

GONZO



We talk to
Krautrock legend
Lutz Graf

Ulbrich about his
work with **Nico** and
Agitation Free, Jon
goes off on a weird
trip with the
Justified Ancients
of Mu Mu, Alan
critiques **Forest**
Swords, fun and
games with **Roy**
Weard and all sorts
of democracy-related
japes...

#238

A LUUL IN THE STORM



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THE THREE COMMANDMENTS OF GONZO WEEKLY:

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

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



I truly did try very hard not to have an editorial in this issue which specifically referenced the UK General election, which will have occurred the day before this issue went to press.

However, on Thursday lunchtime, my old friend Alex who records and performs under the *nom de guerre* of Ve, sent me an op ed piece so moving that (after a few minutes of soul searching) I decided to publish it here in full. So there are actually two editorials this issue. Savvy?

Right on Brother

PS: It was Alex whom I referred to as "one of my more peculiar friends" last week after his experiments with orgone energy knocked out the broadband for my entire village...

It's UK national election day, and maybe the most important one for half a century. We are not choosing between



"A decent Brexit deal" and "Public overspending", as the commercial media are misreporting, we are choosing whether we have a continuation of the needless austerity and fascist globalist agenda roll out, or a new 21st century British renaissance, and an end to the silent war against the people by our government....

"UK Election Day 2017 - A potentially Auspicious day in world history..."

by VC. 09.30 hrs GMT Thurs 08th 06th 2017.

If you paid any attention to the slight-of-hand distractions of the self-titled "mainstream media" lately, you could be forgiven for thinking Thursday 8th of June 2017, a relatively innocuous and unimportant historical date.

However, may I just say that in my long considered opinion, if you were looking back from the year 2020, or 2030, or 2050, you would not be so blasé about that date.

This British General Election will be pivotal in not only the future of Britain, but the future history of Eurasia, Africa, The Middle East, North and South America and Australasia.

Why?

“...if you were looking back from the year 2020, or 2030, or 2050, you would not be so blasé about that date”

Because this General Election will decide whether the New 21st Century British Societal renaissance, which is prepared and ready to be born, will be ushered in by a nation tired and weary of conflict and division, or murdered on the sacrificial alter of corporate venality and selfishness, and so extend the period of global suffering and environmental degradation.

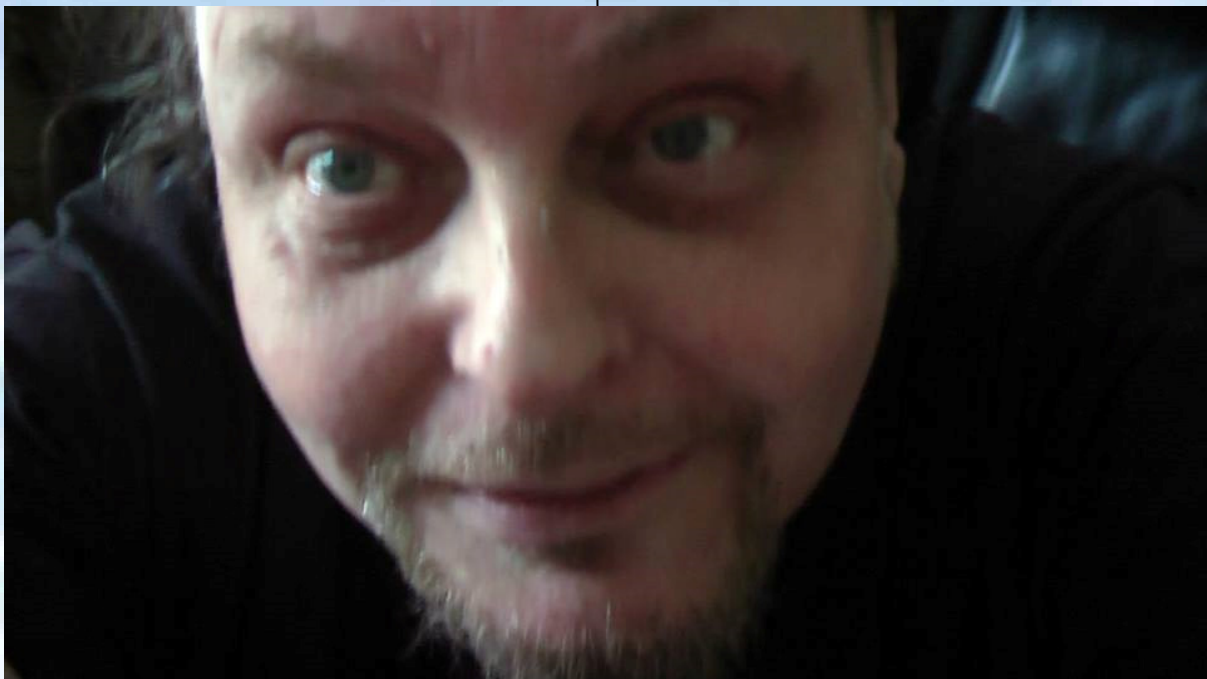
Only through unity can we solve the problems of this world. Only through love and compassion can we heal the deeply hacked wounds of division, inflicted by the current materialist pyramid of organised crime, masquerading as legitimate government.

The world is far too 'joined-up' in the connectivity sense now, for silent social

wars of attrition against the weakest, most vulnerable and gentlest sections of our society NOT to further fracture unity to the point of internecine warfare.

The choice is not about "A decent deal in Brexit and strong leadership" and "Tax and public expenditure changes", as the commercial information publicists (mass media monopoly) has been presenting it to the folks who think that they are 'legitimate independent thinkers' and 'un-biased journalists'.

The actual choice, is between "Continuation and quickening of the fascist globalist agenda" (so, more social care cuts, benefits cuts, fair pay cuts, and public and emergency services cuts, and more draconian curtailments of natural rights and freedoms).



**"I'M TIRED OF HEARING IT
SAID THAT DEMOCRACY
DOESN'T WORK. OF COURSE
IT DOESN'T WORK. WE ARE
SUPPOSED TO WORK IT."**

- ALEXANDER WOOLLCOTT, WRITER AND CRITIC



Or; "Increased social, cultural and financial inclusion and community empowerment", (so, the empowerment of the grass roots movements that promote harmony, unity and co-operation, which groups actually have the knowledge and insights to solve the worlds worst and most intractable problems, which currently beset us all).

The choice comes down to "A new 21st Century Cultural Revolution" or "The continuing slide into the 'big-brother' authoritarian and dystopian reality".

I know which I'd choose, and I know which of them most people would choose, were they aware that this was what the election would determine.





But I am left with the question: "How many are aware of the real importance of the real issues, and how many are casting their votes, or worse withholding their votes, because they don't know how important and pivotal the outcome may be in world history?"

Here's to everyone who cares enough, and has the wit to know that their vote really matters, including the anarchists who come into unity with the socialists to help the only sane choice, win out at long last, and end this decades long silent war by government against the interests of its own people and nationhood.

But if in the near future, we look back and see that this election was in any way rigged against a labour win, then my vote is for executing every last vile bastard involved in those shenanigans. And that we commit to that, at the first opportunity, when we do eventually and inevitably, win out and begin our 21st Century British Cultural renaissance .

Because you can't keep free-souls, free-

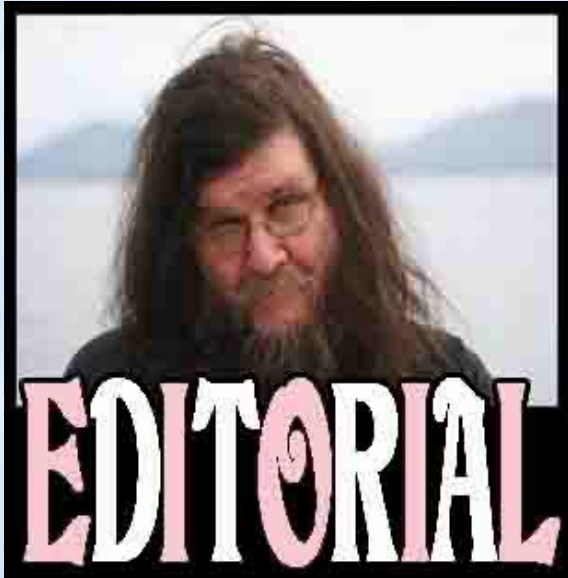
minds and even freedom itself, down for ever.

Long live fraternity and unity!
Vivre le difference en unity!

Metako Yaci. .VC.

09.30 hrs GMT Thursday 08th 06th 2017.





Dear Friends,

Welcome to another issue of this peculiar little publication which seems to go from strength to strength without me actually doing anything to make it do so.

I am in a peculiar position this week, because - although, as is my habit - I am writing this editorial a week or so early, the main piece of news in the UK at least, will be whoever won

the General Election, less than twenty four hours before this issue goes to press. For a number of reasons, although I think it is probably fairly obvious who I will have voted for, I am not going to talk about the election or its aftermath in this editorial. I think that it is a foregone conclusion, that whoever wins, we in the United Kingdom are due to undergo a difficult few years, although some outcomes are going to be more disastrous for the country than others.

Nope, I want (for, I believe, the third time this year) to take a look at what hints at being the cultural, and possibly even the moral and philosophical highlight of this peculiar year; I am, of course, talking about the return of The Justified Ancients of MuMu.

Now, an awful lot of searing bollocks has been talked about this, and even though - right from the start - Messrs Drummond and Cauty made it perfectly clear that they were *not* going to be reforming The KLF (although nobody has categorically denied that the Justified Ancients of MuMu reunion was going to have musical aspects to it, which personally suits me, 'cos I always preferred the two JAMMS albums to *The White Room*) various hoaxes have done the rounds with a particularly notable hoax featuring a scheduled appearance, this summer,



Lady Eris sows confusion wherever she throws her golden apples.

at a Westcountry festival, by a band who may or may not be a KLF cover band.

And just in case you think I am making this up, Drummond himself has said:

““We do understand that there are two documentaries being made about The KLF – both of these are nothing to do with us. Jimmy

Cauty and I have always remained very close but we have no plans to reform The KLF or exploit our back catalogue in any way”.

But we *do* know a little bit more about the events that are going to happen this summer than we did back when I last wrote about the subject a few months ago.



اللجنة لهم إذا كانوا لا تأخذ نكتة



In the early spring a poster tweeted by the band said they would be “unearthing aspects of the 2023 trilogy across Liverpool” from 00:23 August 23 to 23:23 August 27. This refers to their book 2023 which is being published on the day after my 58th birthday. The typically oblique synopsis reads:

“Down through the epochs and out across the continents, generation upon generation of the Justified Ancients of Mu Mu have told variants of the same story – an end of days story, a final chapter story. But with one hope, even if the hope at times seems forlorn.

The story contained in this trilogy is the latest telling. Here it is presented as a utopian costume drama, set in the near future, written in the recent past.

Read with care.

REMEMBERED – TOLD – TRANSCRIBED
for K 2 Plant Hire Ltd.”

It also appears that there is also a film in the works.

“21 March ·

2023 - The Triptych is a film projected onto three vertical screens.

It is not a dramatisation of the book 2023 but a response to it.

It has no dialogue or musical soundtrack.

It lasts for 69 minutes and can be streamed to mobile phones or projected onto large cliffs.”

On the 21st May, which is a day that looms large in my own personal history, a poster appeared near the birthplace of *The Beatles*, and Angie Sammons wrote:

“THERE is a crow. Something about a Dead Perch. There is mention of the Mersey and then a world tour. But who or what is Tangerine NiteMare? And, actually, as the title of one fine album goes: What The Fuck Is Going On?

This poster, slapped on the front of a rather significant tinned up house in the Dingle, was spotted by Liverpool Confidential while out on an early weekend stroll.



2023

The Justified Ancients of Mu Mu
will be unearthing aspects of the 2023 trilogy across

LIVERPOOL

from 00.23 on the 23rd to 23.23 on the 27th Aug 2017



2023 World Tour

.(No sleep til the Maelstrom)

**From the mountains in Madagascar
to the High Plains of Nebraska.**

**From the potholes of the Gobi desert
to the dustbowls of the Outback.**

**From the in-flight deck of the last flying Concorde
to the far horizons of Lake Windermere.**

**From the upper reaches of the Amazon
to the tidal flats of the Ganges.**

**From the source of the River Mersey
To the depths of the Maelstrom.**

The Product Blurb on Amazon for the forthcoming book by The Justified Ancients of Whatsit, has been significantly expanded. Does this make any more sense?

*Well we're back again,
They never kicked us out,
twenty thousand years of
SHOUT SHOUT SHOUT*

Down through the epochs and out across the continents, generation upon generation of the Justified Ancients of Mu Mu have told variants of the same story - an end of days story, a final chapter story. But one with hope, even if the hope at times seems forlorn.

The story contained in this trilogy is the latest telling. Here it is presented as a utopian costume drama, set in the near future, written in the recent past.

Read with care.

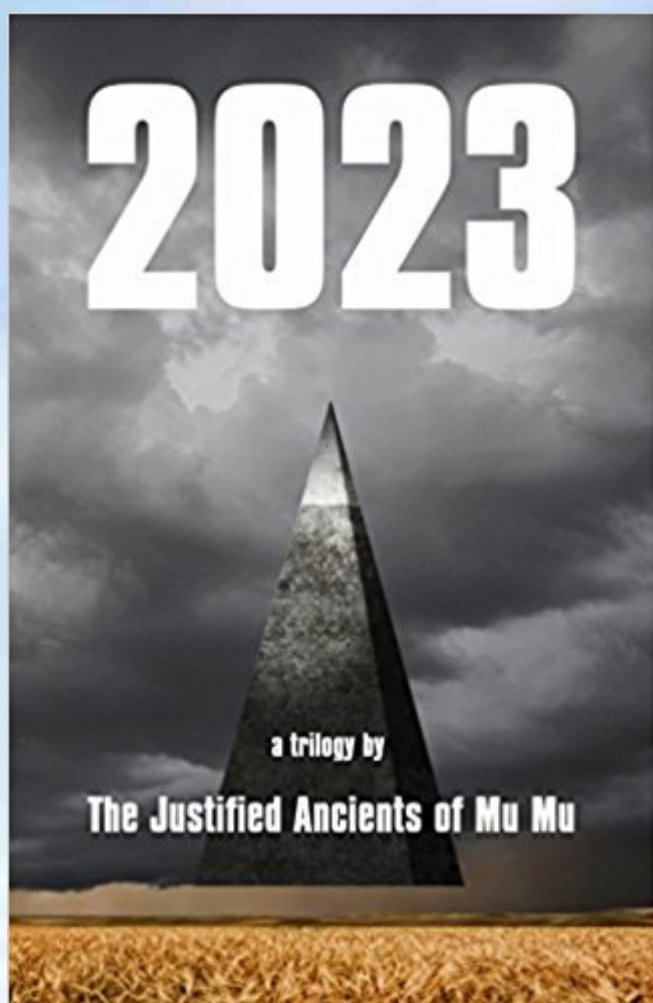
REMEMBERED - TOLD - TRANSCRIBED
for K 2 Plant Hire Ltd.

In the Spring of 2013, the undertakers Cauty & Drummond were on a tour of the Western Isles of Scotland. It was while staying at Jura's one hotel that they came across a strange-looking book.

The book was titled *Back in the USSR* and authored by someone using the name of Gimpo. *Back in the USSR* was the memoir of a young woman who had been a nurse in the Falklands War in 1982.

Gimpo ended up in Kiev in what was then the Soviet state of The Ukraine. Here she met with two women named Tat'jana and Kristina who went under numerous aliases, the most widely used being The KLF. Also in *Back in the USSR* it was claimed that Tat'jana and Kristina had been heavily influenced by a book originally written in English as *The Twenty Twenty-Three! Trilogy* by someone calling themselves George Orwell. But this George Orwell was in turn the pen name of Roberta Antonia Wilson.

What you are about to read is what they read - well, almost. As for *Back in the USSR*, if we are able to sell the initial edition of this book and make a return on our investment, we hope to publish that. As for the current whereabouts of Tat'jana and Kristina, we have no idea. They were last seen disappearing into the depths of the Black Sea in their decommissioned Project 865 Piranha submarine. This supposed disappearance happened on 23 August 1994. Rumour on the internet has it they would not reappear for another twenty-three years.



It has been covered in graffiti by what appears to be a scrawl-hungry coach load of unsuspecting day trippers, stopping off at 9 Madryn Street, the birthplace of Ringo Starr. Yet had they looked closely, they might have recognised the handiwork of another million-selling recording act of another point in time.

It is the biggest indicator yet that Jimmy Cauty and Bill Drummond, the partnership once known as The Justified Ancients of Mu Mu and The KLF, are indeed planning to make Liverpool, UK, their Trancentral outpost, just three months from now."

So what the fuck *is* going on? Nobody seems to know except for Bill Drummond and Jimmy Cauty, and they are not saying. What we *do* know is that 2017 is an extraordinary year, and seems likely to be getting even more extraordinary. Someone(s) seem(s) to have promoted the JAMMS/KLF into the *Beatles* of discordianism in the wake of John Higgs' remarkable book on the subject. And having read Higgs' even more remarkable book on the 20th Century (a book which is certainly the most intriguing thing that I have read all year, and which I am still trying to summon up the courage and gumption to review) it is hard not to agree with them. And whether this is the result of machinations of the Justified Ancients of MuMu, Hagbard Celine, Our Lady Discordia or person or persons unknown, I truly have no idea.

I would end this blurb with a resounding "watch this space", but it won't be until we wake up on the morning of the day that you will first have the opportunity to read my burlings on this matter, that we shall know whether we indeed have a space left to watch.

Confused? Aren't we all, but Lady Eris sows confusion wherever she throws her golden apples.

