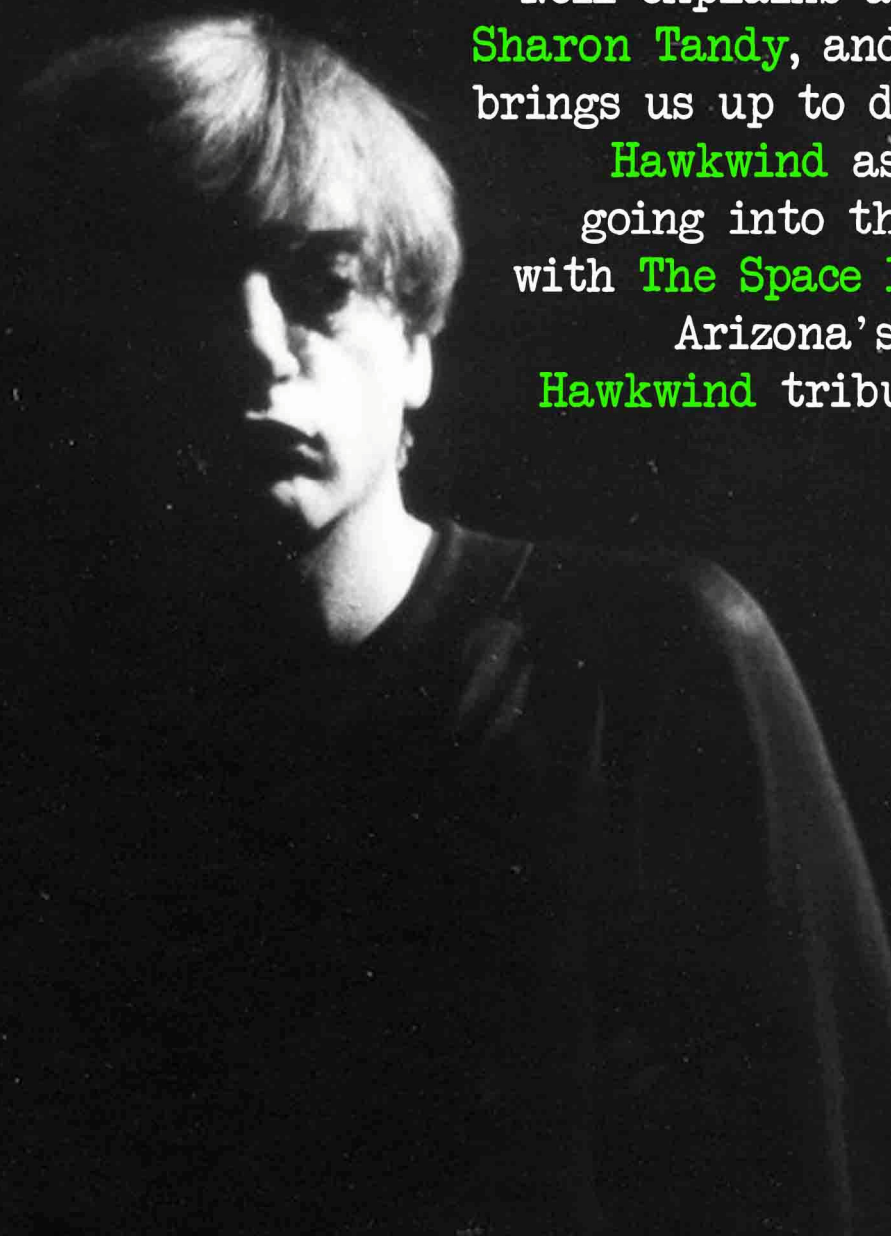


# GONZO

Gonzo Grande Fromage talks frankly about his friendship with Fall leader Mark E. Smith who died this week, Alan concludes his surrealistic exposition featuring Salvador Dali, Andy Warhol, Nico and Alice Cooper amongst others, Neil explains all about Sharon Tandy, and Graham brings us up to date with Hawkwind as well as going into the studio with The Space Pharaohs Arizona's leading Hawkwind tribute band.



ROB AYLING: *"He was a total bastard and I loved him for it"*

#271

# FALLEN

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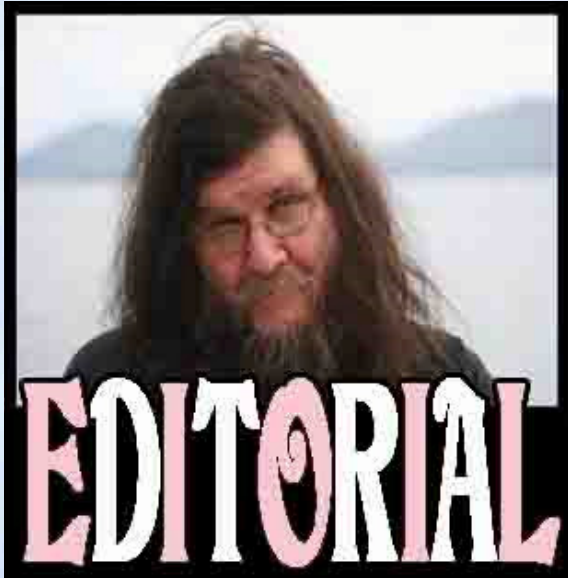


# THE THREE COMMANDMENTS OF GONZO WEEKLY:

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 increasingly strange little magazine of ours. As you all probably know, about five and a half years ago, my old friend Rob Ayling asked me if I could do a regular newsletter for his company, Gonzo Multimedia. I agreed, but very soon found the format of a record company newsletter rather constricting and

diffidently asked Rob if – instead -we could do a magazine. This magazine would include all the news of Gonzo artists, plus a plethora of other stuff as well, and much to my gratification, he said yes. And the rest is history. 271 issues later and here we are.

I don't want to be accused of blowing my own trumpet, but I find myself being very tempted to do so. 271 weekly issues on a budget of practically nothing, is – I think – quite an achievement, but it also demonstrates one of the great laws of life; or laws of my life at least. I have discovered over the years that when I do something because it's a good thing to do, it is usually a success. But when I set out to do something with the pure intention of making money, it doesn't matter how positive the market research has been, or how well it is financed, but it usually goes tits up. This magazine is – I believe – a fine example of the former category.

But enough of my self-aggrandizement; and on with the show.

I don't know if you have noticed, but the





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“Ever since I was a child, pundits have been warning me of the imminent extinction of the human race.”

expression “Technological Singularity” (or sometimes simply ‘Singularity’) seems to be everywhere just at the moment. The term has turned up in scholarly articles I have read, lightweight and not-so-lightweight TV programmes, on YouTube, and even in my twitter feed. And yes, I think I mentioned it in last week’s editorial.

But it was only when I was lying in bed last night, waiting to be taken into the arms of Morpheus, courtesy of my friends Mr Zopiclone and Mr Quetiapine, when something came to me. Ever since I was a child, pundits have been warning me of the imminent extinction of the human race.

First, of course, during the 60s,70s, and 80s, it was the Cold War, and the threat of Mutually Assured Destruction hung over us like the Sword of Damocles, or some other Greek bloke from classical times. My whole generation, I believe, was convinced that we were all going to be destroyed in a nuclear holocaust of sizzling flesh and bone, and it was not until the fall of the Berlin wall and the collapse of the Communist empire in 1990 that this fear receded.

Then, of course, it was the threat of global warming, or climate change as I am assured, by my friends who know about such things, that I should call it. The o-zone layer is so knackered that the ice caps were bound to

melt, and our whole western civilisation was going to be overwhelmed in a tide of glacial water, and angry polar bears.

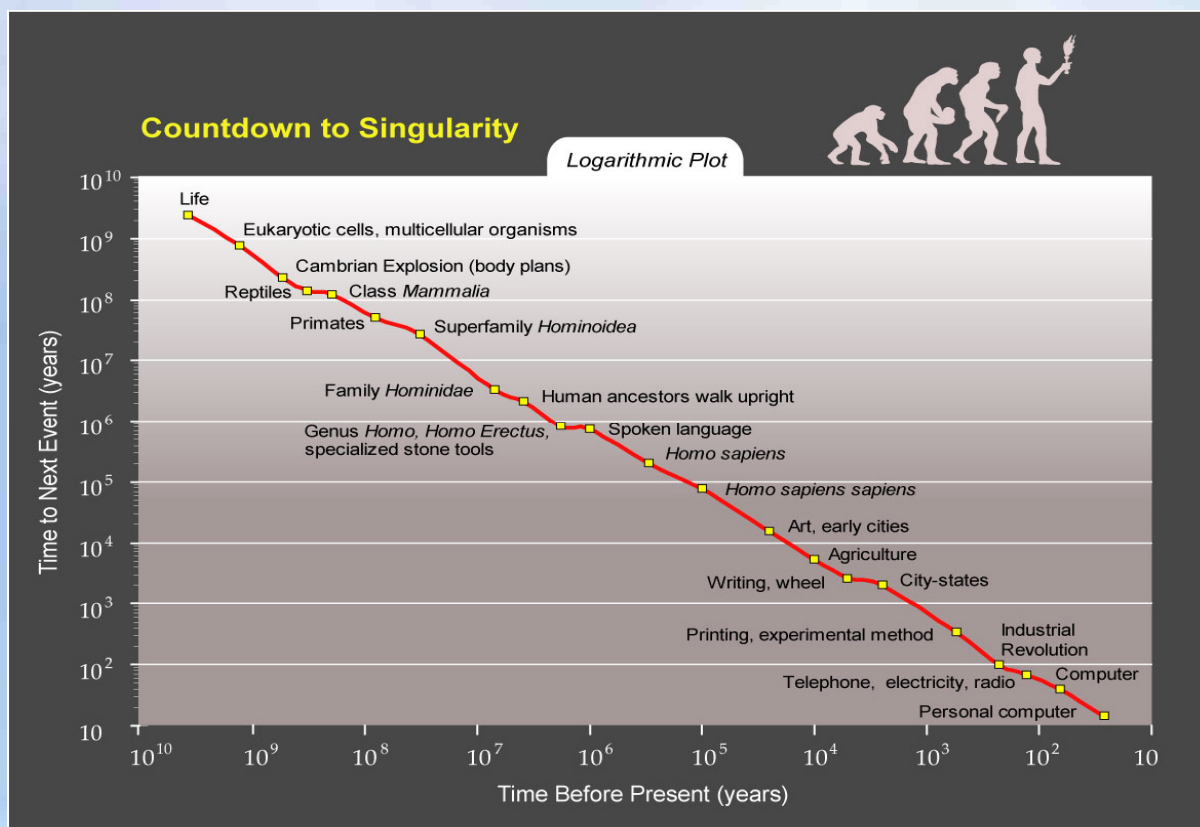
Then came the Malthusian nightmare of what was going to happen if the human race continued to breed in the numbers that it was doing. How many people can this poor, beleaguered planet of ours support? Not as many as we would like. This is a threat that has been overshadowing our species ever since Malthus first came up with the conundrum back in 1798.



اللجنة لهم إذا كانوا لا تأخذ نكتة

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And then there was AIDS. Sometime in the middle of the 1980s it was suggested that AIDS (or some other unpleasant virus) was going to proliferate itself and make mincemeat of what was left of the human species. Some people said AIDS. Some people said Ebola. Some people said SARS. Always, the spectre of the post-WWI Spanish Flu epidemic was invoked. And always, it came with a grim codicil warning us in measured tones that the end was probably nigh.

And then, of course, it was the fuel crisis. The planet only had finite amounts of fossil fuels left, and when the fossil fuels were gone, the human race would be completely bollocksed. Again, there were documentaries, editorials, books and magazines warning us all of our likely fate. Again, everybody panicked. And again, the human race did nothing much about it.

And then, in 1999, 'The Millennium Bug' was going to buttfuck the entirety of the world's computers, causing havoc and – at the very least – power station meltdowns all

around the world. Y2K? It was going to be the end of the world. But then, it never happened, which must have been galling for the people in the various cults who committed ritual suicide as a result of what actually never happened.

Then there was the spectre of the rise of Islamist terrorism. The Saracen hoards were going to rise up out of their sandy demesnes and take over the western world. The Twin Towers crumbled. The might of the so-called 'free world' was united against these Levantine bounders, and the most powerful nation on earth spent many years and Christ knows how much money trying to kill one man in a cave. And failing miserably, only to find him a decade later in a completely different country.

And now, we have 'The Singularity'. In somewhere between 10 and 40 years, artificial intelligence will have advanced to such a degree that it will not only become self-replicating and self-designing, but – in the words of one YouTube pundit – will 'become a Digital God'. And in the words of dear old



Dan Brown, whose latest book we reviewed last week, the human race will become some sort of mass digital cyborg, and effectively cease to exist.

Golly!

I have a sneaking suspicion that if we could understand why the human race seems to need to conjure up, imaginary or exaggerated threats to its future wellbeing then we would understand far more about our human condition. And we wouldn't have to become some grotesque man-machine hybrid in order



to do so.

One reads a lot about doomsday cults throughout history and the way that self-styled savants like Mother Shipton, who predicted the end of the world with monotonous regulatory. But it wasn't until late last night that I had the epiphany which resulted in this editorial. And I truly would like to know why prophets of doom are so prevalent in our stupid little species. If anybody can tell me, answers on a postcard to the editorial address.

