

# GONZO

We meet the legendary **Steve Andrews** (aka **The Bard of Ely**) and talk environmental activism and the scandal of **Sheffield Council's tree felling programme**, Alan extols the virtues of **Jonathan Wilson**, John talks about **David Sanborn** and **Yazz Ahmed**, Doug writes about **Neal Preston's new book**, Jon raves about **Jack White** and muses on a book sort of about **Brian Jones**.



#280

# GIVE TREES A CHANCE

ISSN 2516-1946





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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 a new issue of this increasingly peculiar little magazine. One of the things that has become sadly noticeable in the last few decades is that guitar-based rock music has slowly become less and less relevant. This is particularly noticeable with those genres of music which are rooted in delta blues.

For some decades, music originally played by poor, middle-aged and elderly black men, and then corrupted into the oeuvre of young white men who often became extremely rich white men as a result, has been the mainstay of popular music in both Britain and America. Indeed, ever since the first jazz bands became popular in the 1920s, it could well be argued that the most successful popular music occurs when white men play black music.

Whilst this still occurs today, with successive music styles following this cultural pattern, the music of the blues which influenced the Beatles, the Rolling Stones, Led Zeppelin and too many others to mention, does seem to have run its course.

The one notable exception in the early part of the 21<sup>st</sup> century was a duo from Detroit, who stripped the blues down to its most basic component parts, and produced a joyful, but lovingly crafted, noise, mostly of guitar and drums. I am, of course, talking about the White Stripes.





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One of the things that has become sadly noticeable in the last few decades is that guitar-based rock music has slowly become less and less relevant.



With hindsight, it is surprising that a band consisting of a divorced couple who pretended to be brother and sister in a weird faux incestuous art fantasy, lasted as long as it did. The seeds of its destruction were sewn into the band on the day they formed. I was always impressed by Meg White's percussive style. Like that other immeasurably inventive female drummer Mo Tucker of the Velvet Underground, she made primitivism into an immediately recognisable artform. Various muso friends of mine really didn't approve of her drumming style, but I always thought that her un-schooled minimalism was both functional and elegant.

But it was Jack White on guitar, marimbas, and various other things, who was always bound to have the successful solo career. And sure enough, this is exactly what he did.

Meg, who was always cripplingly shy, has kept out of the public eye since the band folded, whereas Jack has been part of various side projects, started a singular record label of his own, and released three solo albums, the third of which was released last Friday and has been on my playlist all week. Indeed, as my playlist is currently dominated by Ralph Vaughan Williams, White's third solo album has actually been the only piece of rock and

اللجنة لهم إذا كانوا لا تأخذ نكتة

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roll I have listened to over the last three days.

The peculiarly named *Boarding House Reach* is certainly the oddest of his three solo records, and it could be argued that it is the most successful. The thing that was most striking about the White Stripes was the playful but often downright weird experimentation of the band. They established a strict *modus operandi* which fused their blues styling with more aspects of high art than most other rock and roll bands had ever managed to do. Whilst the first two Jack White solo albums were both stylish and entertaining, they were far more mainstream in both composition and

presentation than any of the records that had made him famous. But now, album number three, has jumped off into wilder waters of the imagination, and is all the better for it.

Ever since the earliest White Stripes records, people have made comparisons between White and the late great Captain Beefheart.

These similarities are more noticeable on this album than in anything else that White has done for the last seven or eight years. But, if anything, stylistic similarities are far closer to those utilised by another musician



**THE VAULT EXCLUSIVE!**  
ONLY AVAILABLE HERE

VAULT PACKAGE #28

# JACK WHITE

**JACK WHITE**  
**ACOUSTIC IN IDAHO 2XLP**  
2 X LP RECORDED AT BOISE'S BEAUTIFUL EGYPTIAN THEATER AND FEATURING A CAREER SPANNING SET FROM WHITE AND HIS CRACK BAND. HEAR THESE SONGS ALL ACOUSTICALLY, LIKE YOU NEVER HAVE BEFORE

**JACK WHITE**  
**ACOUSTIC IN ALASKA DVD**  
FILMED AND EDITED BY BRAD HOLLAND, THIS FEATURES THE ENTIRE ANCHORAGE PERFORMANCE ALONG WITH EXCLUSIVE, BEHIND-THE-SCENES FOOTAGE FROM THE FIVE STATE ACOUSTIC TOUR

**TWO RISOGRAF PHOTO PRINTS**  
BY DAVID SWANSON

**PICTURES FROM UNKNOWN STATES**  
FROM THIRD MAN BOOKS  
AN INTIMATE, 52-PAGE PHOTOBOOK COLLECTING SHOTS BY RENOWNED PHOTOGRAPHER DAVID SWANSON, CHRONICLING THE ENTIRE EXPERIENCE OF THIS PECULIAR TOUR

who has sadly passed on to the next stage of his existence: Prince.

Whereas the sheer artsy-ness of this record is reminiscent of Van Vliet, the way that White mixes genres with gay abandon, and plays some of the funkier heavy rock this side of Led Zeppelin, is very reminiscent of Minneapolis' finest son.

Indeed, it is almost as if Jack White had allowed himself to use the sonic templates of Zeppelin, particularly the 1975 *Physical Graffiti* album, and cut and pasted them into extraordinary new forms, like some sort of rock and roll William Burrows. It is tremendously exciting to hear the bass sound from 'Dazed and Confused', for example, taken completely out of context and used as the basis for something completely different.

Over the past few decades, ever since hip

hop became part of the mainstream, white rock acts have dabbled in its stylings. Here, for the first time (as far as I'm aware), Jack White does a few little bits of rapping, but does them over a tumultuous passage of drumming, that sounds for all the world like something out the Earl's Court 1975 bootleg.

Something slightly unsettling, which I hadn't realised before, is that although I liked White's previous two solo albums, and gave them pretty good reviews, I have never listened to either of them after the first week. This is unlike something like *White Blood Cells*, which I have listened to pretty damn consistently since it came out seventeen years ago. I listened to them again yesterday, and both are exactly what I thought they were first time around: well-crafted and elegant slices of blues rock. However, sadly, I realise now that whilst



they are entertaining enough, they are not *extraordinary*. And extraordinary is what one has come to expect from the best of Jack White's output. But this new album works with exactly the opposite trajectory. When I first heard it, I thought it was wilfully low-fi and spiky, but by the time I got to the end of it, I found myself wanting to listen to it again. And again. And again.

He cunningly jumps genres and influences, fusing the delta blues of Bukka White (no relation) with one of the most beloved tunes of Czech classical composer, Antonín Dvořák. This is an insidious little record, which gets under your skin and refuses to dislodge itself from the bits of your brain that are responsible for what I believe are called 'ear worms'; those bits of music that go around and round and round your head, and which you are completely unable to get rid of.

I am already an addict, I suspect that if you take the time to listen to it, you will be too.

Until next week,  
Hare bol,

Jon

The White Stripes, Jack White, San Diego Beatles Fair, Ronnie Wood, Nightwish, Yes, Trevor Horn, Strange Fruit, Mack Maloney's Mystery Hour, Jerry Williams (Sven Erik Fernström), Kak Channthy, Fergus Gordon Anckorn, Lys Assia (Rosa Mina Schärer), Shawn Elliott, Nikolay Yankov Kaufman, Seo Min-woo, Robert "Kooster" McAllister, Tony Klinger, Billion Dollar Babies, Man, Delius, Vaughan Williams, Edward Elgar, Steve Andrews, Doug Harr, Neal Preston, Alan Dearling, Jonathan Wilson, John Brodie-Good, David Sanborn Group, Yazz Ahmed, Alestorm, Ammunition, Amor, Ampline, Anvil, Obituary, Operation Mindcrime, Rhapsody of Fire, Sebastien, Mr Biff, C J Stone, Hawkwind, Martin Springett, Jon Downes, The Wild Colonial Boy, Kim Kinrade, Brian Jones, Jimi Hendrix, David Bowie, Frank Zappa, Johnny Cash, The Cavern Club, Neil Nixon, The Foghorn Requiem

#### 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*  
ISSN 2516-1946

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:

Jonathan Downes,  
Editor: *Gonzo Daily* (Music and More)  
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# *so what's it all about, Alfie?*

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

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

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

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

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

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

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

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



# ROCKIN' THE CITY OF ANGELS

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

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

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

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



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



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# THE <sup>gonzo</sup> NEWSROOM



**BEST OF THE BEATLES:** Now in its 16th edition, San Diego Beatles Fair is a true grass roots event, put together by fans of the Fab Four, with no other desire than to have a good time. The two-day show features numerous bands performing Beatles and related music, a photo exhibit, dealer's room and much more, with this year's special guest set to be original Beatles drummer, Pete Best.

"The Beatles music appeals to just about everyone, from everywhere," explained Beatles Fair organizer, Alma Rodriguez. "It's universal, their songs transcend genres and age groups. You can see it in the performers taking part at the show this year, from young kids to scene veterans, people from all over the city, almost everybody likes the Beatles."

Besides Best, other performers set to take part include main stage artists The Rollers (the Ed Sullivan shows), The Baja Bugs (Rubber Soul era), Ringer Starr (solo era hits) and the Dave Humphries Band (Wings/Harrison songs). "We try hard to mix things up and include music from all phases of their careers," Rodriguez says. "You won't just hear 'Day Tripper' or some of the big hits over and over." Meanwhile a second, outdoor patio stage will feature acoustic performers, including blues favorites John January & Linda Berry and The Fire Brothers, featuring guitarists Tim and Manny Cien, as well as saxophonist Ed Croft, all three formerly part



"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



most recently heard with the band on their No. 1, 1995 album, "Anthology."

[http://www.sdnews.com/view/full\\_story/27552581/article-Pete-Best-to-be-at-San-Diego-Beatles-Fair-at-Queen-Bee?instance=sdnews](http://www.sdnews.com/view/full_story/27552581/article-Pete-Best-to-be-at-San-Diego-Beatles-Fair-at-Queen-Bee?instance=sdnews)

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

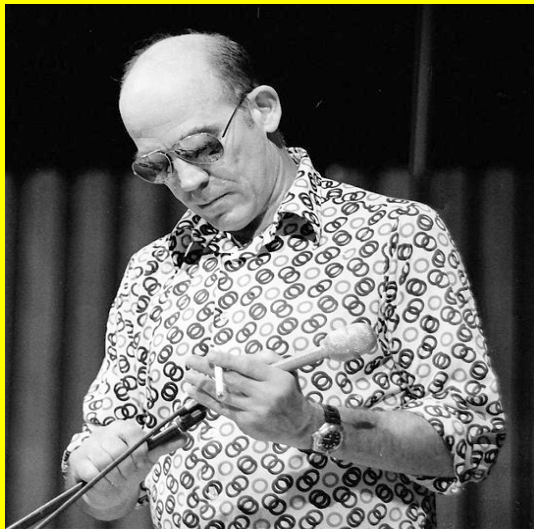
**GONZO CURRENTLY IN STOCK AT GONZO (USA)**

**MEMORIES ARE MADE OF THIS:** Major upcoming international concert will see world premiere of music rescued from the concentration camps. Music composed in the Nazi concentration camps will be played to a public audience for the very first time, at an extraordinary international concert.

of '80s favorites, NE1. Best played with the band from 1960–1962, performing in Hamburg, recording with Tony Sheridan and at the BBC, taping early versions at EMI Studios of "Love Me Do" and others. He was

Italian composer Professor Francesco Lotoro has made it his life's work to track down and orchestrate the written and oral pieces composed by prisoners in the Nazi concentration camps, salvaging over 8,000





## 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 who don't understand, we should do a weekly quote from the man himself...

"Which is not really a hell of a lot to ask, Lord, because the final incredible truth is that I am not guilty. All I did was take your gibberish seriously... and you see where it got me? My primitive Christian instincts have made me a criminal."

Hunter S. Thompson



musical works from around the world over the past three decades.

On April 15th 2018, Lotoro will conduct the JNF UK Notes of Hope concert in Jerusalem - the debut public recital of a selection of the rescued works, led by the world renowned Ashdod Symphony Orchestra.

The concert is being staged by leading Jewish charity JNF UK both to celebrate the 70th anniversary of the founding of the State of Israel and to raise awareness of increasing levels of global antisemitism and holocaust denial. Anti-Semitic incidents increased by 30% in the UK alone in 2017, while global Holocaust denial is also on the rise.

Children from two musical schools funded by JNF UK on the peripheries of Southern Israel - many of whom lost relatives during the Holocaust - will also be performing alongside the Ashdod Symphony Orchestra at the concert.



# The Gospel According to *BART*

My favourite roving reporter sent me some exciting news for Yes fans this week:

"Yes have confirmed that former member Trevor Horn will rejoin them for three shows on their upcoming 50th anniversary tour.



Horn, who has also worked as a producer with Yes, is set for special guest turns on March 24-25 at the London Palladium, and on March 30 at the Paris Olympia. Founding member Tony Kaye will subsequently take part in the band's U.S. run of shows in June and July, though specifics on those shows are still forthcoming.

Yes will be performing Sides 1 and 4 of 1973's *Tales from Topographic Oceans*, as well as an excerpt from Side 3 and select other favorites from their catalog. "It will also be the last chance for fans to experience Roger Dean's spectacular *Tales From Topographic Oceans* video artwork," Yes said in a news release, "as it is set to be retired after the current run of dates."

<http://ultimateclassicrock.com/yes-trevor-horn-50th-anniversary-tour/>

Behind every featured piece is a story of suffering and resilience.

While working as a nurse at the Theresienstadt concentration camp, the famous Jewish musician Ilse Weber taught a melody to the camp's young children. When Weber's husband was deported to Auschwitz in 1944, she voluntarily transferred to the camp with their young son in an attempt to keep the family together. Both were however gassed upon arrival. The melody was never written down or recorded, but over 70 years later one of the Theresienstadt children Weber treated - Aviva Bar-On - will sing the piece from memory for the first time since the war.

<http://www.music-news.com/news/UK/111831/Salvaged-Holocaust-compositions-to-be-played-publicly-for-the-first-time>

**HERE COMES THE NIGHTWISH:** Finnish symphonic metal gods NIGHTWISH released their brand new best-of compilation 'Decades' on March 9th through Nuclear Blast to celebrate more than two decades of their career.

It's only right, then, that this milestone should be celebrated with an extensive world tour! Currently touring North America, the band are pleased to announce that they will be bringing the tour to the UK in December. Tickets. This will also be the band's first UK tour since 2012, so these shows are absolutely not to be missed.

They have also revealed that special guests will be up and coming heavy metallers and label mates BEAST IN BLACK, led by former BATTLE BEAST guitarist Anton Kabanen.

Of this latest tour news, the band comments:

"The NIGHTWISH Universe is Expanding, Let's light the British Beacons!"



# THE <sup>gonzo</sup> NEWSROOM



‘Decades: UK 2018’  
w/ BEAST IN BLACK

08.12. London - The SSE Arena, Wembley  
10.12. Birmingham - Arena  
11.12. Manchester - Arena

<http://www.music-news.com/news/Underground/111988/Nightwish-Decades-UK-tour-dates-available-now>

**gonzo**

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

**gonzo**

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



**ALL WHITE NOW:** Jack White delighted Londoners on Wednesday (28Mar18) by playing a surprise gig at a historic pub. The rock superstar took over the George Inn, a drinking den established in the 17th Century, to play music from his new album Boarding House Reach and some old classics from his time fronting The White Stripes to around 500 fans, none of whom were charged for entry.

He opened the gig with his recent single Over and Over and Over, performing on a hastily erected stage in the pub's courtyard while stunned workers looked down from nearby office windows. Jack only announced he would be playing at the pub on Wednesday morning, fitting the



# THE <sup>gonzo</sup> NEWSROOM

impromptu gig in before another intimate show at another London venue, The Garage. Despite the short notice, hundreds of music lovers descended on the venue, and many were turned away as the courtyard and pub were full.

The musician was dressed all in black, and joked that he had stolen his outfit from a "Russian spy", after sneaking into his hotel room. Although it's been reported that Jack wants to ban phones from all his gigs, there was no such policy in place at the pub gig, and the rocker did not object to fans filming his set on their devices. In addition to performing his solo material, Jack performed the White Stripes hits 'Fell In Love With A Girl' and 'Dead Leaves And The Dirty Ground'.

