the early European tours, of course, but there were also a lot of great times in the early Scottish gigs like helping break them into the university/college circuit where they were virtually unknown. At first they were very sceptical, but it usually took just one gig for them to be convinced. So, we did campus gigs in Glasgow, Edinburgh and Dundee, then we managed to get into Paisley Tech and Galashiels textile college. The band went down a storm, wherever. (Ivor is third



from top left with Run Rig)

Alan: Scotland's music scene always struck me as being much more political than down south – do you agree? Is that part of the Celtic tradition?

Ivor: A few musos were using the stage for political spouting but not that much or I didn't notice!

Alan: Dick Gaughan, Tam White (https:// en.wikipedia.org/wiki/Tam_White), Jack Bruce (www.jackbruce.com/), Michael Marra and Jackie Leven – all great Scots, and only Dick left with us. They're among my favourite all-time performers. Can you share some memories from your work with them?



Ivor: Did a few gigs with Michael and Tam and Dick, and also did a few with Dougie McLean, who later I would do a 15 gig tour of America.

Alan: I think that Jackie and Michael were essentially 'story-tellers'. Great story-tellers through their songs. (www.musical1.com/michael-marra/ file) (www.jackieleven.co.uk/) What do you think?

Ivor: Yeah a lot of the folkies liked to tell stories with their songs as did many American country singers I worked with!

Alan: Allan Jones (left in pic with me!) worked in social work, the same as me, but he has always been a passionate advocate for live music and a great blues player. Had you worked with him and his friends?





Ivor: Yes met and worked with Allan Jones a few times and of course we always had him playing on the Dundee Blues Bonanza', which I helped organise...it ran for 19 years and had scores of blues bands and players from all over Britain as well as many from eight different

countries! (The pic is of Ivor's colleagues in Soundhire Scotland).

Alan: Allan and myself became the two organisers and presenters of the Altskeith Real Ale and Music Festival at the Altskeith Hotel on Kinloch Ard,



north of Glasgow. You and your team provided the various PA gear for the main marquee stage and the smaller performance spaces in the bars. What are your memories of those events?

Ivor: Great Festival Alan...this is actually where I think when I met you for the first time!... (tequila) SLAMMERS... you and Andy 'Spick' Liddiard battering Slammers...we called you 'Slammer Alan' after that, ha ha! And Dougie,



the Dead Loss Band's drummer falling off the drum stool as the stage kept sinking into the ground in the big tent!

Alan: Here are pics of a slammer sesh at the Altskeith Hotel in the main bar, and part of the dubiously musical, Dead Loss Band's set.

Alan: Out of all the musicians you have worked

with, who have you enjoyed working with the most?

Ivor: There are too many to list as most were all great to work with...obviously Jack Bruce, Run Rig, Aly Bain, Phil Cunningham, Dougie McLean, Dr Feelgood, Lil Jimmy Reed, Mud Morganfield who have become my friends etc...some others like Queen Ida, Billy Jo Spears, Morrissey-Mullen, to name but a few.

Alan: Ivor - in the '70s you were involved with the Scottish Music Press magazine.

Ivor: Yes. We were the first I think to do a totally Scottish gig guide etc...some interesting reading!

Alan: Not necessarily from your own work, what are the greatest gigs/artists you've ever witnessed?

Ivor: Jack Bruce, Weather Report, Miles Davis, Tony Williams, John Mayall, Freddie King, BB King, Albert King, etc etc. And, of course, Hendrix in Glasgow, and 5 hours of Santana in Newcastle, two back to back shows, Muddy Waters in Glasgow...there are too many Alan!

Alan: We've kept in touch over the years and shared a pint and a dram a fair few times. We are both particularly passionate about the blues and rhythm and blues – who have been your favourites?

Ivor: Muddy, Howlin' Wolf, Freddie King. Again, just too many.

Alan: I put on gigs with Jo-Ann Kelly (https://en.wikipedia.org/wiki/Jo_Ann_Kelly) and Tony McPhee (and the Groundhogs) (www.thegroundhogs.co.uk/) a few times? Do you have any memories of them?

Ivor: Did a few gigs with Tony, but Jo-Ann pulled out due to bad health. Many years later I worked with her brother Dave Kelly on several gigs with





Paul Jones and the Blues Band.

Alan: You have always had a twinkle in your eye and seemed to genuinely love being part of the music scene. Is that about right?

Ivor: Most is good ...some a pain in the arse! A lot of the gigs one just can't buy, like being on side stage with Jack Bruce, looking after him, and being on the road with Aly and Phil etc.

Alan: You still go on the road with Phil Cunningham and Aly Bain? Is it still fun? (www.philandaly.com)

Ivor: Yes Alan, just done 25 years with Aly and Phil....over 500 gigs!! Hopefully next year too!

Alan: Many thanks for reminiscing with me!

Phil Aly

Here's a pic of Ivor with me in Blairgowrie in 2015.



"Simply the best traditional musicians you are ever likely to hear"

Mike Russell, The Glasgow Herald





A drunken, wilder and ba ba evening in Cambridge with Julian Cope Thursday February 2nd 2017

Right on time at 9pm Julian Cope arrives on stage and launches into 'Autogeddon Blues', a tirade against the excesses of civilisation. This is a solo set, with just a wide range of guitars and an ancient looking synthesiser at his disposal. Julian's voice is in fine fettle; just as good as it was 30 years ago. He works up the tension through his waking dream until in Autogeddon we're all burning. His first words to us are "After all these years my songs are finally pertinent!". Now we hear a story about ephedrine, historically used in Chinese tea and Mormon tea and more recently as the 'fed' in Sudafed. This is Cope's introduction to 'They Were on Hard Drugs', an engrossing and funny story, showcasing his excellent vocals.

The anticipation had been that his new album Drunken Songs would set the tone for the evening so

I'd done my best beforehand in the nearby Earl of Derby with my mate Jeremy, by eagerly trying out their excellent Grand Slam bitter. The Cambridge Junction J1 venue is very close to the main railway station and has been open since 1990. Bands lined up to play there later this year include Stornaway, Stiff Little Fingers, Jesus and Mary Chain, Goldfrapp, and most controversially (for our host anyway): an evening with lan McCulloch.