Peas and Luv
Haribol

J



VE, The Justified Ancients of Mu Mu, KLF, Bill Drummond, Jimmy Cauty, Tir Na Nog, Prince, Elton John, Marillion, David Bowie, Phil Collins, Noel Gallagher, Pete Townshend, Gogol Bordello, Roger Waters, Strange Fruit, Friday Night Progressive, Mack Maloney's Mystery Hour, Aamir Zaki, Peter Sallis, OBE, Educated Rapper (Jeffrey Campbell), Andrew "Andy" Cunningham, Barbara Alexandra "Sandra" Reemer, Vincent Paul Garbutt, Ya Kwanza, Mary Hopkin, Steve Howe, Ashton, Gardner and Dyke, Lütz Ulbrich, Alan Dearling, Forest Swords (Matthew Barnes), Bjork, Jeremy Smith, Brinsley Schwarz, Real Music Club, Roy Weard, Sendelica, Kev Rowland, Silver Hunter, Spoil Engine, Starsick System, That Rock Guy, Thoughts of Ionesco, Thus Defiled, Tony Klinger, Hawkwind, Gerald Durrell, Gorillaz, Albert Collins, Elvis, Michael Jackson, Jermaine Jackson, Joy Division, New Order, Oasis, Stone Roses, Inspiral Carpets, Deep Purple

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>

so what's it all about, Alfie?

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

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

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

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

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

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

Now is an even better time than usual to subscribe because, not only is it FREE (yes, Oxford English Dictionary free, not yer usual publisher free which means that we sell all the mailing list emails that we garner to a company trying to flog Viagra and/or Double Glazing).

No this is FREE as in Gratis. Not a Sausage. But I digress. So make an old hippy a happy chappy and SUBSCRIBE TODAY

ROCKIN' THE CITY OF ANGELS

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

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

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

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



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



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productions

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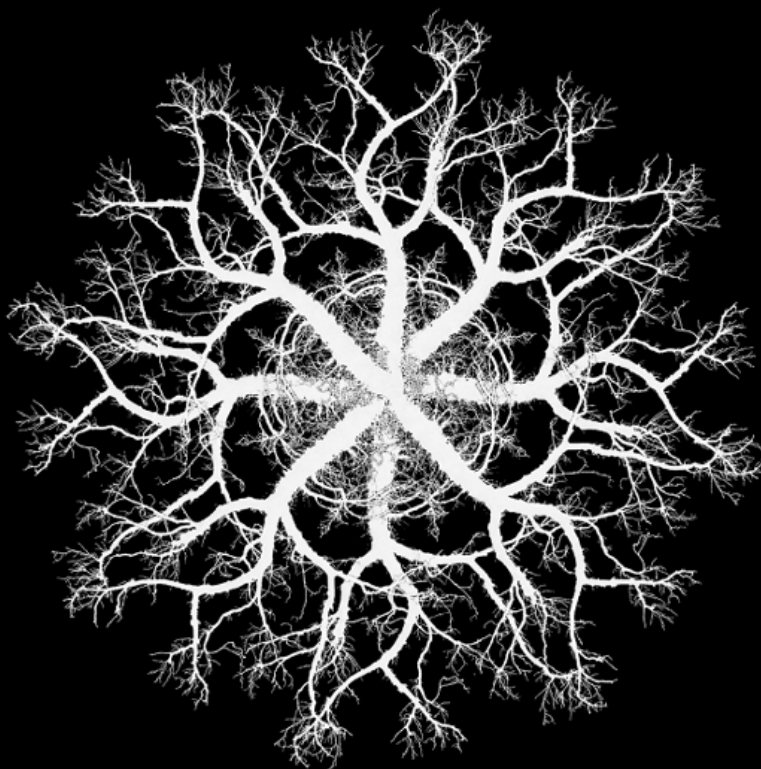
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THE ^{gonzo} NEWSROOM

TIR NA NŌG

THE DARK DANCE



A few years ago, together with my lovely wife, I was making a film at the Summer of Love party/festival in Kent. On the bill was a band that I have always wanted to see. They completely exceeded my expectations with a blistering set of psychedelised acid folk. How

two musicians playing live could make such a glorious noise, still astounds me. But do it they did, and a year or so later they went back into the studio for the first time in Christ knows how long, and made a remarkable album. I was particularly pleased, therefore, to receive this press release from John Blaney at Megadodo

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

John Maynard Keynes

this week...

Tir na nOg

The Dark Dance

DODOLP25

Limited edition 180gram black vinyl LP (250 copies) and silver vinyl LP (250 copies).

RELEASE DATE: 11/08/17

Some things in life are worth waiting for, like a well poured pint of Guinness and Tir na nOg's latest studio album. It took Sonny and Leo 42 years to record the follow up to their 1973 album 'Strong In The Sun'. But it was worth the wait.

When 'The Dark Dance' was released in 2015 it was hailed as a triumphant return. Prog Magazine called it "an acoustically mounted piece of great refinement, on a record often embellished by strings and moments of eastern promise". Classic Rock Magazine said: "Each of these deceptively serene songs has an underlying mysticism, an arcane quality that cannot be denied". Classic Rock Magazine also placed 'The Dark Dance' at number 3 in its best albums of 2015.

Two years' later and Mega Dodo is honoured to be releasing 'The Dark Dance' on vinyl for the first time. It also marks a milestone for Mega Dodo as it's the label's 25th album release. To celebrate, the album is being pressed on silver (250 copies) and black (250 copies) vinyl. It's been newly mastered for vinyl at The Music Mint by Shea Fitzgerald and is being released in a gatefold sleeve designed by Sonny Condell.

Tir na nOg tour the UK in June and return in November.

SOME DAY MY WRIT WILL COME: Executors for Prince's estate are planning a legal assault on the producers of an unauthorised Purple Rain musical, featuring the late singer's songs.

Director Gary Lloyd, the man behind Michael Jackson's Thriller - Live spectacular, recently announced the new musical will feature a 26-strong group of musicians, singers and dancers who will bring the late funk star's music to life onstage in the U.K. next year (18). But executors for the Prince estate insist they haven't authorised the show - and they want it pulled.



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...

But what the hell? That's why we have Insurance, eh? And the Inevitability of these nightmares is what makes them so reassuring. Life will go on, for good or ill. But some things are forever, right? The structure may be a little Crooked, but the foundations are still strong and unshakable."

Hunter S. Thompson



"Neither Prince's family nor the estate have given permission to use his name, likeness, or music catalogue for this event," a statement from entertainment adviser to the estate, Troy Carter, reads. "This is a blatant attempt to deceive fans into thinking they're seeing a Purple Rain musical on the West End, when it's only a cover band playing Prince's songs."

"We're currently weighing our legal options and look forward to bringing the real Purple Rain to the stage in the near future."

Read on...

RIGHT ON REG: Elton John paid tribute to victims of the London and Manchester attacks as he returned to performing at the weekend (03-04Jun17) following his illness. The Rocket Man singer dedicated his hit I Want Love to those who were affected by the bomb blast at Manchester Arena on 22 May and the van and knife attack in London on Saturday during his show at the County Cricket Ground in Derby, England on Sunday.

"It would be remiss of me to not mention

The Gospel According to *BART*

This week my favourite roving reporter sent me news of the forthcoming UK tour by *Marillion*.

Whilst pootling about on their site as a result of this I found their very touching message about the atrocity in Manchester a few weeks back.

"Shocked and saddened to hear about Manchester. We know people working on that show, and along with what happened at Bataclan, it's all starting to feel very close.

Our thoughts are with anyone who has been left hurting after last night. It's so senseless.

Love to Manchester, and PEACE. We have to look after each other. All of us."



MARILLION
LIVE IN THE UK

FRIDAY 10 OCTOBER
LONDON SOLD OUT ROBERT HALL

EXTRA DATES ADDED
TUESDAY 07 NOVEMBER
LONDON PALLADIUM
WEDNESDAY 08 NOVEMBER
MANCHESTER ACADEMY

MYTICKET.CO.UK | SEETICKETS.COM
MARILLION.COM

THE ALBUM FEAR OUT NOW

A KILIMANJARO & KNOWMORE PROMOTIONS PRESENTATION



these events," he said, according to the Derby Telegraph. "It was a tragic and awful thing to happen. We live in really strange times. A song can be remembered forever but it cannot replace a loved one." His remarks were very similar to the tribute he gave at Twickenham Stoop Stadium in London on Saturday, hours before the London attack, where a white van crashed into pedestrians on London Bridge before three men went on a knife rampage.

Read on...

REMEMBERING THE DUKE: David Bowie's widow Iman remembered what would have been the couple's 25th wedding anniversary on Tuesday (06Jun17) by sharing a sweet photo of the pair online. The former supermodel took to Instagram to honour her late husband with a black-and-white photo of the rock icon placing a tender kiss on her forehead as they stood under an umbrella together. The text beside the image read: "I would walk forever, just to be in your arms again". "June 6th #BowieForever", the 61-year-old beauty captioned the post.

Bowie and Iman met in October, 1990 and wed in Tuscany, Italy in 1992. Iman has been mourning the loss of her husband on social media ever since he died following a battle with cancer in January, 2016. She paid tribute to the

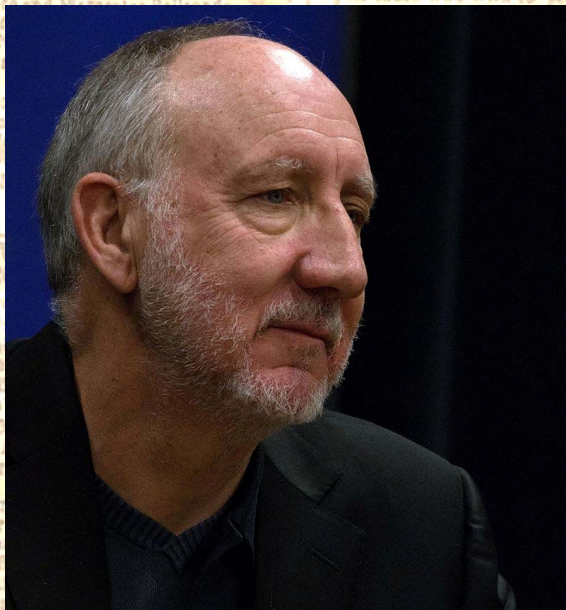
POOR OLD PHIL: Drummer and singer Phil Collins was rushed to the hospital in the early hours of June 8 after falling in his hotel room. The situation was announced on the 66-year-old musician's Facebook page, reports the Daily Mail. "Phil suffers from 'drop foot' as a result of a back operation which makes it difficult to walk," the Facebook post notes. "He rose in the middle of the night to go to the toilet and slipped in his hotel room, hitting his head in the fall on a chair. He was taken to hospital where he had stitches for a severe gash on his head close to his eye and is recovering well."

As the Mayo Clinic website explains, "Foot drop, sometimes called drop foot, is a general term for difficulty lifting the front part of the foot." **Read on...**

"I've seen some unpleasant headlines about Noel and why he never played the gig in Manchester at the weekend," Smart said on his show on British station Radio X. "It's only right to point out, and I don't think this is public knowledge because I'm sure he would never mention it, but I found out today that as soon as 'Don't Look Back In Anger' started to appear spontaneously at the vigils, he made sure all the royalties went to the families. That was before any gig was mentioned."

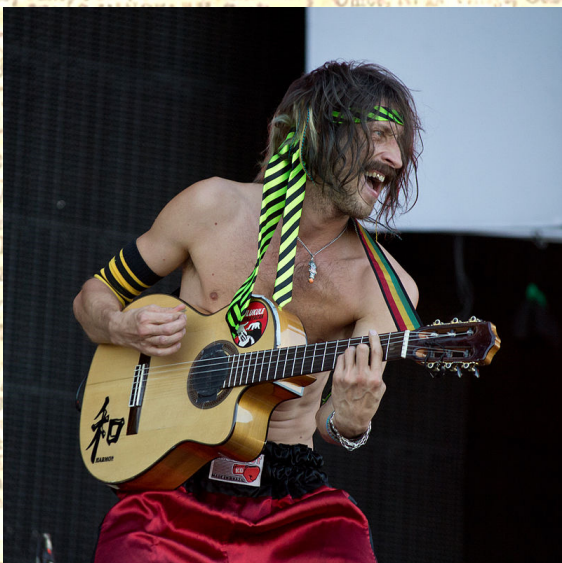
PRATT, DOWNES & SCOTT,
(Successors to T. W. & D. P. Barcroft.)

THE ^{gonzo} NEWSROOM



Boston date will be conducted by Keith Lockhart with the Boston Pops Orchestra.

Townshend said "I'm thrilled to be bringing Classic Quadrophonia stateside through the month of September. Melding the contrasting



sounds of Quadrophonia with a symphony has been a really unique and powerful way to reach a wide audience of classical and pop music lovers alike. I couldn't be more excited to see it continue in the U.S." **Read on...**

YAY! GOGOL BORDELLO ARE BACK: Renowned gypsy punk band GOGOL BORDELLO announce their new album, the seventh in their wide-ranging oeuvre which comes out August 25th, 2017 via Cooking Vinyl. "Seekers and Finders is just a very magical and playful record for us", says frontman Eugene Hütz. "It just feels quite complete in capturing the Gogol familia transcontinental lifestyle, every side of it... the Good, The Bad, and the Snugly." Written over an extended time on three different continents, Seekers and Finders finds the nine-piece multi-cultural band in top form - an aural party of violins, accordions, trumpet, marimba amongst the standard rock basics of guitars, drum and bass. "I was still bouncing between Latin America and Eastern Europe when songs were emerging, but finally, as soon as I moved back to New York, it all came into focus... as it always did for me here", he explains.

The first released track and lyric video, 'Saboteur Blues' is a frenzied punk rocker that flips a middle finger in the face of French philosopher René Descartes. "This song is about the full commitment to the moment and putting the end to this self-sabotage... and going on a rampage with it", Eugene says. "Our lives are royally sabotaged by our thinking being stuck in our past or future. Girls in French mock-flirt the famous crap fuck shot philosophy 'I think therefore I am' of Descartes, while the band is clearly offering the alternative 'I feel, perceive and experience, therefore I motherfucking rock'". **Read on...**

PRATT, DOWNS & SCOTT,
(Successors to T.W. & O.P. BARRETT)

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.



STRANGE DAYS



THE BOGMAN COMETH

<http://www.smithsonianmag.com/science-nature/europe-bog-bodies-reveal-secrets-180962770>

High-tech tools divulge new information about the mysterious and violent fates met by Europe's bog bodies. If you're looking for the middle of nowhere, the Bjaeldskovdal bog is a good place to start. It lies six miles outside the small town of Silkeborg in the middle of Denmark's flat, sparse Jutland peninsula. The bog itself is little more than a spongy carpet of moss, with a few sad trees poking out. An ethereal stillness hangs over it. A child would put it more simply: This place is really spooky.

THE OLDEST MAN?

<https://www.theguardian.com/world/2017/may/02/oldest-human-dies-in-indonesia-aged-146>

Indonesia says deceased man was born in December 1870, although his age was never verified. A man who claimed to be the world's longest living human has died aged 146. According to his papers, Indonesian national Sodimedjo, also known as Mbah Ghoto (Grandpa Ghoto), was born in December 1870. He would have been 43 at the start

of the first world war and turned 70 during the second world war.

The heavy smoker, who outlived four wives, died this week in his village in Central Java after being taken to hospital on 12 April with deteriorating health. He insisted on returning home to be with his family and died on Sunday.

FOUND!

<https://www.theguardian.com/world/2017/apr/21/australias-science-agency-more-confident-it-knows-mh370-crash-location>

Modelling by the CSIRO reaffirms the Australian Transport Safety Bureau's conclusion that the wreck is probably north of the search area. Australia's chief science agency says it is more confident than ever that it knows the location of the missing flight MH370, as authorities in charge of the search are accused of withholding information. The Australian Transport Safety Bureau's search for MH370 was suspended indefinitely in January after a deep-sea sonar scan in the southern Indian Ocean failed to find any trace of the plane that vanished in 2014.

PRATT, DOWNES & SCOTT,
(Successors to T.W. & O.P. Hancock)
155 Main St.
Boston
Feb 25, 1877.

"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...

THOM AND ROG

Roger Waters has responded to Thom Yorke's comments in *Rolling Stone* about Waters' and others' criticism of Radiohead playing a July 19 show in Tel Aviv.

A letter was published to the group from the likes of Waters, Thurston Moore, Robert Wyatt, Julie Christie, Desmond Tutu and many others asking that Radiohead cancel their Israeli show in support of the BDS (boycott, divestment, sanctions) movement. Yorke said that he didn't agree with the protest against Israel over Palestine and the letter "extremely upsetting".

Today, Waters issued an open letter, first published by *Rolling Stone*, taking issue with Yorke's version of events:

I read Thom Yorke's interview in *Rolling Stone*. It needs a reply as it doesn't tell the whole story.

On February 12th, hoping to start a dialogue, I sent an email expressing my

concern about Radiohead crossing the BDS picket line to perform in Israel. A few hours later, Thom replied. He was angry. He had misinterpreted my attempt to start a conversation as a threat. So I tried again.

"Hey Thom,

I'm sorry. My letter wasn't meant to be confrontational. I was reaching out to see if we could have the conversation that you talk about in your reply. Can we?

Love, R."

I didn't hear back. So silence prevailed for three weeks until March 4th when I sent a long heartfelt entreaty to Thom asking him again to talk.

In Thom's interview with Andy Greene of *Rolling Stone*, in referring to Ken Loach and me, he says, "It's deeply distressing that they choose to, rather than engage with us personally, throw shit at us in public."

That is not true, Thom. I have made every effort to engage with you personally, and would still like to have the conversation.

"Not to talk is not an option."

<http://tinyurl.com/ydgpzpuw>

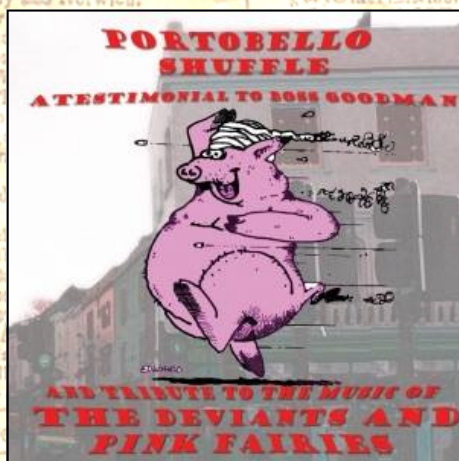


Democracywatch



I'M ON BOARD!

