

# GONZO

Graham travels to Phoenix, Arizona to meet the **Space Pharoahs**, a **Hawkrwind** tribute band in a most unlikely location. And they even get raided by the cops! Meanwhile Alan is getting all **arty** in **Vilnius, Lithuania**, Doug writes about **Fleetwood Mac**, and John goes to see **Cary Grace** and **Mauve la Piche**, Jon rants on about **Krautrock**, and **The Man's Daddy** has a whole page of **Brexit Jokes**.







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# THE THREE COMMANDMENTS OF GONZO WEEKLY:

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

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





Dear Friends,

Welcome to another issue of this peculiar little magazine, which like I have written on a number of occasions started off as one thing, and then became another thing, and has continued evolving until it is now something that I hadn't originally envisaged, but is still both totally cool (as far as I am concerned) and a logical progression from where we originally started.

I teach English on occasion, and I am always telling off my pupils about over long sentences. I sincerely hope, therefore, that despite my present pupil's father being one of the contributors to this august journal, that she never reads the overlong introductory paragraph to this editorial. Never mind, English being a bastard language, the rules of grammar are mostly more like guidelines, or even advice, and I have spent a lifetime ignoring guidelines, so why should I stop now?

It is actually a matter of semantics and the English language. Frank Zappa once described most music journalists as "people who can't write, interviewing people who can't talk, for people who can't read". And I hope that I do not fall into the subset that he described as "most". I am also not particularly politically correct, and do not bow down before the current guidelines on such matters.

However, whilst researching something completely different recently, I have found a piece of nomenclature that I truly do not feel is appropriate in these enlightened days. In fact, if I am honest about it, the term has always somewhat stuck in my craw.

And the term?

The term is 'Krautrock'.





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# I have spent a lifetime ignoring guidelines, so why should I stop now?

Over to those jolly nice people at Wikipedia:

“Kraut is a German word recorded in English from 1918 onwards as a derogatory term for a German, particularly a German soldier during World War I and World War II. Its earlier meaning in English was as a synonym for sauerkraut, a traditional Central and Eastern European food.”

And:

“Although recorded as a colloquial term for Germans by the mid-nineteenth century, it was during World War I that Kraut came to be used in English as a derogatory term for a German. In World War II it was used mainly by American soldiers and less so by British soldiers, who preferred the terms Jerry or Fritz. The stereotype of the sauerkraut-eating German dates back long before this time, and can be seen, for example, in Jules Verne's depiction of the evil German industrialist Schultz, an avid sauerkraut eater, in *The Begum's Fortune*.”

There are, of course, differing levels of racial epithets, or should I say, racial epithets of

differing levels of offensiveness. The word ‘nigger’ for example, is now seen - in the United Kingdom, at least - as being of the same level of offensiveness as the word ‘cunt’, despite the fact that it has been partially reclaimed by some sectors of the African-American community themselves. Nobody would dream of calling *Bad Brains* a nigger-rock band, for example, on the other end if the Axis-alliance, Japanese bands are not known as Nip-rock, and even epithets which are globally seen as far less offensive fail to be used. Bob Dylan a Yank-Folkie anyone? A blue-beat band from Barcelona dago-ska? Both of those examples are ridiculous (although I feel rather proud of my remarkable piece of Iberian reggae alliteration there.

So how come krautrock is acceptable? Of course there was Britpop, and there have been various bands described as Celtic rock (more or less accurately), but ‘Brit’ isn’t used by anyone except the far extreme Irish republican artistes as an offensive term, and Celtic is just an explanatory term of racial and geographical origin which nobody would possibly call a slur.

Over to those jolly nice folk at Wikipedia for the first of two lengthy excerpts, far more lengthy

# KRAUTROCK

اللجنة لهم إذا كانوا لا تأخذ نكتة



# KRAUT ROCK



than usual, but one whose length - I believe - is wholly justified.

“Until around 1973, the word “Deutsch-Rock” (“German Rock”) was used to refer to the new groups from West Germany. “Krautrock” was originally a humorous term coined in the early 1970s by British disc jockey John Peel or by the UK music newspaper Melody Maker, in which experimental German bands found an early and enthusiastic following, and ironically retained by its practitioners. The term derives from the ethnic slur “kraut”, and its use by the music press was inspired by a track from Amon Düül's Psychedelic Underground titled “Mama Düül und Ihre Sauerkrautband Spielt Auf” (“Mama Düül and her Sauerkrautband Strike Up”). According to author Ulrich Adelt, it should be noted that “kraut” in German can refer

to herbs, weeds, and drugs. Other names thrown around by the British music press were “Teutonic rock” and “Götterdämmer rock”.

Not surprisingly, the German musicians themselves reacted unfavourably to the early usage of the term, considering it racist and derogatory.

Back to Wikipedia:

“Its musicians tended to reject the name “krautrock”. This was also the case for “kosmische Musik” (“cosmic music”), a marketing name invented by record producer Rolf -Ulrich Kaiser for krautrock bands like Ash Ra Tempel, Tangerine Dream, and Klaus Schulze. Musicologist Julian Cope, in his book



Krautrock sampler, says "Krautrock is a subjective British phenomenon," based on the way the music was received in the UK rather than on the actual West German music scene out of which it grew. For instance, while one of the main groups originally tagged as krautrock, Faust, recorded a seminal 12-minute track they titled "Krautrock", they would later distance themselves from the term, saying: "When the English people started talking about Krautrock, we thought they were just taking the piss... and when you hear the so-called 'Krautrock renaissance,' it makes me think everything we did was for nothing." West German's music press initially used "krautrock" as a pejorative, but the term lost its stigma after the music gained success in Britain."

So it was John Peel who started it. Goodness me, that I did not expect. However, Peel - like me, to a certain extent - was someone who played games with semantics, and words that are usually considered unacceptable in polite society. On *Top of the Pops*, for example, once he introduced Big Country by saying 'now here's the band who put the tree back into country'. It amused me then, and it amuses me now.

It could be argued that *autres temps, autres mœurs* as the French proverb goes. It was less than thirty years after a bloody and horrific war with Germany and her allies, and it is quite probable that the folk who used krautrock as a description of their favourite music were actually seeing themselves as all right on and liberal because everyone else referred to them as 'Huns' or 'The Boche' (as my parents did for many years).

But, damn it all. It is 2017. Next year it will be a century since the first of the 20th century's two wars with Germany shuddered to an end, and 73 years since the end of the second one (not technically true, but good enough for the purposes of this argument) and the world is a very different place.

Surely someone can find a better term for what is not even that homogenous a brand of music?

Frieden und liebe

Jon Downes



Krautrock, Gorillaz, RPO, Pink Floyd, David Bowie, Bob Dylan, Strange Fruit, Friday Night Progressive, Mack Maloney's Mystery Hour, Clem Curtis, Arthur Murray Blythe, James Dent "Jimmy" Dotson, Peter Shotton, Edward Grimes, 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, Space Pharoahs, Fleetwood Mac, Alan Dearling, Vilnius, Lithuania, John Brodie-Good, The Cary Grace Band, Mauve La Biche, Neil Young, Kev Rowland, Wingfield Reuter Stavi Sirkus, Argos, Cairo, Mr Biffo, Hawkwind, Xtul, Martin Springett, Philip Wayne

#### IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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



# Dramatis Personae



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

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

## NAMING THOSE RESPONSIBLE

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

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

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

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

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

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

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

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

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

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

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

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

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

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



# ROCKIN' THE CITY OF ANGELS

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

**I**N 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



**GORILLAZ IN THE MISSED:** Gorillaz are back. The world's most successful virtual band will make their highly anticipated return with a new studio album titled *Humanz*, to be released by Parlophone Records on 28th April, 2017.

Produced by Gorillaz, The Twilight Tone of D & P and Remi Kabaka and recorded in London, Paris, New York, Chicago and Jamaica, *Humanz* comes seven years on from the release of albums *The Fall* and *Plastic Beach*.

Murdoc Niccals (bass), Noodle (guitar), Russel Hobbs (drums) and 2D (vocals) are - as always - joined by a stellar line up of featured artists which includes Jehnni Beth (Savages), Danny Brown, Benjamin Clementine, De La Soul, D.R.A.M., Peven Everett, Anthony Hamilton, Grace Jones, Zebra Katz, Kelela, Mavis Staples, Vince Staples, Popcaan, Pusha T, Jamie Principle and Kali Uchis among others **Read on...**



**A NIGHT AT THE OPERA:** British institution the Royal Philharmonic Orchestra and some of Britain's finest opera singers have recorded an album of tracks from the angriest and most rebellious songbook - Punk. Forty years after the BBC banned God Save The Queen, 'The Anarchy Arias' is the first ever album of classic punk tunes done in a full-blown operatic style and is an idea inspired by Sex Pistol Glen Matlock. The thirteen-track album will be released on 9 June 2017 on Universal Music.

The Royal Philharmonic Orchestra and critically acclaimed opera singers including lead soloist Stephen Gadd, who has sung in some of the world's most prestigious venues including English National Opera, Royal Opera, Covent Garden, Opera national de Paris and the Glyndebourne festival (more often to be found performing Tosca and Macbeth than Oh Bondage Up Yours!) might be an unusual idea on paper, but whether it be the Sex Pistols' God Save



"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

the Queen, Buzzcocks' Ever Fallen In Love or the Clash's London Calling, these dramatically arranged operatic versions make it clear just how much Punk has transcended its scrappy origins to become a national archetype. **Read on...**

**THIS ONE'S PINK:** To celebrate Record Store Day 2017 (Saturday 15 April), Pink Floyd will be

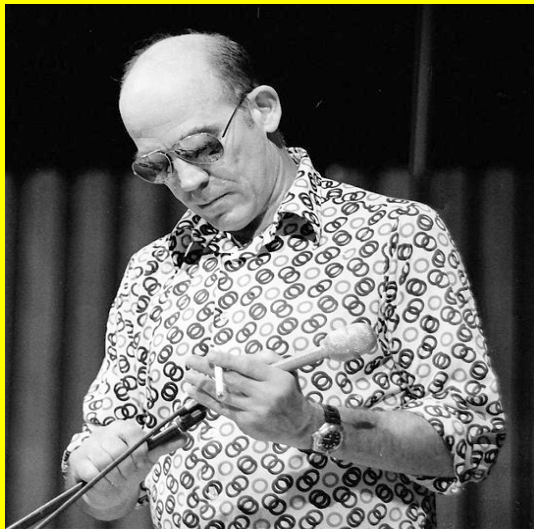
releasing the highly collectible 12" single 'Interstellar Overdrive'. The mono single will be a one-sided 12" 180-gram black vinyl and will play at 33 1/3 RPM. The single will come with a fold-out poster and an A6 postcard featuring a classic image of the band taken whilst they were recording their debut single, 'Arnold Layne'.

Written and performed by Syd Barrett, Roger Waters, Richard Wright and Nick Mason, 'Interstellar Overdrive' is an unheard recording from 1966, running at a hefty 14'57 minutes long. The original recording was done at the Thomson studio in Hemel Hempstead, Hertfordshire on 31 November 1966, before the band were signed to EMI. A different, shorter version of the track appears on the band's debut album 'The Piper at the Gates of Dawn'. The images for the single artwork are taken from the band's gig at UFO at the Blarney Club, London on 13 January 1967. The short-lived UFO Club was the scene of the band's early, pioneering psychedelic shows that saw Pink Floyd establish their position in the UK music scene. **Read on...**



**THE THIN WHITE APARTMENT:** A Manhattan apartment formerly owned by David Bowie and his wife Iman has been listed for sale at just under \$6.5 million. A bonus, for fans: the three-bedroom apartment, which was Bowie's from 1992 to 2002, still contains a Yamaha piano that also belonged to the star. You can also step into the master bathroom and consider the fact that Bowie and Iman formerly had it converted to a panic room, to have been used in the case an intruder gained access. **Read on...**





## 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'](#)

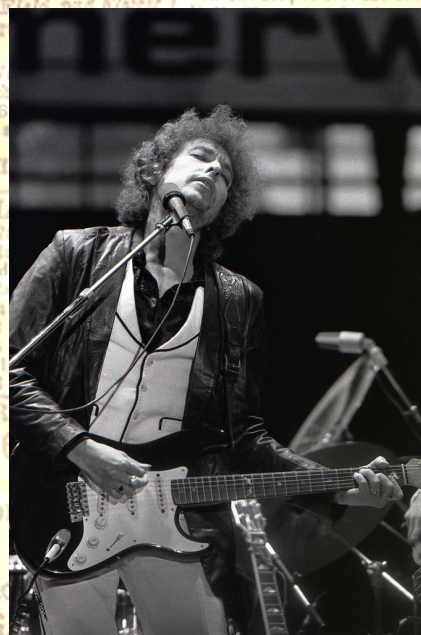
C.J.Stone suggested that as well as explaining Gonzo to those wot don't understand, we should do a weekly quote from the man himself...

"Let us toast to animal pleasures, to escapism, to rain on the roof and instant coffee, to unemployment insurance and library cards, to absinthe and good-hearted landlords, to music and warm bodies and contraceptives... and to the "good life", whatever it is and wherever it happens to be."

Hunter S. Thompson



**MY BACK PAGES:** A massive archive donated by Bob Dylan to the University of Tulsa is now open for approved scholars to access. The archive is partially cataloged in a 39-page document listing materials ranging from alternate song lyrics to Keith Richards faxes. Much of the archive remains to be cataloged in detail. The archive is currently housed at the Gilcrease Museum in Tulsa. The university and the Kaiser Family Foundation, which co-manage the archive, are accepting design proposals for a planned Bob Dylan Center to display selected items. **Read on...**





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## THE LAST WEEK AT GONZO DAILY

Sunday  
Monday  
Tuesday  
Wednesday  
Thursday  
Friday  
Saturday

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

ELDRIDGE CLEAVER

## Two types of people visit rhino in the wild

The strong and courageous  
take a camera

The weak and cowardly  
take a gun

**What sort of  
person are you?**

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

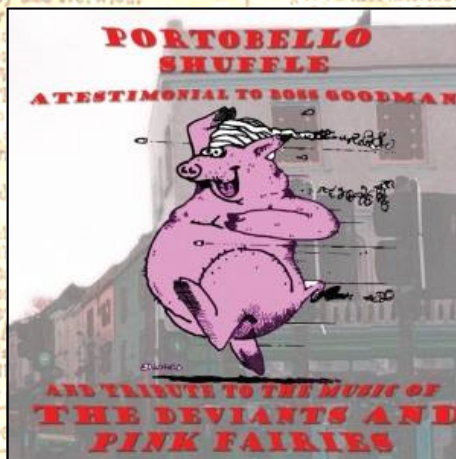






# I'M ON BOARD!

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



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(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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Gonzo Web Radio started off as a medium by which interviews and radio programmes about the various acts covered by Gonzo Multimedia could be broadcast to an eagerly attentive world.

But over the past few years, it has become more than that. We now host regular weekly shows by Neil Nixon, a lecturer in professional writing at North West Kent College who uses his weekly radio show, Strange Fruit, as a learning experience for his students on the Foundation Course. I've known Neil for years, and he approached me with the idea of syndicating his show.

I agreed, and then the floodgates opened. We have regular weekly shows from Tim and Jaki on their submarine, and from the mysterious M Destiny on the other side of the pond with Friday Night Progressive. We also have a regular visit to the world of the Canterbury Scene courtesy of our friend Matthew Watkins. There are several other shows in the wings, waiting to join us, so stay glued to your seats boys and girls, your life is never going to be the same again!