Love on ya,  
Jon

Paul McCartney, Jack White, Erykah Badu, Elton John, Neil Diamond, Rod Stewart, Strange Fruit, Friday Night Progressive, Hugh Ramopolo Masekela, Preston Shannon, Terry Evans, Mario Guccio, James Walter Rodford, Derrick Coleman, Naomi Parker, Lari White Cannon, Ursula Kroeber Le Guin, Jeremy Inkel, Mark Edward Smith, Barbara Dickson, Jessica Lee Morgan, Rick Wakeman, Billion Dollar Babies, Tangerine Dream, Rob Ayling, Alan Dearling, Gala Dali, Salvador Dali, Andy Warhol, Jeff Fenholt, Sharon Tandy, Kev Rowland, Eigensinn, Empire, Engst, Enslaved, Entheos, Gnaw, Hangman, The Fright, In Search of Sun, In-Defilade, Hawkwind, Space Pharaohs, Metallica, Jimi Hendrix, Beatles, The Who, ELO, Pink Floyd, Neil Nixon, Bill Fay

#### IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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



# Dramatis Personae



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

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

## NAMING THOSE RESPONSIBLE

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

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

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

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

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

Jonathan Downes,  
Editor: *Gonzo Daily* (Music and More)  
Editor: *Gonzo Weekly* magazine  
The Centre for Fortean Zoology,  
Myrtle Cottage,  
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Bideford, North Devon  
EX39 5QR

Telephone 01237 431413  
Fax+44 (0)7006-074-925  
eMail jon@eclipse.co.uk



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

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

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

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

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

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

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

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

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



# ROCKIN' THE CITY OF ANGELS

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

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

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

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



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



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# THE <sup>gonzo</sup> NEWSROOM



**A-PAUL-ING REEF GRIEF:** Paul McCartney writes: "One of my friends has pointed out to me the great work done by the Australian Marine Conservation Society, particularly in regard to the Great Barrier Reef. Having just been to Australia and New Zealand I agree with him that we should save these areas of great natural beauty. Please go to them for more information and help AMCS in their great efforts." - Paul

The Australian Marine Conservation Society are an independent, science based charity who tackle the big issues

concerning the sea - creating marine reserves, combatting overfishing and pollution, and working to stop climate





"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

change which is heating up our ocean planet. Their main focus right now is rescuing the Great Barrier Reef through their Fight for our Reef campaign which seeks to move Australia away from coal mines and towards clean renewable energy.

<https://www.paulmccartney.com/news-blogs/news/note-from-paul-about-the-fight-for-our-reef>

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

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

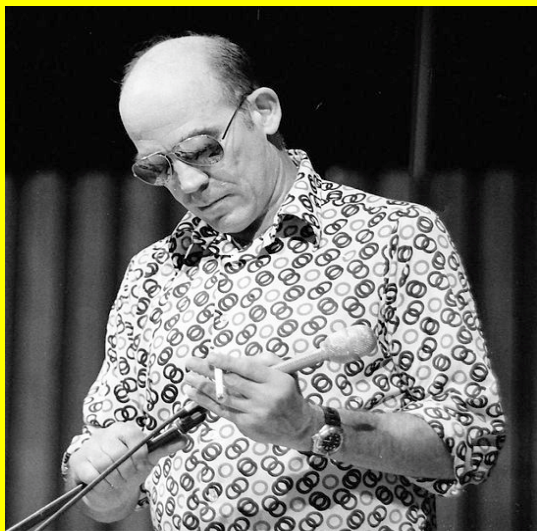
**PHONES ARE NOT ALL-WHITE:** Rocker Jack White is officially banning the use of cell phones at venues on his upcoming North American tour by forcing fans to lock their devices away in special pouches.

The former The White Stripes star is known for encouraging fans to live in the



moment and enjoy live music without taking photos or videos, but now he has gone one step further by telling concertgoers they'll have to place their mobiles in lockable Yondr bags that can only be unsealed in certain areas of the





## 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...

"I felt a little guilty about jangling the poor bugger's brains with that evil fantasy. But what the hell? Anybody who wanders around the world saying, "Hell yes, I'm from Texas," deserves whatever happens to him."

Hunter S. Thompson

venue, according to NME.com.

"We think you'll enjoy looking up from your gadgets for a little while and experience music and our shared love of it IN PERSON," reads a statement issued by White's representatives.

They have also promised to help out fans wishing to share footage of their concert experiences online by making a number of professional images and videos available for attendees to repost.

"For those looking to do some social media postings, let us help you with that," the statement continues. "Our official tour photographer will be posting photos and videos after the show at [jackwhiteiii.com](http://jackwhiteiii.com) and the new Jack White Live Instagram account @officialjackwhitelive. Repost our photos & videos as much as you want and enjoy a phone-free, 100% human experience."

<http://www.music-news.com/news/UK/110702/Jack-White-bans-cell-phones-at-upcoming-concerts>

**NOT A GOOD CAREER MOVE, ERYKAH:** Outspoken R&B star Erykah Badu has sparked controversy online by confessing she saw something "good" in vile Nazi leader Adolf Hitler.

The architect of World War Two and the Holocaust remains one of history's greatest villains, but the singer tells Vulture he wasn't all bad, and the Internet has lit up with critics taking aim at Erykah.

Speaking about her humanist beliefs and her commitment to "see all sides simultaneously", Badu told the magazine, "I saw something good in Hitler... Hitler was a wonderful painter."

Challenged about her comment, she quickly added, "OK, he was a terrible painter. Poor thing. He had a terrible childhood. That means that when I'm



# The Gospel According to *BART*

This week my favourite roving reporter has sent me a very interesting article listing the author's top 25 favourite Progressive Rock albums:

[https://  
www.popmatters.com/the-  
25-best-classic-progressive  
-rock-albums-  
2495470374.html](https://www.popmatters.com/the-25-best-classic-progressive-rock-albums-2495470374.html)

It starts:

"A guarantee: you are not going to agree with this list.

I'm not either. And that's the thing with lists, especially lists about music: they are malleable. Kind of like the old saw about one person's Utopia being another's Abaddon. Although with utopias an individual vision is probably easier to articulate.

How many people do you know can declare, day-to-day, what their favorite albums or songs are? Would you, as a music enthusiast, necessarily trust anyone who could rank their all-time desert island discs and never revise or at least second-guess that list?"

Well as I own 17 out of the 25 records listed, I cannot really argue with the list at all, and the only reason I have not got more is that I have never really *got* RUSH But as they split up this year, I won't annoy their upset fans by going on any further about it.

But that got me wondering. What would YOUR list of albums in this genre be?



looking at my daughter, Mars, I could imagine her being in someone else's home and being treated so poorly, and what that could spawn. I see things like that. I guess it's just the Pisces in me."

Her Hitler remarks came after the Vulture interviewer, David Marchese, asked Badu about claims she hates Jews.

[http://www.music-news.com/news/  
UK/110699/Erykah-Badu-I-see-good-in-  
Hitler](http://www.music-news.com/news/UK/110699/Erykah-Badu-I-see-good-in-Hitler)

**FAREWELL YELLOW BRICK ROAD:**  
Sir Elton John is hanging up his tour clothes after one big farewell trek.

The 70-year-old rocker announced the news at a press conference in New York on Wednesday (24Jan18), and told CNN's Anderson Cooper he'll spend the next three years saying goodbye to fans on a world tour.

The Rocket Man singer explains he wants



# THE <sup>gonzo</sup> NEWSROOM



the passion and creativity that has entertained my fans for decades to my final tour. After the tour finishes, I'm very much looking forward to closing off that chapter of my life by saying farewell to life on the road. I need to dedicate more time to raising my children."

<http://www.music-news.com/news/UK/110695/Elton-John-to-address-musical-future-amid-retirement-speculation>

**SHAKING ALL OVER:** Hundreds of Neil Diamond fans have donated their ticket refunds to Parkinson's disease research, after the Sweet Caroline singer announced he has been diagnosed with the condition.

The 77-year-old singer announced on Monday (22Jan18) that he is retiring and had cancelled the latest leg of his 50th anniversary tour, which was set to begin in New Zealand in March, on doctor's orders.

Those who had tickets to the gigs were refunded in full, but many chose not to keep the money and instead donate it to causes close to Diamond's heart.

The singer's wife and manager Katie took to Twitter on Tuesday to reveal how touched they were by the gesture, writing:

"Wow, I've received a bunch of messages from people in Aus & NZ who are donating their ticket refunds to good causes: Parkinson's research, animal rescue groups, fire victim funds, etc. My heart is so full of joy to see this silver lining. Faith

to spend more time with his husband David Furnish and their two young sons after spending almost 50 years on the road.

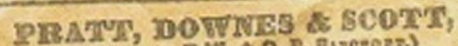
It is not clear if his Las Vegas residency will continue after his farewell tour, but sources close to the rock star insist he'll still to record and perform.

The 300-plus date Farewell Yellow Brick Road Tour kicks off in North America in September (18) and will include dates on five continents.

Confirming the news, Elton says, "Performing live fuels me and I'm ecstatic and humbled to continue to play to audiences across the globe. I plan to bring



"This makes me smile. Thank you. Thank you to everyone for your outpouring of love and support. It makes a difference."





# THE <sup>gonzo</sup> NEWSROOM



been known to put the poo under their car seats," Penny revealed to Britain's Mail on Sunday newspaper.

And she added that it's not just the rocker's younger adult daughters Kimberly, 38, Ruby, 30, and Renee, 25, who feel Rod's wrath if they fail to live up to his demanding standards, as he's also strict with their sons Aiden and Alastair.

**ROD ONLY KNOWS:** Rod Stewart punishes his daughters for failing to clean up after their dogs by putting their pets' mess in their cars. The Maggie May rocker, 73, has a reputation as a strict parent, and his wife Penny Lancaster, 46, said the star has devised an unusual punishment for his dog-loving kids. "If the girls bring their dogs into the house and they don't clean up after them, he has

"Rod obsesses about keeping the house in order," she explained. "The boys have an Xbox room on which he has put a lock and a cardboard sign which will say things like, 'No entry. You left the lights on' or 'You've been rude to Mummy.'"

<http://www.music-news.com/news/UK/110650/Rod-Stewart-punishes-daughters-by-putting-dog-mess-in-their-cars>



The subscribers, by appointment from the Commission  
of Patents, suggest to the U. S. Patent Office for re-  
cording and forwarding to the said United States  
manufacturers to be patented, deposited things, which  
will be sent free of expense and risk and will dis-  
pose of them. Grants, Specifications, Assignments, and all  
the necessary Papers and Drawings, will make entries  
into American and foreign rolls, to test validity in vari-  
ous, and render advice to legal and scientific nature  
of the same.



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Feb 25, 1847. dit

**PRATT, DOWNES & SCOTT,**  
(C. W. & C. P. BANGS, SOLE AGENTS.)



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## THE LAST WEEK AT GONZO DAILY

Sunday  
Monday  
Tuesday  
Wednesday  
Thursday  
Friday  
Saturday

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

ELDRIDGE CLEAVER

## Two types of people visit rhino in the wild

The strong and courageous  
take a camera

The weak and cowardly  
take a gun

**What sort of  
person are you?**

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

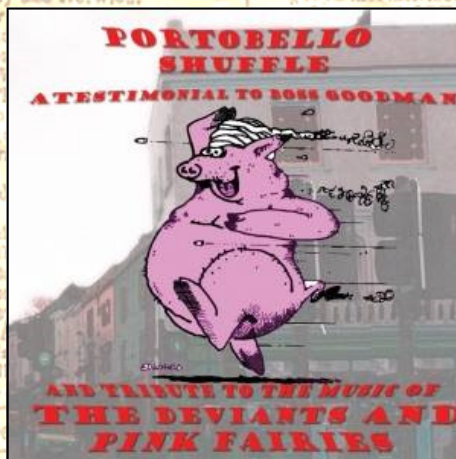






# I'M ON BOARD!

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



Portobello Shuffle CDs still at special  
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MAXIMUM ROCK AND ROLL

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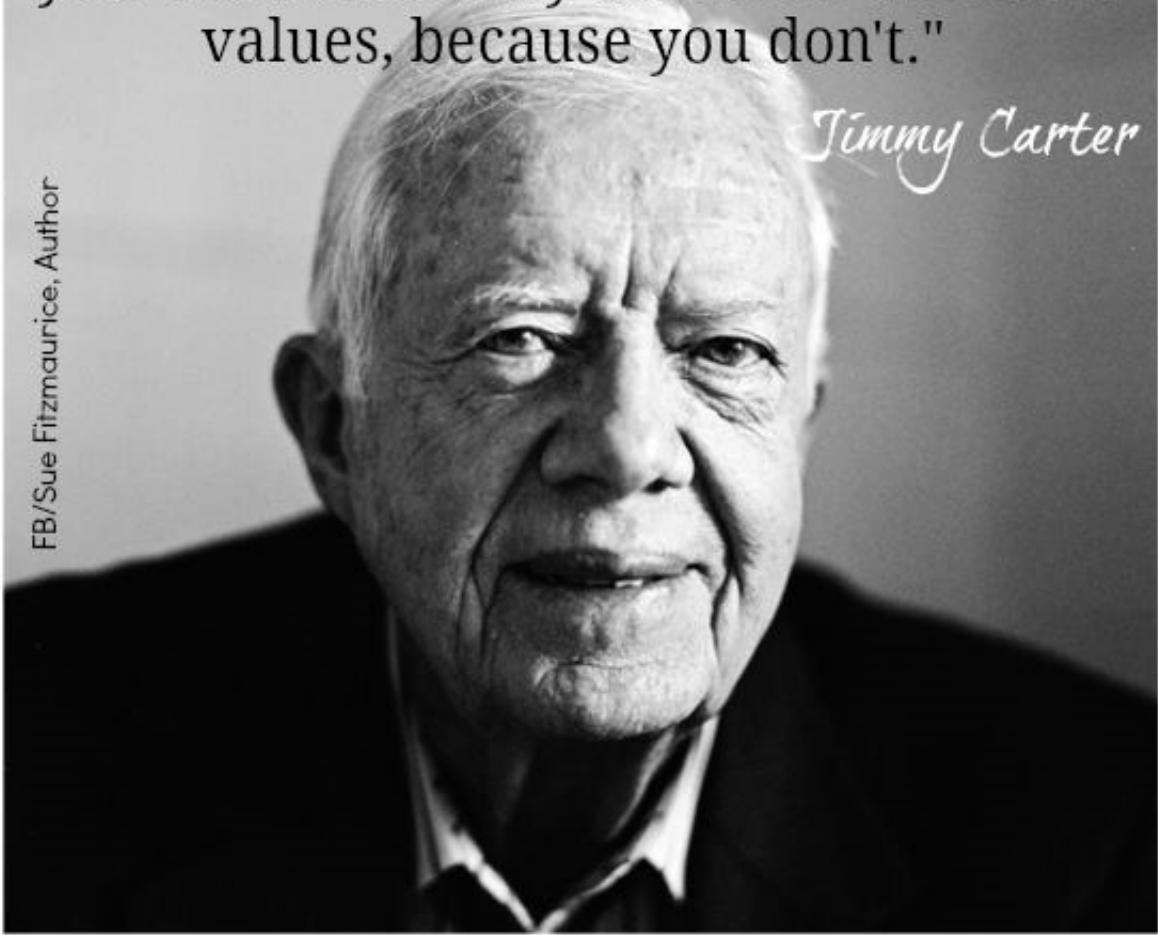
(FILLING IN FOR ANDREW LOOG OLDHAM)



"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!