<http://www.music-news.com/news/UK/112073/Jack-White-delights-Londoners-with-free-pub-gig>

**THE ONE LUNGED STONE:** Ronnie Wood doesn't regret "smoking for England" even though it caused his lung cancer. The Rolling Stones legend secretly battled the disease in 2017, only initially revealing the diagnosis to his wife Sally, before opening up about it to the Mail On Sunday's Event magazine in August.

The 70-year-old is now cancer free and admits that his brush with death hasn't made him regret his rock and roll lifestyle. "No, not even smoking for England for over 50 years - it was a wonder I wasn't riddled with cancer in both lungs. It's a wonder they both didn't explode," he laughed to Britain's Metro newspaper when they quizzed him on any past regrets.



Because Ronnie's cancer was contained to only one lung, he didn't need to undergo chemotherapy, which meant he got to keep his famous mane of hair. And now that's he's fully recovered, the rocker is looking forward to hitting the road once again with his famous bandmates...

<http://www.music-news.com/news/UK/112023/Ronnie-Wood-shocked-both-lungs-weren-t-riddled-with-cancer>

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



PRATT, DOWNES & SCOTT,  
(Successors to T. W. & O. P. BARCROFT.)



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TUBS, and AGRICULTURAL and HORTICULTURAL IMPLEMENTS AND MACHINES. Also, Grass, Garden, Field and Flower SEEDS. Together with a general assortment of *Flower, Basket, &c. &c.*  
 All persons wishing to purchase any of the above mentioned articles, are invited to call and examine his stock, with the assurance that they will find a choice selection, of good quality, and at fair prices.  
 Worcester, May 10. 1878. OTIS CONVERSE.

**NEW STORE!**  
(Wardens Block,) No. 44 Front St.,  
WORCESTER,  
THE subscriber having recently opened a New Store,  
No. 44 Front Street, with a fresh stock of  
**AND BE** **WHOLESALE GROCERIES,**  
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gotiating notes, drafts, bills, and purchasing and selling  
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Worcester Rail Road Company.  
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Boston, Newbury Port, Taunton, Fall River, and New Bedford  
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Boston; J. H. KNIGHTS HAT STORE, 189 Main St.  
Worcester. R. S. LEONARD. 611  
Feb 25, 1877.



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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.

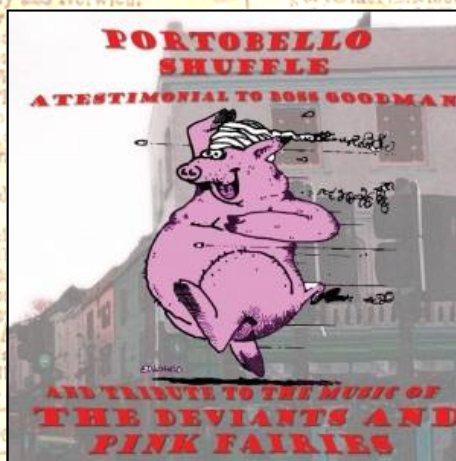






# I'M ON BOARD!

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



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MICHAEL DES BARRÉS ON

LITTLE STEVEN'S  
UNDERGROUND GARAGE

MAXIMUM ROCK AND ROLL

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

(FILLING IN FOR ANDREW LOOG OLDHAM)



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

*Jimmy Carter*

FB/Sue Fitzmaurice, Author



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

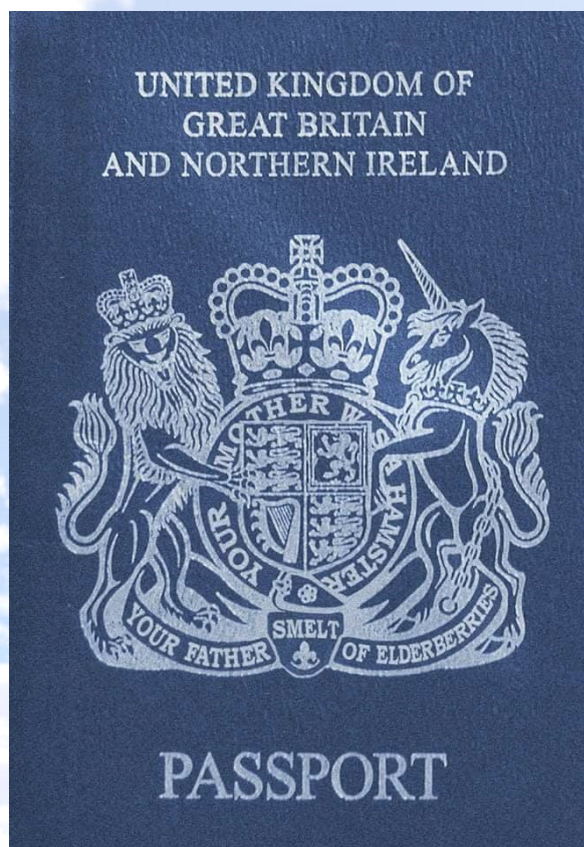


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# Peculiar News of the Week



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. This week's news—however—was via Corinna

**“France, who are designing and supplying our new Blue British Passports have released the final draft... “**







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!

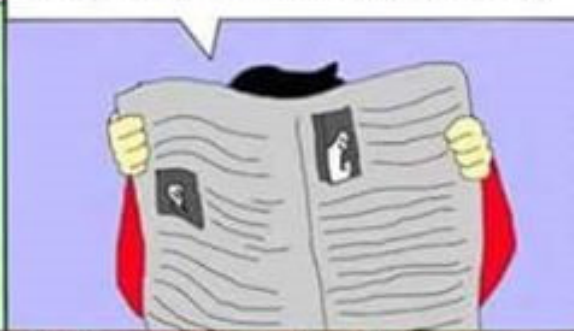
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Bye Daddy! I'm leaving  
for my date tonight!



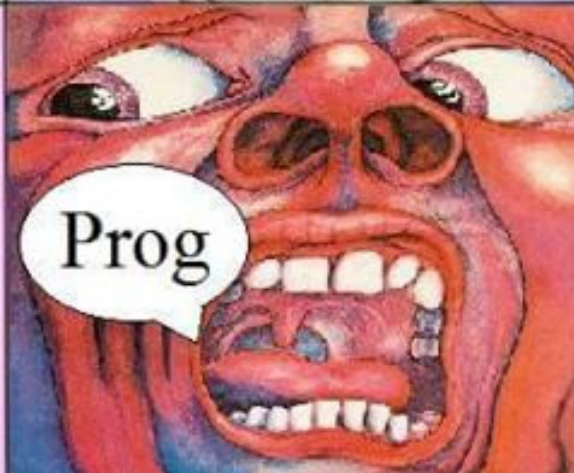
Hmph... You be careful, those  
boys only care about one thing.



Sex?



No...



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







SF  
250  
– 18

MARCH 2018

Mercury Rev:	Moving on	
The Cambodian Space Project:	Demon Lover	
Porcupine Tree:	I Drive the Hearse	
Mercury Rev:	Holes	
Alison O'Donnell:	Memorial	
Jimi Hendrix & Love:	Jam	
Robin Trower:	Try Love	
Yasmin Hamdan:	La Chey	
The Unthanks:	What can a Song do to You?	
Mercury Rev:	The Happy End	
Mercury Rev:	Goddess on a Hiway	
Voice of the Seven Woods:	If Luck Could Kill	
Ride:	Home is a Feeling	
Anupama:	Yeh Raat	
Ken Nordine:	Spectrum	
These New Puritans:	We Want War	
The Boo Radleys:	Upon 9th and Fairchild	
Elara:	Harmonia	
Miranda Sex Garden:	Sweet Honey Sucking Bees	
Mercury Rev:	The Funny Bird	
Mercury Rev:	Pick up if You're There	
The Beatles:	Goodnight	

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.

Listen  
Here



**DUE TO TECHNICAL PROBLEMS BEYOND OUR  
CONTROL THERE IS NO FRIDAY NIGHT  
PROGRESSIVE THIS WEEK**



**KEEP  
CALM**

**Normal service**

**Will resume  
Shortly**





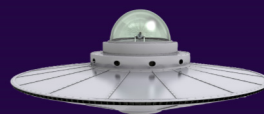
Both yer esteemed editor and yer Gonzo *Grande Fromage* are interested in the great mysteries of the universe, and so it was truly only a matter of time before Fortean related content began to seep its way into the magazine and onto Gonzo Web Radio...

"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**



**Listen  
Here**

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





**Jerry Williams**  
(born **Sven Erik Fernström**)  
(1942 – 2018)

Williams, was a Swedish rock and roll singer and actor. He was lead singer in many Swedish rock and roll bands, notably in The Violents, a rock band that had been formed in 1959, into which he joined as lead singer in 1962.

The first single after Jerry Williams joining was "Darling Nelly Gray". The single was marketed as "Jerry Williams & The Violents". In 1963, Jerry Williams toured with the Beatles through their Sweden dates, and in 1963, The Violents also released the new hit single "Number One". The band dissolved in 1966.

After the band break-up, Williams became known as a solo rock artist; he also performed in musicals. Williams died on 25<sup>th</sup> March, aged 75.

**Kak Channthy**  
(1980 – 20 March 2018)

Channthy was a Cambodian singer and vocalist of the band Cambodian Space Project. She formed the band with her Australian husband Julien Poulson and worked as the lead singer and songwriter.

Inspired by Cambodian singers of the 1960s and early 1970s, "Cambodia's golden age", Cambodian Space Project have been described as being at the



forefront of the music and culture's revival and are one of the few Cambodian rock bands to find success outside of their own country.

She also had a side-project entitled "Channthy Cha-Cha" in which she experimented with romantic Khmer ballads from artists such as Sinn Sisamouth and Pan Ron, adding a funk twist.

She died on 20<sup>th</sup> March, at the age of 38, when the auto rickshaw she was travelling in was hit by a car.



**Fergus Gordon Anckorn**  
(1918 – 2018)

Anckorn was a British soldier who, starting as the conjurer Wizardus at age 18, was the longest-serving member of the Magic Circle. He also became the youngest member at the age of eighteen. During World War II, he served in the British Army, was captured by the Japanese during the fall of Singapore, and forced, as a prisoner of war, to work on the Burma Railway and the famous bridge on the River Kwai.

He died on 22<sup>nd</sup> March, aged 99 years.

**THOSE WE HAVE LOST**





**Lys Assia**  
(born Rosa Mina Schärer)  
(1924 – 2018)

Assia was a Swiss singer who won the first Eurovision Song Contest in 1956. She began her stage career as a dancer, but changed to singing in 1940, after successfully standing in for a female singer.

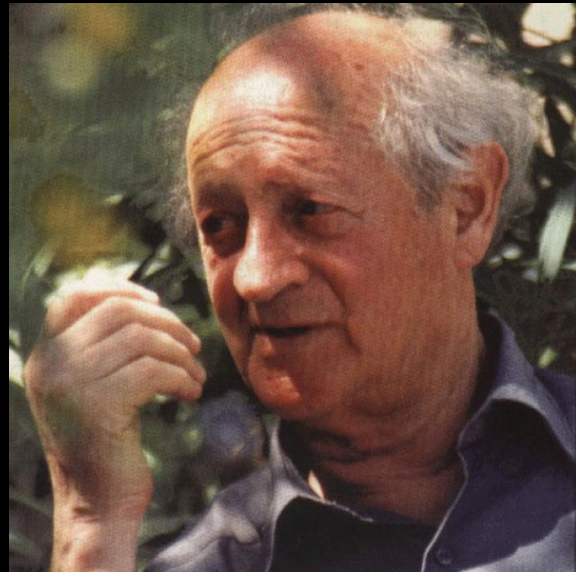
She died on 24th March, aged 94.



**Shawn Elliott**  
(? – 2018)

Elliott was vocalist for Californian hardcore/powerviolence band Capitalist Casualties. Powerviolence, is a combination of hyper speed hardcore and grindcore, first pioneered in the late 1980s by Californian band Infest. The microgenre solidified into its most commonly recognised form in the early 1990s.

Elliott died on 22<sup>nd</sup> March.



**Nikolay Yankov Kaufman**  
(1925 – 2018)

Kaufman was a Bulgarian musicologist, folklorist and composer, who graduated in trumpet and music theory in 1952 from the National Academy of Music in Sofia. From 1952-88, he worked at the Bulgarian Academy of Sciences' Institute of Music; he then moved to the Institute of Folkloristics. Beginning in 1978, he was a lecturer at the National Academy of Music.

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Beginning in 1978, he was a lecturer at the National

# THOSE WE HAVE LOST



Academy of Music.

Kaufman's compositions include over a thousand arrangements of Bulgarian, Ashkenazi and Sephardi Jewish folk songs, his own songs composed in a Bulgarian folk style and piano pieces. His work as a musicologist covers the recording of over 30,000 Bulgarian folk songs and tunes, the result of his theoretical and field studies. He authored a number of books, collections and articles.

He died on 26th March, aged 92



**Robert “Kooster” McAllister  
(1951 – 2018)**

McAllister was the owner and chief engineer at Record Plant Remote, and during his long career, he recorded hundreds of live albums, broadcasts and awards shows. He started at Record Plant Studios in 1978 and became an assistant engineer working on their mobile recording units. Eventually, he moved up to chief engineer, and in 1991, Kooster purchased the remote recording division from Record Plant Studios and opened Record Plant Remote, Inc.

Since that time Record Plant Remote has been an industry leader in remote recording and live broadcasts, with credits that read like a “who’s who” of the entertainment industry. His credits ranged from classical artists such as Luciano Pavarotti and Itzhak Perlman, to the Rolling Stones, Bruce Springsteen, Guns ‘N Roses, Prince, The Who, Bon Jovi, Billy Joel and countless others, including major festivals such as the Woodstock 1994 and 1999, Eric Clapton’s Crossroads Guitar Festival and the Country Music Association Festival/Fan Fair, to name a few.

He was one of the founders of the Telluride Bluegrass Festival.

He died on 23rd March, aged 67.



**Seo Min-woo  
(1985 – 2018)**

Min-woo was a South Korean idol singer and actor. He was a member of South Korean boy group 100% under the label of TOP Media, as the leader and vocalist.

He died on March 25th, from a cardiac arrest, aged 44.

# THOSE WE HAVE LOST





Artist Tony Klinger  
Title The Festival Game  
Cat No. HST481DVD  
Label Gonzo

In 1969 the legendary Tony Klinger Co-

produced, directed and wrote The Festival Game, a documentary on the Cannes Film Festival which remains one of the most widely released documentary films in the history of British Cinema. Tony Klinger writes:

"In 1969 two young men, Mike Lytton 21 and Tony Klinger 19, set out from England with a caravan in tow, to make a factual film, THE FESTIVAL GAME. It had a stellar star cast featuring CHARLTON HESTON, PETER USTINOV, OMAR SHARIF, DENNIS HOPPER, JACK NICHOLSON, YUL BRENNER and a host of others. It became one of the most successful cinema documentaries ever. It told the story of that year's Cannes Film Festival. '69 was the year when films like EASY RIDER and IF took centre stage, replacing big studio pictures. Was this the turn of the tide or simply a false dawn?

Almost 50 years later, Tony and Mike, now slightly older, have, through this film, found each other and now you are going to explore what has happened to them, their beloved film industry and film festivals in general and the Cannes Film Festival in particular.

'69, THE FESTIVAL GAME – combine the best elements of the original smash hit documentary, re-mastered and enhanced with unique and exciting new material including the



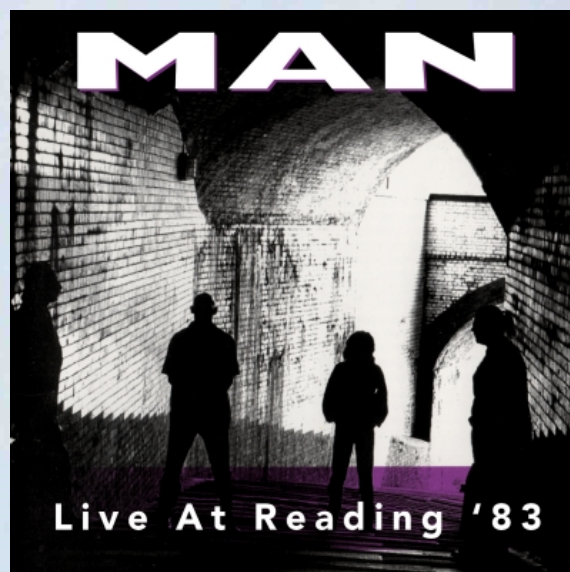


unique director's commentary from Tony Klinger and including the unique music tracks including a wonderful original jazz soundtrack composed and played by the legendary Ronnie Scott and his band."



