

# GONZO

In this rockin' and a rollin' issue we say goodbye to **Chuck Berry**, Doug goes to see **Zucchero**, John sees **Hendrix in Bristol (not really)**, Alan writes about **Beaver and Krause** with his mate Phil, we introduce you to our very own **druid**, and Jon nearly gets charged with a crime of **moral turpitude**.



**#257**

# LE ROI EST MORT



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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,

Spring has Sprung, and we are back from our holiday, although - as I am trying to prove a point, and am typing this on the way from Exeter to Norwich - I don't actually know that for sure yet, but I have faith. I have been travelling by air all my life, but it is only now, two years shy of sixty, that I have become one of those annoying people who type assiduously away whilst everybody

else in the 'plane is looking out the window, drinking coffee or wondering what would happen if they shouted "Allah Akbar" in a Levantine accent.

And it is my trusty iPad that has made this all possible.

To be fair I have travelled with a laptop before. But circumstances conspired to make sure I did no work on the plane. It was getting towards the end of 2003 and I had been booked to appear at a UFO Crash Retrievals Conference in Las Vegas. It didn't hurt that I knew (and know) very little about the subject, although I had done a great deal of work investigating an event that had happened at the tail end of the 1950s when *something* (and the fact that it was an object, it appeared to be flying, and nobody has been able to identify it, would mean that in the



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## “Matthew gave me the sage advice to claim that I didn’t know what “turpitude” was”

truest sense of the word it was an Unidentified Flying Object, even though that is not a term that should be seen as being synonymous with ‘alien spacecraft’) crashed into a hillside in the middle of Puerto Rico’s El Yunque rainforest, causing some interesting ecological issues. So, the people in charge of the conference were more than slightly pissed off to have an overweight hippy giving a lecture about the environmental impact of something that he thought was probably a meteorite, instead of someone rabbiting on about Area 51 and the Trilateral Commission.

But that is a totally different matter, and only tangentially relevant to the crux of this



narrative. The real reason that I hadn’t used my laptop to type deathless prose during the previous journey, was that - at that time - I was a seasoned traveller. I had met up with my old mate, cropcircle maker Matthew Williams in the departure lounge, and no sooner had we got onto the aircraft, me - being disabled getting a bulkhead seat - I took a handful of prescription painkillers, washed them down with a double jack in the black, Matthew did much the same, and we both slept until about an hour before the gallant metal tube landed in Dallas.

I had a slight problem with the wording on the US Immigration green card visa thing, because it asked whether I or Mathew had ever been convicted of a crime of “moral turpitude”. Well, it depends upon one’s interpretation of the term, I thought. But Matthew gave me the sage advice to claim that I didn’t know what “turpitude” was, and so I ticked the appropriate box, and handed the completed form back to the flight attendant with my fingers well and truly crossed.

With forty five minutes left until landing, I switched my laptop on to do a final bit of work on my presentation. But when I switched it on I

اللجنة لهم إذا كانوا لا تأخذ نكتة





nearly had a heart attack, and realised that I was just about to commit a crime of moral turpitude that I couldn't get away with talking my way out of. I had picked up the wrong laptop before leaving CFZ HQ, and as soon as I switched it on, I was greeted by glorious technicolour pictures of buxom young ladies doing all sorts of things that I am sure that their parents would not have been proud of.

No names, no packdrill, but one of my colleagues had taken the laptop in question away for a field trip, and loaded it up with his favourite viewing material. I spent the next forty minutes frantically deleting it all, and the ten minutes after that writing a Bruce Springsteen-esque power ballad called *Porn in the USA*.

After that, I never took a laptop to America again, and - apart from a flight to Loch Ness in 2005 I haven't flown anywhere apart from the Land of the Free since then - so until now I have never actually been anywhere where I could write deathless prose in the sky. Which is where we come to the second part of the problem.

We must have had the wind with us, because we were only in the air about forty minutes, and I had only reached the bit about El Yunque rainforest, before I had to cram my iPad back in my pocket and prepare for landing. The rest of this has been written in

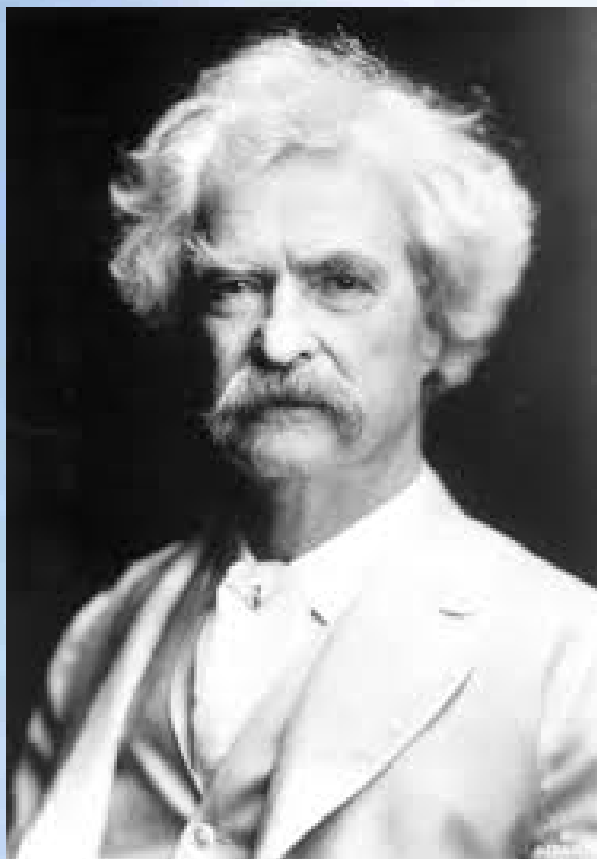
the main concourse at Norwich Airport whilst we were waiting for the hire car to arrive. Peculiarly it takes longer to travel by bus from our village to Barnstaple, than it does to fly from Exeter to Norwich.

It was a particularly fraught journey from home to Exeter, however. We hadn't even reached the big bridge over the River Torridge, when there was a nasty smell, and smoke started billowing into the interior of the car, and Graham (who had only returned home from three weeks in Arizona a few days before, had to make a hasty stop in a convenient layby.

There was smoke coming out from under the bonnet and we couldn't get the damn car started again for love nor money. So it is a very good job that we have a spirit medium, ghosthunter, and healer called Julia living with us at the moment. She had been left at home looking after Mama in law and the dogs. But she gathered up Mama, plonked her in the back seat of her car and drove hell for leather to collect us and take us to Exeter Airport.

Now, this whole editorial is an object lesson in how things don't work out as they seem, because, not only was our journey to Norwich fraught with all sorts of unexpected obstacles, and not only was my trip to America which I wrote about in this

editorial, much the same, but all my good intentions about writing a whole chunk of this magazine whilst we were away on holiday also came to naught. I did no more writing while we were in Norwich, and - indeed - I am back in my favourite armchair on Wednesday afternoon, just over forty-eight hours before publication, finishing off this rather rambling piece of verbiage.



And the moral of the story? As Mark Twain wrote about Huckleberry Finn:

“Persons attempting to find a motive in this narrative will be prosecuted; persons attempting to find a moral in it will be banished; persons attempting to find a plot in it will be shot.”

Love

jd

The Beatles, Michael Jackson, Johnny Marr, The The, Morrissey, Jon Anderson, Yes, Nick Mason, Ronnie Wood, Prince, Black Sabbath, Lily Collins, Phil Collins, Strange Fruit, Friday Night Progressive, Canterbury Sans Frontieres, Mack Maloney's Mystery Hour, Jeremy Smith's Seven Deadly Sins, Charles Edward Anderson "Chuck" Berry, James Henry Cotton, John Lever, Tommy LiPuma, Joey Alves, James Martin Pacelli McGuinness (Irish: Séamus Máirtín Pacelli Mag Aonghusa), Norman Colin Dexter, OBE, Evan Johns, Don Warden, Joan Elise Sledge, Tony Lorenzo, John Thomas "Sib" Hashian, PC Keith Palmer, Tony Ashton with Jon Lord, Ian Paice, Bernie Marsden, Micky Moody, Neil Murray, John Entwistle, Zak Starkey (Ringo's son), Z, Gastank, Lutz Ulbrich featuring Nico, Arthur Brown's Kingdom Come, Atomic Rooster, Mary Hopkin, Adelmo "Zucchero" Fornaciari, Beaver and Krause, John Brodie-Good, Jimi Hendrix, Kev Rowland, Aborym, Accept, Agnostic Front, Sepultura, Ashenspire, Mr Biffö, Hawkwind, Martin Springett, John Lennon, George Harrison, Kurt Cobain, Andrew Ridgeley, Andy Phillipson, Neil Nixon, Sandra Cross

#### IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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



# Dramatis Personae



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

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

## NAMING THOSE RESPONSIBLE

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

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

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

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

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

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 REGGS PAUL  
McARTNEY & WINGS  
ZAPPA YES CAMEL PFM  
GENTLE GIANT KATE BUSH  
PETER GABRIEL GENESIS



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



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# THE <sup>gonzo</sup> NEWSROOM



**FIRST FAB FOUR FILM:** Paul McCartney's brother has confirmed an unearthed police recruitment video from 1958 could feature the first footage of the Beatles. The Liverpool Police film, discovered recently by Peter Hodgson and posted on Facebook, appears to feature John Lennon, Paul McCartney and his brother Michael, who tells the Liverpool Echo he wouldn't be surprised if the footage captures the boys watching the annual police parade.

"That could definitely be us," he told the newspaper. "It was a really big occasion in Liverpool and that's what we used to do every summer - take deck chairs and climb

onto the concrete shed and watch a free show. I think there is every chance John would have been there that year - absolutely. His friend, Pete Shotton, was a police cadet. And George could easily have been there, too. It's bloody mad - absolutely fascinating and unbelievable!"

**Read on...**

**gonzo**

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

**gonzo**

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



"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



Pic: Zoran Veselinovic

**WHACKING JACKO:** Choreographer Wade Robson is heading to court again in a new trial linked to his molestation allegations against the late Michael Jackson. The professional dancer, who has worked with Britney Spears, Demi Lovato, and NSYNC, launched a negligence lawsuit against executives at Jackson's companies MJJ Productions and MJJ Ventures in September (16), claiming the businesses were illegitimate and set up as a ruse to covertly "operate as a child sexual abuse operation". And now he has been given a chance to prove his accusations next year (18).

According to the New York Daily News, a Los Angeles judge has ruled the case will officially go to trial on 5 March, 2018. Wade's attorneys now plan to spend the next 12 months "gaining access to the materials needed for a much-anticipated trial". "We look forward to completing that discovery and disclosing to the public, through trial, the full extent of Michael Jackson's serial sexual abuse of children, which was facilitated through his companies MJJ Productions and (MJJ) Ventures," his lawyer Vince Finaldi said in a statement. **Read on...**

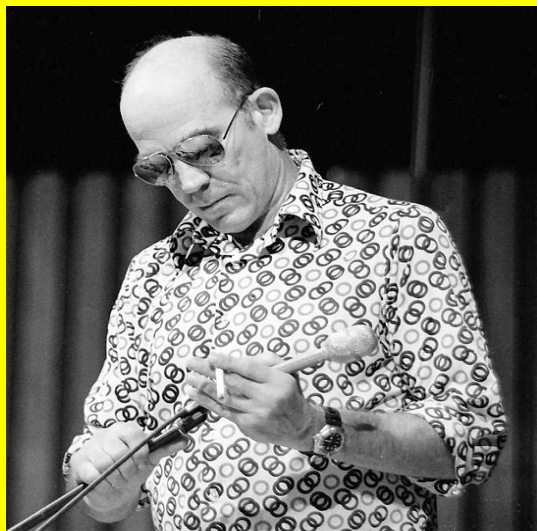
**GONZO**

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## WHO GONZO? WHY GONZO? WHAT GONZO?

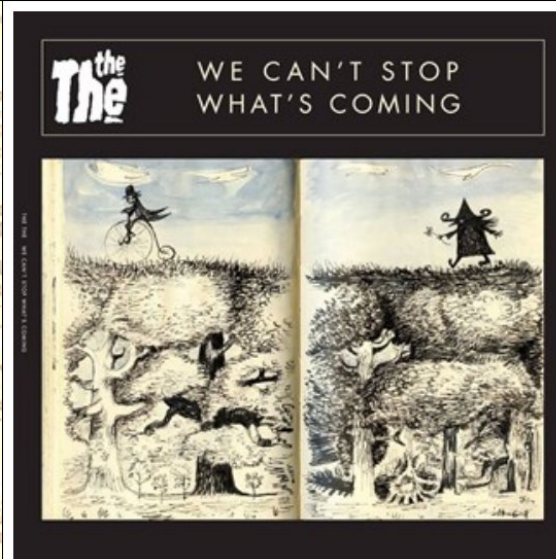
What? You don't know who Hunter Thompson is/was/might have been/will be? Without Hunter Thompson there would be no Gonzo Multimedia. It would have been completely different and that would have been an unforgivable pity. So here is:

- [A potted history of his life and works](#)
- [Rob Ayling explains why he called his company 'Gonzo'](#)

C.J.Stone suggested that as well as explaining Gonzo to those wot don't understand, we should do a weekly quote from the man himself...

**“In a closed society where everybody’s guilty, the only crime is getting caught. In a world of thieves, the only final sin is stupidity.”**

Hunter S. Thompson



**THE BOY LOOKED AT JOHNNY:** Johnny Marr is back with The The after 17 years to release their first song in 15 years. Marr was a member of the band from 1988–1994 playing guitar and harmonica, it was his first musical escapade after The Smiths split up. Singer/songwriter Matt Johnson has been the only permanent member of the group since its inception in the late 70s..

Johnson and Marr have just announced that they have joined forces for a new The The song ‘You Can’t Stop What’s Coming’, which will be released as a seven-inch single on April 22 for Record Store Day. **Read on...**



**MOZZA IN HOT WATER AGAIN:** British rocker Morrissey has removed a T-shirt which sparked accusations of racial insensitivity from his online store. The controversial T-shirt is emblazoned with a picture of African-American writer and civil rights activist James Baldwin's face. Morrissey is a known admirer of the beloved novelist, playwright and social critic, but the T-shirt sparked outrage as above Baldwin's image are lyrics from Morrissey's former band



# The Gospel According to *BART*

My favourite roving reporter has been in hospital, but it appears that he is on the mend now and doing fine. We all send our good wishes and healing vibes to him.

In the meantime he sends a piece of news that will delight all Yes fans. Jon Anderson WILL be appearing with the band at the Rock and Roll Hall of Fame induction ceremony:



Pic: Klausgroi

"Jon Anderson will perform with Yes at their Rock and Roll Hall of Fame induction.

The former frontman of the progressive rock band hasn't performed with the group since May 2008 when their 40th anniversary 'Close to the Edge and Back Tour' was abruptly cancelled after Jon suffered an asthma attack and was later diagnosed with acute respiratory failure.

The remaining members of the 'Owner of a Lonely Heart' hitmakers then reportedly grew tired of waiting for Jon to return to the band, and in September of that year they announced he had been replaced by Benoit David.

Now, the 72-year-old rocker has confirmed the band are to let bygones be bygones as they are set to reunite to perform together when they are inducted into the Rock and Roll Hall of Fame on April 7."

<https://tinyurl.com/k7qup7s>

The Smiths' song Unloveable, which read, "I wear black on the outside because black is how I feel on the inside."

The merchandise was to be sold online and at venues hosting the Panic singer's U.S tour dates, but it has now been pulled from sale. Although the T-shirt has disappeared from Morrissey's Mporium store, a post on official fansite True To You advertising the Baldwin themed apparel has not been removed and the musician is yet to publicly comment on the reasons behind its withdrawal, or whether it will still be available to buy at tour venues. Twitter users and journalists were quick to criticise Morrissey, with one notable piece in Britain's FACT magazine headlined, "Morrissey is selling racist t-shirts because he is a f\*\*king idiot".

Read on...



Pic: Phil Guestr

**RUN LIKE HELL:** On Sunday, Pink Floyd's Nick Mason crashed his \$3.7 million McLaren F1 GTR supercar during a demonstration lap at the Goodwill Circuit in West Sussex, England. Mason did not appear to be injured in the crash; however, his car sustained major front-end damage after it went off the track, crossed over the grass on the side of the course and hit protective banking. Officials had to stop the race while debris from the crash was cleaned up. **Read on...**

**ONLY ROCK AND ROLL:** Ronnie Wood's favourite way to pass the time is to cuddle up with his wife Sally and their twin girls. The former Rolling Stones hellraiser, who welcomed his fifth and sixth children, twin girls Gracie Jane and Alice Rose, with wife Sally last year (16), loves spending time with his young family, and considers himself "a lucky man". The 69-year old rocker gushed about the new additions to his family in an interview with Hello! magazine.

"Any time I'm with her and the girls, that's the best for me, nothing tops it," he smiled. "When the twins



# THE <sup>gonzo</sup> NEWSROOM



Pic: Kevin Dooley

come into our bed and we're all snuggled up together, that, for me, is wonderful - my idea of heaven. It's special. The girls are so cuddly and gorgeous. I'm a lucky man." **Read on...**

**PRINCE PATHOS:** Prince reportedly burned his late son's cremated ashes to help him deal with his loss, according to his ex-wife Mayte Garcia. The dancer married the late Purple Rain icon in 1996 and they welcomed their son Amir Gregory Nelson into the world later that year, but the baby was born with rare genetic disorder Pfeiffer syndrome and lived for less than a week. Mayte and Prince stayed together for a few years after Amir's death, but they divorced in 2000, and Mayte claims she found out her late ex-husband asked his assistant to burn memorabilia from his marriage and the birth - including the baby's ashes.

"In some sad, painful moment, he had it all burned, as if fire could cauterize this deep wound he couldn't close," Garcia writes in her memoir *The Most Beautiful: My Life with Prince*. "I wasn't there to witness it, and I can't bear to think about it now." Mayte has always blamed the breakdown of the marriage on the loss of Amir and a subsequent miscarriage. She insists the relationship would probably have survived had it not been for the tragedy. **Read on...**

**SAYONARA SABS:** Black Sabbath, one of the most influential heavy bands in rock history, has officially signed off after 49 years. While there is no official statement of explanation, the band posted their logo from the cover of their *Master of Reality* album with the dates "1968 - 2017" added and, below, the hashtag "#TheEnd". **Read on...**

**PAPA WAS A ROLLING STONE (WRONG BAND ACTUALLY):** Lily Collins has written an emotional open letter to her singer father Phil, forgiving him for "not being the dad I expected". The 27-year-old actress is one of former Genesis star Phil's five children, by three different wives. Lily has penned a debut book entitled *Unfiltered: No Shame, No Regrets, Just Me*, in which she tackles her sometimes difficult relationship with her father, who was frequently absent as she was growing up.

In an open letter published in the book, Lily writes: "I forgive you for not always being there when I needed and for not being the dad I expected... I forgive the mistakes you made. And although it may seem like it's too late, it's not. There's still so much time to move forward."