There is a good and diverse crowd who clearly love Julian including a good proportion of women; could he be an unlikely sex symbol? There are some characters in the crowd, one with a leopard skin coat, an elaborate moustache and bowler hat (no I have absolutely no idea either). During a recent Radio Six interview Julian was described as an almost national treasure. That feels right – he is a great entertainer, with good songs, good stories, well spoken, knowledgeable and that voice. It is a polished show.

The J1 has standing capacity of 850 but still manages to be intimate probably at about half capacity this evening. Julian is wearing a sleeveless leather jacket, thigh length black leather boots, 1980s rock star shades and a military-style cap to set off his long blonde hair and bristly beard. I'm quite relieved to see the leather jacket because at two of his previous





gigs I saw, in 1984 and 2006, he went on an Iggy-style chest-cutting spree with the mic. stand. I do wonder whether his wife Dorian has had a hand in designing the new outfit – the leather jacket has quite a solid look to it!

The set includes songs from eight of Julian's albums plus 'Treason', 'the Culture Bunker' and 'The Great Dominions' from the Teardrop Explodes era. For 'The Great Dominions' (which I first heard live in 1981 at Hammersmith Odeon), he uses the synthesiser along with some very intricate guitar work, to generate a full Teardrop Explodes experience, which takes me right back to 1981. He tells of the \$73 9 million in 201 disappointment of Polygram to the sales of Wilder, apparently their worst performing LP ever, yet points out the MOJO Honours List 'Inspiration' award for the Teardrop Explodes in 2010. When introducing 'Greatness and Perfection' Julian tells how he has been quoted as the only singer capable of singing "ba ba ba ba" and making it sound meaningful (cue some unnervingly realistic sheep noises from the

crowd). The man is capable of self-deprecation, truly rock'n'roll!

'Pristeen' from Peggy Suicide, and 'Soul Desert' and 'Fear Loves This Place' from Jehovahill are all brilliantly and powerfully delivered as is the first track from Drunken Songs: 'Liver as Big as Hartlepool'. In his intro he explains that this is a riposte to Pete Wylie's 'Heart Big as Liverpool' (continuing a tradition

I Hate Corporate Rock of musical crossreferences such as 'Bill Drummond Said'/'Julian Cope is



Dead' and The Freshies's 'I can't get Bouncing Babies by the Teardrop Explodes'). Other new songs, such as 'Drink Me Under The Table', 'As The Beer Flows Over Me' and 'Don't Drink and Drive You Might Spill Some' have catchy melodies and a good beat – he's back to his best methinks! And that can't be a bad thing for music or 2017.



THE FINAL TOUR BY THE GREATEST METAL BAND OF ALL TIME OZZY OSBOURNE TONY IOMMI GEEZER BUTLER

I Hate Corporate Rock

.... but Black Sabbath were actually rather good!

There's a Wikipedia page devoted to Black Sabbath's final tour, which tells you that the tour grossed \$73.9 million in 2016. The wiki page even tells you the audience and takings of every pretty much every gig. Setlist.fm is also interesting in that it lists the songs played at every one of the shows, even though they are all the fucking same. So

about 1,000,000 people have paid an average of \$80 each to listen to the same songs all over the world. And if it was anything like last night with merch. stalls selling crap at up to £100 an item and the bar selling rancid Budweiser at £6 a pint, there was money to be made on the side as well. And this is not to mention all the restaurants and bars around the O2 making their cut from a band started by four working class factory boys from Birmingham.

So good for Black Sabbath, and Ozzy of course has made his own living as a reality TV Star, but is it good for music? And the answer of course is "no it's not". My ticket last night was £85 plus about another £50 on food and beer, which is the most I've ever paid to see a gig and that's a lot of money and it means that by going to the O2 to see Sabbath, people can't afford to go and see smaller bands. It's like the exorbitant ticket prices in the premier league which mean that all the money poured into football goes into the hands





Corporate rock, a photo of someone videoing a band on a screen – detached or what?

of the few rather than those who keep the game going at the grassroots level. On some stadium tours, support bands have to pay to get on the bill, and I doubt that Black Sabbath's support, Rival Sons, who played at all of the 81 gigs, made much after expenses. Which is probably why they looked so fucking miserable! But onto the show and the Rival Sons. Looking like outtakes from the Sons of Anarchy, they strode onto the stage in a variety of silly hats and beards. The singer who looked like Jax Teller, even had a bloody stupid top-knot, and kept calling the crowd London. Yeah, we knew where we were dumbo, you don't need to fucking remind us, though to be



The Rival Sons, with silly hats, top knots and a keyboard player who may have died!



Black Sabbath with Geezer and Tony's matching amps watched over by the Oz.

more specific, it was actually "North Greenwich". What was most amusing about the Rival Sons was that the band obviously hated each other or else the keyboard player had B.O. or had died or something and the others wanted to keep away from him as they were spread all over the stage. Even the bass player's mike was set up about 10 yards from the drum kit and the guitarist was way over yonder and kept walking even further away from the others. Maybe he was hoping for a last minute transfer day approach from a better paying band.

I would talk about their music but it was so generic I've got nothing to say! They did some fast ones, a slow one, which started with a bit of blues, and an anthemic one without much of an anthem. Get the picture? They could have been anybody. I also rather thought the crowd felt the same as they came and went with a bit of a whimper and it was time to nip back to the bar for 3 more £6 pints of piss, sorry Budweiser. Lastly, how rock'n'roll is it to have the contact details of not one but two publicists on your website? Maybe I'm getting old but it all feels like someone's watched *Sons of Anarchy*, had the idea of what an outlaw rock band should look like and then built one around it to match.

And then Spinal Tap, sorry Black They've never been my Sabbath. favourite band but I've always had a soft spot for Ozzy, since sitting behind him in a pub in Surrey one day in about 1980 and listening him talk to Lee Kerslake (Uriah Heep) about being sacked by the band. And who doesn't think that 'Paranoid' is one of the best rock songs ever? But yesterday, before the gig, I thought I would listen to some of their recent stuff and, fuck me! it's all the same. They haven't it says on the tin. It's a bit like a chicken vindaloo. You know that wherever you go, it's going to be chicken, potatoes and hot sauce, job done! And that's what they did last night, an hour and a half of chicken vindaloo, with all the favourites (though sadly no 'Sweet Leaf" and only a taster of "Sabbath Bloody Sabbath").