Artist Billion Dollar Babies  
Title Battle Axe - Expanded Edition  
Cat No. HST487CD  
Label Gonzo

Alice Cooper was undoubtedly one of the major rock artists of the 1970s and 80s. However, what is less well known is that originally the man now known as 'Alice' was called Vince and he was the lead singer of a band called 'Alice Cooper'. The band consisted of lead singer Vince Furnier, Glen Buxton (lead guitar), Michael Bruce (rhythm guitar, keyboards), Dennis Dunaway (bass guitar), and Neal Smith (drums). Furnier legally changed his name to Alice Cooper and has had a solo career under that name since the band became inactive in 1975. The band played their final show on April 8, 1974 in Rio de Janeiro, Brazil. Bruce, Dunaway and Smith would go on to form the short-lived band Billion Dollar Babies, producing one album - Battle Axe - in 1977.



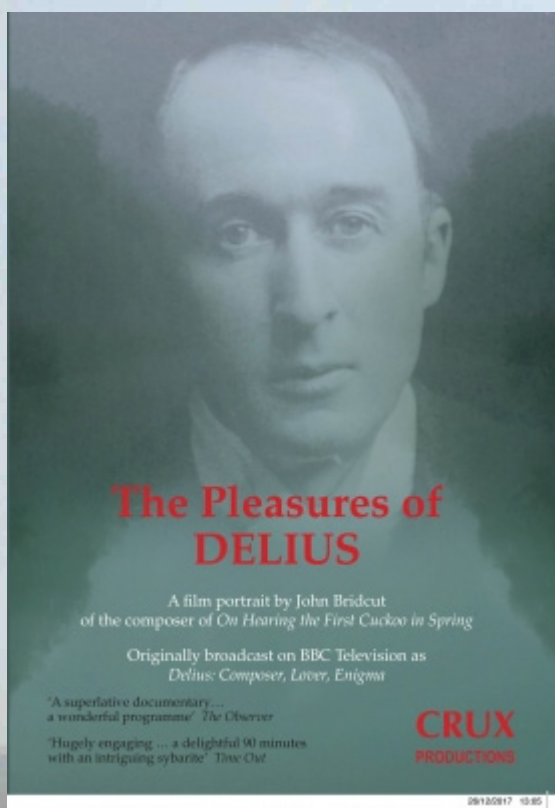
Artist Man  
Title Live at Reading 1983  
Cat No. PNTGZ103CD  
Label Point

Man are one of the most iconic British bands of the last half Century. The Man band first came together as the Bystanders in 1964. The band were one of many pop bands in the sixties that were trying to climb the ladder of success and managed to release many singles during the period between 1964 and 1968. The band became Man when Deke Leonard from another Welsh band The Dream joined and the band signed to Pye records. The music that the Man band performed however was very much removed from the pop sensibilities of The Bystanders and more in keeping with the West Coast sound of American bands such as The Quicksilver Messenger Service. The band would record two albums for Pye (Revelation and 20ozs Of Plastic With A Hole In The Middle) before leaving the label to sign with the more progressively minded Liberty records in 1970 and were to remain with the label until 1976 when they signed with MCA.

Following the deal with MCA the band released just one more studio album (The Welsh Connection) before announcing their decision to call it a day following one more tour that would be recorded and



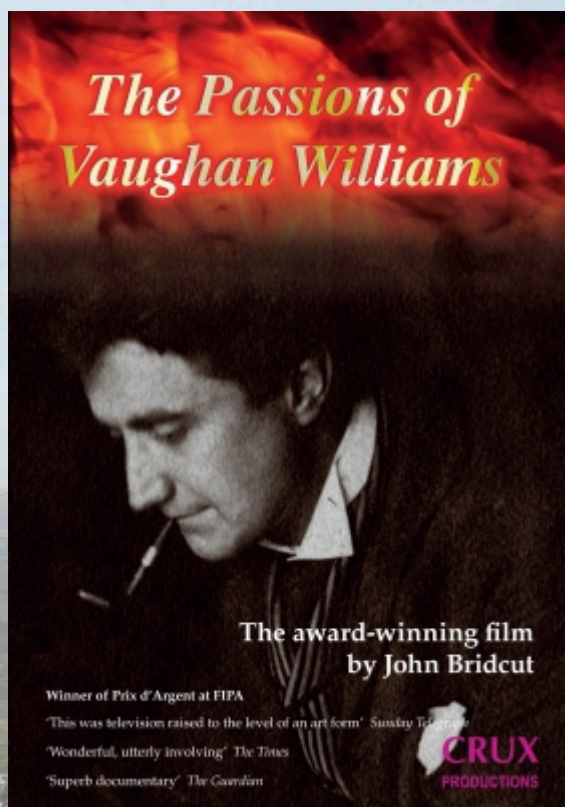
finally be released as *All's Well That Ends Well*. Throughout the seventies the band had undergone a number of changes with members coming and going at an alarming rate with Deke Leonard leaving and joining and Martin Ace leaving and also returning briefly. During the years that followed the split the various members all concentrated on solo projects however in 1983 the band decided to re-form and head out on the road and play gigs and record again. And they were just as good as ever, as you can hear on this extraordinary slice of vintage British head music.



Artist Delius  
 Title The Pleasures of Delius  
 Cat No. CRUXGZ003DVD  
 Label Crux Productions

The composer Frederick Delius is often pictured as the blind, paralysed and caustic old man he eventually became. But in his youth he was tall, energetic, handsome and charming – not Frederick at all for most of his life, but Fritz. He was a contemporary of Elgar and Mahler, yet forged his own musical language, with which he always aimed to capture the pleasure of the moment. Using

evidence from his friend, the Australian composer Percy Grainger, who reported that Delius “practised immorality with puritanical stubbornness”, this revelatory film by John Bridcut explores the multiple contradictions of his colourful life. Delius has long been renowned for his depiction of the natural environment, with pieces such as *On Hearing the First Cuckoo in Spring*, yet his music is usually steeped in the sensuality and eroticism that he himself experienced. This documentary features specially-filmed performances by the widelyacclaimed Danish interpreters of Delius, the Aarhus Symphony Orchestra, conducted by Bo Holten, as well as the chamber choir, Schola Cantorum of Oxford (conductor, James Burton), and the violinist Philippe Graffin. Also taking part: Christina Christensen (soprano), Simon Duus (baritone), Marisa Gupta (pianoforte).



Artist Vaughan Williams  
 Title The Passions of Vaughan Williams  
 Cat No. CRUXGZ001DVD  
 Label Crux Productions

In this musical and psychological portrait of Ralph Vaughan Williams, John Bridcut

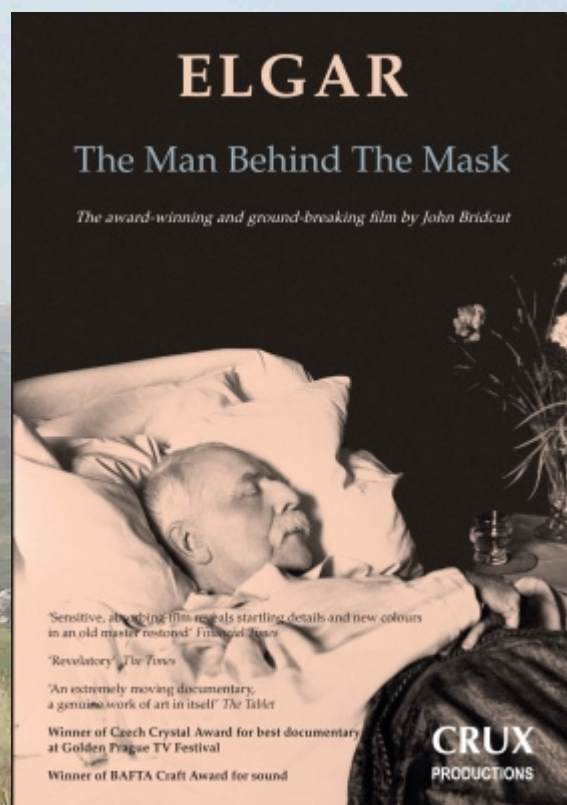


reveals the passions that drove the giant of 20th century English music. He explores the enormous musical range of an energetic, red-blooded composer whose output extends well beyond the delicate pastoralism of one of his most famous pieces, *The Lark Ascending*. This feature-length documentary tells the story of his fifty-year marriage to his increasingly disabled wife Adeline, and his long affair with the woman who eventually became his second wife, Ursula. The effect of these complicated relationships on Vaughan Williams' music is demonstrated in specially-filmed performances of his orchestral and choral works. Among the contributors is Ursula Vaughan Williams herself, who was interviewed shortly before her death at the age of 96. Other contributors to the film include Michael Kennedy, Anthony Payne, Christopher Finzi, Simona Pakenham, Hugh Cobbe, Robert Tear, Miles Vaughan Williams, Nicola LeFanu, Byron Adams and Jeremy Dale Roberts. Performances are given by the Philharmonia Orchestra, conducted by the late Richard Hickox, with Rachel Roberts (viola) and Alistair Mackie (trumpet); Schola Cantorum of Oxford, conducted by James Burton; and Ruth Peel (mezzo-soprano) and David Owen Norris (pianoforte).

Artist Edward Elgar  
Title The Man Behind The Mask  
Cat No. CRUXGZ002DVD  
Label Crux Productions

With his noble bearing, stiff upper lip and imperial moustache, the composer Sir Edward Elgar is often seen as the epitome of Edwardian England. But this image was deliberately contrived, and far from reality. Based on the enigmatic clues he left in his music and in his private correspondence, John Bridcut's film looks behind the famous moustache to disclose the apparently self-confident Elgar as a brilliant but neurotic musician, with a chip on his shoulder about his lowly origins and his Catholic religion, who despised the Establishment, yet longed to belong to it.

Elgar's intense relationships with several women apart from his wife belong to his restless, obsessive nature, and fresh evidence of the nature of these relationships is revealed in the film. This surprising portrait of a musical genius, originally shown on BBC Television, explores the secret conflicts in Elgar's heart which produced some of Britain's greatest music. Among the specially-shot performances are the dark, suicidal music of Judas in *The Apostles* (rarely-heard and never filmed before, yet this is Elgar at his most operatic), the turmoil of *The Music Makers*, and the bleak, almost atonal character of some of his unaccompanied partsongs. The musicians taking part include the BBC Symphony Orchestra (conductor: Edward Gardner) with James Creswell (bass), Janice Watson (soprano), Michael Laird (shofar) and Crouch End Festival Chorus; Schola Cantorum of Oxford (conductor: James Burton); Mark Wilde (tenor) and David Owen Norris (piano).







**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>

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AT GONZO (USA)

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# JON MEETS STEVE

I first read about Steve Andrews in one of C. J. Stone's books, in which he chronicles his comings and goings within various sub-groupings of what could generally be referred to as the 'Alternative Society' in the UK. He described how Steve lived in a house in Cardiff, surrounded by houseplants, and with a giant Madagascan hissing cockroach for company.

He told the story of how Steve had achieved a certain degree of cultural notoriety in the early 1970s when he appeared on stage at various rock festivals singing a peculiar song about "extracting the latex from a rubber ducky". This song attracted a fair modicum of Andy Warhol's mythical 'fifteen minutes of fame' and Steve, who also appears under the moniker of 'The Bard of Ely', ended up with a small, but significant, cult following.

I first 'met' Steve on Facebook, some years ago, following the addition of Chris Stone to the roster of *Gonzo Weekly* contributors. We exchanged pleasantries occasionally, but nothing more significant than that.

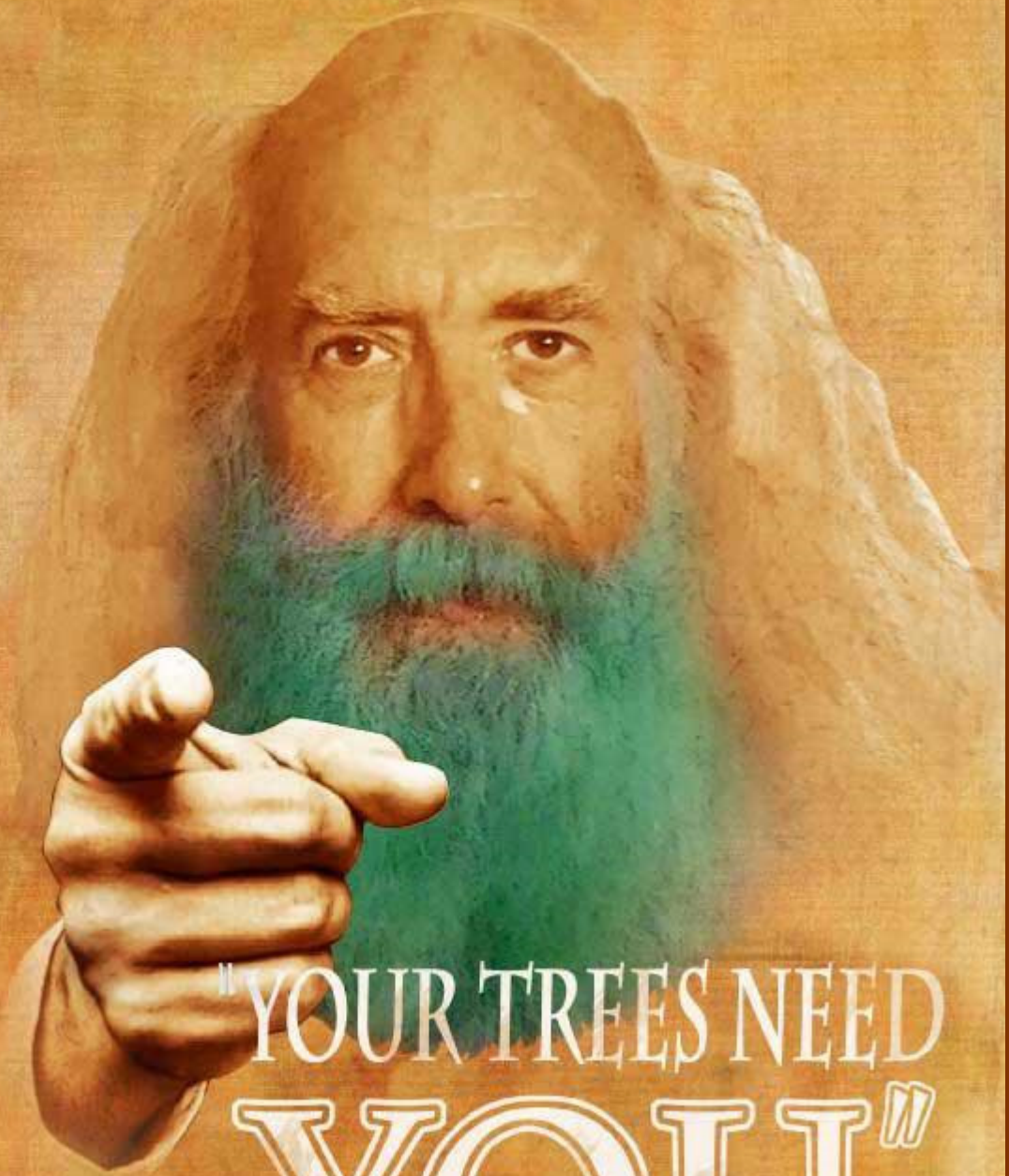
However, last summer, I - as I have recounted elsewhere in these pages - discovered the joys of Twitter, and took to it like a (rubber) duck(y) to water. There is something about the restriction in the number of characters that one is able to use in a post which engenders a sort of zen haiku sensibility. And, although I had successfully managed to avoid becoming too addicted to any other social media (I use Facebook, but begrudgingly), I fell hook, line and sinker for Twitter.