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



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

MICHAEL DES BARRÉS ON

LITTLE STEVEN'S
UNDERGROUND GARAGE

MAXIMUM ROCK AND ROLL

MORNINGS 8AM - 11AM ET CH21 SIRIUS | ((XM))
SATELLITE RADIO

(FILLING IN FOR ANDREW LOOG OLDHAM)

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

Jimmy Carter

FB/Sue Fitzmaurice, Author



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



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someecards.com



Peculiar News of the Week



Theresa May "giant" on White Cliffs of Dover sends message to Europe

A huge statue of Theresa May flicking the V sign has been erected on the White Cliffs of Dover in a bizarre stunt.

KENTONLINE.CO.UK

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

<http://www.kentonline.co.uk/dover/news/rude-theresa-may-structure-erected-126737/>





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!

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



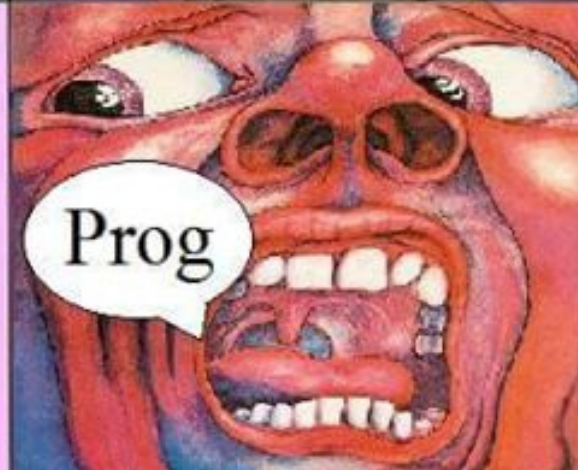
Hmph... You be careful, those
boys only care about one thing.



Sex?



No...



Prog

**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.



11 June 2017
Show 215 - Groundation

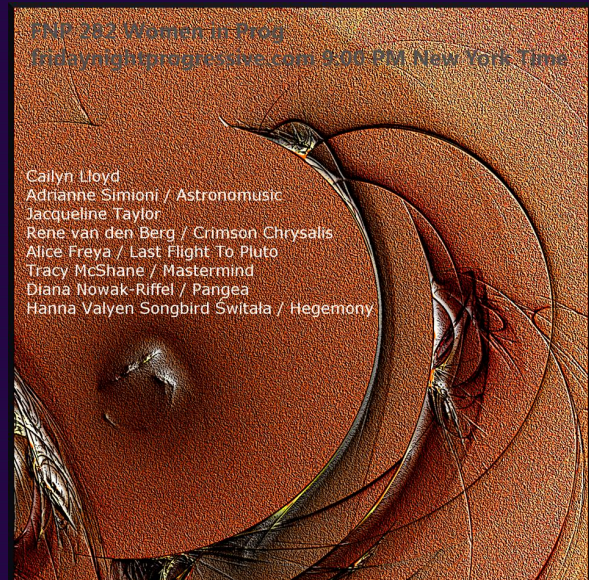
The Byrds: Eight Miles High
The Bombay Royale: The River
My Bloody Valentine: When you Sleep
Groundation: Praising
Has a Shadow: Sorrow
Roy Orbison: Easy Way Out
Kevin Rowland: Reflections of my Life
Duke Ellington: Moon Maiden
Brian John McBreaty: Second Story Tune
Groundation: Dem Rise
Morcheeba: Big Calm
Naomi and the Boys: Bad Loser
Neon Neon: Raquel
Paul Henry: Benny's Song
Lawrence English: Hammering a Screw
Echo and the Bunnymen: Market Town
Paul Kossoff: Tuesday Morning
Steve Hackett: In the Skeleton Gallery
Groundation: We Free Again
Barbara Foster: San Clemente's Not the Same
Second Woman: 4CC (Fluxion Version)

**Listen
Here**



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

Hello, I am M Destiny host of Friday Night Progressive. You will find it to be an incredible independent internet broadcast show. But it's more than that. We tend to boast that the musicians played on FNP are above the status quo. This includes the multi-instrumentalist and the educated musician. We tend to shy away from computer generated creations and rely on talent using musical instruments and steer this talent for purposes of sheer inspirational indulgence. It is only in the FNP chat room where you will find the most talented musicians packed at one time into such an honored space.



ARTISTS:

Cailyn Lloyd

<http://www.facebook.com/Cailyn-88087502602/>

Adrianne Simioni / Astronomusic

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

Jacqueline Taylor

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

Rene van den Berg / Crimson Chrysalis

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

Alice Freya / Last Flight To Pluto

<http://www.facebook.com/Last-flight-to-Pluto-1524667531102974/>

Tracy McShane / Mastermind

<https://www.facebook.com/Mastermindband/>

Diana Nowak-Riffel / Pangea

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

Hanna Valyen Songbird Switala / Hegemony

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

— with Cailyn Lloyd, Diana Nowak-Riffel, Adrianne Simioni, Hanna Valyen Songbird Switala, Jacqueline Taylor, Alice Freya, Rene van den Berg, Astronomusic and Tracy McShane.

Listen
Here

Friday Night Progressive



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

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

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

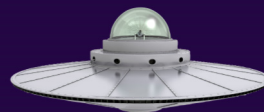


PHOTO BY SMITHMAXFIELD.COM

AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

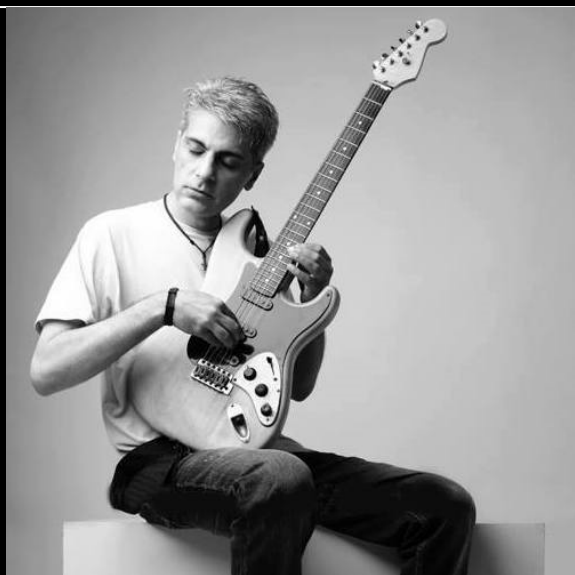
How To Listen To Spies on Your Radio

In one of the most requested MMMX-Files shows, Juan-Juan explains how anyone can listen in on spy transmission using a plain old AM radio. War correspondent Benedetta Argentieri calls in from the Middle East. Steve Ward on famous UFO hotspots and Commander Cobra reports on the False Flag operation that started the Vietnam War.



Listen
Here

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



Aamir Zaki
(1968 – 2017)

Zaki was a guitarist-songwriter and composer from Pakistan.

He was known for his melodic phrasing, feel, and tone, and his debut album *Signature* was released in 1995, for which he was awarded a gold disc by Soundcraft UK for it. It was primarily an instrumental album with two English and one Urdu song, and his second CD release *Rough Cut* was an English album, with a Tabla and six string bass rhythm section, featuring Hadiqa Kiyani on vocals.

The first mainstream musician to recognise Zaki as a teenage prodigy was Alamgir, who got in touch with him to tour India, Dubai, England and the U.S.A. Post-Alamgir, Zaki formed three rock groups. "The Barbarians", "Axe Attack" and "Scratch". Axe Attack was the only band that made an original album called *The Bomb*, whose title track was about the Bohri Bazaar bomb blast. It was the first English album recorded in Pakistan and perhaps for that reason, all music companies refused to release it. However, some years later, the rhythm guitarist, Nadeem Ishtiaq took it to Australia where the songs made it to the radio and were well received. Back in Pakistan, the album lay forgotten.

Zaki continued with his songwriting and started playing session guitar. Zaki died on June 2nd, due to heart failure, aged 49.



Peter Sallis, OBE
(1921 – 2017)

Sallis was an English actor, known for his work on British television. He was the voice of Wallace in the *Wallace and Gromit* films and played Norman "Cleggy" Clegg in *Last of the Summer Wine* from its 1973 inception until its final episode in 2010, making him the only actor to appear in all 295 episodes.

Although Sallis was born and brought up in London, his two best remembered roles required him to adopt the accent and mannerisms of a Northerner. He also voiced Rat in *The Wind in the Willows*, appeared in *Danger Man*, appeared in *Doctor Who*, and appeared in an episode of *The Persuaders*, as well as other appearances including *The Curse of the Werewolf*, and *Taste the Blood of Dracula*.

THOSE WE HAVE LOST

After the outbreak of the Second World War, he joined the RAF. He was unable to serve as aircrew because of a serum albumin disorder and was told he might black out at high altitudes. He became a wireless mechanic instead and went on to teach radio procedures at RAF Cranwell. Sallis began his career as an amateur actor during his four years with the RAF when one of his students offered him the lead in an amateur production of Noël Coward's *Hay Fever*. After his success in the role, he resolved to become an actor after the war, winning a Korda scholarship and training at the Royal Academy of Dramatic Art. He made his first professional appearance on the London stage in September 1946 in a walk-on part in Richard Brinsley Sheridan's *The Scheming Lieutenant*.

Sallis' first extended television role was as Samuel Pepys in the BBC serial of the same name in 1958. He was cast in the BBC comedy series *The Culture Vultures*, which saw him play stuffy Professor George Hobbs to Leslie Phillips's laid-back rogue Dr Michael Cunningham.

Sallis published an autobiography entitled *Fading into the Limelight* in 2006. Despite his nearly 37 years in *Last of the Summer Wine*, this is far from the main focus of the book, in which Sallis also recounts the early era of his relationship with *Wallace and Gromit* creator Nick Park when it took six years for *A Grand Day Out* to be completed.

Sallis retired from acting in 2010 and died on 2nd June, aged 96.

Educated Rapper (Jeffrey Campbell) (? – 2017)

Educated Rapper (Jeffrey Campbell) was part of group UTFO (which stands for Untouchable Force Organization) was an old-school hip hop group, popular in the 1980s, that was mentored by the contemporary R&B group Full Force. The group also consisted of Kangol Kid (Shiller Shaun Fequiere), Doctor Ice (Fred Reeves), and Mix Master Ice (Maurice Bailey). The group's best-known single is "Roxanne, Roxanne," a widely acclaimed and hip-hop classic, which created a sensation on the hip-hop scene soon after it was released and inspired numerous answer records



most notably by Marley Marl's protégée Roxanne Shanté.

"Roxanne, Roxanne" was originally the B-side of the lesser-known single "Hangin' Out." Because of personal issues, Educated Rapper was absent for its second effort, *Skeezzer Pleezer* (1986), which produced one notable track with the song "Split Personality."

Campbell died on June 3rd, following a battle with cancer.



Andrew "Andy" Cunningham (1950 – 2017)

Cunningham was an English actor, puppeteer and writer, perhaps best known as the creator and main writer of the children's BBC television series, *Bodger & Badger*, in which he acted as Simon Bodger and his pet, Badger.

THOSE WE HAVE LOST

He was also the uncredited puppeteer of Ephant Mon, Jabba the Hutt's Head of Security in *Return of the Jedi* (1983). Cunningham died due to cancer on 5th June.



**Barbara Alexandra "Sandra"
Reemer
(1950 – 2017)**

Reemer was an Indo-Dutch singer and television presenter and represented the Netherlands in the Eurovision Song Contest on three separate occasions, tying with Corry Brokken for most appearances representing the country.

Reemer died on 6th June, from breast cancer.



**Vincent Paul Garbutt
(1947 – 2017)**

Garbutt was an English folk singer and songwriter; a significant part of whose repertoire consisted of protest songs covering topics such as "the Troubles" in Northern Ireland (Troubles of Erin), unemployment, and social issues.

He discovered folk music while he was still at school, and began visiting and performing at the Rifle Club in Cannon Street, Middlesbrough. After leaving school he was encouraged to become an apprentice at the Imperial Chemical Industries (ICI) Wilton chemical plant, near to his home, and it was during this period that he often visited Ireland in search of his musical roots.

He became a professional musician when aged 21, and armed with the rich repertoire of songs he had

THOSE WE HAVE LOST

amassed, he spent the first summer busking his way around the bars of Spain's Mediterranean coast, and on to Morocco via Gibraltar. It was then that he found he had a talent for songwriting. Back in England in 1972 he recorded his first album for Bill Leader, *The Valley of Tees*. This firmly established him as a singer-songwriter.

During 2001 Garbutt published the first collection of his songs, *The Vin Garbutt Songbook*. The collection spans his career from "The Valley of Tees" written in 1971 to "The Troubles of Erin" written in 1999. Shortly afterwards, the companion CD was issued, Garbutt's first ever compilation CD and another world tour followed in 2004.

His family announced his death on 6th June.



Ya Kwanza (? – 2017)

Jersey Zoo's former resident silverback gorilla, Ya Kwanza, has passed away at Amneville Zoo in France. The male gorilla died under anaesthesia while undergoing an operation for an injury. He had been transferred to Amneville in 2011, after 18 years in Jersey.

The magnificent silverback was extremely popular with both visitors and staff at the zoo. Former keeper Richard Johnstone Scott comments: "*I was deeply saddened to hear about Ya Kwanza's sudden death, having looked after him for*

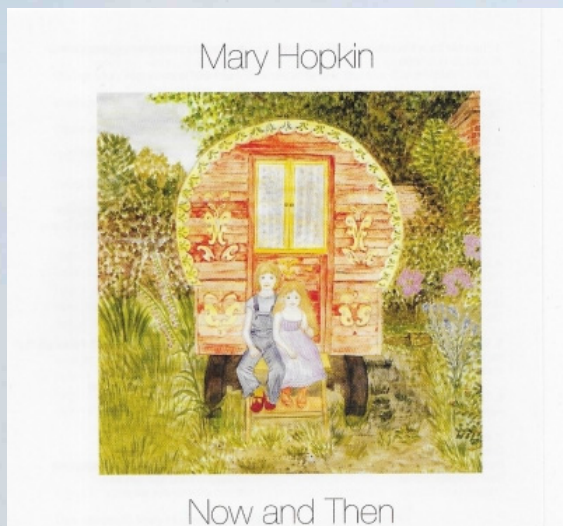
eighteen years. He was a magnificent looking silverback who was greatly admired by all who were privileged to have seen him and by staff who knew him well. I have many fond memories of him which include his regular attention-seeking hammerings on my office window"

Lee Durrell also shares her memories of the much-loved gorilla: "*Ya Kwanza was a past master at playing the big, fierce gorilla, and he did this often. But I remember him best as a dad. He had few children, but with them, he was gentle and encouraging. I can still picture him sitting quietly with daughter YaPili by his side on a summer's day in the gorilla outdoor enclosure, delicately plucking tiny flowers from the grass.*"

Ya Kwanza, meaning 'the first' in Swahili, refers to his birth in in Melbourne Zoo via artificial insemination which was a first for the species.



THOSE WE HAVE LOST



Artist: Mary Hopkin
Title: Now and Then
Cat No. MHMGZ104CD
Label: Mary Hopkin Music

Mary Hopkin has one of those voices that perfectly combines clarity with a lilting and unclouded sweetness. It is pure and strong and has remained so ever since the days of her early classic 'Those Were The Days'.

In recent months she has been exploring her archives, dusting off some long-forgotten recordings and sending them out to see the light of day.

Original recordings have now been

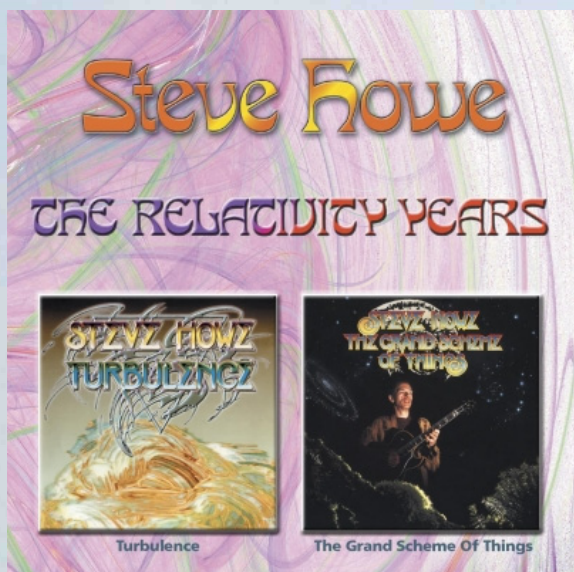
digitally remixed and remastered at Space Studios in Cardiff, where she bases her recording work and record label, Mary Hopkin Music.

Mary Hopkin shot to fame in 1968 with 'Those Were the Days', recorded on the Beatles' Apple label. Live at the Royal Festival Hall 1972, the first release on Mary Hopkin Music, is a recording of her farewell concert which marked her retirement from the public eye to concentrate on her family.

Now And Then comprises 14 gems recorded between 1970 and 1988 and follows the release of Valentine in May 2007 and Recollections in January this year, both also collections from the archives. Valentine saw 12 previously unreleased tracks, including three of Mary's own compositions while Recollections featured two of Mary's own, 'Another Day' and 'Who's the One?' with a cluster of other fabulous songs. Both albums were produced by her then husband Tony Visconti.

Now And Then features a Mary original as well as songs from other legendary names including Bert Jansch, Tom Paxton, Jim Croce, John Kongos and Patti Hill. Some of the tracks have been brought bang up to date with the use of modern technology - notwithstanding being classics such as 'Happy Birthday'.





Artist: Steve Howe
Title: The Relativity Years
Cat No. HST447CD
Label: Gonzo

Stephen James "Steve" Howe (born 8 April 1947) is an English musician, songwriter and producer, best known as the guitarist in the rock band Yes across three stints since 1970. Born in Holloway, North London, Howe developed an interest in the guitar and began to learn the instrument himself at age 12. He embarked on a music career in 1964, first playing in several London-based blues, covers, and psychedelic rock bands for six years, including The Syndicats, Tomorrow, and Bodast.