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



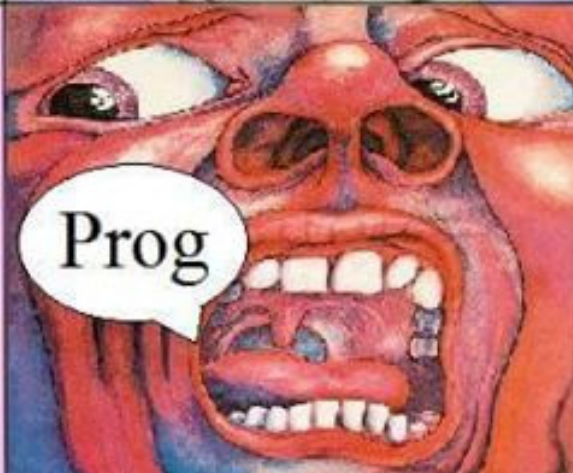
Hmph... You be careful, those  
boys only care about one thing.



Sex?



No...



Prog

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







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

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

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

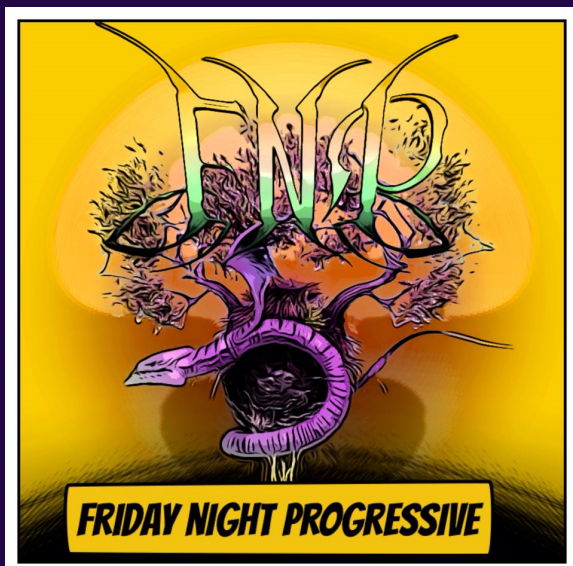
The show is broadcast on Miskin Radio every Sunday from 10-00-midnight.



Sky Picnic: Upon Further Reflection  
Adrienne Posta: Something Beautiful  
Tiny Ruins: Me at the Museum, You in the Winter Gardens  
Pink Floyd: John Latham Version 1  
Hope Sandoval and Warm Intentions: Into the Trees  
Red Lama: The World is Yours  
Sleepytime Gorilla Museum: Sunflower  
Rikki Lee Jones: Dark was the Night  
Blind Willie Johnson: God Don't Never Change  
Pink Floyd: A Saucerful of Secrets  
The Magnetic North: Ward Hill  
Billy Lee Riley: Your Cash Ain't Nothing but Trash  
Judy Mowatt: Only a Woman  
Dragons: Anarchy in the UK  
Tintern Abbey: Tanya  
The Crochet Doughnut: Nice  
Pink Floyd: Echoes (Live at Wembley 1974  
Antigoni Goni Un Sueno el Florista for Guitar  
Rosebud: Summer 68  
New Order: Lonesome Tonight  
The George Garabidian Players: Up-up and Away

**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:

Elizabeth the last

<http://www.facebook.com/Elizabeth-the-last-167892503243585/>

Big Hogg

[http://www.facebook.com/bighoggband/?fref=ts&ref=br\\_tf&qsefr=1](http://www.facebook.com/bighoggband/?fref=ts&ref=br_tf&qsefr=1)

Hollow Water

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

The Legendary Flower Punk

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

Bret Harold Hart

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

Arcade Messiah III

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

Mastermind

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Moonwagon

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

Murky Red

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

Biondi Noya

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

Background art by: Greg P Onychuk — with Jani Korpi, Kamille Sharapodinov, Hans Meyer, Stef Flaming, Nick Gaughan, Bret Harold Hart, Stephen Lambe, Biondi Noya, John Bassett, Alan Cookson and Bill Berends.

**Listen  
Here**

# Friday Night Progressive





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

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

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

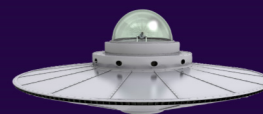


PHOTO BY SMITHMAXFIELD.COM

## AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

### The Return of Lois Lane

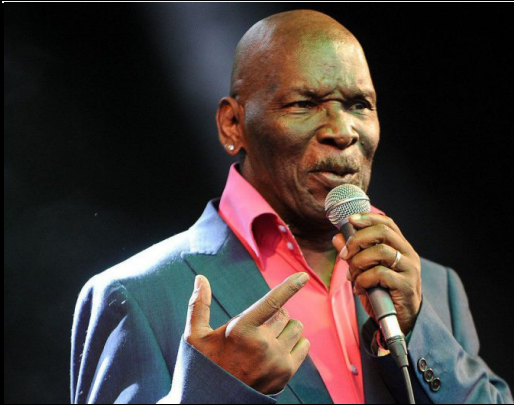
Mack, Juan-Juan and Commander Cobra talk with Rob Beckhusen of WarIsBoring.com about a plan to build a bizarre Flying Aircraft Carrier back in the 1950s. Switchblade Steve Ward reports on people who have unknowingly traveled to other dimensions. Cobra tells about the time he fooled the German Air Force into thinking he was radioactive. Reporter Lois Lane announces that the MMMX-Files show will now be heard on the Inception Radio Network.



Listen  
Here

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





**Clem Curtis  
(1940 – 2017)**

Curtis was a Trinidadian British singer, who was the original lead vocalist of sixties soul group The Foundations. Between 1966 and 1967 Curtis joined The Ramong Sound. After losing their original lead singer, the band took on board Arthur Brown temporarily, and went through a few name changes before they became The Foundations and emerged in January 1967 with Curtis as their lead singer. The Foundations would go on to have worldwide hits with "Baby Now That I've Found You" and "Build Me Up Buttercup". Curtis is the lead voice on their hits "Baby Now That I've Found You", "Back on My Feet Again", and "Any Old Time (You're Lonely and Sad)".

He left The Foundations in 1968 just after recording a version of "It's All Right", a song that they had been playing live for some time. Curtis went on to pursue a solo career in the United States, probably helped along by the encouragement of his friend Sammy Davis, Jr.

He did not receive enough work and decided to return to England in the early 1970s. He later reformed a version of The Foundations. Over the years, Curtis fronted various line-ups of The Foundations, as well as appearing on his own as a solo artist. In the late 1980s, Curtis joined the line-up of "The Corporation", also referred to as "the Traveling Wrinklies", which was a parody of sorts of the popular Traveling Wilburys. They released a single "Ain't Nothing But A House Party" in 1988.

In the late 1980s, Curtis teamed up with original Foundations guitarist Alan Warner to re-cut the original Foundations hits. In 2004 Curtis toured the

UK as part of a soul package tour with Jimmy James & The Vagabonds.

Curtis died on 27th March 2017 at the age of 76, from lung cancer.



**Arthur Murray Blythe  
(1940 – 2017)**

Blythe was an American jazz alto saxophonist and composer. His instrumental voice had a vibrato and was within the post-bop subgenre of jazz. He took up the alto saxophone at the age of nine, playing R&B until his mid-teens when he discovered jazz. In the mid-1960s, Blythe was part of The Underground Musicians and Artists Association (UGMAA), founded by Horace Tapscott.

After moving to New York in the mid-70s, Blythe was offered a place as sideman for Chico Hamilton (75–77). He subsequently played with Gil Evans' Orchestra (1976–78), Lester Bowie (1978), Jack DeJohnette (1979) and McCoy Tyner (also 1979). Blythe's group – John Hicks, Fred Hopkins and Steve McCall – played Carnegie Hall and the Village Vanguard in 1979.

Blythe began to record as a leader in 1977 for the India Navigation label and then for Columbia records from 1978 to 1987. He played on many pivotal albums of the 1980s, among them Jack DeJohnette's *Special Edition* on ECM. Blythe was a member of the all-star jazz group The Leaders and, joined the World Saxophone Quartet.

Blythe died from complications of Parkinson's disease, at the age of 76, on 27<sup>th</sup> March.

# THOSE WE HAVE LOST





## **James Dent "Jimmy" Dotson (1933 – 2017)**

Dotson, sometimes known as Jimmy "Louisiana" Dotson, was an American blues singer, guitarist and drummer. His best known track was "I Need Your Love", a song he co-composed with Jerry West. Over a sixty year career, Dotson variously played alongside Silas Hogan, Lightnin' Slim, Slim Harpo, Lazy Lester, Albert King, O. V. Wright, Rufus Thomas, Ivory Joe Hunter, Buddy Guy, Son Seals, and Isaac Hayes. He also released three singles on different record labels between 1959 and 1963.

He began his musical career singing in local juke joints in Louisiana, and in his teenage years he relocated to New York, where he performed in comedy shows singing pop music standards, but his fledgling solo singing career failed to take off. By the mid-1950s he returned to Louisiana, briefly playing in an ensemble with Lazy Lester. Silas Hogan had relocated to Louisiana, by the early 1950s and, equipped with a Fender electric guitar, formed the Rhythm Ramblers. Hogan sang and played rhythm guitar with Dotson (drums), Isaiah Chapman (lead guitar), and Sylvester Buckley (harmonica). They stayed together for almost ten years and contributed to the development of the Baton Rouge blues sound.

In the 1950s, Dotson also played drums behind Slim Harpo, Ivory Joe Hunter and Lightnin' Slim. Dotson moved on to Memphis, Tennessee for several years and released another single, "Search No More b/w 'Feel Alright'". His life there was tough, as he spent some of his time homeless and a proposed solo recording session for Sun Records came to nothing. He moved on to Osceola, Arkansas, where he found work drumming for Albert King. During his time

there, Dotson befriended Son Seals who taught him to play the guitar. Dotson later mastered both bass and piano which proved useful additions, as then he worked as a session musician. His work included sessions with O. V. Wright, Rufus Thomas, Buddy Guy, and Isaac Hayes. However, lack of regular income meant that Dotson became a traveling salesman, a role he undertook for over 30 years.

He moved again back to Baton Rouge in the early 1980s, and maintained a part-time music career performing at Tabby Thomas' Blues Box club, and by the 1990s, Dotson was living in Texas, where he started his own band called Antique Funk. They became regular performers in Houston's blues scene.

Jimmy Dotson died on March 26th, at the age of 83.



## **Peter Shotton (1941 – 2017)**

Shotton, commonly referred to as Pete Shotton, was an English businessman and former washboard player. He is known for his long friendship with John Lennon of The Beatles. He was a member of The Quarrymen, the precursor of the Beatles, and remained close to the group during their career.

He built an independent career as a restaurant manager, eventually founding the Fatty Arbuckle's chain of restaurants. He was a close childhood friend of Lennon; the two boys were frequently in trouble with their teachers and with their headmaster, and they came to be known at Quarry Bank as "Shennon and Lotton" or "Lotton and Shennon."

# THOSE WE HAVE LOST



In 1957, Shotton was Lennon's bandmate in The Quarrymen, playing percussion (specifically, a washboard), until Paul McCartney joined. He was "fired" from the band when, after confiding that he really did not enjoy playing, Lennon smashed the washboard over his head at a party. However, he remained a friend and confidant – as he became friends with all of the Beatles as the group formed.

Shotton had a minor, but uncredited, role in the Beatles' songs: he was occasionally invited to observe them recording at Abbey Road Studios, and played percussion (maracas, tambourine) on a few records. Shotton also helped Lennon with the lyrics to "I Am the Walrus" (remembering a nonsense rhyme they had loved as boys) and McCartney with the storyline of "Eleanor Rigby" (he suggested that the two lonely people in the song meet, but too late). Shotton also recalls Lennon squinting at the words of a Victorian-era poster for Pablo Fanque's Circus Royal that hung in Lennon's music room at Kenwood while he worked out the tune for "Being for the Benefit of Mr. Kite!". According to writer Stan Williams, Shotton's wife Beth is the "pretty nurse" selling poppies mentioned in the lyrics of "Penny Lane".

After the Beatles became famous, Lennon and George Harrison bought a supermarket on Hayling Island, and gave it to Shotton to run. Later, he served as manager of the Apple Boutique, then as the first managing director of Apple Corps.

After Lennon began a relationship with Yoko Ono and Apple started to flounder, Shotton parted company with Lennon and the Beatles. He resumed his ownership of the Hayling Island supermarket, which he continued to run until the late 1970s. He then began the Fatty Arbuckle's chain of restaurants, a franchise designed to bring the feel of the American diner to Britain. The franchise was highly successful in the 1980s and was later sold for an undisclosed sum.

Shotton is the co-author of *John Lennon: In My Life* (1983, republished later as *The Beatles, Lennon and Me*), which told the story of their friendship, from the age of six until Lennon's death.

Shotton died on 24th March.



### Edward Grimes (1973/4 – 2017)

Grimes was drummer in the American chamber music group Rachel's.

Grimes joined the classical influenced band for their third LP, 1996's *The Sea and the Bells* –and remained a member until 2003's *Systems/Layers*. *All Music* declared the songs on *The Sea And The Bells* "...flow together so seamlessly, it almost seems like one brilliant hour-long epic composition...In an alternative scene where instrumental rockers are a dime a dozen, Rachel's stands out like diamonds on the ocean floor."

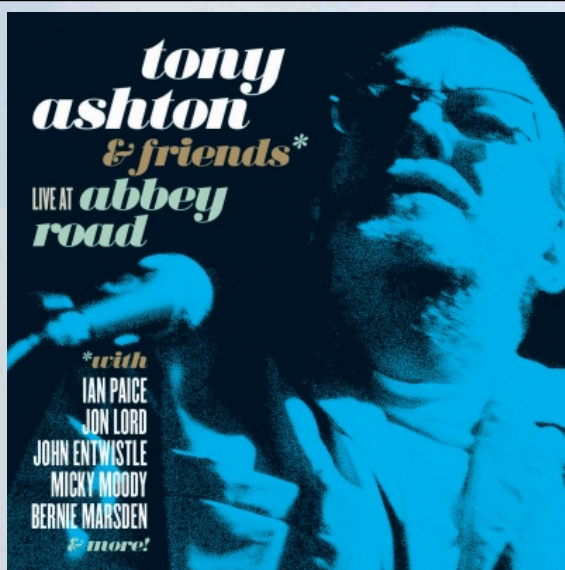
Grimes also played in Per Mission and post-hardcore greats Shipping News.

In 2002, Grimes started Seluah and released a debut EP in 2002, followed by two albums in 2012 and 2015.

He died on 27th March, aged 43.

# 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

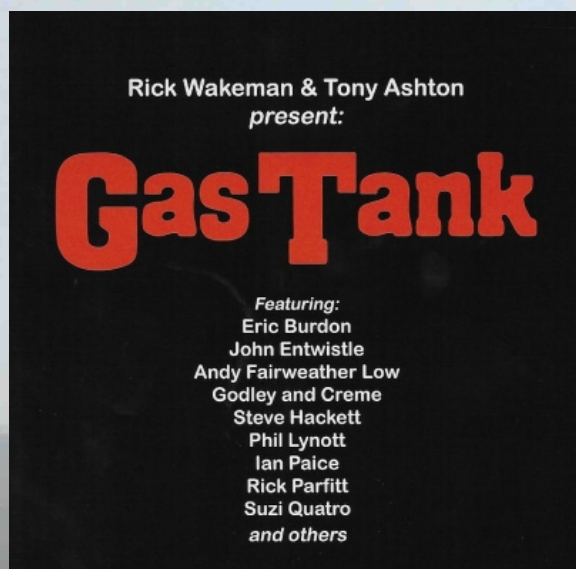
Money, Chris Barber to name but a few. s you might expect given that it was recorded Sgt Pepper engineer Geoff Emerick at Abbey Road, the sound quality is absolutely first rate. The picture quality is also of a very high quality, shot using state of the art equipment for the time, by film director Mike 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".