So, it appeared, did Steve Andrews.

Over the past six months or so, I have become increasingly interested in what it



Roathbrook@Gmail.com  
Twitter @roathbrooktrees



"YOUR TREES NEED  
YOU"

Facebook : Reconsider Waterloo Gardens & Roath Mill Gardens Flood Defence Scheme





is that Steve does. As well as a musician, he is an environmental activist and a fan of killifish, which - if you don't already know - includes some of the most dazzlingly beautiful small fishes you are ever likely to see; but, tragically, these fish only live for a few months, making them almost like swimming, annual, potted plants.

Steve is now living in Portugal, but is very pivotally involved in a whole slew on environmental activist campaigns. One of the most depressing at the moment is in reaction to - what appears to be - an entirely unnecessary, brutal and environmentally unsound programme of tree felling by Sheffield City Council, which has not only destroyed a bunch of perfectly healthy, beautiful and much-loved trees, but has also destroyed an important colony of very rare butterflies.

If the fact that he has a bright green beard and sings songs about 'rubber duckies' wasn't enough, his sterling work in publicising the protest against the powers that be in Sheffield, meant that I am unquestionably on his side.

So, it seemed a perfectly logical step to give him a ring and get him to talk about it all for *Gonzo Web Radio*...

**Listen  
Here**



**RAW** presents

Forthcoming releases from Rick Wakeman & Friends

# *Rick Wakeman & Brian May*

*live from*

## **STARMUS 2015**



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



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



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



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

## **Neal Preston IS Exhilarated, and Yes, just a bit Exhausted**

The new book by Neal Preston, *Exhilarated and Exhausted*, is, finally, his masterpiece. At 335 pages, favoring rich black & white photography on white or black border, the book is a stunning collection of Neal's best work taken from the 1960's through the 1990's. While the focus is on the classic rock bands on the 1970's, a few shots from the 80's and beyond are included (Red Hot Chili Peppers, Pearl Jam, Eddie Van Halen, Michael Jackson, Guns and Roses,

and a few others). That means at least 200 shots from this famous photographer laid out among *his stories* in this highest quality hardbound keepsake.

What is really key about this collection are musings and recollections of Neal himself. There is absolutely no substitute for having the man who crouched into those pits in front of stages around the world tell his story in first person narrative, full of witty and wise



<http://diegospadeproductions.com/>



# NEAL PRESTON

## EXHILARATED AND EXHAUSTED



anecdotes gleaned from a life on the road, a hard life, but one that in Neal's case rewarded then and now, as evidenced by this exceptional book.

I first met Neal over the phone about three years ago. I had purchased a print of his classic shot of Led Zeppelin's Robert Plant between songs on a

giant outdoor stage. It's the one where Robert holds a dove in his right hand, and a beer and cigarette in his left, peaceful smile on his face – you know the one – nearly every kid in high school had that poster on their wall. We framed it for my wife's best friend and one of my closest as well. San Francisco Art Exchange passed on my digits, as I wanted to talk to Neal, and was also looking to license some shots for

---

<http://diegospadeproductions.com/>



my own book.

I will never forget the phone ringing, and Neal on the other end saying something like “yeah, this is Neal, who are you? What is this idea about a book?” He proceeded to regale me honestly and without bluster as to his experiences, cramming in as many stories as he could in what ended up being a 2-hour call with some guy he never met (with numerous protestations that he “had to go, but just one more”). I felt truly lucky, knowing as I did then who Neal was, knowing already about his friendship with Cameron, as I devoured the “extras” on Crowe’s *Almost Famous* blue-ray release. So yeah, having that kind of time with someone also famous, who shared his passion and introspection without hesitation, was awesome. That’s what this book is, in print, forever.

At the time of our second meeting, Neal was about to stage a gallery exhibit for the lighting design crowd in Las Vegas. He had done a rare show in Germany with several of the same prints on display, and they printed a book of sorts, with many of those photos. But, there was a paltry few paragraphs written by Neal himself. Too few, I told him directly.

Not so here. We learn that Neal and Cameron met at a Humble Pie show in 72. We learn that Cameron

hired Neal as the photographer for his first piece in Rolling Stone, about the band *Yes* (where are those shots!!!). Then we get a master class from Neal about the art, seat and tears that go into being a professional photographer. Neal writes his many stories in melodious voice, drawing us into his circle, sharing asides that make us feel that we are in the pit or in the first row at least, right beside him, seeing through his eyes. I’ve tried to do this – it’s hard – really, really hard to write with that kind of immediacy and even urgency. Neal nails it here.

Section titles such as humble musings on being lucky “The Greatest Job in the World,” “The Inner Sanctum,” (It’s a hot zone back there... think Chernobyl with guitars), “Rock Tour Tension,” and “Bob Dylan Called Me A Leech” frame the stories. Each artist is given a page or more, and maybe some musings, and it’s all very much infectious. For example, when Neal shares his passion for all things Greg Allman, even if you are not a fan, you become one. One of my favorite bits is his advice for aspiring photographers: “I don’t care what kind of pictures you shoot or aspire to shoot...you’re gonna have highs and lows so you have to take the good with the bad.” See, he didn’t have to do that – he did not have to be generous in sharing what he knows and speaking to those of us who relate to what he does. But he does and it works – all of it. As we used to say, “go for it.” My highest recommendation.







# Jonathan Wilson fanfare

**Jonathan (Gorgeous, Luscious) Wilson**

*'Rare Birds' is out now on Bella Union records: An outrageously beautiful, overly long, flawed masterpiece in review by Alan Dearling*

A bit of the back-story first. Jonathan Wilson has been around as a solo performer for a relatively short time. 2011, to be precise. 'Rare Birds' is his third album to date. He seemed to appear at the top of the rock 'pile' very swiftly, almost from nowhere-land, but he'd had stints in North Carolina rock bands such as Muscadine before his relocation to California's famed Laurel Canyon. His second album in 2013, 'Fanfare', was inventive and memorable. It was one of my favourites of that year. He refers to himself as the 'resident hippy' in his adopted home area!

---

alan dearling





He's clearly in thrall to a rich, heady blend of US of A and UK baroque 'n' roll. Think Roy Harper. Eagles, C, S, N & Y. Even a smidgeon of Donovan in his cosmic wheels period.

Think psych circa 1967-1972. Think of the Beatles colliding with the Byrds, and add in extra layers of naive, vaguely spiritual-religious lyrics, and then put it all into a modern musical blender, with an, at times, over-the-top production.

Much of this new album is to be loved and cherished. This is really rather special as can be guessed by guest vocals from Lana Del Ray, Josh Tillman and Laraaji. Amazing value-for-money too. 79 minutes of spiritual longings, blissed-out synths, mellotrons, slide guitar, lots of lost and misplaced lovers. Jonathan told 'Uncut' magazine that 'Rare Birds': "It can place you in a trance. That's what I'm going for."

Even the cover hints at, or perhaps sums up, Jonathan's aspirations as a spiritual magus. One with quite a lot of celestial pretensions. He's out on tour with this

album, so you may have the chance to catch up with him live as he traverses Europe.

Here's a recent video of one his live performances:

<https://www.youtube.com/watch?v=kP5xGFbLT-Y>

'Trafalgar Square' opens proceedings. There's a slow, slightly menacing, malignant darkness to begin. Then the riff echoes Waitsian bluesy lost love on the darkside of town. "Isn't it a miracle we are still close?", Jonathan intones. Herald the arrival of strange astral Floyd-like sounds. Not such a surprise when one learns that Jonathan has recently been the guitarist of choice with Roger Waters on his tour. Lots going on here. It's a complex broth.

'Me', and later, '49 Hairlips' evoke solo John Lennon. It's naively adolescent. "Where will I be when I am?" Jesus gets a few mentions throughout the album. So too 'faith' and even 'Galilee'. Again, 'Me' benefits from Jonathan's angels - it can get a bit fey, but it is lovely. '49 Hairlips' offers some explicit 'fucking' along with a taste of burning and looting. It lacks Lennon's





vicious vitriol, but nice piano.

'Over the midnight' is getting a lot of video exposure. Plenty of sing-along 'uh-huhs' as we join Jonathan rolling a joint for "a freak floating out of my driveway." Timeless hippy-drippy stuff, Californian loved-up version. And, 'yes' the stuff of trance.

'There's a light' has more than a touch of George Harrison - "You are the sky and you are the sun", even down to those rather lovely deft guitar swirls that George and his sometime-mate, Eric, served up seemingly without really trying. Maybe Jonathan isn't in the same league yet, but he's 'getting better all the time!'

'Sunset Boulevard' offers more floating, weightless and perhaps timeless playing. "You can be the Sun God tonight." And we are led to believe, full of autobiographical angst; even a bit of Joni

-type lyricism:

"I thought you'd be with me forever, Now you're with me never."

'Rare Birds' as the title track is more upbeat. Wonky rock, fuzzed-out and a bit heavier. It segues into a tune that could be straight out of the Gram Parsons'/Byrds' country songbook, full of lilting pedal-steel.

'Miriam Montague' offers more Beatlesque sing-along. Catchy piano and complex orchestrations. Even Jazz be-bop. 'Loving you' has Laraaji's backing vocals helping Jonathan into the soulful and funky territory of Steely Dan and others. A chugging, mournful lament to the girl in the photo he still keeps on his wall. And more introspection in 'Living with myself', which starts with a native style of drum beat, before mellotron and pop stylings take us "sailing on the edge of time".





For me, 'Hard to get over' is a bit of a weak filler. Too predictable and repetitious.

And then we are in to the home straight. 'Hi Ho The Righteous' takes us back into the country twang of the Byrds, as we are

introduced to the "savage beast in the wonderful Wizard of Oz".

It is a big, bold production piece ending in a freakout wall of sound. And finally, 'Mullholland Queen', a sparse and subdued love song with still more cosmic leanings.





More from lovelorn Jonathan, musing, "Have you dreamed of me?".

At the end of the day, this is an extremely well-crafted psych-pop album. California's Earth Mothers join the commune and musical communion with George, John, Paul and Ringo. A rich - sometimes overly rich - feast of multiple dishes and musical offerings. Jonathan is also worth checking out for his production credits, most notably with Father John Misty.

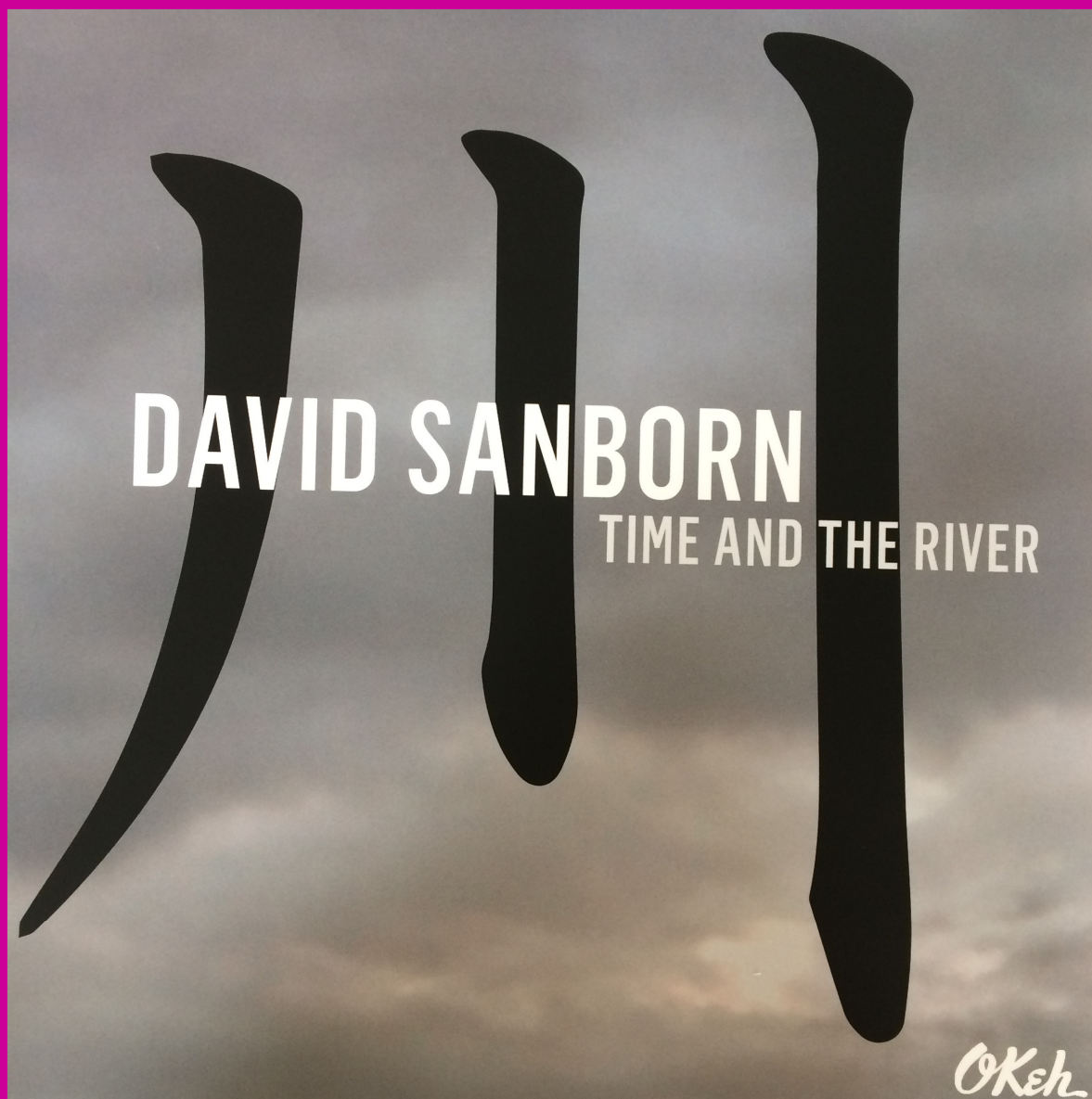
Go sample some Rare Birds and more for yourself:

<http://songsofjonathanwilson.com/>

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







## Make a Jazz Noise Here

David Sanborn  
Group Live  
Ronnie Scott's London  
17 March 2018

In times of lean 'new' music, I like to fall

back on a bit of jazz, a vast world in its own right. Jazz is American, the French love it too, so do the Japanese. English jazz is er variable, but there is some good modern stuff in there too. But essentially it's American.

We have one of the world's best and most famous jazz venues here in little ole England however, RS's in Soho. Pretty much most of the greatest jazz players still playing, and most of the ones no longer with us, have one time or another played at this London landmark. The rock n roll Marquee wasn't far away. I remember my parents telling me of some of the greats they had seen there, Ella, etc

# John Brodie-Good









etc. I first went there some years back (family birthday treat) and saw and heard Yusef Lateef, a horn player with his quintet and loved it. About ten years ago we went to New York one December and saw trumpeter Chris Botti at the Blue Note, a really special gig, and walked back through the streets of Manhattan in the early hours, snow falling around us. Stepping into Ronnie Scott's does feel like a real jazz club, it's 100% authentic, we had the late show tickets so doors didn't even open until 2230. It was my 60<sup>th</sup> life year weekend and I wanted to hear some live music in my hometown.

Funnily enough, it was snowing heavily as we arrived outside on Saturday night. I managed a less than discrete jazz fag outside and because it was so cold we hurried on in. No paper or e-tickets, just give your name to the lady at the desk (we had booked and prepaid online in the 'usual way', direct via the club's website). Asked if we were dining, we declined and were taken to our little table. Booked as standard seating, you sit in almost church pews, four people in the row, with the

back of the 'pew' in front of you for your drinks and/or food. We ordered drinks from the friendly girl and sat back to survey the scene. Booze prices are not outrageous (we seem to have come home with a drinks menu) wine from £7 a glass, beer from a fiver, cocktails from just over a tenner (The Amalfi Martinis were very nice, the non-alcoholic Ronnie's Remedy revived my flagging partner, a fiver). The ceiling is low, perhaps two hundred capacity house, and many overseas accents could be heard, American, French, Brazilian and all really very civilised indeed. With an onstage time of 2315 I strolled out for another jazz fag outside and a wass on the way back, admiring all the black and white framed photos of past players at the club as I went. There was a racket up the road as I toked, some 'hipsters' were beating a couple of tins 'in time' whilst others danced around them. A happening! In 2018! or maybe not.....at least they were not dancing around an iPhone I suppose.