The stage set was superb, with flames behind the band and a big screen which



you could just about see if you stood on tip-toes, but the best part of it was the crystal clear sound and the band themselves who really gave it their all. I'm sorry for the references to Spinal Tap but the replacement drummer for Bill Ward even looked like Harry Shearer. He must have been really hot too as he took his shirt off so we could get a good look at his tattoos.

I felt a bit sorry for Bill Ward. He sort of got left behind on this tour with Tony Iommi saying "It's nothing to do with me, guv, I just play the guitar" and Ozzy saying, "He's not as slim as he used to be". Bill now says that he's lost weight but that he's taken Ozzy off his Christmas card list. Don't you just love them!

But on with the show. Ozzy himself, looked er. OK, a little shambly but his voice was in fine form and to my There ears, in tune. were guitar solos galore with close ups of Tony's damaged fingers, a bass solo (and isn't Geezer Butler a fab bassist. he was flying) and a long drum solo so that Ozzy and boys could go off stage and have a nice cup of tea.

In fact, the drum solo had so many finales and restarts that I wondered if there were secret messages flying backwards and forwards to the

drummer to say something like "Can you do another couple of minutes as Geezer's got to take a dump" or "Carry on a bit longer, Tony's got to practise his frown a bit more" (obligatory Half Man Half Biscuit reference there).

But finally the band came back on to finish with Children of the Grave and then a very short encore of Paranoid, and that was it, ker-ching, another million dollars in the till.

But it was good, very good and I feel a little bit guilty for all the sarcasm, as I left with a smile on my face and an empty pocket, but hey! That's corporate rock'n'roll for you.



Reviewers:

"Within five minutes of picking the book up and reading it for the first time I was immediately entranced. These stories are a delight, and I have spent much of 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, but I truly cannot think of a better adjective. My life has been enriched for having read these stories. I cannot wait for the next volume." Jonathan Downes, editor Gonzo Weekly magazine. "Expect the unexpected while reading Wilful Misunderstandings. The oddball characters and their quirky concerns will attract your attention. Richard Foreman demonstrates how deep his imagination is, and how the simplest of ideas can make interesting prose. He writes fluently, wittily, and his stories tend to approach the dark side in a humorous way." Michelle Stanley, Readers' Favorite website.

Writers:

"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." Alan Moore Watchmen, From Hell, Voice of the Fire, Jerusalem

"An ambitious and truly original collection from a master storyteller whose memorable characters in often surreal, unsettling situations linger long after the first page." Sally Spedding Wringland, Cloven, A Night With No Stars

"Carefully constructed scenarios with a playbill of disparate characters shrewdly and sympathetically observed. Offspring of a particular and subtle imagination, told with humour, craft and insight." Jamie Delano Hellblazer, World Without End, Leepus - Dizzy

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"Stories like dreams half remembered, tapping into a seam (or seeming) of the unconscious mind." "I love the feeling of shifting, malleable realities. It is so much fun and encourages thinking in new ways about the world."

"The book is bloody brilliant. I read it in nearly one sitting. It totally messed with my head."

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LOONYPARK EGOIST



(LYNX MUSIC)

Polish band Loonypark was formed in 2007 by Krzysztof Lepiarczyk (keyboards) and Jakub Grzesło (drums). They soon found the right singer in Sabina Godula-Zając (who had previously been in Liquid Shadow with Krzysztof and had sung with Millenium), and Krzysztof then looked to another of his previous bands, Meteopata, for guitarist Piotr Grodecki and bassist Piotr Lipka. For a debut album, this is a polished affair, but given that the guys had all been around the scene for a while that probably isn't too surprising. Unlike Liquid Shadow, here all the vocals are in English, which immediately makes it more accessible for those who don't understand Polish, and the music is also quite different in that here it is far more reflective, and not nearly so in your face.

It contains elements of symphonic prog, mixed with good strong melodies and sensibilities while also using some wonderful Camel or Jadis-style guitar lines. There is a real warmth to the keyboards, and Sabina has beautiful control and timbre that gives the music a depth and quality sadly missing from many bands. It certainly doesn't come across as a debut, there is far more power and passion, but all restrained and dealt with in the right manner.

Guitarist Maciek Tomczyk, who later turned up in the Polish avant-garde metal band Luc Occulta, is a guest on this album for some of the songs, and it is hard to imagine that he later became more abrasive as here his guitar sings gently and sweetly, combining with some wonderfully dated keyboard sounds to create something quite special. Poland has long been a haven for some amazing progressive bands, and Loonypark are yet another strong act.

http://www.loonypark.art.pl or http://www.lynxmusic.pl



LOONYPARK UNBROKEN SPIRIT LIVES IN US (LYNX MUSIC)



This was the third album from Polish act Loonypark, and in the intervening years there was just the one line-up change with drummer Jakub Grzesło departing prior to their 2011 release, 'Straw Andy', and being replaced by Grzegorz Fieber. In many ways, this is quite a different album to the debut, which perhaps isn't surprising given that there were seven years between the two, as the band were by now confident in what they were doing, and it is this confidence that shines through in everything they touch. It is more symphonic than before, and whereas the power was somewhat restrained in the past, here it is allowed more freedom. Sabina hits the notes she wants to, and maintains them without a quiver, standing proud to the world, showing that she knows she has the voice, and is going to use it.

The delicate guitar lines that were the trademark sound of the debut are still here, but not as frequent as they once were. The band have shifted so that Krzysztof's keyboards are even more important than they were previously: they are much more integral to the overall being that is Loonypark. He isn't afraid to play delicate piano if that is what is needed, or use the sounds of a harpsichord, while Piotr Lipka brings in a fretless bass to give that extra warmth, or they can easily move into all-out bombastic over the top symphonic prog. There is a real sense of space within the music, so that the listener can move between the interweaving strands

and concentrate on whatever seems to be the most important. "Treasure" is a real highlight, with so much delicacy at the beginning that it feels as if a gossamer thread is being wove, before being blast away just in time for them to start the process all over again. I became a fan of Loonypark when I first heard their debut all those years ago, but this album is just so much more than I could ever have imagined that they would become. Awesome. http://www.loonypark.art.pl or <u>http://</u> www.lynxmusic.pl

MINDFIELDS ONE (LYNX MUSIC)



Mindfields were a Polish five-piece who recorded just the one album back in 2007, and then no more. Well, that's not exactly true as drummer Tomasz Paśko (who also provided the lyrics, which are all in English) has a day job in the wonderful Milennium, while guitarist Marcin Kruczek has appeared in Moonrise, and he and keyboard player Rafał "Karmel" Muszyński provided the music. The line-up is completed by bassist Wojtek Famielec (later in Redemptor and Disperse) and singer Rafał Gołąbowski. So, was this ever meant to be more than a one-album project? Hard to tell this far down the track, but what they have left behind is an album that is certainly worth searching out for those who enjoy great songs, heavily influenced by the likes of Camel and Alan Parsons Project.