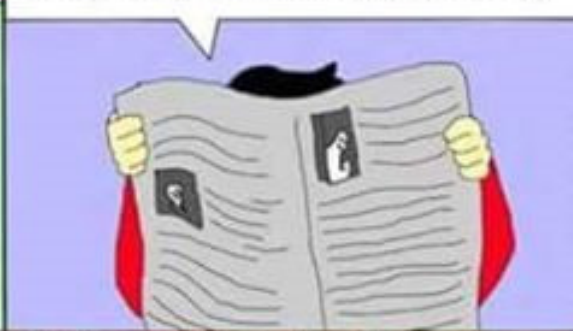
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Bye Daddy! I'm leaving  
for my date tonight!



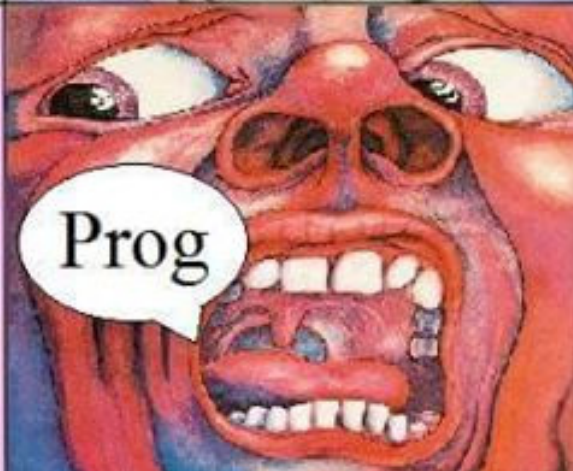
Hmph... You be careful, those  
boys only care about one thing.



Sex?



No...



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







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

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

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

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

SF – 241 - 14 Jan 2018 –

The Mustang:	Ah Cid
The Human League:	Sin City
The Flying Lizards:	Sex Machine
Ozric Tentacles:	Far Memory
Halou:	Hollow Bones
Tom Verlaine:	Days on the Mountain
Blind Willie Johnson:	Dark was the Night Cold was the Ground
Mud:	Grecian Lament
Jeanne Lee and Ran Blake:	Laura
Ozric Tentacles:	Switchback
Lee Kristofferson:	Night of the Werewolf
Brave Captain:	Tell her you Love her
SKUNK:	Harvest Queen
Faye Richmond:	If I Can't Sell it I'll Keep Sitting on it
Jim White:	Still Waters
Blue Tapes House Band feat. Chris Cummings:	Robin Williams
Al Kooper, Mike Bloomfield, Steve Stills:	Season of the Witch
Kishore Kumar:	Yeh Shaam Mastani
Ozric Tentacles:	Zingbong
Robyn Hitchcock:	The End of Time

**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.



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Listen  
 Here

Friday Night Progressive



**DUE TO TECHNICAL PROBLEMS BEYOND OUR  
CONTROL THERE IS NO MILITARY X FILES THIS  
WEEK**



**KEEP  
CALM**

**Normal service**

**Will resume  
Shortly**





**Hugh Ramopolo Masekela**  
(1939 – 2018)

Masekela was a South African trumpeter, flugelhornist, cornetist, composer and singer. He is considered the "father of South African jazz." He was known for his jazz compositions and for writing well-known anti-apartheid songs such as "Soweto Blues" and "Bring Him Back Home". He also had a number 1 US pop hit in 1968 with his version of "Grazing in the Grass".

He began singing and playing piano as a child, and at the age of 14, after seeing the film *Young Man with a Horn*, took up playing the trumpet. His first trumpet was given to him by Archbishop Trevor Huddleston, the anti-apartheid chaplain at St. Peter's Secondary School.

Huddleston asked the leader of the then Johannesburg "Native" Municipal Brass Band, Uncle Sauda, to teach Masekela the rudiments of trumpet playing, and quickly mastered the instrument. Soon, some of his schoolmates also became interested in playing instruments, leading to the formation of the Huddleston Jazz Band, South Africa's first youth orchestra. By 1956, after leading other ensembles, Masekela joined Alfred Herbert's African Jazz Revue. Masekela's music protested about apartheid, slavery, government.

He played primarily in jazz ensembles, with guest appearances on recordings by The Byrds and Paul Simon. In 1984, Masekela released the album *Techno Bush*; from that album, a single entitled "Don't Go Lose It Baby" peaked at number two for two weeks on the dance charts. In 1987, he had a hit single with "Bring Him Back Home", which became an anthem for the movement to free Nelson Mandela.

In the 1980s, Masekela toured with Paul Simon in support of Simon's album *Graceland*, which featured other South African artists such as Ladysmith Black Mambazo, Miriam Makeba, Ray Phiri, and other elements of the

band Kalahari, with which Masekela recorded in the 1980s.

In 2003, he was featured in the documentary film *Amandla!* And in 2004, he released his autobiography, *Still Grazing: The Musical Journey of Hugh Masekela*, co-authored with journalist D. Michael Cheers. He migrated, in his personal recording career, to mbaqanga, jazz/funk, and the blending of South African sounds, through two albums he recorded with Herb Alpert, and solo recordings, *Techno-Bush* (recorded in his studio in Botswana), *Tomorrow* (featuring the anthem "Bring Him Back Home"), *Uptownship* (a lush-sounding ode to American R&B), *Beatin' Aroun de Bush*, *Sixty*, *Time*, and *Revival*.

In 2009, Masekela released the album *Phola* (meaning "to get well, to heal"), his second recording for 4 Quarters Entertainment/Times Square Records.

Masekela died on 23rd January, from prostate cancer, aged 78.



**Preston Shannon**  
(1947 – 2018)

Shannon was an American electric blues and soul blues guitarist, singer and songwriter. Despite initial misgiving from his Pentecostal parents, Shannon developed an interest in the blues and played part-time with several local bands, whilst his daytime occupation was with a hardware firm. He began a full-time musical career when he secured a spot in Shirley Brown's backing ensemble.

In 1993, his own Preston Shannon Band played at the Long Beach Blues Festival in Long Beach, California. After being spotted leading his own band in Memphis' Beale Street clubs, he signed to Rounder Records subsidiary,

# THOSE WE HAVE LOST



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Bullseye Blues, and released his debut solo effort, *Break the Ice* in 1994. After this followed the Willie Mitchell produced efforts, *Midnight in Memphis* (1996) and *All in Time* (1999). After moving to Title Tunes, he released *Be with Me Tonight* (2006).

He was a regular performer at B.B. King's Blues Club in Memphis, and his most recent album release was *Dust My Broom* (2014).

Preston died of cancer on January 22nd, at the age of 70.



**Terry Evans**  
(1937 –2018)

Evans was an African American R&B, blues, and soul singer, guitarist and songwriter. He worked with many musicians including Ry Cooder, Bobby King, John Fogerty, Eric Clapton, Joan Armatrading, John Lee Hooker, Boz Scaggs, Maria Muldaur and Hans Theessink.

His parents were keen for him to concentrate purely on gospel music, although Evans found exposure to the work of mainstream blues musicians. He worked semi professionally with an a cappella group called the Knights before relocating in the 1960s to Los Angeles. He expanded his repertoire by learning to play the guitar and started to write songs for other musicians. Unable to find his own fame, despite television exposure, Evans teamed with fellow soul and gospel singer, Bobby King. They performed regularly on the chitlin' circuit throughout the 1970s, although Evans also worked as a backing vocalist for Ry Cooder.

Evans gained a bigger audience through his involvement in

the soundtrack to the 1986 film, *Crossroads*, and his voice appeared on the title track in the film itself, and on the soundtrack on another song, "Down in Mississippi". Evans later worked with Lloyd Jones' on the latter's album, *Trouble Monkey*, before recording his first solo album, *Blues for Thought* (1994). It was produced by Ry Cooder, who also played guitar on the recording. Evans sang backing vocals on the Dutch singer and guitarist Hans Theessink's 1997 album, *Journey On*.

Evans' last recording was his joint effort with Theessink, on *Delta Time* (2012).

He died on the 20th January, aged 80.



**Mario Guccio**  
(? – 2018)

Guccio was lead vocalist of Machiavel since 1977; the band being formed in 1974.

He died at the age of 64, on 21<sup>st</sup> January.

**James Walter Rodford**  
(1941 –2018)

Rodford was an English musician, who played bass guitar for several British rock groups. He was a founding member of Argent, which was led by his cousin Rod Argent, and performed with them from their formation in 1969 until they disbanded in 1976. He was the bass guitarist for The Kinks from 1978 until they disbanded in 1996. In 2004, he joined the reunited Zombies, whom he had been closely associated with since the early 1960s, and

# THOSE WE HAVE LOST





remained a member until his death in 2018. He was also a member of The Swinging Blue Jeans and The Kast Off Kinks.

In the late 1950s and early 1960s he was a member of the Blunstones, the biggest band in St Albans at the time. Although he did not become a band member at this stage, Rodford was instrumental in helping his younger cousin Rod Argent form the Zombies in 1964. Rodford later joined the Mike Cotton Sound as a bass guitarist.

Along with Rod Argent, Rodford was one of the founding members of Argent. When Rod Argent quit the band, the remaining three members (Rodford, Bob Henrit, and John Verity) formed the short-lived band Phoenix. Eventually, Rodford joined the Kinks as a bass guitarist in 1978 and played with them until their final disintegration in 1996.

From 1999–2001 Rodford appeared in a band that ex-Animals guitarist Hilton Valentine formed, The Animals II, which also featured former Animals drummer John Steel, and keyboardist Dave Rowberry. Rodford continued with this band (which changed its working name to "The Animals and Friends" after Valentine left) until joining Argent and Colin Blunstone in the revival of the Zombies.

Rodford never played with the Zombies in the 1960s, despite having been closely involved with them. However, he began to play the bass guitar with the band's reincarnation in the early years of the 21st century, with his son Steve on drums.

In 2008, Rodford joined the Kast Off Kinks, on the retirement of John Dalton, whom he had followed into the Kinks after Andy Pyle. In 2009, Jim Rodford regularly played in "The Rodford Files" along with Steve Rodford (Blunstone/Argent band) on drums, Russ Rodford on guitar, and Derik Timms (mOOOn Dogs) on guitar, lap steel, slide and vocals.

In 2010, the original line-up of Argent reformed and resumed playing in concert. They mounted a short tour including gigs in Frome, Southampton, Wolverhampton, Leamington Spa and London.

Rodford died after a fall on 20th January, aged 76.



### **Derrick Coleman (1990 –2018)**

Coleman, better known by his stage name Fredo Santana, was an American rapper. He was the older cousin of Chicago rapper Chief Keef. His debut studio album *Trappin Ain't Dead* was released on October 31, 2013 via Savage Squad.

Fredo's first mixtape, *It's a Scary Site*, was released on September 20, 2012, and in September 2013 he made a cameo appearance in Drake's music video for "Hold On, We're Going Home", in which he portrayed a bad guy kidnapping Drake's "girlfriend." His debut album *Trappin Ain't Dead* was released on November 20, 2013. On February 27, 2014, Santana announced that he and Keef were going to release a collaboration album *Blood Thicker Than Water*.

Santana died of a fatal seizure on January 19<sup>th</sup>; he had been suffering from liver and kidney problems stemming from his heavy use of lean and was hospitalized in October 2017.

# THOSE WE HAVE LOST





CREDIT: BETTMANN ARCHIVE

### **Naomi Parker (1921 –2018)**

Parker was an American war worker and waitress, and considered the likely model for the iconic "We Can Do It!" poster. She was unaware that the poster had become famous and in the interim Geraldine Hoff Doyle was credited as the model. The poster is erroneously referred to as the Rosie the Riveter poster, having become associated with the cultural icon in the 1980s.

