

# GONZO

We unpack **Bill Bruford's** box and investigate the contents, we visit **The Raz Band** featuring **Joe Vitale** and **Joey Molland** in the studio, Alan introduces us to **Gypsy Dave Smith**, **Alan Finlan** and **Startled Monkeys**, we drop the legendary UFO author **Nick Redfern** on a desert isle, and review this week's return of the **Justified Ancients of Mu Mu**

#249

Did I ever say that I love alliteration?

# BILL BRUFORD'S BOX





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# THE THREE COMMANDMENTS OF GONZO WEEKLY:

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

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





Dear Friends,

Welcome to another issue of this singular little magazine which never ceases to amaze me by producing a hundred pages each week via some strange alchemical synthesis. This week I celebrated fifty eight revolutions of the sun, and vaguely as a result of this I would like to take time out to thank the people - past and present,

living and dead - who have supported me in this peculiar endeavour for nearly half a decade now. In the latter category I would like to remember two names - Mick Farren, and Dave McMann - who both left enormous and unfillable gaps in my life when they passed on to the great guest list to the greater gig in the sky. God bless you both. My life would have been far less enriched if it had not had either of you in it.

I would also like to say a big thank you to Doug Harr who is currently on hiatus, but who I hope will return to us sooner or later, d'rackly as they say here in Devonshire, after having produced a staggering amount of editorial content for this magazine. Come home dude, we miss you. And many thanks to Bart Lancia, another contributor from the early days currently missing in action.

The current editorial team are frankly marvellous. Alan Dearling, once of Enabler Publications, who came to us totally on the





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This week I celebrated fifty eight revolutions of the sun, and vaguely as a result of this I would like to take time out to thank the people - past and present, living and dead - who have supported me in this peculiar endeavour for nearly half a decade now.

serendipitous wings of a flock of flamingos after I emailed him, scrounging a review copy of his book about New Age Traveller culture, a few years ago; Jeremy Smith who came to us as he did a stint as co-presenter of the Strange Fruit radio show on Gonzo Web Radio. The fact that he had initially been a reader of this magazine, which was how he got the gig at Strange Fruit in the first place was just a happy coincidence. Then there is John Brodie-Good, who was sweet enough to volunteer his services after reading one of my regular appeals for new blood. And Richard Foreman who I believe was also a reader of this magazine when he sent me a review copy of his awesomely stylish and witty book of short stories. I sent him my review of the book and it turns out that we had both lived in the same small time during the 1970s, and even frequented the same - long defunct - record shop.

Yes, there are a string of peculiar coincidences which flow like fine strands of finely woven serendipity throughout the editorial team of this magazine. I have known the latest contributor Neil Arnold for over twenty years, since he was a schoolboy, but never knew he was an expert on obscure psychedelic sounds, but

I think that our Kiwi Kontributor, Kev Rowland takes the biscuit here.

I cannot actually remember how Kev and I first got in touch, but we were running his eclectic reviews of broadly proggy music from the very early days of this magazine when we were really a shambling newsletter sent out by Mailchimp. And then he disappeared for a few years to write a book that those jolly nice and boyishly handsome fellows at Gonzo Books (me, just in case you hadn't guessed) will be publishing again d'rackly. And a while back he started writing for us again.

Then six months or so ago he wrote to tell me that he would be in the UK this summer, and could he pay us a visit. Of course he could. Jeremy (Smith not the character from *Yellow Submarine*) paid us a visit earlier in the year, Doug visited a few years ago (and Graham and I took him and my elderly mama in law on a pub crawl) and we always like to have musical visitors. So, last Tuesday he turned up at the allotted time, and the series of peculiar synchronicities began to unravel.

He wasn't from New Zealand. Rather he was brought up, Devonshire born and

اللجنة لهم إذا كانوا لا تأخذ نكتة





Devonshire bred (strong in the arm and thick in the head) as my Father's old saying (he, too was a Devonshire man through and through) goes.

But it doesn't end there.

We were talking about *Fairport Convention*, and it turns out that we both saw them play at the obscure little venue of Verbeer Manor near Cullompton, and indeed we had both photographed the same gigs back in the day.

But it doesn't end there.

He had been visiting his cousin in Exeter, seen that she had given him a *Fortean Times* mug out of which to drink his tea, and had mentioned to her in passing that he was coming to visit me. The poor girl only turned out to be a massive fan of the work Richard Freeman and I have done over the years. So, I sent the dear lass a copy of one of my books via Kev as a present. And when she contacted me on Facebook to thank me, it turned out that she used to live only a few streets away from the house in Exeter where I lived, and from whence I caused no ends of arty

havoc for about twenty years.

And what point am I trying to make?

Alan Moore (once more) seems to know the score:

““I think perhaps people are noticing more that Ideospace is what it is. I don't see a huge movement yet, but if people were to actually start thinking about the world of the mind as being separate to the world of the material – connected to it, obviously, linked – but separate, with separate laws and a separate agenda, then I think things would be clarified for a lot of people. I think that it's the confusion between the stuff in our heads and hard reality [that causes problems]. Especially when it's our politicians and leaders who are getting confused – I think that's very unhealthy. I mean during the Bush administration, they used to think that they were organising actuality. There was that famous quote, about perceiving themselves as a 'faith-based presidency.' One of the top members was decrying their opponents in the 'reality-based camp'. When you've got a representative



of one of the most powerful offices in the world talking about their opponents negatively for being 'reality-based,' that's worrying. It was like the Bush administration seemed to think that they were in control of reality. And to a certain degree, they were in control of a bit of reality. But they seemed to think that they could go to Baghdad and be in and out in a weekend, with children draping garlands of flowers over the tank barrels. That didn't work. It was a disastrous attempt to affect reality. Or at least a certain kind of economic, petrochemical reality."

Magazines and other projects like this seem to weave complex social networks between those who are involved. And the older I get, the less surprised I am by the internecine complexity of it all. Should I be surprised? No. Should you be surprised? Not really.

And before I go there is one last task I have to do whilst I go on my Natal editorial. There are three more people that I need to thank: Rob Ayling the Gonzo *grande fromage* for continuing to bankroll this peculiar little project, Graham Inglis, my best friend and resident Hawkfreak, who writes about his favourite band here every week, and just about manages to stop the roof of this old house from falling in, whilst ably attending to all my peculiar projects and feeding the chickens, and - last of all, and topping the bill - my lovely wife Corinna. I have no idea how you have put up with me for the last twelve and a half years, let alone why, but none of this would have happened without you. And if it weren't for you it would wither and die as I went to bed and drank myself back into the primordial ooze.

Thank you my darling.

Slainte

Jon Downes.



Leonard Cohen, Morrissey, Robert Plant, Cyreez Lewis, Skunk Anansie, Bruce Springsteen, David Bowie, Iman, Prince, Carine Roitfeld, Billy Joel, Strange Fruit, Friday Night Progressive, Mack Maloney's Mystery Hour, John Laird Abercrombie, Jerry Lewis, Albert Austin "Sonny" Burgess, Sir Bruce Joseph Forsyth-Johnson CBE, Brian Wilson Aldiss OBE, Rick Wakeman, Ashton, Gardner and Dyke, Third Ear Band, Atomic Rooster, Bill Bruford, The RAZ Band, Alan Dearling, Gypsy Dave, Alan Finlan and Startled Monkeys, Kev Rowland, All Out War, BLK Ops/Cave Bastard, Child Bite, Syk, Chris Pasin and Friends, Warbeast, Empire, Aenaon, Nick Redfern, Mr Biffo, Hawkwind, Xtul, Martin Springett, Mal Evans, Janis Joplin, Daniel O'Donnell, Robertson's, Michael Jackson, Madonna, Wilson Pickett, Duran Duran

#### IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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



# Dramatis Personae



**THE GONZO WEEKLY**  
*all the gonzo news that's fit to print*

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

## NAMING THOSE RESPONSIBLE

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

**Corinna Downes,**  
(Sub Editor, and my lovely wife)  
**Graham Inglis,**  
(Columnist, Staff writer, *Hawkwind* nut)  
**Douglas Harr,**  
(Features writer, columnist)  
**Bart Lancia,**  
(My favourite roving reporter)  
**Thom the World Poet,**  
(Bard in residence)  
**C.J.Stone,**  
(Columnist, commentator  
and all round good egg)  
**John Brodie-Good**  
(Staff writer)  
**Jeremy Smith**  
(Staff Writer)  
**Alan Dearling,**  
(Staff writer)  
**Richard Foreman**  
(Staff Writer)  
**Mr Biffo**  
(Columnist)  
**Kev Rowland**  
(columnist)

**Richard Freeman,**  
(Scary stuff)  
**Dave McMann,**  
(Sorely missed)  
**Orrin Hare,**  
(Sybarite and literary *bon viveur*)  
**Mark Raines,**  
(Cartoonist)  
**Davey Curtis,**  
(tales from the north)  
**Jon Pertwee**  
(Pop Culture memorabilia)  
**Dean Phillips**  
(The House Wally)  
**Rob Ayling**  
(The *Grande Fromage*,  
of whom we are all in awe)  
and **Peter McAdam**  
(McDada in residence)

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

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

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# *so what's it all about, Alfie?*

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

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

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

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

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

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

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

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QUEEN DAVID BOWIE  
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THE WHO LED ZEPPELIN  
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GENTLE GIANT KATE BUSH  
PETER GABRIEL GENESIS



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



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# THE <sup>gonzo</sup> NEWSROOM



Tribute participants included Irish Mythen, Livingston Taylor, Jeffrey Foucault, Dana Wylie and Dan Shinnan from the Mad Dogs Experience, Canadian poet John Lent and the Roots and Blues House Band.

[http://gonzo-multimedia.blogspot.com/2017/08/leonard-cohen-in-news\\_24.html](http://gonzo-multimedia.blogspot.com/2017/08/leonard-cohen-in-news_24.html)



**MEET THE NEW MOZ:** Morrissey has announced the release of his new album, *Low in High-School*, out on 17 November 2017. Released on BMG, the album will be preceded by US performances.

*Low in High-School* will be Morrissey's first studio album since 2014 and his debut for BMG. The album will see BMG partnering with Morrissey on the new release and on the launch of his new label, Etienne Records. *Low in High-School* was recorded at La Fabrique Studios in France and in Rome at Ennio Morricone's Forum Studios. The record is produced by Joe Chiccarelli (who has worked with Frank Zappa, The Strokes, Beck and The White Stripes to name a few). The album will be released digitally and in physical formats: CD, coloured vinyl and limited edition cassette.

Morrissey's talent for combining political statements and beautiful melodies is more prevalent than ever on *Low in High-*

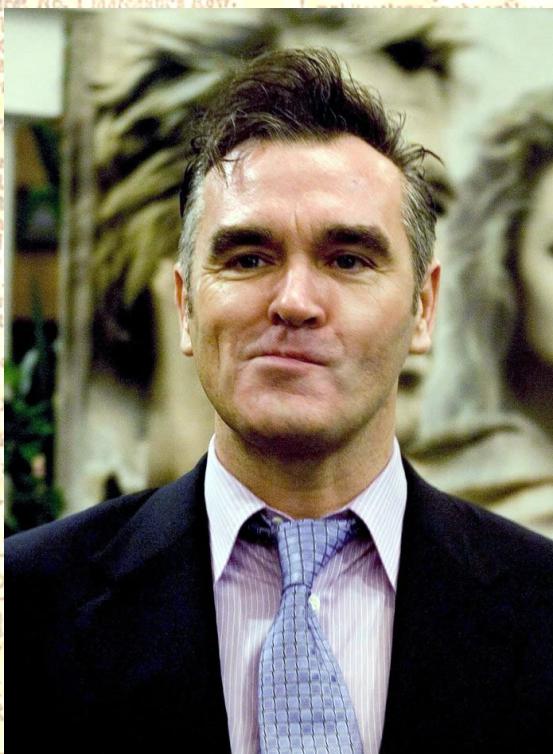
**HALLELUYAH:** There was a hush over the grounds in front of the Roots and Blues Festival main stage Sunday night as the words of the late Leonard Cohen were given new life and delivered to an appreciative audience. Hosted by Tower of Song's Glenna Garramone and Oliver Swain, "Celebrating Leonard Cohen," was a touching and meaningful tribute to one of Canada's most iconic artists.

The special Roots and Blues tribute was an attempt "to capture and balance the sorrow and high hopes of Cohen's work," said artistic director Peter North, who notes a number of artists jumped at the chance to be involved in this one-off special project.



"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



and above all, courageous. His lyrics, humour and melodies have influenced many generations. The music on this new landmark record will speak for itself and we are delighted to welcome him to BMG."

<http://www.music-news.com/news/UK/107542/Morrissey-announces-new-album-Low-in-High-School-and-US-date>

**PERCY'S PLANS:** Robert Plant's new album, 'Carry Fire', will be released October 13th on Nonesuch/Warner Bros. Records. 'Carry Fire', his eleventh solo album and first full-length release since 2014's acclaimed 'lullaby and...The Ceaseless Roar', was produced by Robert at Top Cat studio in Box, Wiltshire with additional recordings at Real World and Rockfield studios.

As with 'lullaby and...The Ceaseless Roar', Robert is accompanied by The Sensational Space Shifters: John Baggott on keyboards, moog, loops, percussion, drums, brass arrangement, t'bal, snare drum, slide guitar, piano, electric piano, bendir; Justin Adams on guitar, acoustic guitar, oud, E-bow quartet, percussion, snare drum,

School, capturing the zeitgeist of an ever-changing world. Korda Marshall (EVP of BMG) said of the signing: "There are not many artists around today that can compare to Morrissey. He is an extraordinary talent. He is prodigious, literate, witty, elegant





## 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...

"Every reaction is a learning process; every significant experience alters your perspective. So it would seem foolish, would it not, to adjust our lives to the demands of a goal we see from a different angle everyday? How could we ever hope to accomplish anything other than galloping neurosis?"

Hunter S. Thompson



tambourine; Dave Smith on bendir, tambourine, djembe, drum kit; and Liam "Skin" Tyson on dobro, guitar, acoustic guitar, pedal steel, twelve-string

Robert Plant and the Space Shifters (which now includes Seth Lakeman who appeared on three tracks on 'Carry Fire') will play the following UK dates. For details of how to access the pre-sale visit [www.robertplant.com](http://www.robertplant.com) before 23:59 on the 20th August. Tickets go on general sale 25th August

### NOVEMBER

- **Thurs 16th Plymouth, Plymouth Pavilions**
- **Fri 17th Bristol, Bristol Colston Hall**
- **Mon 20th Wolverhampton, Wolverhampton Civic**
- **Wed 22nd Wales, Llandudno Venue Cymru**
- **Fri 24th Newcastle, Newcastle City Hall**
- **Sat 25th Liverpool, Liverpool Olympia**





**THE SKUNK SCHOLAR:** The Academy of Contemporary Music (ACM) are thrilled to announce Cyreez Lewis as the first ever recipient of their exclusive Skunk Anansie Scholarship. Cyreez will receive his entire three-year Vocal Degree programme, worth £27,000, fully funded at the Academy's London campus.

After an intense judging process, Skunk Anansie, their management, and ACM tutors agreed that Cyreez Lewis should be awarded this prestigious prize. Skin, vocalist in Skunk Anansie, said: "Cyreez's performance really resonated with me. You could feel his drive and passion which reminded me of why I first got into music. It's fantastic to be able to offer Cyreez this opportunity in partnership with ACM and I believe it will make a real difference in his career. I'm really looking forward to seeing Cyreez progress as a vocalist and can't wait to see the bright future that lays ahead of him".