Lily is the only child from Phil's marriage to antiques dealer Jill Tavelman. Phil and Jill split in 1994, at which time Lily and her mother moved to Los Angeles, with the *Rules Don't Apply* star only seeing her father during the school holidays. **Read on...**

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







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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.

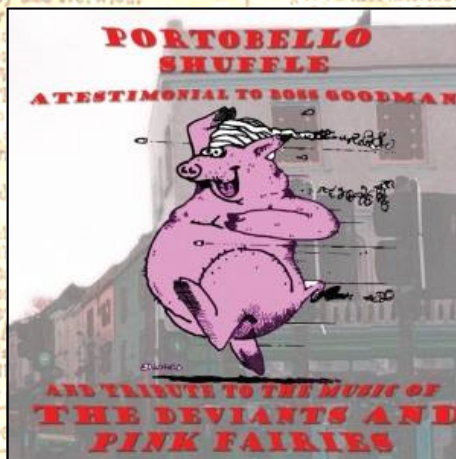






# I'M ON BOARD!

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



Portobello Shuffle CDs still at special  
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p&p = UK £6.80; Mainland Europe  
£8.90; USA £9.95; Rest of the World,  
contact Rich  
Deakin for postage price.  
[arsydeedee@yahoo.co.uk](mailto:arsydeedee@yahoo.co.uk)

MICHAEL DES BARRÉS ON

LITTLE STEVEN'S  
UNDERGROUND GARAGE

MAXIMUM ROCK AND ROLL

MORNINGS 8AM - 11AM ET 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.

## **HARDENED CRIMINALS**

Man with a bizarre concrete fetish turns up for hardcore session at Renfrew flat and is attacked by machete nuts in bloodbath

<https://tinyurl.com/k3fqz2r>







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!



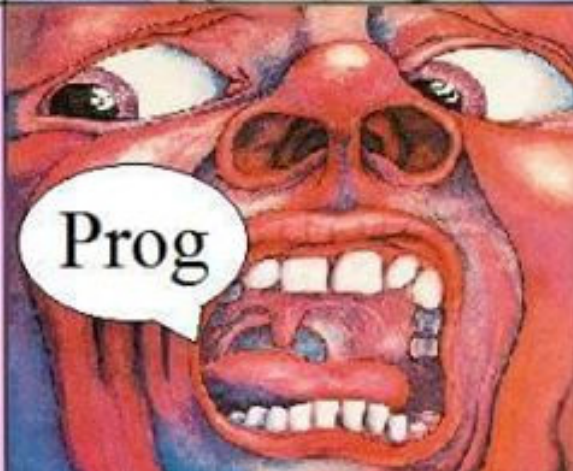
Hmph... You be careful, those  
boys only care about one thing.



Sex?



No...



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







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.

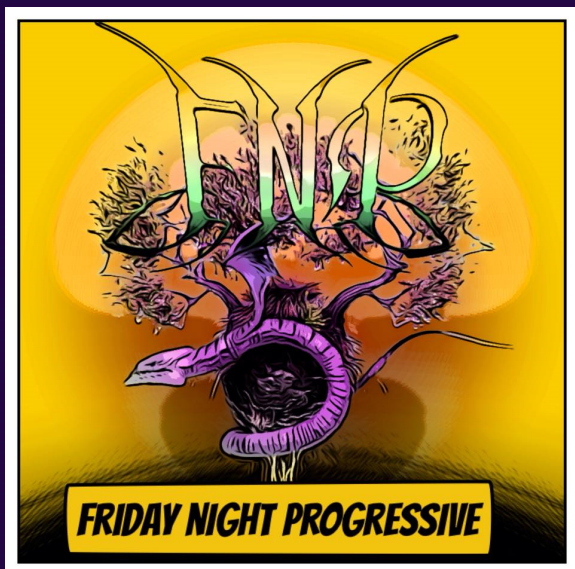
The show is broadcast on Miskin Radio every Sunday from 10-00-midnight.



Mannequin Pussy: Kiss  
 The Green Question Mark: Pegasus  
 The Damned: Plan 9 Channel 7  
 Bedlam's Offspring: The Thrill is Gone  
 Jolly Rogers and the Poppitteers: Beautiful  
 Lady in the Sky  
 Brightblack Morning Light: Black Feather,  
 Wishes Rise  
 Lambchop: Paperback Bible  
 Wyclef Jean: Rough Boy  
 Mbilia Bel: Mayaval  
 ZZ Top: Sure Got Cold After the Rain  
 Fell  
 Us and Them: When I Was Walking  
 Forgotten Thymes: Won't you be With Me?  
 Es Shades: Anyday Anywhere  
 Gene Vincent: Flea Brain  
 The Human League: Sound of the Crowd  
 The Handless Organist: Turn your Radio  
 on  
 Paul McCartney and Wings: Loup (First  
 Indian on the Moon)  
 P J Harvey: A Line in the Sand  
 Cranium Pie: Mechanisms Part IV:  
 The Bombay Royale: Houghly Night Patrol  
 The Marauders: Just Times Between Us  
 Green Beans: Superstition  
 Big Joe Long: For a While  
 Sparks: Bon Voyage

**Listen  
Here**





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

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



#### ARTISTS:

Mechanical Butterfly

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

Ugochill

<http://www.facebook.com/windmill.mixing/>  
SYmPHONIC NV

<http://www.facebook.com/SYmPHONIC-NV-194582883897342/>

Hibernal

<http://www.facebook.com/hibernalband/?fref=ts>

Ad Astra

<http://www.facebook.com/groups/23359419585/>

Farzad Golpayegani

<http://www.facebook.com/farzadonline/?fref=ts>

Napier's Bones

<http://www.facebook.com/napiersbonesband/?fref=ts>

PANGEA

<http://www.facebook.com/pangeawny/?fref=ts>

NagMet

<http://www.facebook.com/NagMet-799620440129449/?fref=nf>

Hox Vox

<http://www.facebook.com/HoxVox/>  
background art by: Greg P Onychuk — with Mark Healy, Gordon Midgley, Alex Or, Joe Nardulli, Diana Nowak-Riffel, Alex Guitarista Rado, Gianluca Missero, Farzad Golpayegani, Nicholas Love and Daniel J Harris.

**Listen  
Here**

# Friday Night Progressive





## CANTERBURY SANS FRONTIÈRES: Episode Forty—Four

We at Gonzo Web Radio are very proud to bring you Canterbury Sans Frontières - a podcast dedicated to the music of the 'Canterbury Scene' and more. Creator Matthew Watkins writes:

As with Canterbury Soundwaves, a new three-hour episode will be released with each full moon. I decided to wind down Canterbury Soundwaves so that I didn't end up

- (i) repeating myself,
- (ii) scraping the bottom of the Canterbury barrel, or
- (iii) becoming increasingly tangential.

This new podcast broadens the musical remit, so it'll be about one-third 'Canterbury sound', together with progressive/psychedelic/experimental music from the Canterbury of today, the remainder being a mix of music from various times and places which I feel to be in a similar spirit of creative adventurousness. I'll be doing a lot less talking, and the programme will be less expository – so no interviews, barely listenable bootlegs, etc. I also plan to include guest one-hour mixes from various musicians from the current music scene in Canterbury (Episode 2 features a mix from Neil Sullivan from Lapis Lazuli).

And for those of you who wonder what Matthew was referring to when he writes about Canterbury Soundwaves we have brought you all the back catalogue of that as well. Those wacky guys at Gonzo, eh?

### THIS EPISODE FEATURES:

Egg, Steve Hillage's System 7 sampling Gong, Gong themselves celebrating twenty-five years of cosmic silliness, a late period Lindsay Cooper ambient collaboration, four unknown Japanese amateur musicians playing National Health's "Collapse" (having never played together before!), a old Robert Wyatt piece reworked with a Palestinian MC, the Delta Saxophone Quartet mashing up a couple of pieces from Soft Machine's "Third" album, Hugh Hopper with American experimentalists Caveman Shoestore and something from Kevin Ayers 1972 "Banana Follies" stage show. From the Canterbury of recent times, a live set from Lapis Lazuli, an intriguing miniature from Humble Pious and friend, an almost-lost 2010 demo from Bardo Thodol and ambient works from two of the musicians behind that band. Also some spiritual jazz from Pharaoh Sanders, modular synth wizardry from Kaitlyn Aurelia Smith and an overdue tribute to John Wetton (RIP).

Listen  
Here





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).

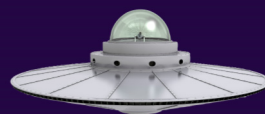
He's a member of SKY CLUB, Gonzo recording artists. He's been a radio host since 2010. He lives with his wife, Doreen, on an island off the coast of Massachusetts."



## AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

### Einstein x Ringo + Keith = a Big Hole in Antarctica

Mack, Juan-Juan and Commander Cobra talk to rock star Matt Malley (Counting Crows) about his fantastic UFO sighting plus his encounters with Ringo Starr and the Rolling Stones. Psychic Barbara With reports on her conversations with Albert Einstein from beyond the grave. Rob Beckhusen on the strange doings in the Battle for Mosul ; Switchblade Steve Ward on a giant hole at the bottom of the Earth. Special guest UFO comedian Phil Yebba brings the funny.



Listen  
Here

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





# JEREMY SMITH'S SEVEN DEADLY SINS



## The Seven Deadly Sins

After two years presenting Strange Fruit with Neil Nixon, I've decided to move on and do something a bit different. My first idea was to sing into the microphone myself for an hour but unfortunately, the Health and Safety Executive found that this might be detrimental to public health. I've therefore decided to put together a septology of music shows based on the Seven Deadly Sins.

This isn't quite a unique concept because it's already been done in writing by Dan Savage with his rather brilliant book, "Skipping Towards Gomorrah: The Seven Deadly Sins and the Pursuit of Happiness in America" and of course also by the 1995 movie, "Seven".

However, it may well be the first radio show to focus on the Seven Deadly Sins: Pride, Greed, Lust, Envy, Gluttony, Wrath and Sloth as content and I must say, I'm particularly looking forward to Lust and Gluttony. These seven programmes will be coming out on Gonzo multi-media over the next few weeks, while I think of what I'm going to do next. Any cool ideas will be gratefully received.

Jeremy (jnismith@gmail.com)

## The Seven Deadly Sins - 5 - Gluttony

The fifth part of the "Seven Deadly Sins Septology" featuring songs relating to Gluttony and Overindulgence in many things.

### Tracks:

- 1 Carter the Unstoppable Sex Machine: Surfin' USM
- 2 The Dubliners: Seven Drunken Nights
- 3 Steve Heller: Ginsters Paradise
- 4 The Velvet Underground: Heroin
- 5 The Gun Club: She's Like Heroin to Me
- 6 Motorhead: White Line Fever
- 7 Flamin' Groovies: Slow Death
- 8 Dead Kennedys: Too Drunk to Fuck
- 9 The Kinks: Alcohol
- 10 Grant Hart: Now That You Know Me
- 11 Grant Hart: Twenty-Five Forty-One
- 12 The Pogues: Boys from County Hell
- 13 Ferocious Dog: Slow Motion Suicide
- 14 Half Man Half Biscuit: Time Flies By When You're the Driver of a Train
- 15 Half Man Half Biscuit: New York Skiffle
- 16 Half Man Half Biscuit: Carry on Cremating
- 17 Television Personalities: Now That I'm a Junkie
- 18 The Heroes: Too Much Junkie Business
- 19 The Only Ones: The Beast
- 20 The Fat White Family: Love is the Crack
- 21 The Fall: Eat Y'self Fitter
- 22 Steve Heller: Pasty Shop
- 23 John Lennon: Cold Turkey

**Listen  
Here**





**Charles Edward Anderson  
"Chuck" Berry  
(1926 – 2017)**

Berry was an American guitarist, singer and songwriter and one of the pioneers of rock and roll music. With songs such as "Maybellene" (1955), "Roll Over Beethoven" (1956), "Rock and Roll Music" (1957) and "Johnny B. Goode" (1958), Berry refined and developed rhythm and blues into the major elements that made rock and roll distinctive. Writing lyrics that focused on teen life and consumerism, and developing a music style that included guitar solos and showmanship, Berry was a major influence on subsequent rock music.

Berry had an interest in music from an early age and gave his first public performance at Sumner High School. While still a high school student he was convicted of armed robbery and was sent to a reformatory, where he was held from 1944 to 1947. After his release, Berry settled into married life and worked at an automobile assembly plant. By early 1953, influenced by the guitar riffs and showmanship techniques of the blues musician T-Bone Walker, Berry began performing with the Johnnie Johnson Trio. His break came when he travelled to Chicago in May 1955 and met Muddy Waters, who suggested he contact Leonard Chess, of Chess Records. With Chess, he recorded "Maybellene"—Berry's adaptation of the country song "Ida Red"—which sold over a million copies, reaching number one on Billboard magazine's rhythm and blues chart.

By the end of the 1950s, Berry was an established star, with several hit records and film appearances and a lucrative touring career. He had also established his own St. Louis nightclub, Berry's Club Bandstand. But in January 1962, he was sentenced

to three years in prison for offenses under the Mann Act—he had transported a 14-year-old girl across state lines. After his release in 1963, Berry had several more hits, including "No Particular Place to Go", "You Never Can Tell", and "Nadine".

Berry was among the first musicians to be inducted into the Rock and Roll Hall of Fame on its opening in 1986; he was cited for having "laid the groundwork for not only a rock and roll sound but a rock and roll stance."

Berry's calculated showmanship, along with a mix of country tunes and R&B tunes, sung in the style of Nat King Cole set to the music of Muddy Waters, brought in a wider audience, particularly affluent white people.

In the 1970s Berry toured on the strength of his earlier successes. He was on the road for many years, carrying only his Gibson guitar, confident that he could hire a band that already knew his music no matter where he went. Among the many bandleaders performing a backup role with Berry in the 1970s were Bruce Springsteen and Steve Miller when each was just starting his career. Springsteen related in the documentary film *Hail! Hail! Rock 'n' Roll* that Berry did not give the band a set list and expected the musicians to follow his lead after each guitar intro. Berry neither spoke to nor thanked the band after the show. Nevertheless, Springsteen backed Berry again when he appeared at the concert for the Rock and Roll Hall of Fame in 1995.

In 2008, Berry toured Europe, with stops in Sweden, Norway, Finland, the United Kingdom, the Netherlands, Ireland, Switzerland, Poland and Spain. In mid-2008, he played at the Virgin Festival in Baltimore, Maryland. During a concert on New Year's Day 2011 in Chicago, Berry, suffering from exhaustion, passed out and had to be helped off stage.

Berry announced on his 90th birthday that his first new studio album since *Rock It* in 1979, entitled *Chuck*, would be released in 2017. His first new record in 38 years, it includes his children, Charles Berry Jr. and Ingrid, on guitar and harmonica, with songs "covering the spectrum from hard-driving rockers to soulful thought-provoking time capsules of a life's work" and dedicated to his wife of 68 years, Themetta Berry.

# THOSE WE HAVE LOST



On March 18, 2017, police were called to Berry's house, where he was found unresponsive. He was pronounced dead at the scene,



### **James Henry Cotton (1935 – 2017)**

Cotton was an American blues harmonica player, singer and songwriter, who performed and recorded with many of the great blues artists of his time and with his own band. He played drums early in his career but is famous for his harmonica playing.

Cotton began his professional career playing the blues harp in Howlin' Wolf's band in the early 1950s. He made his first recordings in Memphis for Sun Records, under the direction of Sam Phillips. In 1955, he was recruited by Muddy Waters to come to

bandleader and stayed with the group until 1965. In 1965 he formed the Jimmy Cotton Blues Quartet, with Otis Spann on piano, to record between gigs with the Muddy Waters band. He eventually left to form his own full-time touring group. His first full album, on Verve Records, was produced by guitarist Mike Bloomfield and vocalist and songwriter Nick Gravenites, who later were members of the band Electric Flag.

Cotton died from pneumonia on March 16th at the age of 81.



### **John Lever (1961/2 - 2017)**

Lever was the drummer for cult post-punk band, The Chameleons.

Lever had been a member of the band since they formed in 1981. He played on their first three albums, until they split in 1987, and was present for the band's 2000-03 reunion.

The Chameleons were known for their devoted fanbase and for their first three records, which progressed from the echo-laden post-punk of debut *Script of the Bridge* to the more ambitious production stylings of *What Does Anything Mean? Basically* and *Strange Times*.

Beyond the Chameleons, Lever spent time playing with Sun and the Moon and the Red-Sided Garter Snakes. He also joined Burgess to play the band's back catalogue in ChameleonsVox.

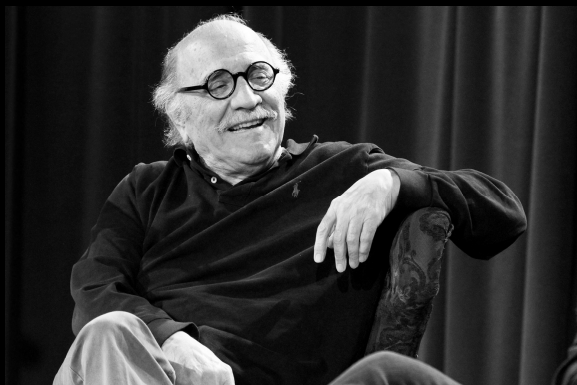
Lever died on 13th March after a short illness, at the age of 55.

### **Tommy LiPuma (1936 – 2017)**

LiPuma was an American music producer. He received 33 Grammy nominations, 5 Grammy wins, and sold more than 75 million albums. LiPuma worked with many musicians, including Barbra Streisand, Miles Davis, George Benson, Natalie Cole, Dave Mason, the Yellowjackets, Diana Krall, Paul McCartney, Ben Sidran, The Crusaders, Joe Sample, Randy Crawford and Dr. John.

# THOSE WE HAVE LOST





When LiPuma was a child he discovered rhythm-and-blues and jazz artists of that time – Little Jimmy Scott, Ruth Brown, Big Maybelle, Charles Brown and Nat Cole. Inspired by the music, he began taking lessons on the tenor saxophone. While playing in local big bands, he also attended barber school, intending to follow in his father's footsteps. However, a chance opportunity to go on tour with a band changed his plans. His first real job in the music business was as an entry-level employee for a local Cleveland music distributor, M.S. Distributors, where eventually he became the local promotions representative.

In 1961, LiPuma worked as a promotional representative for Liberty Records which eventually acquired Imperial Records and its publishing catalogue. From here, LiPuma began working in music publishing, but also produced demo sessions for young songwriters such as Jackie DeShannon, Randy Newman and P.J. Proby. In late 1964, LiPuma produced his first recording for release with The O'Jays, the R&B hit, "Lipstick Traces". In 1965, Herb Alpert and Jerry Moss hired him to be the first staff producer for their A&M label. Over the next four years, he produced the Top 40 hits, "Guantanamera" for the Sandpipers, "The More I See You" for Chris Montez; and gold albums for French singer Claudine Longet (Claudine and The Look of Love). He delivered dialogue in Claudine Longet's 1968 single "A Walk in the Park".