Without much ado, the club MC (the soundboard guy) welcomed DS and his









band, mentioning they had played a scorching set earlier in the evening, and they filed out from stage left. Sanborn seemed to be walking very slowly, as if he had a medical issue, and his four piece team, followed on behind (I've since read he had polio as a kid.)

Sanborn is very well known in modern US jazz circles, Grammys, Platinum and Gold albums, he has toured with the Stones/Stevie Wonder/Bowie/Paul Simon etc etc. Quite good then. The little recorded stuff I had heard veered dangerously towards 'smooth jazz/elevator music' and so I must admit to not having huge expectations. Gerald Allbright, who we saw last year at Pizza Express Jazz, another famed sax player, largely bored the pants off us with his continuous, non-stop, similar sounding soloing. Thankfully, the next 90 minutes exceeded all possible musical expectations!

The five guys played an instrumental set, each piece largely starting and ending with a common theme, and then lots of soloing in the much larger middle. I have to admit, I found Sanborn's playing a tad boring if I'm honest, but luckily he didn't play as much as I thought he would, each of the players had as much

time space as the others. The results were simply stunning.

The second horn player was a man-mountain, Wycliffe Gordon on trombone. When he and Sanborn played the intro themes together, they were inseparable, so so tight; that was impressive. His solos were sublime, and at one point, he played just the mouthpiece and scat sang in-between blows.....

If you know the original Muppets, they had a drummer called Animal in their band, beating the crap out of his drumkit. Stage right, if you just glanced, bopped Billy Kelson, the drummer. You couldn't really just glance at him though within the first few minutes, I was just staring at him, open-mouthed. My ears were telling me he was playing three things at once, my eyes confirmed it. He just flicked from one beat to another without blinking, with the biggest fucking smile I've ever seen stuck on anyone's face. He was more than worth the price of admission alone. On upright bass was Ben Williams, who played at least two seriously good solos during the set, and otherwise perfectly underpinned the rest of the band. Last but not least, Andy Ezrin on piano and organ, one of those guys who just seems to know when and where to drop in a few frills,





another very talented player indeed.

They were just fab, the time just flew by sadly, but all the time I was drawn back to Kilson. About 30 minutes in, Sarah and I looked at each other and the penny finally dropped, we had seen him before! I knew he looked familiar, he was playing with Botti in NY. If you love drummers, you need to see this guy live, he's astonishing,

a total delight, you can't help but smile along with him. Interesting to note, he plays just a simple, basic drum kit, not a 32 skin, 28 cymbal set up. There is some truth in the bigger the kit, the crapper the drummer (with some very notable exceptions of course). He did play a short solo towards the end, yep, a drum solo in 2018. As you may imagine by now, not the usual sort of solo either (thankfully).



Your turn next, thanks to the wonders of YouTube (see link below).

The set just whizzed along, as the boys grooved on into the early hours. Midnight 45 and that was it, they filed off the stage to tremendous applause, show over. Nice to see many of the folks in no hurry to leave, the club was open for over another hour, the young waiting staff still had plenty of drinks to serve. Another, local band were due to play a short set in a while too. We were tired however and walked out into the still snowing night, and wandered back to our hotel, through the late-night crowds swirling all over the pavements and into Soho's narrow streets, a little jazz fag glowing in my right hand, a very warm glow inside.

They have gigs on pretty much every night at Ronnie's, this week Steve Gadd (drums, Steely Dan and many more) and friends (including Walt Fowler, Zappa) have been playing a multi-day residency, with early and late shows. Sanborn and co played four sets over two days themselves. If you lean towards jazz, you should treat yourself at some point.

Sanborn's most recent solo album, *Time And The River*, does feature some pretty tasty sax playing to be fair, available on vinyl as well as CD.

<http://www.davidsanborn.com>

<https://www.ronniescotts.co.uk>

Billy Kilson drum solo

<https://www.youtube.com/watch?v=HW7QEx9MWtU>



## Yazz Ahmed

Sticking with the horn section, another jazz album that came my way recently can also be highly recommended. *La Saboteuse* by a lady called Yazz Ahmed. Again, available in both CD and Vinyl formats, released on the Naim Record label. Naim are a top-flight UK hi-fi manufacturer who have had their own label for some years now, most of their stuff sounds great, SQwise, but is forgettable music-wise. This is a notable exception however, the lady claiming British-Bahraini heritage, she plays trumpet and flugelhorn. The blurb says she mixes Arabic music with jazz, rock, ambient music and sound design (what's that?). The end result is a nice, fairly chilled musical workout, that has a few twists and turns along the way, haunting and spacey. Music to escape with if you like.....

<https://www.yazzahmed.com>



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# KEV'S WORLD



**ALESTORM**  
**CAPTAIN MORGAN'S REVENGE**  
**(10<sup>TH</sup> ANNIV)**  
**NAPALM RECORDS**

I have very wide tastes in music, and when it comes to metal I pretty much listen to everything, and can go from melodic to destructive at the drop of a hat. I'm also a huge fan of folk and folk-rock, but most confess that I don't always get folk metal, and the sub-genre of that which is Pirate Metal has always left me high and dry. So when I was sent the double disc 10<sup>th</sup> Anniversary remaster of

the debut Alestorm album I audibly groaned. I hadn't heard the original release, and to be honest had no desire at all to do so. Also, it was now a double disc with not only the original remastered by original producer Lasse Lammert at his LSD studios, but a live disc recorded at Summer Breeze. I just couldn't wait.

Well I could, as I was way behind my reviewing, but eventually it came to the point when I had to listen to it. Now, I know I can't blame alcohol for the warmth towards the sounds coming from the speakers, as I first listened to it on the way to work, but quite quickly I was becoming really quite interested in this. Yes, it is a combination of Pirates of The Caribbean with sea shanties and metal, but once one understands that the whole thing is a massive piss take then it all somehow makes sense. I don't know how much studio trickery has been involved with the "live" disc, but if it is truly representative of what they are like in the live environment then I found myself wishing I had gone to see them when they made it to NZ a few years ago. These guys are actually good musicians, and I found myself comparing them to Gwar and Kiss, in that sometimes the image and stylings overpower the actual

## KEV ROWLAND



finesse being displayed. This is actually a very strong album, and finally I can see why it made such an impact when it was first released in 2008. If you haven't come across Alestorm before this, then this is well worth seeking out. 8/10

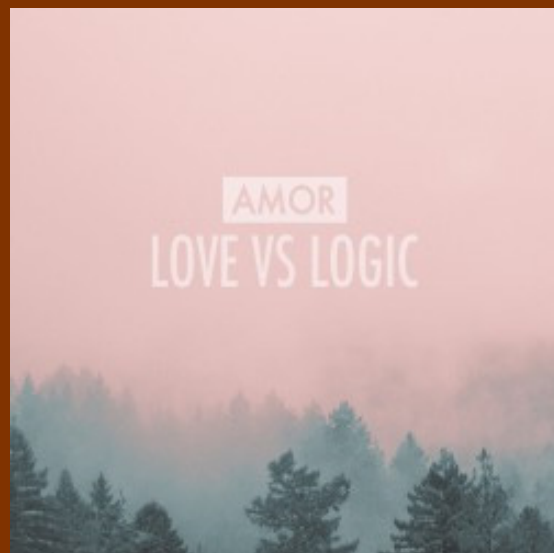


**AMMUNITION**  
**AMMUNITION**  
**FRONTIERS MUSIC**

Ammunition was founded in 2014 by the songwriting duo Age Sten Nilsen (ex-WIG WAM) and Erik Mårtensson (Eclipse, W.E.T., Nordic Union). The band released the acclaimed debut album 'Shanghaied' in 2015, and teamed up with former TNT and Jack In The Box bassist Victor Cito Borge, keyboard player Lasse Finbråten (Circus Maximus, ex-Wig Wam), drummer Magnus Ulfstedt (Eclipse), and guitarist Jon Pettersen. The first release from this self-titled album was "Wrecking Crew", which landed on the Norwegian charts, taking the band to the Norwegian Eurovision grand finale (where they were beaten by Jowst and "Grab The Moment", who finished tenth in the main competition). Mind you, very few bands have had major success after Eurovision appearances so maybe it was a blessing in disguise.

Musically these guys are playing melodic rock, as would be expected from a band

on Frontiers, but they are performing something that is that much more rocky and blues-based, with a definite feel of the Eighties about it (Bonfire anyone?), as opposed to the more sanitised version played by many Europeans these days. It is rough, raw, yet always with strong hooks and the knowledge that here is a band prepared to go out and sweat it in the clubs as opposed to a studio projects that has been put together for just one album, where the musicians don't even know each other. In another decade, with the right publicity these guys could have been major players, but even in 2018 there is hopefully room for an album that is as much fun as this one, by a band that want to take early Foreigner and Talisman into the modern day, and are having a blast doing it. 8/10



**AMOR**  
**LOVE VS. LOGIC**  
**ARISING EMPIRE**

According to the press release this album is due out mid-2017, so I have no idea why the actual release date is February 2018. Anyway, this is the debut release from this four-piece from Phoenix, and I feel totally unqualified to write a review on it, as I am sure that I am at least thirty years above the target market, possibly forty. Here we have a band that is bringing together pop and rock in an attempt to create an amalgam of My



Chemical Romance, Panic! At The Disco, and whatever the latest metalcore band is this week. I am a big fan of music taking its own path, and for a band to do whatever they want to, and if the audience follows them then all well and good. Here it just feels far too thought out and formulaic, as if the band knew the audience they wanted and then deliberately crafted the music to fit that. I also find it quite interesting that the press release has to be one of the shortest I have ever seen, especially from Nuclear Blast (Arising Empire is a sub-label). They are normally packed full of information, plus quotes from the band, but while we do have some quotes the actual information is just three lines. It is almost as if the label doesn't know what to say about them either, or are just too embarrassed to say that this is being targeted at a teen audience who aren't yet ready for "real" music. Pass. 4/10



**AMPLINE**  
**PASSION RELAPSE**  
**SOFABURN RECORDS**

One of the most consistently interesting PR companies I work with has to be Pavement PR. This Wisconsin-based company always provide incredibly interesting and "real" artists – no created stuff here, these are always bands that have put sweat and tears into their craft, and don't care if there is an audience or

not, but at the same time knowing that when music is as full as heart and soul as this, then they are going to come knocking. Yet again we have another prime example, and this is the fifth album from Kevin Schmidt, Rick McCarty and Mike Montgomery, who have been writing, recording and touring as Ampline since 2001. Since then, they've stitched their way across the United States many times and have done multiple tours in Europe and the UK. Set atop a backdrop of a mythical sea voyage to find the edge of the world, the songs weave a narrative of death, decay, invention and 'progress,' metering the growing gulf between corporeal and spiritual. Tracking live to tape enabled the band to capture the energy of playing together in a room, imbuing the songs with a sense of cohesion and urgency. Prior to founding Ampline, Schmidt played in the avant post-punk groups Elk and Covington while Rick and Mike played together in Thistle, The Light Wires and El Gigante.

This is punk, but has progressive tendencies, and is far removed from pronk as expounded by The Cardiacs. This has its heart in blues and garage, with The Stooges being an obvious reference point. It is held together with sweat and honesty, with the melodies keeping the band on track, with a feeling that any moment is can all come crashing down, as they keep playing on the edge: at no time does it feel that these guys are playing it safe. The result is an album that I am sure will sound more vital and dynamic in the live environment, but for those of us who are never likely to see them live, this is well worth investigating. 7/10





**ANVIL**  
**POUNDING THE PAVEMENT**  
**SPV/STEAMHAMMER**

Back in 1978, a band formed in Canada called Lips, with Steve "Lips" Kudlow front and centre on vocals and guitar. In 1981 they changed their name to Anvil, and since then Kevin and drummer Robb Reiner have kept that name alive. There has been a few changes between trio and quartet, but bassist Chris Robertson has been there for four years now, and Anvil just keep on rolling along. Vocally Kevin has a similar (although not the same) approach as Lemmy, and it is no surprise to know that Lemmy was a fan of the band. This is heavy metal at its most basic, just turn it up and lose your dandruff to the riffs. There is some melody to be fair, but the impression is that the band know what they are going to do in the studio, which is get in, record some songs so that they have some new ones to play live, and get back out on the road again. I think this is probably their seventeenth album, and given they have been doing this for some forty years why should they change now? The song "Doing What I Want" is their mantra, that they are going to do exactly what they want no matter what anyone else says, they just don't give a shit.

These guys are never going to be a first division band, but with Anvil the listener

knows exactly what they are going to get, namely balls to the wall metal, turned up loud with no need to fit within any particular sub-genre, just crank it up and knock it out. Most metalheads will have a secret liking for Anvil, as to hear a band keeping so true to their guns for so many years just makes me smile. 6/10



**OBITUARY**  
**OBITUARY**  
**RELAPSE RECORDS**

Truly one of the originals of the death metal scene, Obituary's 'Slowly We Rot' from nearly thirty years is still highlighted by many as a classic, and it is incredible to see that three of the guys in that line-up are still here on the tenth studio album. When I heard that this album had been released I was incredibly excited, as I have always thought of Obituary as a band that will always deliver the goods, time after time. But, even though the band is tight, John's vocals are as raw as they have ever been, and they smash through one song after another there was just something missing for me, a spark, that magical item that lifted them out of the ordinary.

To be honest, I soon discovered that I was bored, which is never a good thing in any form of music, but with death metal? Really? When I started looking ahead to see how many songs there were still to



play on the album I knew that something wasn't right. It's not that I have lost my love of the genre, in fact I listen to far more of it these days than I did ten or twenty years ago. A quick check of my collection made me realise something that surprised me, namely that although I do have four other albums by Obituary, the most recent is from twenty years ago. So possibly I have never been as much of a fan as I thought I was, and this album is unlikely to do anything to make me change that opinion. They will always be a favourite on the festival circuit, and I am sure that they are great in concert, but is this an album to rush out and buy? It's not bad, but it certainly isn't brilliant either. 5/10



**OPERATION MINDCRIME  
THE NEW REALITY  
FRONTIERS MUSIC**

When I think of Geoff Tate I always think of one video clip, for one song, namely his singing on the charity single "Stars". He had been given his lines, and the first time he sang it he just wasn't happy and he just gave up and it was possible to see that he was wondering how to give it justice. When he returned to it he gave probably the best vocal performance of all those involved, and there were quality singers that day. Fast forward a few years and he and Queensrÿche parted company, not exactly on the best of terms, and after certain legalities he was no longer

allowed to use that name so instead called his band after one of the most important prog albums of all time. Apparently, this is the third and final chapter in a musical trilogy, following a little over one year after the release of the second chapter, 'Resurrection', and about two years after the first chapter, 'The Key'. For this project he has brought together a host of musicians, including Kelly Gray, John Moyer, Simon Wright, Scott Mercado, Scott Moughton, Brian Tichy and Mike Ferguson. But, just having known musicians play on the album doesn't mean that it works, and having a solid recording history doesn't mean that Geoff still has the goods. Let's be honest, I really didn't like this album – it is a collection of good intentions, with strange arrangements and confusion, and often with the vocals way too low in the mix and the drums way too high. Is Geoff trying to be Peter Gabriel, or David Bowie? He certainly doesn't appear to be the person we expect him to be, and for that I applaud him. Apparently this release is "another fine progressive rock/metal entry from Tate". No it isn't. 3/10