During the Second World War, she and her younger sister went to work at the Naval Air station. In 1942 her photo was taken at a Pratt & Whitney vertical shaper and it appeared in local press including in the *Pittsburgh Press* on July 5, 1942. The following year J. Howard Miller's "We Can Do It!" poster was one of a series that appeared in factories at Westinghouse in a worker morale campaign. Miller could have seen the picture of Fraley at the lathe and it is presumed that the newspaper photo was the source of his image.

In 2011, Fraley was at a reunion held at the Rosie the Riveter/World War II Home Front National Historical Park and there she spotted the 1942 photo of her operating a lathe. She was surprised to find that the caption said that it was Geraldine Hoff Doyle and she wrote to the park to correct their mistake. They thanked her for telling them the correct name for the photo. Doyle had in innocence thought that the photo was of her and by extension she had decided that the poster was too.

Meanwhile Seton Hall University professor James J.

Kimble had become interested in the poster which was now an icon of the feminist movement. He tracked down the original photo and found that it was credited to "Naomi Parker" in 1942. Doyle was still at school and she had only worked at the plant for a few weeks. He found Naomi in 2015 to show her the photo and she still had the cutting from 1942. Kimble was certain that she is the woman in the photo, and considers her to be the strongest candidate to be the inspiration for the poster but noted that Miller did not leave any writings which could identify his model.



In February 2015, Kimble interviewed the Parker sisters, now Naomi Fern Fraley, 93, and Ada Wyn Morford, 91, and found that they had known for five years about the incorrect identification of the photo, and had been rebuffed in their attempt to correct the historical record.

Parker died on January 20th, at the age of 96.

# THOSE WE HAVE LOST





**Lari White Cannon**  
(born Lari Michele White)  
(1965 – January 23, 2018)

Cannon was an American country music artist and actress. She first gained national attention in 1988 as a winner on *You Can Be a Star*, a talent competition which aired on The Nashville Network, and a recording contract with RCA Records Nashville followed a year later, producing three studio albums, a greatest hits package, and several chart singles, with three of her singles having reached Top Ten. A fourth studio album was released in 1998 on Lyric Street Records, followed by two more releases on White's own label, Skinny White Girl. Overall, White has charted 12 times on the Billboard country music charts.

As a child, she sang in her family's gospel group, The White Family Singers, which comprised her parents, sister, and brother. White sang at talent contests and performed in a local rock band called White Sound as well. She later studied vocals and music engineering at the University of Miami Frost School of Music, and while in college, she started to write her own music and perform in local clubs.

She later joined a publishing house owned by Ronnie Milsap and began to take acting lessons, eventually performing at local dinner theaters. After attending an ASCAP showcase in 1991, she was invited by Rodney Crowell to sing in his backing band. White was then signed in 1992 to RCA Records, releasing her debut album *Lead Me Not* a year later.

White's breakthrough album, *Wishes*, followed one year later.

White appeared in several movies. In the opening and closing scenes of *Cast Away* (2000) she played "Bettina Peterson", the woman Tom Hanks meets who gives him road directions. She appeared alongside Gwyneth Paltrow and Tim McGraw in the 2010 film *Country Strong*.

White died on January 23<sup>rd</sup>, from cancer, aged 52.



**Ursula Kroeber Le Guin**  
(née Kroeber)  
(1929 – January 22, 2018)

Kroeber was an American novelist. Working mainly in the genres of fantasy and science fiction, she also authored children's books, short stories, poetry, and essays. Her writing was first published in the 1960s and often depicted futuristic or imaginary alternative worlds in politics, the natural environment, gender, religion, sexuality, and ethnography.

Le Guin became interested in literature quite early. At age 11, she submitted her first story to the magazine *Astounding Science Fiction*. It was rejected. She continued writing but did not attempt to publish for ten years. From 1951 to 1961 she wrote five novels, which publishers rejected, because they seemed inaccessible. She also wrote poetry during this time, including *Wild Angels* (1975).

Her earliest writings, some of which she adapted in *Orsinian Tales* and *Malafrena*, were non-fantastic stories set in the imaginary country of Orsinia. Searching for a way to express her interests, she returned to her early interest in

# THOSE WE HAVE LOST



science fiction; in the early 1960s her work began to be published regularly. One *Orsinian Tale* was published in the Summer 1961 issue of *The Western Humanities Review* and three of her stories appeared in 1962 and 1963 numbers of *Fantastic Stories of Imagination*, a monthly edited by Cele Goldsmith. Goldsmith also edited *Amazing Stories*, which ran two of Le Guin's stories in 1964, including the first "Hainish" story.

In 1964 the short story "The Word of Unbinding" was published. This was the first of the Earthsea fantasy series, which includes six books and eight short stories. In later years, Le Guin worked in film and audio.

Le Guin died on January 22nd, aged 88.



**Jeremy Inkel**  
(1983 - 2018)

Inkel was a Canadian electronic musician based in Vancouver. He is best known as a keyboard player and programmer for Left Spine Down (LSD) and electro-industrial band Front Line Assembly (FLA) as well as producing tracks for various well known musicians worldwide. By 2003, Inkel co-founded Left Spine Down. The members' like-mindedness for punk rock and electronic music brought them together, performing as headliners as well as openers for touring acts in Vancouver. After beginning work on LSD's first album, *Fighting for Voltage* with Chris Peterson, Inkel was welcomed into Front Line Assembly in 2005. He co-wrote and -produced the full length album *Artificial Soldier* (released in 2006).

He died on 13th January, due to complications from asthma, aged 34.



**Mark Edward Smith**  
(1957 – 2018)

Smith was an English singer, songwriter and musician. He was the lead singer, lyricist and only constant member of the post-punk group the Fall. Smith formed the Fall in 1976, named after the novel by Albert Camus, with friends Martin Bramah, Una Baines and Tony Friel (who coined their name) after dropping out of college at the age of 19, and after attending a Sex Pistols gig at the Manchester Free Trade Hall in June that year. They were originally called The Outsiders, after another Camus work. The band went on to feature over 60 different members, and released 32 studio albums. Smith's lyrical style has been described as consisting of "grim, dark and ironic humour". Notoriously difficult to work with, he has been characterised as a "strange kind of antimatter national treasure", and an enduring cult icon.

Musically, Smith's influences vary from 60s British groups such as The Move and The Kinks, to American artists such as The Doors, The Seeds and Captain Beefheart and the German group Can.

In January 2005, Smith was the subject of *The Fall: The Wonderful and Frightening World of Mark E. Smith*, a BBC Four television documentary. His autobiography, *Renegade: The Gospel According to Mark E. Smith*, written with Manchester-based writer Austin Collins, was published by Viking Books in April 2008.

Smith died on 24th January, aged 60, after a long illness.

# THOSE WE HAVE LOST





**Artist** Barbara Dickson  
**Title** Time And Tide  
**Cat No.** CTVPCD001  
**Label** Chariot

'Time and Tide', Barbara's 2008 studio album, sees her continuing her hugely-successful creative partnership with musician and producer Troy Donckley, which began with the release of 2004's 'Full Circle' and saw Barbara's long-awaited return to her folk roots.

The album features ten new recordings, mixing traditional favourites including 'Dream Angus' and 'The Rigs o' Rye' with re-workings of more popular songs such as the Carole King/Gerry Goffin classic, 'Goin'

Back' and a stunning rendition of Charlie Chaplin's 'Smile'.

Also included are Charlie Dore's 'Disremember Me' and a dramatic reimaging of Archie Fisher's 'The Witch of the Westmerlands'.

The album features Troy Donockley on Uilleann Pipes, guitars and whistles, Frank van Essen on violin and viola and the beautiful vocals of the Combined Singers of the Schola Cantorium and Scola Puellarum of Ampleforth Abbey.

"Barbara's still in magnificent voice and a superb interpreter." ('Folk Roots' Magazine).

"After her 40 years in the business, you'd think it would be easy to predict what Barbara Dickson would do next. But, as this album proves once again, she's not one to rest on her laurels... truly special."







**Artist Jessica Lee Morgan**  
**Title I Am Not**  
**Cat No.SPA001**  
**Label Space Records**

Jessica Lee Morgan is a singer and songwriter raised on a wholesome diet of folk and rock. Her on-stage style is honest yet playful, with songs and a voice that come from the heart.

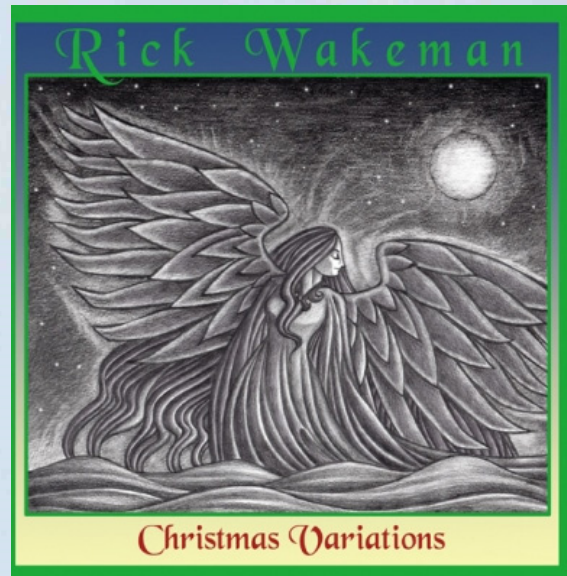
Born to Welsh singer Mary Hopkin and American-Italian producer Tony Visconti, a musical career was inevitable but Jessica has also worked in fields such as health and social care, with people from all sorts of backgrounds, and this reflects in her songwriting.

Live, she performs mostly with Christian on bass and her acoustic guitar, with percussion strapped to her army boots.

Jessica also tours with Bowie supergroup Holy Holy alongside her father Tony Visconti (Bowie, T.Rex), Woody Woodmansey (Spiders from Mars) and Glenn Gregory (Heaven 17), as well as Paul Cuddeford, James Stevenson and Berenice Scott. They have toured in the USA, Canada, Japan and the UK.

Jessica sings and plays saxophone, 12-string guitar and percussion in the band.

She has also opened most of the shows along with Christian Thomas on bass, joined sometimes by Jessica's brother Morgan Visconti, when they alternate lead vocals.



**Artist Rick Wakeman**  
**Title Christmas Variations**  
**Cat No.MFGZ026CD**  
**Label RRAW**

Rick Wakeman's interest in music began at an early age and it was originally thought that a career as a classical pianist lay in store for Rick and a spell at the Royal College Of Music would seem to support this theory. Unfortunately Rick preferred playing in bands and appearing on the lucrative session circuit than studying as a classical pianist and decided to leave the Royal College of Music or was perhaps gently pushed in that direction depending on whose story you believe.

Whatever the facts one thing is certain Rick Wakeman was in heavy demand playing sessions for some of the biggest names in pop music at this time (Late sixties/early seventies) and as such played on many hit singles including records by Brotherhood Of Man, Cat Stevens, T.Rex and also played on the David Bowie single Space Oddity.



Around this time Rick also decided to join the British folk rock band the Strawbs and it was with this band that Rick first caught the attention of the band with whom he is most closely associated...Yes.

Rick left the Strawbs following a well received live album (Just A Collection Of Antiques and Curios) and a studio album (From The Witchwood) and joined Yes in time to record the bands fourth album Fragile and the single from that album (Roundabout) went on to achieve great success in America.

Rick would achieve great success with Yes recording a number of highly successful albums with the band including Close To The Edge, Tales From Topographic Oceans and the live Yessongs.

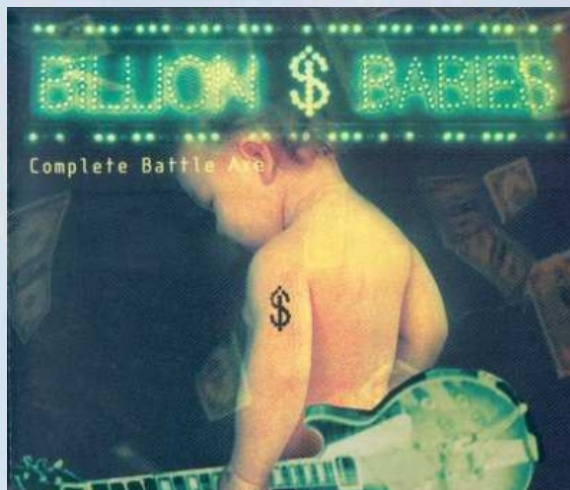
It was also around this time that Rick released his own debut solo album The Six Wives Of Henry The Eighth. Rick decided to leave Yes following disagreements over the bands album Tales From Topographic Oceans and went solo full time recording his second album a musical interpretation of Jules Verne's Journey To The Centre Of The Earth.

With this album Rick became a bona fide superstar and recorded more themed albums including The Myths and Legends of King Arthur and The Knights Of The Round Table. He also recorded two well-received film soundtracks for the films White Rock and Ken Russell's Lisztomania in which he also had a small role.

Returning to Yes in 1977 Rick managed to juggle both the responsibilities of a solo career and also his obligations to Yes although once again in 1979 Rick departed Yes for a solo career. Rick would return to Yes again on a number of occasions and at the time of writing is still a member of the premier British progressive rock band.

This album has been unavailable for some time and is indeed one of Rick's favourite albums. Comprising ten traditional Christmas Carols performed in the

inimitable style of Rick Wakeman Christmas Variations is that rare thing a Christmas album that you can play all year round. This version of the album has been re mastered for release.