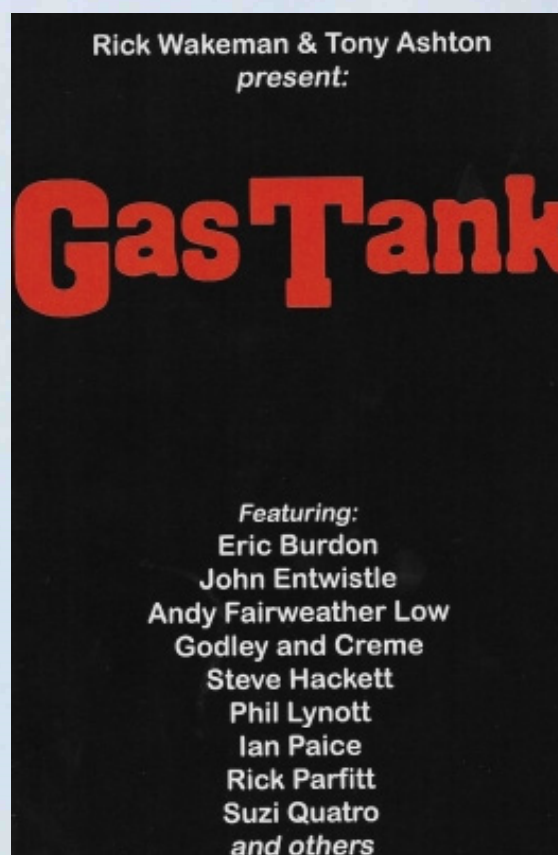
Then, what happened next, would turn an otherwise brilliant night into legendary! Ian Paice, Tony Ashton Jon Lord (Paice, Ashton and Lord) took the stage for the first (and only time) since 1977. Opening with the classic "Ghost Story" and continuing into "Sneaky Private Lee", the band, featuring Howie 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*

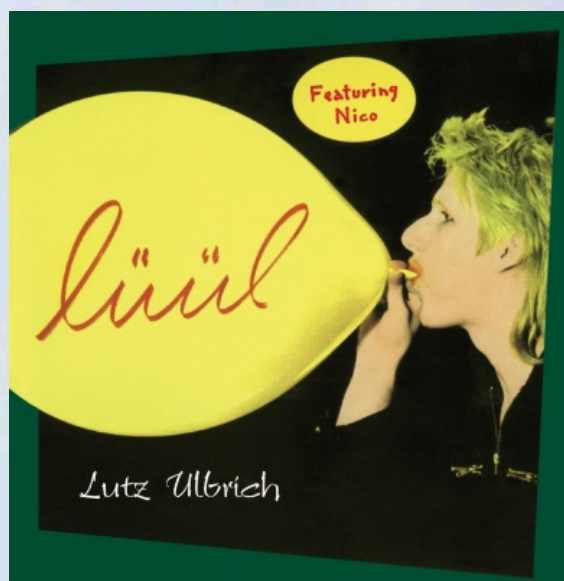


Burning, and the well-received 1984.

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.







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actions



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actions



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

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# No more Arizona now Phoenix is fried up . . . .

Guitarists in t-shirts and the drummer with a headband thrash their way through some Hawkwind numbers... a guy feeling spaced out as he holds the video camera... and a police raid after 25 minutes.... it could be west London in 1971 but actually it's south Phoenix in March 2017, and it's the Space Pharaohs going through their current set-list, which includes Shot Down in the Night, Born to Go, Golden Void,

Magnu, and Brainstorm.

Once known as the Hoaxlords, the Space Pharaohs are flying the Damnation Alley flag out in the deserts of Arizona. But the arrangements and the singing styles aren't slavish copies of Hawkwind.

*Out in the back yard, as the March temperatures dropped down from 80°F*





(22°C) to nearer 70, I settled down to interview two of the Space Pharaohs trio: Hoaxlords founder member Chris Owen, from South Wales near Newport (rhythm guitar) and long-time drummer Phil Anderegg from Chandler, Arizona. The third member, Bruce Hoffman (bass), had to depart early, and he's also the new kid on the space block, and he was an early topic.

Gonzo: ...And he's played bass with you twice, now, yeah?

Chris: <laughs> yeah, all twice!

Gonzo: That's alright, I think Haz Wheaton has only played live with Hawkwind about ten times now?

Chris: Oh, there you go.

*So he's a noob, and halfway through his second rehearsal, he's interrupted by a "raid" by the cops! So, a tough introduction to space rock? Chris, the band's leader, takes up the story...*

Chris: It's never happened before, they

[the neighbours] are usually pretty tolerant.

Gonzo: Yeah, alright, tell us about that then..

Chris: We made a fatal mistake today; we left the windows open and I turned the volume up to max.

Phil: That was my problem, I opened the windows..

Chris: But we've never had a complaint before, you see; also I thought they were starting to enjoy it, that's where the logic went.

Phil: Well, the kids were gathering out here, seven or eight kids, skateboarders, out there by the window, listening.

Chris: Maybe they [the police] thought we were corrupting them! <laughs>

Phil: Maybe... maybe they [the kids] were wondering when we were going to play 'Hurry On Sundown', so we'd quit.





*I videoed the rehearsal, and I did notice a few youngsters out in some sort of nearby park, and gathering near the house we were in. But I assumed that was a normal sort of occurrence, and just got on with videoing the band.*

*As in the UK, the basic choice was, turn it down, or be arrested. As a British tourist, I was wondering about the third possibility – being gunned down in a hail of bullets – but that didn't actually happen, and the Hawkwind interpretations continued at a rather reduced volume and with that damn window shut.*

*Afterwards, since we'd avoided being tasered or arrested, and since Phoenix Arizona isn't natural territory for a space rock band to flourish, I asked about how they go about lining up gigs in the area, and if they have to provide a sample tape to the venue booking guys.*

Chris: Well, the website is where I direct them and then my business card as well, but we don't get very many offers, unfortunately.

Gonzo: But when your average bar manager reads that you're a space rock band, he's going to think, 'what's space rock?'

Phil: You have to cold-call them and ask them and beg them.

Chris: He says, 'have you got a following? - we need 50 thirsty drinkers otherwise we can't really..' and then I say 'well, we're a new band you see'. We were very lucky to get the opportunity we had a month ago at Cactus Jack's.

[The Cactus Jack's gig is on YouTube, titled "Space Pharaohs Cactus Jacks Feb 9th"]

Phil: [We were] opening for a Californian band named Adrenaline; they do a karaoke kind of thing.

Chris: Yeah, they play basically any song you ask them to, on their list of 100 songs.

*Having a Hawkwind tribute band as the 'opener' for a karaoke act sounds a bizarre idea for an Arizona venue, but it's good to hear that such things can happen.*

~

*Chris works as an electronics designer in his day job, to pay the bills, but enjoys all kinds of artistic creative pursuits from music to film to digital art.*





*When he was 18, he once turned up in the middle of the winter at Brian Tawn's house just because Brian was a great Hawkwind fan and leader of the fan club.*

*Both Chris (a Brit) and Phil (an American) separately spent years in Britain, seeing Hawkwind at various - although different - gigs.*

Chris: The first concert I went to, I was 16, so for me going from Newport to Bristol on my own (actually I went with a friend) - that was quite a jaunt for us, at that age. So the very first time I saw Hawkwind was 'Spirit of the Age' [tour] in Bristol Hippodrome. We managed to sneak in when they were rehearsing so I saw them playing.

*This was 1977. It's mildly interesting that I also heard that rehearsal, but I was hanging around outside the Hippodrome, near the stage door; whereas Chris had sneaked inside. However, fellow band-member Phil experienced Hawkwind earlier than Chris did. First in Hammond, Indiana, in 1975 and then over in Britain....*

Phil: When I went into the air force in '75, I went to RAF Woodbridge, in Ipswich.

Chris: You saw them there, right?

Phil: Yeah I saw them twice over there, I don't know if it was Felixstowe or somewhere in Suffolk county or... it was a long time ago. I'm 60 years old! I don't remember this stuff! I was familiar with Hawkwind and I dug them, you know? But then it wore off, right?

*Chris, being a Brit living for many years in Britain had more opportunities to see the band, such as Bob and Dave's Hawklords incarnation of the band in 1978. He also had dinner with Huw and Marion in Hendon (London) and also, Huw taught him to play Moonglum - and he even entertained the whole band at his house after the 1995 Alien 4 gig in Borehamwood.*

Chris: The most unusual time I saw Hawkwind was Hawklords in Ebbw Vale and every time I see a tour list, it was a 2 month tour, they never seem to put that up on the list. I don't know why, but it was there because I know it was there. I created a white cloth, you know the one I've got upstairs with the Eye of Horus on it? I did one like that with Hawklords ... and I put it on the front of the stage, but they didn't know that because they were on the stage <laughs>. I was a real Hawkwind fan back then, I always was. I saw them four times on that tour, the very first night was in Oxford, that was their





opening night, yeah so four times in total, that tour.

*As a Hawkwind fan, I'm always interested in hearing about other fan's gig experiences (when they can remember them!) so I delayed nudging the interview back to the Space Pharaohs long enough to hear about Chris' last actual meet with Dave Brock, which was in 1995.*

Chris: I don't know if Dave Brock sees this, but he might remember coming round our house in Borehamwood [London]... At the end of the gig, like I often try to do, I try to get backstage to say hello to Dave Brock and the other guys. He actually said hello to me and said how am I doing and that was very nice of him, and I gave him an envelope, and inside the envelope was some ideas I had related to Nostradamus, and he said 'hey, you gave us an idea for our next album ["Distant Horizons"] and I said, 'how would you like to come back to our house for a coffee?' and he said 'OK, yeah' so off they trot in their own car,

my wife went with them, and we all went back to our house, like, two minutes away.. and we had whiskeys and coffees and chatted and I played him my primitive attempts at music I was doing at that time. They stayed for a while and that was the last time I saw Dave Brock in the flesh actually. Because after that I went to Sweden. Wait.. I saw Hawkestra in 2000 also. I became Canadian as well, I've been travelling around – it's like Doctor Who, I've travelled from one country to the next every six years. Whoever needs me. ...I digress!

*Further digression happened at this point as I photographed a pigeon that flew down and stood looking at us, and it's ironic that the photo of that pigeon came out better than my shots of the band members.*

**HOW COME PHOENIX HAS A HAWKWIND TRIBUTE BAND?**

Gonzo: Uh, Phoenix - most people would associate it with Country and Western, that sort of melodic stuff, so





how come there's a Hawkwind cover band almost in the middle of Phoenix?

Chris: Well, I was into Hawkwind from 1975 until I left the UK, I'd seen them two dozen times and I can probably say that Hawkwind is like 75% of my entire life's music <laughs>. So if I'm gonna play anything it's going to be Hawkwind because it's all I know. In fact, Phil is always saying to me, 'hey, why don't we play this?' And I can't, because I don't know it!

Phil: I approached him with a Savoy Brown tune, called 'Hellbound Train', and I go, 'you know what, we don't even have to do lyrics, just put in some spacey samples that he has', <interrupting/talking over>, 'we don't have to do the lyrics, let's just do the jam, it's a cool jam, it would coincide with the Hawkwind theme that we're doing'.

Chris: I just really enjoy playing it, because I know it so well and the riffs are so cool... it's the only music I know, and I would see Hawkwind maybe four times a year, if they came here. But, unfortunately for some reasons that I'm not entirely sure of, we get Nik Turner, and we see him whenever he comes.

*The discussion of Hawkwind drifted onto earlier life influences in the record*

shops...

Chris: ...I bought Roadhawks album.. and then I think I bought Space Ritual, and from that moment on I was playing, on my acoustic guitar, 'Masters of the Universe' every time I picked the guitar up... that's how I learnt how to play. I was never taught to play any musical instrument so I learnt it all by listening and playing Hawkwind

*As rhythm guitarist, Chris is covering the Dave Brock elements of the Hawkwind sound.*

Chris: Yep, I'm rhythm guitarist, but today was subbing for lead as well. <laughs>

*The lead guitarist had just left the band. Literally, just a few hours ago! The personnel problems of the Space Pharaohs are an interesting subject, though – especially as they're in the middle of a desert. Phil described how he came to be involved.*

Phil: So then this Craigslist ad looking for a drummer comes up here in town and it happened to be Chris 'looking for a drummer for a space, psychedelic, hypn trance <Chris laughs> rock band,' you know. So I called him.

Chris: You weren't sure if we could



keep to the beats per minute, right?

Phil: Yeah, he goes, 'not a lot of people know what we're doing, so come on over,' and I go, 'you know what, I live right across the street from you.. I live five minutes from your house,' - but he goes, 'well I don't know if you're going to know what we 're going to be doing but <Chris laughs> are you familiar with Hawkwind?' and I said, 'oh you mean like, 'Time We Left This World Today'?

Chris: Yeah, that seems stuck in your memory doesn't it?

Phil: 'Or you mean 'Brainstorm?' and he goes—

Gonzo: What a nice surprise!

Phil: Well, you could hear a pin drop on the phone – like, 'oh my gosh, I've found my drummer, be here tomorrow!' <Chris laughs throughout>

Gonzo: Yeah, nice one!

Phil: We've been hanging ever since.

Gonzo: OK, so you started a Hawkwind cover band in Phoenix – but it must be difficult recruiting people, because there's not a great big pool of Hawkwind fans, or anything?

Phil: That's a story right there.

Chris: We've had, in the 12 months we've been playing upstairs (because I did have a cover band back in Rochester, NY..) but upstairs [in the current house] we've been through three drummers, Phil is our third, he's the longest for sure, definitely...

Phil: ...And the only familiar one, I think, as I understand it...

Chris: ...two bass guys and maybe about four guitarists.

Gonzo: So you're not quite up to Hawkwind levels of getting through fifty-plus people?

Chris: Well, they've had 46 years to do that!

Gonzo: Fair point, fair point! So, what's your story about your latest personnel change? - You've just lost your lead guitarist?

Chris: Yeah, lead guitarist called me two hours before our practice today, to say: 'you know what?'

Phil: [interjecting] We call them flakes!







Chris: (cont'd.) '...I've found another band, that wants to pay me, because you're not paying me' and I said that's OK, can you just come anyway because we've got a guy coming all the way from England <laughs> but.. 'nah can't make it, sorry' and in fact, our other lead guitarist quit three days before our first gig! <laughs> That really upset me! But the lead guitarist that quit today, he came in off Craigslist on one day's notice.

Phil: But the guy that quit before this last guy, quit because he claimed we were bombarding him with emails, text messages, voicemails and phone calls. But he never answers anything! He never answers anything! So we're nagging him and so he goes, 'you guys are just bugging me too much, goodbye.'

Chris: Yeah a lot of the guys don't want to put the commitment in. I think a lot of it is due to the fact that they travel so far, they're travelling to me most of the time and some of them are coming like an hour's drive just to practice.

Gonzo: I thought that was no big deal in the US, though?

Chris: Well apparently it is! <laughs>

*These personnel wrangles do sound rather appropriate for a band operating in the area of Hawkwind music!*

*Somewhat coincidentally, I'd driven for nearly an hour to get to this interview –*

*heading towards Surprise; then down 303 to the 10; and then all the way down past Baseline, on the freeway towards Tucson.*

*But, getting back to the story - aside from seeing Hawkwind quite a few times between 1977 and 2000, Chris also saw Huw Lloyd-Langton playing in the North London pubs. He particularly enjoyed renditions of 'Hurry On Sundown' and that one's currently in the Space Pharaohs setlist.*

Gonzo: So, do you play totally by ear, or do you follow tabs and all that malarkey?