Like those bands, this album contains music that has plenty of space within it, and a lightness that combines with melodic, almost pop, sensibilities. Although the rhythm section has an important part to play, the ear

is drawn mostly to the deftness of touch displayed by Marcin. This guy can play, really play, but this is far more than just shredding, it is all about playing exactly the right notes in the right style to create the impact. Rafał also has a wonderful touch, and this is clear when he is playing piano as opposed to keyboards. This is a multi-layered sound, music that is both timeless and ageless, and although the vocals have their part to play, and are sung in a delicate manner, I found myself happier when listening to the lengthy instrumental passages. Ideas are bounced between the two main protagonists, and when the time is right then the guitar crunches hard, but that is just to provide the counterpoint to the next delicate passage. Five proper songs, with three vignettes (one of which, "Sunrise", is a beautiful demonstration of what is so good about acoustic classic guitars), there is a great deal depth, a wonderful world to be discovered.

This is a beautiful album in just so many ways, and now that ten years has gone past possible the time is right to do another? Please? www.lynxmusic.pl

MOONRISE THE LIGHTS OF A DISTANT BAY LYNX MUSIC



It never ceases to amaze me at just how much great music continues to come out of Poland. This is the debut album from Moonrise, who have put out two more since this was released in 2008, yet there is just one constant, namely Kamil Konieczniak. That's because this is a one-man band, with Kamil providing all the music with Milennium singer Lukasz Gall brought in to provide lyrics and vocals. Perhaps it isn't surprising that much of this album is instrumental, what is surprising though is that this never comes across as project as it really does feel like a band. He is no mean guitarist, but it is the keyboards where he shines, with some beautifully touches, especially on piano. This is fine neoprog, with influences from Hogarth era Marillion, IQ and Pendragon vying with the likes of Jadis and Camel to be heard.

Although for the most part the guitar sound is quite different, it is with Jadis that he has the most similarities; but that is far more to do with the arrangements and approach than the domination of any single instrument. Lukasz is renowned for having a great clear voice, and here he shows off his best Paul Menel/ Gary Chandler/John Wetton stylings. providing an additional level of class to an album that is already rich with it. This is something that the listener can drift into and get a great deal from, whether it is the wonderful arrangements, the melodies, or the clarity of thinking. Poland as a country is an incredible melting pot for great music, especially for prog, and there seems to be no end of bands that need to be discovered and heard by a much greater audience. Time to add Moonrise to that ever-growing list. www.lynxmusic.pl



MOLOKEN ALL IS LEFT TO SEE (TEMPLE OF TORTUROUS)

Formed in Umeå, Sweden, in 2007, Moloken

want to create progressive experimental music that has a basis in metal, particularly the black metal scene. I was a massive fan of Rakoth when I first heard them many years ago, and both bands have a similar approach to their music. Here though, we have quite a short album, which was their first release in four years when it came out in 2015. Comprised of eight songs with a total length of less than half an hour, three of these are themselves shorter than 90 seconds, with one of these less than a minute.

What is amazing then, is the amount of emotion that they manage to cram into everything they do. The vocals are raw, and kept surprisingly low in the mix, so that the twin guitars of Kristoffer Bäckström and Patrik Ylmefors are at the front, with the rhythm section of Jakob Burstedt and Nicklas Bäckström right there in your face. It is raw yet polished, basic but intelligent, and is always hammering into the brain with a feeling of ice and power. Just playing this album makes me feel cold, although as I write this I am in the middle of a Southern Hemisphere summer. I look out at the evening bright sunshine, yet am chilled to the bone.

This is powerful stuff, and it is only by playing close attention that the listener gets the most out of it. In some ways, it would be incredibly easy to dismiss this as "just" another black metal album with ideas above its' station. But listen to the complexity of the arrangements, especially to the drummer's polyrhythms and shuffles, and one realises that this is quite a special piece of work. But are we going to have to wait four years until the next one? I hope not.

http://templeoftorturous.com

OPHIDIAN FOREST REDBAD (INDEPENDENT)

Ophidian Forest describe their music as Pantheistic black metal band from Croatia, The Netherlands, and the United States. The trio of Amalgamoth (lyrics, vocals and keyboards), Otrebor (drums) and Zaragil (guitars & bass) have apparently never met, or even properly communicated, so how on earth they have managed to record a series of albums (this was the debut in 2009) is quite incredible. But, when listening to music one



never wonders about how it was put together, but rather whether the result is any good, and this style of music is one that alienates more than most. The only reason for production to be as raw and abrasive as this, is by deliberate choice.

This is black metal in, at least to me, it's very purest form: over the years it has moved on from being a subgenre of metal to one that has spawned many subgenres itself, but this is where it belongs. This is music heavily inspired by the mighty Darkthrone, and recalls their very earliest releases. This is music to designed to be played on a cassette tape – who needs high definition when it is as brutal as this?

The vocals are mixed at the same level, or sometimes behind, the music, and it is often the drums that are the easiest to determine. The guitar cuts through like a buzzsaw, all distortion and riffs, while the bass is just behind – often playing intricate lines, yet it comes across as a chaotic maelstrom of sound that only the ro

ughest and angriest vocals can compete with. Originally released in a DVD slip sleeve, this and their other releases are available from their Bandcamp site. If you miss the "good old days" when black metal was frightening and disturbing, then look no further. https://ophidianforest.bandcamp.com

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. DVD containing over 2 hours of footage including an in depth interview with Rick about the project. 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 and follow us on Instagram, Facebook or Twitter to get action alerts.