Chosen for his talent and dedication, Skunk Anansie were pleased to award such a deserving candidate with the first ever Scholarship in their name. As one of the most successful UK charting bands pioneering British Rock, Skunk Anansie have a wealth of musical experience under their belt making them ideal role models for the next generation of the music industry housed at ACM.

<http://www.music-news.com/news/Underground/107475/ACM-s-first-ever-Skunk-Anansie-Scholarship-recipient-announced>

- **Mon 27th Glasgow, Glasgow SEC Armadillo**
- **Tues 28th Scotland, Perth Concert Hall**
- **Thurs 30th Manchester, Manchester O2 Apollo**
- **DECEMBER**
- **Sat 2nd Northern Ireland, Belfast Ulster Hall**
- **Sun 3rd Dublin, Dublin Bord Gais Energy Theatre**
- **Weds 6th Sheffield, Sheffield City Hall**
- **Fri 8th London, London Royal Albert Hall**
- **Mon 11th Portsmouth, Portsmouth Guildhall**
- **Tues 12th Birmingham, Birmingham Symphony Hall**

Robert Plant and the Space Shifters are also joined on 'Carry Fire' by a number of special guests. Chrissie Hynde joins Robert on the duet "Bluebirds Over The Mountain" (written by rockabilly legend Ersel Hickey and later recorded by both Richie Valens and The Beach Boys). Albanian cellist Redi Hasa performs on three tracks, as does the aforementioned Seth Lakeman on viola and fiddle.

<http://www.music-news.com/news/Underground/107463/Robert-Plant-returns-with-new-album-Carry-Fire>

**BROADWAY BOSS:** Bruce Springsteen has announced a run of tour dates at the Walter Kerr theatre on Broadway. The show promises to be an intimate affair, with the legendary musician playing songs spanning his career on his own. The music will alternate with readings of excerpts from his critically acclaimed autobiography Born to Run, named after his seminal album. Like the book, the show is set to encapsulate key moments in Springsteen's life.



# THE <sup>gonzo</sup> NEWSROOM



The 67-year-old's energy or passion for music shows no sign of relenting. The notable difference about this run of shows is that he will be without the E Street Band, the rollicking ensemble of musicians that has backed him for most of his career. Springsteen is famed for his shows that are epic in length, to the point where they break records. This run on Broadway will give fans an opportunity to see the Boss in a different light. This light shone throughout his autobiography, where Springsteen was very candid about marital struggles and depression. Springsteen is undeniably a great storyteller, and his autobiography inspired a multitude of

emotions from sadness to awe. In many ways, it is fitting that such an artist will perform on Broadway, as the stories that permeate his songs are as enrapturing as any of the stage.

<http://www.music-news.com/news/Underground/107593/Springsteen-set-to-hit-Broadway>

**PUT ON YOUR RED SHOES AND DANCE THE BLUES:** David Bowie's widow Iman has opened up about the difficulty of grieving for the beloved rock icon while he is being mourned by millions of fans worldwide. The Somanian-born





# THE <sup>gonzo</sup> NEWSROOM

model has been mourning the loss of her husband, who died aged 69 in January, 2016 following a battle with cancer. The couple, who have a daughter Alexandra 'Lexi', 17, met in October, 1990 and wed in Tuscany, Italy in 1992. In a feature on Vogue.com in which she looked back at her many editorials for the fashion magazine, Iman spoke in depth for the first time about how she is coping following the passing of her husband of 24 years. "Some months ago, the stars demanded David's presence," she wrote of the rock icon, who recorded and released his final album Blackstar before his death at age 69. "We surrendered a husband, a father, a father-in-law, a friend, a mentor, and all the nameless daily ecstasies that occur between people who love one another. The outpouring of grief over David's passing has helped me tremendously, though sometimes I've been at odds with it, too: Universal grieving for your life partner can also keenly deepen your own sense of all that you've lost," she added.

<http://www.music-news.com/news/UK/107565/Iman-Public-grief-for-David-Bowie-a-reminder-of-your-own-deep-sense-of-loss>

**SEXY MOTHERFUCKER:** A previously unseen photo of Prince was chosen by Carine Roitfeld to grace the '90s themed issue of her CR Men's Book. The popular publication, the male edition of Roitfeld's CR Fashion Book launched in 2015, is celebrating all things 1999 with its latest issue, with late singer Prince a fitting cover star thanks to his hit about the final year of the '90s.

The black and white snap was shot by Steven Klein in 1989 at the singer's Paisley Park home, and features the CR signature in purple, a nod to one of Prince's most famous songs, Purple Rain. Showing off his androgynous sex appeal, the lithe superstar, who died of a fentanyl overdose aged 57 in April 2016, is dressed in a signature flamboyant outfit, looking almost like a matador, wearing a pendant made up of the female and male gender symbols.

<http://www.music-news.com/news/UK/107550/Unseen-Prince-photo-graces-cover-of-CR-Men-s-Book>





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 of good quality, and at fair prices.  
 Worcester, May 10. 1854  
 OTIS CONVERSE.

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THE subscriber continues to run THE EX-  
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Boston; J. H. ENIGHT'S HAT STORE, 163 Main St.  
Worcester. E. S. LEONARD.  
Feb 6, 1847.



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## THE LAST WEEK AT GONZO DAILY

Sunday  
Monday  
Tuesday  
Wednesday  
Thursday  
Friday  
Saturday

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

ELDRIDGE CLEAVER

## Two types of people visit rhino in the wild

The strong and courageous  
take a camera

The weak and cowardly  
take a gun

**What sort of  
person are you?**

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





"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...

### DON'T GO CHANGING:

Billy Joel's ex-wife and daughter have saluted the rocker for taking a stand against the neo-Nazi movement at a gig in New York on Monday night (21 Aug 17). The We Didn't Start the Fire singer took to the stage for an encore at Madison Square Garden wearing two Star of David symbols pinned to the breast and back of his suit jacket.

Joel's parents were Jewish and his symbolic gesture referenced those who were targeted by the Nazis throughout Europe during World War Two. The Star of David was pinned to Jews' clothing as they were shipped off to concentration camps.

The singer's ex-wife Christie Brinkley was impressed by her former husband's protest, and posting an image of him at the gig on Instagram, she wrote: "On the day of the solar eclipse, a yellow star appeared on the jacket of

another kind of star with a clinched fist that seemed to be gripping painful - no excruciating - memories of loved ones who wore that star to their death.

"May that star also remind you today of the gold stars pinned to the jackets of soldiers for their bravery and valor for fighting an evil so hideous even the gold stars in the sky were afraid to shine. Thank you, Billy, for reminding people what was - so it may never ever be again."



<http://www.music-news.com/news/UK/107553/Billy-Joel-impresses-ex-wife-and-daughter-with-neo-Nazi-protest-at-New-York-gig>

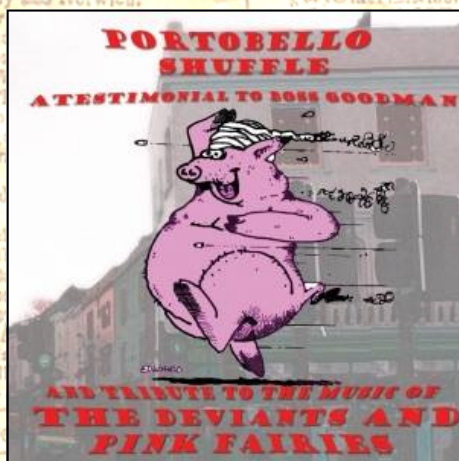






# I'M ON BOARD!

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](mailto:arsydeedee@yahoo.co.uk)

**MICHAEL DES BARRÉS ON**  
**LITTLE STEVEN'S**  
**UNDERGROUND GARAGE**  
MAXIMUM ROCK AND ROLL  
MORNINGS 8AM - 11AM ET CH. 21 **SIRIUS** | ((XM))  
SATELLITE RADIO  
(FILLING IN FOR ANDREW LOOG OLDHAM)



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

*Jimmy Carter*

FB/Sue Fitzmaurice, Author



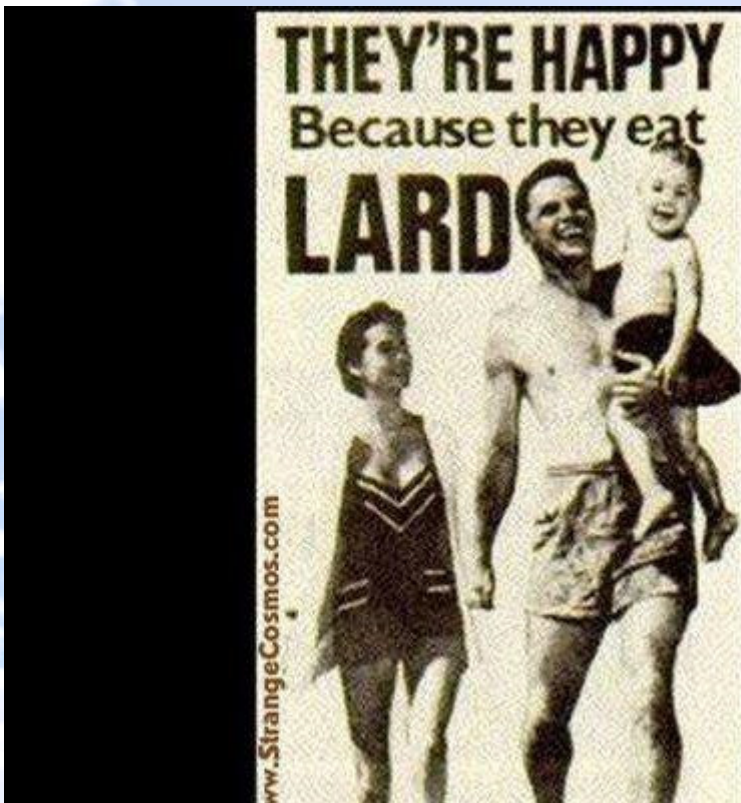
Trying to pick my favorite politician is like trying to decide which STD is just right for me.



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# Peculiar News of the Week



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







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!

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



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

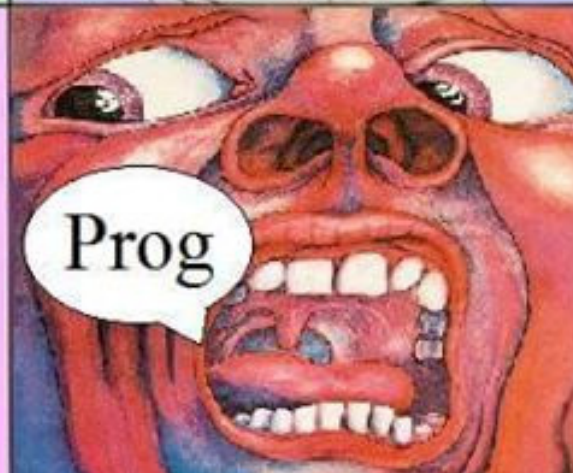


Sex?



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.

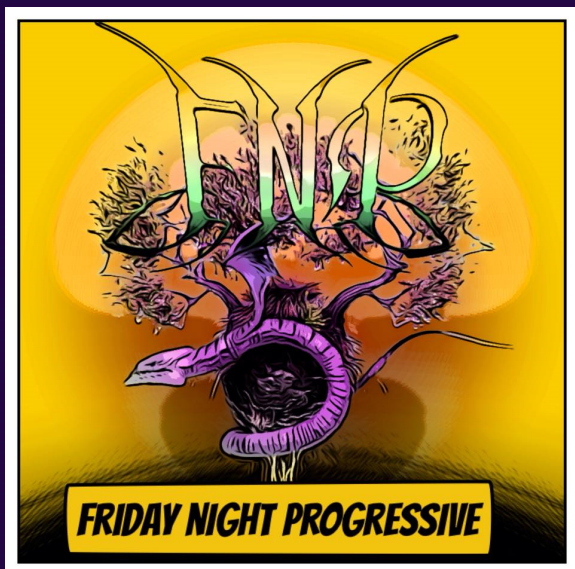


## SF 225 – 10 SEPT 2017 – SILHOUETTES AND STATUES

Me First and the Gimme Gimmes:	I Write the Songs
The Cocteau Twins:	Five Ten Fiftyfold
DJ Earworm:	The Night of Kittin's Messy Adventure
The Chameleons:	In Shreds
Harvestman:	The Forest is our Temple
Linda Perhacs:	Moons and Cattails
Duke Ellington:	New World A-Comin'
The Black Angels:	I'd Kill for Her
The Ossiary:	Witch Fire
Rubella Ballet:	Twister
Liz Phair:	Divorce Song
Jimi Hendrix:	Valleys of Neptune
Morcheba:	Friction
Peter Held:	Gib Gas
Demen:	Morgon
John Martyn:	Small Hours
Jonathan Wilson:	Valley of the Silver Moon
Donovan:	Cosmic Wheels
Tones on Tail:	Burning Skies
13 Chime:	Cuts of Love
Carcass:	Excreted Alive
Carcass:	Oxidized Razor Masticator

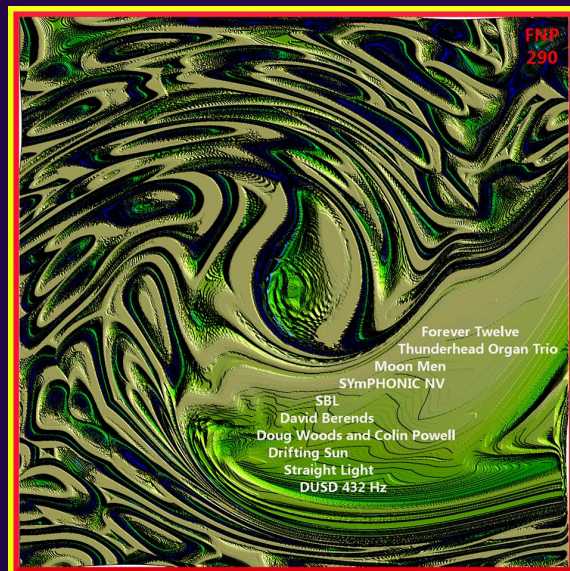
**Listen  
Here**





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:

Forever Twelve

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

Thunderhead Organ Trio

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

Moon Men

<https://www.facebook.com/groups/272370493206022/>

SYmPHONIC NV

<http://www.facebook.com/SYmPHONIC-NV-194582883897342/?fref=ts>

SBL

SBL

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

David Berends

<http://www.facebook.com/david.berends>

Doug Woods and Colin Powell

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

Drifting Sun

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

Straight Light

<http://www.facebook.com/Straight-Light-1795255820724907/>

1795255820724907/

DUSD 432 Hz

DUSD 432 Hz

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

— with Neil Nail Alexander, Colin Powell, John Crispino and 15 others.

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...

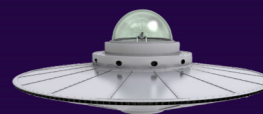
"Mack Maloney is the author of the best-selling "Wingman" science-fiction series, plus "UFOs in Wartime, What They Didn't Want You To Know," (Berkley Books).

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."



## AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

SEE YOU IN THE PARKING LOT Mack, Juan-Juan & Commander Cobra talk to Rob Beckhusen about terrorists arming container ships. Switchblade Steve on simultaneous UFO and Bigfoot sightings in Washington State. A Black-Eyed Child stops by to talk about how best to cook Juan-Juan. Mack reveals plans to sue ISIS for stealing his book ideas. Special guests: Author Marc Zappulla and UFO Comedian Phil Yebba.



Listen  
Here

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





## John Laird Abercrombie (1944 –2017)

Abercrombie was an American jazz guitarist, composer and bandleader, whose work explored jazz fusion, post bop, free jazz and avant-garde jazz. He recorded his debut album, *Timeless* with Manfred Eicher's ECM label, and recorded principally with this label since then. Abercrombie played with Billy Cobham, Ralph Towner, Jack DeJohnette, Charles Lloyd, Michael Brecker and Randy Brecker. He was known for his spare, understated and eclectic style and his work with organ trios.