**RHAPSODY OF FIRE  
LEGENDARY YEARS  
AFM RECORDS**

Rhapsody have had an interesting career path, to say the least. What started as one band has been split in two for quite a



while, with guitarist Luca Turilli behind Luca Turilli's Rhapsody, and keyboard player Alex Staropoli leading Rhapsody of Fire. Here, Alex has taken his band of merry men on a romp through songs from the first five Rhapsody albums, and in case anyone doesn't realise what is going on this selection is named after the debut, 'Legendary Tales'. What I have always liked about any of the Rhapsody bands, is that they not only have grandiose and almost Wagnerian Ring Cycle ideas, but they like to have the guitars tightly bound together with drums driving it all along. This may be Alex's band, but he acts more as a conductor and arranger, pulling the musicians in the way that makes total sense to his ears. I haven't actually heard these early songs, so can't comment as to whether they are performed in a better or worse manner than the originals, so I am treating this instead as a brand new album by RoF, and in that context this works incredibly well indeed. They shred, they bring in a chorus, they stop the music dead, or let it sprawl through the speakers like an unstoppable lava flow, laying waste to all the lies before it. Fabio Lione is an amazing singer, and until this album has been the voice of first Rhapsody, and then Rhapsody of Fire, but here Giacomo Voli has taken on the role and it has to be said that he has done a very done job indeed. Overall this is a great album, and stands well in its own right, as well as an introduction to a band who have been at the forefront of symphonic metal for more than twenty years. 8/10

**SEBASTIEN**  
**ACT OF CREATION**  
**PRIDE & JOY MUSIC**

Sebastien is one of the very few Czech bands which are also known abroad. Their debut album, 'Tears Of White Roses' (2010), was released in Europe and Japan, the second CD, 'Dark Chambers Of Déjà Vu' (2015) worldwide. In 2012, Sebastien went on tour in Europe together with Circle II Circle and one year later with Masterplan. Additionally to this, the group opened for Rock icon Alice Cooper in Brno (CZ) in 2013 and has played on Masters Of Rock (CZ) festival's main stage three times so far, at Metalfest (CZ), and Rock Tower



Festival (PL) plus at the legendary Wacken Open Air (D) in 2016. The first two albums were produced by German guitarist Roland Grapow (ex-Helloween, Masterplan). On these records, Sebastien also had guests from Black Sabbath, Rainbow, Rhapsody Of Fire, Avantasia, Firewind, Jorn, Cradle Of Filth, Sirenia and Savatage. This, their third album, is released worldwide via Pride & Joy Music on 23<sup>rd</sup> February 2018 and features Apollo Papathanasio (Spiritual Beggars, ex-Firewind) as guest singer on "Die In Me", Mayo Petranin (Signum Regis) on vocals on "Winner", Kristýna Dostálová as singer on "No Destination" and "Promises" plus Vendula Skalová on backing vocals. But, one of the problems with having guest singers is that the album soon starts to sound as if it is a project as opposed to a full band release. I also felt that it is was so much in the middle of the AOR melodic rock road that it was in danger of running over the cat's eyes. It is a solid release, of that there is no doubt whatsoever, but it is never anything more than that. In some ways it feels as if it has been put out just so that the band can get out on the road and tour, but given that it has been three years since the last one, I would have expected more from it. They may be well-known in their home country, but there is little here to set them apart from all the other European melodic rock bands that sound okay while they are on the player, but are instantly forgettable once the album has finished. They have obviously made lots of friends in the scene, so hopefully those friends can point out where this album goes so very wrong and ends up being boring. 4/10



# 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.





THE SCIENTIFIC INVESTIGATION OF THE UNEXPLAINED

# PHENOMENA

## MAGAZINE

Now recognised as the leading online magazine of its type  
Phenomena Magazine is a FREE magazine from  
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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.

### WHAT THE BEARDED CREATOR OF TETRIS DID NEXT

Get this: Tetris was created 34 years ago this year! You know what else happened 34 years ago? The Space Shuttle gone and done its maiden flight, Tommy Cooper did a big grunty-squawk on stage, and The Herrey's won the Eurovision Song Contest for Sweden with their song Diggi-Loo Diggi-Ley (no: they really did... sample lyrics: "*Diggi-loo diggi-ley, life is goin' my way/When I'm walkin' in*

*my golden shoes/ Everything I ever dreamed of has suddenly come true!*"). You are surely aware that the man most credited with the birth of Tetris was bearded Russian darling Alexey Pajitnov (who had some help from Dmitry Pavlovsky and Vadim Gerasimov, neither of whom had beards).

Following its creation, Tetris became mired in a swamp of contractual issues, format spaghetti and multiple versions (by the end of the decade, half a dozen different companies claimed rights over it). Somehow, it still managed to land on a whole bunch of systems, including the Amiga, Atari ST and NES - though it's fair to argue that it resisted becoming a cultural phenomenon for several stubborn years.

It was only following complex negotiations between Nintendo and - not a joke - Pajitnov, Robert "Disgraced Yachtsman" Maxwell's Mirrorsoft, and the Russian government that it transcended its tumultuous origins to become a bona-fide, epoch-defining, classic. Tetris came out for Nintendo's Game Boy a couple of months after release, but in the rest of the world, it was bundled with Nintendo's dinky hardware, and its place in gaming history was, at last, secure. To wit: it became one of the biggest video games of all time, and ensured that the Game Boy was the handheld console of choice, farting all over the face of Atari's Lynx and Sega's Game Gear.

But what happened next? How does a kindly-faced bearded fellow, who looks like a Lord of the Rings character, follow-up such a colossal hit?

Here's how: by burrowing a big cranny into the earth using nothing but his own mouth, teeth and lips (with some games which didn't do nearly as well, and were mostly a huge disappointment



<https://www.digitiser2000.com/main-page/what-the-bearded-creator-of-tetris-did-next>





Roy  
Weard

# This House In Amber

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







c.j.stone

# POWER TRUMPS IDENTITY

I had a sudden urge to get all controversial on Facebook the other day. This is what I wrote:

“Ruling class women self-identify by class rather than by gender, and then pose as victims. Discuss.”

What I mean by it is that women from the wealthiest families are more concerned with maintaining their wealth than they are with the plight of other women. When they espouse feminist values, I’m suggesting, it is generally as a smokescreen.

Amongst other things, I was thinking of Hillary Clinton and the recent media blitz around her book, What Happened.

She was all over the place: including on Woman’s Hour on Radio 4.

The presenter, Jane Garvey, was almost breathless with excitement. “Honestly, she’s on today,” she said: “the first woman in American history to become the presidential nominee of a major political party.”

The whole thing was slanted as an appeal to women. Hillary Clinton on a woman’s programme, as a woman, asking other





women to identify with her.

This was the same woman who, as Secretary of State, had sided with ISIS in Libya, and turned a secure, prosperous, secular country into a basket-case of rival factions, all espousing fundamentalist ideas.

The same woman who, as presidential candidate, had argued for a No Fly Zone over Syria: something which would almost certainly have led to confrontation with Russia and the deaths of millions of women and children.

Clearly, in these two cases, the plight of North African and Middle Eastern women was of much less concern to her than American foreign policy objectives to do with access to oil.

During the election campaign Madeleine Albright, herself an ex-Secretary of State, said there was a "special place in Hell" for women who didn't support other women.

She meant, by not voting for Hillary Clinton. She was referring to all those, mainly young women in the Democratic Party, who were supporting Bernie Sanders.

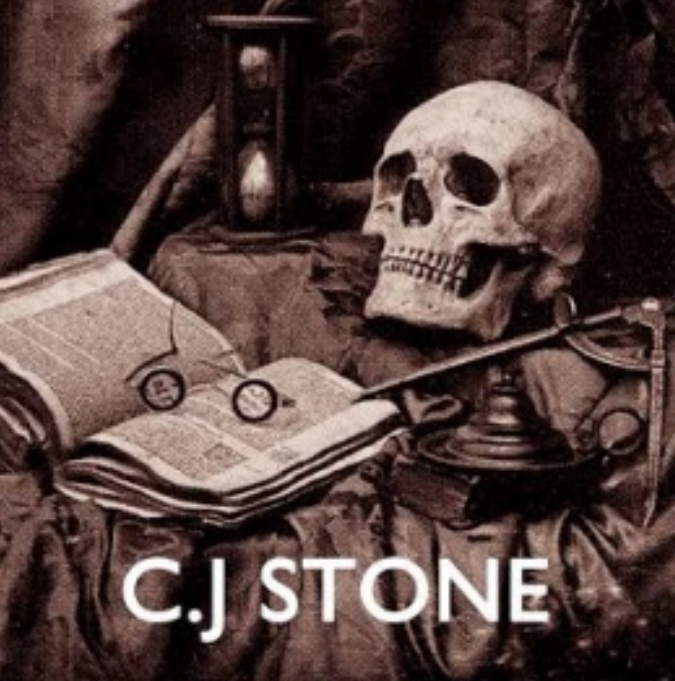
It was Madeleine Albright who, on hearing that sanctions on Iraq had killed half a million children, had said: "this is a very hard choice, but I think... the price is worth it."

So beware when hearing very wealthy women trying to come on all progressive with their feminist agenda: greed and lust for power trumps gender identity every time.

**Read on**

# THE EMPIRE OF THINGS

SELECTED WRITINGS 2003 - 2013



## NOW AVAILABLE FROM GONZO MULTIMEDIA

"Stone writes with intelligence, wit and sensitivity."

*Times Literary Supplement*

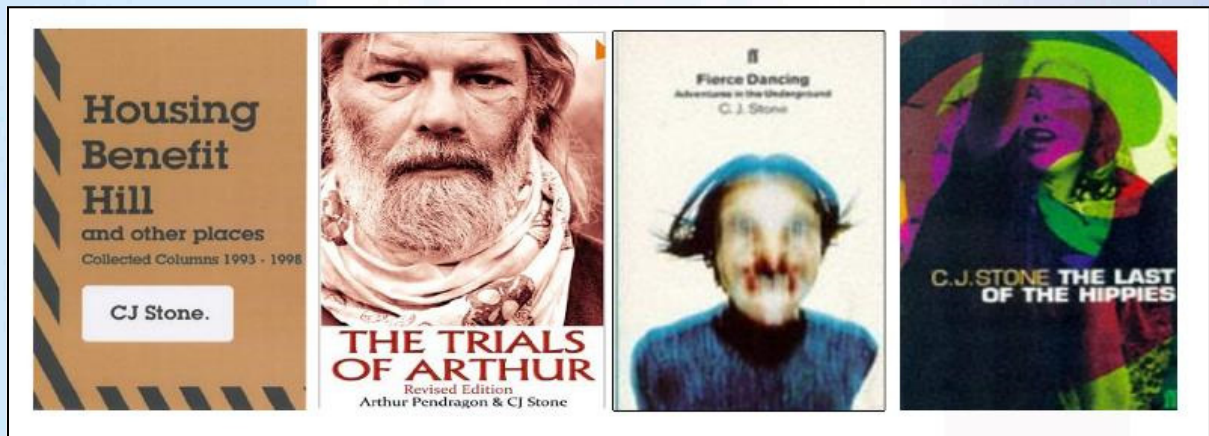
"Wry, acute, and sometimes hellishly entertaining essays in squalor and rebellion."

*Herald*

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

*Independent on Sunday*





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

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

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

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

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

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





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..

A world record attempt for the longest-ever live music gig is set to take place at the Alhambra and Carleton Suite in Morecambe over 17 days in April. It





# 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



follows hard on the heels of Hawkeaster, which is taking place this weekend at the same venue.

Billed as The Neverending Gig, the event will attempt to break the 378 hour record set in Las Vegas in 2014. The event is set to be live-streamed to the world, although it's currently unclear on what website this stream is going to be hosted.

Morecambe's Monkey Poet, writer and comedian Matt Panesh, has called for 400 acts to contribute to the event. As well as raising the venue's profile, and pulling in some much needed funds for the building, any money raised will go towards community projects in the West End of Morecambe.

Matt Panesh is also described as a 'Hawkwind Super-fan' and Hawkwind are scheduled to be opening and closing the event. Panesh says: "We want to see around 50 per cent local acts, and as many well known

musicians from elsewhere getting involved."

"We want the 1,000 capacity venue to be the beating heart of the community, and this is a great way of showing it off to the world. There's been a gaping hole here in Morecambe since The Dome closed, and this could be the perfect place to kick things off again."

Around 400 acts / musicians will be required to make up a 17-day running order, assuming the show runs 24/7 over the scheduled 17 days, with no more than five minutes between acts, and no more than 30 seconds between songs. Too long a gap, anywhere, and the attempt is dead in the water.

Entry to the event, which starts on April 2nd, will be £1 per person per entry over the course of the 17 days. So if someone pays £1 at the start, then stays for the whole 17 days, they'll see Hawkwind twice, and 399 support acts... all for a quid. Pretty good value!





# 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).....

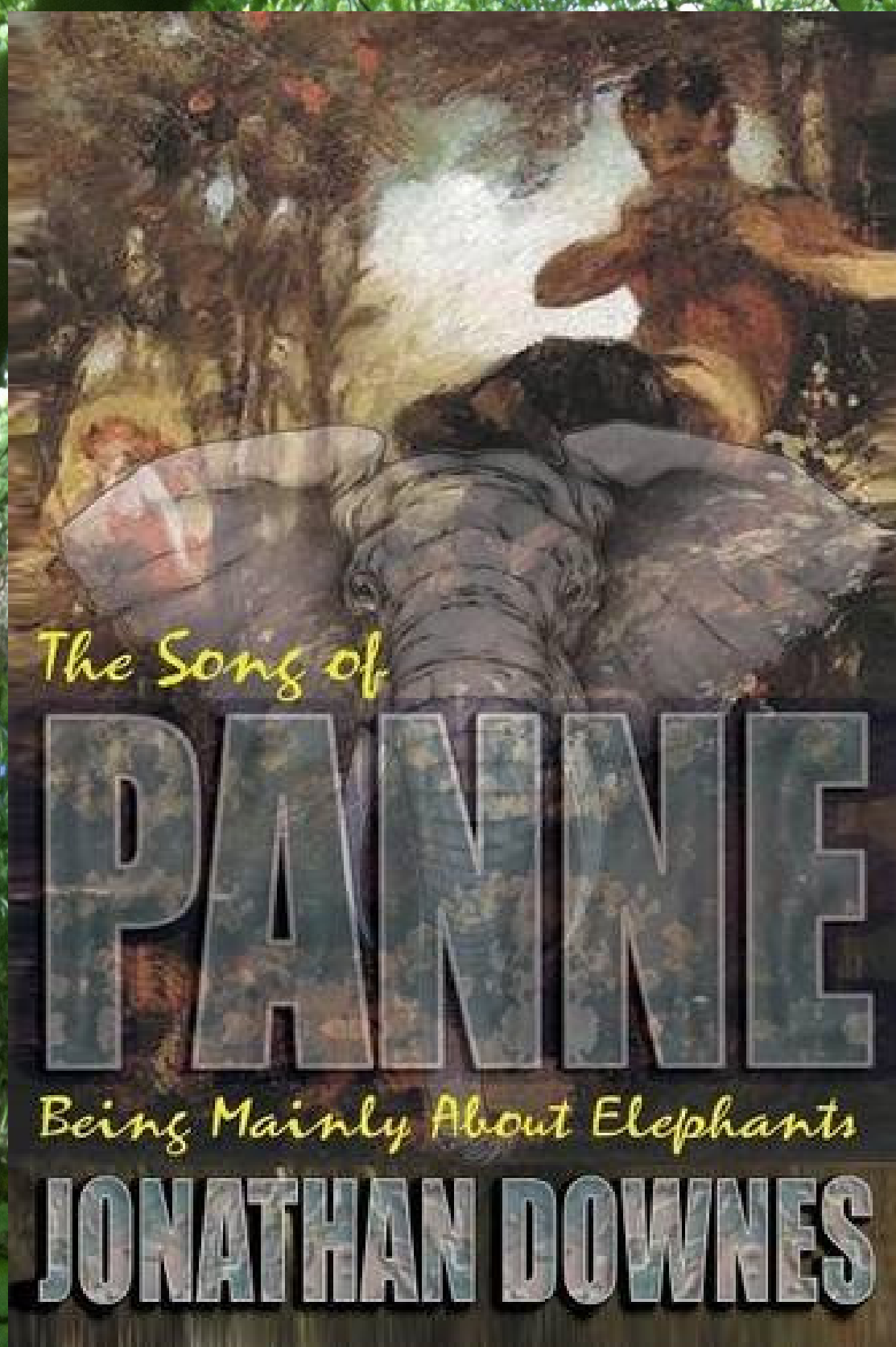
Telephone Number: .....