LiPuma died on 13th March, at the age of 80.

**Joey Alves**  
(1954? – 2017)

Alves was founding rhythm guitarist with veteran hard-rock group Y&T. He played on Y&T's 1976 debut album *Yesterday And Today*, and went on to appear on 1978's *Struck Down*, 1981's *Earthshaker*, 1982's *Black Tiger*, 1983's *Mean Streak*, 1984's *In Rock We Trust*, 1985's *Down For The Count* and 1987's *Contagious*.



He left the band in 1989 was replaced by Stef Burns before Y & T disbanded in 1991. He died on March 12th after a struggle with ulcerative colitis and other complications. He was 63.



**James Martin Pacelli McGuinness**  
(Irish: Séamus Máirtín Pacelli  
Mag Aonghusa)  
(1950 – 2017)

McGuinness was an Irish republican and Sinn Féin politician who was the deputy First Minister of

# THOSE WE HAVE LOST



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Northern Ireland from May 2007 to January 2017. A former Provisional Irish Republican Army (IRA) leader, McGuinness was the MP for Mid Ulster from 1997 until his resignation in 2013. Like all Sinn Féin MPs, McGuinness practised abstentionism in relation to the Westminster Parliament.

McGuinness acknowledged that he was a former IRA member, but stated that he left the IRA in 1974. He originally joined the Official IRA, unaware of the split at the December 1969 Army Convention, switching to the Provisional IRA soon after. By the start of 1972, at the age of 21, he was second-in-command of the IRA in Derry, a position he held at the time of Bloody Sunday, when 14 civil rights protesters were killed in the city by soldiers of the 1st Battalion, Parachute Regiment.

During the Saville Inquiry into the events of that day, Paddy Ward claimed to have been the leader of the Fianna, the youth wing of the IRA at the time of Bloody Sunday. He claimed that McGuinness and an anonymous IRA member gave him bomb parts that morning. He said that his organisation intended to attack city centre premises in Derry on the same day. In response, McGuinness said the claims were "fantasy", while Gearóid Ó hEáira (formerly Gerry O'Hara), a Derry Sinn Féin councillor, stated that he and not Ward was the Fianna leader at the time. The inquiry concluded that, although McGuinness was "engaged in paramilitary activity" at the time of Bloody Sunday and had probably been armed with a Thompson submachine gun, there was insufficient evidence to make any finding other than they were "sure that he did not engage in any activity that provided any of the soldiers with any justification for opening fire".

He became Sinn Féin's chief negotiator in the Northern Ireland peace process negotiations which led to the Good Friday Agreement. He was elected to the Northern Ireland Forum in 1996 representing Foyle. Having contested Foyle unsuccessfully at the 1983, 1987 and 1992 Westminster elections, he became MP for Mid Ulster in 1997 and after the Agreement was concluded, was returned as a member of the Assembly for the same constituency, and nominated by his party for a ministerial position in the power-sharing executive, where he became Minister of Education. One of his controversial acts as Minister of Education was his decision to scrap the 11-plus exam, which he had failed as a child. He

was re-elected to the Westminster Parliament in 2001, 2005 and 2010.

On 6 March 2017 McGuinness was hospitalised at Derry's Altnagelvin Area Hospital due to ill health, and died on 21<sup>st</sup> March, at the age of 66.



**Norman Colin Dexter, OBE  
(1930 – 2017)**

Dexter, better known as Colin Dexter, was an English crime writer known for his Inspector Morse series of novels, which were written between 1975 and 1999 and adapted as an ITV television series, *Inspector Morse*, from 1987 to 2000.

Dexter was born in Stamford, Lincolnshire, and was educated at St. John's Infants School, Bluecoat Junior School and Stamford School, a boys' public school.

In 1954, he began his teaching career in the East Midlands, becoming assistant Classics master at Wyggeston School, Leicester. In 1966, he was forced by the onset of deafness to retire from teaching and took up the post of senior assistant secretary at the University of Oxford Delegacy of Local Examinations (UODLE) in Oxford, a job he held until his retirement in 1988.

The initial books written by Dexter were general studies text books, and he began writing mysteries in 1972 during a family holiday: "We were in a little guest house halfway between Caernarfon and Pwllheli. It was a Saturday and it was raining—it's not unknown for it to rain in North Wales. The

# THOSE WE HAVE LOST



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children were moaning... I was sitting at the kitchen table with nothing else to do, and I wrote the first few paragraphs of a potential detective novel." *Last Bus to Woodstock* was published in 1975 and introduced the character of Inspector Morse, the irascible detective whose penchants for cryptic crosswords, English literature, cask ale, and Wagner reflect Dexter's own enthusiasms. Dexter's plots used false leads and other red herrings.

Dexter received several Crime Writers' Association awards, and in 2000, Dexter was appointed an Officer of the Order of the British Empire for services to literature.

Dexter died peacefully at his home in Oxford on 21st March 2017.



**Evan Johns**  
(1956 – 2017)

Johns was an American guitarist specializing in a variety of music, including rockabilly.

Johns was born in Virginia, and began his musical career in the Washington, D.C. area. It was there that Johns met and played with guitarist Danny Gatton, writing three songs (including the title track) for Gatton's 1978 album, *Redneck Jazz*. After his stint with Gatton, Johns founded his own band, called "the H-Bombs", which became popular playing regular gigs in the DC area. Among the group's fans was Jello Biafra, founder of the Dead Kennedys, who in liner notes to an H-Bombs EP, described the H-Bombs' music as "a little Tex-Mex here, garage

power there, all whipped into a witch's brew of spitfire guitar and Evan's trademark vocal growl. This is the real stuff."

In 1984, Johns relocated to Austin, Texas, to join the band The LeRoi Brothers, and it was here that Johns performed on the 1985 compilation album, *Trash, Twang and Thunder* by several Austin guitarists who styled themselves as Big Guitars From Texas.

In 1985, Johns re-formed the H-Bombs in Austin and continued as its leader. Johns and the H-Bombs played together for several years thereafter, becoming known for their eclectic repertoire, summarized by one reviewer as "cajun, rockabilly, punk, surf, blues, country – even spaghetti Western soundtrack music."

In the mid 1990s, Johns began to suffer alcohol-related and other health problems and stopped playing regularly in 1998, but continued to write and record music until his death.

Johns died on March 11th, from complications following surgery.



**Don Warden**  
(1929 – 2017)

Warden was an American country musician and manager best known for his years on *The Porter Wagoner Show* and as the manager of Wagoner and Dolly Parton.

# THOSE WE HAVE LOST



Warden grew up singing in church, and - a self-taught player - was influenced by Leon McAuliffe with Bob Wills and The Texas Playboys. Warden formed his own band during high school, The Rhythm Rangers, playing steel guitar and singing. He also had an afternoon radio show on KWPM-AM in Missouri. The band gained popularity, moving on to Kennett, Missouri's KBOA-AM and KHWN-AM in Arkansas, and gigs in East Texas honky tonks; eventually leading to Louisiana Hayride, backing The Wilburn Brothers and Red Sovine. Warden left the show in 1951 for a two-year stint with the US Army.

Returning to the Hayride after the Army, the Rhythm Rangers continued to back Red Sovine until Sovine left to join the Grand Ole Opry in Nashville, leaving his band behind. Warden moved to St. Louis, Missouri, where he attended flight school and played local clubs in his spare time.

Warden joined Dolly Parton as her full-time manager in 1974, a job he held until his death.

Warden died on March 11th.



**Joan Elise Sledge  
(1956 – 2017)**

Sledge, better known as Joni Sledge, was an American singer-songwriter and producer. Sledge was best known as a founding member of the American family vocal group Sister Sledge.

In addition to singing, Sledge was also a songwriter and producer; writing and producing the song "Brother, Brother Stop" for a Sister Sledge greatest

hits album in 1996. Sledge's production of their album *African Eyes* which was released in 1997 was nominated for a best-production Grammy.

Sledge was found dead by a friend at her home on March 10<sup>th</sup>. She was 60 years old, and her cause of death was ruled "natural causes".



**Tony Lorenzo  
(1986 – 2017)**

Lorenzo was guitarist and founding member of American death metal band, Sons of Azael, formed in 2004.

In October 2011 Lorenzo was shot by an armed robber, leaving him paralyzed from the waist down, and the band had become inactive after the death of vocalist Joe Siracuse a year later. Lorenzo died on 9th March

**John Thomas "Sib" Hashian  
(1949 – 2017)**

Hasikan was an American musician of Armenian/Italian ancestry, best known as a drummer for the rock band Boston.

# THOSE WE HAVE LOST



Hashian was reluctantly chosen by Boston founder Tom Scholz in 1975 to replace original drummer Jim Masdea when Epic Records demanded that Masdea be replaced for recording. Hashian is heard on Boston's self-titled debut album, as well as on the follow-up *Don't Look Back*, although the drum parts he played on many tracks were note-for-note transcriptions of Masdea's original drum arrangements. Hashian was involved in the early sessions for Boston's *Third Stage* album, but was later replaced when Masdea returned.



After leaving Boston, Hashian sued Boston band leader Tom Scholz for back royalties and the two later settled out of court.

Hashian was also the drummer for fellow Boston member Barry Goudreau's self-titled solo album which was released in 1980. The album achieved moderate success with the rock radio hit "Dreams".

Boston and the Barry Goudreau album were the last mainstream projects Hashian worked on. He went on to own a chain of tanning salons in Boston, as well as a small record shop. He occasionally played gigs in the Boston area with former bandmates, including Goudreau, Fran Sheehan, and Brad Delp.

In 2001 he made his first stage appearance as an actor at the Cape Cod Repertory Theater in the world premiere of the play *9-Ball* written by his friend Art Devine.

In 2006 he recorded with Ernie and the Automatics, a band that features Goudreau on guitar.

In 2012 he began co-hosting Scorch's PFG-TV, a local TV show in New England.

Hashian died on March 23rd, at the age of 67, after collapsing on board a cruise liner.017, aged 30.



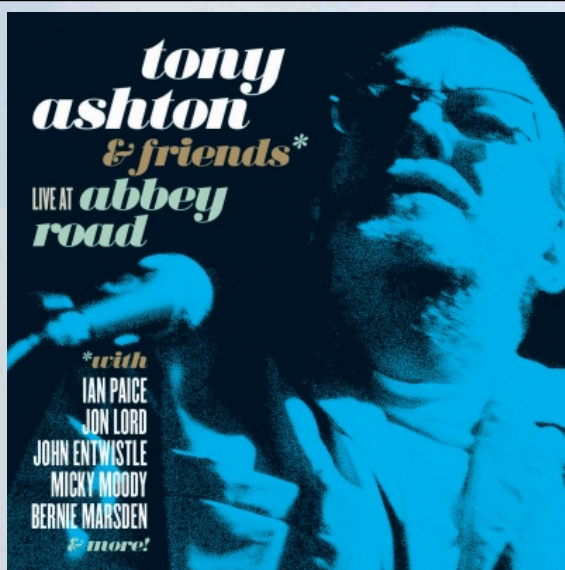
**PC Keith Palmer  
(1968/9 – 2017)**

PC Palmer was a member of the Metropolitan Police Force who joined the Parliamentary and Diplomatic Protection Command in April last year after serving in the Territorial Support Group (TSG) based in Catford, but working across London. He had previously been based in Bromley borough between 2002 and 2009.

He was stabbed to death in the line of duty on 23<sup>rd</sup> March, aged 48.

# THOSE WE HAVE LOST





**Artist** Tony Ashton with Jon Lord, Ian Paice, Bernie Marsden, Micky Moody, Neil Murray, John Entwistle, Zak Starkey (Ringo's son), Z

**Title** Live at Abbey Road

**Cat No.** HST434CD-DVD

**Label** Gonzo

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

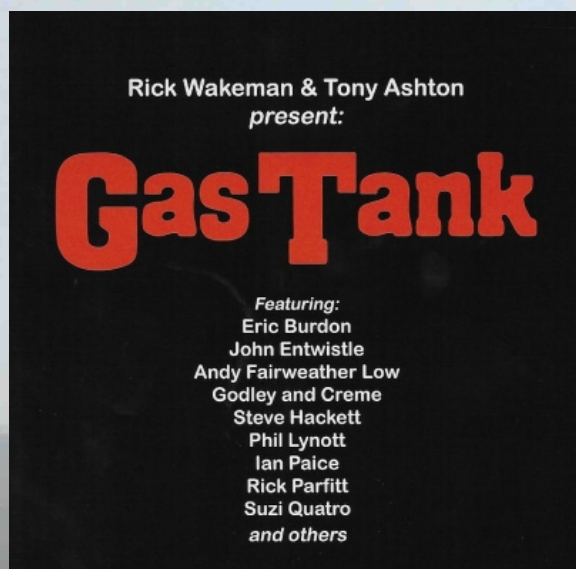
Money, Chris Barber to name but a few. s you might expect given that it was recorded Sgt Pepper engineer Geoff Emerick at Abbey Road, the sound quality is absolutely first rate. The picture quality is also of a very high quality, shot using state of the art equipment for the time, by film director Mike Figgis. Most of the show is shown in crisp colour, but there are also artsy black'n'white "atmospheric" shots interspersed.

The concert itself was a magical event and this double CD and DVD captures the vibe perfectly. It all starts in earnest when Ewan McGregor introduces the main man himself and Tony Ashton and his band perform their set. The three-song set is highly enjoyable, showcasing Tony's wonderful talents as pianist/vocalist and showman and also featuring some lengthy jamming and great improvised interplay between Tony and his excellent guitarist (Laurie Wisefield). Tony is in fine form and seems to be enjoying the occasion. The audience, which at this point had just filled out, comes alive and the atmosphere rises up a few obvious notches. Following on from the Ashton set we get the reformed version of the classic late 70's / early-80's formation of Whitesnake aka "Company of Snakes" (Jon Lord, Ian Paice, Bernie Marsden, Micky Moody, Neil Murray, with Stefan Berggren handling David Coverdale's duties). These guys dish up a set of crowd-pleasing favourites from yesteryear that really give the old aficionado's in the audience exactly what the doctor ordered. It is sing-along galore during the likes of : "Ready'n'Willing", "Ain't No Love" and "Here I Go Again".





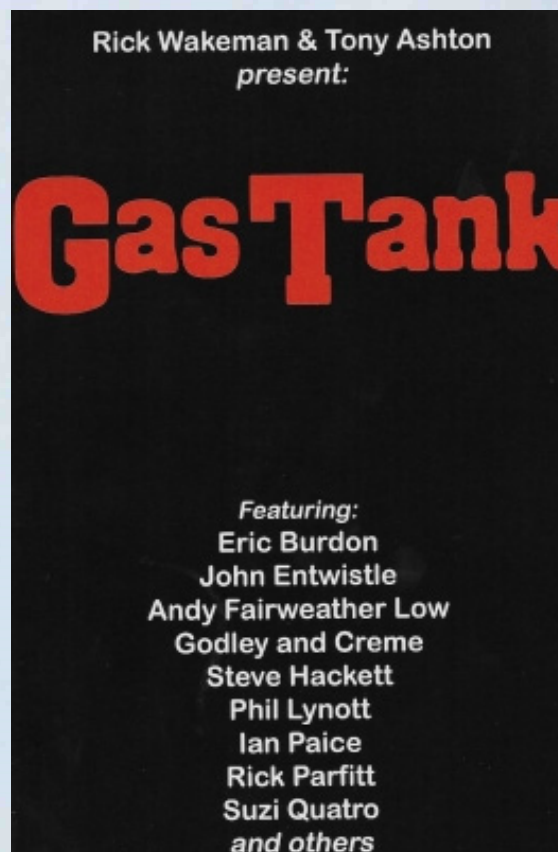
Then, what happened next, would turn an otherwise brilliant night into legendary! Ian Paice, Tony Ashton Jon Lord (Paice, Ashton and Lord) took the stage for the first (and only time) since 1977. Opening with the classic "Ghost Story" and continuing into "Sneaky Private Lee", the band, featuring Howie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



**Artist** Rick Wakeman and Tony Ashton  
**Various artists including:** Ian Paice, Rick Parfitt, Steve Hackett, Andy Fairweather Low, John Entwistle

**Title** Gastank (3CD)  
**Cat No.** MFGZ020CD  
**Label** RRAW

**Title** Gastank (DDVD)  
**Cat No.** MFGZ020DVD



The year is 1982. Popular music has gone through several tumultuous years, an understatement for artists of the time. Classic and progressive rock musicians are at that moment reimagining themselves, their sound, and their stagecraft, in light of new influences, and the tremendous impact of music videos via the juggernaut called MTV. Punk has come and mostly gone, but continues to influence a host of bands, all plying slightly different musical territory, be it goth, ska, "new wave" dance or one of any number of increasingly eclectic musical styles.

The most able and successful bands of the 1970s are weathering the storm, making changes to their style and stagecraft and often their lineup. Genesis for example was then approaching megastardom with Phil Collins at the helm. Yes in particular were continuing to change at least one member with nearly every new release. Wakeman himself is exploring new styles and approaches to his solo work, having struck gold in the 1970s with such epic releases as *The Six Wives of Henry The Eighth* and *Journey to the Center of the Earth* he ended the decade with the more varied releases *Criminal Record* and *Rhapsodies*. It's fair to say that in the early 1980's Wakeman was in search of a new direction. He recorded a soundtrack for cult favorite *The*

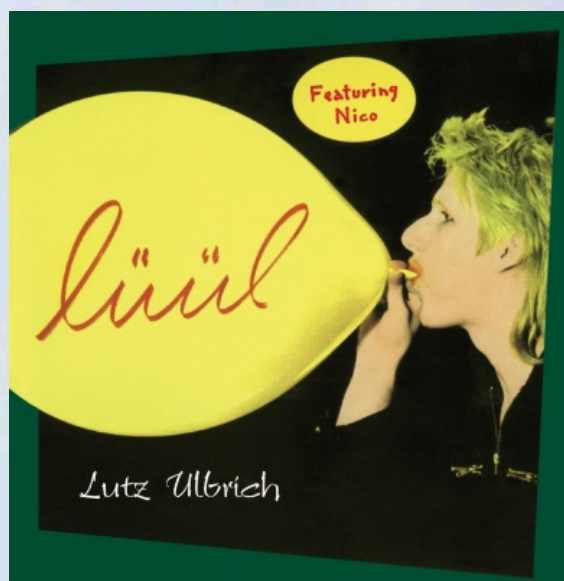


Burning, and the well-received 1984.

Rick Wakeman joined partner Tony Ashton, establishing a new television show called GasTank. Produced by Paul Knight with associate Ralph Tobert, Directed by Gerry Mill and recorded in a pub setting with stage and small studio audience, the show aired in the U.K. on channel 4 in 1982-1983. It featured Wakeman interviewing a host of musical artists as diverse as Steve Hackett, Ian Paice, Andy Fairweather Low, John Entwistle, Eric Burdon, and Godley and Crème, then joining these musicians for a few live numbers with stalwart co-host Tony Ashton and friends. The show was beloved by fans of rock and prog music who had the chance to see some well established rock 'n' roll heroes, along with a few overlooked artists of the era, play classic and new songs live in an intimate setting.