After joining Yes in 1970, Howe established the band's change in sound which led to commercial and critical success from their albums which became a mainstay in progressive rock until their disbanding in 1981, including The Yes Album (1971), Fragile (1971), and Close to the Edge (1972).

Many of their best-known songs were co-written by Howe and singer Jon Anderson, including "Roundabout". Howe returned to the group in 1990 for two years; he has been a full-time member since 1995.

Issued under licence from Sony Music Entertainment UK Limited.



Artist: Ashton, Gardner and Dyke
Title: Let it Roll Live 1971
Cat No. HST433CD
Label: Gonzo

Ashton, Gardner and Dyke were a power rock trio, most popular in the early 1970s. They are best remembered for their song, "Resurrection Shuffle", a transatlantic Top 40 success in 1971. Founding band member, Tony Ashton first met the drummer, Roy Dyke, when playing with various Blackpool based groups. Ashton was invited to join the Liverpool beat group, The Remo Four as organist/vocalist, whilst Roy Dyke became the group's drummer, having joined them in 1963. Their best work came in 1966 when they released their album Smile!. Before their break-up in 1968, they backed George Harrison on his album Wonderwall Music. Harrison later played the guitar on their song "I'm Your Spiritual Breadman". Ashton and Dyke then joined forces in 1968 with the bass guitar playing Kim Gardner, who had previously played in minor British groups, The Birds and The Creation. The triad simply called themselves Ashton, Gardner and Dyke. Largely taken from a concert in Belgium in 1971, this captures the offbeat British group when it was at the peak of its popularity. The nine principal tracks are drawn from all three of the band's albums. Included, as most anyone interested in a release like this will be relieved to know, is the trio's big hit, "Resurrection Shuffle," the one Ashton, Gardner & Dyke song that most rock fans will know.



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



Gonzo #32 The Dutch Festie c...

actions



Gonzo #30 The Mick Abrahams...

actions



Gonzo #27 The Prog shirt

actions



Gonzo #24 The Daavid Allen shirt

actions



Gonzo #23 The Michael Des B...

actions



Yer original Gonzo Weekly shirt

actions

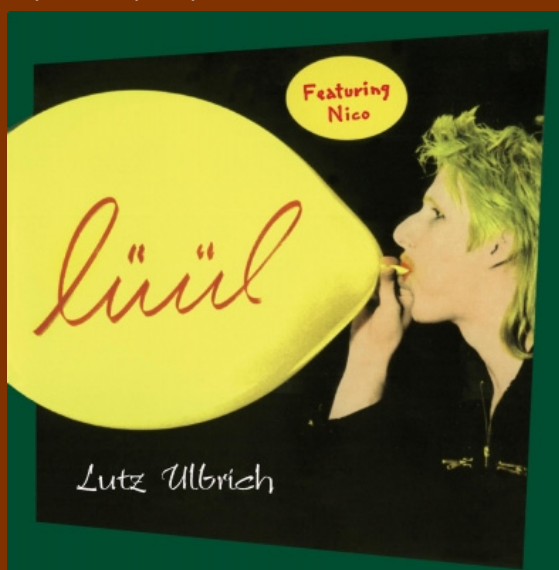


Now, I don't know whether this is a good idea, a bad idea, or just an idea, but - as I believe you know - this magazine is put out each week on a budget of £25, and is free. It will remain free, but I would like to be able to generate some income so I can pay our contributing writers. So, 'why not flog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

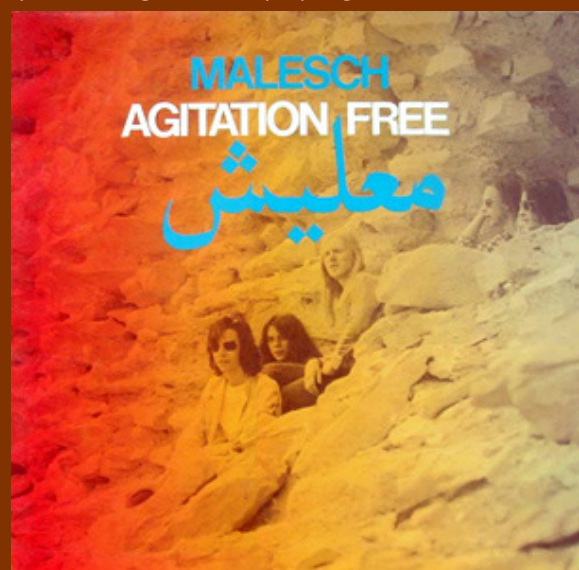
<http://www.zazzle.co.uk/gonzowebkly>

JON MEETS LÜTZ

I have never made any secret of the fact that I am an adoring fan of the music made by the late German chanteuse Nico. She came to prominence as the vocalist on the first album by the Velvet Underground over 50 years ago and her steely, ice-maiden vocals and demeanour like one of the sterner Rhinemaidens secured her a rabid cult following which has persisted to the present days, nearly 30 years after her death.



In the mid-1970s she collaborated with another legendary musician; Lütz Ulbrich. Lütz was one of the original members of German experimental band Agitation Free, who were formed in 1967 and continued on and off until 1974. Their first album *Malesch* was inspired by their journeys through Egypt, Greece and Cyprus, and in 1972 they secured a minor victory for the avant-garde by performing at the Olympic games in Munich.





The band reunited in 1998, with the same line-up they'd had 24 years before, and in 1999 released an album. They reformed again in 2007 and the music they make now is as vital, vibrant and challenging as ever. A few weeks ago, I was lucky enough to meet up (in cyber space) with Lütz and we had a long conversation about Agitation Free, his work with Nico, and various other things that

came to mind.

You can hear the interview at this following link.

**Listen
Here**



GONZO CURRENTLY IN STOCK
AT GONZO (UK)

GONZO CURRENTLY IN STOCK
AT GONZO (USA)



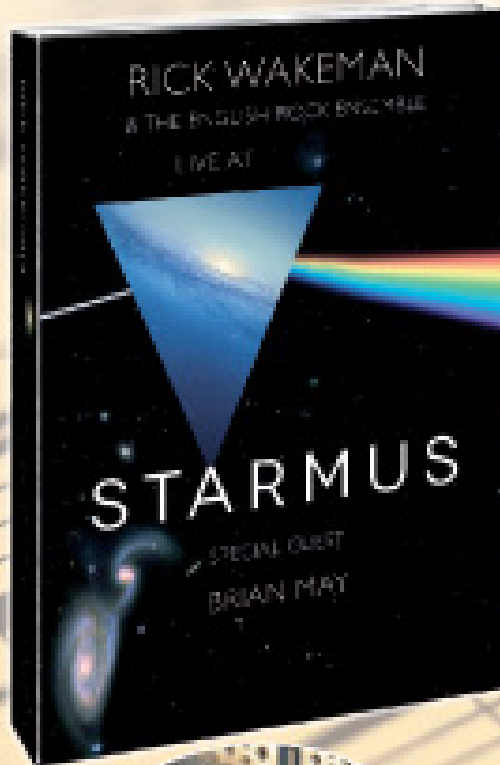
RAW presents

Forthcoming releases from Rick Wakeman & Friends

Rick Wakeman & Brian May

live from

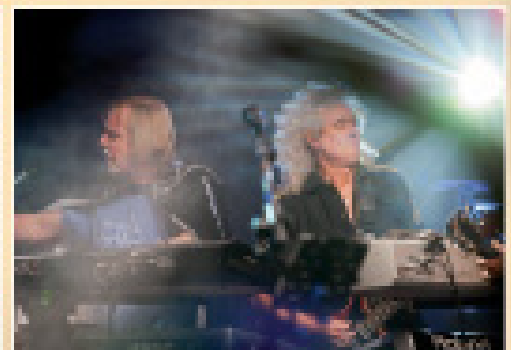
STARMUS 2015



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



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



Available to pre-order from www.rickwakemansmusicemporium.com



FOREST SWORDS

'New-to-me', says Gonzo's Alan Dearling

Thanks to my mate, Howie Armstrong, for letting me into the secret world of Matthew Barnes, aka Forest Swords. This is seriously dark music from a powerful music producer. We're talking waves of psychedelic noise here, with loops, distortion, thundering drums. Repetitive and mesmerising. It's unearthly stuff and apparently beloved by Bjork. Here's the 45 minute long, epic 'Stonemilker', remixed by Forest Swords from Bjork's 'Vulnicura' album:

<https://youtu.be/Cz0wtOIqSU4>

Almost unbearable in its intensity. I can hear exactly why Bjork was entranced!

And here's a link to the strange video of Bjork, directed by Andrew Huang for the

alan dearling



'Stonemilker' track:

<https://youtu.be/gQEyezu7G20>

Matthew as Forest Swords is deeply theatrical. He likes his distended, distorted pan-drums and shrieking voices of folk travelling through the ether, half-way



alan dearling



between the earth and heaven or hell. Forest Swords music is also reminiscent at times of some kind of warped Ennio Morricone. Filmic and setting the scene for the violence to come.

2010's debut EP, '**Dagger Paths**' has just been re-released with two additional tracks. It strikes me as an ideal film soundtrack. Imagine rampaging hordes of Trolls, Spartans, or Genghis Khan leading a marauding horde of Mongols across China. It is music that is sometimes melodic, but also cutting edge

electronica. I wish I had the skill to make my Korg Kaoss sound machine produce just half the weird sounds that Matthew evokes with seeming ease and dexterity. But, don't take that to mean 'easy listening'. It's really quite challenging, but exhilarating too.

Since the initial outing garnered lots of critical praise – 'The Guardian' newspaper called it, "The hidden gem of 2010" – there have been two new Forest Swords albums. First up, 2013's '**Engravings**' featured the sublime, 'Thor's Stone'. There are now a

alan dearling

number of evocative videos and re-mixes to savour too. These include the official video, directed by Dave Ma, which features Spanish dancer, Guzman Rosado.

<https://vimeo.com/75859971>

Darkly haunting! There are definite shades of H.R.Giger's 'Alien' in there...be warned!

A video for another tack from 'Engravings' is 'The Weight of Gold', this time directed by French dancer and choreographer, Benjamin Milepied. The strange sounds and beats are beautifully interpreted on a barren wasteland by the dance prowess of Billy Barry.

www.youtube.com/watch?v=XnVXLrGnU5I

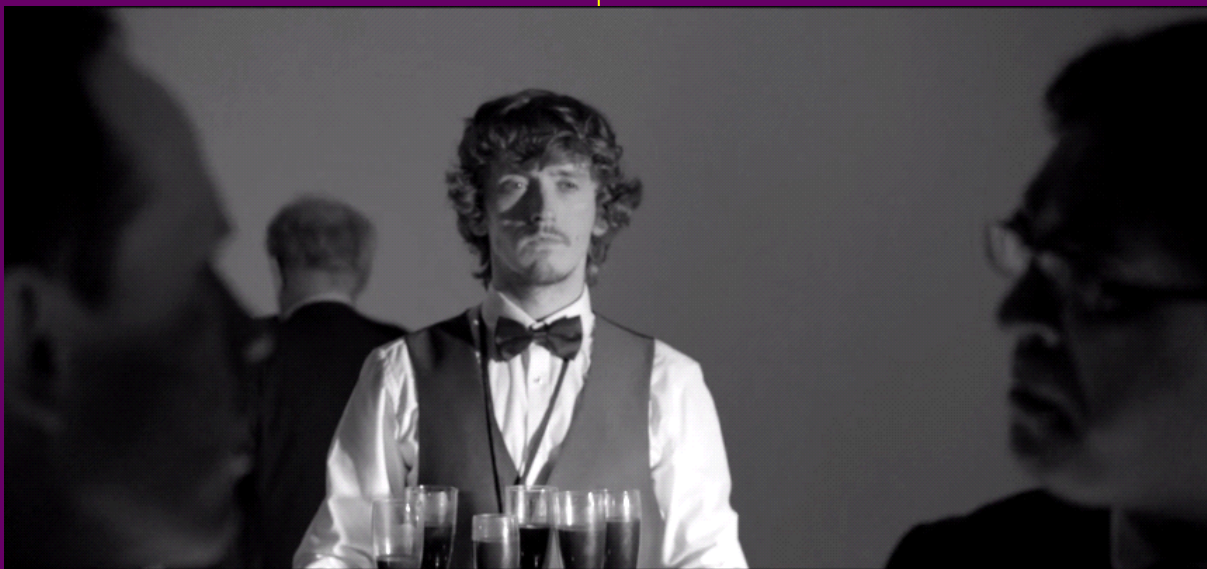
There's also a re-mix by the ever-culturally and sonically experimental, Lee Scratch Perry of 'Thor's Stone':
www.youtube.com/watch?v=SZAE8TOiZAs

Haunting and hypnotic with the unmistakable vocals of Mister Dub



hissself. Great interpretation. A mumbling and malignantly murderous accompaniment for Thor's Magic Hammer.

Now, in 2017, comes '**Compassion**'. It is creatively very ambitious. Large themes spread across ever-widening sonic canvasses. It's music that benefits from repeated listens. It's bleak, austere, but also majestic and audacious. Great music for a night in, with the lights turned down low, an old black and white Gothick horror film from Murnau on the TV screen, and a



alan dearling



really good hi-fi sound system, preferably, surround sound. Spectacular and horrific in intensity and scope. Much of this album made the hairs rise up on the back of my neck. Prickly and disorientating. Here's the link to the official Forest Swords' website and new videos from the Compassion album: www.forestswords.co.uk/

'Panic' is an ethereal masterwork. An extraordinary sound-voyage, mixing chants into its strange mélange of beats, tinkling instruments and drones. Elsewhere on the album, Forest Swords



uses more found sounds from nature and many other startling and unsettling 'samples'.

Here's what FACT magazine says about Matthew Barnes:

"Barnes has collaborated with Massive Attack, penned the soundtrack to hit video game *Assassin's Creed: Rogue*, and generated a cult following with a slew of acclaimed records. Combining hazy, immutable dub with serrated guitars, skittering R&B-influenced rhythms and dusty samples, Barnes mixes the archaic with the hypermodern, representing an intriguing conflict at the heart of his work. 'The more you exist in the current world, the more future-facing you have to be, I think. There's definitely a bit of tension there. I'm aware that I can play with it a bit more now, mixing these two different things.' "

Here's a link to the climate change film collaboration. It's crammed full with snippets of overheard sounds, tribal drums, dreamy, spooky monochrome images and visceral sounds. David Lynch-like - recommended:

<https://vimeo.com/147336202>

This is a musical composer and producer who is obviously in the vanguard of modern psyched-up electronica. Epic soundscapes for the adventurous listener and garnering great reviews for live performances too. He's on an extended tour this summer, so check out the website for possible encounters with Forest Swords!

alan dearling

WHAT THEY'RE SAYING ABOUT

Short stories by
Richard Foreman

Richard Foreman's
*WILFUL
MISUNDERSTANDINGS*



Language Will Never Seem Quite The Same Again

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*

Readers:

"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."

"This is a collection to reread, a book to tickle and amaze, to ruffle and amuse and sometimes to raise the hairs on the back of your neck."

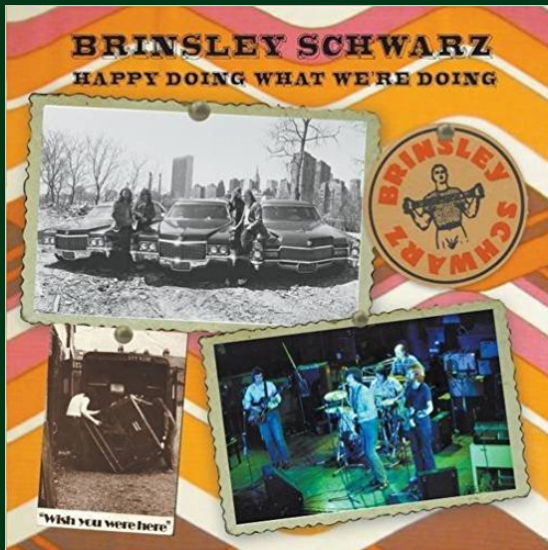
"Unafraid to tread off the beaten track into vivid, unsettling worlds where nothing can be taken for granted. Where anything can happen."

Cost: £8.95 (+p&p) per copy

**by mail order (signed) from Lepus Books website
(<http://lepusbooks.co.uk/wilful-misunderstandings/>)**

**Or available by order from bookshops
(quote: ISBN978-0-9933901-0-4)**

**For more info see Richard Foreman's website at
richeff.moonfruit.co**



Happy Doing What We're Doing
Brinsley Schwarz by John Blaney

Paperback: 228 pages
 Publisher: Paper Jukebox (9 Oct. 2016)
 Language: English
 ISBN-10: 0995515409
 ISBN-13: 978-0995515406

Brinsley Schwarz were one of those “nearly made it” bands that you used to see everywhere on the scene in the seventies. I first heard of them when I bought the Greasy Truckers double album and I think I saw them backing Al Stewart in Guildford in 1975. But tbh, that was always the problem, they were a bit forgettable. Nice enough to sit and watch while having a smoke but not really memorable enough to go and see again or pay money for (though I did buy a retrospective CD a few years ago!).

And the same goes for this book. It means well, it gives a potted, album by album, history of the band's evolution from Kippington Lodge to Brinsley Schwarz and it has some nice photos, but I didn't really learn anything new from it and it didn't make me want to buy John Blaney's other book, “A Howlin' Wind” about pub rock and the birth of the new wave. Worse, it didn't make we want to listen to the band which to me is what rock books have to do, though I have to admit to putting on Peace, Love and Understanding this morning while writing this.

What I did get from reading the book, was a much better picture of the Brinsleys' ill-fated promotional visit to New York, which was sort of the high-point of their career but as the tale is told about four times in the book, it does rather drag on. And that's the main problem with the book. Each chapter starts with a two-page summary by the author and then lists a series of quotes by the band members, which cover the same ground and so it's all a bit repetitive. And then the book includes forty odd pages of reviews of the band by members of the music press, so the same story is told over and over again. And the sad fact is, that it's only these old press articles, particularly Charlie Gillett's for the Record Mirror in 1970, that really bring the band alive, far outstripping Blaney's commentary or the bland quotes from Schwarz, Gomm, Lowe, Rankin and Andrews.