THE SCIENTIFIC INVESTIGATION THE UNEXPLAINED PHOENO MAGAZINE

Now recognised as the leading online magazine of its typ Phenomena Magazine is a FREE magazine from Manchester's Association of Paranormal Investigation and Training. (MAPIT)

Recognised as the leading online magazine of its type, now distributed worldwide, 'Phenomena Magazine' is a FREE monthly publication. Phenomena looks into the whole realm of the Strange, Profound, Unknown and Unexplained, delving into subjects of the Paranormal, Ufological, Cryptozoological, Parapsychological, Earth Mysteries, Supernatural and Fortean Events. Guest writers along with reviews of books, movies and documentaries add to the content as does recent news from around the world. Phenomena Magazine can be downloaded from our site every month for FREE in PDF Format.

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ALIEN

ANOTHER EXPLANATION?

ORMAL VISIT TO CHESTER

W THE NEWS

TEST INVESTIGATIONS

* VIDEO GAMES! 2000 * OTHER STUFF!

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 pages these 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 relaunched Digitiser2000 is just as stupid and just as funny as ever, we shall be featuring a slice of Biffo every week from now on.

GOING VIRAL THREATENED MY TIT-ISH PRINCIPLES - BY MR BIFFO

As some of you might be aware, I went a bit viral over the weekend. No, no - not in that way. I'm not infected. Not yet anyway. I mean I went, y'know, sort of viral online.

The above picture, of Donald Trump and Steve Bannon as Krang from Teenage Mutant Ninja Turtles, is closing in on four thousand retweets and seven thousand likes, has made the front page of Imgur, and been seen by 20,000+ people on Facebook.

It also pushed my Twitter followers over 5,000 - which is small potatoes compared to some of my peers, and ultimately rather meaningless... but nevertheless some sort of milestone, I suppose (watch them flee this week, as they realise they're not going to get stuff like Trump-Krang every day...). It's virtually impossible to find out the names - or Twitter account names - of everyone who retweeted it, though somebody did tell me it had been shared by Guillermo del Toro, which is nice (and almost as exciting as the time Colin Baker retweeted me).

I've had a few things go viral before (though this is the first time it has been artwork I've done with my own fair hand), and it's a boost to have created something which lots of people think is worth sharing. I'm not above admitting that a bit of positive reinforcement goes a long way.

Of course, it also brings with it a certain degree of frustration, given that my brain can't always think up stuff like that on cue. It seems that the magic formula is grafting something with pop culturally nostalgic significance onto some sort of witty topical observation.



https://tinyurl.com/htkl6py



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

Hawkwind have said that the new album "Into The Woods" will be released by Cherry Red Records on the 5th May. And further dates have been announced for the accompanying May tour.

The album is described as being "in many ways, the perfect sequel to last year's acclaimed concept studio album and live stage show, The Machine Stops, which was inspired by E.M. Forster's Sci-fi classic, a dystopian vision of the future brought to life with characteristic Hawkwind style."

Three brief extracts from the album have been placed on Soundcloud, and the web address for this "Into The Woods teaser" page is being misprinted in some quarters but is actually located at:

https://soundcloud.com/user-823587518/intothe-woods-teaser

The announced track listing for the upcoming

album is:

Into The Woods / Cottage In The Woods / The Woodpecker / Have You Seen Them / Ascent / Space Ship Blues / The Wind / Vegan Lunch / Magic Scenes/ Darkland / Wood Nymph / Deep Cavern / Magic Mushroom

Warm-up dates for Hawkwind in mid-March are dubbed 'A Glimpse Into Greenness', which gives some indication of the conceptual and lyrical themes behind the band's new album. And, to promote the "Into The Woods" album during its month of release, Dave Brock and Co. will be touring through May, including a gig at London's prestigious venue The Roundhouse.

It will be 45 years since Hawkwind played at the venue's historic 'Greasy Truckers Party' in The Roundhouse and first recorded "Silver Machine".

Following more gigs being announced, the May dates now stack up as follows, and the list is still keeping the more northerly fans guessing!

Fri 12 May - Weymouth Pavilion (Dorset) Sat 13 May - Worthing Assembly Halls (W Sussex) Thu 18 May - Stroud: Subscription Rooms (Glos) Fri 19 May - Dorking: Dorking Halls (Surrey) Thu 25 May - Dorking: Dorking Halls (Surrey) Thu 25 May - Norwich: UEA Fri 26 May - London: The Roundhouse (Chalk Farm, Camden) Sat 27 May - Mello Festival, Throckmorton Airfield, Evesham, Worc

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 Daevid 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 ...



Multimedia spiritsburning.com

Our Crash 1 Have Iwo Nomes JigSauMan Flies A digSauShip Live Forever My Life of Voices Let's All Go Cloud Puffing Stellar Kingdom Scarcebins At The Starting L 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





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:
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E-Mail Address: (Please print clearly)
Telephone Number:
Additional info:

www.hawkwind.com Any enquiries hawkwindpassports@hawkwind.com
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.. The second show in Bucharest turned into a big party with all of the bands on stage singing Neil Young's 'Keep on Rockin' in the Free World'. It was all filmed for the reportage programme and shown on BBC TV. There were many emotive speeches and one of the guys from one of the bands said, over the microphone:

'This has been the best week of my life.'

If you listen carefully to the BBC recording you can just hear Mick Tyas yell from the monitor desk, 'You must have had a life like dog shit!'

At the end of that show the pack down and load out seemed to take forever. It was quite late by the time we finally closed the doors of the truck. Exhausted and underfed we made our way to the troop transport buses and took our seats to head back to the hotel. Mick and I were sitting on the front two seats, and the Asian presenter of the BBC programme was standing in the door of the bus. We sat for a while like that and then Mick said, 'Why are we not going? The bus is full.'

The presenter turned to us and said:

'I can't decide whether to wait for my translator or go back to the hotel now.'

I stood up and took him by the lapels, lifted him bodily and placed him on the ground outside the bus.

'Wrong answer,' I said, 'There will be another bus along in a few minutes,' and I shut the bus door, sat down and said to the driver.

'Hotel, please.'

We had all had enough by then and I was fed up with the amateur way this whole thing was being run.