As an example, GasTank #1 kicks off with a couple of pieces by Ashton and Wakeman, then features friends Rick Parfitt from Status Quo, a reggae band The Cimarons, then legends Alvin Lee and Eric Burdon. Ashton brings a sense of humor, honky tonk bar-band blues piano and gritty vocals to his featured songs. Wakeman is, well, the man and musician we've come to know over so many years in the business – funny, disarming even, and as always brilliant on the keys. The house band includes long time Wakeman drummer Tony Fernandez with Chas Cronk and Jerome Rimson on bass. The rest of the crew play their parts whether an original tune from their catalog, or a suitable cover, such as when Eric Burdon introduces a long time Elvis Presley favorite. It's intimate and thoroughly enjoyable for any fan or interested viewer.

GasTank has long been unavailable in any format for years.



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

Nico (born Christa Päffgen; 16 October 1938 – 18 July 1988) was a German singer-songwriter, lyricist, composer, musician, fashion model, and actress who became famous as a Warhol superstar in the 1960s.

She is known for her vocals on the Velvet Underground's debut album, *The Velvet Underground & Nico* (1967), and her work as a solo artist. She also had roles in several films, including Federico Fellini's *La Dolce Vita* (1960) and Andy Warhol's *Chelsea Girls* (1966).

This record was made in 1981 with Nico in collaboration with the legendary German electronic music composer Lutz Ulbrich, formally of Ashra Tempel, Ashra (voice, guitars, keyboards), TANGERINE DREAM legend, Christoph Franke (mix, sequencer, electronic drums) and Harald Grosskopf (drums, percussions).

Finally released on CD with a booklet in both English and German, this ultra rare slice of Krautrock is available for all enjoy this previously hard to find classic.





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

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

The concepts, the music and the theatrics proved very popular on the university circuit but proved too way-out for a mainstream audience. This album captures Arthur Brown and Kingdom Come at their live pinnacle and



shows them at their blistering best on stage in front of a wildly enthusiastic audience.  
**Artist** Atomic Rooster  
**Title** Little Live Rooster  
**Cat No.** HST435CD  
**Label** Gonzo

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

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

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





**Artist** Mary Hopkin  
**Title** Live at the Royal Albert Hall 1972  
**Cat No.** MHMGZ101CD  
**Label** Mary Hopkin Music

Mary Hopkin's liner notes of this 34 year old album give an indication as to her attitude to her brief but bright music career all that time ago. Picked up by the Beatles' own Apple label, and thrust into pop-stardom with a trans-Atlantic number-one single, it was only a matter of time before she withdrew.



Despite being a few years into her career by 1972, Hopkin sounds shy, self-effacing and modest. She appears with her friends and her husband, producer Tony Visconti, creating the sound and atmosphere of a small fireside get-together. She sounds almost apologetic when introducing her band, as if it was a bit too 'rock star' to do so.

The crowd applaud politely, even to the biggest songs here (Those Were The Days, Streets Of London, Donna Donna) and it's a window into an era when whistles and cheering just weren't done, y'know. After each sublimely-delivered, note-perfect song, she issues a quiet 'thank you' and moves on. In the pop and folk crossover world of the time, Hopkin was a star - her voice alone was to thank for that.

A cover of the Beatles' If I Fell, a duet with Visconti, is as animated as she gets; the rest of the songs are minimally orchestrated with acoustic guitar, double bass and strings. On the production, her voice is right at the front, doing its job: showing off the skills of an artist of tremendous tender soulfulness.







# NO PARTICULAR PLACE TO GO

I don't mean to come over all existential on you, but the world is a far different place than it was the last time that

I sat down to compile an issue of this peculiar little magazine. You could quite truthfully say that one could say that about any week since the world began, but this week is something very special. I know that I am sometimes accused of disappearing off down esoteric rabbit holes whilst I am supposed to be writing about something else, and I shall continue to do so, because Charles Edward Anderson Berry died at the Vernal Equinox, at the age of ninety. He was the same age as HM Queen Elizabeth, a year younger than my late Father would have been, and was one of the few people who changed my world, and Western culture, and he died when the sun crossed the equator going Northwards



again.

What does this all mean? Don't ask me.

I came to England to live in the early summer of 1971 and a year or so later I first discovered rock and roll. My parents were strange and hidebound people who were spectacularly unimpressed by the new lodestone of my existence, and so - that autumn, when a middle aged black man appeared on Top of the Pops singing about silver bells on a string - my parents ranted on and on as if this thinly veiled ode to masturbation was single-handedly responsible for the decline and fall of the British Empire.

I dunno. Perhaps it was. I only know that at the time when I first heard "My Ding a Ling" I was blissfully unaware of the double meaning, and only wondered about the snapping turtles in one of the verses.

The lyrics with their sly tone and innuendo (and the enthusiasm of Berry and the audience) caused many radio stations to refuse to play it. British morality campaigner Mary Whitehouse tried unsuccessfully to get the song banned. "One teacher," Whitehouse wrote to the BBC's Director General, "told us of how she found a class of small boys with their trousers undone, singing the song and giving it the indecent interpretation which—in spite of all the hullabaloo—is so obvious ... We trust you will agree with us that it is no part of the function of the BBC to be the vehicle of songs which stimulate this kind of behaviour—indeed quite the reverse."

What I didn't understand at the time was why the British media kept on referring to this middle aged singer of smutty novelty songs as such an important figure in the history of the music to which I had pledged my emotional allegiance. And it was several more years before I found out.

The next year the *Electric Light Orchestra* released a song called *Roll over Beethoven*, which incensed my Father, especially because it plagiarised the opening bars of his beloved Ludwig Van's fifth symphony. On the other hand it thrilled me, not least because it had alienated my Father so completely.

But this was just another drop in the ocean.

I have written before in these pages about what happened in 1976 when The Beatles contract with Brian Epstein's company NEMS finally came to an end. It was the impetus for a new wave of Beatles-related product including *Rock 'n' Roll Music*: a compilation album that consisted of previously released Beatles tracks. The double album was issued on 7 June 1976 in the United States, on Capitol Records (catalogue number SKBO 11537), and on Parlophone (PCSP 719) in the United Kingdom, four days later; at the time, some in the media speculated that the album was released to commemorate

the 20th anniversary of the first meeting between John Lennon and Paul McCartney. (If that was indeed the intention, EMI miscalculated, as the two actually first met in July 1957.)

A BBC radio show that I completely forget, played the album track by track, and I listened in awe. I had been a Beatle fan for a couple of years and a pop music fan for a couple of years before that. But on this momentous evening I finally realised where it had all come from, and why the man that I had dismissed as a performer of novelty songs was so important.

The title, *Rock 'n' Roll Music*, presumably came from the song of the same name by Chuck Berry, The Beatles' version of which is included on side two of the original two-record set. The album is a combination of some notable Lennon–McCartney originals, such as "Drive My Car", "Revolution", "Back in the U.S.S.R." and "Get Back", George Harrison's "Taxman", and a dozen cover versions of songs written by significant rock and roll composers of the 1950s, including Chuck Berry, Little Richard, Carl Perkins and Larry Williams. *Rock 'n' Roll Music* was the first Beatles album to include "I'm Down", which had previously only been available as the B-side of the "Help!" single.

Even the songs which *hadn't* been written by Chuck Berry sounded as if they should have been, and - despite only having a fairly rudimentary grasp of the guitar - I started to learn how to play them all.

Over the following forty one years, the fact that I can stammer my way through the Chuck Berry songbook is something which has stood me in good stead over the years. I still don't know most of the words, which is a pity as he was undoubtedly the first of the great rock and roll poets. Try this on for size:

He used to carry his guitar in a gunny sack  
Go sit beneath the tree by the railroad track  
Oh, the engineers would see him sittin' in the shade  
Strummin' with the rhythm that the drivers made  
The people passin' by they would stop and say  
Oh my but that little country boy could play

But it was his guitar licks that really resonated with me, finding a dark space down in my soul which guaranteed that this particular Johnny would be bad. And bad forever.

And now he has gone to the next stage of his journey just as Flora ascends her throne and brings eternal rebirth to all of us in the North. A sacrifice from the muses to the Mistress of the Spring? Who knows?

We are living in very strange times. But my, how that little country boy could play! JD





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actions



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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...

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# Douglas Harr Ear Candy for the Hungry Audiophile

## ZUCCHERO SWEETENS THE PALACE

My wife and I were very fortunate last weekend to attend the San Francisco stop on the latest tour of Italian superstar Adelmo "Zucchero" Fornaciari. This man known simply as "Zucchero" who reportedly first picked up a guitar the year I graduated high school in 1978 somehow escaped our attention until the turn of the century, when we travelled to Sienna Italy and were surrounded by posters of his then new tour, supporting the album *Shake* (2001). We knew of Italian progressive rockers *Premiata Forneria Marconi* (PFM) and in a sort of happy coincidence were stopping in Pennsylvania on the way home from Italy to see a rare appearance by that band at a

prog music festival. But we also picked up Zucchero's decidedly not-prog record, learning that it was recorded near our home in Sausalito, then back in Italy, finally mixing and mastering at Peter Gabriel's Real World studios. It was a certified hit for Zucchero - an album of boisterous, life-affirming music. We instantly fell in love with the man and his work. From the strength of that initial exposure we started our collection, which now includes the newest, *Black Cat* (2016). We more recently snatched up tickets to what ended up being a *fantastico, bellissimo*, heart-rending blues and soul infused evening of music last Sunday night.



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What we've learned is what many readers may already know, and I recommend the rest of you learn, that Zucchero's career spans more than three decades, with worldwide record sales over 60 million and an impressive collection of awards and accolades received over those years. The gospel, blues, soul and rock music influenced artist is considered to be "the father of the Italian blues." Zucchero, meaning 'sugar' in Italian, is a nickname given to Adelmo by a schoolteacher when he was just a young boy growing up in Roncesesi, Italy. It's an appropriate moniker for the musician whose work is often about love and whose presence on stage exudes joy, passion and positivity. When sampling Zucchero's work for the first time, take the time to browse a variety of his albums/songs and notice that much of his work is akin to listening to many of those he has collaborated with over the years (Eric Clapton, Jeff Beck, Stevie Ray Vaughan, B.B. King, Peter Gabriel and so many more), while drawing strongly from his native Italian roots.

*Black Cat* is a return to the artist's much beloved blues & soul style work, and as such is being compared to his fourth studio album, *oro incenso e mirra* ("gold, incense & beer") in 1990. We read that the latest album was inspired while touring

the southern U.S. and that Zucchero wrote the songs much as he did in the early days of his career, when things were more simple and he didn't have as much to lose and didn't care about the logic of the market. The album features among others the song S.O.S. (Streets of Surrender) penned by long time friend, Bono of U2. The song, born on the wave of terrorist attacks in Paris last November is a hymn against such hatred and violence.

Zucchero's March 19<sup>th</sup>, 2017 show at the San Francisco Palace of the Fine Arts not only joyfully delivered most of the tracks off of *Black Cat*, but with more than 30 tracks on the set list, it also included so many of his audience's favorite songs spanning the past few decades, from the sexy *Baila Morena* (*Shake* 2001 – Spanish Version), to the passionate duet with Pavarotti *Miserere* (*Miserere* 1992), the soulfully beautiful *Bacco Perbacco* (*Fly* 2006), *Un Soffio Caldo* (*Chocoback* 2012 – track titled *Life* on English version) and so many more. The band, which included exceptional musicians on violin, keyboards, slide guitar/guitar, bass, and drums, was top of class. Special guest Corrado Rustici, who worked on *Shake*, joined them on guitar for one track. The backdrop was, appropriately a framed heart,



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which was set off by moody low lighting, approaching brighter tones only when raising the house lights that illuminated the cheering crowd of both faithful followers and the newly informed.

Though Zucchero occasionally sings in English, it's when you listen to his sultry, whisky voice singing passionately in his native Italian tongue or occasional Spanish that you truly 'feel' his work. This is what we felt Sunday night, as the artist focused much less on any pop trappings, and absolutely more so his sultry, bluesy, and heartfelt work delivered in the more romantic languages. During one of only a couple breaks between songs, after apologizing the his English was "not so good," Zucchero explained that he grew up listing to the music of many English artists, finding that even though he had no clue what they were saying, the "music spoke" to him, adding:

*Music talk. You don't have to understand everything. It's the vibe, the feeling...*

That we understood completely, as it was our experience that night, not knowing Italian beyond a few key words like *Amore*. Didn't matter in the

least, in fact it made the evening a unique and special experience. It certainly helped that Italian Americans and travelers at the show enthusiastically poured their affections out verbally and visibly all around us, helping to highlight what is so meaningful about Zucchero's songs and lyrics. Catch this legendary artist in concert if you possibly can. Your heart will thank you.







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# CONTACT IN THE DESERT

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CONTACT in the DESERT descends on Joshua Tree, California, one of the most famous UFO sighting areas in America, attracting thousands of UFO enthusiasts from all over the globe. Now the largest UFO Conference in the US, CONTACT in the DESERT will bring together an all-star team of experts to the Joshua Tree Retreat Center May 19 - 22, to discuss some the latest developments in the field.

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**Erich von Daniken**, "Ancient Aliens" star **Giorgio A. Tsoukalos**, **George Noory** host of "Coast to Coast AM," *Fingerprints of the Gods* author **Graham Hancock**, Disclosure Project founder **Dr. Steven Greer**, and best-selling author of the *Communion* series, **Whitley Strieber**.

New, highly anticipated speakers for 2017 include two term Alaska **Senator Mike Gravel**, popular "Ancient Aliens" expert **Robert Schoch**, Secret Space Program veteran **Corey Goode**, and Aztec sighting incident authorities **Scott and Suzanne Ramsey**.

A serious investigation, CONTACT in the DESERT has put together a powerful line up of the leading UFO and Ancient Aliens speakers, all in one weekend. This prestigious group will also feature **Robert Bauval, Michael Tellinger, David Wilcock, Andrew Collins, Jacques Vallee, Linda Moulton Howe, Chris Hardy, Jim Marrs, Michael Dennin, Nick Pope, Michael Salla, David Sereda, Richard Dolan, Brian Foerster, Jason Martell, James Gilliland, Carl Lehrburger, Laura Eisenhower, Sasha and Janet Lessin, Mike Bara, Joel "Doc" Wallach, Jimmy Church, Clyde Lewis, JJ and Desiree Hurtak, Kathleen Marden, Kim Carlsberg, Patty Greer, Steve Murillo**, and many more.

Breaking off into several tracks, the conference will focus on Ancient Alien studies, Contact Experiences, Sightings, Crop Circles, Abduction, other proof of alien visitation, and Government Interactions with Aliens.

In addition to the panels, lectures, meet and greets, film screenings, and natural beauty included with a weekend pass, attendees are also able to purchase tickets for more than 30 workshops from the top UFO experts, including David Wilcock, Erich von Däniken, Giorgio A. Tsoukalos, Dr. Steven Greer, and a luncheon with George Noory. Night vision and fieldwork experiences will be available, and on Monday May 23, nine of the presenters will each offer three-hour intensives.

The Joshua Tree Retreat Center, located at 59700 29 Palms Highway, Joshua Tree, CA is the perfect setting for CONTACT in the DESERT. An underappreciated modernist gem, the spectacular center, set on an ancient sacred site, is the oldest and largest retreat center in the Western US and boasts outstanding architecture designed by Frank Lloyd Wright and his son, Lloyd Wright. Lodging options include extensive and beautiful campsites at the retreat center with bathroom facilities and a sparkling pool (however no hook ups).

On-site accommodations are already sold out, but there are also plenty of nearby hotels in Joshua Tree, Yucca Valley, and Twentynine Palms, with special rates available for attendees. The Center offers a variety of meal-plan options right on site.

Early-bird tickets for the event are \$225 (or \$410 per couple) until March 30. After that, regular tickets are \$275 (or \$495 per couple). Tickets and workshop passes are available at [www.contactinthedesert.com/tickets/](http://www.contactinthedesert.com/tickets/)

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For more information please go to [www.contactinthedesert.com](http://www.contactinthedesert.com). For press information, please contact Susan von Seggern at 213-840-0077, or [susan@susanvonseggern.com](mailto:susan@susanvonseggern.com). For Joshua Tree Retreat Center info, please contact Crystal Fonoti at 760-365-8371 or [crystal@jtrcc.org](mailto:crystal@jtrcc.org).



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# The Weird Worlds of Beaver and Krause

*Alan Dearling, with great buddy and musical 'nut', Phil Bayliss*

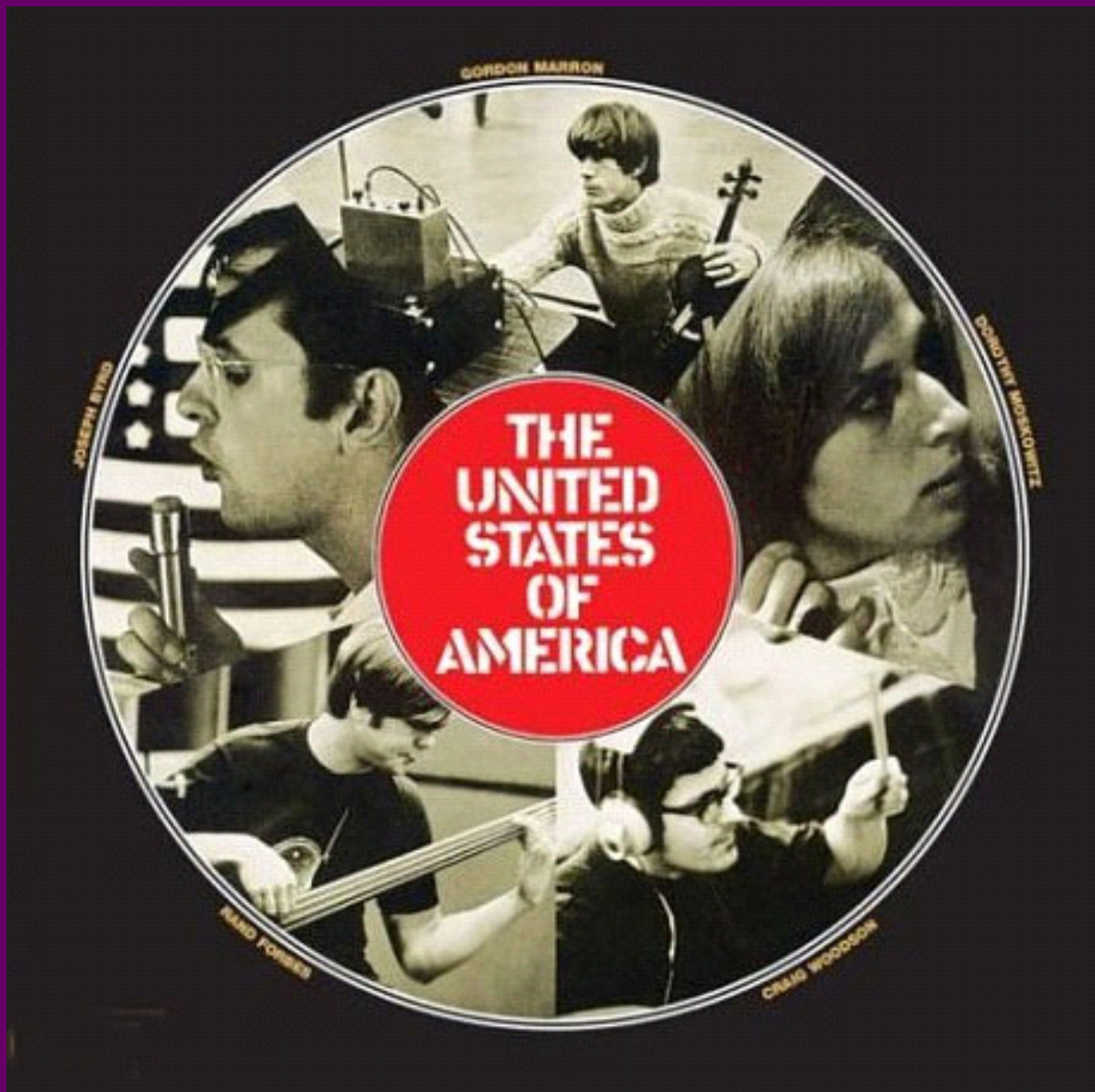
Let us tell you a story. No, let us share with you, a few stories.