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



# The Wild Colonial Boy

Regular readers of this magazine will have noticed that the ongoing story of high strangeness and weird goings on in the woods on the North Cornwall/North Devon border can come to an end for now. A book of the story (containing extra material) will hopefully be out before the end of the year, and – at the moment – is going to be called ‘Zen and Xenophobia’.

I have found that running them as a serial in the magazine is basically the only way that I ever get a book finished, so I beg your indulgence.

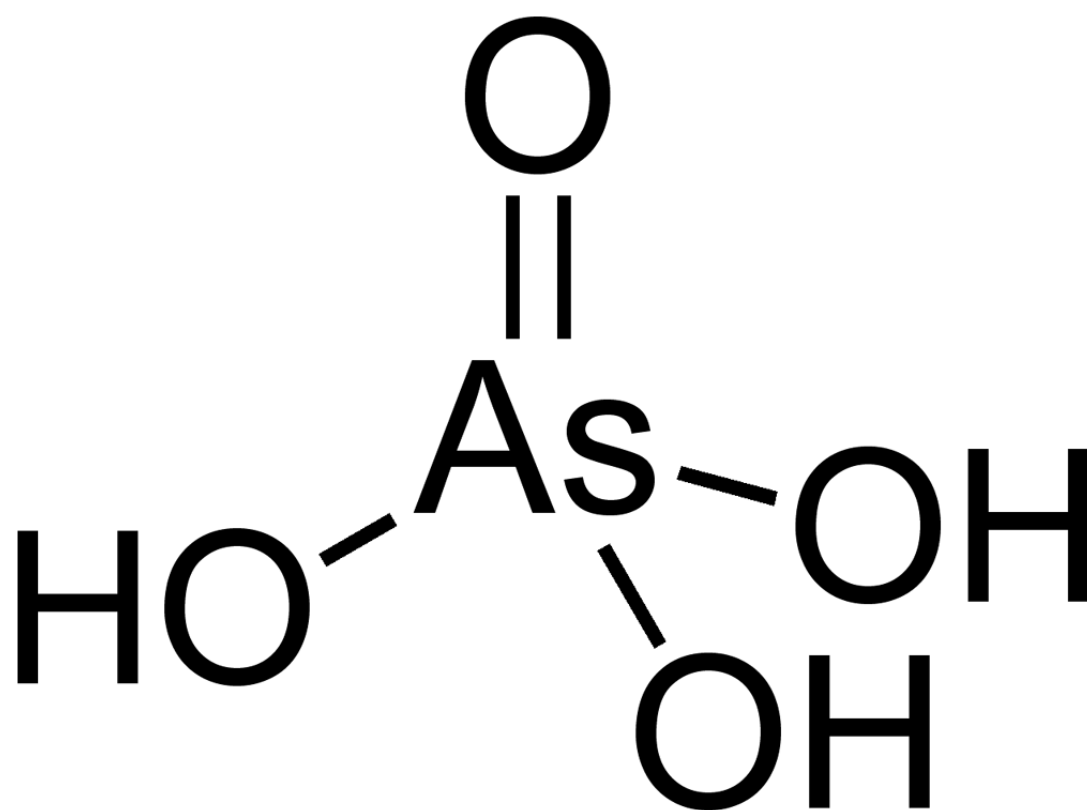
For the last 5yrs I have been trying to write a book about my peculiar upbringing in Hong Kong half a century ago. In its own way it has as much drama and grotesque strangeness as the Xtul book. SO, in a desperate attempt to finish it, I am going to start serialising new bits in the magazine as I write them.

Hold on, it's going to be a bumpy ride!

My parents were surprisingly judgemental people and saw everything in a sort of liverish black and white. I know, especially as I get older and have more insight into my own psyche, that I have similar tendencies, which is why I can identify them in my progenitors with the benefit of half a century's hindsight. They would get surprisingly angry at things that were completely beyond their control; the decision by Canada to change its flag from one which openly celebrated its ties to the mother country to a bicolour design featuring the silhouette of a maple leaf, for example. Both my parents ranted about that for years, and would still bring the subject up occasionally, until their dying days.

If someone or something offended them, they would hardly ever forgive or forget, and – as I had the typical child's belief that my parents were always right – I picked up some of their stupid prejudices, which took me some years to discard. I think that it's an important part of one's growing up when one realises that one's parents are fallible, and I'm afraid that this didn't happen for me until I was in my teens.





Take mortgages, for example. Because my parents had ranted about how the rapidly rising house prices had introduced a whole generation of young people to the joys of only achieving home ownership by getting into sizeable debt, I had no real idea what a mortgage was, and was quite prepared to agree with my parents that they were the work of the devil. It was only when I had a frank exchange of views with the father of my then girlfriend, that I realised that my parents were, once again, talking bigoted twaddle.

For some reason, at the time, my aunty Anne and uncle Arthur had done something to annoy my parents. I think it might have been the heinous crime of voting for the Labour Party in the 1966 General Election. My parents considered that Harold Wilson was somewhere south of Beelzebub in their catalogue of people of whom they approved, and the fact that my father's younger sister could actually espouse such

dangerous concepts as Socialism was something up with which they could not put.

So, for the previous twelve months or so I had heard a whole string of disparaging remarks about my uncle in particular. My aunt, as a woman, and as a blood relative of my father, had of course been led away from the path of righteousness by her husband.

None of this really affected me; I only had the vaguest memories of who aunty Anne and uncle Arthur actually were, and although I had met them three or four years before during my family's sojourn in Hampshire, they had not impacted significantly upon my memory. However, now was going to be different! My personal ambitions had always been to be some sort of a scientist, and uncle Arthur may have been (in my father's eyes) very nearly akin to the Bolsheviks, who had



battered the Russian Royal family to death, but he *was* a scientist. And as such, loomed high in the list of people with whom I was impressed. And now, with this extraordinary new geological find of mine, which my father continued to insist was going to be arsenic, I was going to establish my scientific credentials in the eyes of my uncle.

Just as an aside, whilst I was engaged in writing this memory of mine down for posterity, I realised that I actually had no idea what arsenic even looked like. So, I went over to those jolly nice fellows at Wikipedia and discovered that it is something called a metalloid; a chemical element that has properties in between those of metals and non-metals. It is found in a number of different forms, and it is found in quite a few different parts of the world, where it is not uncommon.

For the next two weeks, my father kept on bringing up the subject of my discovery at every possible opportunity and continued to tell me how proud my uncle Arthur would be. So it could be imagined that I had fairly unrealistic expectations. Then again, my expectations in all sorts of things in life have turned out to be unrealistic, although by the application of sheer stubbornness and not a little ingenuity, I have sometimes managed to make these expectations come true.

When we eventually got to my aunt's house in a little Welsh town with an unpronounceable name, I couldn't wait to show my discovery to my learned uncle. Proudly, I unwrapped it from various layers of newspaper and proffered it to him, expecting to bask in the praise of a real scientist. He took a brief look at it and told me it was just an ordinary stone, and that it was only coloured green because it was covered in algae. No, I spluttered. It couldn't be. But my uncle was adamant, and – sadly – this whole episode has gone down in Downes family history as the arrogant seven-year-old Jonathan trying to tell his scientist uncle that he had

'misidentified' a compound.

In reality, although I can quite easily have appeared thus, there were mitigating circumstances. I was quite a respectful child and would not have dared argue with an adult, if my father had not spent the previous twelve months belittling him and if my father had not spent the previous two weeks drumming into me the 'fact' that I had made an astounding geological discovery. It is only now, when I am sixteen years old than my father was at the time, and suffering from many of the same character flaws, that I realise the true state of affairs. But, both my aunty Anne and uncle Arthur have since died, and – if my parents' view of the afterlife is true – they are now sitting on a cloud somewhere, arguing the toss with my father, and it is nothing to do with me anymore.

I have leapt ahead a bit. But when one is telling a story like this, it is sometimes necessary to play fast and loose with one's narrative. However, I remember how annoyed I was when I discovered how many liberties Gerald Durrell had taken with the timeline in his immortal books about his childhood, and so – although I have to do the same here – I am doing my best always to confess to my literary sins, whenever I am forced to indulge in them.

Back in Scotland, a couple of weeks earlier, we continued to trudge up and down glens where my distant ancestors were supposed to have slaughtered each other with 'rifle and grenade' (as the song goes), and my grandmother's claims of royal blood for the Downes family reached remarkable levels. But, on the whole, nothing much of any significance happened.

It was about a year before I discovered the concept of cryptozoology, but I had – of course – heard about the Loch Ness Monster, and dearly wanted to visit Loch Ness. But, for some reason, my parents wouldn't go any further north than Fort William, and we trundled back down





through the Scottish Lowlands again. At one point, in the southern part of the Cairngorms, we went to see the place where reindeer had been reintroduced to the country for the first time in eight thousand years when, due to climate change, they were extirpated. They were reintroduced in 1952 by a Swedish guy called Mikel Utsi, who introduced twenty-nine of them. I was pleased to see that they had prospered. There were about 130 of them ten years ago and are an integral part of the long-term plans for re-wilding the Scottish Highlands.

And because of the cuddly cultural connotations (Rudolph et. al), there is far less opposition to the burgeoning reindeer population than there has been to reintroduction of wolves, lynx or white-tailed sea eagles. I was impressed by the small herd of chunky looking cervids, which were, of course, familiar to me from the images on hundreds of Christmas cards, but the thing that sticks in my mind is that – high on a mountain above us – were a couple of sizeable patches of snow. And

you must remember that this was in July! Snow in the summer? The very concept of it excited my impressionable young mind.

But apart from these, almost fragmentary, memories, I truly don't remember much about the holiday at all. What I do remember, however, is how pleased I was when – at the end of it all – we stepped off the Boeing 707 at Kai Tak Airport and I was on the earth of my beloved Hong Kong once again. My head was full of the soaring bullshit I had been fed about my links to royalty, and – when I returned to school a few weeks later – I irritated the hell out of everybody by repeating my grandmother's nonsense. But already, Scotland seemed an awfully long way away, and – despite the coals of opprobrium that were heaped upon me by teachers whom I had told that, if only history had worked out slightly differently, I would be a prince of royal blood - I was back in the place that I considered to be my *real* home!



# NEWS FROM THE POTTING SHED

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>





# THE DARKEST ROAD

Book One in The Shadow Series by the Author of  
The Shadow of the Dragon





## THE DARKEST ROAD

Book One in the Shadow Series by the author of  
The Darkest Road

Illustrated by Martin Sargent





# 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!!!"

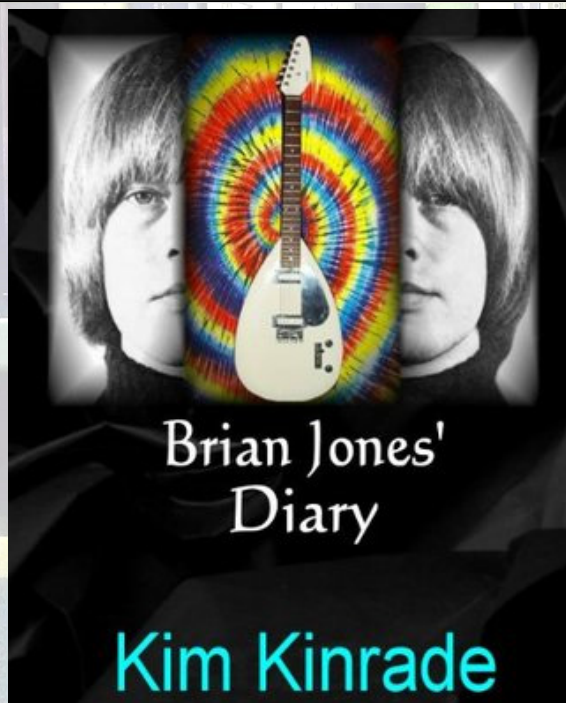
## PEOPLE FORGET (THE PERSONALITY OF CATS)

### PEOPLE FORGET

why they value cats in their lives  
In hospitals and hospices  
they are comfort creatures  
In age homes, they import kittens  
who need constant nurturing  
so that both may learn how to love  
Every cat has a distinct personality  
So much that, even cat ladies  
with hundreds of lost cats  
can know each one as special  
Like those cats in Istanbul  
or the cats in Pierre La Chaise  
they are the responsibility of all lovers  
to learn nurturing via cat discipline  
Of course we are their servants  
They have been our masters  
(and mistresses) since Egypt  
Bast remembers future & past lives  
Lives on in bandaged afterlife Pyramids  
We live our own 9 lives/ because our cat  
chooses us. Refines us. Teaches us  
THE WAY OF CAT MAGIC. And we learn..



# Yer Gonzo Bookshelf



**File Size:** 469 KB

**Publisher:** Kim Kinrade; 1 edition (November 20, 2013)

**ASIN:** B0044XV1PC

At the beginning of July in 1969, Brian Jones, the man who had started the Rolling Stones seven years before, was found dead at the bottom of his swimming pool in Sussex. The house in which he lived at the time of his demise was – in a remarkable display of Fortean irony – the house which had previously belonged to children's author A.A.Milne. It was indeed 'The House at Pooh Corner'. Nearly half a century on, the exact circumstances surrounding Jones' death have never been proved. Although, it is wildly suspected that he was murdered by a builder named Frank Thorogood, who had been in charge of a team doing some restoration work to the property.

He is often seen as a tragic figure, who

wasted his not inconsiderable talent, and succumbed to an ever-increasing heap of personal, drug, alcohol and mental health problems. Successive biographies of the musician have portrayed him as a selfish, manipulative, and often violent man. And he has gone down in history as not a nice person at all.

I was expecting this book to be a fictionalised first-person account of his life, and so – in a way – it is. But it is something far more than that, and whilst very flawed, it is a highly entertaining and thought-provoking novel.

Andy, the protagonist of this book, dies in the first chapter, as a result of an unfortunate and stupid drunken accident, and he finds himself in an afterlife that he had not been expecting. He is in a thick fog, and wanders about endlessly for an undetermined length of time, before he finds a sort of clearing in the fog, with three men dressed in white robes, who are sitting on a bench. One of them is an Asian man called Foster, another is an American Naval petty-officer called Bob, and the third is one-time Rolling Stone, Brian Jones. All three of them died on the 3<sup>rd</sup> of July 1969; forty years or so before Andy did. Bob died in combat in Vietnam, Foster was hit by a truck, and we have already dealt with what happened to the other two.

This complex and inventive novel tells the stories of each of these four men in the first person, and it explores the reasons why all four of them are stuck in a kind of figurative waiting room to the afterlife. Unsurprisingly, Brian Jones' story is the one that is covered in most depth, and the author portrays him far more kindly than most of his biographers since his death. I have often wondered why – if he was truly



that obnoxious — luminaries like Pete Townshend, Jimi Hendrix and Eric Burdon spoke so fondly of him. I can quite understand why being in a band with him or living with him as a romantic partner would have been completely insufferable, but there are enough anecdotes from other people who had interacted with him over the years, to suggest that — if I may use a horribly convoluted pun — he wasn't as black as he was painted.

The early interviews with him that can be seen on YouTube, for example, show that he was a man of immense charm and charisma, and although he treated both his bandmates and girlfriends in an increasingly unforgivable manner, he did have positive aspects to his personality, and the Brian Jones described in this book displays quite a few of these.

So far, so good. The premise is an excellent one, and the execution is done with style and panache. However, the attention to detail is peculiarly shoddy. There are enormous numbers of factual errors made about Jones' life, and the general career of the Rolling Stones. And — sadly — there are more than a few spelling errors. As a publisher and editor, myself, I know only too well how easy it is to make quite serious errors, and I would be lying if I said that I hadn't done such things on many occasions, but just because I have been guilty of the same crimes, it doesn't mean that I should ignore them in others.

The author describes the typical laws of the afterlife in a deft and surprisingly cogent way:

"Oh, I see," replied Brian, flipping his girlish bangs away from his eyes. "Well, we three and you are in, what we like to call up here, a 'holding tank.'" "A holding tank? What do you mean?"

"Well," Brian went on, "we seem to be waiting for something to happen. We don't know what that is yet, but I hope we will find out soon. We've been holding a long time, y'know." "Uh, how long have you been waiting?" "Let me see, mate." Brian raised his eyes and began to count in his mind as if each second required his individual attention. "Just a scratch under thirty-six years, mate."