The last show was in Brasov – deep into Dracula territory. We set the gear up and the band and managers went off to eat. We, on the other hand, were presented with a selection of sandwiches. At that point I led a revolt of the sound and lighting crews, and we demanded to be taken to the restaurant to eat. They were surprised when they saw us arrive and order food, and even more surprised when we told them they could soundcheck when we were finished eating and not before. I suppose, for the Romanians, we were just workers and the musicians and management were the higher realm. That was how their society worked; the workers got the shit and the officials the cream.

After the show we were taken back to the hotel and told we had to leave at 2am to get to the airport. Since it was, by that time, 1am we decided we may as well have a shower and stay up. Mick and I had saved a bit of toot and some hash so sat down to imbibe. There was a knock on the door and it was DJ, from *Jesus Jones*. He walked in bearing two bottles of champagne.

'I thought I would share this with the only other professional members of this whole crew,' he said, so we racked him out a line of coke and we sat around chatting. Finally we parted and got our cases together to leave.

We faced a five hour drive to the airport in what amounted to a troop transport so I decided to take the duvet from the bed. I knew I would not get it through reception so I tossed it out of the window, intending to collect it on the way to the bus. When I got there I found the singer from *Crazyhead* picking it up and taking it to the bus. When I got on the bus we had an argument about it, like two schoolchildren. We were both drunk and I was fuelled up with a load of coke so I managed to separate him from it and retreated to my seat. I recall shouting at him, 'When you are back on the dole, where you belong, I will still be on tour. Remember that!'

We later apologised to each other – but not for many years.

There were so many people on this outing that this tour was organised into teams. I was running the sound team so I had to check all of my guys were on the bus and then, when each team had reported back, the bus could leave. When we got to the airport the tour manager for *Jesus Jones* realised that DJ was not on the bus. A quick check revealed he was not on the other bus either and the main tour manager called the hotel. It was early in the morning.

He asked to be put through to the room, and when the occupant answered he said, 'Look, no time to explain. You need to get to the airport. Just pack everything and leave right away, grab a taxi and get to the airport. There is only one flight so you have to be on it. If you miss it you will be stuck here and we won't be able to get you out, OK?'

He put the phone down.

As he did so DJ walked into the airport, saw us and came over to our group.

'I saw the bus leave as I was on my way down so I grabbed a taxi and got him to drive me,' he announced nonchalantly. This means that the tour manager called someone else. Someone peacefully sleeping in a hotel room in a town riddled with bullet holes, with tanks still on the streets, soldiers and guns everywhere, just after a bloody revolution that had seen many people die, and the execution of the country's leaders. Not only that but he had told that random person he had to get out immediately or he would not be allowed to leave. Bet that woke him up!

It was a relief to get home, but when I got back to London, I flew into a shit storm which was partly of my own making, however. The first thing that happened when I arrived at *Encore* to unload the PA truck was that John called me into the office and said that they were no longer going to pay for my mobile phone or give me a retainer – both things that Chris Mounsor had offered me to get me to join the company in the first place. There had been a phone in the office, which for the previous two years, had never been billed. It was an oversight somewhere, but we had a live phone which we used to make international phone calls on. I called Andrea on it several times a week,

Barbara called her family in the States and Danny would call his father in Israel too. We were not the only ones making calls on it, but I suspect the bill, had it ever arrived, would have been horrendous.

While I had been away BT had caught up with this phone line and began to make noises about billing us. Chris managed to sidestep that but it prompted John into looking into the way the company was run and he decided that my perks were among the ones to go. Chris had, of course, never mentioned that he had made me a director – on paper at least – so he thought I was just employed as a part-time engineer. Shortly after this the results of my antics in Romania began to filter in.

I was complained about from many quarters – *Crazyhead*, the BBC and the tour managers were not exactly lining up to join my fan club. Luckily Steve Harley had a few festivals and a tour to do so I was able to make myself scarce doing those and earn some money.





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

I don't understand the S&M lifestyle, and I don't understand prostitution. I am not being prudish about either; I have close friends that have indulged (and continue to indulge) in both, but neither has ever appealed to me. I will admit freely that there were times between the end of my first marriage and the advent of my second, the best part of a decade later, that I was more promiscuous than perhaps I should have been. But I never



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indulged in power games, and no money ever changed hands, and I like to think that every sexual partner that I have ever had was with me because *at that time* I could fulfil her needs better than anyone else in the universe. And that need was not for a bundle of non-sequential used tenners.

But I am perfectly aware that there are people for whom this is not the case, and - much to my bemusement, because I do not understand it at all - there are associations and clubs (for want of a better word) for people who like to reenact *Satyricon* in privacy and *en masse*. It is something that I find completely incomprehensible (although, I stress that I am not condemning it) but it is something of which I have been aware for many years. And so, I was not at all surprised to find that there was such a group operating a few miles up the road from my little corner of North Devon.

And - although I had managed to put him out of my mind, and had not thought about him for years - it made perfect sense that Victor Ludorum, once the blue -eyed boy of my *almer mater*, was one of its leading lights. He had, apparently, returned from Canada just in time to make an offensively large sum of money during the dot.com boom and had the low cunning to realise that it was time to pull out before the aforementioned economic

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boom went tits up. He then, apparently, set himself up as a 'Financial Consultant' (whatever that means) and spent the next ten years advising a succession of little old ladies (to whom the faded remnants of his once boyish good looks were an irresistible inducement) how to invest their meagre pensions.

But behind his flawless Patrician image lay - as lies, one suspects, behind many flawless Patrician images - a sordid reality. Unlike many men who become more conventional as they get older, Victor's sexual proclivities got nastier and more unsavoury as he got older. And the eighteen year old who enjoyed his power trip so much as he tormented the eleven year old me, grew into the maven of a large and powerful community of sadomasochists who either enjoyed beating, or being beaten, and various degrees of humiliation or being humiliated, as well as sex with persons of both genders. And as The Ludorum household, where he lived with his wife and a 'paid companion', and singularly

failed to pay any income tax despite having enough of an income to pay for the upkeep of a sizeable house and gardens, was only a matter of miles from where Malcky and Emmz were doing much the same, it was only a matter of time before they met. And, as any fule kno, or at least as any fule can hazard a remarkably educated guess, when thy did meet both fur and sparks were bound to fly.