**Alan says:** Beginning at my personal beginning of learning about Beaver and Krause, let's teleport

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alan dearling





back to the late 1960s. My good, ex-school-friend, Jim Clinch, has secured a place at Brunel University. He's an electronics' boffin and helps run the radio station at the university. He's obsessed with hi-fi gear and music, especially music from the United States. Since those days, our long friendship has obsessed over many bands and artists, ranging from the various versions of 'Aoxomoxoa' from the Grateful Dead; and taken in the dalliances of the Jefferson Airplane members including true oddities like 'Sunfighter' and 'Blows against the Empire'.

After enduring the vegetarian hippies of San

Francisco, Grace Slick and friends gave us a nice taster for succulent feast of cannibalism with 'Silver Spoon'. *'Where are the bodies for dinner?'*

<https://www.youtube.com/watch?v=7Is2OeUZ6Sg>

And Jim and myself delved into the distinctly odd corners of electronica, through bands including, The United States of America and White Noise.

Both are still well worth checking out. The United States of America was formed by electronics' expert, Joseph Byrd, and featured the eerie, surreal vocals of Dorothy Moskowitz.

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alan dearling





tz . It out 'White Rabbits' even the drop dead gorgeous, Grace Slick, for underground psychedelia. Here's a link to 'Garden of Earthly Delights':

<https://www.youtube.com/watch?v=C0cuX0WSdhg>

Joseph Byrd had already been part of the avant-garde Fluxus movement along with Yoko Ono, John Cage, La Monte Young and others. United States of America only recorded their one self-titled album which was released in early 1968. The band disintegrated within just a few months. Too much political and musical disagreement within its membership, and despite even the famed, Nico, wanting to join them, they imploded in a welter of drug-fuelled mayhem. Myself, mate Jim and our friend Neddy, prized their sole record as a wonderful 'secret', alongside the really quite frightening, White Noise. That band was formed in London by America-born, David Vorhaus. It is still a masterpiece, released in 1969. Listen for yourself to their one and only album: 'An Electric Storm'. It's missing a few seconds apparently on you tube, but I haven't checked it against my vinyl. Overall, it sounds and feels a bit like clambering

down into Dracula's grave with a couple of nice Vampires...creepy, unsettling, unwholesome...

[https://www.youtube.com/watch?v=p\\_54auCNqao](https://www.youtube.com/watch?v=p_54auCNqao)

David Vorhaus continues to perform. But, after a number of further albums, the 'Electric Storm' remains a hard act to follow.

### ***And so, enter Beaver and Krause...***

Alice may have said, 'Curiouser and curiouser', but in the story of psychedelic electronica, Beaver and Krause, may truly be said to be 'Weirder and weirder'. Esoteric, challenging and diverse in the extreme. They were 'gods' of their various electronic output, ranging from commercial jingles, film soundtracks, rock and pop tracks through to experimental concept albums.

Paul Beaver started out as a jazz organist and had already contributed the first electronic effects to the soundtrack of the 1953 film, 'The Magnetic Monster' when he first met Bernie Krause, who was 13 years his junior. Krause had studied violin and played jazz guitar, turning acoustic to join the folk group, The

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*Paul Beaver (left) and Bernie Krause with their Moog synthesizer*



Weavers, then after graduating he worked at the Mills College Tape Centre. This centre was a magnet for experimental composers such as Joseph Byrd and Terry Riley. It was here that Krause demonstrated the then unreliable and cantankerous new synthesizer, developed by Don Buchla, to the visiting Paul Beaver. Old friend, Jim recently told me: "This is Buchla's book — Analog Days. I should have kept it."

<https://www.amazon.co.uk/exec/obidos/ASIN/0674008898/arrickrobotics>

More reviews at:

<https://www.amazon.com/exec/obidos/ASIN/0674008898/arrickrobotics>

### **Electronica**

Electronic instruments had been around at least since 1919 when Leon Theremin invented his wailing box so familiar on early Beach Boys tracks and still a favourite of

Hawkwind, and experimented with by Jimmy Page of Led Zep fame. Electronic corporations such as RCA developed huge synthesized-sound machines powered by hundreds of valves. Ethereal, off-planet, aural effects were produced by shaping the sound waves through manipulation of the voltage and other factors. With the advent of small, cheap transistors in the early 1960s electronic synthesizers for studio recording could be made. But the early creation by Robert Moog looked more like a telephone switchboard than a musical instrument

Beaver and Krause became a team and bought a pair of Moog synthesizers in April 1967.

"Every time that we patched a chord from one hole into another, we got a result that was pretty intriguing, and in some cases pretty incredible," says Krause.

It sounds pretty bizarre, but these guys were

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actually the salesmen for the Moog. After months trying to sell these new instruments, they were deluged in a veritable sea of rejections from sound companies. So, chancing their collective arms, they took a final chance by renting a small demonstration booth at the Monterey International Pop Festival organised by the Mamas & Papas.

"Various people skulked in," said Krause, "... and I don't know whether they were all stoned but we managed to sell a dozen synthesizers. The Monkees, Frank Zappa

and The Byrds all bought. The problem was they didn't know how to operate the damn things."

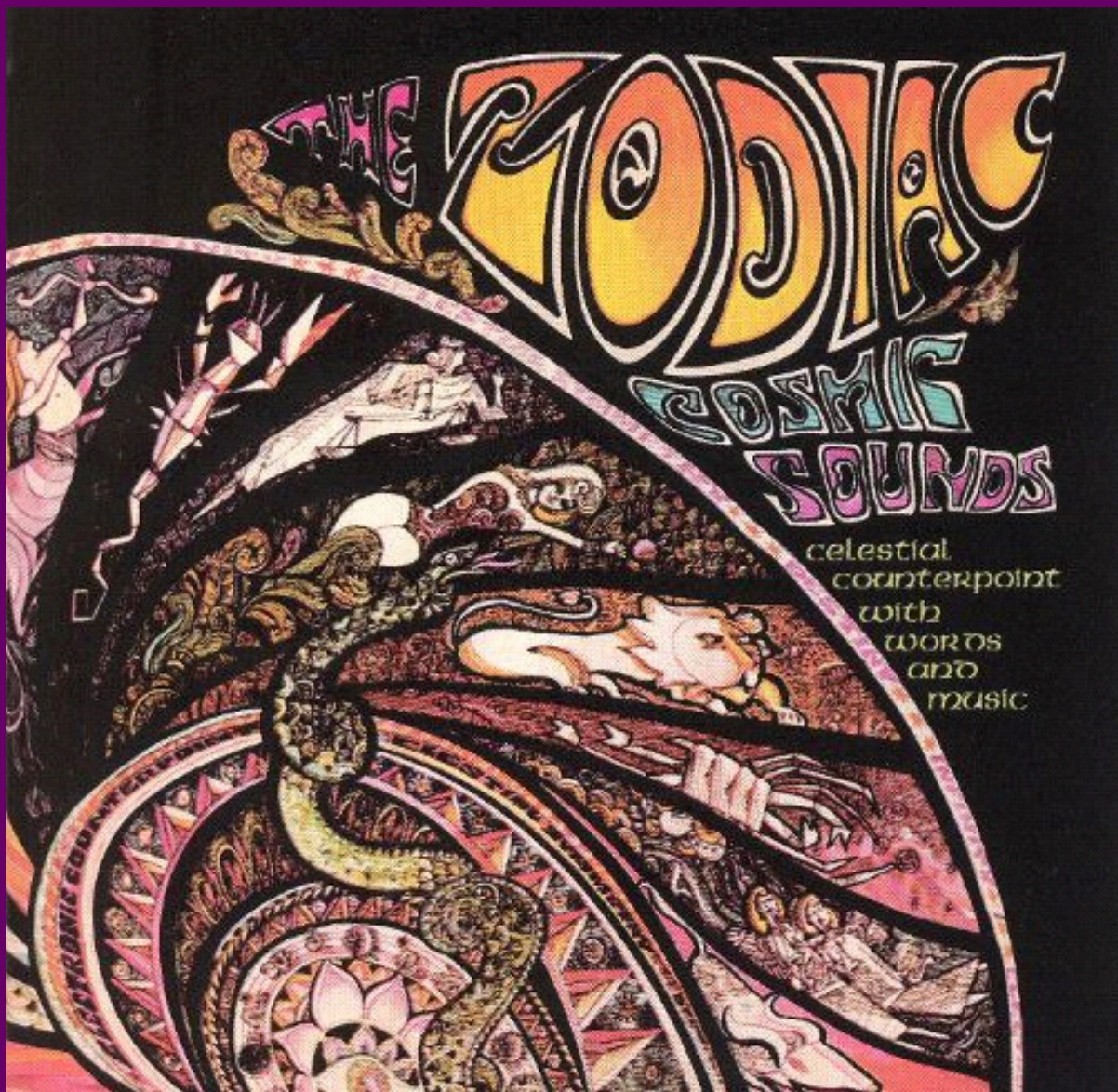
### *Helping other artists...*

Suddenly, they were something of an avant-garde sensation. This change in fortunes occurred as they showed The Monkees, The Byrds and The Doors how to play the Moog. In addition, George Harrison included Krause's teaching tapes on one whole side of his first electronic album, 'Electronic Sound' from 1969. It's a bit like being in an electronic version of the Whale Chorus!



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The track, called No Time or Space was, Krause claimed, recorded and released without his knowledge or consent. Portions of white noise from this track were used throughout, 'I Remember Jeep', a track on Harrison's 1970 triple album, 'All Things Must Pass'.

'The Zodiac Cosmic Sounds', released in May 1967, was the first ever album to feature Paul Beaver on Moog. The liner notes to this astrology collection include the instruction – *Must be played in the Dark*.

This was followed in October 1967 by The Doors – 'Strange Days'. On the title track,

Beaver used the Moog to modulate Jim Morrison's voice.

The Monkees' album, 'Pisces, Aquarius, Capricorn and Jones', released in November 1967, features Micky Dolenz and Paul Beaver on the tracks, 'Daily Nightly' and 'Star Collector'.

Beaver also contributed to tracks on the 'Notorious Byrd Brothers' album, but the instrumental composition by Roger McGuinn, 'Moog Raga', with Beaver playing a sitar-flavoured Moog, wasn't released until the digitised album finally appeared in 1997.

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‘Rolling Stone’ magazine said of Beaver and Krause back in 1972:

“You do not remember Beaver & Krause for particular songs. But that drawn-out gunshot in the ‘Turner’s Murder’ segment of *Performance*, and the cut, ‘Harry Flowers’, on the soundtrack — those were Beaver & Krause. That swelling in Garfunkel’s voice when he sings, ‘Save the Life of My Child’ — that was synthesized by Beaver & Krause. The ‘Space Odyssey’ segment on *The Notorious Byrd Brothers*: Beaver & Krause. Neil Young’s ‘Old Laughing Lady’. The Beach Boys’ *Sunflower*.”

### **Film soundtracks**

As you read this little article, you’ll be realising that you didn’t know that you did actually know, Beaver and Krause!

Back in those days of the late 1960s, Krause admitted to being initially awe-struck by the Moog.

“It’s a very imposing instrument to have to be able to do all the sounds of all the instruments in a symphony orchestra.”

Collectively, Beaver and Krause contributed their acoustic and electronic effects to an incredible run of 135 film soundtracks. This began with ‘The Graduate’, through ‘Catch 22’, ‘Point Blank’ and ending in with the helicopter-evoking pulses on Krause’s Moog in ‘Apocalypse Now’ . The film’s director, Francis Ford Coppola, sacked Krause who explained,

“I got tired of that whole Hollywood scene and I decided I didn’t want to do it anymore.”

At this time, sadly, Krause was left working on his own as Paul Beaver had died of a cerebral aneurysm in 1975.

### **Beaver & Krause albums...the innovators**



But, let’s get back to their own career as a duo. Probably the most unlikely and strangest hit of the sixties was the pair’s first album, ‘The Nonesuch Guide to Electronic Music’ (1968).  
<https://www.youtube.com/watch?v=mqhFvITV7kM>

Amongst the 68 tracks were the odd-ball titles such as, ‘Ribbon Control’, ‘Tune in Parallel’ and ‘Rectangular L2 –Swept’. Not the normal fodder for dinner parties, or rock orgies, but it spent a remarkable 26 weeks on the Billboard chart.

“We never saw a dime from that,” said Krause.

Following on from this success, they changed to the Mercury label and released an album of their own wide-ranging compositions, ‘Ragnarok’ (1969) for which the Beatles’ producer, George Martin, wrote the liner notes. We quite like this optical-art video for the track, ‘Circle-X’ from the album. An hallucinogenic, rather frightening melange! In the song part of Circle-X, it refers to a ‘vision’ while floating on ‘Frodo’s boat’, and so, they join Dr Funk: “I spin, I spin, I spin!” Genuinely ‘Freaky’ in extremis:

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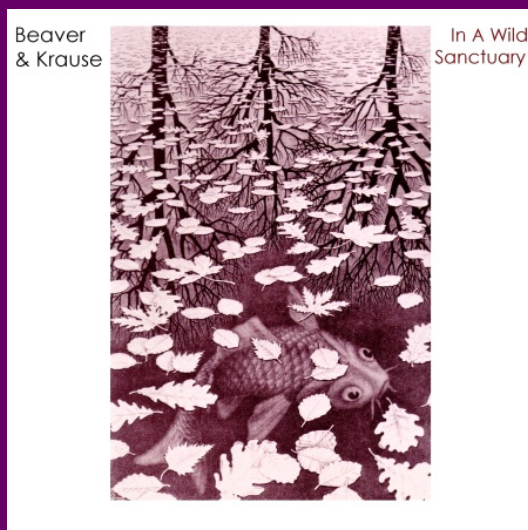
alan dearling





<https://www.discogs.com/Paul-Beaver-And-Bernard-L-Krause-Ragnar%C3%B6k-Electronic-Funk/master/560156>

Their next three albums were on the Warner Brothers label.



'In a Wild Sanctuary' (1970) was probably the first-ever album to feature natural soundscapes blended with electronic effects. The pair had spent months taping sounds of machinery, birds, streams and zoo animals for the track 'Walking Green Algae Blues', which culminates with different voices saying *War* with a heartbeat finale. These are reminiscent of the effects used years later on Pink Floyd's 'Dark Side of the

Moon'. Also from this album the track 'Spaced' was hailed as the earliest piece of ambient music, long before the term was coined by Brian Eno.



'Gandharva' (1971) from the Hindu, meaning celestial musician, "...was an attempt to express our collective spirituality musically," says Krause in the liner notes. "It wasn't so much a religious album, since both Paul and I were devoted secularists, despite Paul's affinity to Scientology."

The album mixes together gospel, jazz, blues, and rock between one side of studio recordings and the other recorded live in Grace Cathedral, San Francisco. That side of the vinyl LP features the late, majestic, Gerry Mulligan on saxophone on 'By Your Grace'. Absolutely stunning. You just have to give it a listen and hear the soaring organ in the cathedral, counterpoint Mulligan's sonorous notes. And elsewhere on the album some great guitar playing from Mike Bloomfield.

<https://www.youtube.com/watch?v=wAuTQFJAaf0>

"Basically, we just wanted to jam and have a great musical time," says Krause, "...bringing music from a point of noise to a place very

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much quieter and more contemplative."

A track played entirely on the Moog, was "Nine Moons in Alaska". In reality, it was a bid by Beaver and Krause to improve on their contributions to the soundtrack of the movie, *Performance*, starring Mick Jagger.

With both of them playing synthesizer and with Beaver on pipe organ on some tracks, the album unsuccessfully attempted to introduce the first live quadraphonic recording. As Krause explains, "Quad was frustrating because, while it worked with the interior environments extant in Japan (where it was invented), it did much less well in home environments in America and died as a result."

Their next and final album together was released the following year.



It was entitled, 'All Good Men' (1972). The liner notes by Richie Unterberger downplay the album's notable and singular achievements. Unterberger says, "The record was an odd mix of ragtime... early-'70s style singer-songwriter fare, and the kind of Moog-paced compositions to which Beaver and Krause listeners were most accustomed."

The standout track is 'Legend Days Are Over'. This utilised a looped narration by the elderly Elizabeth Wilson, recorded at Nez Perce Indian Reservation. Once you've heard it, the repeated phrase, 'And power came to them', takes on a life of its own in your psyche!

Krause dismisses the recordings because of, "...bad decisions all around, mostly because of the weak material. We ended up hating it." And so did Warner Brothers for whom they would never record again. We don't agree – it's up there with their best work!

### ***An End and a new Beginning***



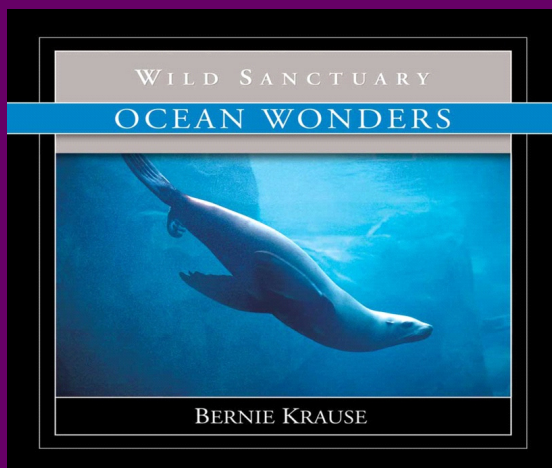
Beaver and Krause were working on an updated version of 'The Nonesuch Guide to Electronic Music' when Paul Beaver died in January 1975. As Krause says, "We had conceived of *Citadels of Mystery*, which was written and recorded during the summer of 1975 and where I wrote most of the music".