**Artist Billion Dollar Babies**

**Title First Ever Live Show - Flint 1977**

**Cat No. HST486CD**

**Label Gonzo**

Alice Cooper was undoubtedly one of the major rock artists of the 1970s and 80s. However, what is less well known is that originally the man now known as 'Alice' was called Vince and he was the lead singer of a band called 'Alice Cooper'. The band consisted of lead singer Vince Furnier, Glen Buxton (lead guitar), Michael Bruce (rhythm guitar, keyboards), Dennis Dunaway (bass guitar), and Neal Smith (drums). Furnier legally changed his name to Alice Cooper and has had a solo career under that name since the band became inactive in 1975.

The band played their final show on April 8, 1974 in Rio de Janeiro, Brazil. Bruce, Dunaway and Smith would go on to form the short-lived band Billion Dollar Babies, producing one album - Battle Axe - in 1977.

While occasionally performing with one another and Glen Buxton, they would not reunite with Alice until October 23, 1999, at the second Glen Buxton Memorial



Weekend for a show at CoopersTown in Phoenix (Buxton having died in 1997). This is a recording of their first ever show, and what a show it was!



**Artist** Tangerine Dream  
**Title** Live at Coventry Cathedral 1975  
**- Directors Cut**  
**Cat No.** TPDVD197  
**Label** Tony Palmer

Film director Tony Palmer had always been deeply unsatisfied with his film of legendary Krautrock band Tangerine Dream. For one thing it had contained the wrong music. Palmer explains: "Well, it was a cunning piece of Richard Bransonism! That is, it was the soundtrack of the yet-to-be-released album. So, he was doing a cunning bit of PR, because what they played in Coventry cathedral was music from two existing albums and that was of no interest to him whatsoever.

What was interesting for Richard, and what was important for Richard – I respect that, of course – was to promote the new, not-yet-released album. And I was a sucker, and I fell for it, and we cut all the pictures to the new, yet-to-be-released album.

So what we've done this time is we've actually gone back and listened again to the music they did actually play, and of course now, I realise that it was quite different. And I've had to recut not all the pictures, but a great many of the pictures to that soundtrack that was the music that they actually played.

So, for the first time, we've got a decent cover, a proper restoration of the pictures, AND the real sound"







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



Gonzo #32 The Dutch Festie c...

actions



Gonzo #30 The Mick Abrahams...

actions



Gonzo #27 The Prog shirt

actions



Gonzo #24 The Daavid Allen shirt

actions



Gonzo #23 The Michael Des B...

actions



Yer original Gonzo Weekly shirt

actions



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

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





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**The Pink Fairies To  
Release First New  
Album in 3  
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The Pink Fairies official  
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[www.pinkfairies.net](http://www.pinkfairies.net)





Cop a sneak preview here:

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

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

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# JON MEETS

# ROB

## AND THEY TALK ABOUT MARK E SMITH

I will be the first to admit that I never really got The Fall, although I came very close at times. But I always enjoyed reading his - often hilarious - outbursts of misanthropy.

As I have got older, I have become more of an old curmudgeon myself, and I have always had a bad attitude. But I pale into significance besides Mark E Smith of *The Fall* who died this week.

He was part of the rich vein of Beefheartness that runs through the Manchester punk scene. Even the first Manchester punks,







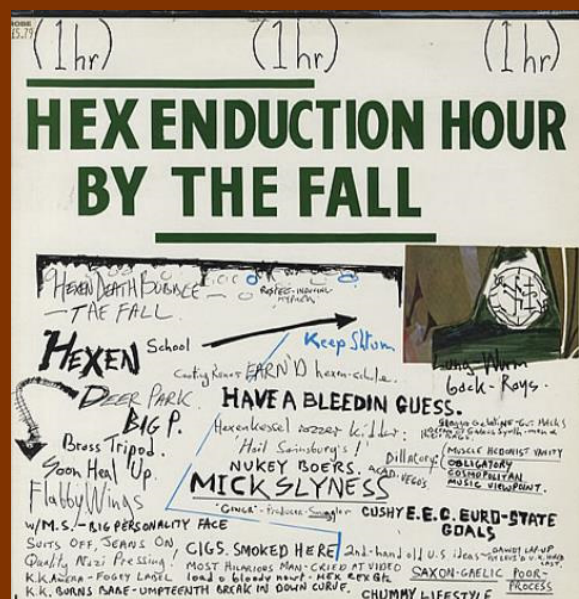
*The Buzzcocks* followed in Van Vliet's footsteps to a greater or lesser degree, and their founder's next band *Magazine* did so even more strikingly, but nobody did it quite like Mark E Smith.

I was a little misleading in the first paragraph. Mark E Smith wasn't of *The Fall*, he *WAS The Fall*. in his own words: "If it's me and your granny on bongos, then it's the Fall."

One of my favourite of his quotes was when he compared Soviet Russia to Doncaster, and claimed that he would 'nuke' it in a shot.

But, arguably it was his ex bandmates who received the sharpest of his insults. He claimed that "A lot of musicians are

really hard to deal with. They aren't as smart as me..." This is probably true. He was a razor sharp lyricist with an erudition that is rare in popular music,



and a true original.





As far as I have been concerned any time this past forty years, he was a little like the National Gallery. I have never been there, and I have no desire to go, but I am glad that it is there, and would be very sad if it one day wasn't. And Mark E Smith isn't there any more. At the far too young age of sixty he has fucked off to wherever it is that we fuck off to when we die.

I truly don't feel qualified to eulogise the man, but I know a man who is, so I rang up my boss Rob Ayling to ask about his relationship with one of the greatest artists to have ever come out of Manchester, on which subject Smith is quoted as having said: "I don't like Northern people, I don't like Manchurians," Smith told Noisey UK.

"There's something about Manchester musicians that's particularly fucking irritating. They have this sort of God-given right, which Londoners used to have I suppose. They think they're superior, but they're not. Manchester's only got Freddie and the Dreamers." At which point I shall hand you over to Rob....

**Listen  
Here**



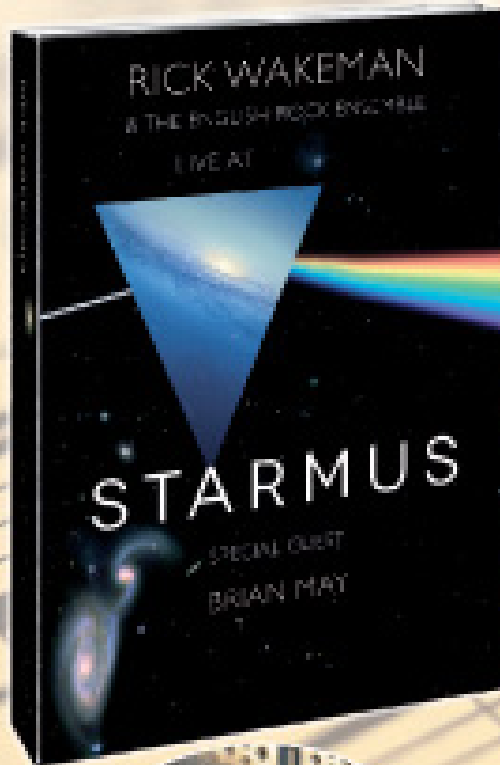
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## **STARMUS 2015**



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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**Gala, Salvador, Andy and Jeff**  
**Art, sex, madness, music and mayhem**

*A kind of Play of Life, as recounted by Gonzo's Alan Dearling*

*PART TWO*

---

alan dearling





But then again, Disneyland itself was partly based on a Dalí inspiration – a place of wonder called , ‘The Dream of Venus’ on which the elaborate plan for Disney’s original EPCOT was based. They were both architects of the imagination. A futuristic city inside a geodesic dome.

Now we can share some fragments of this imagination through, ‘Dreams of Dalí’, a pretty amazing immersive video which has translated Dalí’s 1935 piece, ‘Archeological Reminiscence of Millet’s

‘Angelus’ into a short film:

<https://youtu.be/F1eLeLocAcU>

The Museum of Modern Art made a rather wonderful set of films curated by one of Dalí’s confessional partners, Brian Sewell. Enjoy ‘Dirty Dalí’ and more:

<https://youtu.be/1NYQ6LCe2Mg>

The Dalí Foundation has compiled information about the various film collaborations. Unfortunately it does not include links to the films themselves. But it does include some rare and oft-forgotten





examples of these collaborations. Andy Warhol was responsible for two short 'film tests' of Dalí.

Above is the original poster for 'Babaouo c'est un film surrealiste', 1932. Meaning 'the Simpleton or the innocent' – Babou was also the name Dalí gave to his pet ocelot (meaning 'gentleman' in Hindi!)

The film eventually appeared in about 1998 (the credited date varies. It was based apparently on the original script by Salvador Dalí from way back in 1932). It was directed by Manuel Cussó-Ferrer.

Here is the link to Dalí Foundation film library site:

<https://www.salvador-Dalí.org/en/Dalí/Dalí-film-library/films-and-video-art/>

'Moontide' was a 1942 film made at the outbreak of war for the Americans. Started by director Fritz Lang and finished by Archie Mayo, it was meant to have included props designed by Salvador for the drunk sequence starring French actor, Jean Gabin. The designs were apparently just too horrific with death-head skulls and more for the prop-makers, but Dalí's ideas were used to some extent. This clip is worth a view:

[https://www.youtube.com/watch?v=hI4QQqPkc\\_M](https://www.youtube.com/watch?v=hI4QQqPkc_M)

The 1976 'Impressions of Upper Mongolia' film homage to pre-surrealism, surrealist, Raymond Rousel was Dalí's last film collaboration. It's a quasi documentary and even features Salvador. Lots of Mantovani music, electronic beats, unearthly organ sounds, accompanying shots filmed in the Dalí home. Weird and atmospheric. Hallucinogenic. In Salvador's hands, "Folklore cuckolded by universality" (whatever that means).

<https://www.youtube.com/watch?v=ZJk-DzMvVzE>

Film-makers and actors have made various attempts to recreate fictionalised accounts of Dalí's life. With, as one might expect, a variety of critical and popular success. 'Little Ashes' from 2008 is worth checking out, depicting the love affair between Federico Garcia Lorca and Salvador Dalí (plus the increasingly infuriated Luis Bunuel) in the 1920s and '30s. The full film is available at:

<https://www.youtube.com/watch?v=AP6Er0tnUjg>



Dalí met Alice Cooper in 1973, already intrigued that the rock star based elements of his live show on Dalí's surrealistic images. Salvador, after giving Alice a present of a plaster sculpture of his brain, crowned by a chocolate eclair with real ants running down the middle— then asked Cooper to model for him. He produced a weird, rainbow coloured, moving hologram. The filming apparently took place under an armed guard since Alice was wearing a diamond tiara worth lots of dosh! Here's the link to video:

[https://youtu.be/gVhi7gi7\\_OA](https://youtu.be/gVhi7gi7_OA)



Lyndee  
**BUTRAN**  
as the Nurse and Captain Larkin

Robert  
**PATTINSON**  
as Ephraim Cook

Matthew  
**MCNULTY**  
as Sam Barrett

Marina  
**GATELL**  
as Magdalena







In the latter years of his creative life, Salvador produced many paintings using holographic and stereoscopic techniques. And here's a 2013 interview with Alice Cooper at the Dalí Museum:

<https://www.youtube.com/watch?v=LN02eekdXVg>

*And now onto some pretty surrealistic music videos:*

This music video for 'Fantasía' is by Fur Voice, a Spanish band. Not the greatest music, but it sure is a slick piece of surrealist filming from Spanish director, Pablo Mestres:

<https://sploid.gizmodo.com/this-weird-music-video-would-make-Dalí-proud-1698178016>

Lady Gaga as perhaps you haven't imagined her (or, maybe you have!) in







‘Born this way’:

<https://youtu.be/wV1FrqwZyKw>

Jane Zhang as Dalí and many other artistic re-creations in the rather wonderful video for ‘Dust my shoulder off’: artists of 20th century including Dalí. A wonderful visual treat.

<https://youtu.be/ZgnClGC8-WQ>

Eurythmics – ‘Sweet dreams are made of this’. The eyes have it!

<https://youtu.be/qeMFqkcPYcg>







And Joss Stone is complete with melting clocks in – ‘The High Road’:

<https://youtu.be/K0SnOpT6R8g>

One of my favourites, is this plasticine surreal-scape with Esben and the Witch: ‘When the head splits’:

<https://youtu.be/cnfx0cij2rw>







And perhaps, it is time for some dismembering of heads accompanied by some rather creepy surrealist rap. It's YesPlsNdThnkYou with: 'TOAST':

<https://youtu.be/HZxdAxxTBOs>

Both Dalí and Warhol shared a love and affection for the Marx Brothers.

Warhol included them in his series of 10 images of Jewish geniuses.

Dalí had planned a film with them which might have become a true surrealist



masterwork. 'The Telegraph' commented: "It was the Marx Brothers' *Animal Crackers* of 1930, a demented tale about a stolen painting, that Dalí declared 'the summit of the evolution of comic cinema'. In it Harpo shoots hats off women's heads and produces a wet fish, a flashlight and armfuls of cutlery from his trademark raincoat. He also plays the harp so sweetly that the film suddenly threatens to turn into a romance."

In 1937 Dalí had finished his screenplay notes for the proposed film. It was to be called 'Giraffes on Horseback Salad'. It included a series of madly absurd scenarios including a horde of burning giraffes wearing gas masks, cyclists balancing loaves on their heads and Harpo catching dwarves with a butterfly net. The film was never made but Harpo remained friends with Dalí, who gave him the harp strung with barbed wire! Groucho apparently thought it was all just too weird.

If you loved the poetical and musical excess that was *The Doors* at their

exhilarating best, you'll enjoy this six and half minute collage of Dalí's paintings to the sounds and screams of Jim M's 'The End'. A suitably sinister piece of music/image match-making, with extra sound effects from Hades (perhaps).