And it is testament to this author's skill as a wordsmith that they manage to make such a surreal and absurdist premise actually work so well. I am not going to carry on describing the story, because there are plot twists, which are integral to the enjoyment of this novel, and I would be in dereliction of my duty to you, the reader, if I were to reveal any of them. However, I will say that despite its many annoying flaws, this is still a massively entertaining novel, and one which I would like to see after the skills of a good editor and fact-checker have been employed.

Possibly the highest achievement of the author, in this book, is that, as fascinating as it is, Brian Jones' story is not actually the most important or even the most interesting story in the narrative. He is, of course, the main UST of this novel, but he is far from being the only reason that you should be reading it.

I have not heard of this author before, but will certainly be trying to find other books by them.







A Victorian Easter must have been a very strange affair.  
 But, perhaps, not as strange as some of the things that get shoved into the cabinet on a weekly basis, but then again, what is strange to one person is not strange to another. It is all part of the rich tapestry of life.  
 So, to enrich this tapestry even more, let's press on with this week's bounteous bundle of bagatelles.



# THE BITCH IS BACK

**Jimi Hendrix Collectible Sculpture/Candle US \$29.99 (Approximately £21.27)**



**"BURNING STARS THE HOTTEST COLLECTABLE CANDLE MAKER IS PROUD TO PRESENT**

**The Limited Edition Official J i m i H e n d r i x sculpture/ candle**

Handmade in Canada of 100% pure soya wax, this beautifully crafted novelty is licensed by the Jimi Hendrix Foundation. Great care has been taken in choosing the wick diameter to maintain the integrity of this artwork; therefore you can safely light this sculpture without fear of ruining it. Due to the use of soya wax, the surface will develop a natural « patina » like traditional sculptures do.

We have chosen a silver tin container with a transparent window, which offers a unique presentation for the Collectors' purpose. The lid can be used as a pedestal for the candle or placed upside down, may serve as a receptacle for the wax. The packaging includes a leaflet consisting of the musician's biography and important dates and events of his career.

Part of the profits will be given to The Jimi Hendrix Foundation's "Music For Life" program that helps

underprivileged kids obtain musical instruments and instrument lessons.

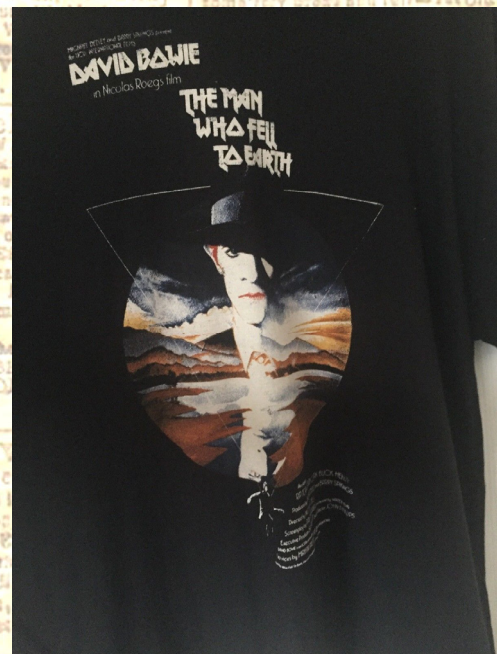
Sculpture / Candle dimensions are:  
H- 5 1/2" (14cm) X W-3 3/4" (9 1/2cm) X D- 3 3/4" (9 1/2cm)

The perfect gift idea for any occasion!"

But one couldn't use it as a candle, surely?

**David Bowie The Man Who Fell To Earth T-Shirt XXL - £8.00**

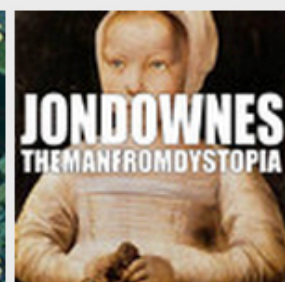
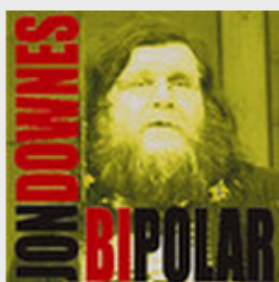
**"David Bowie t Shirt in Nicolas Roeg's film The man who fell to earth"**



The first of two DB t-shirts; this okay but I like the next one best.

## SHAMELESS SELF PROMOTION TIME

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



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



**DAVID BOWIE - EARTHLING-UNION JACK  
RAINCOAT IMAGE PRINT T SHIRT- WHITE  
- MEDIUM - £11.99**



“DAVID BOWIE- EARTHLING- 1997 ALBUM-  
UNION JACK RAINCOAT IMAGE PRINT T  
SHIRT -  
EXCELLENT PRINT T SHIRT- FEATURING  
THE DAVID BOWIE IMAGE FROM THE  
EARTHLING ALBUM ART IN HIS UNION  
JACK RAIN COAT- ABSOLUTELY LOVELY  
PRINT DETAIL  
WHITE- REGULAR MEDIUM FIT T SHIRT- 20"  
ARMPIT TO ARMPIT LAID FLAT WOULD FIT  
A 38"-40" CHEST NICELY

I just love it.

**FRANK ZAPPA 1968 German A1 concert poster  
GUNTHER KIESER LINEN BACKED VERY  
RARE - US \$850.00 (Approximately £602.79)**



“Vintage poster beautifully designed by Gunther  
KIESER advertising the Mothers Of Invention  
concert date in Frankfurt on September 29, 1968  
Superb design. One of the rarest Kieser posters,  
impossible to find  
\* Format: A1: 23.3x33.5 (59x85 cm)  
\* Condition: Very Fine. Poster had been initially  
folded but has been professionally linen-backed  
• will be sent safely Rolled in a sturdy cardboard  
tube”

Mr Z as you’ve never seen him before.

**Johnny Cash - Original Metal Art work, unique  
picture (not painting) - £225.00**



“This is a unique brand new metal art piece of  
Johnny Cash. I have designed and hand crafted this  
using Steel to achieve a 3D effect, it is completely  
hand made.  
The finish is gloss lacquer on Steel which makes it  
‘catch’ the light without being too bright.  
Size: 46cm high , 30 cm wide  
Ideal for the ultimate Johnny Cash fan!!”

Um..not sure to be honest with you.

**Old Wooden Door + bolts hinges Removed from  
THE CAVERN CLUB LIVERPOOL England -  
£225.00**

“Old Wooden Door + bolts hinges  
Removed from THE CAVERN CLUB  
LIVERPOOL England as part of a refurbishment  
You are buying exactly what is in the photo  
Made mostly of plywood, with bolts  
Condition Good visually & structually sound, has  
some marks, scratches, dents.Uncleaned original  
condition  
No door frame or other part of the hinges, just whats  
in pics.  
Centre wood panel has a bit broken off / wear to the





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

bottom where it has scraped a floor., both doors structurally sound & reusable  
Uncleaned original condition. A small bit of graffiti, scratched into one side  
I cannot be sure, but estimated to be 10-20+ years old  
A chance to buy something from a legendary Liverpool club  
Approx 1.85 m tall  
Condition Good"

What does one say about a 20ish year old wooden door? Meh?

If it were to be a 520ish year old wooden door then, yep, that would be outstanding. Oh....sorry...it's from The Cavern Club so it makes all the difference? Oh right. But weren't the Beatles there a bit before 1998? My bad.

Happy long weekend, folks

See you next time.



Now that's more like it.





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

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



AULD MAN'S BACCIE

RESONATING WITH THE BLUES



RICK WAKEMAN



*The original  
version – Now  
expanded  
with bonus  
material*

COUNTRY AIRS

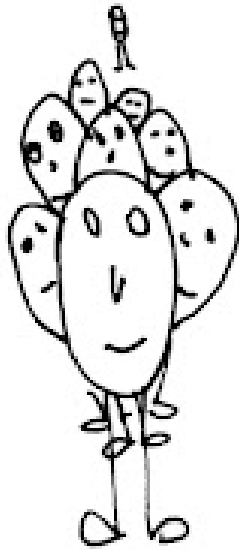
*“Music from both the mind and heart...”*



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



# THE NINE HENRYS



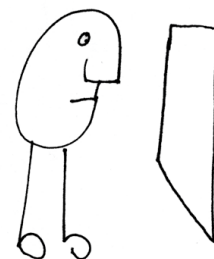
The Nine Henrys are a quirky bunch of cloned cartoon characters. They live in a strange lo-fi domestic surrealist world peopled by talking rock buns and elephants on wobbly stilts. Over the years the Henrys have been published in a variety of local NE magazines and now here for the first time thanks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

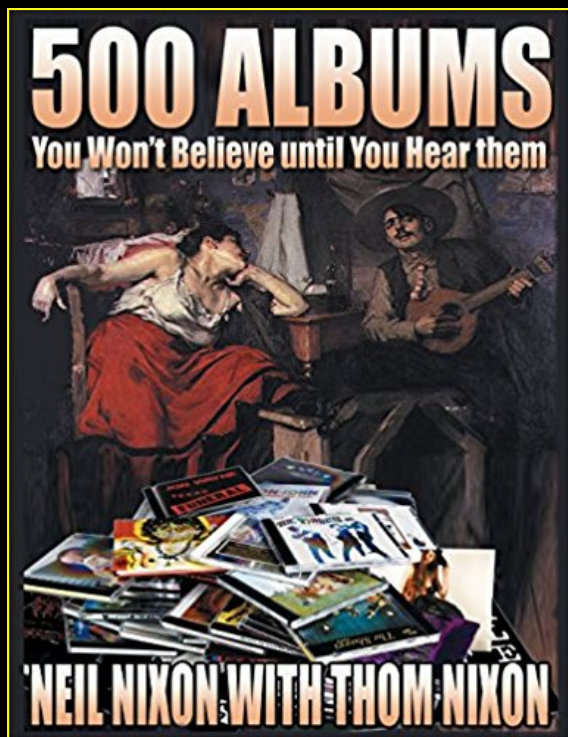
modada@ninehenrys.com

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...



Francois the moody Existentialist Mirror  
refused Henry his reflection





**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.**

The Foghorn Requiem:  
The Foghorn Requiem  
([www.foghornrequiem.org](http://www.foghornrequiem.org), 2013)

What? One-off gig by three brass bands, 50 ships and – ermm – one massive foghorn housed at a coastal lighthouse.

On June 22nd 2013 a one-off live performance marked the premiere of a piece designed to commemorate the disappearance of the foghorn from the British coast. A subsequent tour is unlikely; for starters any participating venue would need to provide a number of brass bands, a stretch of coast sufficient to house a large audience, a lighthouse complete with foghorn and enough seaborne vessels to provide a range of foghorn sounds on demand. Participation on the day was open to anyone willing to contribute a seaborne vessel. More than 50 ships eventually gathered on the – typically cold and seldom calm - North Sea, playing their part in an

ambitious work.

The Foghorn Requiem has few close living relatives in terms of its sound and intention, though Jóhann Jóhannsson's *The Miner's Hymns* isn't too far away. Both works rely for the major tonal qualities on the warmth and slow stridence of a huge brass band sound to provide an elegy for something all but disappeared from life, (in Jóhannsson's case working miners in the county of Durham), and rely very much on context to give the full meaning to their sounds. Jóhannsson's work originally appeared in-situ with films of mine workers but *The Foghorn Requiem* was always intended as a one-off live event, conceived by artists Lise Autogena and Joshua Portway in collaboration with composer Orlando Gough. Gough – Oxford educated and no stranger to unique commissions – provided the score for the brass bands. Autogena and Portway conceived the event and put work into all aspects from publicity to a website with helpful directions to the venue, Souter Lighthouse near South Shields. Sound recordings made on the day were subsequently made available via the website.

The open-air location and lingering notes in the original brass band score make the work effortlessly sad. The notes – even the massive sound of the foghorn – rapidly die in the big sky and open landscape as they travel on, over the sea, to infinity, leaving the listener behind in an instant. The epic scale of the British network of coastal foghorns, and the inevitable decline of this once proud and enviable achievement in the face of 21st century computer driven technology, under-pin the epic scale of the work. A situation made slightly more poignant because the new technology allowed precise ship-to-shore communications, producing the correct timing of sea-borne foghorn contributions to the requiem. This was never a piece about tunes to captivate you and haunt your consciousness, although eye-witnesses and reporters discussed being struck by the sheer physicality of *The Foghorn Requiem* as the massive coastal horn roared in close proximity to the audience. Similarly, the sheer quality of three bands - the Felling Band, the Westoe Band and the NASUWT Riverside Band – and the level of sound generated by their 65 musicians was moving and awe-inspiring on the day.

The website for the event spoke of the last chance to hear the “majestic honk” of the coastal foghorn. But, a “majestic honk” is a fraction of what the coastal foghorn achieves in this context. As with *The Miner's Hymns* this is a work in which the recordings available only hint at the true impact of the complete work in its original location. Unlike *The Miners Hymns* this is a changing recording; available from fragments gathered as they were sent by participants and audience and an original “official” recording made by the instigators on the day.





# Gregg Kofi Brown

ROCK 'N' ROLL AND UFOs

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

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

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

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

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

**CD and book available soon from Gonzo Multimedia**



**GONZO**  
**MULTIMEDIA**

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



THE WORLD OF GONZO ACCORDING TO

# Mark Raines



Mark has a podcast: The Holsworthy Mark Show podbean. He says that it is a show "in which I talk about news myself, and do interviews. I sent it up as I found video a bit hard I just hope people like and support and if anyone wants to be part of it or if come along for the ride they are welcome".

PS shows can be downloaded

<http://maraines88.podbean.com/>



And so it is the end of another week, and it is the end of another 29.5 day period and Lady Selene is high in the sky with all the havoc that she brings along with her.

This full moon is—apparently—a ‘blue moon’ which has nothing to do with its colour, but instead refers to its rarity; there being two full moons in one calendar month, and there will not be another one until Samhain 2020.



Next month's moon will be a treat for Nick Drake fans, because it is.. You've guessed it: A PINK MOON.

I wanna say a big thank you to all the people who work so hard on putting this magazine together each week. And in particular I want to thank my lovely wife Corinna who not only writes her column, but does the obituaries, proofreads the bloody thing and has to put up with me as well.

And finally a brief update on our cover story. The tree felling in Sheffield has been put on pause and we join with Steve—and believe it or not, Michael Gove—in being very pleased about that.



# THE BEST LAID PLANS



# GET NAKED!

...with the  
**Pink Fairies**

Andy Colquhoun, Duncan Sanderson,  
Jaki Windmill, Russell Hunter and George Butler

**THEIR FIRST NEW ALBUM IN THREE DECADES!**

GONZO MULTIMEDIA HIST4533/DVD



**STANDARD  
DOUBLE CD/DVD**  
\*Limited edition, with extra live  
promotional and interview footage



Also available from the **Pink Fairies** and friends:



**PINK FAIRIES**  
Chinese Cowboys  
Live 1987  
HIST24KCD



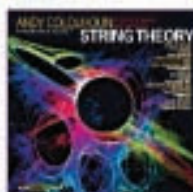
**PINK FAIRIES**  
Mandies and  
Mescaline...  
HIST379CD



**WAYNE KRAMER  
& THE PINK FAIRIES**  
Cocaine Blues  
HIST216CD



**ANDY COLQUHOUN**  
Pick up the Phone  
America!  
HIST218CD



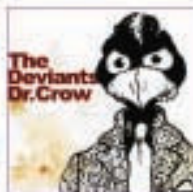
**ANDY COLQUHOUN**  
String Theory  
HIST273CD/DVD



**WARSAW PAKT FET.**  
Warsaw Pakt  
HIST266CD/DVD



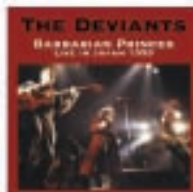
**NICK FARRIN AND  
ANDY COLQUHOUN**  
Black Vinyl Dress  
HIST119CD



**THE DEVIANTS**  
Dr. Crow  
HIST186CD



**THE DEVIANTS**  
The Deviants Have  
Left the Planet  
HIST292CD



**THE DEVIANTS**  
Barbarian Princes  
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