It was finally released in 1979 without (we think) any contribution from Beaver. Sadly, whilst it has its moments, overall it's a bit of a musical mess. Less standout tracks and some of it is actually rather MOR.

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# alan dearling



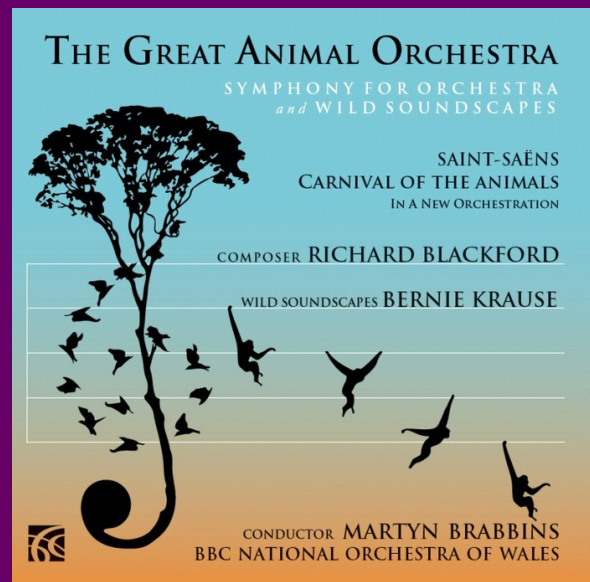


By this time, Bernie Krause decided to turn his passion of bio-acoustics, into 'serious study, for which he received a Ph.D in 1981. He went on to release his next solo album, 'Gorillas in the Mix' (1988), which contained no human voices, but many puns in the tune titles. An example from this album is the track: 'Fish Wrap'

Following his interest in nature recordings the album, 'Ocean Wonders' was the start of a string of environmental soundtracks, including 'samples' from a wide range of habitats.

### ***The Great Animal Orchestra***

Bernie Krause has gone on to become an environmental champion, through his use of



recordings of natural soundscapes. He has been at pains to reveal how the natural environment is being destroyed through human interference, even when that change is barely visible. For example, selective logging where even a few trees are removed from a dense forest, results in 'aural shifts'. Krause's recordings of the dawn chorus spanning 15 years, detect fewer birds singing. Krause says, "In 30 years, 20 percent of the habitats I've recorded have become extinct."

[https://www.ted.com/speakers/bernie\\_kraus](https://www.ted.com/speakers/bernie_kraus)

He published the book, 'The Great Animal Orchestra' (2012) then in 2014, at the Cheltenham Festival in England, Krause and the composer Richard Blackford presented the debut of a symphony composed for orchestra and Krause's recordings from the natural world. In 2016 the Cartier Foundation in Paris curated an immersive exhibition entitled 'The Great Animal Orchestra'.

It contained Krause's sound recordings accompanying photos and dioramas, in addition to a 60-foot-long mural of horses at a watering hole. This was illuminated by lighting gunpowder until the images were burned into the paper by the artist, Cai Guo-Qiang.

alan dearling





Bernie Krause's company, *Wild Sanctuary*, has produced 50 environmental record albums and created environmental sound sculptures for museums, zoos, aquaria and other public spaces.

The Wild Sanctuary website for Bernie Krause: <http://www.wildsanctuary.com/>

*"Musician and naturalist, Bernie Krause is one of the world's leading experts in natural sound."*

Sir George Martin

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alan dearling





## Jimi Hendrix (Slight Return)

Bristol Jazz and Blues  
Festival 19<sup>th</sup> March 2017

Yeah, I wish too but I was only 13 when James Marshall left us, leaving behind the building blocks for electric rock guitar as well as some great, great songs and performances. The early white blues electric players were very slowly developing from the electric blues guys, eg Chuck Berry.....Jimi didn't just plug in his guitar, he plugged in his soul and spirit, and fuelled with large quantities of LSD took us all to the stars, way back in 1967, 50 long years ago. *Are You Experienced* was only kept off the

# John Brodie-Good





number 1 spot by Sgt Pepper.

I must admit I had hummed and haahed about this one for a while, this year's festival line-up didn't seem to hold much for me (unlike last year, Larry Carlton and then Soft Machine Legacy). However, the Sunday, the 19<sup>th</sup>, was my 59<sup>th</sup> birthday, and with no other plans for the evening (just back from a very pleasant week in West Cornwall) I duly trooped along to the Colston Hall. The day hadn't started well, the Mrs woke up with a blinding migraine, which 48 hours later hasn't gone yet poor girl. So I spent the morning quietly humming 'happy birthday to me'. I couldn't listen to music, headphones would have meant I couldn't hear any calls for assistance. Chuck Berry had exited Planet Earth t'was announced on the news but hey, Bristol had just been voted best city to live in 2017 so it wasn't all bad....ish

Jimi Hendrix has real history in Bristol, having played twice in 1967, the second time at the Colston Hall, with Pink Floyd and The Move as support. For some reason I got it into my head this was gonna be three guys playing the first Experience album in it's entirety (as advertised), probably without vocals.

Tonight's gig was in the Lantern, a small, intimate hall upstairs, which holds 350 standing. Doors were not until 2130 so I dispatched a pair of single skimmers outside and went in to soak up the atmosphere. Even this late on a Sunday night, the 3 floors were packed with people, loads of them. It's great to see so many out seeking and enjoying live music. In the downstairs foyer a 'smooth-jazz' outfit were playing, some nice brass and keyboards in particular. Music in fact, whilst you waited in the queue, very cool. A good mixture of ages too but, like last year, this seems like white-folk's jazz. Very surprising for this very culturally



diverse city. An old guy (who am talking....) walked past with his son, his somewhat homemade t-shirt said, 'I might be old, but I've seen ALL the good bands.....'

We are finally in, not too far from the front, nice bit of wall to lean on (me arthritis in my right foot was playing up again, rock n roll is tough kids). All in,  $\frac{3}{4}$  full, lights down and five guys walk out. Five? Turned out we needed three Jimi's.....The group comprised three editors/former editors of *Guitarist* magazine, a bass-player who looked like Jimi's Rasta younger brother, and a drummer at the back, who 'had already played 7 gigs so far this weekend'. The Strat-wielding 3 Jimi's comprised of a guy who looked like he was a Student Union President with one of his girlfriend's flowery scarves round his neck, an older guy on the right wearing a Wurzels hat plus on stage left a young 'Jerry Garcia' lookalike playing his axe upside down.

I don't do Tribute Bands, I think because I don't really get them. I totally do not get them if the band is still going, WTF is that about? Wait till they next go out on the road dude. If however they are gone, then maybe. But why not stay at home and listen or watch and listen to the real thing? Yeah, if you are a Zep fan, I can see going out with some fellow Zep-loving mates, getting pissed up and have a good old rocking night out being 'fun'. It's clearly very big business indeed however, and I hear some acts are very good indeed. Some of them are filling pretty bloody big venues too but I still don't get it. Many are also filling smaller venues too, keeping them going in some cases. Still, I suppose it does help keep the music alive and that has to be a good thing right?

Yep, it's a tribute band I'm facing, and I don't think they are very good really. OK, they picked a hard target but they

picked it. The first few numbers sound like a pub band talent night, or maybe just un/under rehearsed? Hendrix played from within, these guys could play guitar, technically yes, but no sign of emotion at all. To be fair, things did improve a bit as the set went on, although my man of the match was the drummer in the end! They would have been dire without him, even if his playing was a bit more Ginger Baker than Mitch Mitchell. The bassist seemed good but seemed rather loud and distorted from where I stood. They did to be fair, also perform vocals too, all 3 Jimi's and the bassist, the latter having the best voice. You were reminded that Jimi was a great vocalist too, not by the overall quality of the vocals tonight however sadly.

After the album's tracks were played, Johnny B Good, a reasonable double-tribute to Jimi and Chuck followed, then Foxy Lady and finally Red House. The guitar solos on the last song were by far and away the best, I think in all cases they stopped trying to copy Hendrix and let rip a tad themselves but overall, way too turgid. I'm sure they played the 'right notes', but there was simply no fire, and none of the bounce of the Experience's music, it was just flat. Sorry guys, I think you tried but he really was a unique genius. I've only heard one other person who could get anywhere near Hendrix's style, and he's gone too sadly.

Still, better than watching the *Antiques Roadshow* I suppose.....and at least the title of the gig was honest....

Jimi Hendrix – Johnny B Goode (Live)  
<https://www.youtube.com/watch?v=G6OedBFkxWU>

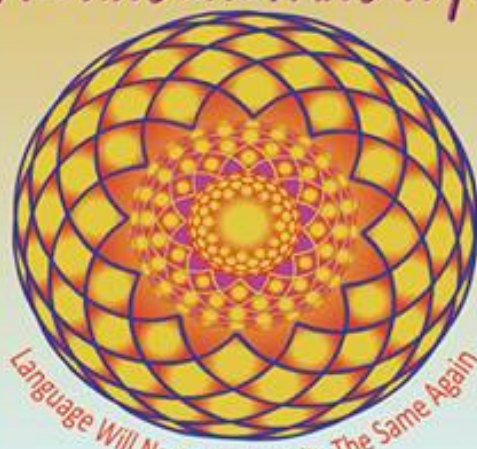
Randy California & Spirit – Hey Joe (Live)  
<https://www.youtube.com/watch?v=xW1A7Abyqvl>



# WHAT THEY'RE SAYING ABOUT

Short stories by  
Richard Foreman

Richard Foreman's  
*WILFUL  
MISUNDERSTANDINGS*



*Language Will Never Seem Quite The Same Again*

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



# KEV'S WORLD

## ABORYM SHIFTING.NEGATIVE (AGONIA)



Aborym is an industrial/experimental metal band formed in Taranto (Italy) in 1992 and based in Rome. Founder and frontman Fabban has always been there, but the rest of the line-up has been fluid at times, and there is no difference with the follow-up to 2013's 'Dirty' recorded with another new line-up, plus a host of guests. Joining Fabban this time is multi-instrumentalist Dan V, bassist and guitarist RG Narchost, guitarist Davide Tiso (ex-Ephel Duath, Gospel Of The

Witches), and keyboardist Stefano Angiulli. Then there are the guests, with guitarist Sin Quirin (Ministry), Ricktor (The Electric Hellfire Club), Pier Marzano (Koza Noztra), drummer Andrea Mazzucca, vocalists Victor Love (Dope Stars Inc., Victor Love), Cain Cressall (The Amenta) and Nicola Favaretto N-ikonoclast. Further there's Greg Watkins (Static of Masses, Order Sixty-Six) and Luciano Lamanna on modular synths, Kelly Bogues (Zogthorgven) delivering additional ambient noise, Joel Gilardini (The Land Of The Snow, Mulo Muto, Black Machineries) on additional treated guitars, electronics & (D)ronin, Ben Hall (Silent Eretic) on power-electronics and Tor Helge Skei (Manes) on ambient-electronics! Phew!

So, with that many people involved it is either going to be a triumph or a disaster, and I am so happy to report that it is the former! This is one of those albums that in many ways defies categorisation, as while the label describes it as industrial experimental metal, it would also fit happily within the genres of black metal and progressive rock. There is a lot going on here, and while there are nods to bands like Throbbing Gristle, there is also Ephel Duath, Katatonia and The Axis of Perdition among others, with possibly just the odd hint of Anaal Nathrakh. To say

## KEV ROWLAND



that it contains atmosphere and depth is something of an understatement: there is also menace, beauty, delicacy and a feeling that these guys have created a dark, misty world, where anything can happen, and probably will.

It is the cold murky streets of an abandoned industrial estate at night, after a nuclear holocaust. It is hard to describe in so many ways, as the layers of keyboards and guitars combine create something that is an intense wall of sound that is full of threat and lack of hope.

I have been fortunate to hear a few of Aborym's albums over the years, and this is the best so far.

#### **ACCEPT RESTLESS AND LIVE (NUCLEAR BLAST)**



Accept have had an interesting career, to say the least. Since their formation in the early Seventies, they have been at the forefront of German metal, although many felt that they had reached their peak with 'Balls To The Wall' in 1983. When they stopped after 1996's 'Predator' no-one ever expected them to come back again, yet 2010 saw guitarist Wolf Hoffmann and bassist Peter Baltes with a new line-up, which featured American singer Mark Tornillo (TT Quick), and new album 'Blood Of The Nations' which got to #4 in their home country. 2012's 'Stalingrad' saw similar success, while 2014's 'Blind Rage' got them their first ever #1 in

Germany, quite an achievement for a band who released their debut back in 1979.

2015 saw them headlining the Bang Your Head! Festival, with new guys Christopher Williams (drums) and Uwe Lulis (guitar) playing their first Accept gigs in Germany, so no pressure there then. This has now been made available on CD and DVD, the first live release since the band reformed.

Perhaps not surprisingly, they concentrate primarily on the three most recent albums, although there is the odd nod to the past (the crowd start cheering as soon as they hear the opening riffs to "Balls To The Wall").

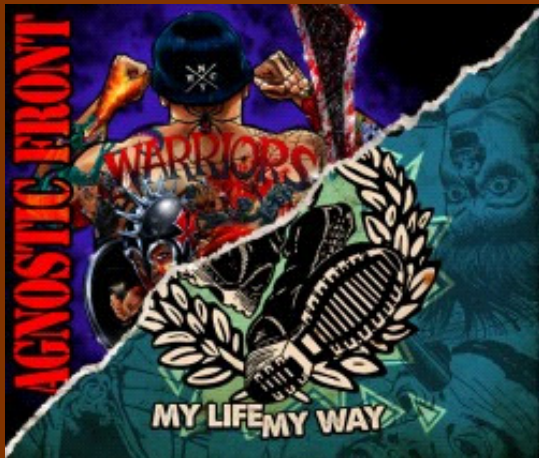
In many ways, I have always thought of Accept as being a Teutonic version of AC/DC, in that they never provide any surprises and instead just keep pounding through, doing what they are so very good at, namely hard rock with riffs and melody. No fickles of fashion for these guys, they have been doing this for more than forty years now and when you go to an Accept show then you know what to expect, and they will always deliver.

Certain bands discover what they're good at early in their career and never see a reason to change, and Accept are one of these. If you like Accept you'll love this, but if you're looking for something a bit different to the norm then you'll need to go elsewhere. After all, this is a German metal band, crunching it out in front of a German audience after their last album went to #1: it really is a celebration.





**AGNOSTIC FRONT  
WARRIORS/ MY LIFE - MY WAY  
(NUCLEAR BLAST)**



Nuclear Blast are releasing some double album sets as part of a 'Classic Series', and here we have two albums from New York's seminal hardcore act, Agnostic Front. Formed by singer Roger Miret and guitarist Vinnie Stigma, they released their debut as long ago as 1983, having an immediate impact on the underground scene.

This set sees their 2007 album 'Warriors' combined with their 2011 release 'My Live – My Way', and although one could argue that this is less a set of classic releases, and more a way of having "new" product available for a major tour, this is a great way of discovering a band that more people will have heard of than will have actually gone out and seen or purchased any material.

Here is a hardcore punk band that are crossing over into the realms of thrash, but always with real melody and tunes. If I had to choose just one song out of the twenty-seven, then it would have to be "For My Family" which has a chorus and hook that digs into the brain and just won't go away.

Pop music for those who want it to be brutal and fast, or is it punk that genuinely is that, not the bubble-gum variety, that also understands the importance of real songs and real tunes? I'm not sure to be fair, but I do know that this set has made me wonder what the rest of their canon is like, as this is incredibly impressive, and

at a cheap price for more than an hour of music it is well worth discovering.

**SEPULTURA  
MACHINE MESSIAH  
(NUCLEAR BLAST)**



When I first came across Sepultura some twenty or so years ago I wasn't incredibly impressed: what they were doing was fairly interesting, but I didn't hear anything that made me sit up and pay attention. That all changed in 1996, with the release of 'Roots', which was an incredible album which I still play to this day. But, after that there were changes, and to my ears the best Sepultura album since then hasn't been anything by either that band or Soulfly, but the first Cavalera Conspiracy album. So, I put this on, interested to see how it would fare (even though they have never produced another 'Roots', I do have virtually all their albums). The title cut opens the album, and although I wasn't initially impressed, I realised that half-way through the song I was being drawn into something that was more majestic, more polished, just "more" everything than I had ever come across before. This album grows not only each time it is played, but also as it is played, as there is a real feeling of the band growing and building throughout. Derrick Green replaced Max back in the Nineties, and here he has come through, with a performance of breadth, depth and fierceness quite unlike anything he has produced before. Guitarist Andreas Kisser and bassist Paulo Jr. have thrown away the years, while I can give no higher



praise to drummer Eloy Casagrande than saying it is almost as if Gene Hoglan is behind the kit, such is the variety of percussive attacks being deployed, and the way that he is relentlessly driving the band forward.

Producer and engineer Jens Bogren (Opeth/Kreator/Ihsahn/Paradise Lost) has given the band enough room to be themselves, while also adding some polish (and additional instrumentation here and there), and the result is nothing short of a masterpiece.

It has been hard to get anything listened to, as I keep putting this on just to play it one more time. There isn't a dull moment, everyone has room to shine, and the only way to play this is loud, really loud. Is this the best thing to come out of the Sepultura/Soufly/Cavalera Conspiracy camp since 'Roots'? That's an easy one to answer, as there is no doubt at all in my mind that this is the finest album since then. The harder one, is whether this is the best album that Sepultura have released during their career. That may sound almost sacrilegious given the way that fans rave over that classic album, and only time will tell, but whichever way you look at it, this is a stunning release.

## **ASHENSPIRE SPEAK NOT OF THE LAUDANAUM QUANDARY (CODE666)**

Scottish band Ashenspire was conceived in 2013 by Alasdair Dunn (drums, vocals) and Mitchell Morrison, who had worked together in experimental black metal trio Enneract. Per their biography "the aim was to create music that showed a more realistic picture of what the United Kingdom truly represents, looking at less savoury and more recent elements of its history. Bizarre nostalgia for antiquity had no place – this was a probing and judicial examination of domestic and global atrocity, of the avarice of empire and the apathy for fellow man." Mitchell left, to be replaced by Fraser Gordon (guitars), James Johnson (violin, percussion) and



Petri Simonen (bass). Yes, you did read that correctly, here we have a black metal outfit who is using a violinist. On top of that, the singer describes his performance as "Sprechgesang", as it is virtually a spoken form as opposed to sung, which means that the lyrics can be understood, and the venom is real.

The band say that they are inspired by jazz fusion, the avant-garde metal tradition of bands such as A Forest of Stars, Vulture Industries and Dødheimsgard, and most importantly the progressive and experimental rock of Devil Doll from Slovenia.