He picked up the guitar at the age of 14, and began by playing along to Chuck Berry, but discovered jazz by listening to Barney Kessel. He attended Berklee College of Music and often played with other students at Paul's Mall, a jazz club in Boston connected to the larger club Jazz Workshop. The gigs at Paul's Mall facilitated meetings with organist Johnny Hammond Smith and the Brecker Brothers (saxophone player Michael Brecker and his brother, trumpet player Randy Brecker). Smith asked Abercrombie to play with him, and they performed at Boston's Big M club as well as on tour. After moving to New York in 1969, he quickly became one of the "most in-demand session players," recording with Gil Evans in 1974, Gato Barbieri in 1971, and Barry Miles in 1972 among others. In 1969, he joined Dreams, one of the first jazz-rock bands, which rose to prominence in the late 60s and early 70s and featured the Brecker Brothers and drummer Billy Cobham.

Abercrombie's following began to grow at this point, largely due to Dreams' growing success. They shared billing with such rock acts as the Doobie

Brothers.

Abercrombie changed his playing style and instrumentation, moving toward a more traditional format and recorded *Arcade*, *The Abercrombie Quartet*, and *M* with pianist Richie Beirach, bassist George Mraz, and drummer Peter Donald. He began experimenting with a guitar synthesizer in 1984 while recording in a trio with Marc Johnson on bass and Peter Erskine on drums and while working with Paul Bley in a free jazz group. He played the guitar-synth until around 1990. The synthesizer allowed him to play, as he described it "louder, more open music."

The 1990s and 2000s marked a time of constantly changing associations. In 1992, Abercrombie, drummer Adam Nussbaum and Hammond organist Jeff Palmer made a free-jazz recording. He then started a trio with Nussbaum and organist Dan Wall before adding trumpeter Kenny Wheeler, violinist Mark Feldman and saxophonist Joe Lovano to the trio to record *Open Land*.

Abercrombie continued to tour and record and remained associated with ECM, with whom he had a relationship for more than 40 years. While firmly grounded in the jazz guitar tradition, he also experimented with electronic effects.

Abercrombie died of heart failure on 22 August 2017, aged 72.

## Jerry Lewis (born either Jerome Levitch or Joseph Levitch, depending on the source) (1926 –2017)

Lewis was an American comedian, actor, singer, producer, director, screenwriter, and humanitarian, known for his slapstick humour in film, television, stage and radio. From 1946 to 1956, he and Dean Martin were partners as the hit popular comedy duo of Martin and Lewis. Following that success, he was a solo star in motion pictures, nightclubs, television shows, concerts, album recordings, and musicals.

Lewis also served as national chairman of

# THOSE WE HAVE LOST





the Muscular Dystrophy Association. By the age of 15, Lewis had developed his "Record Act" in which he exaggeratedly mimed the lyrics to songs on a phonograph. He used the professional name Joey Lewis but soon changed it to Jerry Lewis to avoid confusion with comedian Joe E. Lewis and heavyweight boxing champion Joe Louis.

Lewis rose to stardom as a solo act in television and movies starting with the first of six appearances on *What's My Line?* from 1956 to 1966. He directed and co-wrote *The Family Jewels* (1965) and next appeared in *Boeing Boeing* (1965).

He then directed and made his first offscreen voice performance as a bandleader in *One More Time* (1970) and after an absence of 11 years, Lewis returned to film in *Hardly Working* (1981).

In 2012, Lewis directed a musical theatre version of *The Nutty Professor*, and in Brazil, Lewis appeared in *Till Luck Do Us Part 2* (2013). He then next starred in a small role in the crime drama *The Trust* (2016). Lewis made a comeback in a lead role in *Max Rose* (2016).

Throughout his entire adult life and career, Lewis was a world-renowned humanitarian who supported

fundraising for research into muscular dystrophy, and until 2011, he served as national chairman of and spokesman for the Muscular Dystrophy Association (formerly, the Muscular Dystrophy Associations of America).

In an October 2016 interview with *Inside Edition*, Lewis acknowledged that he might not star in any more films given his advanced age.

Lewis died on August 20th, at the age of 91, from end-stage cardiac disease and peripheral vascular disease.



### Albert Austin "Sonny" Burgess (1929 – 2017)

Burgess was an American rockabilly guitarist and singer who, in the early 1950s, played boogie woogie music in dance halls and bars around Newport. Burgess, Kern Kennedy, Johnny Ray Hubbard, and Gerald Jackson formed a boogie-woogie band they called the Rocky Road Ramblers, and in 1954, following a stint in the US Army, he re-formed the band, calling them the Moonlighters after the Silver Moon Club in Newport, where they performed regularly. After advice from record producer Sam Phillips, the group expanded to form the Pacers.

The band's first record was "We Wanna Boogie" in 1956 for Sun Records, written by Burgess. He disbanded the group in 1971 but later found a new audience in Europe.

His group, now called The Legendary Pacers, was a hit in 1999 in a rockabilly concert in Las Vegas, and recorded *Still Rockin' and Rollin'* in 2000. Burgess

# THOSE WE HAVE LOST



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also hosted a weekly radio program called *We Wanna Boogie* with co-host June Taylor.

Burgess died on 18<sup>th</sup> August, aged 88.



**Sir Bruce Joseph Forsyth-  
Johnson CBE  
(1928 –2017)**

Forsyth was an English presenter, actor, comedian, singer, dancer, and screenwriter whose career spanned more than 75 years, who came to national attention from the mid-1950s through the ITV series *Sunday Night at the London Palladium*. He went on to host several game shows, including *The Generation Game*, *Play Your Cards Right*, *The Price Is Right* and *You Bet!*, and also co-presented *Strictly Come Dancing* from 2004 to 2013. After watching Fred Astaire in films at age eight, he trained in dance, and started in show business aged 14, with a song, dance, and accordion act called "Boy Bruce, the Mighty Atom". His first appearance was at the Theatre Royal in Bilston, with The Great Marzo at the top of the bill.

Forsyth made his television debut in 1939 as a child, singing and dancing on BBC talent show *Come and Be Televised*.

After the war, with the goal of joining Moss Empires theatres, he spent years on stage with little success and travelled the UK working seven days a week, doing summer seasons, pantomimes and circuses, where he became

renowned for his strong-man act, which was interrupted by call-up papers for National Service when he was drafted into the Royal Air Force.

In 1958, an appearance with the comedian Dickie Henderson led to his being offered the job of compère of Val Parnell's weekly TV variety show, *Sunday Night at the London Palladium*, which he hosted for two years, followed by a year's break, then returned for another year. His schedule of stage performances, which continued throughout the 1960s, forced him to give up the job of host.

During his spell of hosting *Sunday Night at the London Palladium* as part of the show he hosted the 15-minute game show *Beat the Clock*. His next success was *The Generation Game*, which proved popular and attracted huge Saturday evening audiences.

In 1977 he announced that he was leaving television to take the star role in a new musical, *The Travelling Music Show*, based on the songs of Anthony Newley and Leslie Bricusse, but LWT persuaded him to return to the screen to present *Bruce Forsyth's Big Night*, a two-hour Saturday-night show on ITV encompassing a variety of different entertainment formats (later reduced to 90 minutes). Forsyth remained with ITV, hosting the game show *Play Your Cards Right*.

In 2011, Forsyth released a collection of songs on CD called *These Are My Favourites*. He chose the songs for their personal and musical importance, including a duet with his granddaughter, Sophie Purdie. *These Are My Favourites* also includes a recording of "Paper Moon" with Nat King Cole.

Forsyth was appointed Officer of the Order of the British Empire (OBE) in 1998, and Commander of the Order of the British Empire (CBE) in the 2006 New Year Honours, followed in the 2011 Birthday Honours with being made a Knight Bachelor for services to entertainment and charity.

Forsyth died on 18<sup>th</sup> August 2017, aged 89.

# THOSE WE HAVE LOST





**Brian Wilson Aldiss, OBE  
(1925 –2017)**

Aldiss was an English writer and anthologies editor, best known for science fiction novels and short stories. His byline reads either Brian W. Aldiss or simply Brian Aldiss, except for occasional pseudonyms during the mid-1960s.

Greatly influenced by science fiction pioneer H. G. Wells, Aldiss was a vice-president of the international H. G. Wells Society. He was co-president of the Birmingham Science Fiction Group, and was named a Grand Master by the Science Fiction Writers of America in 2000 and inducted by the Science Fiction Hall of Fame in 2004. He wrote the short story "Super-Toys Last All Summer Long" (1969), the basis for the Stanley Kubrick-developed Steven Spielberg film *A.I. Artificial Intelligence* (2001). Aldiss was associated with the British New Wave of science fiction.

As a 3-year-old, Aldiss started to write stories which his mother would bind and put on a shelf, but it was his army experience during World War II that inspired the Horatio Stubbs second and third books, *A Soldier Erect* and *A Rude Awakening*, respectively. After the war, he worked as a bookseller in Oxford, and also wrote a number of short pieces for a booksellers' trade journal about life in a fictitious bookshop, which attracted the attention of Charles Monteith, an editor at the publisher Faber and Faber. As a result, Faber and Faber published Aldiss' his first book, *The Brightfount Diaries* (1955), a 200-page novel in diary form about the life of a sales assistant in a bookshop. It was during this time that he also began to write science fiction for various magazines.

His first science fiction book was a collection of short stories entitled *Space, Time and Nathaniel* (Faber, 1957), and by this time, his earnings from writing matched his wages in the bookshop, and he made the decision to become a full-time writer.

He also had great success as an anthologist, and edited *Introducing SF*, a collection of stories typifying various themes of science fiction, and *Best Fantasy Stories*. In 1961, he edited an anthology of reprinted short science fiction for the British paperback publisher Penguin Books under the title *Penguin Science Fiction*.

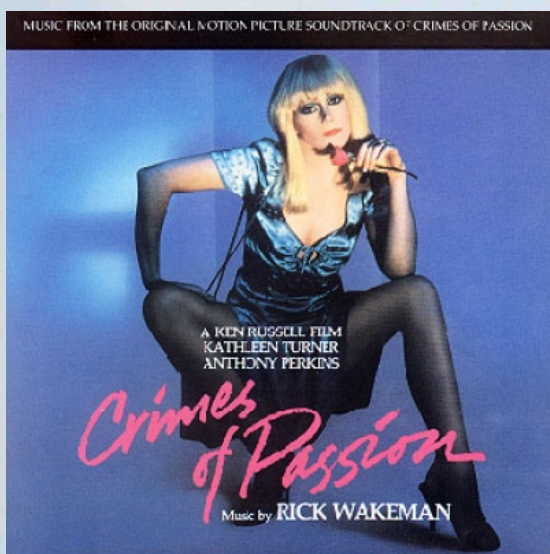
Aldiss invented a form of extremely short story called the mini-saga. He also published an alternative-history fantasy story, "The Day of the Doomed King" (1968), about Serbian kings in the Middle Ages, and wrote a novel called *The Malacia Tapestry*, about an alternative Dalmatia.

Aldiss was also an accomplished artist; his first solo exhibition, "The Other Hemisphere", was held in Oxford, in 2010, and the exhibition's centrepiece "Metropolis" has since been released as a limited edition fine art print.

Aldiss died on 19th August, aged 92.

# THOSE WE HAVE LOST





**Artist** Rick Wakeman  
**Title** Crimes of Passion  
**Cat No.** MFGZ018CD  
**Label** RRAW

Rick Wakeman is a remarkable musician who, as well as being the keyboard player most firmly linked with 'Yes' in the public eye, having been a member of this venerable band on no less than five occasions, he also leant his distinctive playing style to hit singles by such notables as David Bower and Cat Stevens.

What is less well known, however, is his

long-standing career as a composer of film soundtracks.

Rick first met Ken Russell when he was asked to star in Russell's peculiar movie Lisztomania in 1975 alongside Roger Daltrey. The term "Lisztomania" was coined by the German romantic literary figure Heinrich Heine to describe the massive public response to Liszt's virtuosic piano performances. At these performances, there were allegedly screaming women, and the audience was sometimes limited to standing room only. Russell, however, played fast and loose with historical fact, and the film features Rick Wakeman as the Norse god Thor, and Richard Wagner as a weird Frankenstein/Hitler wielding a machine-gun-guitar.

This record is the soundtrack from Ken Russell 1984 movie 'Crimes of Passion'. The film explores themes of human relationships and mental illness through a mix of sex and suspense!

Wakeman says: 'Working with Ken Russell was not only a highlight in my musical life but also a great learning time for me as well – Ken truly understood film and film music like no other. He knew what he wanted, but after telling you then expected you to take his ideas to another level. He was always





involved and came to stay with me during my writing period. He would listen and make suggestions. He would always be complimentary if you did something he really liked and if he felt something wasn't working musically, he would discuss it with you and explain what he needed for the film.'



**Artist Ashton, Gardner and Dyke**  
**Title The Last Rebel (original soundtrack)**  
**Cat No. HST432CD**  
**Label Gonzo**

Ashton, Gardner and Dyke was a remarkable Hard Rock ensemble, who are best known for their transatlantic hit single 'Resurrection Shuffle' in 1971. But they could have been so much more! Singer Tony Ashton, for example, was part of the band that backed George Harrison on his first solo album in 1968. Even when the trio were in the height of both critical and commercial success, he was working outside the group with various members of Deep Purple. This record, originally intended as a band project, actually became something far more exciting.

An article on [deep-purple.net](http://deep-purple.net) puts this extraordinary record in historical context.

"To a Deep Purple fan, especially a Jon



Lord fan, this album is a lost gem. Add to which that it also features Tony Ashton (as part of Ashton, Gardner & Dyke) and you have both an addition to the catalogue of Jon's orchestral work and a precursor to their subsequent collaborations, 'First Of The Big Bands' and 'Malice In Wonderland'. Whilst originally credited as an Ashton, Gardner & Dyke album, a look at the writing credits shows that this album owes an awful lot to Jon Lord. The session tapes also testify to Jon's management of the project. In addition to providing keyboards on many tracks, he also conducts the orchestra and turns his hands to tambourine and xylophone."

There have been several films called 'The Last Rebel' but this one is set in Missouri in 1865 at the end of the American Civil War. The main actors and their characters are: Joe Namath as Burnside Hollis, Jack Elam as Matt Graves, Woody Strode as Duncan, Ty Hardin as Sheriff, and Victoria George as Pearl.





**Artist Third Ear Band**  
**Title Spirits**  
**Cat No. HST428CD**  
**Label Gonzo**

The Third Ear Band were one of the most interesting improvisational groups to come out of London in the late 60s. Unlike so many of their peers, they used traditional acoustic instruments rather than electric and electronic ones. Dave Tomlin was interested in free form Jazz, and initiated sessions of this music at the London Free School, and later at the UFO club. He was soon joined by drummer and percussionist Glen Sweeney, and the result became known as 'The Giant Sun Trolley'. Later they combined with members of another free improvisational group to become the Third Ear Band, whose first music was recorded with legendary composer and arranger Ron Geesin.

Italian writer Luca Ferrari, who is an expert on the Third Ear Band and allied artists, has curated a series of record by the band for Gonzo Multimedia. He described this record thus:

'Recorded at Tuxedo Club, Piacenza (Italy), on January 14th, 1989, TEB's "Spirits" is a great live gig in a strange day-off tour date with a rare performance of Dave Tomlin's "Lark Rise" played by

a wonderful line-up: Glen Sweeney (hand drums), Mick Carter (electric guitar & effects), Lyn Dobson (flute, sax) and Ursula Smith (violin); the same that played on another great Gonzo Multimedia's release - New Forecasts from the Third Ear Almanac (HST312 CD').