Recommended:

<https://www.youtube.com/watch?v=qiBqKe8xZHQ>

'Alice in Wonderland' inspired many musicians and artists to try their hand at 'creations' to fit with the surrealist and psychedelic story line. Hence, Grace Slick's line, "Go ask Alice, when she's ten feet tall" in 'White Rabbit'. Here's a wonderful trippy video of the mighty Airplane at their surrealistic greatest.

<https://www.youtube.com/watch?v=WANNqr-vcx0>







And remember what the Dormouse said, 'Feed your head'. And that 'Surrealistic Pillow' was the title of their great 1967 album. The first with Grace Slick

replacing Signe Anderson as lead female vocalist.

Dalí also found inspiration there and



produced twelve paintings for an illustrated version. Here's his pic for the Queen of Hearts' game of croquet.

Salvador does not appear to have been a huge musical fan, but it is believed that one of his own favourites was the instrumental, 'Sardana'. This video matches film of his local home area in Catalonia with that tune:

<https://youtu.be/3LGodY3AVv0>

Rather more bizarre is this compilation collection of some of the videos made with Salvador advertising brands such as Lanvin chocolates and Alka Seltzer. In 1939 Andre Breton finally had Dalí removed in 'disgrace' from the inner group of surrealists.

But Dalí, especially under wife Gala's stewardship, seemed to be as contrary as ever. He relished the publicity that his works, especially in the USA created.

And when his design for the World Fair, for a replica of Botticelli's Venus with a fish-head was refused, he published his manifesto: the 'Declaration of the Independence of the Imagination and the Rights of Man to His Own Madness'. At other times he was prepared to do almost anything for a few dollars more. It all seems a far cry from the artist who proclaimed himself 'The Master', adding that he "...hand-painted colour photography of super fine images of concrete irrationality."

<https://youtu.be/Pa2rwk-SlCo>











Pop Art, like Surrealism, is essentially 'beyond realism'. Both artists lived lives in public that were outrageous 'performances'. As were their sex lives or lack of them, and the regular voyeurism, and collecting interesting people around them. It all depends on whose accounts you believe. In his own diaries, Andy Warhol made a comment that shows that he maintained an interest in Salvador's sex life. His entry for Saturday December 16, 1978 reads: "I asked Potassa (a transvestite drag queen) if she'd ever had sex with Dalí, and she said, 'No, he just picked up my cock once and kissed it...She said when Dalí kissed her cock he said, 'Magnifico!' "

In the final 13 years of his life, Andy Warhol created 610 time capsules. Inside these packages are a weird mix of found objects, bits and bobs of everyday ephemera.

The Andy Warhol Museum in

Pittsburgh catalogued their contents, discovering that the boxes contained everything from newspaper articles, junk mail and toenail clippings, through to source photographs for projects, letters for commissions, and even the occasional unsold artwork. The last intact time capsule was bought in 2014 by an anonymous bidder who paid \$30,000 for the privilege.

Warhol was involved in many film projects. Perhaps 650 in all. Some lasted over 24 hours. Arguably he was one of the kings of avant-garde cinema. The Museum of Modern Art (MoMa) has the most complete collection of existing prints.

Here's the Huffington Post link to a few of them including 'The Velvet Underground and Nico – A Symphony of Sound' (1966), plus' Andy Warhol eating a hamburger'!

<http://www.huffingtonpost.co.uk/entry/>



[andy-warhol-films\\_n\\_5652672](#)

Here's Nico performing in 1966 in Warhol's 'Plastic Exploding

Inevitable' review.

The Factory and the Warhol fraternity who hung out in, or lived in, the Chelsea Hotel





<https://vimeo.com/channels/868273/118092918>

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Maurice Tarker (drum, maracas, tambourine), Sterling Marshall  
(guitar, bass, bass, vocal)

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Lou Reed claimed that Leonard Cohen started writing songs after hearing Nico's rendition of 'I'll be your mirror' with the VU. Leonard loved Nico. He was infatuated with her. She was a major muse for him. But he was rejected. She told him, "I like younger men", moving in with the then 18 year-old, Jackson Browne, who became her lover, and guitarist. Whilst living on the fourth floor in the Chelsea Hotel, Lovelorn Leonard meanwhile continued penning his sonnets - songs to his lost lovers, and to Nico. She was the muse in 'Joan of Arc', and the 'tallest blondest girl' in the song, 'Memories'. 'Take this longing', 'The jewels in your shoulder', and in particular, 'One of us cannot be wrong' were written by Leonard for this ice-queen. Nico had by then paired up briefly with Jim Morrison and then Jimi Hendrix, whilst Leonard had a year-long liaison with fellow Canadian, Joni Mitchell. In a reversal of roles, Leonard was briefly the muse for the woman. He was later asked, "How did you like living with Beethoven?" He replied, "I didn't like it." A year later, and Joni had moved on to live with David Crosby, who famously said, "Loving Joni is a little like falling into a cement mixer." Joni wrote about Leonard in a number of songs including, 'Chelsea morning' and 'A case of you'. She also quipped much later: "I was only a groupie for Picasso and Leonard." The Chelsea Hotel period also brought Leonard into a brief relationship with Janis Joplin who was living there. Leonard wrote two songs about their brief encounters, 'Chelsea Hotel #1 - about Janis's blowjob, and 'Chelsea Hotel #2', of which Len wryly commented, "She wasn't looking for me. She was looking for Kris Kristofferson. I wasn't looking for her. I was looking for Brigitte Bardot, but we fell into each other's arms through some process of elimination."

Attempts to film the many ‘lives’ of Warhol and The Factory have produced



mixed results. And there are more on the horizon. Really, Andy Warhol played him best...Guy Pierce had a bash in 'Factory Girls' (2007) and Jared Leto is scheduled to play him in a new movie being filmed in 2018. Here's a link to some of them.

<https://tv.avclub.com/factory-made-8-movie-and-tv-versions-of-andy-warhol-1798280970>

Edgar Froese founder of Tangerine Dream met Salvador on a couple of occasions in 1967. Salvador was interested in potentially using electronic music in an open-air show in the olive garden attached to one his Spanish

homes. Edgar asked Salvador about Andy's work. His reply, according to Edgar, was: "The works of Warhol bear the date of their time and will for a long time fill with inspiration for others'. Edgar then asked, "What do a Campbell's soup can and the Perpignan Station (which Salvador viewed as the centre of the universe) have in common?" Salvador's reply offers an interesting insight: "They exist within the same universe of creative possibility and emanate from higher worlds of thought, to which a mediocre plagiarizer has no access – in art it is ever about the original." Ten years later, Edgar got the opportunity to ask Andy about Salvador's art works. Andy replied, "Dalí is standing with one leg in the coat pocket of Velazquez and







with the other leg in a mental institution – but I love him, he is one of the few originals and he is so fantastic, a genius as a one-man show.” Here’s a link to a rather wonderful video from ‘Dalinetopia’, with a collection of photos and paintings of Dalí and Froese in honour of both men’s lives. Edgar died in 2015:

<https://youtu.be/q41Irzr1Udk> ,

to

‘Dalamuerte’:

[https://youtu.be/Lz\\_5NR0jOOI](https://youtu.be/Lz_5NR0jOOI)

And to the full album – great music:

[https://youtu.be/K\\_\\_xbNSwtE](https://youtu.be/K__xbNSwtE)

Dalí, in death as in life, remained the showman. His emaciated, skeletal body, was embalmed, and taken to specially constructed crypt in beneath the floor in the Dalí Theatre and Museum in his home town of Figueres. He said of the arrangement: “I want my museum to be a single block, a labyrinth, a great

surrealist object. It will be [a] totally theatrical museum. The people who come to see it will leave with the sensation of having had a theatrical dream.”

The world-wide interest in Dalí and Warhol continues. In Warsaw, Poland in 2017 and in other capital cities around the world, there have been a series of exhibitions featuring a mixture of work from the two maverick artist-performers. The notes for the Warsaw show offer glimpses into the lives of two errant visionaries and a few of their closest associates:

“In the capital of Poland there will be two, probably the most characteristic, artists of the XX century – **Salvador Dalí and Andy Warhol**. The controversial artists have become a legend already in their lifetimes, their works entered the history, changing the world of art. Both of them would be the creators of how they were perceived by the world. They provoked, were the reason for scandals, they would blur the borders between life and art. They were eccentric, bizarre and controversial, thus for some people they were interesting, fascinating, others would despise them. They were known to everyone. They were the





inspiration for generations of artists, they influenced art, music and film of the XX century. Both of them liked fame and money.”

But, perhaps the final words ought to be left to Torsten Otte, author of the ‘Salvador Dali and Andy Warhol (2016)’ book:

“Both Dali and Warhol are famous for their overtly eccentric lives.”

“Dali once remarked in an interview that lying was a ‘natural gift’ for him. ‘I can never tell the truth, even in dreams. I must invent everything, constantly.’...Warhol expressed himself similarly in this respect and declared once in an interview, ‘I’d prefer to remain a mystery.’ “







A couple of years my wife and I were in Liverpool's legendary Cavern Club having a late-night drinking session with the resident Cavern Club Beatles band who we had become good friends with and who, unbeknownst to many, featured ex-Oasis/Beady Eye/Icicle Works/The La's/World Party (among many others) drummer Chris Sharrock; who recently returned from touring with Noel Gallagher's High Flying Birds. As I'm sure one can imagine, amidst a sea of sometimes overbearing Beatles talk, it

was with great surprise to see Chris come rushing over when my wife happened to drop the name of one Sharon Tandy.

"You know who Sharon Tandy is?" beamed Chris, "I've never heard anyone else talk about her" he added with excitement, to which my wife responded, "Of course...we love Sharon Tandy." In a sense it was sacrilege to talk about anything other than The Beatles in such a claustrophobic arena but we spent the

**NEIL ARNOLD**





next half hour or so singing the praises of what seems to be a sadly forgotten voice within the British music industry. I turned my wife on to Sharon a few years ago when I introduced her to the driving Mod classic 'Hold On'; one of those not overly obscure anthems that people seem to have forgotten but always salivate over when you put it on the turntable. In a sense Sharon had a voice similar to Dusty Springfield; soulful, smoky but more attuned to that driving mid to late '60s Mod/freakbeat sound. Sharon was actually born as Sharon Finkelstein in South Africa in 1943 but her greatest successes were achieved in the UK as part of that blue-eyed soul movement which at times would melt into psychedelia. She moved to the UK in '64 at the advice of Atlantic Records head Frank Fenter (who

she would marry) but her work, between '65 and '69 resulted in seven singles and appearances on popular music programmes such as Beat Club. But Sharon was a real joy to behold and someone who deserved so much more especially after having teamed up with Hampshire psych act Les Fleur De Lys who under the guise of Rupert's People recorded the all too Procal Harum-esque 'Reflections of Charles Brown' which was backed by the fantastic 'Hold On'; but which was a far better record under the Fleur De Lys banner and with Tandy guesting. Sharon would go on to sing on several other singles (including 'Fool On The Hill', 'Our Day Will Come' and 'Daughter Of The Sun'), and at one point, for Polydor, featuring under the name Debrah Aire for the less-than-hip 'The Land Is Mine'.



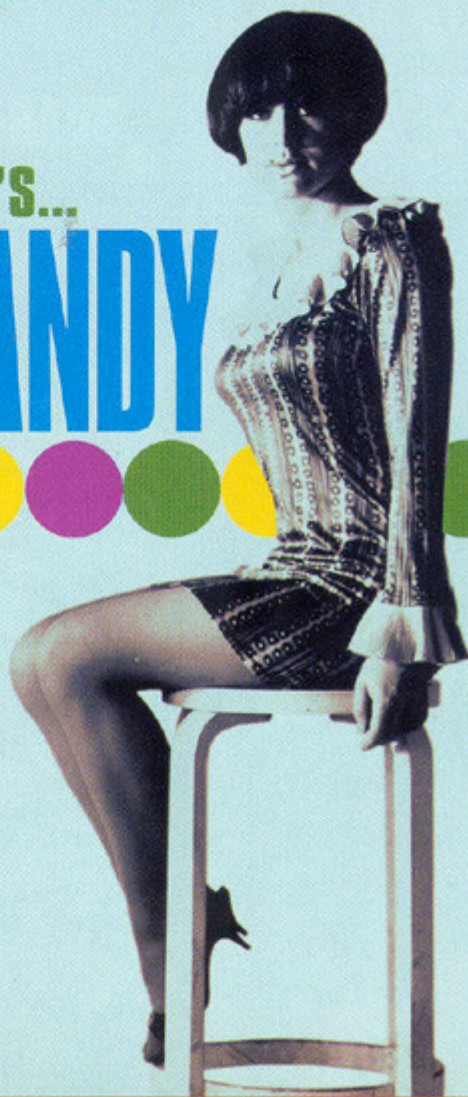
YOU GOTTA BELIEVE IT'S...