Chris: Yeah, I've got a music book. My memory is so poor these days that I need to see the lyrics in front of me but.. it's getting there, back in the day I could recite any Hawkwind song lyric.

Phil: I just play by ear because it's familiar to me. Like him [Chris], I grew up with Hawkwind when I was a kid.

Chris: So the music.. I got the tabs and the chord letters on there.

Phil: There's a lot of improvisation going on, it's not 'to the T'...

Chris: We don't play a song in the same way twice really...

Phil: No, it never does come out that way.

Chris: And the synthesiser I've got there



is all samples, like the modern disc jockeys use. I've got two or three samples that we'll play in the background. It sort of fills the sound, like a wall of sound, so there's no silence when you reach the end of a song.

Gonzo: Well that's how Hawkwind did it when they were a three-piece, I think.

Chris: Yeah.

Phil: But they used an Orgone Accumulator!!

Gonzo: Well, that was a really stable phase in their history: being a three-piece lasted nearly 10 years...

Phil: ...Power trio bands are the best, I think.

Chris: But I have to work too hard!

*Actually, the power trio phase of Hawkwind only spanned about four years, not ten, but I'll claim Arizona desert dehydration was the cause of that error of mine!*

Phil: [Chris] sent me the set list of songs they were doing.. they'd been through several drummers but none of them knew Hawkwind or anything. I said 'send me your set list' and I YouTubed them all and I'm going, 'I remember this one; I remember that one; that one I'll have to work on; yeah I remember that one; yep...'. But you know how many years had gone by, and it was still familiar, that's what's cool.

Gonzo: Yeah... yeah....

Chris: We played 'Damnation Alley' today ... that's the first time we played it, and no-one else in the band had probably heard it except me.

Phil: I didn't know it.

Chris: It's a real rocker, actually, and with Trump and the situation at the moment with Russia, I thought

'apocalyptic' would be what we've got to sing about, and 'Damnation Alley' has got to be on there.

Phil: But what about Hawkwind?

Gonzo: [almost simultaneously]: ...Yeah, a little bit of politics...!

Chris: I know you like Trump, but my problem with [President] Trump is that I'm an immigrant, my wife looks Mexican and we feel every time he attacks them – we feel it. So I don't think it's right for him to be hurting a split – a percentage – of the population.

*There was a break in the musical interview here, and upon resumption I was woefully slow off the mark and Chris obligingly took over the job of interviewer...*

Chris: OK, so, what is it about Hawkwind music that's so special? Well, <laughs> what do you think, Phil?

*Unfortunately, it seemed Phil wasn't quite ready for the resumption of the interview either, so Chris showed his versatility by answering his own question....*

Chris: OK, I'll answer it! For me, the special thing about Hawkwind is 'Space Ritual'; the continuous flow of music from one song to another with a spacey effects, this really works well for me. And it's not quite rock and roll, it's not quite jazz.. there's some really strange, weird, jazz music out there right? But it's a mixture of all these things and it all comes together, building up to fast heavy metal and back down to a dream like state with spacey effects and of course, the lights and the cover artwork, that was another big hook for me, and also the poems. I mean, they have to progress, obviously, but I wonder if they could have done it a bit more, and perhaps they did, but I wasn't there <laughs> so..

*Seeking to re-establish my firm and masterful control over the interview, I stopped zoning out and photographing pigeons, and asked, in my best David*





*Dimbleby manner:*

Gonzo: Right, where do you see the future in the 'Space Pharaohs' project, Chris?

Chris: We're going to keep on thrashing those riffs out, we're hoping to play a few gigs around here, I know Phil wants to be paid for them, but...

Phil: Well...

Chris: I want to create our own music based around the 'Space Ritual' type of sounds and each album we create there'll be a website, a special website of its own, complete with artwork and media.

Gonzo: Now, in England, if you were a Hawkwind cover band and you wanted to start doing your own material, you'd have to start sneaking it into the set so as to not piss the fans off – but, over here, that's not really a consideration is it, really?



Chris: We haven't got any fans! <laughs>

Phil: No one really knows Hawkwind over here.

Chris: No, because we haven't got any following.

Gonzo: So you can be more experimental, and introduce your own stuff when you want, really?

Chris: What we're going to do, because the album artwork was a hook for me, I want to create a website for each album. A new way of marketing, I suppose, but it means you can be creative visually, and I know Phil is interested in visual art as well. That is what life is really all about, being creative. Hope to see soon.

*Soon after that, the interview ended, and I thanked Space Pharaohs for having me along. I left, heading over to 101, impressed with how they were battling the odds and acting almost like a seed that was trying to flourish in highly infertile soil.*

Our legends tell we came from a seed  
That travelled at a whirlwind speed  
'Till it came to rest upon this land  
That once was green  
And is now all sand  
That buried us up to our eyes  
And made us watchers of the skies  
'Till shadow wings  
Came for our sight  
And left us to conspire with night .....

# Douglas Harr Ear Candy for the Hungry Audiophile

## Fleetwood Mac's Second Final Farewell Tour?

Fleetwood Mac is one of the most popular and successful bands of the last four decades. Their mega-hit albums *Fleetwood Mac* (1975) and *Rumours* (1977) were staples of the FM airwaves in Southern California where I grew up. Each member of the band came with a public persona that seemed real, not something manufactured by the music press, where they appeared frequently. Many of my friends hung their posters, and followed their exploits closely, particularly due to their very personal, confessional lyrics and their appeal as representatives of who we were at that point in the 70's. My daughter continued in this vein, hanging one of her favorites, which was also our old favorite, in her room. Recently the band re-released these albums, along with their masterpiece *Tusk* in deluxe collector's editions, and they each have considerable merit, particularly as we finally have an official pressing of a collector's darling, the *Rosebud* film.

The *Rosebud Film* by Michael Collins was released as part of the aforementioned *Rumours* box set. Clocking in at just thirty minutes, it is a long sought 1977 documentary film created to promote the European leg of that tour. It includes interviews, rehearsal clips, and live performances of six songs. The opener "World Turning," and closer "I'm So Afraid" document the band live at an outdoor festival. "Rhiannon," "Say You Love Me," "Go Your Own Way," and "You Make Loving Fun" are very effectively captured indoors with an eerie moonlit tree-lined backdrop, which graced many a poster and promotional photo of the band at that time. These clips were also shown on late night TV music shows like *The Midnight Special*. As with the live disc, these performances are defining, energetic renditions of the selected tracks, while the band was truly in top form. In the best quote of the back stage interviews, Stevie comments on the band's diverse wardrobe, "I know sometimes we look like

Lindsey's all Chinese guy in his Kimono, and I look like I'm going to a Halloween party, Christine looks like she's going to be confirmed in the Catholic church, and Mick's going to a Renaissance fair and John's going to the beach!" While the *Rosebud* film and 1977 live audio are key for any fan or collector, in the case of video, there is a *long time now* unreleased *Tusk* documentary that is superior.

For years, the only officially available footage of this era's lineup was part of a one-hour documentary made during the time of *Tusk*. Released by Warner Home Video on videotape, *Fleetwood Mac Documentary and Live Concert* captured the band in studio and on tour supporting their artistic masterpiece *Tusk*. Ten songs are presented in whole or in part highlighting Stevie's songs "Sisters of the Moon," "Angel," and "Sara," the latter clip used to make a video that found heavy rotation at MTV. Lindsey belts out his vocals for "Go Your Own Way," and "Not That Funny," a clip also used on MTV, and usually credited as being a response to the punk movement. A rousing rendition of "The Chain" captures the band as a whole, and Christine's "Songbird" ends the show nicely, though marred by rolling end-credits.

Much of the "behind the scenes footage" is worthwhile, though some of it is superfluous, for instance we see Mick taking oxygen, Stevie fluffing her hair, and John taking a smoke backstage before an encore. Mick mugs for the camera when presented with a type of voodoo doll, before explaining how he ended up becoming the band's manager. The in-studio clips are interesting, the best by far being Stevie working side by side with Lindsey, recording the actual vocal track for "Angel." She then explains that though she usually writes "intense, serious, dark songs," it was meant to be an "up" song that ended up having an eeriness to it. Fans cheer as Lindsey hugs her during the live performance. In one segment, Lindsey says his real value to the band





Iconic Fleetwood Mac Poster, as shown in my daughter's room!





CLOCKWISE FROM TOP:

(a) Fleetwood in a rare close-up (b) Buckingham in bright, outdoor concert footage (c) Nicks in richly colored interior shot (d) The band on the famous moonlit night set (e) McVie captured under clear white lighting



## LIVE AUDIO AND FILM

### *The Rosebud Film*

by Michael Collins (1977)

*Rumours Deluxe Edition*

Warner Bros. (2013), 30 min., 1.33:1



ANOTHER GEM FROM THE EXHAUSTIVE *Rumours* box is the long sought after *Rosebud Film* by Michael Collins. Clocking in at just 30 minutes, the documentary was created in 1977 to promote the European leg of the *Rumours* tour, and includes interviews, rehearsal clips, and live performances of six songs. The opener, "World Turning," and the closer, "I'm So Afraid" document a live show at an outdoor festival. "Rhiannon," "Say You Love Me," "Go Your Own Way," and "You Make Loving Fun" are very effectively captured on a studio set with a spooky moonlit tree-lined backdrop, images from which graced many a poster and promotional

photo at that time. These clips were also shown on late-night TV music shows like *The Midnight Special*. Stevie's comment

about the band's wardrobe is the highlight of the backstage interviews: "I know sometimes we look like Lindsey's all Chinese guy in his kimono, and I look like I'm going to a

Halloween party, Christine looks like she's going to be confirmed in the Catholic church, and Mick's going to a Renaissance fair and John's going to the beach!" *The Rosebud Film* and live audio recordings from 1977 on this edition are key for any fan or collector, but for great live footage, the *Tusk* VHS documentary is superior—if you can find it. Die-hard fans are still awaiting an official updated release, as this film is not yet officially available on DVD or streaming services.

is not as a guitar player or writer, but "as someone who can take x amount energy flowing through different people and somehow formulate to some degree how things should sound in studio." Stevie is shown doing ballet, opining that it's important that she have interests outside rock n' roll, as a true Gemini. Christine is shown sailing and shares her origin as a bass player in a blues band prior to her college years and time as a window dresser, concluding with "I paid my dues." But the real treat is the live performances, which are electrifying, and these remain the best official footage of the band in concert. Fans await an official release on more current media, as this gem is not yet officially available on DVD or streaming services. In both cases to be honest, archivists really need to locate better footage and pair it with unedited footage from these existing releases.

The Mac continues to tour to this day, back with the complete lineup after Christine McVie's short retirement. Amazingly they sound as good in concert today as ever, another testament to this enduring ensemble. Though Lindsay and Christine are recording together, Steve says there won't be another Mac studio release, as it's just too expensive to do, no one can be sure of sales, and touring is much more lucrative. Concurrently it's said that there will be a tour in 2018 and it will be their last. Or, will it be their second final farewell tour?

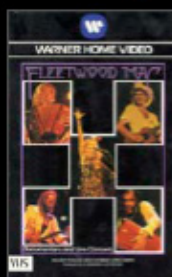
Read all about the classic Mac lineup, their concerts and films in my book *Rockin' the City of Angels*



***Fleetwood Mac—Documentary  
and Live Concert (1979)***

Warner Home Video (1981), 60 min., 1.33:1

FOR YEARS, THE ONLY OFFICIALLY available footage of this era's lineup was part of a one-hour documentary released by Warner Home Video on VHS. *Fleetwood Mac* captures the band in studio and on tour. Ten songs are presented in whole or in part,



spotlighting Stevie's songs "Sisters of the Moon," "Angel," and "Sara." Lindsey belts out his vocals for "Go Your Own Way" and "Not That Funny" (a tune that's usually interpreted as his response to the punk movement). The nascent MTV cable channel aired the clip of "Not That Funny" and put "Sara" into heavy rotation. A rousing rendition of "The Chain" captures the band as

a whole, and Christine's "Songbird" ends the show nicely—even though you have to watch it through the rolling end-credits.

Much of the behind-the-scenes footage is worthwhile, though some of it is superfluous: Do we really need to see Mick taking oxygen, Stevie fluffing her hair, or John taking a smoke backstage before an encore? The best shot by far catches Stevie working side by side in the studio with Lindsey recording the vocal track for "Angel." She explains that although she usually writes "intense, serious, dark songs," this one was meant to be an "up" song—but it still ended up with an eerie atmosphere. But the real treat is the electrifying live performances, which remain the best official footage of the band in concert.



TOP TO BOTTOM: (a) Nicks, in a still showing off the film's rich deep hues (b) Buckingham in a similarly colorful yet muted shot (c) One of the few shots catching nearly the whole band (d) McVie in close-up (e) Fleetwood captured via onstage cameraman





# HELP FUND THE TURA SATANA MOVIE

Richard Freeman

Tura Satana was a legendary figure in the 1960s; best known for playing the part of Varla in Russ Meyer's cult classic '*Faster*,

*Pussycat! Kill! Kill!*'. A leather clad go-go dancer leading a gang of girl thugs across the desert in trail of erotic destruction, the film remains one of the most erotic ever committed to celluloid and its stunningly beautiful leading lady one of cinema's most awesome goddesses.

Her breath-taking looks may have been generated by her unique heritage; from her silent-movie actor father and circus performer mother she has Japanese, Philippino, Cheyenne Indian and Scottish links. She was born in 1938 in Hokkaido, Japan as Tura Luna Pascual Yamaguchi. Her family moved to the US but were imprisoned in Manzanar Internment camp towards the end of WWII for the crime of being of Japanese descent.

After release, the family moved to Chicago. At the age of nine she was gang raped by five men whilst walking home from school. All five men were acquitted and it was rumoured that the judge had been paid off. After this horrific trauma, the young Tura learned martial arts, including aikido and karate, and spent fifteen years tracking each of her assailants down and beating the shit out of





them, after telling them who she was. She formed a gang, "the Angeles", with Italian, Jewish, and Polish girls from her neighbourhood who dressed in leather jackets, jeans and boots; thus sowing the seeds for her most famous screen character years later.

When she was thirteen, her parents arranged for her to marry a seventeen-year-old boy called John Satana. The young wildcat would not be tamed, however, and she ran away to Los Angeles after only nine months. Using a fake ID and her jaw dropping looks, she got a job as a burlesque dancer and posed for

photographs taken by silent-movie comic Harold Lloyd. Lloyd gave her the confidence to pursue a career in show business and it was around this time that she also dated Elvis Presley, who even proposed to her.

Tura began getting small parts in films but it was in 1965 that she got her first lead. *'Faster, Pussycat! Kill! Kill!'* is a deeply sexual, violent, masterpiece with the sexiest anti-heroine in screen history and it is this for which she is still best remembered. However, she went on to star in other cult classics, like *'The Astro-Zombies'* (murderous undead cyborgs created by a mad scientist) and *'The Doll Squad'* (mad man tries to overthrow the world with plague infected rats).

She then vanished from the acting scene in the 1970s, when she was shot by an ex-lover. She later became a nurse and then a dispatcher for Los Angeles Police Department. In 1981, she was involved in a car crash that broke her back, resulting in seventeen operations. But bullets and broken backs could not keep Tura down, and she returned to acting in the new century with two sequels to *'The Astro Zombies'*, as well as other films.

This amazing woman passed away in 2011. For a year or so before her death she was my friend on Facebook, something I can still hardly credit. We had long conversations in which she told me about her life. I once told her that she was “the most beautiful woman who ever lived, whoever breathed, whoever walked the earth, with eyes that can enslave a man’s soul from the other side of the planet.” Tura said it was the loveliest compliment anyone had ever given her, and I will remember that moment forever.