The Liner notes are by Luca Chino Ferrari and film maker Francesco Paolo Paladino who recorded a video from the concert.



**Artist Atomic Rooster**  
**Title The Devil Hits Back**  
**Cat No. HST429CD**  
**Label Gonzo**  
**Dealer Price £7.99**  
**Release Date 25th August 2017**

One of the most important and innovative rock performers of the 1960s was Arthur Brown. However, unfortunately, Brown's wild showmanship - most famously including a section of the show when he performed with a flaming crown on his head - has often overshadowed the fact that his band were also remarkably talented. When 'The Crazy World of Arthur Brown' went their separate ways in 1969, thwarting hopes of a second album, Arthur went on to form his critically





successful band Kingdom Come, whereas organist Vincent Crane and drummer Carl Palmer (later of ELP) formed an exciting new band: Atomic Rooster. They had originally planned to team up with Brian Jones, who had only just been kicked out of the Rolling Stones. But, as everyone knows, Jones' career ended at the bottom of a swimming pool and they recruited Nick Graham as a singer.

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The Devil Hits Back is a compilation album by Atomic Rooster. Shortly after the death in 1989 of Atomic Rooster founder member Vincent Crane, it was compiled as a tribute by his widow, Jean, and former bandmate John Du Cann. As well as containing a dozen latter-era Atomic Rooster tracks, all its reissues are rounded out by Atomic Rooster's three Beat-Club appearances, dating from 1971 and 1972. The Beat-Club tracks were later included, with video, on the Masters from the Vaults DVD.







**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>





**“Naked Radio”**

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

The Pink Fairies official  
website:  
[www.pinkfairies.net](http://www.pinkfairies.net)





Cop a sneak preview here:

<http://tinyurl.com/z9825mr>

**GONZO** CURRENTLY IN STOCK  
AT GONZO (UK)

**GONZO** CURRENTLY IN STOCK  
AT GONZO (USA)

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Bill Bruford is, of course, a retired English drummer, percussionist, songwriter, producer, and record label owner who first gained prominence as the original drummer of the rock band Yes, from 1968 to 1972. After his departure from Yes, Bruford spent the rest of the 1970s playing in King Crimson, touring with Genesis and U.K., and in 1977 forming his own group, Bruford.

Members of the band were initially Dave

Stewart (keyboards), Jeff Berlin (bass), Allan Holdsworth (guitar) and Bruford (drums). The first album *Feels Good to Me* (1978, recorded as a solo project) also had Annette Peacock on vocals, Kenny Wheeler on flugelhorn and John Goodsall on rhythm guitar. The second album, *One of a Kind* (1979), was entirely instrumental, except for some spoken lines during the introduction to "Fainting in Coils".

## BIG BILL'S BOX





In the studio with Annette Peacock.  
Photo Dick Wallis

There were two live albums from this period. *Bruford – Rock Goes to College* is a 2006 DVD release from the eponymous BBC Television series and *The Bruford Tapes* (1979), compiled from live shows at My Father's Place in Roslyn, Long Island, in 1979 (including one broadcast

on radio station WLIR—most, but not all, of the tracks on the album are from that show), with 'the unknown' John Clark replacing Holdsworth on guitar. The group's final studio album *Gradually Going Tornado* (1980) continued this line-up with bass player Berlin providing vocals on some songs. Backing vocals were provided by Canterbury scene stalwarts Barbara Gaskin and Amanda Parsons.



Bill credit Jacquie Deegan





Bruford group 1979. L-R Berlin, Clark, Stewart, Bruford. Bruford Archive (V2)

After Bruford, Bill returned to King Crimson for three years, collaborated with several artists including The Roches, Patrick Moraz, and David Torn, and formed his jazz band Earthworks in 1986. He then played in Anderson Bruford Wakeman Howe which led to his return to Yes, lasting until 1992. Bruford played in King Crimson for his third and final tenure between 1994 and 1997, after which he continued with Earthworks and further collaborations.

On 1 January 2009, Bruford retired from public performance. He released his autobiography, and continues to speak and write about music. He operates his record labels, Summerfold and Winterfold Records. In 2016, after four-and-a-half years of study, Bruford earned a PhD in Music at the University of Surrey. In 1990, he was inducted into the Modern Drummer Hall of Fame. He was inducted into the Rock and Roll Hall of Fame as a member of Yes in 2017.

But he has returned to his eponymous band with a sumptuous box set showcasing his work with them during the last three years of the 1970s.

### **Bruford 1977-1980: Seems Like A Lifetime Ago Boxed Set WHAT'S IN THE BOX?**

A new 8-disc limited edition set of previously unreleased, remixed, or remastered material from the Bruford band of the late 1970s, presented in a 12" box complete with 16-page colour booklet and produced by Bill Bruford. Four gatefold sleeves contain two discs each:

#### **Gatefold 1**

DVD 1: Feels Good To Me: 5.1 surround sound and original 1978 mix remastered  
CD 2: 2017 remix from original masters





#### Gatefold 2

DVD 2: One of a Kind: 5.1 surround sound and original 1979 mix remastered.

CD 2: 2017 remix from original masters

Previously unreleased: out-take of Five G

#### Gatefold 3

CD 3: Gradually Going Tornado: remaster

CD 4: The Bruford Tapes: remaster

Bonus track: Manacles

#### Gatefold 4

CD 5: Live at the Venue

Previously unreleased. Recorded in London 1980.

CD 6: The 4th Album Rehearsal Sessions

Previously unreleased: eighteen rehearsal sketches of new material.

#### PLUS

16-Page 12" Booklet

Sid Smith essay with new interviews with producer, engineer, band members, eyewitnesses and others.

Previously unseen archive visual material. Complete band date sheet with contemporary critical reaction.

2 x black and white 10" x 8" band photos.

1 x A3-size colour poster accompanying 'Live at the Venue'.

1 x signed numbered certificate of authentication





Support your local rockstar V2 Tuning up, at home





[Hutch August 11 2017 recording new RAZ band album](#)

# IN THE STUDIO WITH THE RAZ BAND

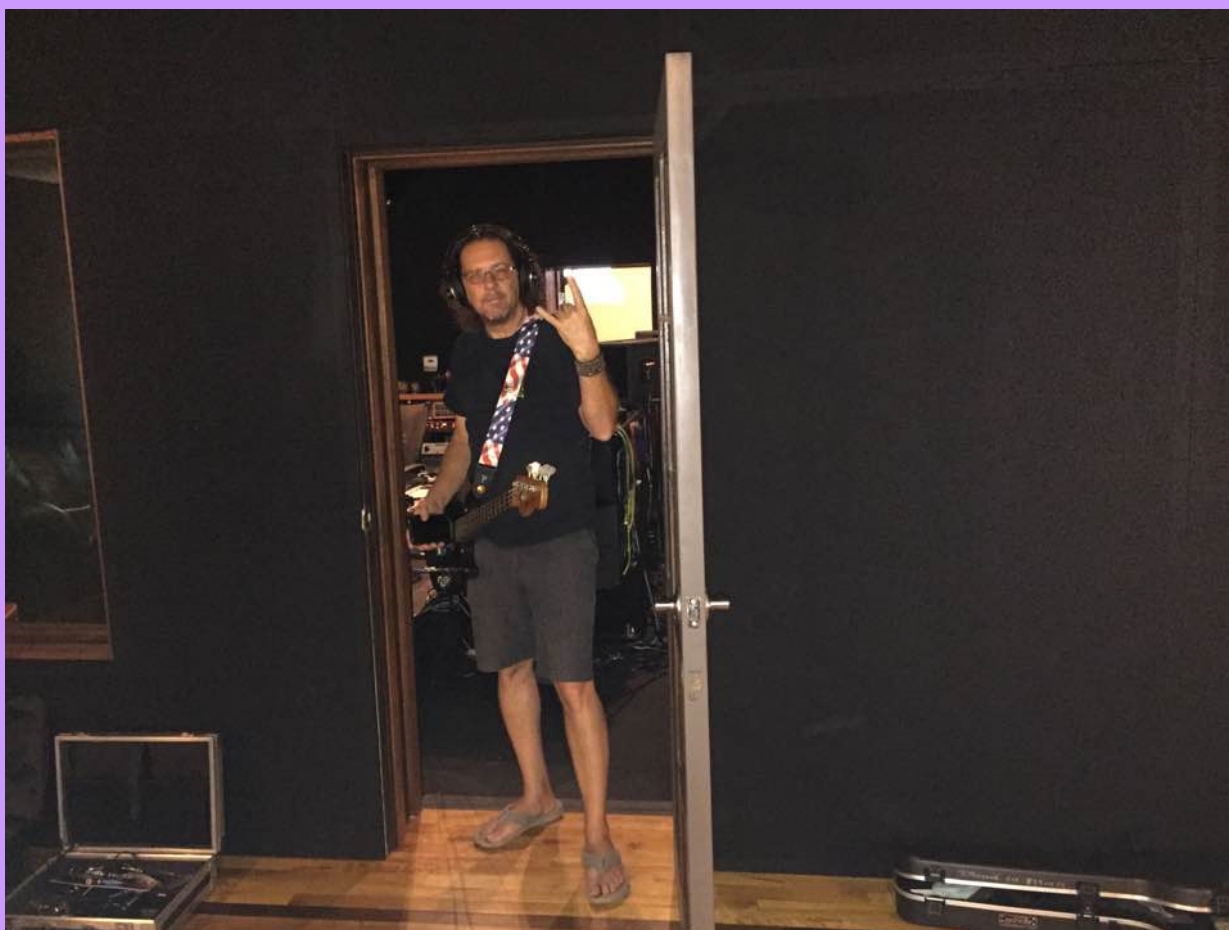
Michael Raz writes:

“We have completed phase 1 of our new album. The drums, bass and both mine & Joey's rhythm guitar parts are complete.

Our plan is to go back in about one month for phase two which will be guitar solos and vocals. Phase three will be the mix.

We're really excited with our results! We had two guest visitors during the sessions. Carla Olson & John Wicks form the band The Records. Both have offered to sing backgrounds when we resume. We'll see how that goes”.





Jim RAZ Band Aug 9 2017



Joey cutting a song RAZ Band Aug 13 2017





Joey Molland August 10 2017 recording new RAZ band album Hutch in the back ground



Raz and Joey selfie right before we sang August 11 2017 new RAZ band album





Raz Band and Carla Aug 13 2017





RAZ Band cutting new album Aug 12 2017



Raz Joey John Wicks of the band The Records August 11 2017 new RAZ Band album





Raz in the studio



# **RADIO INDIE ALLIANCE**

## **TOP 10**

Week of August 21, 2017

- |    |                         |                         |
|----|-------------------------|-------------------------|
| 1  | Tearaways               | Rodney's Getting Sirius |
| 2  | Somerdale               | Broken English          |
| 3  | Plasticsoul             | Therapy                 |
| 4  | Maureen & The Mercury 5 | The Keepin' Kind        |
| 5  | Stage 11                | Broken                  |
| 6  | Angie & The Deserters   | Stay                    |
| 7  | The Raz Band            | What Love Can Do        |
| 8  | honeychain              | Crushed                 |
| 9  | Chandrika               | Beginnings              |
| 10 | Jonathan Cavier         | Blue Room               |

[Click Here for Radio Indie Alliance TOP 25](#)

**Radio VGR**  
**Various Genre Radio**





# Gypsy Dave Smith:

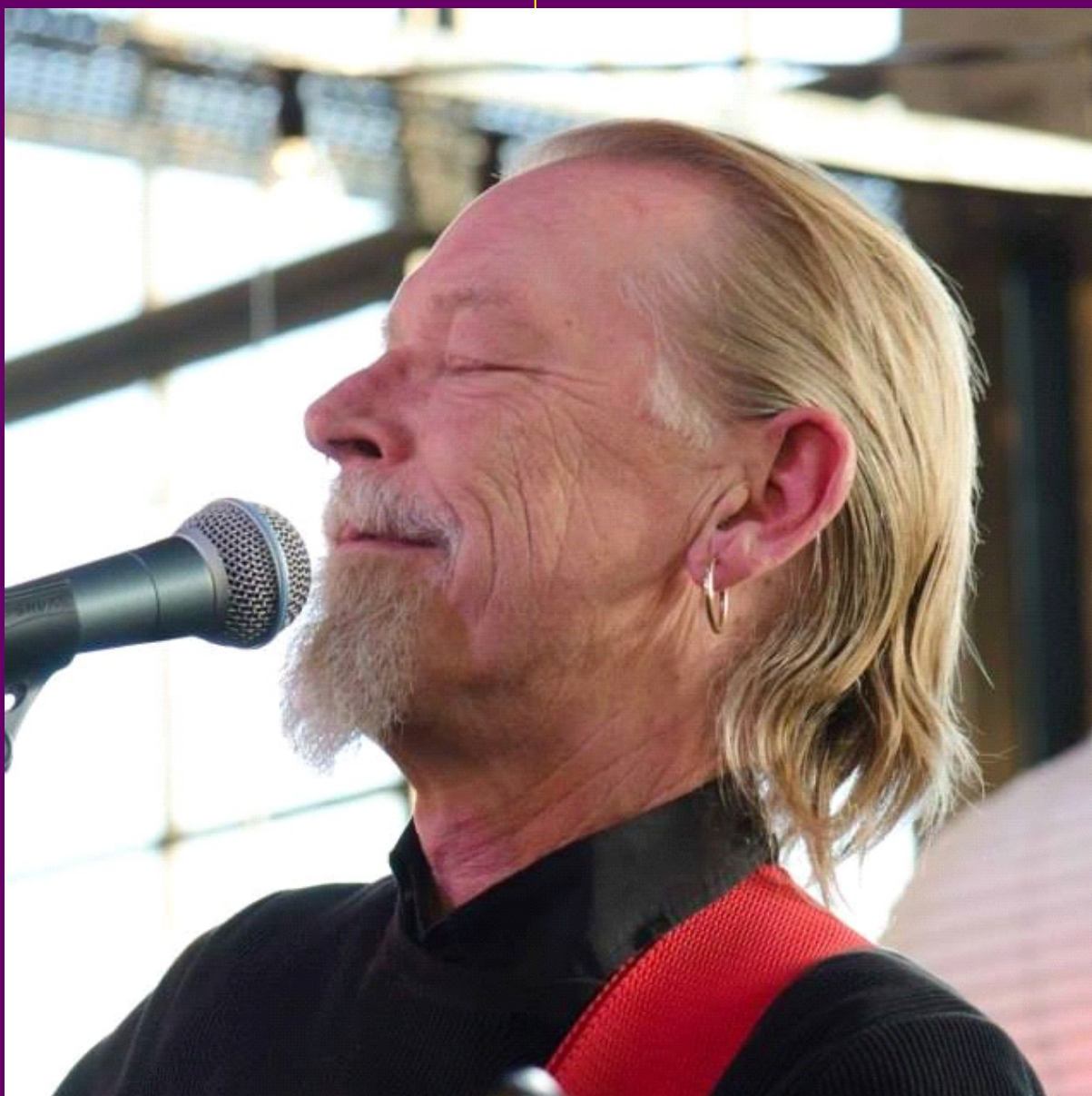
## Blue World

Gypsy Dave is a veritable troubadour. He is often billed as the “blues slide player who left Australia for the life of Robert Johnson!” He’s played with many of the greats like Bert

---

alan dearling





Jansch, Martin Stephenson and Davy Graham. His playing and singing is right up there with them.