# SHARON TANDY



**HOLD ON  
STAY WITH ME  
TOE HOLD  
PERHAPS NOT FOREVER  
DAUGHTER OF THE SUN**  
and more

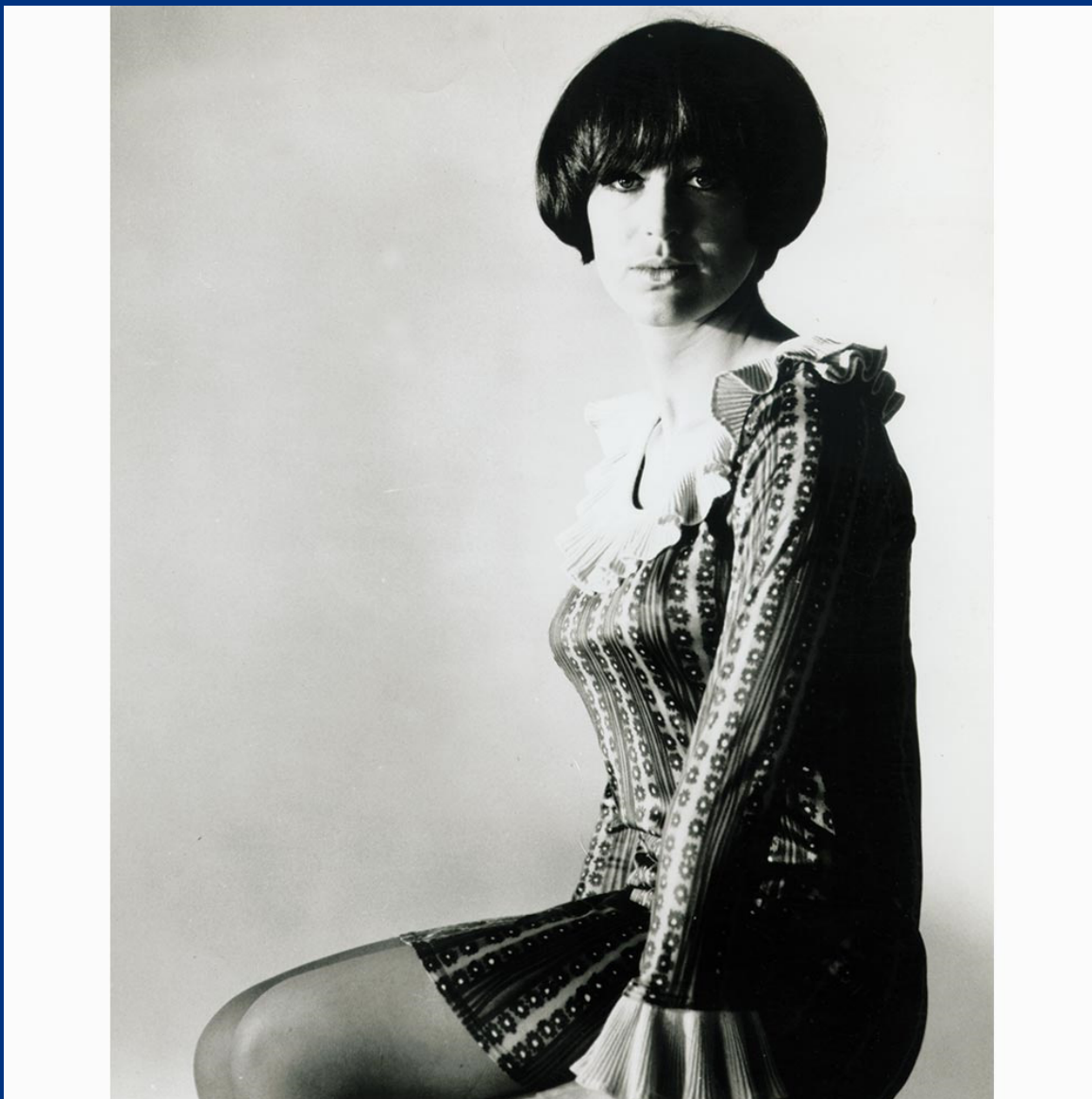
**BIG BEAT**



As someone who has always sought out rather obscure '60s psych-pop gems; I, alongside my wife and Chris still remained surprised at how Sharon's work had remained just about cult especially as she sadly passed away in 2015 after a long illness. Thankfully, in 2004 a compilation entitled 'You Gotta Believe It's...' was released and encompassed just about everything Sharon had recorded; a timely but long overdue reminder of this Mod queen and her brief reign. And this is the somewhat joyous yet tragic detail with regards to so much music from that era; so many forgotten, long lost gems hidden away in some dusty archive to never see the light of day. It also was typical of how a talented artist still couldn't clamber to

the top; finding herself almost too cool for the cats at the commercial and corporate end and whilst so many took in the sugary delights of say Lulu or Sandie Shaw, Tandy found herself down the pecking order. But slap on 'Hold On' and just give in to the beat; and while you're at it why not crack on a slice of Chris Clark's forgotten stomper 'Love's Gone Bad'; another meaty, driving female Mod number from the Californian artist who was widely acknowledged by the Northern Soul crowds in spite of only having one chart hit with 'Love's...'; but worth digging out her 'Soul Sounds' album if you can find it. Of course, at the other end of the spectrum you could do no worse than check out Italian Moddette (!) Valeria Mongardini; whose gravelled tones literally took hit song 'American





Woman' to new levels – indeed, after just a few listens you'll find yourself having to scrape the dirt off the needle such is her filthy yet utterly cool tone. Indeed Italy coughed up some killer psych-Mod stuff in the '60s, none more groovy (as they say) than Brunetta and their hip 'n happening tune 'Baluba Shake' featuring cool female vocal and go-go beat; and I'll be focusing on the Italian scene in another article. But I've always had an obsession/fetish for obscure '60s female-fronted acts; maybe it was the look, and I've touched on a few gems in previous articles. But swerving back to Tandy, she had that real soul but still had to compete within a scene no doubt that quickly swallowed itself as all across Europe female artists craved attention; whether from the French delights of artists such as

Annie Cordy and Zoe to the Czech Republic's Marcela Laiferoca who stunned me with her awkward yet jubilant attempt at classic track 'Hush', but there was no denying Sharon's talent above most; probably due to the maturity of the voice whereby so many artists of similar ilk were almost amateurish, delicate and schoolgirl-ish by design. And yet, as one Alec Palao once wrote, her story '....reads like a tragic fairy tale: how a full-throated, music-mad young Jewish girl from the suburbs of Johannesburg fell in love with a man of mixed race, and innocently followed him to England, not knowing really what to expect'; but thank goodness she did and it was thanks to Fenter that she gained the opening slot on the famous Stax-Volt tour of '67, which in turn led her to travel to Memphis and become the first European-based artist to record for





Stax at the legendary East McLemore Avenue Studio.

Sharon had something special which many other artists at the time didn't have, and that was flexibility. Able to shifts through musical styles who voice was suited to a number of styles and it's no surprise that after her foray through the swingin' Sixties that she went on to have a recording career in her native South Africa in the '70s. But even within that '60s bubble, as she once described, "I wasn't the dolly bird like in the photos... and my music became harder and harder" but sadly, her career in that era was cut short due to personal reasons. Sharon, in the liner notes for her compilation album wrote, 'Frank had stopped managing me and I felt very insecure, because he had managed my every move. I just appeared and sang, and so when he left it was quite

weird. I wouldn't have been able to handle any success that came to me at that stage. I was falling apart, and I fell apart, and went back home. An uncle of mine came because he had heard I was ill, he booked me on the next flight to Johannesburg and I left everything."

But like so many great things in life, the short but oh so sweet career of Sharon Tandy remains a wondrous insight into an era and her remarkable talent. Sure, her look was marketed as some quintessentially '60s vibe with that cool, dark bob and those snazzy short dresses, but beyond the veil was a real soul and voice to not just shudder the spine but shake the rafters. Sharon Tandy must not be forgotten.

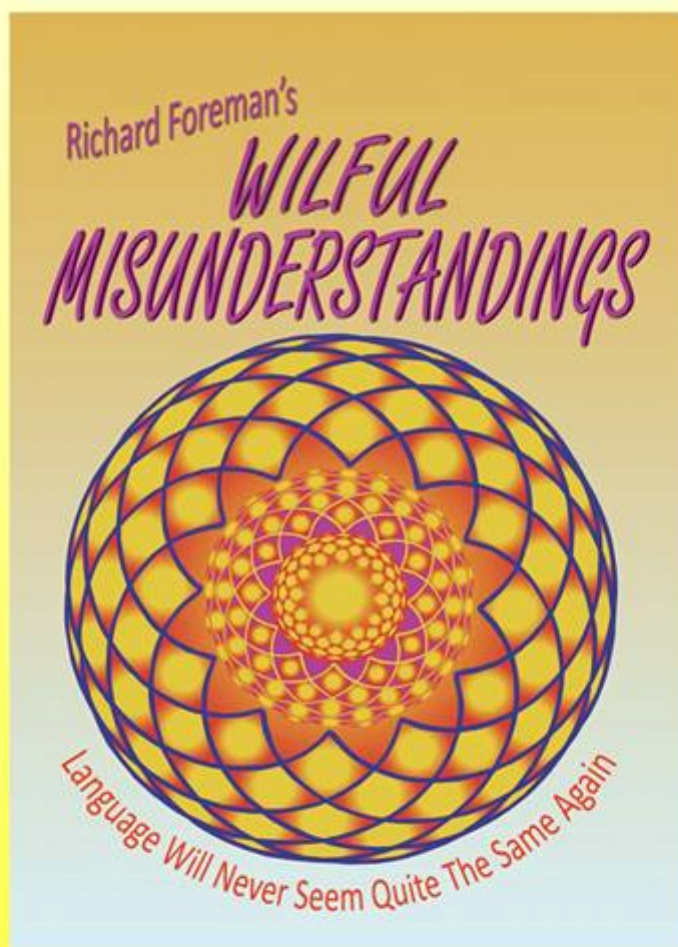


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'A book to tickle and amaze, to ruffle and amuse and sometimes to raise the hairs on the back of your neck.'

## Richard Foreman's Wilful Misunderstandings

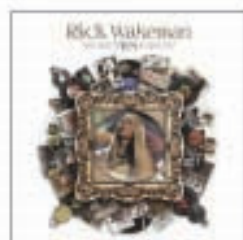
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HFG2012CD



## GASTANK

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



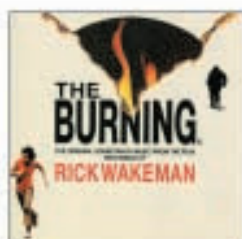
## GOLÉ!

Soundtrack album featuring Tony Fernandez and Jackie McAuley  
BC241-60



## COUNTRY AIRS

The original recording, with two new tracks  
HFG2014CD



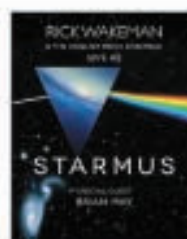
## THE BURNING

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



## LURE OF THE WILD

With Adam Wakeman. Entirely instrumental  
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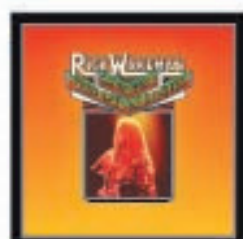
## STARMUS

With Brian May and The English Rock Ensemble. DVD  
HFG2010VD



## MYTHS AND LEGENDS

Double CD set. The expanded 2016 version  
HFG2016CD



## LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco  
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## THE PHANTOM OF THE OPERA

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# KEV'S WORLD



**EIGENSINN**  
**PERSONA NON GRATA**  
**PRIDE & JOY MUSIC**

This is the third release from German band Eigensinn, and is another album that has been heavily influenced by the Industrial sound that seems to be so important in that country at present.

Like many of the bands within that genre, the vast majority of lyrics are in German, although they also do perform a couple in

English. One thing that does make them stand out is that they have a female singer in Nemesis, who is able to sing gently when she wants to (which isn't often to be fair) as well as the more normal aggression.

This is a bleak album, hard-hitting yet also quite depressing in its rawness. Apparently, it was written in a lonely farmhouse in Saxony during a snowy January, and that isolation and emptiness has made it into the music. I must confess to not being a particular fan of this style of music, and it was hard work to get through the album a few times, but that may not be the case for fans of Rammstein and the like.

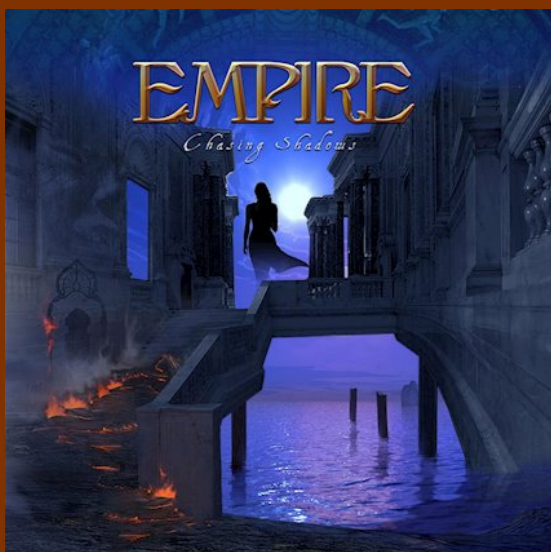
The artwork perfectly conveys what is inside, so make your own call.  
[www.eigensinn.net](http://www.eigensinn.net)

**EMPIRE**  
**CHASING SHADOWS**  
**PRIDE & JOY MUSIC**

In 2007 Empire released what was to be their last album, 'Chasing Shadows'. Formed in 2001 by guitarist Rolf Munkes (ex-Majesty, ex- Razorback, Crematory),

# KEV ROWLAND





the band had a reasonably fluid line-up and only one year on from their most successful release to date, 2006's 'The Raven Ride', Tony 'Cat' Martin had been replaced on vocals by Doogie White (ex-Rainbow) and drummer André Hilgers (ex-Rage/ex-Axxis) had also been replaced by Mike Terrana (ex-Rage, ex-Axel Rudi Pell, Tarja Turunen). Bassist Neil Murray (Whitesnake and many others) did see out the course though, and played on all four albums.