The result is an album that is divisive and dramatic, that many people are going to dismiss as being too "out there" and just plain weird, yet strange people like me find this incredibly powerful and compelling. This is music at the cutting edge of what many view as black metal, and the haunting violin combined with the repeated musical motifs from the guitar and the unusual vocals make for uncomfortable listening at time.

This is certainly only for those are more musically adventurous, and I suggest listening to the album first at their Bandcamp site before plunging in with both ears, but I'm glad I did. <https://ashenspire.bandcamp.com/album/speak-not-of-the-laudanum-quandary-2>



# THE COMPLETE GOSPELS

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

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

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

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

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

Signed by Rick Wakeman and numbered certificate.

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

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

Double CD2, The New Gospels

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

Reproduction A4 x 12 page concert program.



## *The Rainbow Suite*

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

This is Rick and Orchestra at their finest !!!



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



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

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks  
Director, Africa Region  
The Nature Conservancy

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





# DOGLEG

---



Weekly Acoustic Jam Session Hosted by Dogleg

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

All styles, levels and listeners welcome

facebook - dogleg Musician/Band



THE SCIENTIFIC INVESTIGATION OF THE UNEXPLAINED

# PHENOMENA

## MAGAZINE

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

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

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# 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.

### PLAYING GAMES ONLINE IS SAD AND TRAGIC - BY MR BIFFO

Back when playing games online first became a thing, I resisted it for a long, long time. Well, sort of. In the Digitiser office we'd sometimes go online to play a certain multiplayer RPG - a multi-user dungeon, I suppose - with the express intention of not taking it seriously and annoying the other players...

For some reason, this seemed to annoy many of the other players, but I had a great time on there. Unfortunately, when it came to, say, 1999's Quake III Arena, I just didn't see the appeal in shooting at strangers. I bought into the hype and excitement, but when I played it... I couldn't see the appeal. It baffled me what people saw in playing against strangers, and to a certain degree it still does.

Up until then, it had always been about the split-screen multiplayer; Goldeneye, or Perfect Dark, or Mario Kart, or Micro Machines, or... y'know. Stuff you could play with mates, in the same room, at the same time.



<https://tinyurl.com/l34hy6r>





c.j.stone

## OFF THE GRAILS

IT'S my quest to find the Holy Grail. I was in Amesbury in Wiltshire for the Spring Equinox, on my way to Stonehenge to meet King Arthur. I had an hour to go to the appointment, so I stopped off at a pub. The pub was called the King's Head. There was a gaggle of men at the bar, drinking lager. They looked ordinary enough to me. I usually drink bitter. So I looked over the line of pumps ranged along the bar and there was one local ale on offer. It was called Sign Of Spring. It had a picture of two lambs gambolling beneath a bright red heart radiating like the Sun. Well, why not? It was the Spring Equinox after all. I ordered a pint of the local brew.

There was a video juke box in the corner, blazing out a crazed AC/DC track. I don't particularly like AC/DC, but I was watching it anyway, leaning with my back against the bar. It had been a long drive. I heard the barmaid plonk my glass down, and I turned, reaching into my pocket to pay her. And there it was, like a horrible apparition. A luminous green pint, glowing like the fluorescent numbers on a clock face. I literally stood back. It looked like something which had seeped from Sellafield during some horrible nuclear accident.

"What's that?" I asked, startled.

"It's your pint."

Everyone in the bar was looking at me. Remember: I'm in Wiltshire, the strangest county. People have sex with aliens and develop crop-circles amongst their dahlias. Nothing is what it appears to be. Even the beer is radioactive. Eventually it was explained to me. Apparently they use fresh green hops instead of the usual dried ones. I took a sip nervously. It tasted green, like a pint of privet-hedge. No wonder everyone else was drinking lager.

I drove over to Stonehenge. As I passed the Heel Stone I could see the faint glow of a cigarette in the darkness. King Arthur, I thought. I parked up along a track and walked back. But it wasn't King Arthur, it was the Security Guards. There were two of them there, leaning against the stone out of the wind, talking in hushed voices, the light from their cigarettes illuminating their faces briefly. They barked at me when I spoke to them.

I could see the silhouette of the monument brooding against the night sky, and in the compound, moving about mysteriously, other shadowy figures. Occasionally one of them would flash on a beam which would pierce the darkness and play about the



surface of the monument like the reflections of the moon on rippling water. There seemed to be a lot of people in there performing whatever ghastly rituals their Security Guard cult compelled them to. Smoking fags mainly, and rattling keys; drinking tea out of flasks.

I waited for King Arthur. I waited and waited. He didn't turn up. I went back to the car and fell asleep on the back seat, wrapped up in a sleeping bag. All through the night I was awoken by the sounds of cars pulling up and then drawing away again. When I looked out of the window I could see figures moving around in the darkness. It all seemed very mysterious to me. I was dreaming of King Arthur.

I'm intrigued by King Arthur. I mean, the man must be mad. You'd have to be mad to make such a claim. But, then again, we live in a democracy. Everyone's mad, but some people are madder than others. I'm mad enough to consider myself a writer. And John Major's mad enough to imagine that he is the Prime Minister. It's all relative. King Arthur

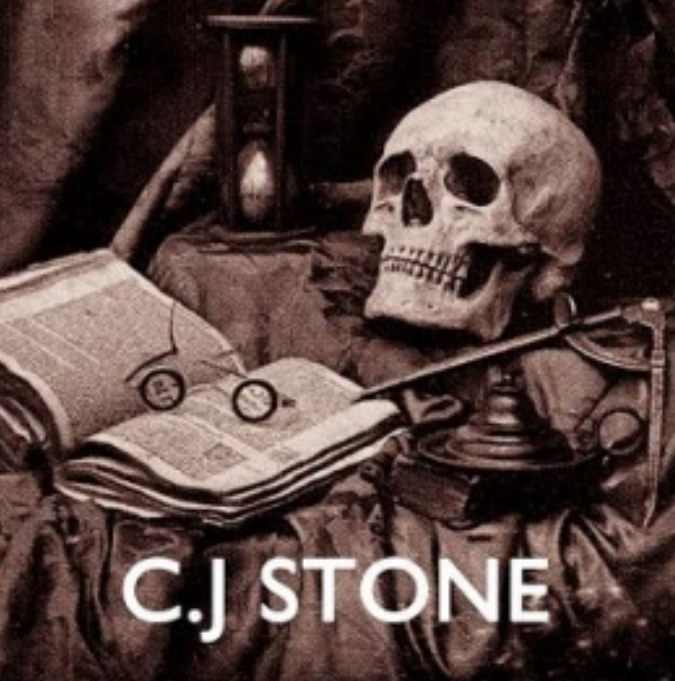
may be King Arthur. Or he may not be. The only objective truths here are: 1) that that's what he claims himself to be; 2) that he's appeared on the Clive Anderson programme to state it; and that 3) he's taken the government to the European Court of Human Rights on sections of the Criminal Justice Act relating to freedom of assembly. And that he won. The question has to be, in the end, does he uphold the values that we imagine King Arthur to represent? If he does, then he might as well be King Arthur. Anyway, he has a spectacular beard.

I woke up in the bitter grey light of dawn. It was very, very cold. There were a number of cars lined up on the track by now, but no people. They must already be at the Stones. I went over to take a look.

**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*

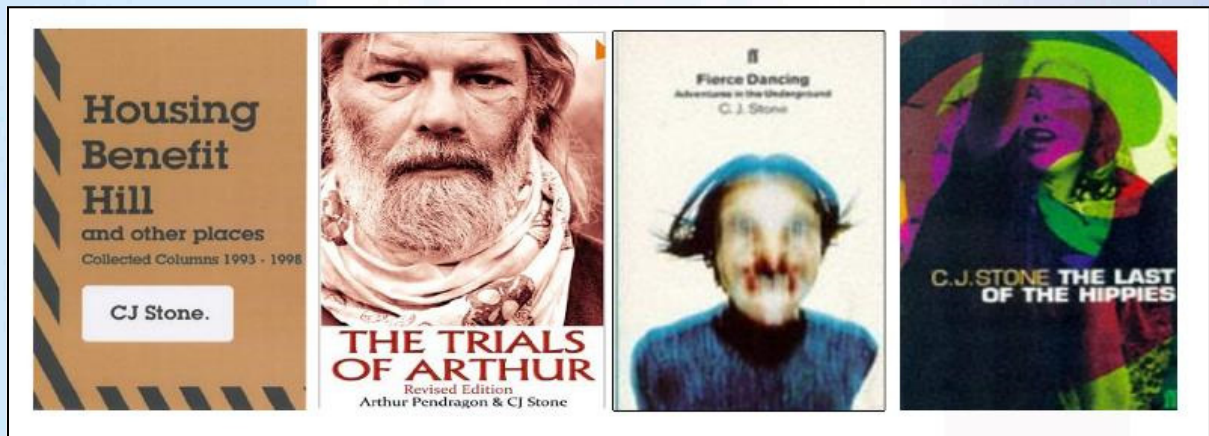
"Wry, acute, and sometimes hellishly entertaining essays in squalor and rebellion."

*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. A small figure of a person is visible on the right side of the image for scale.

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



# A YEAR IN THE LIFE OF



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



Hawkwind's "warm-up" mini-tour pleases the fans and also the reviewers...

The HRH Mag site has carried a review of the recent Hawkwind gig in North Wales, and the account opens thus:

"Rarely has the Camp HRH main stage been so rammed full of bodies craning their necks for a glimpse of a band that trails in the wake of lofty expectation.

It was on good authority that the masses were

about to witness a band on fire – recent live shows had simply ramped up the sense of anticipation ahead of the Friday night headliners."

Alluding to the band's 'dreamy soundscape,' the review says:

"And what an appearance this was. Opening with Assault & Battery/Golden Void – backed with stunning visuals that drew the eye and the mind into a special place – Hawkwind ruled the stage from start to finish. It was immediately obvious why the die-hard Hawkfans have ensured this band has become an institution during half a century."

And the review concludes: "Maybe it is finally time to buy the back catalogue and discover the true meaning of Hawkwind!" - yes, a good idea, but it would cost a fair bit of money!

And, drifting down to the other end of Wales, we encounter this:

"With one foot in 60s psychedelic rock and the other in epic soundscapes, Hawkwind, featuring founder member Dave Brock, brought their latest show to Newport's Neon on Saturday evening."

Thus stated the South Wales Argus, and the reviewer was enthusiastic about the gig, although some of the details might have puzzled a few readers, such as when early editions described lead singer Mr Dibs as a guest musician.

The review said: "In attendance were a 700



# 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



strong Newport fan base from teenagers to seniors who all wanted a stab of space-rock action. They wouldn't be disappointed either as the band launched the show into first gear with mammoth renditions of Warrior on The Edge of Time, Utopia and Steppenwolf. Clearly in tune with each other and their audience, Hawkwind themselves were having a great time on stage too."

Written with considerable zest, the review informs fans that "...guitarist Haz Wheaton treat the band to several energetic guitar

solos while duetting guitar licks with Dave Brock. Drummer Richard Chadwick with second keyboard player Magnus piloted the shows belting beat from the rear..."

Long gone are the days when reviewers felt

they were on a different planet to the patchouli-splattered audience.

"A triumph of a gig for band and audience alike, the gig certainly proved why Hawkwind continue to be a popular draw on the live circuit around the world," the review concludes.

Well, no Hawkwind fan is likely to argue with that sentiment.





# 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).....

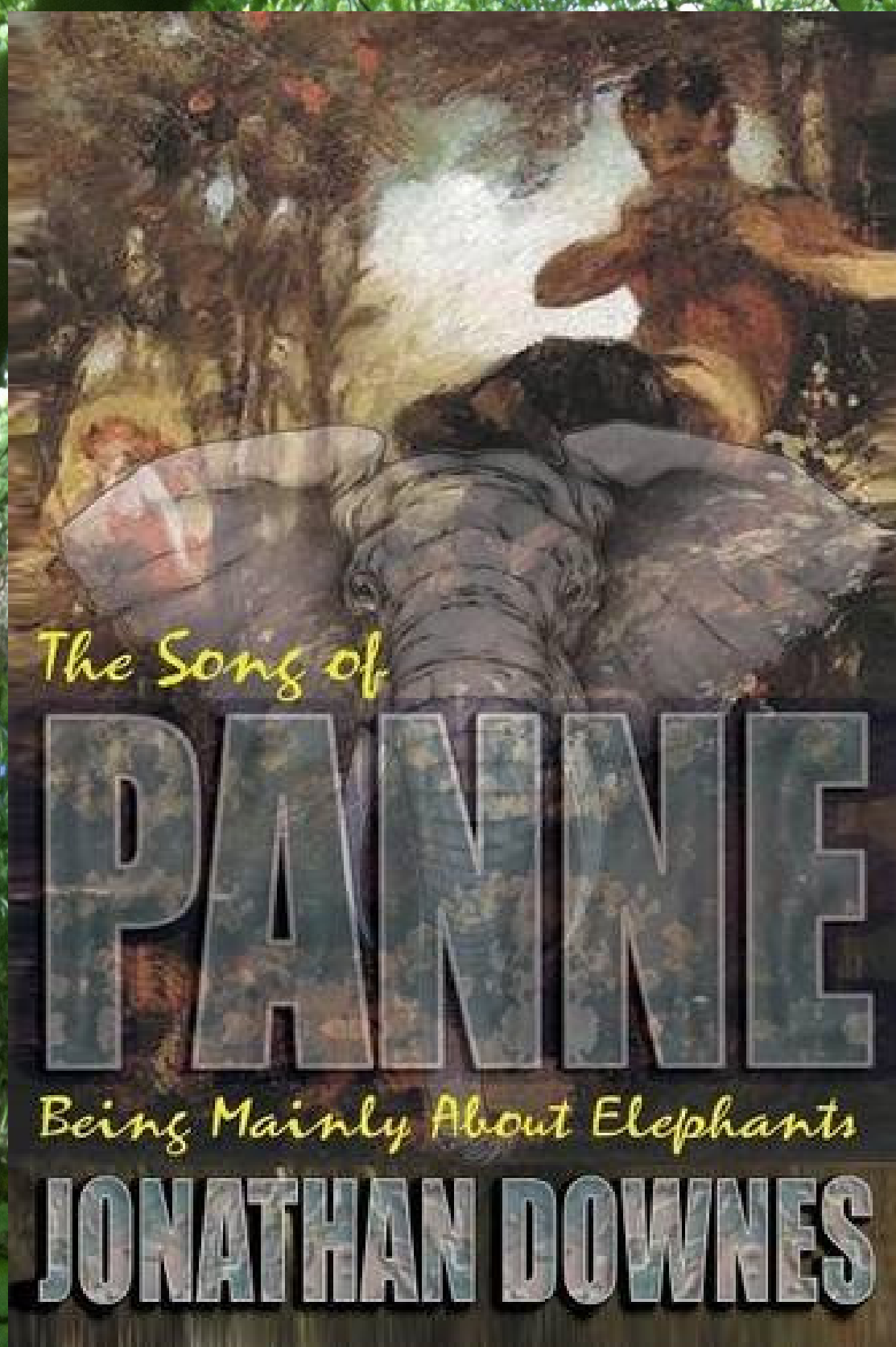
Telephone Number: .....

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





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

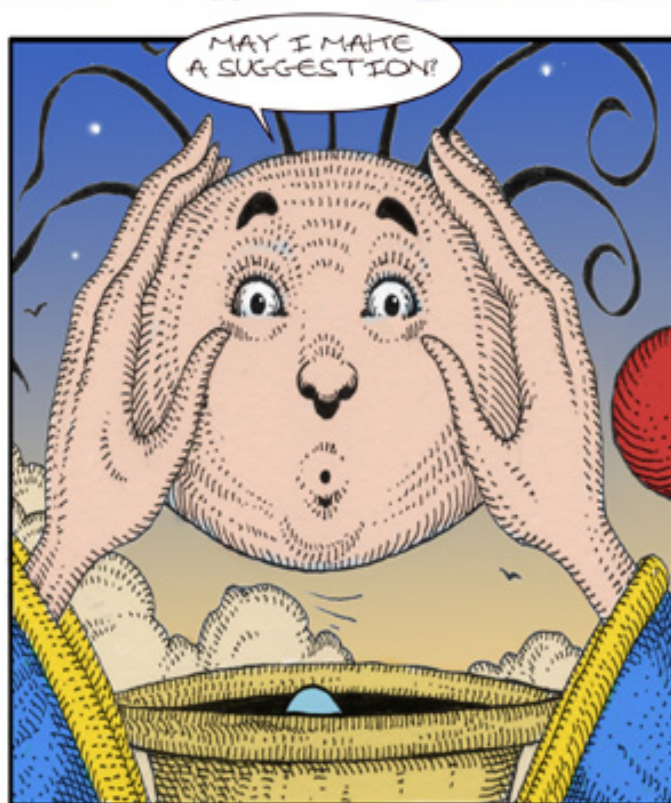
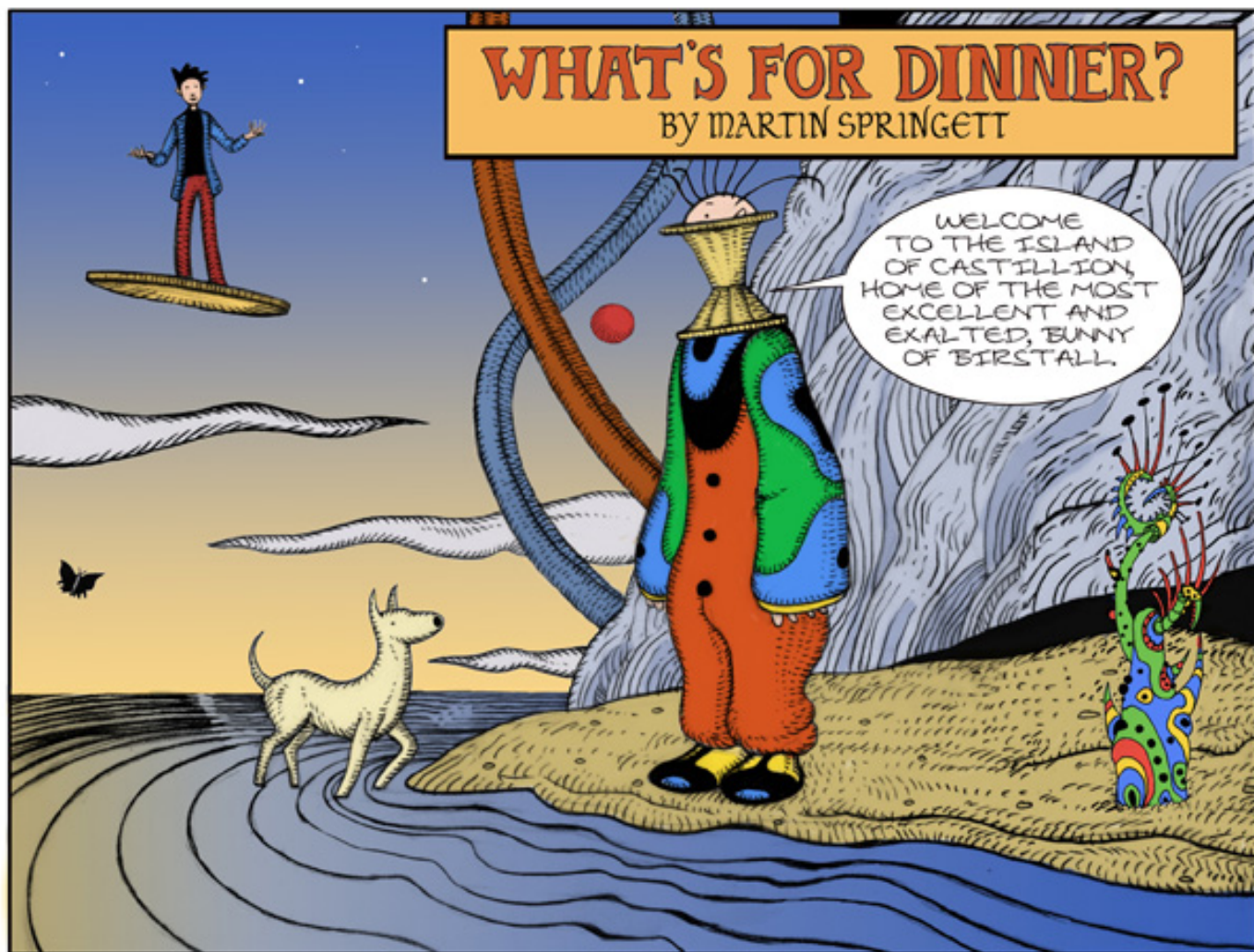
[www.martinspringett.com/](http://www.martinspringett.com/)