I bumped in to him as I was travelling back into Scotland from Wickham festival down south in deepest rural Hampshire and he was driving back to England, returning from two sets at the Belladrum Tartan Heart festi up in the far north of Scotland, near(ish) to Inverness. It was another successful

festival – and sold out, which is great news for the organisers.

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

It was also really nice to catch up with Dave, who I have crossed paths with, a number of times in my life in Oz and the UK.

Here's a great little video of him picking and sliding the blues, 'On a Monday':





<https://youtu.be/QGQppYgdWIY>

He's one of the great players/performers based around Newcastle, often playing in clubs like The Cluny (he actually lives in the village of Lanchester near Durham), but is hard-gigging round the UK's festivals and sometimes beyond our shores.

His new album, 'Blue World', features 11 tracks from a live recording session recorded by Fred Percer at Trinity Heights Studio in Newcastle-upon-Tyne. As Dave told me, "Most are first take. I like the spontaneity." The album is a great blues album of mostly originals and features Gypsy Dave's highly individual slide guitar. Stand outs

include, 'Jacqueline' and 'Blue World'. Classic blues in fact. And I especially like his take on Willie Dixon's 'Little Red Rooster'.

[www.facebook.com/gypsydave.smith](http://www.facebook.com/gypsydave.smith)







**New kids on the block:**  
**Alan Finlan and Startled Monkeys**

*Brave new talents - spotted by Alan Dearling*



Down in Gosport, Hampshire, there's a lively 'live' music scene. It's an area steeped in Naval and shipbuilding tradition. Rough round the edges, and edgy with it. The town is perched next to the deep waters of the Solent, separating the mainland from the Isle of Wight and the bustling city of Portsmouth. I'm down here visiting from Scotland a lot at the moment, sadly, as my aged mum is in a shuttle-trip between hospital and care/nursing homes. Anyways, on to some more positive musical notes.

Over the years, I've occasionally bumped into new musos, bands and performing artists who have seemed to possess that special spark. A bit of magic. Bizarrely perhaps, in the past, I used to see a very young Ed Sheeran busking in North London's Crouch End. And I also delighted in a pre-recording days' set on the small stage at Neil Young's Hyde Park gig, featuring a barely post-pubescent Mumford and Sons.

This trip it's been a delight to hear young Alan Finlan play guitar and sing. A positive Yogi Bear of a man. And what a voice. He's obviously learning his stagecraft still and whilst in no way nervous, he needs to sell himself a bit more. He's got a great country

voice. A veritable treat. Chock full of angst and passion. This is one of my pics of him performing last Wednesday night. But hey, check out his short videos and make up your own mind. I'll watch with interest to see if he hooks up with a band who can help him develop some solid, original material. I think it would be a good move.

[www.youtube.com/channel/UCdFuRrHZg-I4u72ot\\_ALHjA](https://www.youtube.com/channel/UCdFuRrHZg-I4u72ot_ALHjA)

Another local band who possibly have the elusive spark, are 'Startled Monkeys'. Their set list offers an eclectic mix of styles, as befits an outfit with an obvious range of individual talents. Plenty of high grade musicianship, individuality, some weird sounds and quite a lot of charisma. But - and it's always a big, 'But' - they need to move on from mostly being a good, above average, pop covers band. They are a five piece with Sarah Clapcott on Vocals, Jack Elshaw on Guitar and Ukulele, Keith Elshaw on Keyboards, Harmonica and Ukulele, Gary Elshaw on Bass and finally, Alix King putting down the beats on drums and percussion. Here's their Facebook link. But they need to get some more videos made that better demonstrate their range.

[www.facebook.com/thestartledmonkeys/](https://www.facebook.com/thestartledmonkeys/)

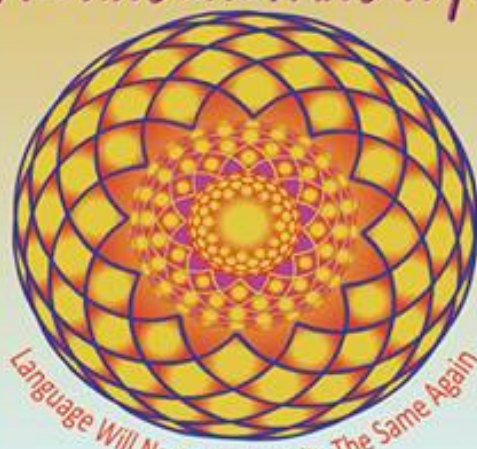




# WHAT THEY'RE SAYING ABOUT

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](http://richeff.moonfruit.co)**



# MORE MASTERPIECES from RICK WAKEMAN



## TWO SIDES OF YES

Double CD set. The very best of Yes, Wakeman style  
HFG2013CD



## THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires  
HFG2004CD



## TIME MACHINE

Guest vocalists include John Parr, Tracey Ackerman, Ashley Holt, and Roy Wood  
HFG2012CD



## GASTANK

Double DVD set. Rick's classic 1982 music and chat show  
HFG2023DVD



## GOLÉ!

Soundtrack album featuring Tony Fernandez and Jackie McAuley  
BC241-60



## COUNTRY AIRS

The original recording, with two new tracks  
HFG2014CD



## THE BURNING

The original Soundtrack album, back in print at last!  
HFG2024CD



## LURE OF THE WILD

With Adam Wakeman. Entirely instrumental  
HFG2003CD



## STARMUS

With Brian May and The English Rock Ensemble. DVD  
HFG2010VD



## MYTHS AND LEGENDS

Double CD set. The expanded 2016 version  
HFG2016CD



## LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco  
HFG2015CD



## THE PHANTOM OF THE OPERA

Double CD + DVD  
HFG2005CD



## CAN YOU HEAR ME?

Featuring The English Chamber Choir  
HFG2005



## CRIMES OF PASSION

A wicked and erotic soundtrack  
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## BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek  
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and all other good music retailers





# KEV'S WORLD

**ALL OUT WAR  
GIVE US EXTINCTION  
ORGANIZED CRIME RECORDS**



Since 1991, All Out War has delivered their punishing metallic hardcore aggression through an arsenal of recordings, and are now back with their sixth studio album, which is the first since they returned to the scene in 2013. Their debut was released as long ago as 1997,

but these guys are showing no signs at all of slowing down as they mix metal with New York hardcore to create something that is brutal, relevant, and smacks the listener right between the eyes and ears. When they came back they, did so with the line-up that had recorded the second album and launched themselves into festival performances which again saw them offered yet more gigs and studio time, and at long last here is the result. Their style is an unrelenting metal assault of mid-'80s German thrash colliding head-on with the crossover of Carnivore and the Cro-Mags in a purely seething, tension-filled alloy rife with divebomb leads and merciless breakdowns, unmatched by today's standards. Their trademark social commentary on such subjects as political and religious hypocrisy as well as social apathy of a materialistic population cover the relevant subjects of corruption of organized religion, ecocide, and the degradation and exploitation of the weak, set to a soundtrack appropriate for the end of days.

## KEV ROWLAND



The nihilistic approach is somehow welcoming and inviting, and while this brutality won't be to everyone's taste there is a strong sense of melody that permeates every song, and the result is something that is far more mainstream than they would like to admit. This is one of the best metal/hardcore crossover albums I've come across, and is definitely worthy of further investigation.

<http://www.organizedcrimerecords.com>

**BLK OPS / CAVE BASTARD  
SPLIT  
ACCIDENT PRONE RECORDS**



Portland, Oregon-based DIY label Accident Prone Records has just released a new split between Austin, Texas' Blk Ops (with ex-members of Kill The Client and others), and San Diego, California's Cave Bastard (with ex-members of Cattle Decapitation and more). Just four songs from each band, and a limited vinyl run of just 300 copies (plus it is available digitally of course), with a total playing time of less than twenty-five minutes. Of the two bands, it is Blk Ops that is the

most interesting – any band where a Theremin is listed is always going to get my attention, and when it is a trio who are creating a sound such as this one then even more so. They are attempting to weave together a sonic landscape taking inspiration from noise metal, doom, grind, and movies, and they have created something that is of real interest to those who want their metal to be a little more extreme. In comparison, Cave Bastard are probably heavier, but without as much invention as those on Side A, with a distinct leaning towards doom, even when they are playing more quickly than would normally be expected within the genre.

Overall, it is an interesting release, without being indispensable and might be worth checking out the digital versions if you want to discover some new bands – there are also other releases available here

<https://accidentpronerecords.bandcamp.com/>

**CHILD BITE  
NEGATIVE NOISE  
HOUSECORE RECORDS**





Child Bite released their latest album through Philip H. Anselmo's Housecore Records in April 2016, but it is being re-promoted to tie in with their nineteen city European tour with label mates Syk (more of them in a minute). Given that their album was produced by Anselmo (Down, Pantera, Scour, Philip H. Anselmo & The Illegals, Arson Anthem etc.), and mastered by Scott Hull (Pig Destroyer – I love these guys, if you've never heard any of their music then you need to seek them out), it isn't as massively heavy as one might expect. To my ears this is a bastard child of the likes of Talking Heads and Voivod, with possibly some Black Flag and Jesus Lizard thrown in for good measure. Arguably it should be considered to be much closer to art rock than heavy rock, with a punk attitude and disdain for authority and what might be expected. Is that a Cardiacs influence I hear?

It is the sort of sound that one can imagine coming out of the eclectic CBGB's scene of the Seventies, mixed with Magazine from the UK, to create something that is never going to be fashionable yet is also immensely enjoyable and with a vitality and intensity that takes it to a whole new level. Music very much from left field, this is something that I both endured and enjoyed in equal measures, and although I can't explain it I know that I will be returning to this time and again



<http://www.thehousecorerecords.com>

**SYK  
OPTIKON  
HOUSECORE RECORDS**



Syk was formed by Stefano Ferrian and Federico De Bernardi Di Valserra, both former members of the well-known long-running avant-grind monstrosity Psychofagist, and is fronted by Dalila Kayros. The result is almost as if Meshuggah have gained the vocal talents of Björk at her wildest and most extreme, and the musicians and singer have created and recorded their tracks individually of each other and have then just put them together in the studio, as often they seem to bear no relation to the other whatsoever. This is nihilistic, over the top, and draining. This could never be called easy listening, but due to the approach it is incredibly hard to listen to yet is worth the effort. Anselmo again produced this, but this time he brought in and Stephen Berrigan (Down, Philip H. Anselmo & The Illegals, Eyehategod, Haarp, Classhole, etc.) to assist.

My tastes are extremely catholic, and most of what I listen to would be classified as "noise" by my nearest and dearest, but in this instance I would have to agree with them. This is music which is pushing the very definition of the word to



extremes, and is not something that is going to be enjoyed by many – perhaps endured would be a better way of putting it. At the end of the album I know I was drained, as the sheer listening to it takes so much effort, but at least this is music that is creating a reaction, which is more than can be said for many others. Treat carefully, very carefully.

<http://www.thehousecorerecords.com>

**CHRIS PASIN AND FRIENDS  
BABY IT'S COLD OUTSIDE  
PLANET ARTS**



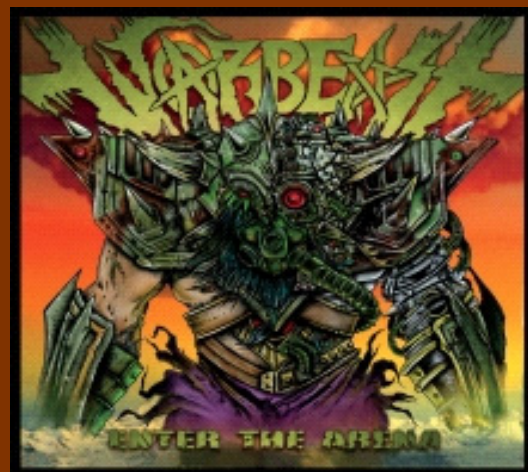
So, in July I get sent a Christmas jazz record that isn't actually going to be available until October. That's okay by me though, as in December it will be warm as it's our summer in the Southern Hemisphere and when I was sent this we had already had six inches of snow so was quite appropriate! Now, Chris recorded his debut CD as long ago as 1987 but he is probably best known for working with others in the live environment, spending a few years with Buddy Rich as the jazz trumpet soloist as well as performing with the likes of Frank Sinatra, Tony Bennett, Mel Torme, Sarah Vaughn, Nancy Wilson, and Ray Charles. For this album he has brought in Patricia Dalton

Fennell (vocals), Armen Donelian (piano), Ira Coleman (bass), Rich Syracuse (bass), Peter Einhorn (guitar) and Jeff Siegel (drums).

It is a mixture of instrumentals, led mostly by Chris' pure clear trumpet, and some with vocals and is a combination of well-known Christmas standards, all given a melodic arrangement to make them into something a little different to the norm.

The highlight for me is the title cut, which has been turned into a two-way conversation between Patricia and Chris – I have heard many different versions of this song over the years, but this has to be the only one that oozes sex. Patricia often proves her vocal skills on other numbers, but here her spoken voice is like warm velvet and combined with the muted trumpet in the background and the laid-back feel of the arrangement makes this something quite extraordinary. Overall this is a beautifully conceived and performed album that is easy to listen to and totally enjoyable from start to end. <http://chrispasin.com/>

**WARBEAST  
ENTER THE ARENA  
HOUSECORE RECORDS**





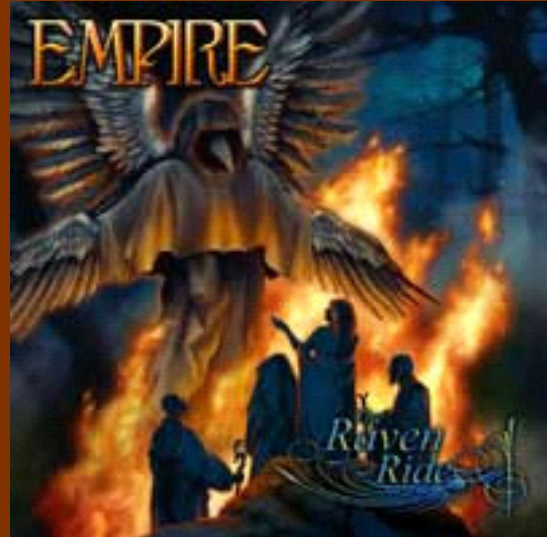
When one realises that this record label is being run by Philip H. Anselmo, then one must pay close attention to any release that is coming out on it. Warbeast have been going for some ten years now, but this will probably be the last album to feature singer Bruce Corbitt (ex-Rigor Mortis) as he has been diagnosed with oesophageal cancer — a treatable though rarely curable disease — facing the likelihood that he will never be able to sing again. For the CD release party, vocal duties were handled by Anselmo himself, along with Edwin Neal (Texas Chain Saw Massacre), and Wayne Abney of Hammer Witch.

The three founder members, Corbitt, guitarist Scott Shelby Gammacide) and drummer Joey Gonzalez (Philip H. Anselmo & The Illegals and Superjoint) have been joined by guitarist Drew Shoup and bassist Lyric Ferchaud, and the energy of “The Youngbloods” (as Corbitt calls them) combined with the power and ferocity of the old ‘uns has created a thrash record to be taken very seriously indeed. This isn’t about trying to retroactively trying to copy a style of music, as these guys were heavily involved with the Texas thrash scene at the time, and consequently have come up with something that is mature with a solid bottom end, not too dissimilar in many ways to the mighty Testament.

I wish Bruce Corbitt all the very best - he has now started radiation treatments — and there has been a page set up to raise funds to pay for the medical bills [here](http://www.thehousecorerecords.com). The album is solid, powerful and all that one could wish for from a thrash act, so let’s hope it is the success it deserves to be.