All in all, it's a bit of a shame as the book is well researched and comprehensive but it's a bit bland and rather like the Brinsleys' music, doesn't really take you anywhere new.



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and much, much more..... every month in Brighton & Hove!

Last month at the Real Music Club saw our very own Roy Weard launch his keenly awaited solo/collaborative album 'This House in Amber' at the Prince Albert, with a superb opening slot from the thoroughly entertaining CP Lee (of Alberto Y Lost Trios Paranoias) and sublime headlining set from Welsh psyche wizards Sendelica.

CP Lee's set was a wonderful mixture of wit, ukelele, puppet show, sardonic humour and a nice touch of the absurd alongside some classic tracks from the 'Berts including 'Kill', 'Anadin' and 'Gobbing On Life'. It was a real coup and a real pleasure to have Mr Lee opening up this show and it certainly got the audience in good spirits ahead of the





acts to follow.

Roy Weard recorded his album utilising and giving creative space to some of the finest musical talent in Sussex, a core of which Roy put together into a live band

for this launch show. The Sumerian Kyngs' Clifford Dowding (synths) and Andy Power (playing bass, hidden away in a dark corner of the stage!) and the much in demand drummer Damo Waters were joined by Nick May





(Whimwise) offering superb musicianship behind Weard's energetic performance. Nick May's dexterity and skill on the guitar nearly stole the show, but that would be unfair on the efforts and playing of the whole band. Roy

seemed particularly exuberant on stage when joined by his daughter Pixie Tonks Dhel who added lead and backing vocals to some of the tracks. As well as the new material drawn from 'This House in Amber' including



'Drugged', 'The Long Wave (Goodbye)' 'In Amber' 'The Light Goes Out' and 'This House Rests' Roy Weard also dipped into 'In a Skeleton Key', his previous LP recorded with That Legendary Wooden Lion.

Sendelica arrived in Brighton for the 6th gig of their European Tour in support of new album 'Lilacs Out of the Deadlands'. Their jazzy, psyche grooves rocked and rolled along with ambient, chilled vibes melding with punchier, riff fuelled excursions, continuing the high standard of musicianship set by Roy Weard's band earlier. The mesmerising set was met with audible gasps and plaudits amongst the hand clapping of a hugely appreciative audience. You can watch clips of their performance here; and here; <https://www.youtube.com/watch?v=cyQdltQ07gA>
<https://www.youtube.com/watch?v=J1sw5jhntW8>

This really was a fantastic bill from start to finish with all three acts genuinely adding something special

and unique to the evening. Thank you to all the musicians and performers for providing such a high quality night of live music and to everyone who came, enjoyed and appreciated the acts – hope to see you at the Albert again on Saturday May 27th!

Roy with Gregg McKella live on the RMC stage!

'This House in Amber' is available here:
http://46.32.240.37/weard.co.uk/?page_id=123

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Music club Newsletter for
free:

<https://tinyurl.com/k2lynge>





I have known Roy Weard for a hell of a long time. I first met him on a tour with Steve Harley and Cockney Rebel back in 1989 or 1990 and I was impressed by his quiet confidence. I knew then that he was a musician of some renown but it was many years later that I actually heard any of his music. This is the second album of his that I've heard and it is an extraordinarily difficult one to review; the music is great of course, but is very difficult to describe. It is a peculiar 21st century analogue of the sort of music that came out on specialist progressive labels like Harvest or Vertigo in the early 70s. However, unlike so much of the music which is sent to me these days, this is neither a homage or a slavish copy of the original

genre. Rather, it takes the original zeitgeist of slightly jazz-tinged prog with a psychedelic edge and – using a mechanism that I still cannot pinpoint – updating both the sound and the presentation to make it bitingly relevant to those of us who still find music important in these difficult days.

The production is flawless but pleasingly meaty, and Roy's daughter Pixie should be congratulated for her fine vocals. Also singing here is the avant-garde mastersinger Tylean, and my old mate Nick Pynn has added both violin and saw to make this record into a unforgettable listening experience. Boy, I would love to see this lot live! **jd**

KEV'S WORLD

SILVER HUNTER
MAD MOONLIGHTERS
SOUNDSCAPES)

(NORTHERN



Silver Hunter is a collaboration between Tim Hunter (who has released many albums on his label) and Thierry Sportouche (Silver Lining), so no guessing where the name came from. I have known Thierry for probably at least twenty years, but not as a musician but instead as the driving force behind Acid Dragon, probably one of the longest-running progzines around. Here he provides vocals and keyboards, while Tim provides vocals, guitar, keyboards and drums. They are joined by some other musicians and female backing vocals to give this anglo/French

duo a real band feel. In some ways, this is quite a strange album, as although it is firmly within the progressive camp, there are so many different influences and styles in play that the album switches all the way through. "The Silver Key" talks about the Silver Hunters, so is the closest they have to a theme song, and feels heavily influenced by diverse as Steve Miller, not someone who often features in prog reviews. There are spoken word sections, and I particularly love "Dr. Beyond and the Prisoner of Dreams" which is about the Asylum of Musical Delusion – we all know people and full bands who belong there. The story is spoken against a musical and sound effect backdrop, and is quite simple but is stunningly powerful. I also like how in another song Thierry announces that he is "High Priest of Prog" – in France that could well be the case.

This does feel like an independent release, and there are times when it is quite raw, but it is also strangely compelling. The first time I played it I wasn't too sure, but found that there were bits and pieces that stuck with me, and the more I have persevered the more I have found that to be the case and sometimes find myself singing snippets of the songs on here, which isn't something that usually happens. This doesn't appear to have had much in the way of reviews so far, even though it came out last year, and that may well be

KEV ROWLAND

because it doesn't really fit in with most people's idea of prog, and is quit Seventies in approach at times as well, but overall I found that this is an album I really enjoyed. I hope there is enough interest to release another one soon. www.timmusicworld.com or www.aciddragon.eu

SPOIL ENGINE
STORMSLEEPER
(ARISING EMPIRE)



Although they were formed as long ago as 2004, only Steven 'gaze' Sanders and bassist Kristof Taveirne are still there from the 2007 debut 'Skinnerbox v.07', while guitarist Bart Vandepoortale and drummer Matthijs Quaars joined in time for the third release, the 2012 'The Art of Imperfection'. Singer Iris Goessens only joined a couple of years ago, and since this recording Kristof has left to be replaced by Dave De Loco, so here is a band that has been in some flux. So, five years since the last release, and when a new singer is on-board there are bound to be some changes, but as I haven't previously come across Spoil Engine this is very much a new band for me. The band state that their influences range from aggressive blend of post-modern heaviness and apocalyptic atmosphere, mixing influences ranging from In Flames and Arch Enemy to Bring Me The Horizon and Architects, and one has to say that all these are here in spades. This is metalcore with attitude, with a female singer who knows exactly what is required for this style of music, and sweet Julie Andrews it isn't. This is down and dirty, rough and raw vocals combined with 'normal' singing when the time is right, mixed it with some blistering riffs and aggression that makes this album stand out from the pack.

This is the type of album that makes one happy to be a metalhead and can appreciate just what is going on here. The guys mix it up with plenty of switches in styles and there are times when they are melodic, but always with power and drive that makes one feel that they are always on the edge and that anything could happen at any time. Polished and controlled, this is brutal and uncompromising yet also full of light and shade. I sincerely hope that we don't have to wait five years until the next one, as this is superb.

<http://www.spoilengine.com/>

STARSICK SYSTEM
LIES, HOPE & OTHER STORIES **(PRIDE**
& JOY MUSIC)



This Italian quartet came together in 2012 when some experienced musicians decided to join their different experiences and musical approaches into a brand-new band focused in a melodic approach and the pure song form. Vocalist and guitarist Marco Sandron (Pathosray, Eden's Curse, Fairyland, etc), bassist Valeria Battain and lead guitarist David Donati (both known in Syrayde) were joined by producer-songwriter and drummer Ivan Moni Bidin (Pathosray, Ashent, Garden Wall, Syrayde, etc.) to put together a band heavily influenced by bands such as Alter Bridge, Sixx AM and Shinedown. Their 2015 debut 'Daydreamin'' garnered a lot of attention, and support gigs with the likes of Black Label Society and Gus G., and they are now back with the second.

I don't quite what it is about Italy, but they are incredibly adept at producing bands that have mastered the melodic hard rock genre, and

Starsick System are yet another fine example of this. Unlike some of their contemporaries however, they brought melody into the hard rock arena and haven't wimped out into AOR. The result is an album that is incredibly accessible on first hearing, and is incredibly easy to listen to yet with enough balls that even the hardened metalhead must bounce the noggin in acceptance. This feels real and genuine, and is coming from the heart, as opposed to another falsely created project. I'd love to see these guys live as I am sure that when they are in that environment they are even heavier, but for now I'll happily listen to an album that shows great promise. Melodic hard rock that hits all the bases is hard to find, but these guys do it with aplomb.

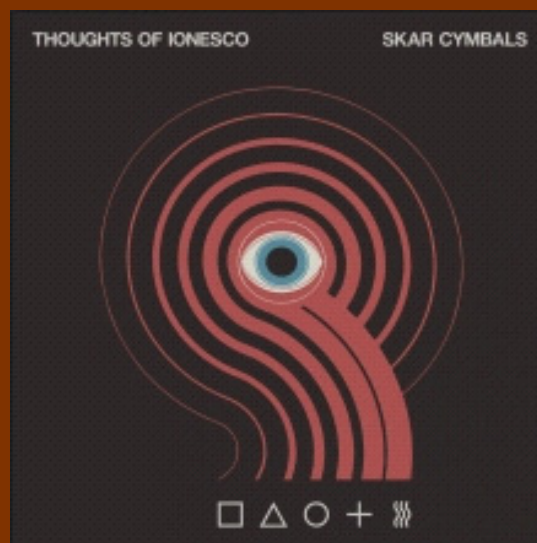
**THAT ROCK GUY
NOTHIN' TO LOSE
(AOR HEAVEN)**



For 'That Rock Guy' read Adam Barclay, who has been making a reputation for himself as one of the hardest working musicians around, with more than a thousand gigs played in the last three years alone. Originally from Adelaide he moved his base to Germany in 2001 and since then has been a guitarist for hire, for various bands, and this is his debut. I have no idea who all the musicians are on the album, although he does mention a few on his website, as they aren't listed in the press releases, but, I presume that he provides both vocals and guitars, and while his voice is pretty good, there is no doubt where his talent really lies. What we have here is a melodic rock album that is quite a bit heavier from what I remember normally coming out on AOR Heaven, and while there are tinges of Nickelback (apparently, the world's favourite band to hate) and Bon Jovi, we shouldn't hold that against him as he is mixing melodic hard

rock sensibilities with some strong, albeit gruff and raw, vocals and some great guitar. That Rock Guy can really play, and knows what makes a great song, so what we have here is anthem following classic, and with the right promotion and breaks he is not going to find himself working as a hired gun for much longer. For anyone into the more melodic side of hard rock, especially classic Bon Jovi, then there is a great deal on here to enjoy. If you are intrigued then pop over to his website (<https://www.thatrockguy.com>) as it is possible to download his EP 'Live In Osaka' free of charge, so why not give it a try?

**THOUGHTS OF IONESCO
SKAR CYMBALS CORPSE
FLOWER RECORDS**



Recording their first record when two-thirds of the band members were still in high school and breaking up when most were barely twenty-one-years old, it's a wonder that the infamous Detroit outfit Thoughts Of Ionesco even lasted the few years that they did. Confrontational to audiences, uninterested in record labels, exceedingly dark and heavy, the band played music that was once referred to by Alternative Press magazine as, "the ultimate realization of pain-through-sound." Forged in 1996, the hardcore, art-damaged soul materialized around vocalist/guitarist Sean Hoen, bassist Nathan Miller, and drummer Brian Repa; the band also included a sax player by the end of its career. Repa left and returned several times during the band's existence, and Derek Grant (ex-Suicide Machines, Alkaline Trio) served as his replacement for a stretch from 1997-1998. The trio, whose collective mental stability was often called into question by even those close to them, was most often compared to 'My War'-era Black Flag, mixing hatred and aggression with super-heavy riffs, free jazz

exploration, a brutal live show, and hefty doses of nihilism, self-loathing, and pure masochistic rage to produce a sound wholly challenging and frequently misunderstood. TOI toured the U.S. and Canada numerous times, playing with extreme music acts such as Brutal Truth, Nile, Converge, Botch, Bloodlet, Coalesce, Damnation AD, His Hero Is Gone, and Dillinger Escape Plan. But, they remained obscure and imploded in 1999, only later finding some recognition as their music was collected together and released.

But, in February 2017, Thoughts of Ionesco announced their first show in eighteen years, scheduled for June 24th at Detroit's Magic Stick Theater featuring the 1998 line-up of Sean Madigan Hoen, Derek Grant, and Nathan Miller, with ex-Dillinger Escape Plan guitarist Jeff Tuttle as a new addition. On top of that they have also released their first new recorded material in nearly two decades with 'Skar Cymbals', a four-track EP. Just twenty-eight minutes in length one can see exactly why these guys were creating such a stir twenty years ago. This is brutal, yet also full of ideas and energy. It doesn't rely just on aggression to get its point across, but that is still an important element as well. To my poor abused ears, Black Flag is still the band I would point to first as a major influence, but there is so much more going on here, so that they will be appreciated by many metal fans who are into the more extreme side as well as hardcore and punkers. Brutal, and in your face, this is music that demands your attention, and rightly so. <http://www.corpseflowerrecords.com>

THUS DEFILED
A RETURN TO THE SHADOWS
(INDEPENDENT)



It's twenty-five years, since Thus Defiled came screaming into the world, drunk on sacrificial blood and aflame with blasphemy. They cut a blazing path through the black metal underground, releasing a series of unholy, Christ-crushing albums and EPs and sharing the stage with the greatest extreme metal has ever produced – Mayhem, Blasphemy, Rotting Christ, Cradle Of Filth, Dissection, Cannibal Corpse, Immolation and many more. A year ago, they crept back into the light with a deluxe reissue of a couple of their more sought after releases under the title 'An Unhallowed Legacy'. This was their first release since 2011's 'Swine Of Hades', and the response saw them decide to get back together for one last time and now we have 'A Return To The Shadows', a new EP featuring one never before heard original track and four cover versions from Death, Metallica, Morbid Angel and W.A.S.P.; reinterpretations of the songs that first helped inspire them right at the beginning.

Mike Browning (Nocturnus, ex-Morbid Angel) and Donn Donni (Vesperian Sorrow) make guest appearances, with Mike revisiting "Demon Seed", which he originally sang on more than thirty years ago! The five songs show a band that are at the absolute peak, with a brutal death metal/black metal crossover that is as relevant today as it is has ever been, and the only problem I have with this five song EP is that it should be a full album! Whether you want powerful drumming, crunching tight guitars, or a strong vocal attack, it is all here, and then some. This is Black Metal at its very finest, it honesty doesn't get much better than this. For fans of Venom, Immortal, Cradle Of Filth, Morbid Angel or Death.





Yer GONZO ISLAND DISCS

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

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



Tony Klinger (born 29 January 1950) is a British film-maker, author and media executive. He began his career as Assistant Director on *The Avengers* in the 1960s, directed several rockumentaries and headed media companies both in the UK and the USA.

Klinger is the son of film producer Michael Klinger, with whom he worked on the film *Get Carter* (1971) starring Michael Caine. He is currently writing novels, running his business interests, and making films.

TONY'S TOP TEN

AND I HAVE ALWAYS LIKED ALLITERATION

My ten tracks are easy. I shall send them to you without explanation and then you can ask ME whatever you want if and when necessary.

In no particular order;

WHO ARE YOU - THE WHO
THE SHOW MUST GO ON - LEO SAYER
THE BUTTERFLY BALL - ROGER GLOVER
NEEDLES AND PINS - THE SEARCHERS
THE THEME FROM GET CARTER - ROY BUDD
YOU CAN CALL ME A - PAUL SIMON
SMOKE ON THE WATER - DEEP PURPLE
GOD ONLY KNOWS - THE BEACH BOYS
LET IT BE - THE BEATLES
SURELY - SUPERTRAMP

Suffice it to say every one of the tracks has had a direct bearing on me, my life, my family and career.

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.

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

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

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

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

Asante sana (thank you very much),

David Banks
Director, Africa Region
The Nature Conservancy

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



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

From 1993 for a decade he was the editor of an anarchic video games magazine on Channel Four Teletext. It was called Digitiser and contained some of the most gloriously funny bits of off the wall dicking about that I have ever read. Biffo happens to be a friend of mine and as the



re-launched Digitiser2000 is just as stupid

and just as funny as ever, we shall be featuring a slice of Biffo every week from now on.

Hello. I'm a popular comedian called The Man's Daddy. I'm here today with some fantastic topical political jokes that I've written to mark the 2017 General Election. I hope these jokes are okay. I just made them up off the top of my head. It only took me a couple of minutes. Oh well.

Please be aware, that these jokes are just for fun, and even though they will be among the most satirical jokes you'll ever read, they are not in any way intended to influence your decision on polling day.

In fact, I don't even know who I'm going to be voting for. I never do. Last time, I even spoiled my paper! Although that was mostly an accident due to a bout of particularly angry diarrhoea. It was awful to be honest with you. I started screaming when it wouldn't stop, and one of the returning officers had to drag me out of the booth by my ankles! I didn't even really know what was going on.

Anyway, it's almost time for you to have a read of the jokes. I really hope they're okay. Well... anyway. Bye then. Yeah, bye? Bye, okay? Hope you like my jokes. Bye. Enjoy my jokes. Bye.

QUESTION: If Theresa May was a plant what sort of plant would she be?

ANSWER: A horrid crocus!

QUESTION: Where does Tim Fallon live?

ANSWER: In a little peg box!

QUESTION: What does Theresa May want to privatise in Scotland?