<https://spacewreckrecords.bandcamp.com>

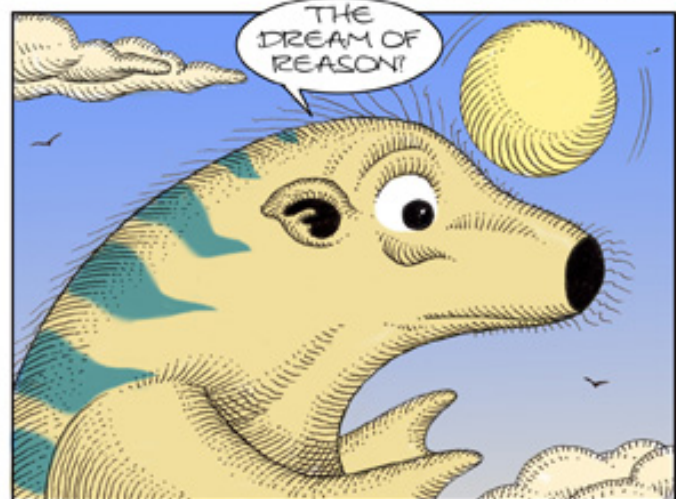
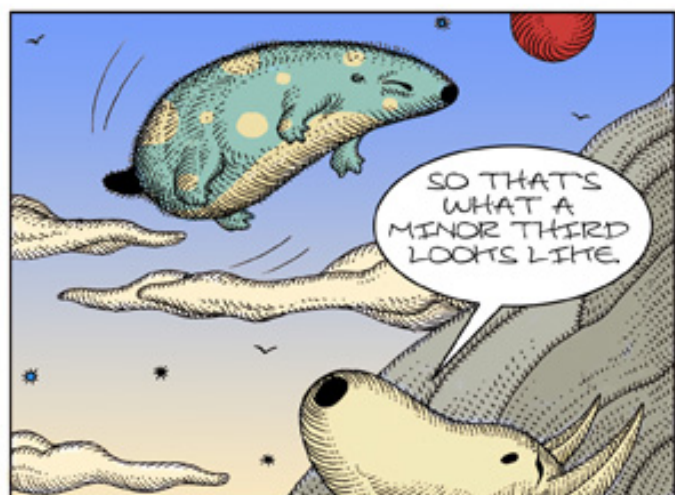
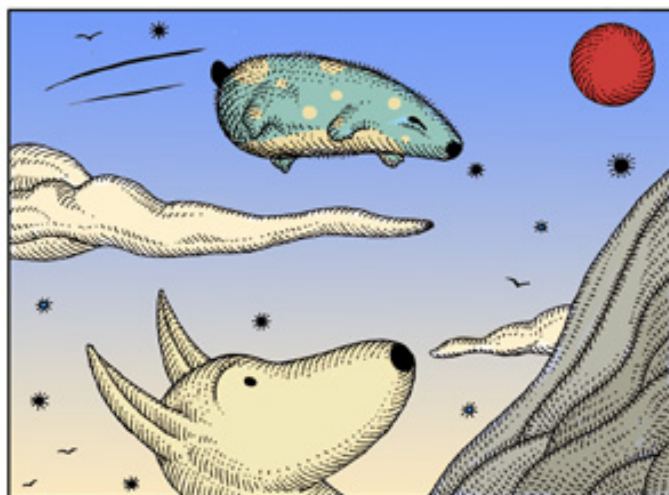
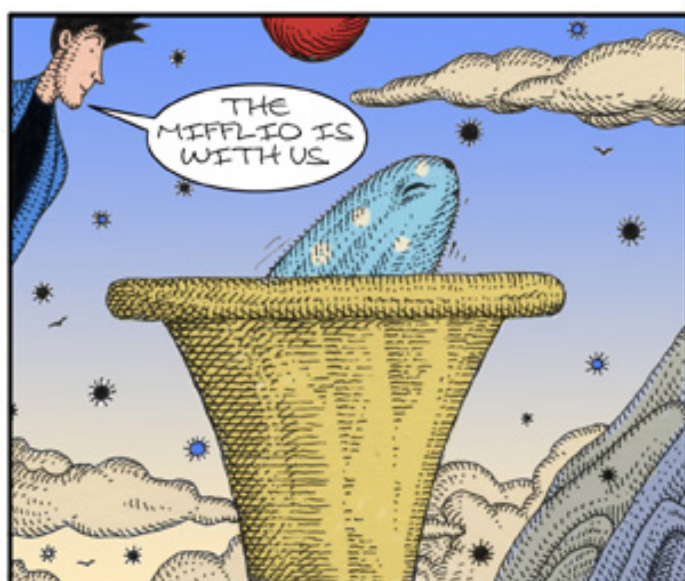


# WHAT'S FOR DINNER?

BY MARTIN SPRINGETT











# Thom the World Poet

Rob Ayling writes:

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

## EYE KILLED SILENCE

(STILL MAKING TIME PAYMENTS)

Forests of shadows  
hiding skyscrapers

Shrinking violets

Icebergs

World Wars One&Two  
have children now

Weapons kill  
Us.

Walking Labyrinths  
for Peace

Wildflowers  
with no passports

Wikileaks

Sprinkling Clouds /Information

Prisons for Profit

From Weeds

Artificial Intelligence

We need Natural!

Drones.Politicians

Children's Toys.

Civilians pay taxes

For Military /Police

Quakers/quaking

Shakers.shaking!

Digital time

Two minutes to Midnight

RELAX!There is something  
You Can Do!





to a tad faster than cars, but I had round the fact that it takes minutes to go 18.8 miles by bus, utes to go 300.4 miles by air. freaks me out!

from 1963 John Lennon  
of provenance - £100,000.00

"This John Lennon owned and worn beige mohair suit is part of a private collection which has been on exhibit at "The Beatles Story Liverpool" from 2007 to May 2015.

This iconic legendary beige suit with black rope piping to the collar was first donated to Madam Tussaud's in 1964 by Brian Epstein.

On April 29th 1964, The Beatles themselves attended the unveiling of



# THE BITCH IS BACK

the wax figures wearing the suits.

They can be seen in Photo's playing with the figures. John Lennon can be seen wearing this suit in a copy of the Dezo Hoffman book.

This suit bears the name D, Millings of 41 Great Poultney Street London with John handwritten on the label.

The jacket has some moth damage on the front and back, but otherwise complete.

This comes with a letter from James Bradbury, General Manager, Madame Tussauds London."

I have never been a fan of this particular fashion. I think it is the high cut of the jacket - it kinds of emphasises wobbly bits that should not be wobble bits. You know, arse wobble.



**Beatles collection George Harrison George Formby banjo Excellent provenance - £80,000**

"This very important Dallas 'E' (gold plated) banjo. Ser. No 1169 was owned and played with great

enjoyment by George Harrison.

I have many letters including one to Mrs G. Harrison saying that this..... The George Formby Society, which says it belonged to him at the time of death in March 1961.

George was a big fan of George Formby, the members of the George Formby Society Convention in Blackpool could not believe their luck, the day this charming man turned up with his lovely family and later went up on stage to play.

He didn't know all the words of the song and asked them all to help him.... What a wonderful memory to hold on to.

This is part of a private collection which has been on exhibit at "The Beatles Story Liverpool" from 2008 to May 2015.

Details.... I have a letter saying beautiful banjo was presented to George Formby in the 1930's by Dallas, the instrument makers. I believe it would have been used for recording.

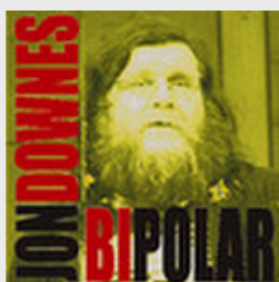
Later it was sold to Mr Frank Formby, then after ten years it was sold to Bill Logan, who was at the time President of the George Formby Society.

It was then purchased by Stan Evans, who was editor of the Society's magazine, 'The Vellum', on behalf of former-Beatle George Harrison.

At a concert in Digswell, Welwyn Garden City, George Harrison met Jeffrey Formby, George Formby's nephew, and George, the kind sweet person he was, offered to return the instrument back to the family as a gift. Jeffrey preferred to buy it back. I have a copy of a letter from George Harrison to Jeffrey, dated 1991, which

## SHAMELESS SELF PROMOTION TIME

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



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



is included."

This just awesome.

**Jimi Hendrix worn owned pendent necklace  
PURPLE HAZE Crystal - £12,000.**



"This necklace was worn and owned by the late great Jimi Hendrix.

Included is a letter from Bob Levine.

This was part of the collection from Bob and Kathy Levine, circa 1969.

Bob Levine was a member of Hendrix' US Management.

COOPEROWEN headed note paper dated 2003. Also comes with a letter from Tappy Wright who says that this was the purple haze Crystal which inspired Jimi to write the song Purple Haze."

Oh, cool pendulum. And charged with the spirit of Hendrix as well. Whoosh ....there sure would be some cosmic divination with this! Purple haze indeed!

**Rare Collectable Kurt Cobain 18" Figure with Sound - By Neca - £89.50**



"FANTASTIC DETAIL ON THIS FREE STANDING KURT COBAIN FIGURE WITH SOUND(APPROX 18" TALL), THIS FIGURE IS USED BUT IN FIRST CLASS CONDITION, AND COMES IN THE ORIGINAL BOX (BOX HAS A FEW INDENTS/SLIGHT DAMAGE) BUT STILL A VERY COLLECTABLE ITEM INDEED."

Nice figurine.

**Andrew Ridgeley - Wham! Original Iconic Shirt  
£3,500**

"This is the same highly Iconic shirt as worn by



Andrew Ridgeley in the mid Eighties at the height of Wham's fame and featured in many high profile photoshoots. I believe only 2 of the shirts were sent out to the UK and Andrew took one for a photoshoot in Miami, Florida. It features on the record cover of the US version of Wake me up before you go go.

The item is in perfect condition, having been only used for photoshoots in the 80's, and then carefully preserved for the past 30 years.

\*Please note - I confirm that £500 of the funds raised from this shirt will be donated to Macmillan Cancer Support, to which George Michael, RIP, was an Ambassador. He will be dearly missed."

Nice shirt. Lovely pastel shades. And the tidy running stitches are perfectly spaced and cause no distress to my sensibilities.

**"No Peanut Is Safe From Becoming My Artwork"**

said Steve Casino. "I've made about 223 pieces of art from peanut shells in 3 years. The high point was when MTV asked me to make twelve "Game Of Thrones Characters" to promote season 5.

I started off just making humans but have branched off to include monsters, animals, and inanimate





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.



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MAHOGANY BODY - PLATINUM - BLACK  
PEARL WITH RED AND SILVER FLAKE  
TRIM INCLUDES CUSTOM HARD SHELL CASE

Nice geeceetar.

And so, with toodle-pips and toodle-poos,  
I wish you all a fond farewell

Until next week at any rate.





"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





ANDY PHILLIPSON

# A PAGAN PLACE

Please allow me to introduce myself. My name is Andrew Phillipson, and I live in North Devon. I am a husband and father, and I work as an ophthalmic (eye) nurse in the NHS to pay my way. It is also my great privilege to be able to call Jonathan Downes my friend.

Some time back, Jonathan and Rob asked me to write a column about that which is most authentic to my being, other than being a husband and father. That would be my chosen spiritual path in this lifetime. You see, I am what some call a neo-pagan, and within that I am a student of Druidry and Shamanism. In case any of that needs explaining, neo-paganism refers to the revival of earth-based religious practices, that has been ongoing (initially in secret) since the early part of the last century.

There are several different takes on what it is to embrace a pagan spiritual path in today's world, none of them being wrong, and all being highly personal to the individual follower. It is, essentially, a faith of the heart and of observation of the cycles of nature. I will expand on this in future articles, and will look at the different traditions that exist today under the neo-pagan umbrella, including my two preferred traditions, mentioned above.

Not all of us that embrace paganism agrees on everything, but there a couple of things that are pretty much universally accepted. One is that we see Nature as divine, and with that we see the human species as part of Nature and her cycle, rejecting the modern tendency to see our species as master of natural world. We believe in deity, though we see deity as a pairing of female and male, Goddess and God. If anything, slightly greater importance is given to the Goddess, with the God being acknowledged as her consort. Pagans see this pair as omnipresent in Nature, in fact they are Nature. We see them at work in the changing seasons, the circle of birth, life, death and re-birth, the very cycles of the natural world. Here is a poem I wrote a couple of years ago, summing up where I found myself at that point, in my relationship with the Goddess.

## Medicine Woman

*She looks upon me  
As a mother does her child  
Wisdom shone from her eyes  
As twin moons*

*Her heart wide open  
Seen by all  
A perfect balance  
Of strength and kindness*

*She takes my hand  
And leads me into forest  
My mind is still  
My soul knows peace*

*After an Age  
And no time  
She leads me to the temple gates  
And takes me into Her house*

*The walls are stone  
The torchlight soft  
The shadows long  
The scent sweet and heady*

*In the heart of Her home  
She bids me rest a while  
Cocooned in love  
My dreams and thoughts are lessons  
from Her*

*Like a waterfall feeding a stream  
Gratitude to Her fills me  
Until I am full  
And tears flow*

*In this space  
I will stay, until the time is right  
When I next step into the sunlight  
I will stand there as I truly am*

*I will walk with her always*



# THE NINE HENRYS



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

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

THE WORLDS FIRST CLONED CARTOON CHARACTER

modada@ninehenrys.com

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



The abstract poem.





**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.**

**Sandra Cross: The MMs Bar (Trunk Records, 2011)**

**What? "Bacon rolls, toasted sandwiches, bottle of pop....." But, is it art?**

Sandra Cross, the artist who recorded this material during 2006 and 2007 isn't listed in big letters on the packaging as the creative vision behind this caper. Trunk Records simply unleashed the MMs Bar with the old school British Rail Intercity logo against a plain white background. The contents of this limited edition remain jaw-droppingly simple as a compiled long-playing recorded work, but they are strangely



effective.

Basically, Ms Cross travelled on Midland Mainline (MMs) making many journeys between Leicester and London over the two year period. She recorded the buffet car announcements, compiling a series in which the same basic information was conveyed at different times during the journeys, by different staff, with different presentational styles. As Trunk Records own site states: "There was no consistency as to when the announcements would start, sometimes at the beginning of a journey, sometimes they pipe up several minutes after the train had started. You'll hear that recordings have a wide fluctuation in quality based on a wide variety of voice, tone and delivery. Simply shunted together like old rail yard stock, these basic recordings represent a strangely engaging set of monologues all based on the same exciting menus and occasional safety information".

And that, more or less, is the attraction and interest that sustains the MMs bar through around half an hour of variations on the same basic performance. The staff's personal interpretations of the duty to impart information make the collection characterful, strangely comforting and very human. It is also part of history since the MMs bar has since been replaced by a trolley service. Whether it is art, in any traditional sense, or – indeed – an enlightening or entertaining listening experience is hugely debateable. The vinyl and CD copies are both in limited editions, giving the release a collectable and curious quality. The recording quality is variable but combines clarity on the main spoken passages with enough background noise to give the collection a low-fi charm. You wouldn't use it to show off your new stereo, and it packs a little too much background noise to be comfortable listening on loud headphones, but, like the original announcements themselves, it does blend comfortably into the background whilst your main attention is elsewhere.

Cooper and Bowie's more confused efforts of the mid-eighties. It is by no means an easy listen, either for you, or Alice Cooper. Chart wise it tanked almost everywhere, and its attendant single fared no better.



# Gregg Kofi Brown

ROCK 'N' ROLL AND UFOs

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

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

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

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

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

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



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THE WORLD OF GONZO ACCORDING TO

# Mark Raines





This week has been perforce overshadowed by the horrific events in Westminster on Wednesday.. Events like this are becoming ever more common, and most people are privately steeling themselves for a major attack on the level of 9-11.

Something that I personally find particularly disturbing is the reaction of people on social media. Even folk that I have known for decades, and whom I consider good friends, have started spouting right wing xenophobic hate-garbage. And I have no idea what to do about it.

There was a song by *There Might be Giants* back in 1990, which said:

This is where the party ends  
I can't stand here listening to you  
And your racist friend  
I know politics bore you  
But I feel like a hypocrite talking to you  
And your racist friend

It was the loveliest party that I've ever attended  
If anything was broken I'm sure it could be mended  
My head can't tolerate this bobbing and pretending  
Listen to some bullet-head and the madness that he's saying

Out from the kitchen to the bedroom to the hallway  
Your friend apologizes, he could see it my way  
He let the contents of the bottle do the thinking  
Can't shake the devil's hand and say you're only kidding

And *The Specials* wrote:

Tell them to change their views  
Or change their friends  
Now is the time, now is the time, for your friendship to end

So if you know a racist who thinks he is your friend



Now is the time, now is the time for your friendship to end

But I am too much of a coward. These are people that I genuinely like, and in some cases of whom I am truly very fond. They are scared of the future. We are *all* scared of the future. And some of us react in different ways to others of us.

But these events are polarising our society, turning brother against brother, friend against friend, and neighbour against neighbour.

But that is, of course, what the perpetrators want to happen. Terrorists spread terror, and at the moment many of us are terrified.

God Help us all,

Hare bol,  
Love and peace

JonD



# THE BEST LAID PLANS



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