<http://www.thehousecorerecords.com>

**EMPIRE**  
**THE RAVEN RIDES**  
**PRIDE & JOY**



Empire was a project initially put together by guitarist Rolf Munkes (Majesty) with musicians such as Neil Murray (Whitesnake etc.), Mark Boals and Don Airey. By the second album Tony Martin had joined his ex-Sabbath colleague Murray and in 2006 they returned with the third, with Rolf, Tony and Neil being joined by drummer Andre Hilgers (Axxis, Silent Edge). Originally released on Metal Heaven I know I reviewed it back then as I remembered the cover, but had no recollection of the music. A quick search through my records and I discovered that I had been quite disparaging about it the first time around, thinking that the music had been heavily influenced by late Eighties Sabbath and that although good, there wasn’t anything new and dramatically exciting about it.

But, with fresh ears (just a lot older), I settled back to give the album a fresh chance. A couple of plays later and I found myself agreeing with my comments of all those years ago. Each song on its own is interesting, and



"Carbon Based Lifeform" is a standout (although I'm not sure that putting a slightly different and shorter version on the end as a "bonus" is justifiable), but I soon found myself thinking that I had accidentally put the music on repeat as the previous song was strangely reminiscent of the one I was now playing. Tony is solid throughout, providing great vocals, but given that I haven't played this album much in the last eleven years I somehow don't think I'm going to start now. Empire released one more album after this, which was released in 2007, but that was the end. Pride & Joy are releasing all four with some bonus material, and this one was Empire's biggest seller at the time.

[www.prideandjoy.de](http://www.prideandjoy.de)

**AENAON**  
**HYPNOSOPHY**  
**CODE 666**



I remember reviewing the album released by Aenaon prior to this one, 'Extance', and saying that the Greek Black Metallers had a lot going for them as they refused to conform to what was

expected, and this 2016 release has continued that progression. There has been a slight line-up change, and far less use of guests than before, but while some of it looks normal and as expected, there are some subtle differences. So, we have Astrous (vocals), Achilleas C. (guitars, bass, keyboards) and Anax (guitars), which are all straightforward. But, Nycriz is listed as providing drums, percussion, saz, bouzouki, sitar and oud – certainly not one would expect from a drummer, and some of these would never be expected on a black metal album.

The newest member is Orestis, who of course provides saxophone. Saxophone? On a black metal album? The only guest is Giorgos Papagiannakis who provides some clean vocals against the gruff.

On hearing this album, one wonders why not more bands are using a sax in a metal setting, as it works incredibly well, providing a different edge while the guitars are riffing away which feels much more integral to the overall sound than keyboard sometimes do in the same setting.

This isn't the only difference within the album as the guys refuse to sit within any particular form, so although sometimes they are set squarely with the black metal genre there are other times when it is just an influence, and others where they drop it altogether where they move more into the mainstream. This is an even more balanced, exciting and adventurous album than 'Extance', and is one that I highly recommend, even if this form of metal isn't normally to your liking.





# 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.



Nicholas "Nick" Redfern, born 1964 in Pelsall, Walsall, Staffordshire, is a British best-selling author, Ufologist and Cryptozoologist now living in Dallas, Texas, United States. Redfern is an active advocate of official government disclosure of UFO information, and has worked to uncover thousands of pages of previously classified Royal Air Force, Air Ministry and Ministry of Defence files on unidentified flying objects (UFOs) dating from the Second World War from the Public Record Office and currently works as a feature writer and contributing editor for *Phenomena* magazine.

His 2005 book, *Body Snatchers in the Desert: The Horrible Truth at the Heart of the Roswell Story*, purports to show that the Roswell crash may have been military aircraft tests using Japanese POWs, suffering from progeria or radiation effects.

Aliens shmalien. What we really wanna know is what ten records he would take with him to a desert island.



# Nick Redfern's Top Ten

MMXII - Killing Joke

Subterranean Jungle - The Ramones

Never Mind the Bollocks - The Sex Pistols

Bastards - Motorhead

Setting Sons - The Jam

Definitely Maybe - Oasis

The Very Best of the Stone Roses - The Stone Roses

The Fat of the Land - Prodigy

Liebe Ist Fur Alle Da - Rammstein

Leave Home - Ramones



# THE COMPLETE GOSPELS

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

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

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

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

## ***Special Limited Edition Boxset containing***

Signed by Rick Wakeman and numbered certificate.

DVD containing over 2 hours of footage including an in depth interview with Rick about the project.

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

Double CD2, The New Gospels

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

Reproduction A4 x 12 page concert program.



## *The Rainbow Suite*

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

This is Rick and Orchestra at their finest !!!



Available to pre-order from [www.rickwakemansmusicemporium.com](http://www.rickwakemansmusicemporium.com)



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

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks  
Director, Africa Region  
The Nature Conservancy

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





# DOGLEG

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Weekly Acoustic Jam Session Hosted by Dogleg

@The Village Inn, Westward Ho!  
Every Tuesday from 7.30pm

All styles, levels and listeners welcome

facebook - dogleg Musician/Band



THE SCIENTIFIC INVESTIGATION OF THE UNEXPLAINED

# PHENOMENA

## MAGAZINE

Now recognised as the leading online magazine of its type  
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and Training. (MAPIT)

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

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# FREE!



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

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

## 12 TIMES MR BLOBBY APPEARED AND ASKED FOR SOME MUTTON

We all remember Mr Blobby, the best friend of Noel Edmonds, the TV beardsman. We probably remember his favourite catchphrase, "Blobby!", and his constant search for mutton.

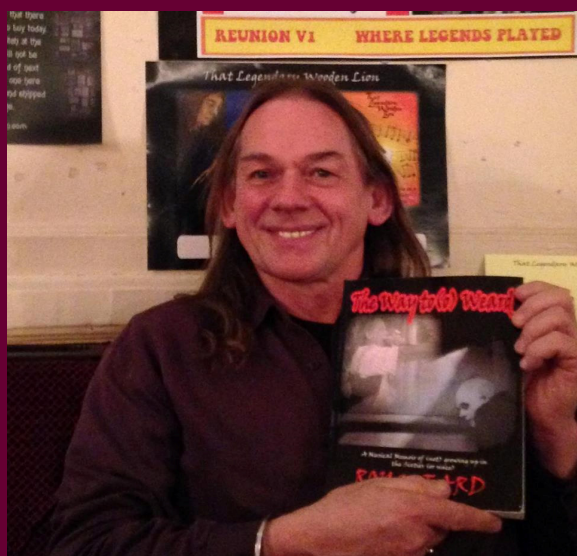
Here are 12 times Mr Blobby appeared, on his endless quest for the delicious meat of the older sheep.



<http://www.digitiser2000.com/main-page/12-times-mr-blobby-appeared-and-asked-for-some-mutton>



# 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..

In the spring of 1984 I was at the RSD warehouse prepping some gear for a Caribbean festival and carnival we were doing in Leeds. A guy came in and asked us if we knew any backline technicians who would be available for a few gigs in the summer with Roger Chapman. I gave him my number and said that I was not a guitar tech as such, but I could tune them and set amps up. If they were really stuck I would be happy to do it. I always liked Roger's music right from the days of seeing *Family* play *Middle Earth* way back in the '60s. The next day I got a call from Chris Youle, Roger's manager at the time and he asked me to come and see him in Bromley. He was also meeting another guy who was up for the job. After a fairly short conversation we were both hired.

The other guy was called Gordon Waters, and we divided the stage up between us. He would do the drums and the keyboards and I would look after the guitars and saxophone. We went along to *101 Studios* in the Holloway Road to meet everyone and go over the gear. There were quite a few people crammed into that small room. The band consisted of Sam Kelly on drums, Geoff Whitehorn on guitar and vocals, Nick Pentelow on sax and keyboards, Brian Johnson on keyboards, and Tony Stevens on bass - with Roger on vocals of course! There was also Wilf Wittingham (tour manager and part time Fagin lookalike - it was he who came to RSD that day), Brian Gallivan, who seemed to have no particular function except to drive Roger to the studio and back, 'H' Griffiths, front of house engineer, and Ray Salter who did the monitors. Gordon and I had the job of driving the transit van to the gigs as well as looking after the gear. That was the beginning of a long friendship between the two of us. I think, in the five years that I toured with Roger, we never argued once.

Geoff's guitar set up was interesting. It was the first time I had come across those clamps that lock the strings in place once they are tuned. I also had to apply solder to the windings around





Roy  
Weard

# This House In Amber

New Album out now

Available on CD from :

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

CD / digital download :

<https://royweard.bandeamp.com/album/this-house-in-amber>







the ball of the strings to stop them unravelling when he went savage on the whammy bar. I told him that I was not the kind of tech that would be able to take his guitar or amp apart and fix it, and said that he should show me exactly how he wanted it all set up and I would do it that way for him. This seemed to work. After an hour or so I pretty much understood how he wanted me to set the guitars up. The gigs were a series of festivals in Germany and a few gigs in the Eastern Bloc. Roger had given a few tracks to an East German record company and they released an album. This meant that Roger was one of the few western acts to be allowed to play in East Germany. This also meant we had to get all sorts of documents and visa sorted out. Neither Gordon nor I had been in East Germany before – apart from the brief trip through the corridor to West Berlin, and my unmeaning excursion to the Polish border with *Pink Floyd*. When we had loaded the van with the back line we went to Chris Youle's house to get the money for the trip, and the information about which border post we were to go to, to cross into the east. Then Gordon and I set off to drive to Rostock, the first port of call.

East Germany was a stark place in the 1980s. Uniformly grey, as if it was the only colour that was allowed in this land. Buildings were either very old and crumbling, shored up with bad concrete patches or brand new square blocks with an austere uniformity to them. It seemed odd to cross from the jangle of colour that was the prosperous West Germany into this dark land. In later winter tours of East Germany I

noticed the fog that would shroud most East German towns, but even that would stop when it got to the border. Even the fog could not escape that totalitarian regime. It was a shock for travellers used to more western delights. The food was mediocre to bad and, even the good hotels had a miasmic smell about them, sort of stale and unwashed. One thing that struck me was that all through the time I was in East Germany every single toilet had the same pungent smell. There is a book that is well worth looking up if you don't know it. It is called *The Meaning of Liff* by Douglas Adams. It is very funny. I won't go into details, but the idea behind it was that there were things and experiences that had no names for them and lots of names doing nothing useful except hanging around on signposts pointing at places. Douglas Adams put the experiences and things together with the place names. It is a great book and I used to carry a copy around with me in my briefcase. I remembered a family holiday when we rented a house on the beach at Worthing, and a summer's storm dragged in acres of seaweed and deposited it on the beach to rot. That was the smell that seemed to hang around the East German toilets, and I called it Worthing.

Whatever the country lacked in food and amenities it made up for in enthusiasm for the music. The band went down an absolute storm and we marched on through this short tour. Weimar was a lovely little town. It is famous for its cultural associations with Goethe and many other people. We stayed in the *Hotel Elephant*, whose booklet proudly trumpets a list of people who have stayed there, Bach, Liszt, Wagner, Thomas Mann and Tolstoy. It does not mention another famous guest. Adolf Hitler was pictured standing on the balcony addressing the crowd below. The room that lies behind that balcony is now the manager's office and not a suite, as it was back in the '30s when the photo was taken. Roger tried to get the manager to allow him to have his photo taken there, but was steadfastly refused. I have no doubt that it was a question he got asked a lot.

**GONZO** CURRENTLY IN STOCK  
AT GONZO (UK)

**GONZO** CURRENTLY IN STOCK  
AT GONZO (USA)



# A YEAR IN THE LIFE OF



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

Hawkwind's forthcoming Hawkeaster Happening, being held next April in Morecambe, will get under way on Friday evening, when the venue will be open from 6pm for registration and (as Hawkwind's info page says) "a general get together and maybe a few surprises."

Weekend tickets are £65 for adults and £20 for children of 5 to 12. Actually, this leaves a gap for minors aged 13 to 17, but doubtless things will become clear before long.

There's a supervised Kidzone for 5-14 year olds inside the venue. Parents can leave their children in the Kidzone while they watch the bands in the hall, but they cannot

leave the building.



And any aspiring Liquid Len folks around would hopefully have seen an interesting appeal from the cover band Hoaxlords.

"Creative visuals person with own laptop to provide background psychedelic visuals."

This opportunity to enhance your Jonathan Smeeton-type work credentials is at The Oak, Richmond Road, Kingston (Surrey) this Saturday, so it was at rather short notice!

The appeal continued thus:

"Our guy who does our visuals can't make the gig this Saturday so we're looking for a talented individual who is willing to come along and provide psychedelic visuals for us. We provide the screen, projector and projector



# Spirits Burning

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

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

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



1. Our Crash
2. I Have Two Names
3. JigSawMan Flies A JigSawShip
4. Live Forever
5. My Life of Voices
6. Let's All Go Cloud Puffing
7. Stellar Kingdom
8. Spaceships At The Starting Line
9. We Move You
10. Tripping With The Royal Family
11. Xara's Poem
12. For Those Who Are Searching
13. Rolling Out
14. Angel Full Of Pity
15. Right On The Mark
16. This Time, This Space
17. So Strong Is Desire

GONZO

Multimedia  
spiritsburning.com



stand, you provide the HDMI cable, laptop and any software needed.

"Here's your chance to be part of the band! A modest fee and a drink will be your reward for a job well done."

... so, break out your 1970's oil-wheels then!







# HAWKWIND PASSPORT APPLICATION



Greetings space travellers!

This is your Hawkwind Earth Visitors Passport application form.

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

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

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

Volunteer Crew Register

Name .....

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

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

Full Earth Address: .....

.....  
.....

Post Code .....

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

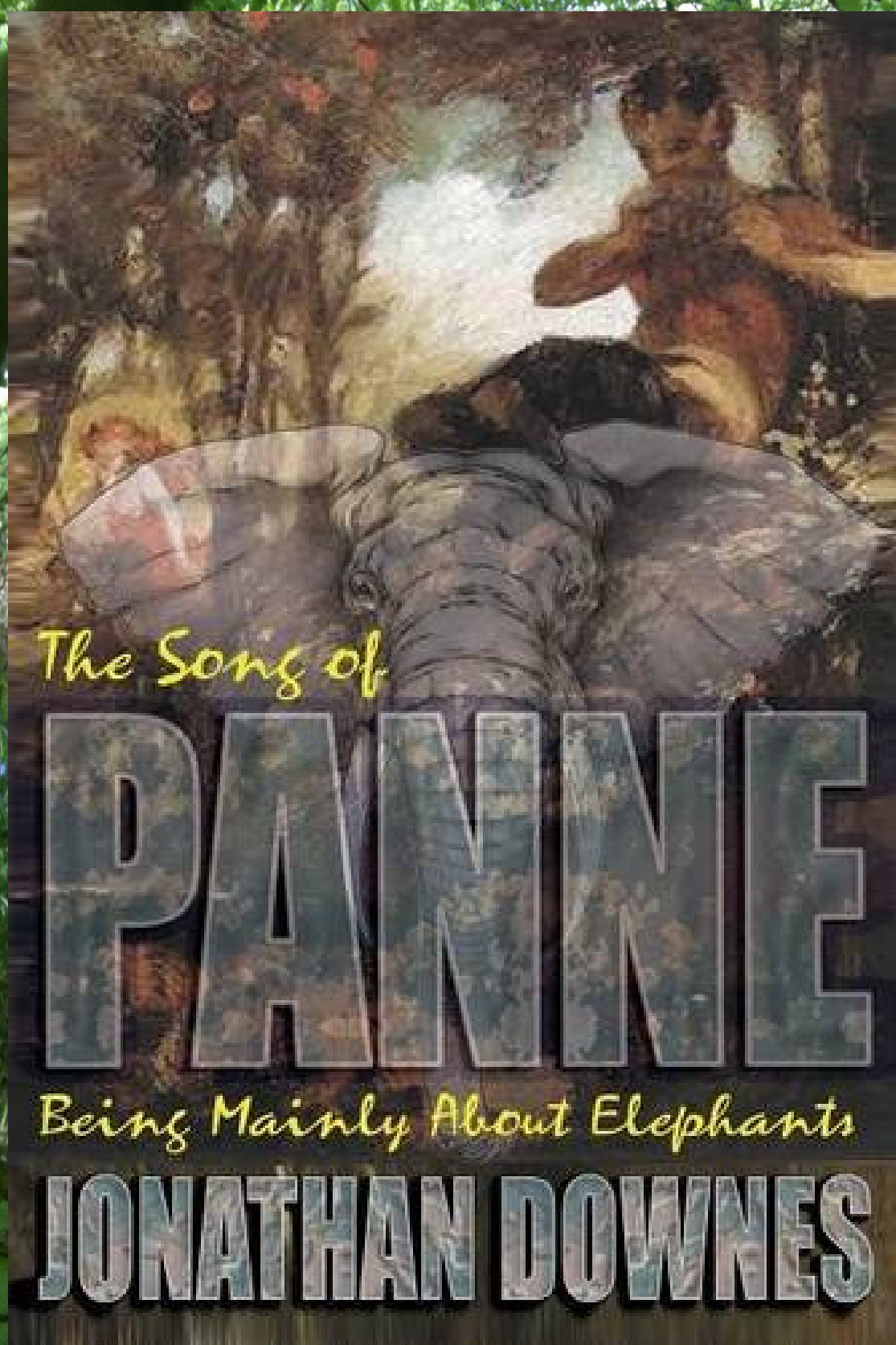
Telephone Number: .....