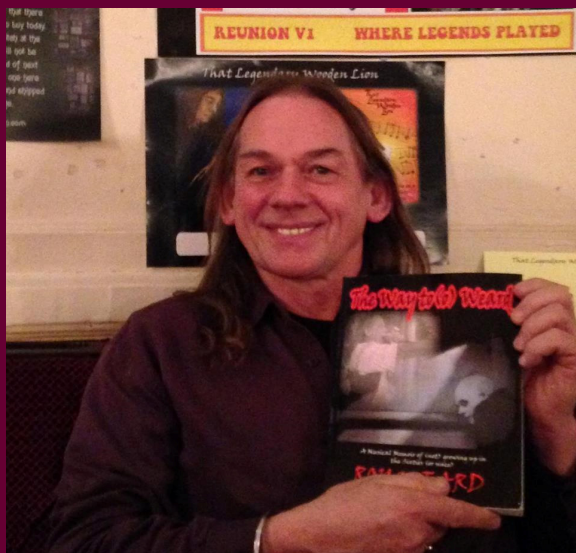
ANSWER: The Loch NHS Monster (Loch Ness Monster)!

QUESTION: What did Jeremy Corbyn shout when he saw the full moon?

ANSWER: "Lenin!"

<http://tinyurl.com/yctnlqyf>

WORDS FROM THE WEARD



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

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

We did a festival towards the end of the summer and Roger ran into a guy called Bob Pridden. He had been the original roadie for *The Who* when they started out and was still their monitor engineer. During the course of a drink at the hotel, Bob got hired to do monitors for the forthcoming tour. Although I was not unhappy to relinquish the role of monitor engineer, I was a bit put out by the fact that he was travelling with the band and I was expected to set the monitors up for him each day. I was also sure, from the showing on the festival, that he could not do the job. I said that I would set them up every day, but I would neither EQ them or do the mixes. That was what he was being paid for.

The band Roger used for the tour was going to be Geoff on guitar and vocals, Henry on drums, Tim on keyboards and Nick on sax. There were three new members. Steve Simpson on violin, guitar and vocals, Boz Burrell on bass and vocals, and Poli Palmer on vibes. This was one of the best line-ups that Roger had used since I started touring with him. We kicked off in Germany at the *Metropol* in Berlin, but within a few shows Bob was already having problems. Henry came up to H and I and asked us if we could check out the drum fill because it sounded wrong. The following day, after we had set up we had a listen and it sounded awful. If you hit the bass drum it sounded like someone slapping a kipper onto a sheet of plasterboard. I punched out the EQ and it sounded much better so I knew it was something to do with the graphic. I waited till Bob came in. We led him to the monitor desk and got him to check the drum fill. H sat behind the kit and hit the bass drum.

'Listen to that,' I said, 'There is no bottom end on that at all.'

He went to adjust the channel EQ on the desk, but I stopped him. I put the graphic into bypass.

'That sounds much better', H exclaimed.



Roy
Weard

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Bob looked puzzled. On the Yamaha Graphic EQs there is a low pass filter (marked 'LPF'). This will set the frequency at which the bass, or bottom end, starts to fade off and the filter on the drum fill was set to 200Hz – as high as it would go. I pointed this out to him.

'Now listen,' I said, and as H hit the bass drum I lowered the filter and gradually bottom end came back into the fill.

'What is LPF?' he asked.

'Low Pass Filter,' I replied.

'What is that?'

'The thing that turns the bass off,' I answered – but he did not look any the wiser.

Bob's other big problem was with the desk. On a front of house board you have a fader that adjusts the level of the channel that is being sent to the master faders, and thence to the PA. On a monitor desk, because it has many different mixes to control, there is not usually a fader. Its place is taken by a row of knobs, each of which controls the sound to a separate mix. The desk we were using had both, and the fader controlled the level that went to all of the mixes. Once you knew this it was relatively simple to set all the faders at '0' and run the mixes from the knobs. Simple to anyone who understood it that is. Roger would ask for a bit more piano so Bob would go to the piano channel and push the fader up. The piano would get louder in everyone's mix. Some of the others would say turn the piano down so he would go to the piano fader and pull it down a bit, and it would get quieter in everyone's mix. The whole stage balance would see-saw around all over the place. I tried to explain this to him, but every day he would do exactly the same thing. One gig, Poli got so angry about the mix changing all the time he pulled out the plug and turned the thing over onto its face. I was also standing beside Bob one night when Boz turned to him and said, 'A bit more kick drum please, Bob, not that much you cunt!' all in one breath.

The other problem with running the mixes this way was feedback. Every time he pushed a vocal microphone it got louder across the stage and somewhere it would start to feedback. Instead of trying to pull the fader back, he would try to EQ the feedback away. That would be OK if you knew which mix was feeding back, but because he had turned them

all up, he had no idea which one was screaming. It was all getting a bit chaotic and I wondered how he had kept his job with *The Who* for so long.

We made two signs. One of these we put on the front of the monitor desk just before the show started. It read:

'Welcome to Bob's Whine Bar.'

The other sign was hung from the truss and lowered down over his head. That read:

'Have a Hoot And A Howl At Bob's.'

He never saw these signs because we used to take them away at the end of each gig, but the band saw them and some of them looked over and smiled. Bob thought they were all smiling at him, so he smiled and waved back.

He was constantly talking about *The Who* and Pete Townshend, who was apparently known as 'Captain Beaky' (I wonder why?). We had a megaphone in one of the flight cases and would sometimes go up into a dark or high place in the gig and call through it:

'Telephone call for Mr. Bob Pridden,
Telephone call for Mr. Bob Pridden.'

His immediate response was to drop everything and rush off saying:

'That will be Captain Beaky wanting me.'

It never once occurred to him to wonder why the fake tannoy call was always in English, with a very English accent when we were in Germany. It also never occurred to him to wonder why it was the same voice in every gig – or why he never found a telephone. I must confess we were all a little cruel to him, but he had a combination of things that are guaranteed to make a crew not like you. He was useless at his job and expected us to carry him, he was pompous, and he was pathetically gullible.





c.j.stone

Genius Loci

Halfway up Solsbury Hill there was a shrine which the protesters used as a meeting place. It was a small obelisk built of local stone, with a carved motto on it. The motto read "Genius Loci". The story was that the man whose land this was had died of a broken heart soon after being forced to move and that local rambles had erected this shrine in memory of him.

"Genius Loci" means "Spirit of Place". A "genius" in this sense is like a genie. The two words are related. It's a type of small god who occupies a particular territory, and represents the character, the soul of that place. Terrestrial, not extra-terrestrial, earth-bound and parochial, not cosmic, the "Genius Loci" inhabits the realm between the earthly and the spiritual in the ancient rural imagination. They live in hills, in tree-stumps, in knolls, in copses, in clearings, in rocks, in rivers, in hums, in caves, in springs, in shrines and in hearths and need to be consulted with and placated when tasks are undertaken. They are the creatures that a human being can see with his child-like eye, in the twist of a branch or the shadows under a tree, and represent the personality of a place. They can be wayward, they can be benevolent, they can be mischievous, they can be wise. Often they shift arbitrarily from one thing to another.

They can trick you and deceive you. They can lead you astray.

We don't quite have a proper English word for the concept any more. Most of the words we used to have are tainted. They've lost their flavour. The word "Fairy" or "Fey" is one. It has become overlain with a particular, twee 19th century children's book image of diminutive creatures with butterfly wings. In fact the Fairy-folk came in all shapes and sizes, from the very small, to the very large. Some fairies were giants. Some fairies were ugly. Some fairies were horrifying or wild. They could change in an instant, from terrifyingly beautiful, to extraordinarily repulsive. They had no concept of morality. They were wayward and capricious, like a tribe of weird feral children whose only concern is their own self-gratification.

Sometimes human beings are led astray by them. They have a magic of appearances which is known as glamour. They cast a spell over your eyes so you see the world in a different way. They lead you into their caves and their fairy-mounds where time stops still, and there they enslave you.

They have the power to change their appearance, to shape-shift and morph from one creature to another. Sometimes they can

appear as animals. Sometimes they can appear as human beings. Beware the stranger and treat him politely, as you never know: it might be a malignant fairy on his hauntings out to trick you of your fate.

Often they are associated with times of the season – with Halloween or Mayday or Mid-Summer's Eve – and with places in the landscape, like hill-forts and stone circles and standing stones: places where ancient humans once lived and worked and wondered.

They live in the Alongside world beside us, only a blink away, in the place where the human imagination delves and melds and mixes with the world of nature – delves and then forgets. It's a very real world, for all that we have forgotten where it is. Children live large parts of their lives inside it and we re-enter it every night in our dreams.

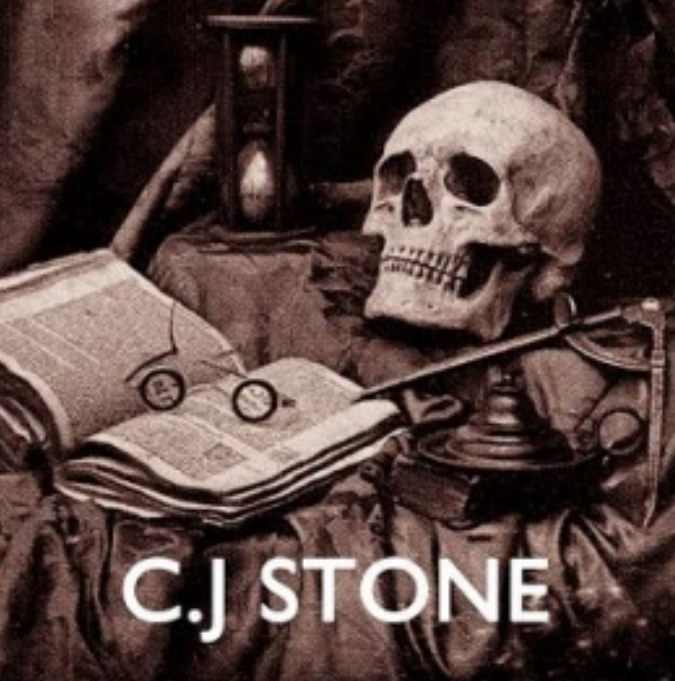
Scientists call this process "anthropomorphism": meaning the tendency of human beings to project their own

characteristics on to the world around them. This is true. Of course we project ourselves outwardly on to the world around us. The whole world is an anthropomorphic projection, in the sense that we have seized it with our senses and interpreted it with our brains. The mundane world of un-magic out there is also just a projection from the functional part of our brains: the part that needs to simplify to survive. We can't go round being distracted by the glint of sunlight on the surface of a brook or mesmerised by the whispering voices of the trees when there's food to be gathered; but what we've forgotten how to do now is to turn off the un-magic filter once we've eaten our fill, to turn the magic back on, to see the whole vast fascinating complexity of nature once again, with its presences and its powers and its hidden personalities, to see it and to feel it and to engage with it again.

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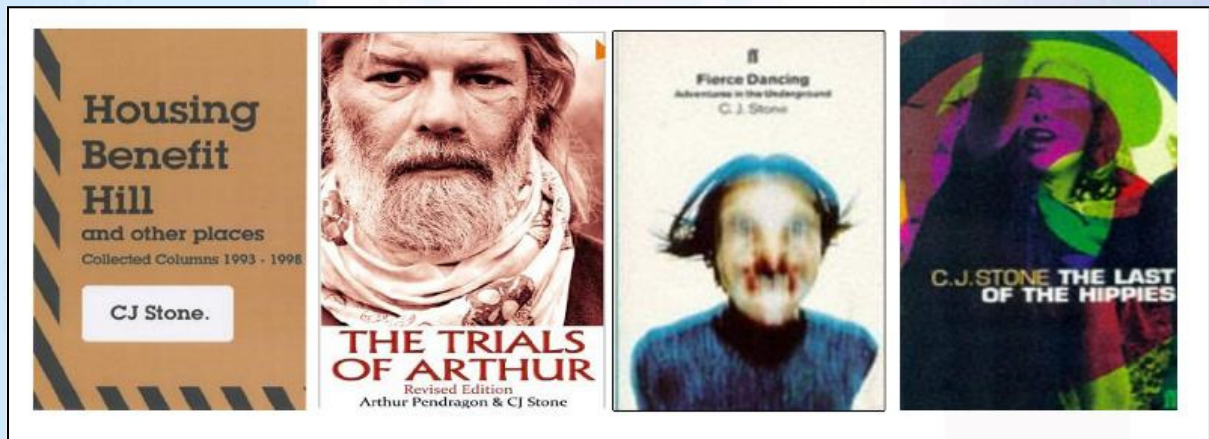
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<http://www.amazon.co.uk/Fierce-Dancing-Underground-C-J-Stone/dp/0571176305/>

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

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

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

A YEAR IN THE LIFE OF



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

Strong and Stable Spacerock

Following the success of the recent Hawkwind tour, one more festival date has been added to the summer cluster of outdoor events. It's been announced that Hawkwind will be headlining the "On Track for Summer" festival at Windsor Racecourse on Sat 22nd July.

The event information runs:

"Headlining will be a mixed media extravaganza courtesy of the original Space Rockers and purveyors of cosmic tunes, the inimitable Hawkwind complete with dancers, circus troupe and light show."

It's not clear what is meant by 'circus troupe'!

The promotional information concludes by saying, "Turn on, tune in and drop down to Windsor Racecourse, the home of the original festival of 1967." It's rather hard to imagine the festival atmosphere will be the same this time around, however.

Meanwhile, the neo-Hawklords have announced some gig dates for October, which include Hitchin, Edinburgh, Aberdeen, Glasgow, Newcastle, Plymouth, Southampton, Bristol, and London, among others. And quite a few date slots have yet to be arranged.

ON TRACK FOR SUMMER

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AND WRITER OF CREAM'S
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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)

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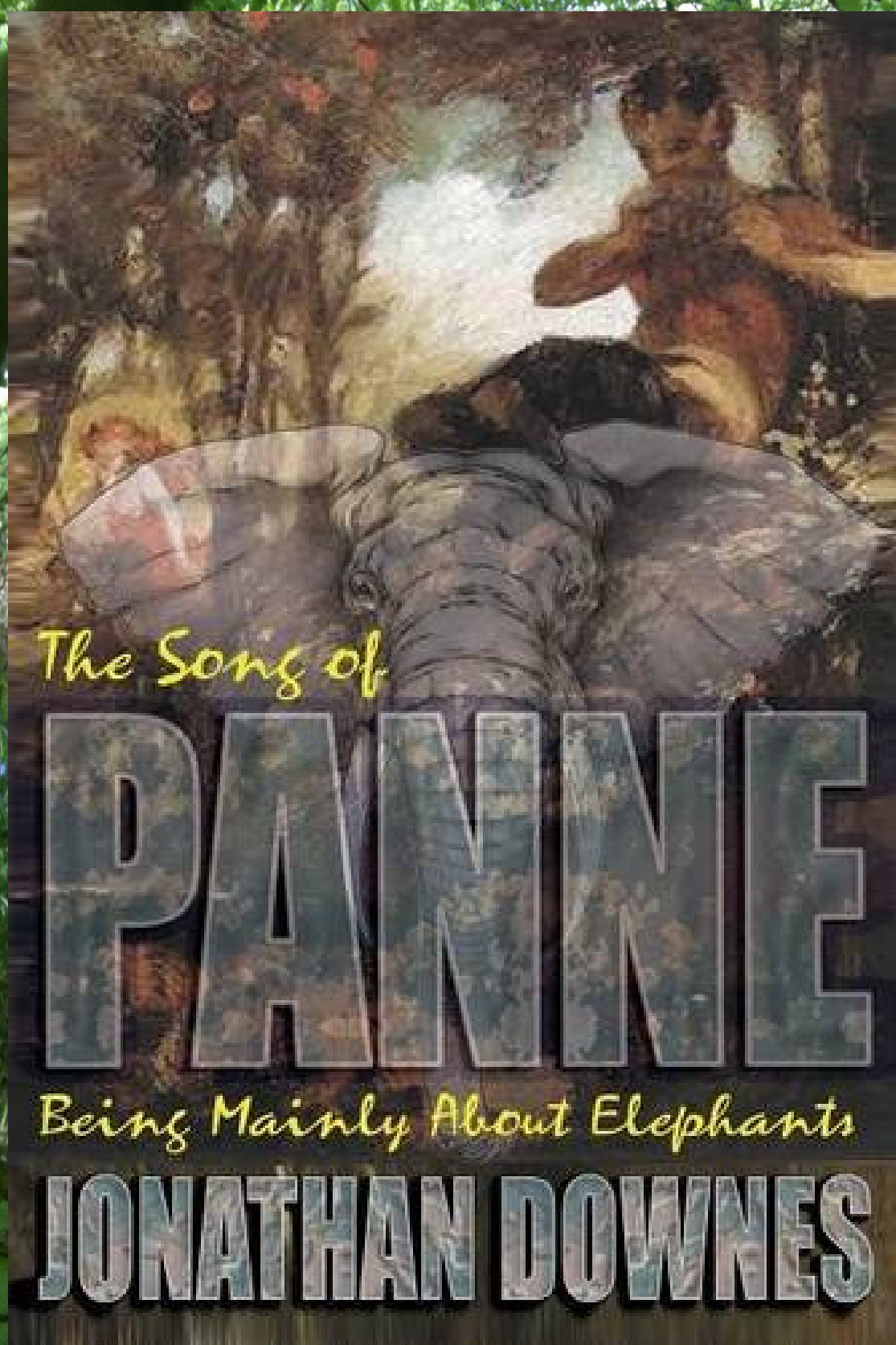
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The Song of

PANNE

Being Mainly About Elephants

JONATHAN DOWNES

XTUL

IN THE GREY HALF-LIGHT BETWEEN FACT AND FANTASY

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

Are you sitting comfortably? Good. I shall begin.