Tura always wanted her story to be told on film. Now there is a Kickstarter project to bring Tura’s final wish to reality. In their own words...

“TURA!” is the true life story of cult movie icon & burlesque dancer TURA SATANA, chopped straight from the pages of her handwritten memoir. Best known as the star of Russ Meyer’s

classic film *'Faster, Pussycat! Kill! Kill!'*, Tura stunned 1960’s movie audiences as the sexy, dominant, fast-driving, karate-wielding lesbian gang leader Varla. Her groundbreaking look, attitude, and performance were all years ahead of their time and continue to influence everyone from Quentin Tarantino and Rob Zombie to John Waters and Dita Von Teese.

Still, Tura's screen life was nothing compared to her real life. As a child, Tura was imprisoned at Japanese American WWII internment camp Manzanar. As a pre-teen, she was the victim of a brutal, racially-motivated gang rape. But instead of letting those early tragedies destroy her, Tura flipped it around, reinventing herself into a world famous burlesque dancer, Asian-American cinema hero, and most importantly, the living definition of female self-empowerment.

Featuring incredible new interviews with John Waters, Dita Von Teese & more, and narrated by Margaret Cho, TURA! will be a fascinating, thrilling white-knuckle ride through the life and career of one of the most infamous “bad girls” in cinema history. TURA! also serves to finally place Tura Satana alongside Bruce Lee in the pantheon of the most influential Asian-American performers the world has ever known.

The production of this film was Tura Satana’s deathbed wish. Help her, and us, make it a reality. TURA! -- Just do it!

(This film is the AUTHORIZED DOCUMENTARY Tura Satana personally initiated prior to her death, being produced by her estate and closest friends)."

You can support the project here...

<https://www.kickstarter.com/projects/1486618309/tura-the-tura-satana-documentary>

This goddess has never received the true recognition she deserved. This film aims to change that.

Let’s do it for Tura!



**IT! KILL! KILL! FASTER, PUSSYCAT! KILL! KILL! FASTER, PUSSYCAT!**

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Will there be an encore of 2016's UFO Sightings?

Joshua Tree, CA – On Saturday June 4, 2016 at 9:40pm around 100 people attending the annual CONTACT in the DESERT event saw several UFOs. Reportage and video of the sighting was covered in the Daily Express, Coast to Coast AM, and other outlets. Will the aliens return for the event's 5<sup>th</sup> year?

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.

Featuring the strongest speaker lineup ever assembled in the UFO field, speakers expected include CONTACT In the DESERT returnees *Chariots of the Gods* author

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SASHA & JANET LESSIN - JIMMY CHURCH - CLYDE LEWIS - JJ & DESIREE HURTAK  
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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).



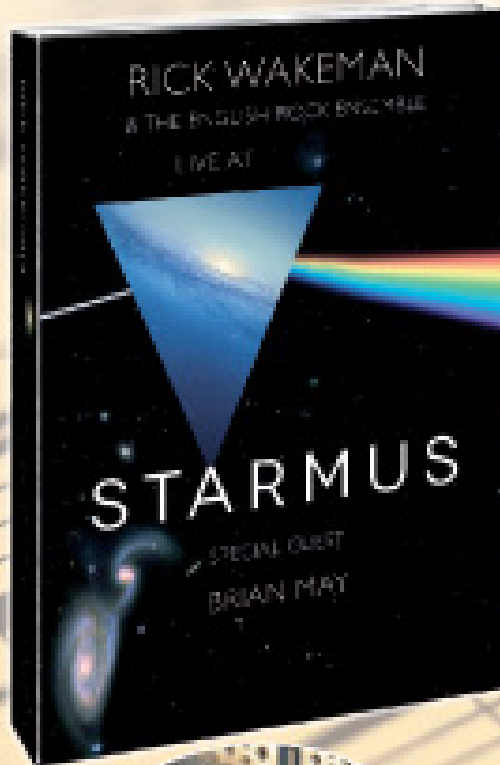
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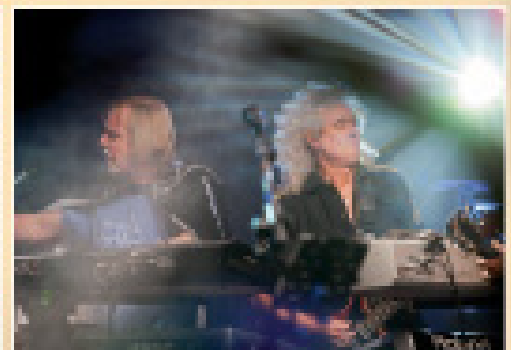
## **STARMUS 2015**



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



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## 'Strange Days' in Vilnius, Lithuania

*"People are strange,  
When you're a stranger."*

Jim Morrison, The Doors

*Alan Dearling is currently artist-in-residence at Uzupis Arts Incubator space on the bohemian edge of Vilnius, capital of Lithuania .*

*(Alan adds that he is some sort of 'creator' here - writing, taking pics, listening, watching, talking, making presentations - and sharing - thinking creatively about how to interact with tourism and make it 'more creative')*

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alan dearling







Getting your head around Vilnius capital of Lithuania is a real 'mind-trip'. It's the southernmost of the three Baltic States along with Latvia and Estonia. It's a mystifying and confusing place. A complex culture, or, rather 'cultures'. A melting pot between the Soviet,

Polish, German and Russian past lives, with a still slightly uncertain present identity. Remember, it's latest independence from the Soviet government control only occurred in 1991. Russia, back in those days since 1940, claimed that all the Baltic States were keen to





enjoy the benefits of communism and the protection of the Big Brother 'Bear' of Mother Russia!

Size-wise, there's about 3 million people in Lithuania and a bit over half a million in Vilnius. So, the capital city is a similar size to Glasgow or Sheffield. It's a city filled with contrasting images. New shopping malls only a few metres distant from austere

crumbling social housing from the Soviet era. Getting your head around Vilnius capital of Lithuania is a real 'mind-trip'. It's the southernmost of the three Baltic States along with Latvia and Estonia. It's a mystifying and confusing place. A complex culture, or, rather 'cultures'. A melting pot between the Soviet, Polish, German and Russian past lives, with a still slightly uncertain present identity. Remember, it's latest independence from the







Soviet government control only occurred in 1991. Russia, back in those days since 1940, claimed that all the Baltic States were keen to enjoy the benefits of communism and the protection of the Big Brother 'Bear' of Mother Russia!

Tourists teem through the Old Town with

tour guides' spouting often inaccurate and garbled 'Wikipedia' (at best) versions of what they are sharing.

It feels very Catholic. Hundreds of huge churches and monasteries, dominating old cobbled streets. It is only recently shaking free of years of 'Russification'. And the ghost of

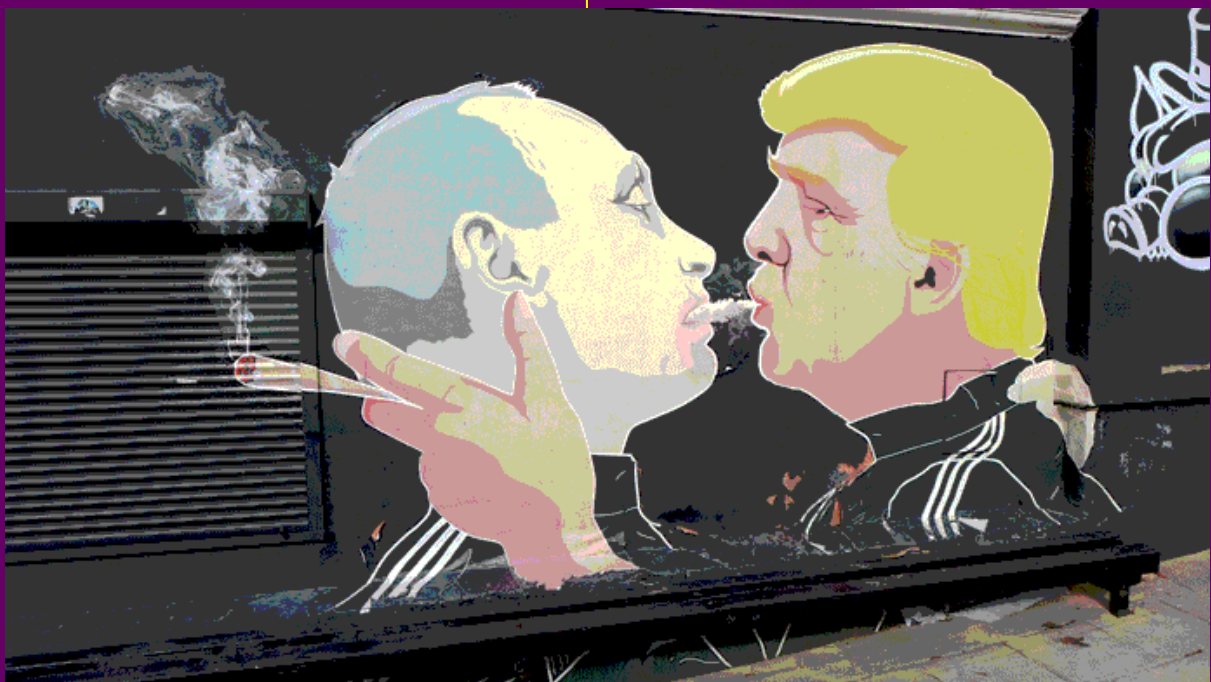




that past and previous periods as a 'state protectorate', have left an indelible mark. The social fabric and economy as part of the European Union is still being made. Without launching into a probably poor potted history lesson, I'm sharing some contrasting images. Especially of new and old buildings and of high-quality street art and some pretty deserted and quite edgy areas around the city.

But don't you just love Trump and Putin gettin' cosy on the wall of the Keule Ruke pub/cafe at Pylimo 66.

More on music, pubs, clubs, well - life in general in Lithuania - in the next couple of issues.







## 'Tamed Nature 18th-21st Century'

Didn't like the title. Still don't. Nature should not be tamed! Humans shouldn't even

consider it!

But, this exhibition at the huge, prison-fortress

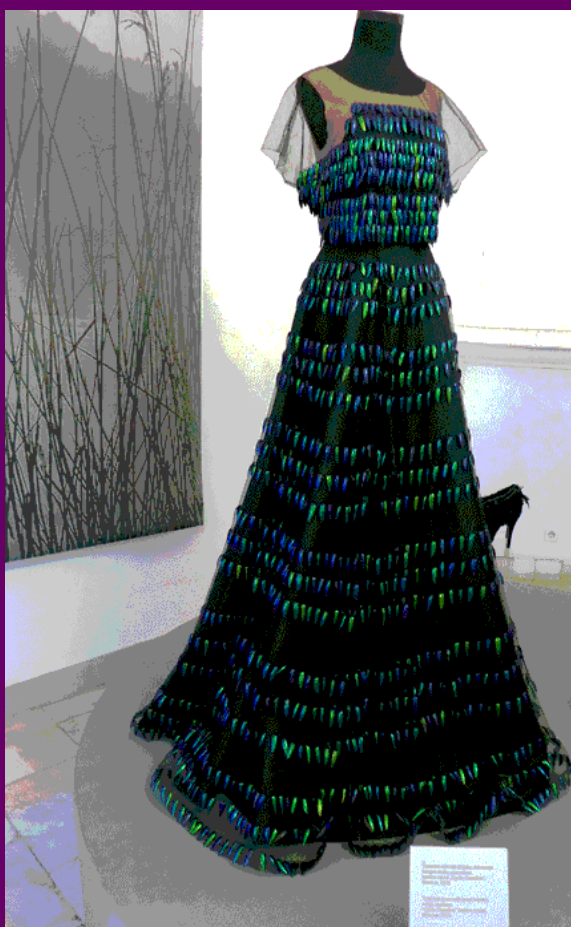
alan dearling



-like building, the Lithuanian Museum of Applied Arts, was thought-provoking and often visually stunning. I'm no fashion guru, but what we wear is often an indicator of

'who we want to be' and 'how we want to be seen'.

This collection spans four centuries and in parts has been organised around themes of natural spaces such as jungle, garden, ocean, savannah. And 'nature' is interpreted in a diverse way, with over a 100 dresses and 300 accessories either being made from, or, inspired by animals, birds, butterflies, flowers, gemstones and even vegetables.



I took quite a few photos. The 'stories' that the exhibits tell don't really need words to explain them. But in 2017, the motivation for using the dead bodies of butterflies, animals, reptiles and birds to make some of the dresses and accoutrements is extremely 'contentious'. But, you cannot rewrite, or undo history, nor the examples of the creations of many outstanding couturiers. The dress on the left is described as a "Tulle Ball gown with jewel beetles' wings applique from Moscow 2015". Far more acceptable are the creations that use natural patterns, colours and textures found in nature.

Alexandre Vassilev is the collector whose

alan dearling





exhibits are on show at the Museum. Rather grandiosely, the exhibition claims to be: "Dedicated to the everlasting symbiosis of nature and fashion", and adds that

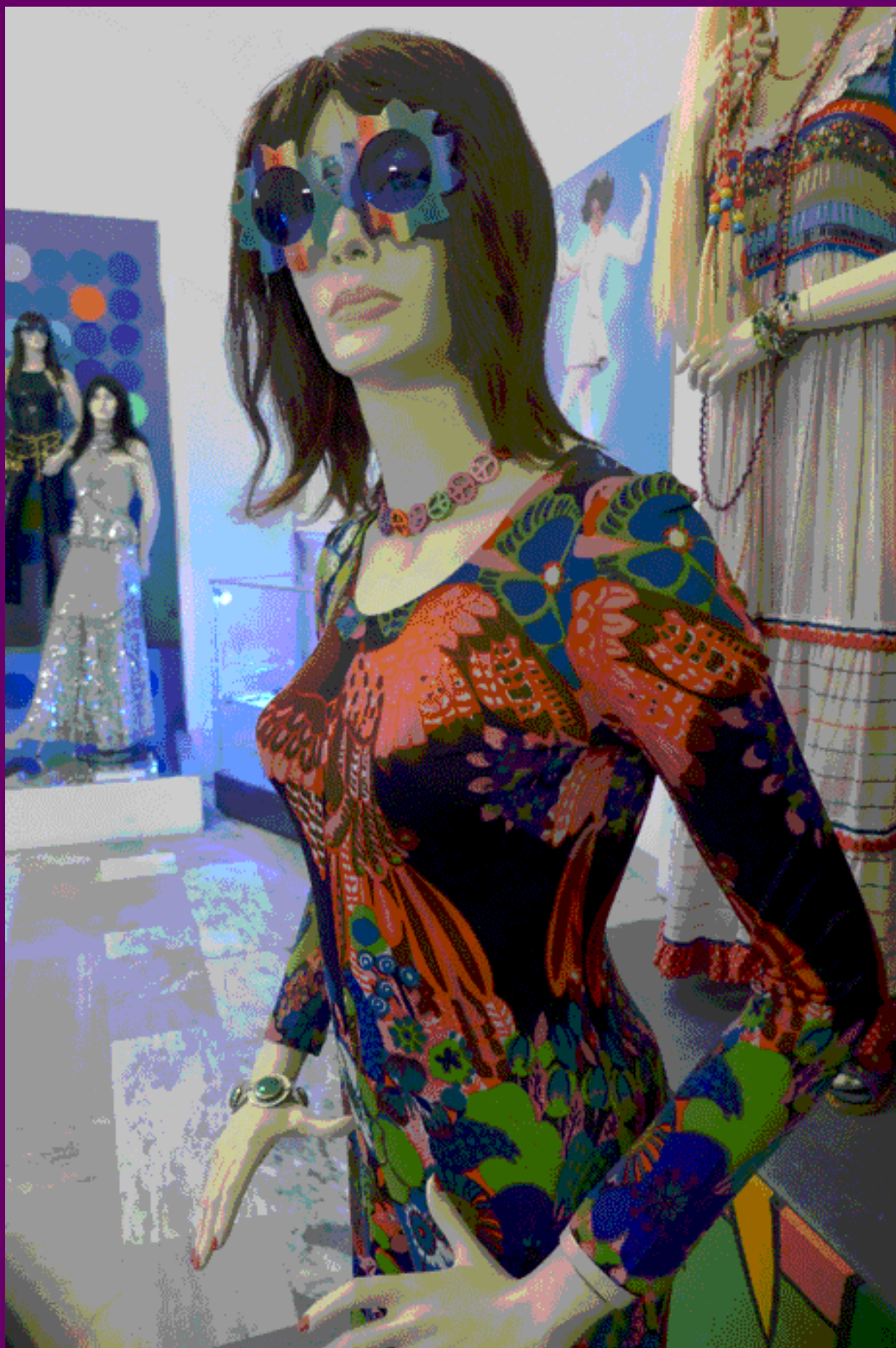


throughout time people have "tried to transform and domesticate nature." And finally, correctly suggests that , nature has always been "a challenging and inexhaustible source of inspiration for artists, musicians, poets, architects and fashion designers."