Additional info: .....

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

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





*The 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

I stared at him in disbelief. He had been inside what appeared to have been a veritable motherlode of high strangeness for over a week, and it had not even occurred to him to try to find out more about what had happened. It wasn't until several weeks later, with Danny long gone, and winter's cold desert lying upon the countryside like a badly fitting, though oddly smug, coverlet, that I had an



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





epiphany. It was Danny's very lack of imagination or inquisitiveness, quite probably enhanced by the Second Foundationesque psychic powers of those redoubt dwellers deeper inside the woods than those that Danny had yet met, that made him a perfect candidate for the role of social conduit for which he appeared to have become chosen. If he had shown the inquisitiveness inherent in most human beings, then he wouldn't have been any use to Loxodonta and his crew, to whom he was the major ambassador to the world outside.

So how did I come to this conclusion? Well just because Danny hadn't taken it upon himself to take on the role of undercover detective didn't mean that he hadn't picked up a few clues, or - rather - things that I was able to interpret as clues. I have been one of the more conscientious Fortean investigators for the best part of three decades, and I have picked up more than a few hints on how to pick up latent clues from uninterested third party witnesses.

I will admit at this point that most of what I know about procedural detective work





comes from old episodes of *The Bill* and from the detective stories of Agatha Christie. It has become quite *de rigueur* for us Fortean bods to quote Sherlock Holmes on and off during our investigations, but I have always found the slightly priggish approach of Hercule Poirot, and the homespun old lady wisdom of Miss Marple to work better for me.

I was extremely angry with Danny for his dullard attitude, but I tried not to show it. He had, after all, managed to get me the seventeen grand that I thought had been lost forever, and - furthermore - had done so without a trace of the vainglorious smugness that was a character trait that I had come to expect from him over the years. So I swallowed my anger and tried to ascertain what Danny and Skullfuck had done during the ten days or so that Danny was hiding in the woods.

"We got out deckchairs, and sat in the sun smoking hash all day"...

"But its the middle of November, man. It has been pissing down for weeks"...

And once again my bile began to rise, but as Danny - in his customary vague and disinterested manner - began to describe how the sun had been shining every day, and how it had be unseasonably hot, I remembered what had happened to me when I entered some peculiar quantum analogue of the Rev Potts' little garden a year or so before, and the idea of the redoubt in the woods being protected by some peculiar magick umbrella, did not seem as stupid as it would have done under any other circumstances.

Back in the day when I was living at Staplake House in Starcross, and half heartedly training to become a nurse for



the mentally handicapped, I had spent several months off sick with a bad back. Well, actually, I didn't. My bad back was nowhere as bad as I had claimed, but I was in the process of the second of the major nervous breakdowns that plagued, and then shaped my adult life, and - despite the fact that I had been trained in a parallel discipline, and should have known what was happening to me - I didn't, and decided to exaggerate my lumbar distress in a vain attempt to keep the forces of law and boredom off my back, and stay off sick, whilst still living in NHS owned property.

On the days when my fiancée was at work, I spent much of my time hanging around the house with Danny, smoking suspiciously long cigarettes and watching old war movies, one of my favourites of which was the 1969 movie *The Battle of Britain*. Danny reminded me of these ill spent, though vaguely halcyon, days.

"You remember the bit where they all sat around outside the hangers and Nissan huts in deckchairs? It all looked peaceful, but you knew that someone could shout 'scramble' at any moment, and some or all of them could all soon be dead?" He asked with a mildly lamentable lack of grammatical expertise.

I nodded.

"Well it was like that, only it wasn't," he said confusingly. "It was like we were all expecting something horrific to happen any moment, but while it didn't there was nothing to do but get high and chat about stuff..."

There was a long, poignant (or pregnant, I

am never quite sure which is which) silence during which neither of us said anything, but Dotty, the youngest of our cats - still not quite graduated out of kittenhood - sniffed around our feet before yowling to be let into the sitting room.

Still, neither of us said anything. Me, because I was hoping that Danny would volunteer a few more snippets of information, and Danny who looked blankly at me as if he had no idea that I was expecting to hear anything more.

After a few minutes, I gave up.

"What did you talk about?" I asked in exasperation.

"All sorts of things" he said, and there was another long and irritating silence.

This time I decided not to let it carry on as long as before.

"Such as?" I asked, trying to keep traces of annoyance out of my voice.

"Well, we talked about books one time," he mumbled.

This was like trying to get blood out of a stone, and even more frustrating because there was far more at stake.

"What books?" I spat out, rapidly losing my gentlemanly *sang froid*.

"We talked about Isaac Asimov," he said dispassionately, "and something called psychohistory".





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

[www.martinspringett.com/](http://www.martinspringett.com/)

<https://spacewreckrecords.bandcamp.com>





LADY EMILY STIRLING PRESENTS  
AN EVENING OF INTERPRETIVE DANCE



# FLOWERS IN THE Gnarly Garden

A CHARITY EVENT FOR THE PROTECTION OF THINKING  
(OUTLAWED) PLANTS  
FEATURING

MISS ELEANOR DUNCAN-SMITH DIRECT FROM HER ROLE AS 'ELO  
IN THE WEST END PRODUCTION OF OSCAR MILD'S  
'AN ECCENTRIC HUSBAND EXITS'

RATHER SPECIAL GUEST, MR OCTOBER, FRESH FROM HIS APPEARANCE  
AS MOULDY WART IN JO MITCHUMS NAUGHTY MUSICAL  
NIMBLE NOBS



MUSIC BY

PINK FLOOD FROM THEIR EPIC QUATRAIN  
'THE DARK SIDE OF THE GARDEN'



SPECIAL THANKS TO OUR MAIN SPONSOR THE PROSPEROUS MOLE





## SENSES AND SIGNS



An Informative Lecture on the "Thinking Plant" given by noted amateur authority, Lady Emily Sterling. Lady Sterling presents the case for the nurturing and domestication of these 'wondrous beings,' and the lifting of the national ban against their planting in domestic gardens. Until recently Lady Emily 'hosted' a Philoglobbus Millacosmos and Cobble Spots at her garden in West Dorset. To see them removed, she said, 'Was one of the saddest days of my life.'



To present the case against lifting the ban, will be Sir Peter Ormsby Sneer-Gore, Inspector Of Outlawed (Thinking) Plants. Sir Peter will present his rebuttal with a Gamma-Scone Slide Show, according to the inspector, the very latest in visual presentation technology. Those with EyeBird issues should sit at the back of the hall.

WATFORD TOWN HALL  
THURSDAY OCT 18  
7 PM - 9 PM  
LIGHT REFRESHMENTS

NEAREST AUTO ZONE  
'THE PROSPEROUS MOLE'



Portraits by 'fizz'





# Thom the World Poet

Rob Ayling writes:

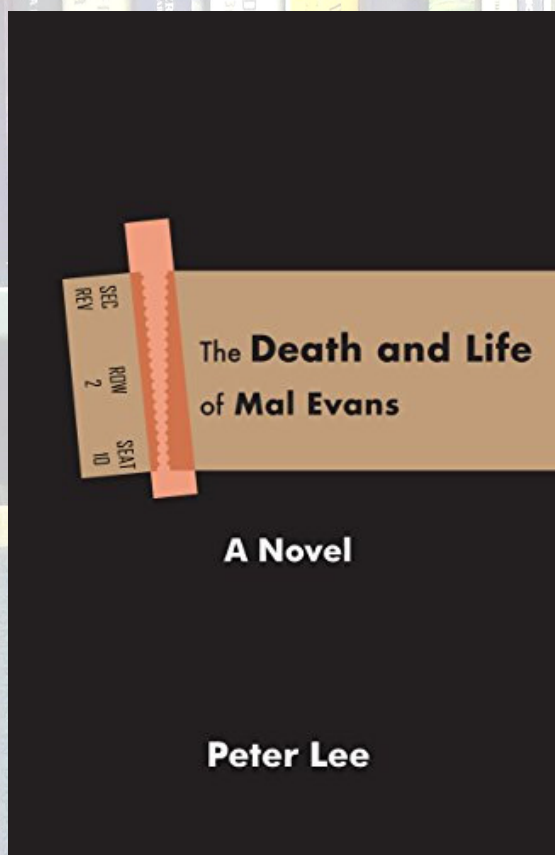
"Thom the World poet is an old mate of mine from way back in my history. Even pre-dating Voiceprint, when I was running "Otter Songs" and Tom's poetry tapes and guest appearances with Daavid Allen, Gilli Smyth *Mother Gong* are well known and highly regarded. It just felt right to include a daily poem 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!!!"

SO YOU HAVE GIVEN UP BEFORE YOPU START  
AND HAVE NO TRUST IN YOUR OWN ART

And if another has a spark  
You will extinguish with cold heart  
Solutions await-if and when we take  
attention to the details. Who dare say  
these are our Last Days? Or that  
silence will save us? I would rather hear  
the chatter of fresh birdsong mornings  
than the winter of defeated fears  
And as for haircuts-that is not the issue. Hear?



# Yer Gonzo Bookshelf



- **Paperback:** 298 pages
- **Publisher:** Avony Publishing, LLC (24 Aug. 2015)
- **Language:** English
- **ISBN-10:** 0996512713
- **ISBN-13:** 978-0996512718
- **Product Dimensions:** 14 x 1.9 x 21.6 cm

In last week's editorial, I wrote that there were certain thematic strands which seem to have been going through the content of this magazine over the past few months, and that one of these was a weird subculture that I had recently discovered linking the esoteric discipline of Alternative History, a genre of fiction working on a quantum level, with the

life and career of the most famous rock and roll group of all time; *The Beatles*.

The Collins English Dictionary defines alternative history as "a genre of fiction in which the author speculates on how the course of history might have been altered if a particular historical event had had a different outcome." According to Steven H Silver, an American science fiction editor, alternate history requires three things: a point of divergence from the history of our world prior to the time at which the author is writing, a change that would alter history as it is known, and an examination of the ramifications of that change.

The major character in this book is someone of whom every *Beatles* fan has heard, but about whom most of us know little more than what is written on his Wikipedia page, from which I abstracted the following few paragraphs.

In the early 1960s, Malcolm 'Mal' Evans was employed as a telephone engineer, and also worked part-time as a bouncer at the Cavern Club. The Beatles' manager, Brian Epstein, later hired Evans as the group's assistant roadie, in tandem with Neil Aspinall. Peter Brown (one of Epstein's staff) later wrote that Evans was "a kindly, but menacing-looking young man". Evans contributed to recordings, and appeared in some of the films the group made. After The Beatles stopped touring in 1966, Evans carried on assisting them until their break-up in 1970. From 1969, Evans also found work as a record producer (most notably with Badfinger's top 10 hit "No Matter What").

Evans was killed by police on 5 January 1976, at his home in Los Angeles. Officers were called when his girlfriend phoned the police and told them that Evans was confused and had a gun. The police mistook the air rifle Evans was holding for a rifle and shot him dead.



This is the starting point, the point of divergence if you will, for this elegantly written and massively entertaining book.

This is where the book starts off; Mal is lying on the floor of his apartment, he knows he is dying, and he has many regrets in his life. He regrets not having been a better father to his children, and he regrets the way his marriage had fizzled out of existence, withering and dying on the vine through neglect, mostly on his part. But above all he regrets the fact that the four men whom he loves more than anything else in his life have also largely gone their separate ways, and - because he is quite prepared to take responsibility for what happened to his wife and his children - he feels that the dissolution of *The Beatles* is also his fault; that they broke up because he hadn't tried hard enough to keep them together.

And he hears a voice calling him from somewhere deep either in his soul or the afterlife (it is never made clear which, and to be honest it doesn't really matter) and somehow he finds himself still alive, back in 1969 when - like the rest of the world - he begins to realise that all is not well with The Fab Four.

But he has an opportunity to right the wrongs that ripped apart the world's greatest band. And while he succeeds in creating an alternate history, helping to create new Beatles music for the world to hear, he finds that fate is plotting to reverse his world.

Paul McCartney and John Lennon quarrel constantly; George Harrison is consumed by self-doubt; Ringo Starr has trouble living up to the Beatle name. And while he succeeds in keeping the band together, helping to create new Beatles albums for the world to hear ("Imagine" and "Live and Let Die" are Beatles songs!), he finds that fate is plotting to reverse his world.

And Mal, in the middle of it all, must work to keep the fantasy alive, trying to avoid the same

mistakes he made the first time while avoiding the grasp of Death, which continues to pursue him in his new life.

The author admits: "I've always been bothered that the Beatles broke up too soon. Granted, I didn't expect them to be the Rolling Stones, playing together for 50 years, but eight years wasn't enough. I had always asked myself, "What if? What if they had stayed together?" Well so had I, and so - as I recounted in these pages a few weeks ago - have a lot of other people, but few have done it as elegantly, logically or satisfying as the author of this book. Because, despite the supernatural holy magick of the premise itself, the events of this narrative actually unfold in a satisfyingly logical manner. Yes, the spelling of logical is intentional.

Because unlike so many books of this ilk, the author defines the rules of his particular fictional universe early on and never wavers from them, and one is not left wondering if the real world could have been the way it is described in this book, but why wasn't it. In many ways the sequence of events as laid out here actually makes more sense than the way things actually panned out in the timeline in which I (and I strongly suspect, the vast majority of people reading this book review) exist.

And the ending? Well, we are back in esoteric territory again, but I have spent much of my adult life living in esoteric territory that makes much less sense than this eminently satisfying denouement. Would I recommend this book to anyone else? Undoubtedly, although I suspect that it would help if they were a Beatle fan. But the Fab Four are so ubiquitous in today's culture, even though they split up nearly half a century ago, that anyone who is likely to want to read this book will have enough insider knowledge to appreciate all the cunningly executed little in jokes and cultural references. So go out and buy this book.

I mean you innits?