LI

Now, if it had been me, I would not have been able to keep my inquisitive nature under control, and I would have spent all the rest of the time that I was in the redoubt in the woods, trying to find out the background to Skullfuck's terse comment. But I am not Danny, and Danny is not me. In all the decades that I have known him, I have always been surprised at how little intellectual



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



curiosity he has, and so - I suppose - I should not now be surprised, that he took Skullfuck's brief comment about trolls at face value, dusted himself down, and went off with the tired and battered looking biker in search of breakfast.

The little encampment was far better organised than it had ever been, at least in Danny's experience, and continued to give the impression of a small army camp, redolent of some sort of military discipline and purpose, although there were no clues as to what that purpose

actually was, and Danny continued not to actually ask.

The two men walked into the woods where Danny was not particularly surprised to find a large green army tent containing a small field kitchen, manned by beautiful girls, and serving bacon and eggs. Danny ate his full, whilst Skullfuck talked. He talked mostly about the music that was being produced by a band called *Xtul* which was based in the strange little community, and much to my surprise, and a certain amount of consternation on my behalf, he talked



about me.

He admitted that the shadowy organisation had misplayed their hand quite considerably as far as I was concerned, and that burglarising my house and threatening my friends and colleagues with violence was no way to get anything out of me. "I've known Jon a long time" Skullfuck admitted, and continued, "he is a stubborn old bastard, and doesn't like to be pissed around".

This came as an enormous surprise to Danny. It was the first time that he had heard even an inkling of an idea that Skullfuck and I knew each other. I had been careful to keep my own counsel, and even though I had been pretty sure that Skullfuck was the young biker lad whom I knew from back when I was a student, I had decided that it would be a sensible idea to keep that information

firmly under my conceptual hat.

Danny looked at me accusingly. "You never told me that you knew that bloody man", he whined.

"You never asked", I said. And in a spirit of reconciliation I explained how back when I was a student, I lived in a house called Staplake in Starcross, and drank in a boozier called *The Dolphin* in Kenton. And how I had been friendly with a bunch of lowlives who drank there, including a young man called Jeremy whom I had named 'Skullfuck' after a *Grateful Dead* album. You already know this, if you have been following the saga of mine and Danny's involvement with 'The Children of the Three' from the beginning. But it was Danny's first inkling of all of this, and I think that it shook him.

"So when did you last see him?" He

asked accusingly, and I told him how, in the last year or so of my student years I had met and fallen in love with a girl called Alison. How, in the year or so before we got married I curtailed my drinking and drugging and stopped hanging out with the lowlives in the bar, but how one evening - when we were sitting in the TV lounge at Staplake drinking tea, and I was doing my best not to want a pint or six, I was completely taken aback to see Skullfuck shambling into the room, hand in hand with one of the younger, prettier, and more airheaded girls who also lived in the huge Edwardian house. It transpired that I was not the only one of the Kenton lowlives to have been seduced by the trappings of respectable society.

"hey Skullf...umm Jeremy" I said with more enthusiasm than I felt. "What brings you here?"

That was a spectacularly stupid question, as it was perfectly obvious what had brought him here. He had somehow become ensnared by an eighteen year old siren called Cynthia Woolger who had reached new heights of vacuousness even for girls of my experience back then, and who - if I have to be honest - always reminded me of P G Wodehouse's creation, Madeleine Bassett. (Bizarrely, it is only whilst sitting here frantically typing this in order to meet a self-imposed deadline, that I realise that 'Cynthia Woolger' is actually quite a Wodehousian name).

For those of you who are not intimate with the Wodehouse canon, and shame on you, Bertie Wooster describes her as

"a pretty enough girl in a droopy, blonde, saucer-eyed way, but not the sort of breath-taker that takes the breath", though elsewhere he describes her as "physically in the pin-up class", with blonde hair, attractive curves, and "all the fixings". These charms must be considered in balance with her personality, which is that of "the soppiest, mushiest, most childish and whimsical, sentimentalist young gawd-help-us that ever was". For example, she remarks in casual conversation, on different occasions, that she believes that "every time a fairy sheds a tear, a new star appears in the Milky Way", and that "the stars are God's daisy chain" (Bertie muses to himself that these two comments, besides being inane drivel, are mutually contradictory; "I mean, you can't have it both ways"). Such comments would be in keeping with her general conversational style, which is all too apt to revolve around elves, gnomes, flowers, and small furry animals. This excessive soppieness is wedded to an impressive degree of self-centred idealism which she tries to impose on others, for instance by insisting that one of her fiancés take up vegetarianism.

Cynthia had not quite reached those levels of inanity, but was certainly have been described by Bertram Wooster as being well within the "sentimentalist gawd-help-us" category of young womanhood, and here she was hand in hand with a relatively hard headed young biker, clad head to foot in greasy leather, with shoulder length locks somewhat in need of shampoo, and whom I guessed that I was not going to be able to refer to as 'Skullfuck' for the foreseeable future.



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 children's book, "Mei Ming and the Dragon's Daughter" written by Lydia Bailey. Martin has just finished illustrating his sixth children's book, called "The Follower" by Richard Thompson. He has been nominated for various awards, including the Governor Generals Award For Illustration. He has won the Aurora Award For Excellence in Fantasy Art, and two Silver Awards from the Art Directors Club of Toronto and Best Classical Record Cover of The Year Award (UK).

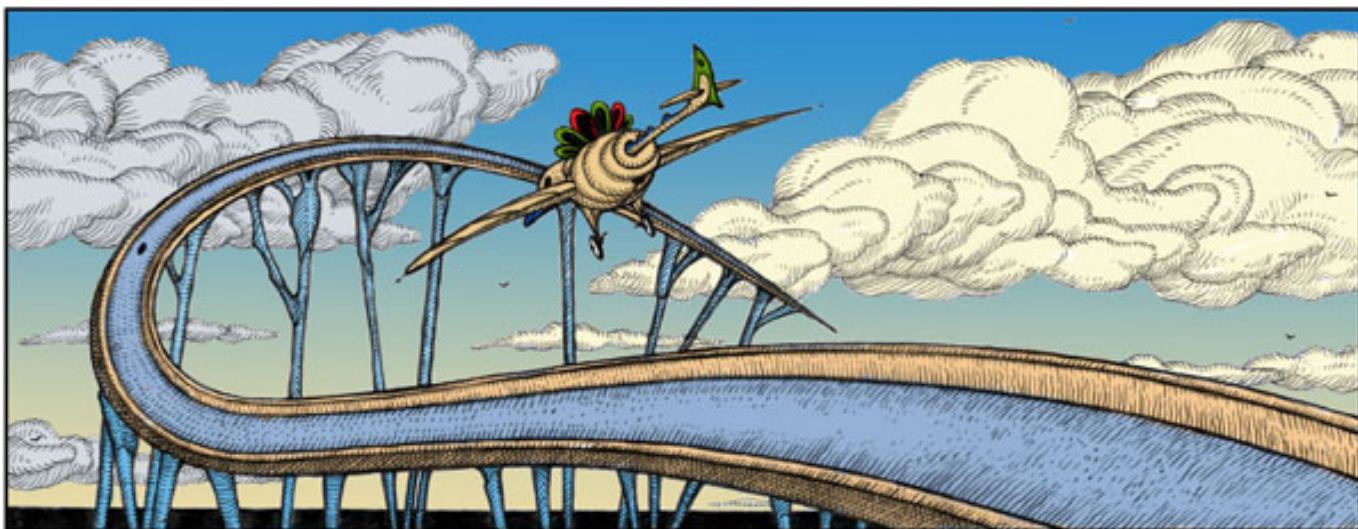
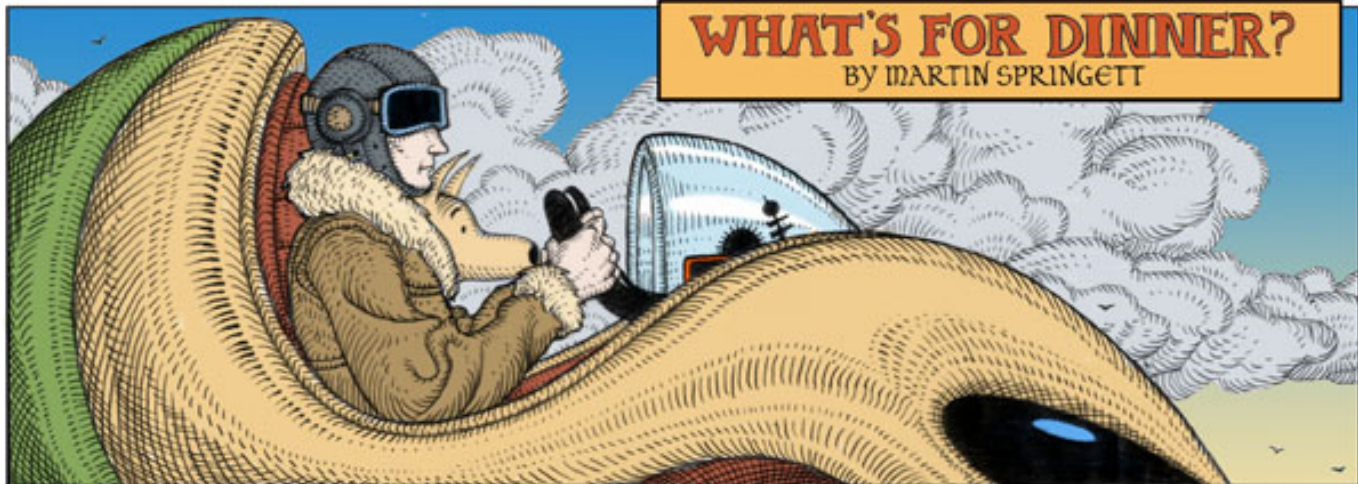
Martin still pursues the Musical Muse, recently producing a new CD, "Blue Evening" with his band "FREEFALL", an independent, instrumental album called "Rough Magic"; a collection of explorations on the guitar, and a collection of tunes inspired by the writings of Guy Gavriel Kay called "Bright Weaving

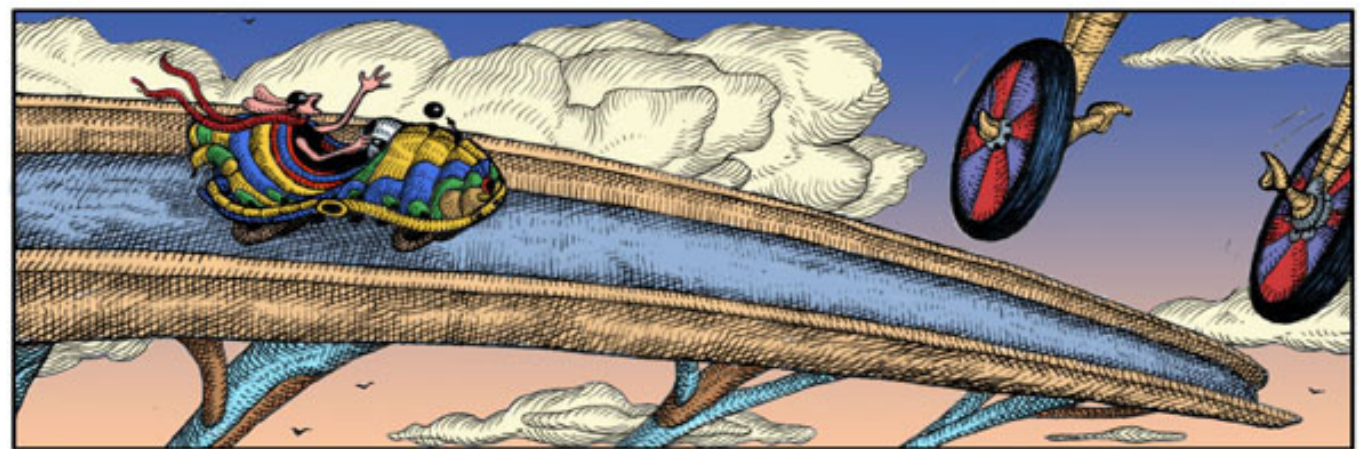
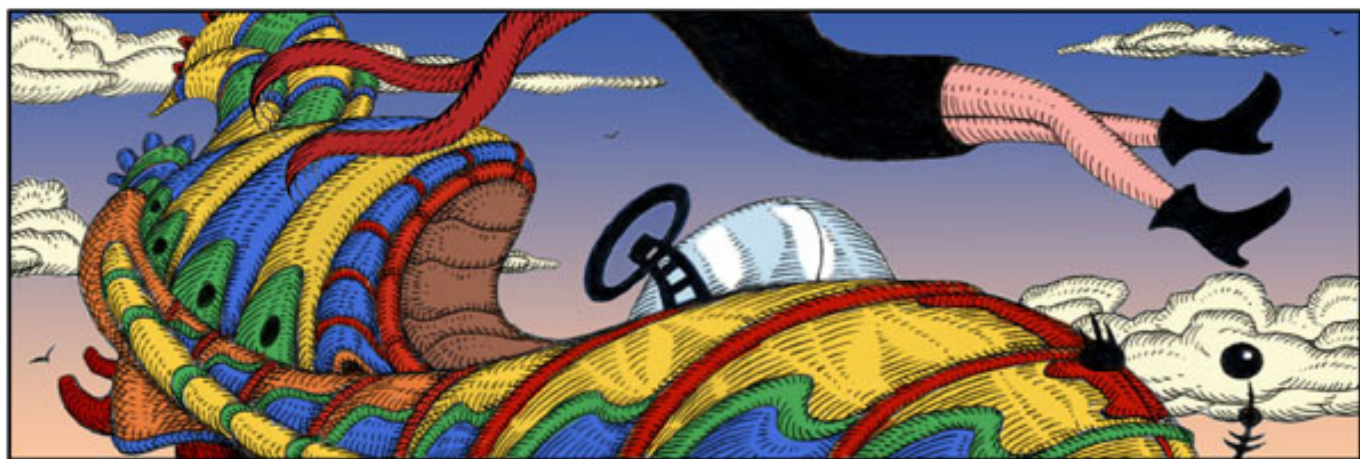
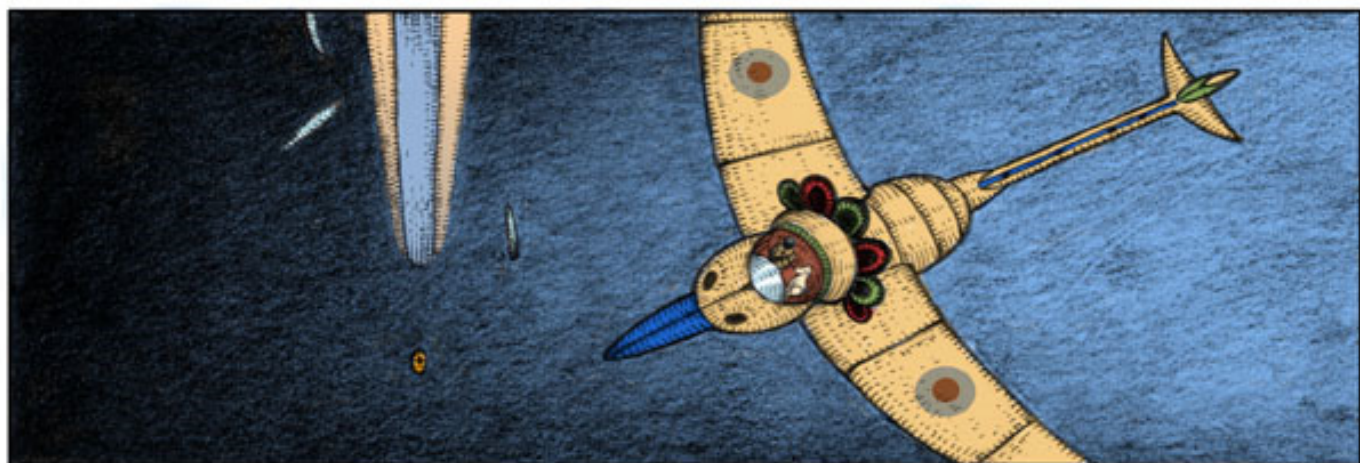
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WHAT'S FOR DINNER?

BY MARTIN SPRINGETT







Thom the World Poet

Rob Ayling writes:

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

BROKEN HOUSES

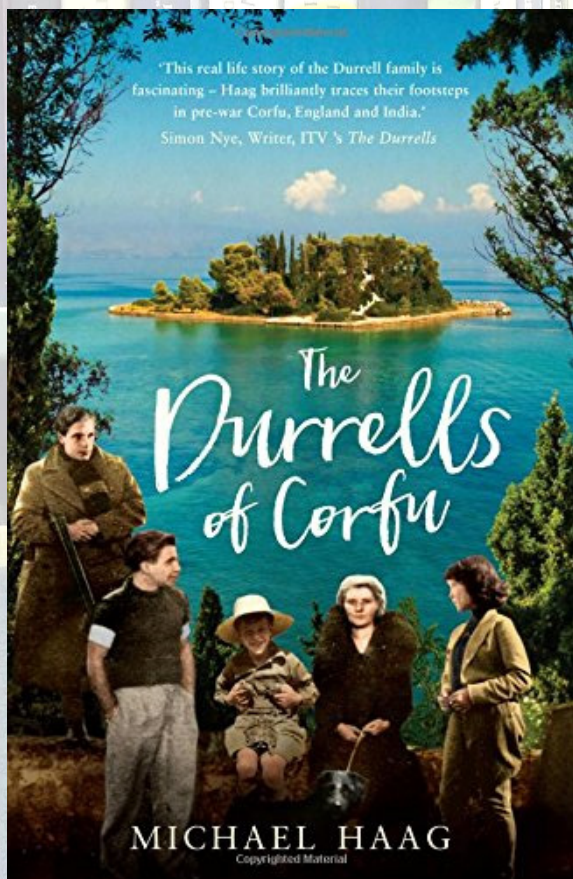
INTUITION SAYS TO STOP

so i do,outside this collapsed house with an open roof
Inside,the detritus of another age(pre-computer-
dolls,a piano,records,cassettes,clothes

and a rainsoaked photo book.I open it(and myself..
It has pictures that may as well have come from my life-
kangaroos,cockatoos,koalas,wombats,dolphins
Uluru,Kuranda,Sydney,Outback,Brisbane
Lone Pine Sanctuary..the images are stuck together
but they unstick my memory trails..I do not ask

who are the people who gathered my past.
I curate what is not lost to discoloration
Sharpen the images from dust via washing
and give them to those who may never see
Uluru,Sydney,Outback or (truly)..me.