I was rather taken with this Dutch designed suit - from 2016. I could imagine a few of my friends strutting around in a version, probably a few sizes larger! The exhibition is non-chronological to begin with - but then does collect together 'period' presentations of certain fashion 'styles'. For us in Gonzo-World, the '60s pics are evocative and, of course, pretty hilarious (personally embarrassing, perhaps?).

Shame that there aren't any punk fashions to balance the ones from the times of Carnaby Street, hippy 'chic' and disco mania!

alan dearling



alan dearling





## The Cary Grace Band & Mauve La Biche – Live

The King Arthur, Glastonbury 25<sup>th</sup>  
March 2017

I realised driving south on Saturday afternoon that this was our third Gary Grace gig since September last year, and seemingly her third gig in the same period. I must be a bit of a fan.

The sun was out; this was the weekend Spring seemed to have finally sprung, as we checked into the Travelodge for the night, and walked into town. Even though it was late afternoon it all seemed surprisingly quiet. We stocked

up on a few bottles of 'Totally Minted' and grabbed some food at the 100 Monkeys. A great hippie special was quickly dispatched: rhubarb, lentil and potato curry with onion relish and pumpkin seed chutney. Lush but oohh the wind later.....

Cary's website said music from 8 so we strolled down to the King Arthur just after 7, bought some drinks and sat in the bar watching the local world go by. It's a bit real Glastonbury, no advance tickets, get 'em at the door (along with a funky hand stamp). It seemed very quiet in the pub too..... After a spliflet and a waz, I glanced into the New Avalon Ballroom (their function room) and saw a few folk sat at tables whilst sound-checking was going on, grabbed the 'Mrs' and we went in, nice comfy seats at the back, this time inside the arc of the PA system. The stage was

# John Brodie-Good









clearly set up for Cary's band, maybe no support after all? The sound check went on for a short while, the full band played half a song and then they all milled around some more.

Soon, however, activity again and Cary's band, minus Cary and Owen, her guitarist, geared up. On stage left, a gent who turned out to be John Garden, plugged in, and then greeted us. This was indeed the support act, Mauve La Biche. It turned out they last played live in 1992 (!). My 'Mrs', being good with figures, whispered, that means they

were teenagers surely as most of them didn't look 'that old' now. She was (as usual) correct. - we were told some of the songs were written when he was 16. It turns out that most of what is now Cary's band, have played together a long while ago.....They formed 'in a library in the dark end of the Thatcher years'. Cary sat it out with a pint, whilst John and team did their thing. Not helped by not being able to clearly hear his vocals, most of the set seemed a tad samey, with two songs which did sound rather good however. He certainly does play some tasty guitar.



He also admitted he found the beginning of the set 'very difficult' but he was already 'well into it' 30 minutes later. John seems to have had a long career in the music industry, musician-composer-mixer. I'm certainly interested in hearing more, an excellent Amon Duul II cover (featuring Cary) can be found below.

When we came down last autumn, by the time Cary hit the stage the venue was largely full. Tonight was a shocker, I counted less than 20 folk to start with and a few more trickled through from the bar as we moved towards 11

o'clock. WTF? It was only a fiver for two bands! Where was everybody?, the locals?...too hip and cool (or just 'too old')? Saturday night's telly is always shit (as is most nights)..... What else was going on which was better? I don't even begin to understand it..... If Cary's *Tygerland* album from 2015 had been released in the early 1970's, she would be an established act today. She deserves to be a much bigger act now and in the future, and on tonight's form, she is ready for it. She even produces cool posters for her gigs (like an American band called Moonalice, 3 of who's albums are winging their way to



me as I write, the subject of a future Gonzo article) But yet again, the other side of the coin, it was like a private gig, and they were fab, oh yeah!

Even the 'Mrs' said from the get-go, 'wow, they sound much tighter, more confident sounding all round'. Cary and her gang sure were, she seemed totally relaxed and assured with her slightly theatrical vocal style, the band sounding totally different from the one before. Amazing how the same musicians can sound completely different with a different set of songs! (As did Quicksilver Messenger Service/Jefferson Starship last spring I suppose...). Owen was playing stun guitar for what turned out to be the first set, with John Garden coming back on stage for the second set, again playing some very tasty licks and a Mini-Moog (far out!). Victoria Reyes vocals compliment Cary's superbly and she played some fine keys throughout (piano/organ/synth). Andy Budge on bass and Dave Payne on drums were now much more fluid. Cary played some synth herself on, I think, three numbers,. More would have been even better.....like a good bit of synth I do..... Tonight's material was mainly her own, I didn't recognise any covers, of which she also has a few excellent ones in her armoury (eg White Rabbit, Queen Bitch).

Then all of a sudden, it was 11PM and that was it. I grabbed a glow-in-the-dark CGB t-shirt and another CD copy of *Tygerland* (one of the best musical £5s you will spend this century.....) and we headed out into the starry night, a rather noxious wind occasionally following us.

I came across an online music magazine

called *The Quietus* the other evening, I hit the Top Albums of 2016 tab to get an idea of what they were all about. Of the 100 albums, I had only heard of 5 of the artists..... I look at listings in the local Bristol print media, loads of gigs, every night (Bristol is a double-university city).....never heard of any of they fookers either. I guess a lot of people haven't heard of Cary Grace. If you like/d Gong/Hawkwind/Kingdom Come/Pink Floyd etc etc I think you will rather like Cary too. I even went to the trouble of setting up a You Tube channel so you can enjoy a few minutes of Saturday..... the final few minutes of Orange Sky, a nice little Moog solo from John plus gorgeous backing vocals from Vicky, I hope you enjoy.....

<https://www.youtube.com/watch?v=KraglKdU05M&feature=youtu.be>

Her next gig is at The King Arthur again, Easter Weekend. In fact they have a special weekend with loads of great bands on including Here and Now, The Invisible Opera Company of Tibet (UK variety), Groundhogs (!), Paradise 9, Sendelica and The Glissando Guitar Orchestra to name a few. The Cary Grace Band are also playing other festivals this summer, check out her website or Facebook page.

Archangle's Thunderbird - Mauve La Biche feat. Cary Grace

[https://www.youtube.com/watch?v=z\\_kAwkkMttM](https://www.youtube.com/watch?v=z_kAwkkMttM)

<https://johngarden.net>

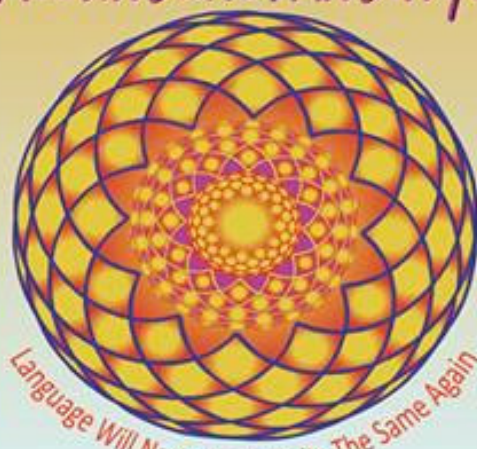
<http://www.carygrace.com>

P.S: Cary's new single, Without A Trace, can be heard on her home page....

# WHAT THEY'RE SAYING ABOUT

Short stories by  
Richard Foreman

Richard Foreman's  
*WILFUL  
MISUNDERSTANDINGS*



*Language Will Never Seem Quite The Same Again*

## Reviewers:

"Within five minutes of picking the book up and reading it for the first time I was immediately entranced. These stories are a delight, and I have spent much of the 'Festive Season' proselytising about Foreman to anyone who would listen. I have found myself using the words 'delight' and 'delightful' far more often than I would have wanted to, but I truly cannot think of a better adjective. My life has been enriched for having read these stories. I cannot wait for the next volume." Jonathan Downes, editor Gonzo Weekly magazine.

"Expect the unexpected while reading Wilful Misunderstandings. The oddball characters and their quirky concerns will attract your attention. Richard Foreman demonstrates how deep his imagination is, and how the simplest of ideas can make interesting prose. He writes fluently, wittily, and his stories tend to approach the dark side in a humorous way." Michelle Stanley, Readers' Favorite website.

## Writers:

"A passport to a parallel planet where nothing means quite what you thought it did, this book offers an excursion to a strangely familiar place that you have never previously dreamed of. Get your shots and book your ticket today." Alan Moore *Watchmen, From Hell, Voice of the Fire, Jerusalem*

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

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

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"I love the feeling of shifting, malleable realities. It is so much fun and encourages thinking in new ways about the world."

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

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



# NEIL YOUNG'S JEANS

It all started with my first glimpse of the back cover of Neil Young's 'After the Goldrush' album. Below the track titles and credits, the photo showed the arse of Neil's denim jeans, resplendent with patches – paisley and otherwise patterned and textured. To my eyes now, they look machine stitched, but at the time I assumed they were rather neatly hand stitched. They get a credit on the cover – they were the work of Young's then-wife Susan. You get a shot of a youthful Neil on the inside gatefold. He's lounging on a leather sofa with a lot of guitars around him and he's wearing the same jeans. You can see more patching on the upper legs and knees. He'd either been wearing them for some years until the material had worn to fraying holes, or Susan just figured the jeans would look good with all those patches. It's hard to tell how worn the jeans were from the cover shots. He was doing quite well for himself by the time that record came out. I guess he could have afforded a new pair of jeans if he'd wanted. But at that time, patching your jeans was considered pretty cool. Neil certainly looks that way in the gatefold – serious, thoughtful... and cool in his patched jeans.

So what started for me was the idea that it would be a really good thing to have my jeans covered in patches like Neil's. Back in 1970, feminism hadn't really connected that properly for me, so my first thought was that I would have to find a woman who was willing to do the job for me. I didn't have any money to pay for the work, so they'd have to do it out of love for me – like Susan must have done for Neil, until she divorced him after two years of marriage. Unsurprisingly, I didn't manage to find a woman who was willing to patch my jeans for me out of love, so in the end I thought I'd better learn to do it myself.

Because I was a boy, I never got a chance to do needlework at school. I had to do metalwork instead, and I don't know why because metalwork has never been the slightest use to me in all the years I've lived since then. And because I was a boy my mum didn't think it would be appropriate to show me how to do needlework, because she probably thought that sooner or later I would marry a woman. And then it would be her job to do any needlework I needed doing out of love for me. So I got a woman who was a friend of mine to show me how to stitch on a patch, and I got a sewing needle, and some thread, and some random scraps of patterned coloured materials, and I started sewing my own patches on my own jeans.

It was easier to sew on patches by hand than I thought it would be, except where you had to sew through a seam and it was really hard to push the needle through all those tight layers of

denim. Mostly, I discovered that I quite enjoyed it. The bit where you have to pin the patch on before you start sewing was kind of a drag, but once you had thread on your needle and you were pushing it through and pulling it out over and over again, that part was kind of soothing. You could listen to music or watch TV even, and that repetitive action – in and out, pull it tight, in and out – just had its own pleasant flow. And when you were done, got right the way round to the point where you started and tied the end in a knot so the thread didn't start to work its way out of the material, well then you had a fine patch to show for all that time and energy

And after a few years of wearing holes in my jeans and sewing on those multi coloured, patterned patches over those holes, I had one or two pairs of jeans that were starting to look just like Neil's did on the cover of 'After the Goldrush'. Whenever I saw pictures of him or saw him on TV, I kept watching out for those jeans. Had he got any more patches sewed on as more bits of the original denim carried on wearing away like they do? But I never saw those jeans again. In fact, after that I never saw Neil Young wearing patched jeans at all. Not ever. Maybe it was the trauma of being divorced by Susan after just two years of marriage, but he seemed to go right off wearing patched jeans altogether.

Actually, what it was really was something I hadn't taken into account. Fashion. I thought



# RICHARD FOREMAN







that, once we'd got away from our parents and stopped wearing the kinds of clothes that they thought we ought to wear, we'd find the kind of clothes we decided we actually liked and carry on wearing them for the rest of our lives. And when they started to get a bit worn, we'd repair them as best we could for as long as we could, and when they were really shabby we'd just wear them for doing messy jobs in 'til they fell apart and we used them for rags. How wrong I was! I hadn't taken fashion into account at all.

In fact, by the end of the 70s, people were actually buying new pairs of trousers that were ready ripped at the knees. And they wouldn't have even dreamed of putting patches over those rips, though sometimes I remember they did sort of join them together with safety pins. I don't think Neil Young ever did that, though. Not even when he wrote that song that mentioned Johnny Rotten.

But fashion can get under your skin. It can change your perception. I hadn't taken that into account either. By about 1975, even I was starting to think my multicoloured patched jeans looked a bit

silly. Intrinsicly, they probably didn't at all, but I just couldn't shake the feeling. The trouble was, I still didn't want to throw away a pair of jeans just because of a little bit of wear and tear. I liked my jeans. They were friends. So I started doing my patches with just other pieces of blue denim, from even older pairs that had worn out or that I'd grown out of. With all the different tones of blue and levels of fading, that looked kind of good - and it didn't look silly at all to me. It still doesn't, and I still do it. So it really doesn't matter these days whether I see Neil Young wearing patched jeans or not. Though I'm quite glad he still sometimes wears those kind of checked shirts he's always worn. That shows some sort of integrity.

As for me, when I go out wearing my patched jeans, I do sometimes feel a bit self-conscious. It would help to see at least one or two other people doing the same. But there we are. I don't intend to stop. And if ever it does become fashionable again to patch your own jeans, I shall be so far ahead of the pack, I will be feted as a fashion icon. Everything comes around. All I have to do is to live that long





# KEV'S WORLD

## WINGFIELD REUTER STAVI SIRKIS THE STONE HOUSE (MOONJUNE)



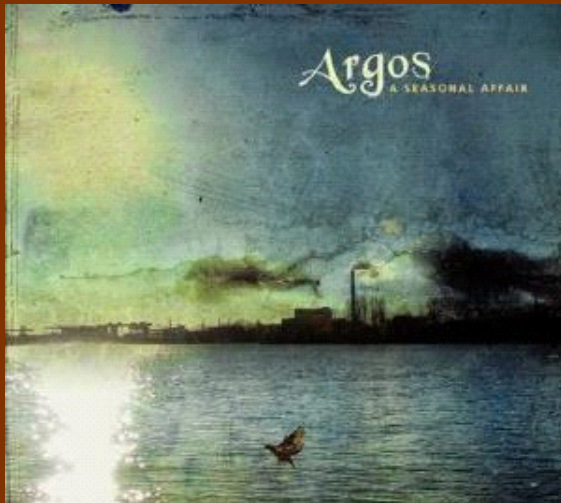
This is one of those real rarities in modern music, an album that was recorded live in the studio with no overdubs and completely improvised, with no rehearsals or agreement beforehand as to where the direction was going to take them. Mark Wingfield (Jane Chapman; solo artist, and one half of the long-running guitar duo, with acoustic maestro, Kevin Kastning) on guitar, and Germany's Markus Reuter (Stick Men; The Crimson ProjeKct; Centrozoon) on touch guitar, they take the limits of their instruments and then just keep going. There are times when it is hard to realise that the sounds are coming from guitars as they are taken into brand new areas of tonal adventures.