I know very little about the S&M subculture, mainly because it has never been something which interested me. But I understand from what I have read, and what I have been told by people who *are* into that kind of thing, that there are a complex set of rules in place to safeguard participants from both physical and social harm. I have been told by one friend, for example, that membership of any organised S&M group is only by invitation, and that any prospective new member has to be vouched for by at least two current members.

It is also practically impossible for a

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single man to join. Membership is restricted to single women, couples, or triads, and at each of their organised soirees (and I truly cannot think of a better way to describe them, and if there is a proper word for them, I have never been told it) there are marshalls to enforce the rules as well as first aiders and even paramedics present just in case something *does* get out of hand.

It all sounds very civilised, in so far as an organised house party where rich people pay a lot of money to beat (or be beaten by) other people, and where the sideshows can include anything from mock crucifixion to the ritualised voiding of bodily wastes over those who wish to be humiliated, can be. But, I am sure that people who have been following this narrative so far will have guessed at least four things.

Firstly, that Victor Ludorum, my nemesis from my unhappy first year at Grammar School, was the sort of person who despite being a respected member of this shadowy community - had hankerings to delights far beyond and above what was sanctioned by his community. Secondly, that such forbidden delights would be expensive, and beyond either the pocket or desires of yer ordinary pervert.

Thirdly, that Victor Ludorum was far from being yer ordinary pervert, and was well equipped financially and morally to indulge in his deepest and darkest desires.

And finally that Malcky and his unlovely wife, were not only pretty well bereft of any of the normal moral checks and balances which keep 'normal' (whatever that means) people in order, and would also do pretty well anything for money. The combination of the unlovely twosome and the quondam sixth former who had made my life so unpleasant during the final weeks of the spring term of 1972 at Bideford Grammar School is not a pleasant thought. And as I prophesied a few paragraphs ago, when they met, both fur and sparks were bound to fly, and as events were to show, they certainly did.

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 politicsespecially 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..



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 Awrads 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

WHAT'S FOR DINNER? BY MARTIN SPRINGETT















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

Nornich, Deo:

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

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

I have found myself to somehow be in a splendiferously soporific state after looking for bits and bobs to place in the knickknackatory this week.

I am not quite sure how I have managed this, as it is a task that is usually accompanied by a drag on a fag here and there to promote serenity as photos and descriptions of the endless tat scrolls down my computer screen, but – alas and alack – I have given up the dreaded stuff. And not for the first time I must add, but hopefully for the last (one does have to announce such things whilst exuding a certain amount of confidence, now, doesn't one?) So quite how I have accomplished such a state of peace and calm I really am at a loss to explain.

And not only am I reaching for my baccy pouch that is no longer there, but Selene is also smiling down upon us in her own peerless way.

To me she is most welcome, but I know for others her appearance brings discomfort and upset. But whilst the full moon throws down her pale comforting light, what could possibly be better than one of these to start off the proceedings?

FLOUR:

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R' EP HALABURADAN Successor to WM. LEGGATE,) 186 MAIN ST.Y

ANUFACTURER and Dealer in HARNESSES, SAB M. DLES, BEIDLES, -Couch, Ghales and David GOL LARS. Also, Trunks, Fallace and Carpit Eage. Couch Gig and Trils WillFO, &v. gr Realpring dons at short motios. 8 Weivestes, Jan 18

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PRATT, DOWNES & SCOTT, P. BARCHOFT.)





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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Brian Jones Stuffed Doll Figure The Rolling

Part of our collection of iconic Rock 'n' Roll characters. Stands approximately 9" Tall. Handmade to order"

Clever idea if you are good at drawing caricatures.

Vintage Spitting Image MICHAEL JACKSON 3" toy plastic figure - £29.99

"Rare michael jackson figure"

You have to love these minimalist descriptions. I think I may have put this in the knickknackatory a year or so back, but it is so hideous it must have been thrown out and somehow been knocked underneath and kicked to the back. Probably a cat playing footie.

allision as 7 a.m. and 45 p. M. CO Ibz. BUCK CORN AND 74 3 A.M. 13, 6, 8, 4 6 8. 16. top caly to take stengers for Perestier at Way stations with

R' EP HALABURADAN (Buccessor to WM. LEGGATE.) 165 MAIN ST.Y MANUFACTURER and Dealer in HARNESSES, SAD M. DLES, BRIDLES, Couch, Ghaise and Deals Col-LARS. Also, Trunks, Fallers and Carpit Espe. Couch Gig and Tulig WillFS, &c. gr Realpring dons at short motios. 8 Weicostes, Jan 18



But here it is now, back in all its ... um ... awfulness (?)

THE BEATLES JOHN

FIGURINE CANDLE UNIQUE ONE **OFF 7 & HALF INCHES TALL -**£24.99 "THE BEATLES JOHN LENNON ONE OFF UNIQUE. WAX FIGURINE CANDLE. **STANDS** APPROX 7 AND A HALF INCHES HIGH. SLIGHT 1111 **WEAR** STILLariber continue AWESOME

LENNON WAX

BUT small wick on top could be cut off if you wish NOT to use him as a candle!

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PRATT, DOWNES & SCOTT, P. BARCEOFT.)



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 highborn 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.

at 6 P. M., lodge in Sprinzfield, leave at 4 Polycreshter and arei" (in Albany at 15 P. M. The scaling for Troy leave on the arrival the trains at Greenbush. OF 1801 т н.

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MIKE DAVIS

HOW CAN I TELL YOU?



Available from iTunes, Amazon etc

Extremely Rare! Elvis Presley Lifesize Polyester

Figurine 3D Wall Art Statue - US \$3,500.00

I AM HAVING DIFFICULTY LISTING THIS AS WAS TORN WHETHER TO KEEP IT FOR **MYSELF! EXTREMELY COLLECTABLE"**

I can think of many contestants for the wicker man contest, but taking a light to this particular item would be hard, and not necessarily because it is depicting John Lennon, but because it has been given a name. You can't just burn stuff that has been given a name. That's like giving a baby pig a name, treating it as a pet, and then eating it.

Wicker man is different – you can give him a name and be nice to him - in fact that is encouraged (or even treat as a pet if that rocks your salad servers). It is important that you feed him up for the ceremony. Make him feel at home. You know the whole caboodle. It makes the ritual so much better that way.

t Line. Oh, listen to me going on. Hush my mouth. I will be giving away all my secrets and special recipes next. And that would most certainly not do. There is a time and a place, and this is neither.