Yer Gonzo Bookshelf



Paperback: 224 pages

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Language: English

ISBN-10: 1781257884

ISBN-13: 978-1781257883

We live in a world of conspiracy theories, where no statement of supposed fact goes unchallenged, and for every book or essay asserting the truth of a historical supposition, there are several more suggesting the exact opposite. As a researcher into Fortean subjects (to use the term at its very broadest) I have often found myself in this very position of becoming one of those people who seem to spend an awful lot of the time asking inconvenient questions.

Now, it is a matter of record that one of my great heroes is author and conservationist, the late

Gerald Durrell. And - I suspect like a lot of people - I was introduced to his work, by his phenomenally successful 1956 book *My Family and other Animals*. The book is an autobiographical account of five years in his childhood on the Greek island of Corfu. Gerald Durrell, is age 10 at the start of the saga, which tells of his family, pets and life during a sojourn on the island of Corfu.

Over to those jolly nice people at Wikipedia:

"The book is divided into three sections, marking the three villas where the family lived on the island. Gerald is the youngest in a family consisting of their widowed mother, the eldest son Larry, the gun-mad Leslie, and diet-obsessed sister Margo together with Roger the dog. They are fiercely protected by their taxi-driver friend Spiro (Spiros "Americano" Halikiopoulos) and mentored by the polymath Dr. Theodore Stephanides who provides Gerald with his education in natural history. Other human characters, chiefly eccentric, include Gerald's private tutors, the artistic and literary visitors Larry invites to stay, and the local people who befriend the family."

It is one of the books upon which I have based the way I have spent my life, and I still remember how disappointed I was when I found out that it wasn't actually Gospel truth. (The fact that neither are the Gospels - probably - didn't actually upset me so much.)

This is the first book that I have read which actually tries to sift out the truth from the fiction in the actual history of the Durrell family's sojourn on Corfu. Other books have partially covered the subject before, most notably Douglas Botting's biography of Durrell, but this is the first book to solely devote itself to the subject.

Various people have criticised Durrell for having left several of the major characters from his childhood out of the books. Larry Durrell's first wife Nancy, Theodore's wife Mary and their daughter Alexia are completely excised from the narrative, despite the fact that Alexia was the young Gerry's closest friend on the island, and is -

coincidentally - the only person from those days still living (she celebrated her 90th birthday this year). Durrell has been retrospectively accused of various sins of misogyny by leaving out such pivotal characters, who all happen to be female. But it seems that these charges are unfounded, and that the real reasons that they were excised from his version of history, is that he didn't want his idyllic childhood tale to be sullied by the spectre of two of the major characters getting divorced. These days an author probably wouldn't be bothered by this, but Durrell was from the upper echelons of British society, and 1956 was a heck of a long time ago.

My Family and Other Animals spawned two full length sequels, and a number of short stories, and has been adapted for television three times, most recently in a series called *The Durrells* which has just finished its second series on ITV in the UK. This series has come in for some criticism because it strays quite considerably from the narrative in the three books, although I had already guessed (from reading Douglas Botting) that in many ways it actually told a story nearer to the truth than the three books, or the previous TV adaptations.

This new TV series proved to be very redemptive to Margaret (Margo) Durrell, and particularly to her brother Leslie. The former is portrayed in the books as being an airhead, with a string of comical boyfriends and a tendency towards obesity and acne. When the books were first published, Botting describes how she complained that Gerry had portrayed her in a cartoonish character, and ignored "the strength of character" she believed she had. Both this book and *The Durrells* redeems her, showing an intelligent and insightful (though still, slightly shallow) young woman.

But, with the benefit of 82 years of hindsight, it was Leslie who suffered the most from his brother's literary prowess. The real Leslie, as shown in *The Durrells* and in this book, was a talented painter and photographer, and somewhat of a Lothario, whereas in the book he is portrayed as a loutish meathead whose main interest in life was killing things and collecting weapons.

He was not even forty when *My Family and other Animals* was first published, but from then on his life seemed to go downhill fairly rapidly. He moved to Kenya with his wife Doris, but their business failed and they returned to Britain in 1968 whereupon he was accused/charged/convicted (depending on which account you believe) of fraud, and when he died of heart failure in the 1980s, he was estranged from all of his family.

It would seem that he was somewhat unstable already. Konstantina Konshevin writes:

"Leslie returned to England with his mother, Gerald, Margaret and the family's Corfiot maid, Maria Kondos when the Second World War broke out. (Margaret, of course, soon afterwards went back 'home' to Corfu.) The Durrells settled in Bournemouth and Leslie tried to enlist in the army but was rejected on the grounds of ill-health, something that was a setback for him. Instead, he spent the war working in an RAF factory.

Shortly after the family returned to England, Leslie had a brief romance with the family's Corfiot friend and live-in maid, Maria Kondos, that produced a son, Anthony. However, the romance was short-lived."

But reading this remarkable book has given me a horrible feeling. Could Gerald's book, which has given so much joy to so many people over the years, have been a significant causative factor in the decline of his brother, who in his own way was as talented as the rest of his family, but who was never fated to enjoy the fruits of his talents?

It is a sad and disquieting thought.



ROCK and ROLL

a cabinet of curiosities

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

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

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

Greeting my lovelies. Here are the prospective inmates to the cabinet this week. A bit of a motley crew really, but beggars cannot be choosers as they say.

Gorillaz CMYK Full Set of 4 Kidrobot Figures
MIB 2D Noodle Russel Murdoc Humanz - US
\$399.99



Worcester, South
team Prope
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HE subscriber having recently opened a New Store,
No. 44 Front Street,
FAMILY GROCERIES,
ow prepared to furnish the citizens with every article
amer Arrangement
THROUGH P
no Worcester at 4 p.
The last on the art
6 1/2 a.m. train will tak
engers will leave
engers will leave
6 1/2 p.m. train will
passengers.
Leave BOSTON at 7 & 8 A.M., 11, 4, 5, & 6 P.M.
7 1/2 a.m. train will stop only to take up passengers at
Way Stations for 1/2 hr. or beyond, or to take up
passengers for Worcester at Way stations west of Fram
ingham.
10 a.m. train will leave no one east of Framingham.
4 p.m. train will not stop east of Framingham, except
at Framingham, to run as hereinafter, without stops, except at
Framingham.
6 p.m. train is the New York Steamboat Train, to
Worcester, to run as hereinafter, without stops, except at
Framingham.
The 10 a.m. and 6 p.m. trains will take the 2 a.m.
train from Worcester to Framingham, and the 2 a.m.
train from Framingham to Worcester, at 11:30 a.m.
SPRING TRAIN. Leave Worcester at 11:30 a.m.
Leave Framingham at 12:30 a.m.
The 6:20 A.M. train from Framingham will stop at
Worcester with train for Boston.
The 6:40 P.M. train from Boston will stop at
Worcester with train from Framingham.
On class tickets sold
rules stop at Mill
ville, Northbridge,
shuteau, Waterford,
on, Andover, Lonsdale, Yellville, Central Falls and
Pawtucket.
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THE BITCH IS BACK

"Complete set of all 4 Gorillaz figures in the CMYK colorway. You get everything shown here! Figures were removed from box & displayed in glass case, lovingly returned to boxes and just like new! 100% complete & authentic KidRobot Gorillaz figures! Boxes & figures in excellent condition!"

Not sure I would want them, but each to his/her own I guess. Who am I to judge?

Albert Collins Fender Tele Strat Tweed Guitar Case Blues Music Memorabilia - US \$4,500.00 (Approximately £3,475.17)



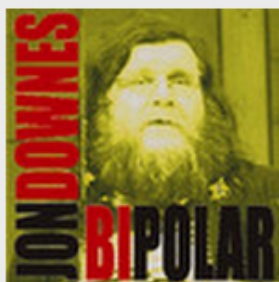
"Authenticity verified by Johnny B. Gayden."

Recently I acquired a guitar case from a local older acquaintance of mine here in Las Vegas, NV. She explained to me that back in the 1990's a relative (a man) of Albert Collins, after his passing in 1993, gave her a old guitar case of which he explained belonged to Albert Collins. She has it for years until recently has given to me. The guitar case is genuinely road worn with wear, stickers, and one broken latch. When I opened the case there was a few items inside. The items included a used guitar strap(which has a worn

crease in a odd place that would reflect Albert Collins's strap placement style), a personal taken photo of him playing on stage with Stevie Ray Vaughan, cassette tape with songs by Buddy Holly(Side B) James Harmon(Side A), and a paper receipt dated 07-06-85 for \$11.88. Of the stickers on the outside of the case there is a Rockefeller's Night Club Sticker. This sticker has been hand signed by two different people. Left side reads "Thanks Albert, S Thomas" and to the right "Thanks for playing the blues! Russell!". Cosmetically the case is in worn vintage shape with one latch missing the lock mechanism on its underside but although still shuts well with the other two latches still functioning. Appears that there was a bolt attachment repair the handle attachment to the body as well. The inside has wear and may need a light cleaning; please understand that this case was not altered in anyway and is as far as I know is in the same condition as it was back in the 1990's. I contacted Albert Collin's long time friend and band member Johnny B. Gayden with the same photos featured in this listing and he messaged me back within 24 hours stating the following: "Yes I recognize it. It belonged to Mr. Albert Collins. Miss him so much, take care of it. It's been around the world and some". I'm sure he had a few cases in my opinion and this happens to one of them. This case is not officially verified by any curator or expert. The only person that has verified it's authenticity is Johnny B. Gayden. All information I have stated is as much as I know about it. Albert Collins was a a great Blues player with crazy unique style that transformed music and to have acquired the case that once held a guitar of his is astonishing. This is a piece for a serious collector and blues fan. Payment must be made immediately after purchase. You can own a piece of music history with this one of a kind only one in existence guitar case."

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into American and foreign works, to test validity of inven-
tions, and render advice to inventors and others, in relation
to the same.

The article about my collection

with the assurance that they will find a choice selected for good quality, and at fair prices.

Fedora was part of Michael Jackson at the latest auction 2011 in Cornia.

(Warden Block,) No. 44 Front WORCESTER,

ra, stamped "Michael Jackson" in band. Jackson is said to have first a for the Motown 25 anniversary Jackson is quoted as asking, "Please at, like a cool fedora - something a and wear." The fedora became an on's iconic style. I was lucky this is really one of those pieces you're a Michael Jackson collector!

merchandise, products, etc.

All packages must be directed to his care.

ue states, the Fedora is known as representative piece of Michael

for property and by the Boston

from Worcester

er, and New

PRATT, DOWNES & SCOTT,



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

PRATT, DOWNES & SCOTT,
— 100 N. B. STREET —



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

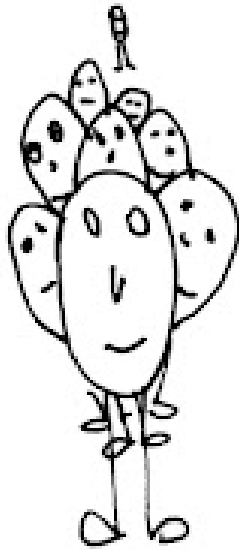
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AULD MAN'S BACCIE

RESONATING WITH THE BLUES

THE NINE HENRYS



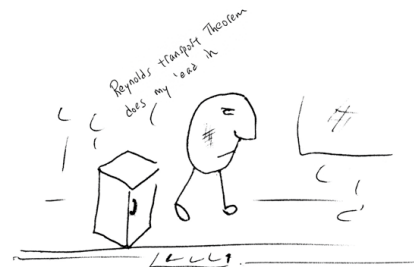
The Nine Henrys are a quirky bunch of cloned cartoon characters. They live in a strange lo-fi domestic surrealist world peopled by talking rock buns and elephants on wobbly stilts. Over the years the Henrys have been published in a variety of local NE magazines and now here for the first time thanks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

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

THE WORLDS FIRST CLONED CARTOON CHARACTER

modada@ninehenrys.com

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



Having a 'fridge with a doctorate in Fluid Dynamics as very embarrassing for Henry, especially in public places.



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.

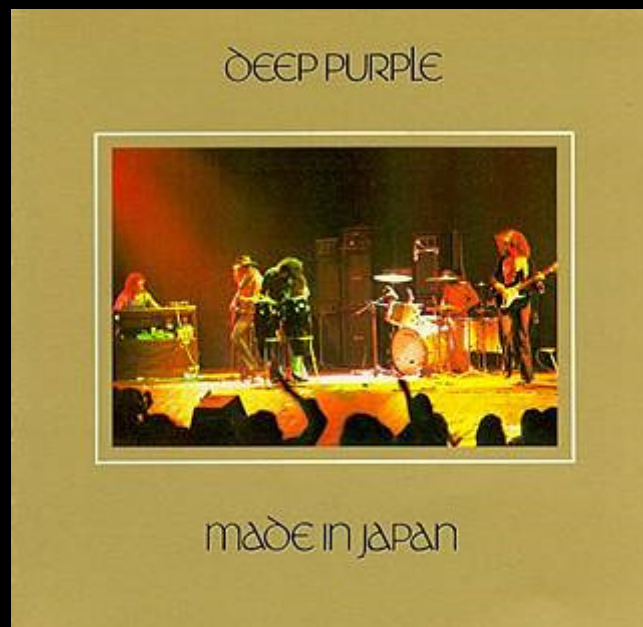
- Firstly, you'll know you are not alone.
- Secondly, we hope that some of the work leads you to new discoveries, and makes your life slightly better as a result.

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

Deep Purple: Made in Japan (Purple, 1972)

What? Byword for bludgeoning behemoth rock, isn't what it's made out to be.

Purple were hot to the point of inducing meltdown in 1972, topping their home chart with the sublime Machine Head, an assured collection combining instantly classic metal riffs and a production confident enough to earn the collection copious airplay in America's rapidly expanding FM radio network. With Japan – the world's second largest market for records – surrendering before the Purple juggernaut and buying every ticket for a tour, the next step was to gather the best live moments, pack them onto a double album, and unleash the thunderous results to clean up at Christmas. Made in Japan duly did the business, becoming both an instant and enduring classic of seventies metal. So, with all due apologies to the millions already initiated,



it's time to make a case for its inclusion here.

It might pack blazing Ritchie Blackmore fretwork, shelf-shattering Ian Gillan screams and explosive reworkings of over half of Machine Head, but to label this a heavy metal album is to miss almost half of what is truly great about Made in Japan. Sure "Smoke on the Water" rocks out and the opening "Highway Star" is fit to run-over slow moving listeners, but Made in Japan also captures a virtuoso line-up yet to be convinced that full-on in-your-face metal is a meal ticket for life. Purple had started life on the fringes of psychedelic rock, stumbled into furious acid-rock on stage and even flirted with the infamous classical monstrosity Concerto for Group and Orchestra before crunching riffology started to swell the coffers. Live in Japan in 1972, their varied roots and disparate talents were all called into action to fill an evening. Laid bare across the original seven tracks of Made in Japan Purple are more akin to a travelling masterclass than the godfathers of the Metallica generation. Without warning "Space Truckin'" segues unapologetically into the lilting melody from Gustav Holst's "Jupiter." On the same track Jon Lord's classical keyboard wash colliding with Ian Paice's jazz drumming makes for a mash up that would still be daring in the 21st century. Other moments of indulgence and excess almost beggar belief by today's standards. Paice's drum solo – taking up most of "The Mule" – is brilliant and utterly pointless in equal measure, whilst Gillan's showpieces of perfectly matching improvised riffs from Blackmore's guitar on "Lazy" and screaming like a wounded banshee before announcing "Oh my soul, I love you baby" at the end of "Child in Time" are moments even Spinal Tap wouldn't have dared.

Made in Japan has the random firepower of early Libyan rebels fighting Gadaffi. You are never in doubt about the punches it packs, but where they'll land and what damage they'll do is hard to predict. The welcome avoidance of overdubs to clean up the messier moments, the fluffed lyrics and the elliptical stage banter, like asking the road crew to make: "everything louder than everything else," are also part of the warmth and appeal of an album that cost around \$3000 to make and was only intended for Japanese release. Four decades and a few platinum discs later, this remains a good 'un.

Gregg Kofi Brown

ROCK 'N' ROLL AND UFOs

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

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

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

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

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

CD and book available soon from Gonzo Multimedia



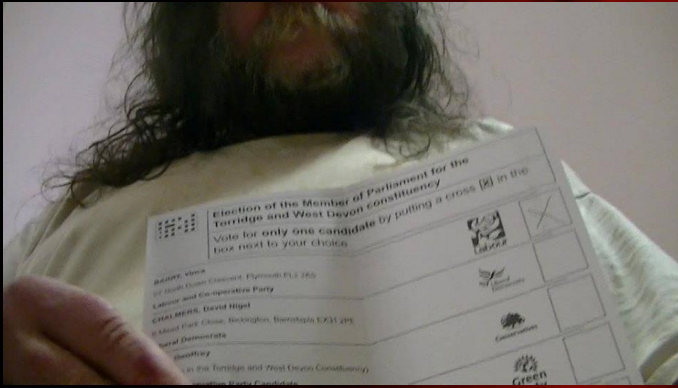
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THE WORLD OF GONZO ACCORDING TO

Mark Raines





For those of us who see British party politics as one of the most entertaining spectator sports on the planet, last night was perhaps the most exciting election since 1974. Corbyn did very well, May did very badly, UKIP disappeared and it is hard not to agree with the head of the SCP, who said that last night's result makes all talk of a second



independence referendum highly unlikely. However, in the end, because of the DUP, it might not have made a jot of difference. As Pete Townsend wrote many years ago;

"Meet the new boss,
the same as the old boss!"

Ummmmmmmmmm... Exactly the same as the old boss! As I write, Mrs May is putting on her best bib and tucker and preparing to go and kiss hands at the palace.

And, of course, Graham and I did our now regular piece of stupidity; exercising our democratic right to dick about on polling day.



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