**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.

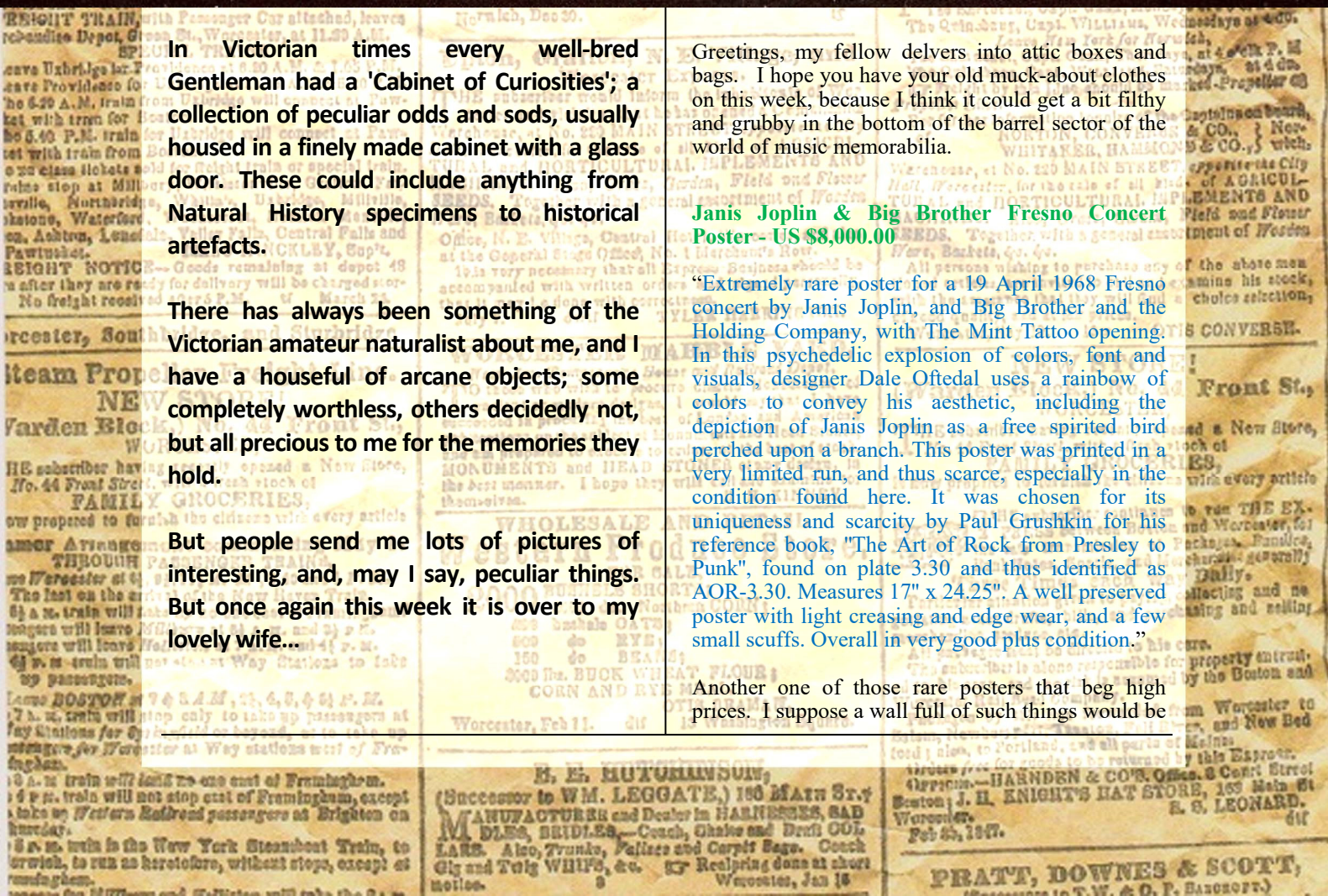
But people send me lots of pictures of interesting, and, may I say, peculiar things. But once again this week it is over to my lovely wife...

Greetings, my fellow delvers into attic boxes and bags. I hope you have your old muck-about clothes on this week, because I think it could get a bit filthy and grubby in the bottom of the barrel sector of the world of music memorabilia.

**Janis Joplin & Big Brother Fresno Concert Poster - US \$8,000.00**

"Extremely rare poster for a 19 April 1968 Fresno concert by Janis Joplin, and Big Brother and the Holding Company, with The Mint Tattoo opening. In this psychedelic explosion of colors, font and visuals, designer Dale Oftedal uses a rainbow of colors to convey his aesthetic, including the depiction of Janis Joplin as a free spirited bird perched upon a branch. This poster was printed in a very limited run, and thus scarce, especially in the condition found here. It was chosen for its uniqueness and scarcity by Paul Grushkin for his reference book, "The Art of Rock from Presley to Punk", found on plate 3.30 and thus identified as AOR-3.30. Measures 17" x 24.25". A well preserved poster with light creasing and edge wear, and a few small scuffs. Overall in very good plus condition."

Another one of those rare posters that beg high prices. I suppose a wall full of such things would be





# THE BITCH IS BACK



a wondrous sight, but I will pass on this occasion, as I will on every occasion to be honest.



**Candle Personalised Daniel O'Donnell Gift Unique Keepsake Cellini Candles #1 - £13.99**

**"Personalised Daniel O'Donnell Image, Birthday, Anniversary"**

Damn. I could have got one of these for Mr Ed for his birthday. I missed out there – or rather he did. Sorry Mr

Ed ... next year perhaps, or even for Christmas if you can't wait that long.

**BAGPIPE PLAYER METAL ENAMEL PIN  
BADGE VINTAGE ROBERTSON'S  
GOLDEN SHRED MARMALADE - £10.00**

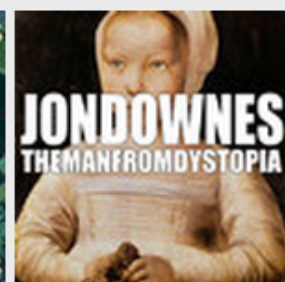
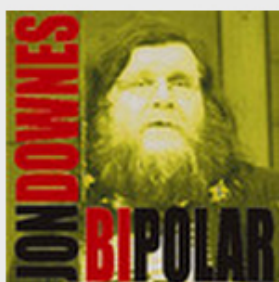


"Lovely gift for the BAGPIPE player of BAGPIPE appreciator in your family. Brand new, unused, unworn. Taken out of original sealed plastic bag for photography. 3 cms tall. Collectable Robertson enamel badge featuring BAGPIPE player. Enamel badge one of a collection left to me by my mother."

How many of you lot used to collect the little coupons to get one of those iconic little badges or figures from Robertson jam and marmalade jars? I did... yes, I admit it, I did.

## SHAMELESS SELF PROMOTION TIME

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



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









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



WYRD  
music

MIKE DAVIS

HOW CAN I TELL YOU?



Available from iTunes, Amazon etc



Sounds like one of those small local newspaper headlines designed to catch the eye at the local petrol station on a rainy Sunday afternoon. 'Madonna signed sex book.....in Big End's village shop causing consternation from the local retired community and mass hysteria from those in the visiting darts team. Police and ambulances were called to deal with the disturbance.' And are the statements "with small bends and spiral problem" and "that can only increase in value" euphemisms? Or was Frank Zappa talking directly to me?

**Rare Wilson Pickett Owned And Worn Outfit - Stax / muscle Shoals - Memphis - US \$2,500.00 (Approximately £1,942.28)**

**"Rare 1970 Personally Owned and Worn Wilson**



Pickett outfit. Wilson is a legend here in Memphis with his connection to Stax and nearby Muscle Shoals. Wilson had countless hits of Mustang Sally, Land of 1000 Dances, Hey Jude and more. This is truly a museum piece. COA from The Pickett Family."

Another news headline perhaps:

'Will son pick it? ...There was great excitement at the scout hut in Little Nosegay last Tuesday evening when the big draw took place to win a family outing to Pork Pie World. All the parents were agog as their sons lined up to dip a hand into the homemade papier mache barrel to see if they were the winner. One could almost hear the echoes of the silent thoughts of "Will it be us? Will my son be the winner?". Well it was little Timmy Tiny who drew the winning ticket. Have a great day Timmy with your mum and dad at the wonderful world of Pork Pie! But don't eat too much of that delicious water crust pastry or you may have a bit of a lardy accident in the car on the way home. Don't you just love it, readers?! There will be another draw for a visit next month, this time it will be the turn of the girl guides.'

Ta-ra





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

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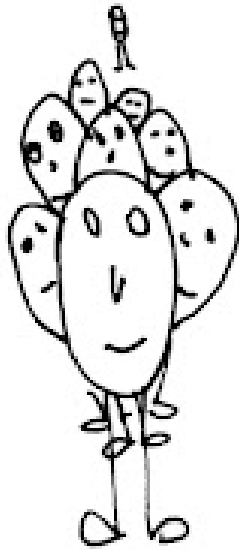
*“Music from both the mind and heart...”*



[www.rwcc.com](http://www.rwcc.com)



# THE NINE HENRYS



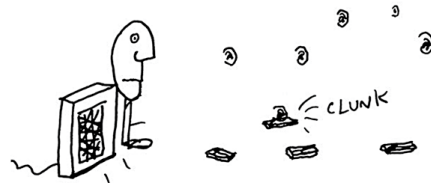
The Nine Henrys are a quirky bunch of cloned cartoon characters. They live in a strange lo-fi domestic surrealist world peopled by talking rock buns and elephants on wobbly stilts. Over the years the Henrys have been published in a variety of local NE magazines and now here for the first time thanks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



The Sonny Boy Williamson songs led the floating ears into their traps.





**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.**

**Duran Duran:  
Thank You  
(Capitol/Parlophone, 1995)  
What? Durannies pay tribute to their inspirations; critics show befuddlement.**

Duran Duran are by no means the only big sellers to devote an entire album to thanking those that influenced them by collecting and covering a long-player's worth of their tunes. The eighties pop behemoths always trod a fine line between ephemeral glam and big big grooves and – like many of their ilk –



set about trying to prove themselves as serious contenders once a new generation of pretty boys had replaced them on the covers of teen mags.

By 1995 the Durannies were a decade past their pop pomp, still mining credible sales of albums and concert tickets, but doing so against massive critical indifference. In one sense, where *Thank You* is concerned, they didn't have that much to lose. The jaw dropper for fans and critics alike came in the selections, and styles, poured over the running order. Their big eighties pop sound suggested some roots in disco and soul and their bright pop videos suggested the British band had plenty of T.Rex and other glam stars in their record collections. Indeed Duran offshoot The Power Station covered T.Rex's "Get it On." What *Thank You* suggests is this band always saw themselves as down with the cutting edge rebels and visionaries. Grandmaster Melle Mel's "White Lines" kicks off the collection, before we run through Sly and the Family Stone, Lou Reed, Elvis Costello, Bob Dylan, Public Enemy...you get the picture.

And whether those at Q Magazine who listed this as amongst the worst albums ever made bothered to venture further into the covers of the The Doors, Iggy Pop and Led Zeppelin is debateable. There's no doubt J D Considine of Rolling Stone ventured that far because his comments make it clear: "[S]ome of the ideas at play here are stunningly wrongheaded, like the easy-listening arrangement given Elvis Costello's "Watching the Detectives" or the version of Zeppelin's "Thank You" that sounds like the band is covering Chris DeBurgh. But it takes a certain demented genius to recognize Iggy Pop's "Success" as the Gary Glitter tune it was meant to be or to redo "911 Is a Joke" so it sounds more like Beck than like Public Enemy." The album hit the top 20 on both sides of the Atlantic, though its durability in sales past the first few weeks proved limited. In truth, it was never likely to be a critical favourite. Rolling Stone certainly have a point; some of these cuts aren't covers so much as reinventions. Sometimes the thinking process behind the project does suggest they shut any considered advice from the A&R department well outside the studio.

However, in the time since *Thank You* first muscled its way out of the speakers, a stack of other acts have taken a similar route, tackling the holiest popular music relics in very strange styles. *Thank You* is unlikely to garner universal respect, but these days it doesn't look quite as lonely as it did on first release.



# 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





I have been following the events in Liverpool with great interest:

#### WEDNESDAY

Last night, as you probably know Messrs Drummond and Cauty aka The Justified Ancients of Mu Mu returned to our plain of existence. This all happened in Liverpool, but I watched the updates on Twitter, and got carried along by the excitement of the event. And finally - after having had an account for eight years, and never having used it for anything but to automatically repost links to blog posts - I GET TWITTER!

Now, usually when I experience an epiphany, I end up getting mildly obsessed. I wonder whether this will happen on this occasion?

And as far as the JAMMs are concerned, I get the feeling that something truly extraordinary is happening up on Merseyside, and that those of us who are following what is happening are helping to assist its reverberations across IdeaSpace. I urge you to read John Higgs' book so that you can get what I mean. This might just be what we have all been hoping for. On the other hand it might not. And for the record, Corinna is just laughing at me as I get ever more enthusiastic.

#### THURSDAY

The events in Mu Mu land continue to unravel, and I am more and more impressed. My copy (bought by Corinna for my birthday) of 2023 arrived yesterday. And it is so much better than the reviews had led me to believe. It is basically a companion piece to Robert Anton Wilson and Robert Shea's *Illuminatus Trilogy* (from which the JAMMs were named) and is far easier to follow. It also references enough of my personal mythology to make me happy. Read the bit in 17 where King Boy D describes sitting on the flat roof outside his flat after his other half had kicked him out, and ceremonially eviscerating a copy of the trilogy. If the burning of the million quid was Act One, with a musical accompaniment by The KLF, the burning of the *Illuminatus Trilogy* was Act Two, with a musical accompaniment by The17, then this is Act Three, and Badger Kull will provide the Soundtrack. A small ritual over the manhole cover at the end of Mathew Street has made me very happy. There is a big ritual planned for tomorrow, and I suspect it involves the brick made from the ashes of the banknotes, the metal coffin in the back of the Ice Cream Van, and either the smell of ashes underground or a Ferry Cross the Mersey.

But is this a beginning or an end? Or are they the same thing? And does it really matter?

Over to Thomas Stearns:

Time present and time past  
Are both perhaps present in time future  
And time future contained in time past.  
If all time is eternally present  
All time is unredeemable.  
What might have been is an abstraction  
Remaining a perpetual possibility  
Only in a world of speculation.



What might have been and what has been  
Point to one end, which is always present.

#### FRIDAY

I can see why some people become addicted to Twitter. It is certainly less verbose than other Social Media, even if I only use it for our own activities and for following the unfolding events surrounding the Justified Ancients of Mu Mu in Liverpool. I truly wish I had been there, but my wheelchair precludes me from doing some of the stuff and being as involved as I would have wanted to be, so I am participating in IdeaSpace from a distance. I sat up in bed last night following what was happening, and when Vicky Pea posted her account of Day Two, I was moved almost to tears, and I wrote to her telling her so. You can read it here:

<https://planetslop.co.uk/music/klf-khronicals-8-day-book/>

I really am becoming a fan of her writing. But I digress (although it is a Friday and I have every right so to do).

I have read the first two books of the Trilogy 2023, and I totally disagree with *The Guardian* who called it "either impenetrable or terrible or both" the day after proudly publishing an excerpt. I find it warmly engaging, and sprinkled with the same sort of meta surrealism that I found in books by Douglas Adams and Tony Shiels. (The latter is perhaps less surprising than the former, but read *The Long Dark Teatime of the Soul* if you want to know what I mean).

I will report on what happens today and over the weekend in next week's issue. In the meantime the *grande fromage* and his consort will be here in time for tea and a splendid time is guaranteed for all.

Slainte...



# GET NAKED!

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**NICK FARRER AND  
ANDY COLQUHOUN**  
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