How the heck did we get on to that anyway? Oh yes, burning candles. That's just the way my mind works at this time of the lunar calendar I guess. And without nicotine to temper my temper as it were, I would advise all to beware.

FLOUR:

IS BRAMAN,

B. E. HUTUMMYSUM

(Buccessor to WM. LEGGATE.) 188 MAIN ST.Y

"Extremely Rare! Elvis Presley Lifesize

> Made from polyester/ fiberglass, can be hanged on your wall, Has a height of arround 131cm (51 inches) and is arround 106cm (41 inches) in in length, Awesome collectors

item!"

is now propared to furnish the ciriz:

Not sure where his other leg has got to? Or is he an escapee of the chains of the ritual? You know -THE ritual.

Ta-ra for now. I must away to think of some names; you can have so many 'Berts' before it becomes monotonous and a tad confusing.

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PRATT, DOWNES & SCOTT, O. P. BARCECET.)

Polyester Figurine 3D Wall Art Statue, in good condition,

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

http://www.zazzle.co. uk/streetfightingshirts



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

mcdada@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 was really getting into his book



The fragmentation of Papua New Guinea



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.



DOUBLE ALBUM RECORDED LIVE IN NEW YORK

Quentin Crisp: An Evening with Quentin Crisp (DRG, 1979) What? A tour of one the stately homos of England.

Crisp's greatest performance was his life. Born so far ahead of political correctness and gay rights; Crisp's response to discovering himself both effeminate and homosexual in the fiercely straight London of the 1920s was to work initially as a rent boy and then establish a career as a model for life drawing and painting classes for Art students. This story - from changing his name to Quentin Crisp, via the modelling to the emergence of a character full of Wildean witticisms and attitudes that set him apart from gay rights campaigners as much as they set him apart from any moral majority - formed the basis of a television drama: The Naked Civil Servant. After which things were never the same. Crisp combined occasional acting – notably playing Queen Elizabeth I in a film adaptation of Virginia Woolf's Orlando – with live work and a willingness to pick up the phone to anyone, accept any dinner invitation and regale his host (whom he expected to pay) with a virtuoso performance of anecdotes and witty retorts to questions.

That – more or less – is what you get in An Evening



With... recorded live in New York (Crisp's later life saw him reside in New York and London at different times) the first of the two vinyl albums comprises a monologue on Crisp's life; tried and tested stories that have worked countless times around dinner tables and on stage, and some asides or recent observations pertaining to current (1979) events. Since Crisp's take is personal the material hasn't greatly dated. His acerbic and individual views on the process of simply being yourself remain insightful: "we'd all like to have friends, but if it means you've got to listen; the price is ridiculous." It's at such moments that Crisp - the intractable opponent of clubbable gay rights campaigners, uniting under slogans and aims - truly emerges.

Delivered in a mannered, world weary, studiedly camp and artfully enunciated voice: An Evening with Quentin Crisp is a bare performance made substantial by the complexity of some thoughts, and Crisp's gradual teasing out of the way his celebrity works to sustain him. Talking about the people who seek him out as company he observes that wayward and wild young women at odds with their parents form part of this group and imagines the moment when a girl – driving her family to despair – is accused of treating the family home like a hotel, only to respond: "You don't know the half of it Mother; I've met Quentin Crisp!" The second and slightly longer vinyl album comprises "the frightening half of the programme" wherein Crisp answers questions written by his audience during the first half of the show. There are moments of seriousness here, notably in the opening minutes when Crisp discusses how his inescapable role as a social outsider helped to develop his personality.

He is forever comfortably within reach of an anecdote, witticism or philosophical insight. He rails against conformity and remains hellbent on promoting individual happiness as the only reliable happiness. One question relating to Crisp's opinion of The Queen's style prompts the riposte: "it can't be natural for the fifth richest woman in the world to adopt a deliberately middle class image" before he celebrates the flagrant pomp of previous generations and decides: "If I were part of the royal family I would be wearing my crown at breakfast."

The fierce intelligence and unrepentant individuality of a performance running to almost an hour and fifty minutes (plus a 35 minute interview between Crisp and Morgan Fisher on the 2008 CD reissue) is the main attraction. It also overcomes the thin laughter from the small venue and the age of the original recording. Crisp worked in an age before mobile phones and the internet – both innovations that would have enhanced his ability to perform his life – but his notion of self-created celebrity is still relevant in the 21st century and comes across in this recording.





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



THE WORLD OF GONZO ACCORDING TO

Mark Raines

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This has been an irritating Kafkaesque week for me. Or it would have been if Kafka had written about irritating second hand car dealers in South Molton instead of Gregor (GS) Samsa turning into a fucking beetle and Gasboard (GS) Scammers trying to get hold of my credit card number, or Goddamned (GS) Selene making mincemeat of my Glum (GS) Synapses until I am bordering on a General (GS) Seizure.

Years ago, my old friend and mentor Tony "Doc" Shiels pointed out the way that the initials GS turn up with irritating frequency in one's life. He used this as a framework for a lexilinking trip down a generally (GS) surrealchemical Yellow Brick Road, following something that he called 'The Case'.

Times like these I find myself on a trip towards *Une Semaine de Irritant* and I wish I wasn't because there is nothing that I seem to be able to do about it.



The saga of our new car continues apace. We bought the blasted thing from a last Friday garage in South Molton, who promised to valet it and put twelve months' MOT on it. And they said we could collect it on Monday. Monday came, and we were told that one of the spares was late arriving and it would be Wednesday. Wednesday we were



told it would be definitely arriving today. But yesterday rolled around, and we were told that we can have a courtesy car tomorrow. The courtesy car to be kept until our new car is finally ready. Life was so much easier thirty years ago when you could pick up something driveable for fifty quid, and buy a legal looking MOT for a fiver from a bloke in one of the seamier pubs in downtown Crediton. Not that I ever did anything like that, of course.

I have been on a particularly difficult trip this week, but I hope that things will sort themselves out over the weekend, because they usually do. Please forgive me for being more than usually surreal in this column. Kafka doesn't cover half of it.

Hare bol jd

THE BEST AD PLANS

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KELTONS: TONY HENDERSON