On this journey they are accompanied by bassist Yaron Stavi (David Gilmour, Phil Manzanera, Robert Wyatt, Richard Galliano) and drummer Asaf Sirkis (Tim Garland, Mark Wingfield, Nicolas Meier), and of all four musicians it was to Asaf that I found my concentration drawn most frequently. His deft touch on cymbals, and his use of different drums and approaches, often turned the soundscapes of Mark and Markus into the background for him to play against. Yaron keeps the overall sound warm and comforting, removing the sterility that is coming from the guitars. Fully improvised music is rarely as compelling or interesting as this, as the quartet don't feel the need to be flashy all the time but often just play and hold notes so that the tune can easily reach a logical conclusion. It is more New Age than jazz, more Brian Eno than John McLaughlin, although there are some feelings of fusion in what they do. This is yet another incredibly important release from Moonjune and Leo, and I look forward to their next endeavours with great interest. [www.moonjunerecords.com](http://www.moonjunerecords.com)

## ARGOS A SEASONAL AFFAIR (PROGRESSIVE PROMOTION)

Argos are a German quartet, who released their debut back in 2009 and this is the fourth. They have also brought in a few guest musicians, including Andy Tillison (PO90, The Tangent and others), so that they have three different keyboard players involved, but strangely this isn't an overtly keyboard based album. What

# KEV ROWLAND



this is, is something that is looking back into the Canterbury scene, but with an Eighties twist to it, as opposed to going back into Seventies or Sixties, which can create some almost jarring counterpoints at times. "Divergence" reminds me of Thomas Dolby every time I play it, and I'm sure that's not the intention, as the latter part of the song is nothing like the former and when Thomas Klarmann repeatedly sings line "How did it come to this?" I found myself agreeing with him and asking myself the same question.

This isn't a bad album though, far from it, but I did find it somewhat disjointed, and it is when they let the music naturally flow in more relaxed manner that they come into their own. It is almost as if they were trying too hard, and the result is something that is forced and therefore not as easy and interesting to listen to as it could be. The use of saxophone is inspired (care of guest Marek Arnold (Toxic Smile, United Progressive Fraternity)), as the flute from Thomas, yet while there are some wonderful moments on here, there isn't enough for me to keep revisiting it.

[www.progressive-promotion.de](http://www.progressive-promotion.de)

#### **CAIRO SAY (INDEPENDENT)**

One of my roles on ProgArchives is being a member of the Crossover sub-genre team. We are asked to listen to bands and gauge whether we believe that they should firstly be listen on PA, and secondly if they should be classified as "Crossover Prog" or sent to another team for them to see what they think. It certainly leads to interesting discussions, and I get to hear a lot of music I wouldn't otherwise. But, I rarely read any information we are also provided with (which can be as much as full history or as a little as a name), as I just want to listen to the music. One of the bands we recently assessed was Cairo, who we quickly and duly passed, and I then



contacted the band to see if they could provide me with a biography. So, I was quite surprised to get a response from Rob Cottingham, who I have known since Touchstone first started, as I thought he was still with that band and hadn't realised that he had formed a new one.

Listening to an album to determine style is quite different to listening to it for review purposes, and I was glad to have the opportunity and go back and play it a few more times with a different set of ears. What immediately strikes the listener right from the introductory beginnings, is that this is an incredibly mature piece of work, and the production from John Mitchell (It Bites, Frost\*, Arena and others) is simply spot on. With Rob being joined on lead vocals by Rachel Hill, the use of both harmony and different lead vocals adds to what is a sumptuous and incredibly deep music soundscape. Some albums feel light, as if something is missing, while others are overtly complex and want to tie the listeners in knots while they try to follow one overly-intricate musical thread after another. Not so with Cairo, this is a band confident in their abilities, whether it is the few fretless bass notes to draw the music in with a warmth, or the delicate piano, or those simple guitar lines, percussion, or unaccompanied vocals.

Each time I play the album I get something more from it, and I fell in love with it the very first time, and the more I play it the more I realise just how special it is. This isn't something that is going to hit the listener in the face, but rather is an arm around the shoulders gently guiding the listener to the best seat in the house, by the fire, and enwrapping them with a blanket that is majestic yet never over the top. This is something very special indeed, and must be treated as such: if you enjoy melodic prog then you will love this.

<http://caiorocks.com>



# THE COMPLETE GOSPELS

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

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

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

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

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

Signed by Rick Wakeman and numbered certificate.

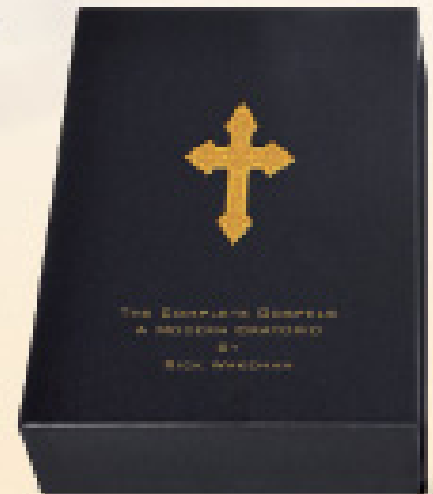
DVD containing over 2 hours of footage including an in depth interview with Rick about the project.

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

Double CD2, The New Gospels

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

Reproduction A4 x 12 page concert program.



## *The Rainbow Suite*

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

This is Rick and Orchestra at their finest !!!



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



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

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks  
Director, Africa Region  
The Nature Conservancy

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





# DOGLEG

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Weekly Acoustic Jam Session Hosted by Dogleg

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

All styles, levels and listeners welcome

facebook - dogleg Musician/Band



THE SCIENTIFIC INVESTIGATION OF THE UNEXPLAINED

# PHENOMENA

## MAGAZINE

Now recognised as the leading online magazine of its type  
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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.



## THE MAN'S DADDY: HILARIOUS BREXIT JOKES!

Hello. I'm a popular comedian called The Man's Daddy.

It has been drawn to my attention that today is the day that the British government triggers Article 50, marking the formal notice of Britain's withdrawal from the European Union.

As a popular comedian, who specialises in topical humour, it is my job to turn this historical event into an *hysterical* one, by writing as many great topical jokes as possible.

Unfortunately, I've no idea if any of these jokes are any good, as I don't really understand what all this fuss over Brexit is all about. I have no problems with my neighbours, and they're all Foreigners.

Specifically, they are members of the British-American rock band Foreigner. The only trouble I've had with them is 'I Want To Know What Love Is' blasting through the wall 24-7, and vocalist Lou Gramm once having a bath in my garden pond, while doing a poo at the same time.

Anyway. It's time for those Brexit jokes. I hope you like them. Well, bye then. Yeah, bye. Hope you like the Brexit jokes I've done. Bye, yeah? Okay, bye. Bye. Enjoy the jokes, yeah?

# 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..

In just a couple of weeks, Hawkwind hold their annual "Hawkeaster" event down in the coastal town of Seaton in East Devon. This will be the fifth such event, and in terms of the Space Rock calendar, has grown to replace the outdoor Hawkfest events. This year will be notable for the inclusion, on the running order, of "Son of Man" which (as the name implies) is an outcrop from the Welsh progressive rock outfit that space-boogied around Europe, UK and America from 1968 to 1976.

The Son of Man group was formed by former Man member George Jones, following the death of his father (and original Man founder) Micky Jones, basically as a tribute band. So this is a different band to the Man that played support to

Hawkwind in Leamington Spa in



2010. That Man band was Martin Ace's Man team selection.

All clear, now? Good.

TOSH (Technicians of Spaceship Hawkwind) and Question Time are also on the list, the latter being a Q&A compered by daytime TV presenter and Hawkwind guest vocalist Matthew



# 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



Wright.

After that mid-April Hawkeaster bash, Hawkwind have three weeks to get prepare for hitting the road in May, for their extensive tour of (so far) England. No Scottish dates have been announced, thus far - and Hawkwind did two gigs in Wales in March.

Meanwhile, the 2008 Hawklords offshoot will be touring the UK in October/November.





# HAWKWIND PASSPORT APPLICATION



Greetings space travellers!

This is your Hawkwind Earth Visitors Passport application form.

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

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

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

Volunteer Crew Register

Name .....

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

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

Full Earth Address: .....  
.....  
.....

Post Code .....

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

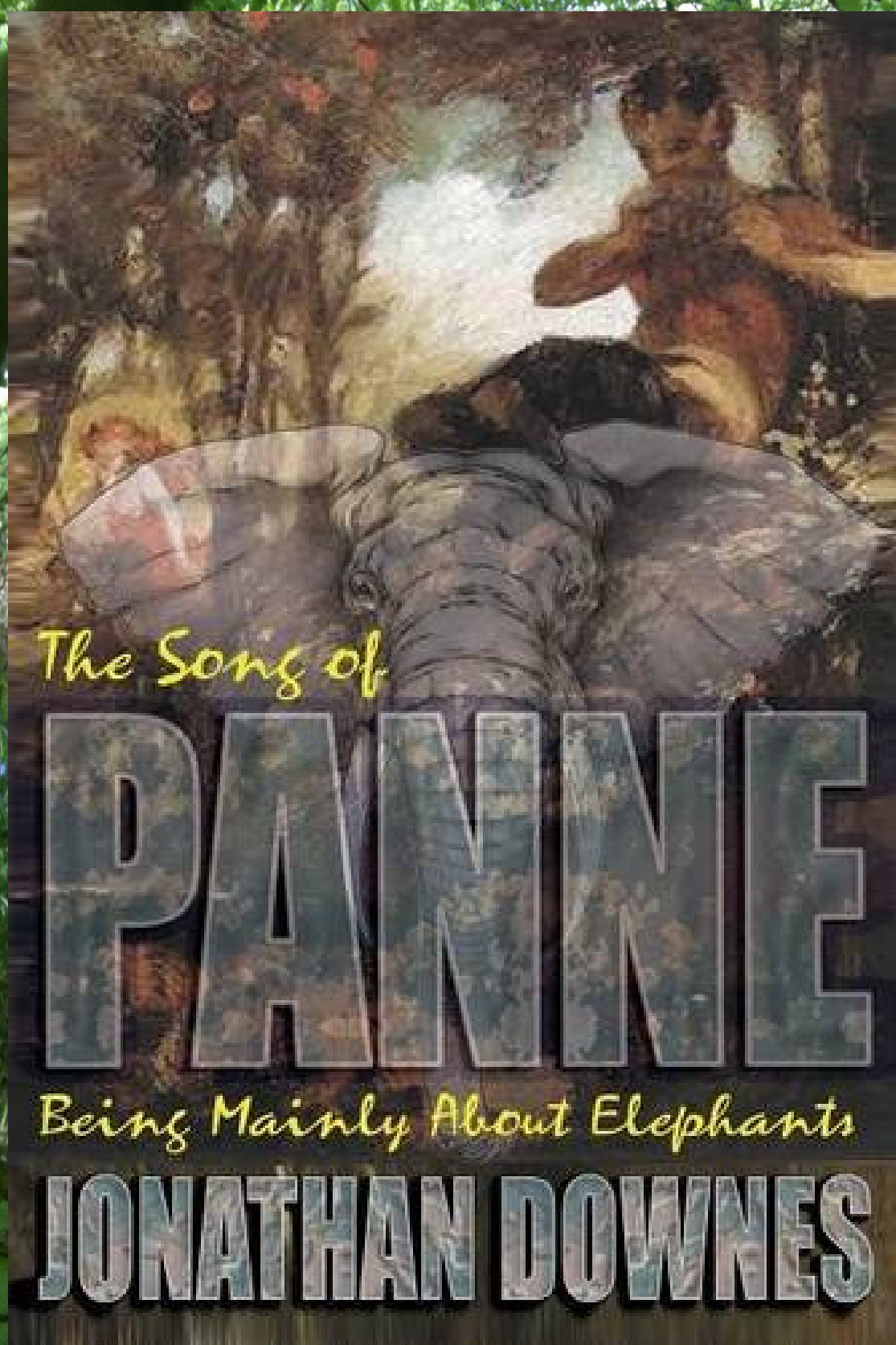
Telephone Number: .....

Additional info: .....

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

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





*The Song of*

# PANNE

*Being Mainly About Elephants*

JONATHAN DOWNES



# XtUl

## IN THE GREY HALF-LIGHT BETWEEN FACT AND FANTASY

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

Are you sitting comfortably? Good. I shall begin.

LI

The music swelled to a crescendo, and a followspot (operated by Danny) illuminated a particularly revolting sight. Malcky pushed in a trolley upon which there reposed two huge chafing dishes on wheels. On the first chafing dish was Emmz, stark naked, in the pose commonly seen portrayed by a roast sucking pig. She had an apple in her mouth and other food items were distastefully



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





arrayed across other salient parts of her flabby and unattractive body. I have never wanted to imagine this particularly unpleasant young woman naked under any circumstances whatsoever, but if there was a list of the circumstances under which I would least like to imagine her naked, her being the centrepiece for some sort of gastrosexual smorgasbord would probably be at the top of that hypothetical litany.

But if Danny's description of Emmz's entry into the feast was revolting, his description of how Dirtie Gertie was displayed was positively stomach churning. This is why I

have a vague suspicion that Malcky had paid attention when he had watched my DVD of Todd Browning's *Freaks*. Because Dirtie Gertie (and I still neither know, nor care her real name) was trussed like a cooked fowl, in the manner which Browning presented his anti-heroine Cleopatra when she got her comeuppance.

It appears that Dirtie Gertie is (because as far as I am aware, her abasement that night did not actually stretch to having been murdered) what I believe is called a "pain slut", which means exactly what you think it





means. And although whilst Cleopatra in the movie had her legs cut off and her flesh melted until she attained anseriform appearance, I somehow doubt whether Dirtie Gertie had to go through quite such a harrowing ordeal. However it must have been a painful and degrading process to get into character as it were.

According to the New Testament, early in the first century, Saul of Tarsus was dedicated to the persecution of the early disciples of Jesus in the area of Jerusalem. In the narrative of the Acts of the Apostles (often referred to simply as Acts), Paul was traveling on the road from Jerusalem to Damascus on a mission to "bring them which were there bound unto Jerusalem" when the resurrected Jesus appeared to him in a great light.

The account says that "he fell to the earth, and heard a voice saying unto him, Saul, Saul, why persecutest thou me?" Saul replied,

"Who art thou, Lord? And the Lord said, I am Jesus whom thou persecutest: [it is] hard for thee to kick against the pricks."

According to the account in Acts 9:1–22, he was blinded for three days and had to be led into Damascus by the hand. During these three days, Saul took no food or water and spent his time in prayer to God. When Ananias of Damascus arrived, he laid his hands on him and said: "Brother Saul, the Lord, [even] Jesus, that appeared unto thee in the way as thou camest, hath sent me, that thou mightest receive thy sight, and be filled with the Holy Ghost. His sight was restored, he got up and was baptised.

From thence on he stopped kicking against the pricks, and became the Apostle St Paul, who was a bit of a prick himself, but whether or not you are a Christian the story of Paul's conversion on the road to Damascus has entered the shared cultural heritage of much



of the human race as an analogy to explain the way that some people *do* suddenly change life paths and go off on a hitherto totally unexpected tangent.

Now, I am not going to claim any similarities between Danny Miles and St Paul excepting the fact that Danny, too, was a bit of a prick, but somehow the revolting events of that night in Kilkhampston brought about a sea change in Danny, and he seemed to have truly changed.

Now, I have already described the effects on my young psyche of being read gruesome accounts of the activities in the Coliseum by my Latin master, who was Victor Ludorum's quondam sugar daddy, and so I am only too aware of how unwanted images can pollute one's mind and come back unbidden for many years to come. I also want to reiterate that I have no intention of writing anything that could even be slightly construed as being deliberately pornographic, and so because - believe it or not - I have some vague principles, and believe that the moral duty of a writer is neither to pollute the minds of one's readership, or lead them by the nose into a disgusting series of lifestyle choices, I am going to be very circumspect in how I relay Danny's description of what happened next.

Without giving away too many prurient details, it transpired that although the impression of Malcky's *danse macabre* was to give the impression of some sort of ritualised erotic cannibalism, neither Emmz nor Dirty Gertie were actually going to be killed and eaten. They were not the main course of the evening's repast, merely the two vectors by which the food were to be presented to the

assembled company. As is always the case at formal banquets, the Master of the Table, ate first, and then the rest of the guests piled in eating their food off, and out of Emmz and Dirty Gertie. And then off each other, whilst Malcky donned his trusty Donald Duck mask and capered around the table squealing joyously as he took his sexual and gastronomic pleasure where he could find it.

And that is truly all that I am going to say on the subject.

Danny, obviously traumatised, told me a good deal more, and I have no intention of bringing it back into my forebrain by repeating any of it.

Once the orgy was well and truly underway, and the whole room was a mass of writhing naked bodies liberally smeared with food, there was no need for any more *son et lumiere*. So Danny slipped off to explore the house and to carry out the most important part of the mission on which he had been entrusted by his revolting co-conspirators.

Quietly and stealthily he reached into his pocket for a small digital camera and took enough pictures of the revolting events that were unfolding before him to act as 'insurance' should it ever be needed. He then checked his other pocket and made sure that he had the keys to his car and the Enfield No 2 .38 revolver that had been issued to my father's old friend at some point during the Second World War.

He then slunk off to explore the house.





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.

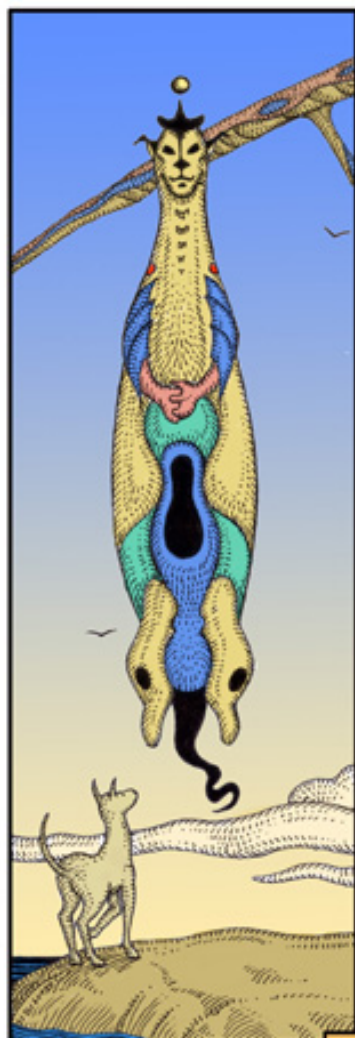
In 1984 Martin was commissioned to illustrate the cover of "The Summer Tree" by Guy Gavriel Kay. This and the subsequent volumes of The Fionavar Tapestry Trilogy were published around the world along with Martin's covers. Martin continued his work in fantasy illustration, illustrating many covers for 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".

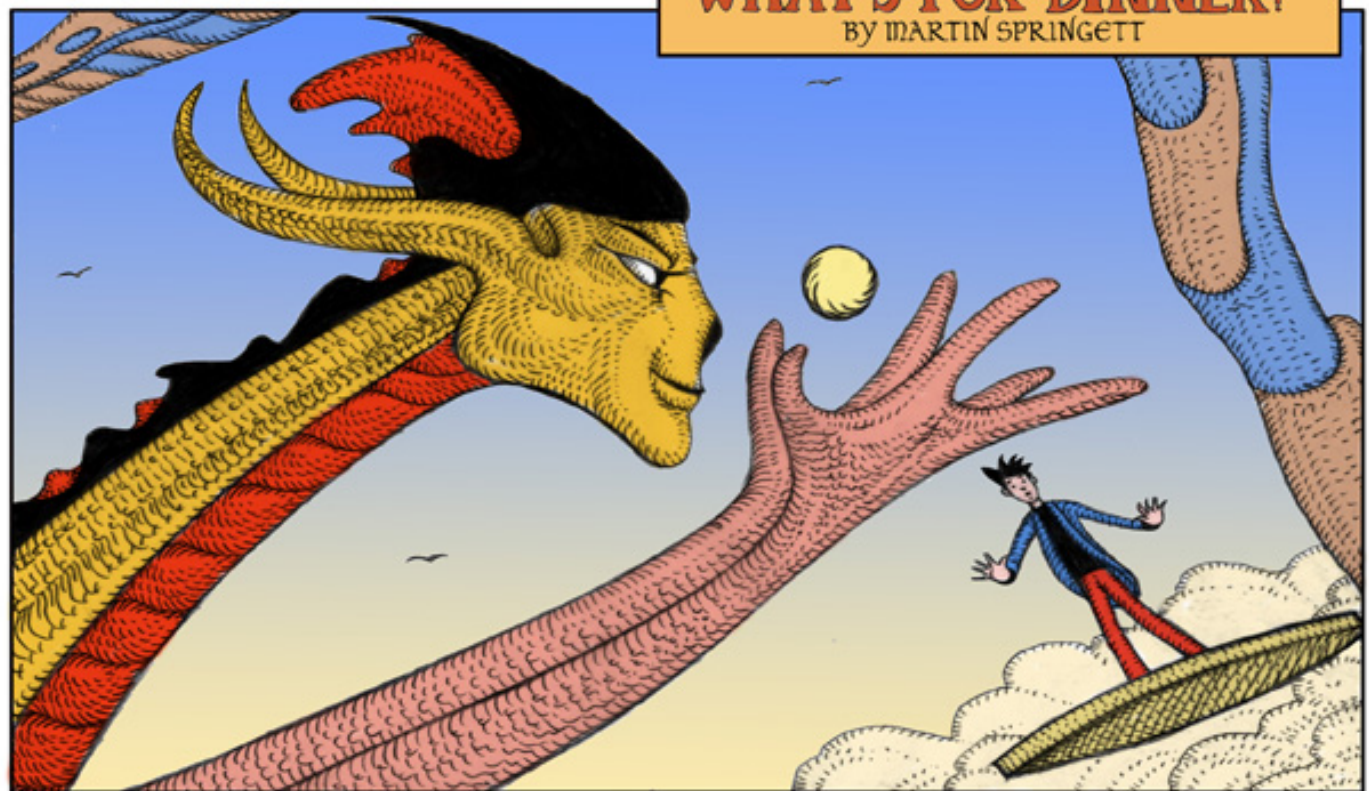
[www.martinspringett.com/](http://www.martinspringett.com/)

<https://spacewreckrecords.bandcamp.com>

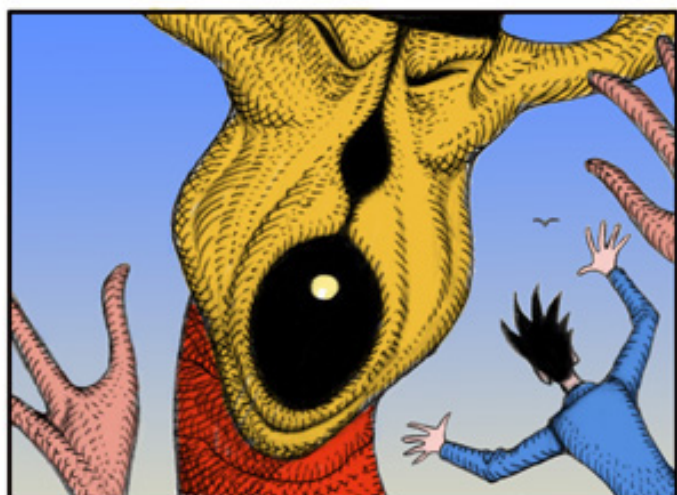




**WHAT'S FOR DINNER?**  
BY MARTIN SPRINGETT











# 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 Daavid Allen, Gilli Smyth *Mother Gong* are well known and highly regarded. It just felt right to include a daily poem from Thom on our Gonzo blog and when I approached him to do so, he replied with in seconds!!! Thom is a great talent and just wants to spread poetry, light and positive energy across the globe. If we at Gonzo can help him do that - why not? why not indeed!!!"

## CHANGE OF FUNCTION

THAT CINEMA IS NOW A BINGO PARLOR

The Mill a Community Center

Once the market changes

all the frackers desert

Cycles/seasons.Boom/bust.

Leaves hollow shells of broken towns in dust.

Last of our drive-ins now a lumber yard.

Ghost towns for tourist ghosts

Ghost trains at ghost terminus.

People live in bomb shelters

People live in ICBM launch pads

Where they filmed Dr Strangelove

is now a Hilton Hotel facility.

Swords to ploughshares.Military to civilian

Check your historical spots.Troy had seven cities.

London has plague bones.Paris history sewers.

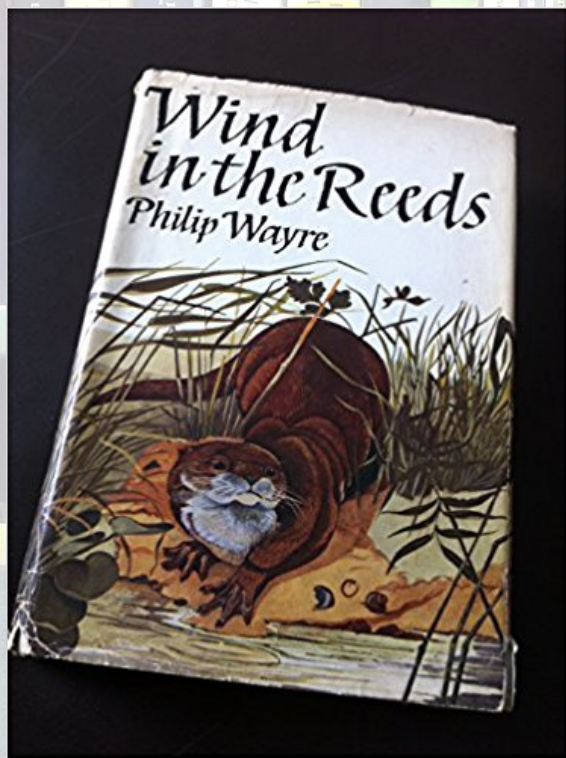
Abandonment is not just for sexual traffickers,or coyotes

Buildings get bombed then broken-just like the people within

Get ready in your life-for another change in the room of your functioning



# Yer Gonzo Bookshelf



- **Hardcover:** 255 pages
  - **Publisher:** Collins; 1st ed. edition (1965)
  - **Language:** English
- ASIN:** B0000CMPXP

When I write reviews for various publications they are usually, but not always, of books that have been fairly recently published, or which at least are fairly easily obtainable and currently available. The subject of this review is none of these. In fact, belay that. It is fairly easily available; second hand through Amazon, with prices starting at £0.01. But it was published in 1965, over half a century ago, in an unimaginably different world. It was a world where Britain still had the remains of an empire, where we were still surfing the post war economic boom, where Sir Winston Churchill had only just died, and where the year had begun with a *Beatles* Christmas Show featuring both Rolf Harris and Jimmy Savile, and where the world (at least if you

were British and relatively well off) seemed to be a much more peaceful and logical place than it does today.

And why am I reviewing this book today?

It is fairly simple. My old friend Richard Muirhead, whom I have known longer than anyone else in the world who is not a blood relative, recently gave me a copy, and reading it threw up a number of interesting aspects, which - I believe - are worth discussing in a wider forum.

I first heard about Philip Wayre in 1967, when my Godmother gave me something called *The Zoo Annual* or something like that: a book which contained an article about Wayre's zoo in Norfolk which was unique in that it featured only European animals. It was a time when - largely due to the influence of my hero Gerald Durrell - British zoos were heading away from the old concept of being places of entertainment, to becoming places where serious scientific and conservation research could be carried out.

I knew that Wayre had been instrumental in the founding of The Pheasant Trust and The Otter Trust, but I knew very little about him. So, after reading his book, but before writing this review, I checked out the biographical details at [www.philipwayrewildlifetrust.co.uk](http://www.philipwayrewildlifetrust.co.uk), which I make no apologies for having lifted in its entirety:

"Philip Wayre (1926-2014) was interested in wildlife from a boy when he would study rats under the joists at his prep school to watching and photographing the geese on the mudflats of East Anglia as soon as he was old enough to drive.

After service in the Royal Navy in the Second World War he settled in Norfolk to try his hand at farming, something he admitted he was never good at. His passion for wildlife remained. In the late 1950's he had a slot on Anglia Television showing animals he kept and tamed at his home. This led to Philip making programmes about natural history including many for the *Survival* series on Anglia Television.



Gerald Durrell was an alcoholic, and Gavin Maxwell was wracked with guilt over his homosexuality (which only became legal during the last two years of his life). And I have a sneaking suspicion that there was something seriously affecting Wayre's life. Because, although I do not know anything for sure, there is a haunted quality to his writing which seems to hint that there is *something* that he was not telling us. *Something* that by the standards of the society of his time, he did not want to admit in living black and white.

But no doubt my two little granddaughters will find aspects of the way that I have lived my life totally incomprehensible, and quite possibly upsetting. So my message to them, and to you is quite simply:

Context matters darlings, context matters.







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.





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

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



AULD MAN'S BACCIE

RESONATING WITH THE BLUES



# THE NINE HENRYS



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

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

THE WORLDS FIRST CLONED CARTOON CHARACTER

modada@ninehenrys.com

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



Henry was living the high life



THE WORLD OF GONZO ACCORDING TO

# Mark Raines





This morning I wrote this on my Facebook page:

"My late Mother always said that one should follow Doctor's Orders. And so, yesterday evening, when Dr Blake turned up with some bottles of wine, and then took my credit card up to the shop to buy some more bottles, I did what the doctor ordered, and drank my fair share of it.

That, boys and girls, is why I have a slightly thick head this morning. Whooooop!"

For those of you not in the know, Dr Blake is my adopted nephew Max who has just earned his hard won doctorate in Insect Genetics.

I have known him for the best part of a decade now, ever since he came to do some work experience here when he was a schoolboy, and together with Graham and me, emptied my liquor cabinet on one memorable night as we all listened to *Hawkwind* and put the world to rights.

He is a very dear boy, and both Corinna and I are very fond of him and consider him to be a very important part of our ever-circling skeletal family.



And why am I talking about this tonight? Because despite an ever increasing hangover and a string of interruptions of one kind or another, I not only laid out an entire 100 page magazine in one day, but the dear boy passed out before I did.

Is this something to be proud of? Probably not. But it still amuses me.

Live the dream boys and girls, Live the dream

Hare bol

Uncle Jon



# THE BEST LAID PLANS



# GET NAKED!

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Jaki Windmill, Russell Hunter and George Butler

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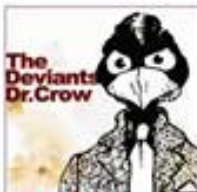
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