Fast forward to 2017 and all four albums have been reissued by Pride & Joy Music, and are now readily available again. 'Chasing Shadows' completes the quartet and contains a bonus number to take it up to eleven. Playing this, one can see why Rolf picked Doogie to replace Tony, as this album has been heavily influenced by classic Dio in particular.

I have always been a fan of Terrana's playing, while Murray has a solid reputation for good reason, and here they link to provide a perfect platform for Doogie to strut his stuff. Perhaps somewhat strangely, given that it is his band, Rolf isn't as much to the fore as one might imagine, but instead takes the role of accompanist with plenty of long chords.

This is solid classic melodic rock, very much in the style of classic Dio and Rainbow, although the keyboards aren't

nearly as pervasive. It is one that I really did enjoy playing, even if I couldn't remember any of the songs afterwards. [www.prideandjoy.de](http://www.prideandjoy.de)



## ENGST ENGST EP ARISING EMPIRE

Formed in 2015, this quartet are bringing together an unconventional mix of German-speaking rock with pop elements, hard punk riffs and catchy melodies. Only five songs, but it definitely gives enough to show that here is a young band with plenty of promise.

Their debut album is planned to be released on Arising Empire next year, but until then I will just have to keep playing this EP as it is incredibly infectious. I have no idea what Matthias Engst is singing about, but he is definitely passionate and the rest of the band provide the support to make this something that isn't mainstream yet could also be played on the right radio station. Apparently one of the songs is a cover, but as I haven't heard the original ("Lila Wolken" by Marteria) I can't comment as to how it stands up, but I do know I like this. All of it. [www.arising-empire.com](http://www.arising-empire.com)





## ENSLAVED E NUCLEAR BLAST

Formed in Bergen, Norway, in 1991, Enslaved emerged from the nascent Norwegian black metal scene of the early '90s, with guitarist Ivar Bjørnson and vocalist/bassist Grutle Kjellson demonstrating a fervently idiosyncratic approach to making extreme music. By eschewing the wilful conservatism of their peers in favour of an outward-looking ethos, Enslaved's reputation grew rapidly in the wake of albums like their primitive but insidious debut 'Vikingligr Veldi' and its strident follow-up 'Frost' (both 1994). By the late '90s, the band had morphed into a wildly progressive and adventurous beast, always retaining the core, aggressive tenets of their musical roots but increasingly in thrall to the limitless possibilities that music, in its entirety, truly presents.

When not recording they are on the road, and are now back with the "difficult" fourteenth studio album. With the arrival of new keyboard player, Håkon Vinje, who replaces the departing Herbrand Larsen, the band state that they feel they have a new lease of life, and this certainly comes through in the music. What I really like about Enslaved is the simple refusal to conform to what anyone feels they should do, so while they do still have black metal as their roots, they are

also truly progressive as well as melodic at times. The album starts with the longest song, "Storm Son", which is nearly eleven minutes in length, and has an incredibly atmospheric and eerie beginning. The calls and horns immediately make me think of orcs and middle earth, before a gently picked guitar gradually leads the way into the song itself. It is powerful, dynamic, and one heck of a way to start an album. There aren't many bands who would say right from the outset "this is what we do, this is who we are, and if you don't like it then that is fine with us".

The album feels as if Enslaved have put themselves into a cocoon and have done exactly what they wanted, and while they are not the first to have morphed within genres, there are few who have been as successful as this. [www.nuclearblast.de](http://www.nuclearblast.de)



## ENTHEOS DARK FUTURE SPINEFARM RECORDS

This is complex, polyrhythmic music which is also incredibly heavy, as the band move between djent and mathcore and everything in between and beyond. So, I should be in love with this record, as it contains so much that I really enjoy, but, no. What spoils this for me is the fascination with digital effects and keyboard tricks so that at times I can't



work out if I'm listening to an electro outfit with guitars, or a metal band that has been given keys to an effects studio and told to go nuts. Just because they are all excellent at what they do, and obviously gel well together, it doesn't necessarily follow that they will release a good album, and that is the case here. I am sure that there are many who will say that this is the Second Coming and music has never been so exciting, but while I agree that they have some great skills, this isn't for me.



**GNAW  
CUTTING PIECES  
TRANSLATION LOSS RECORDS**

It is four years since they released 'Horrible Chambers', but GnaW are now back with their third full-length album, and it is quite definitely not something for the faint hearted. Apparently, the album includes guitars, bass, drums, voice, lap steel guitar, Chinese cello, Weevil, conga, sawed off Kramer, Drone Thing oscillator, alto sax, homemade light oscillator, micro cassette recorder, chain link fence, a small child, 2002 Toshiba laptop, voice dictator and space bar, and more. This is experimental guitar-driven noise, which is deliberately designed to be uncomfortable and painful to listen to – put this one and the dance floor and/or party will empty in seconds. We have forty-five minutes of aural torture, spread

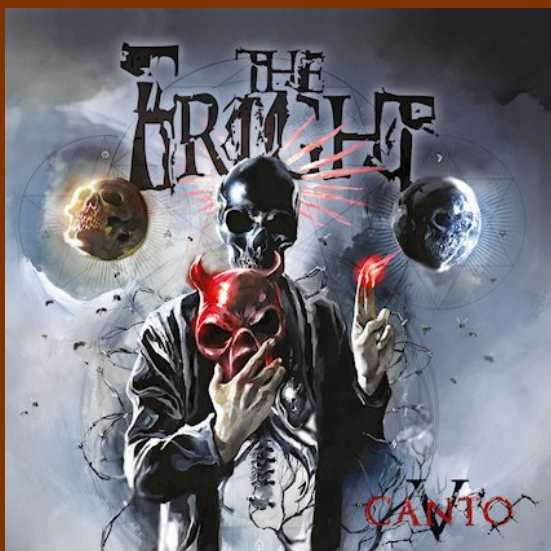
over seven “songs”, which is so left field that it nearly meets itself coming back again. If you thought that Art Zoyd were pushing the envelope, these guys have long left letter writing behind. In many ways an essential release, this will only ever be appreciated by a select few, of which I am happy to count myself among them. <https://www.translationloss.com>



**HANGMAN  
A VILE DECREE E  
FLATSPOT RECORDS**

Five songs with a total length of less than twelve minutes, this Long Island hardcore outfit are out to prove a point, a particularly brutal one. Influenced by the likes of Terror, Neglect, Vision Of Disorder, Backtrack, Biohazard, and Madball, they have supported pretty much everyone in the Long Island and NYHC scenes, including the likes of Silent Majority, Agnostic Front, Backtrack, and many others. Their sound is rough and raw, with an abrasive attitude: these guys are not out to make friends but rather to just blow everyone away with their aggression. True, this is simplistic hardcore, yet it is played with passion and belief, and I am sure that in the live environment these guys kick up a storm. <http://www.flatspotrecords.com>





**THE FRIGHT  
CANTO V  
STEAMHAMMER/SPV**

The Fright are back with their fifth album, and yet again they wear their influences on their sleeves, from the likes of Gothic Rock legends like Bauhaus, The Cult, The Mission, Sisters Of Mercy or 69 Eyes (who The Fright toured with in 2013) to traditional hard rock à la Whitesnake, Mötley Crüe, Guns N' Roses or Skid Row. "I love Sebastian Bach!" confesses singer Lon Fright, who founded the group back in 2002. This is gothic metal with great vocals and plenty of hooks, and certainly meets their goal of producing catching songs that people can sing along to.

They manage to stay just on the right side of parody, although there is the odd time when they are reminiscent of Billy Idol, which probably isn't the look and sound they are going for. Many of the songs could end up on mainstream radio if they're not too careful, and the whole album is incredibly easy to listen to the very first time it is played. It is inviting, and even though the lyrics are socially and politically critical, it is something that gets into the mind and stays there. They have taken their influences and have turned them into something far more melodic and straightforward than one might expect from a band influenced by Bauhaus. All of the songs are in English

apart from the very last track, 'In Sicherheit', which is a cover of Stuttgart punk legend Fliehende Stürme. Solid stuff indeed.



**IN SEARCH OF SUN  
VIRGIN FUNK MOTHER  
SPINEFARM RECORDS**

This is the second album from London-based ISOS, but many will treat this as a debut, given that 'The World Is Yours' came out three years ago and was an independent release. Since then Adam Leader (vocals), Rory Kay (guitar / vocals), David Mena Ferrer (guitar), Faz Couri (bass) and Sean Gorman (drums / percussion) have set about building their profile out on the road, sharing stages with acts such as Twelve Foot Ninja, Bullet For My Valentine, Funeral For A Friend and Nothing More, as well as appearing at Download in 2016. They have been embraced by the metal crowd, but in truth these guys are coming from a quite different field, as is typified by the album title. When I first started playing this I immediately thought of Living Color being mixed with Red Hot Chilli Peppers, with just a dash of Rage Against The Machine thrown in for good measure. But in truth the band are all these things and way more, as when they want to go all polyrhythmic they can, and show that they can channel their inner Meshuggah.



Not for one minute does it sound as if it is coming from the UK, as I would pick this as being straight from California, with each of the musicians a master of their instrument and mixing and throwing ideas around in a manner that is quite incredible. They are aware of the power of dissonance, the way to mix light and shade, how to go from the centre out to left field and back again and somehow it all makes wonderful, beautiful, magical sense. They can rein it in, or hammer it out, all depending on where the music is taking them. There's reggae, funk, soul, and lots of rock and metal, all combining to be something that is quite different to anything else I am hearing at present, and a strong breath of fresh air for all that. I love it.



**IN-DEFILADE  
ELUDE  
INDEPENDENT**

In-Defilade was formed by Jon Vesano, who had previously been in the mighty Nile, Demonic Christ and Darkmoon. On the debut he was joined by Vesperian Sorrow's Subverseraph and guitarist Shawn Lee Bozarth (Defiance and Ulysses Siren), but before work started on this the second album Bozarth departed. Vesano and Subverseraph brought in

drummer Erik Schultek (ex-Narcotic Wasteland) and used a guest to provide the guitar solos, Dallas Toler-Wade (ex-Nile, Narcotic Wasteland). With a history such as this, everyone knows what is in store when they put it in the player, and they won't be disappointed.

Nile are one of the most important bands to come out of the death metal genre, bringing a technical brilliance that is rarely surpassed, and In-Defilade have carried out in a very similar vein. It is brutal, it is hard, it is fast, the drums power everything along, and rising above it all is the deep rumble of Vesano's vocals. Toler-Wade's solos are superb in that they provide a lightness that takes away from the sheer brutality of the maelstrom, and let's hope he goes on the road with the guys as he is a key part of the overall sound. This is for fans of Morbid Angel, Nile, Hate Eternal, Morbid Angel and those who love their metal extreme and at the max. Death Metal rarely gets more powerful than this.  
[www.in-defilade.net](http://www.in-defilade.net)





# 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 !!!



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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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# PHENOMENA

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# A YEAR IN THE LIFE OF



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

Hawkwind have confirmed that they will be headlining the Giants of Rock live music weekend in Minehead, on this Saturday, 27th January. The confirmation came on Wednesday, and so that is remarkably short notice for confirmation of a headline act. However, the appearance was 'in the wind' (so to speak) for some while before this week.

Meanwhile, a list of the bands scheduled for the upcoming Hawkeaster in Morecambe have been announced and, as well as Technicians of Spaceship Hawkwind and Son of Man, include Membranes, Screech Rock, Monkey Poet, and Crumbling Ghost. There'll also be a Hawkwind History display.

The "HawkEaster Happening" (as it's being billed, this time around) will span Friday 30th March to Sunday 1st April, at the Alhambra Theatre, in Morecambe, Lancashire.

And a reminder that, 30 years on from the death of Calvert, the Pentameters Theatre Company will perform the Calvert play, "The Stars that Play with Laughing Sam's Dice".

**HAWKING PRODUCTIONS PRESENTS**  
**GIANTS OF ROCK**  
with live performances from  
FRI 26 - MON 29 JANUARY 2016, BUTLIN'S MINEHEAD

**HAWKWIND**  
**URIAH HEEP**  
**MAGNUM**  
**NAZARETH**  
MANFRED MANN'S EARTH BAND  
**LARRY CARLTON**  
FRANK COSIMO FORMERLY OF BOBBY KIMBALL  
ORIGINAL LEAD SINGER OF  
**BOSTON** / **TOTO**  
**SLADE**  
**FM / SNAKECHARMER**  
**BIG COUNTRY**  
**STRAY / CURVED AIR**  
MARTIN TURNER EX WISHBONE ASH  
DEBORAH BONHAM / CHANTEL MCGREGOR  
**ROSCOE LEYEE & WALRUS**  
**JOHN VERITY EX ARGENT**  
MARK O'REILLY / THE BREW / THREE DAWN CROWS  
**WELCOME BACK DELTA / KILLIT**  
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# 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







# HAWKWIND PASSPORT APPLICATION



Greetings space travellers!

This is your Hawkwind Earth Visitors Passport application form.

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

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

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

Volunteer Crew Register

Name .....

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

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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)





# PSYCHEDELIC WARLORD METHOLOGY

*As told by Chris Owen, Phoenix Space Pharaohs, a few months ago*

Space Pharaohs are kind of in a summer recess right now - it is too hot to move here (48degC or 120degF), and I am still trying to find an income stream to be able pay our \$400 a month AC bill! Three days in a row now we have had rolling power blackouts in Phoenix due to the AC overload on the local grid; not good if you are trying to carry out a recording session.

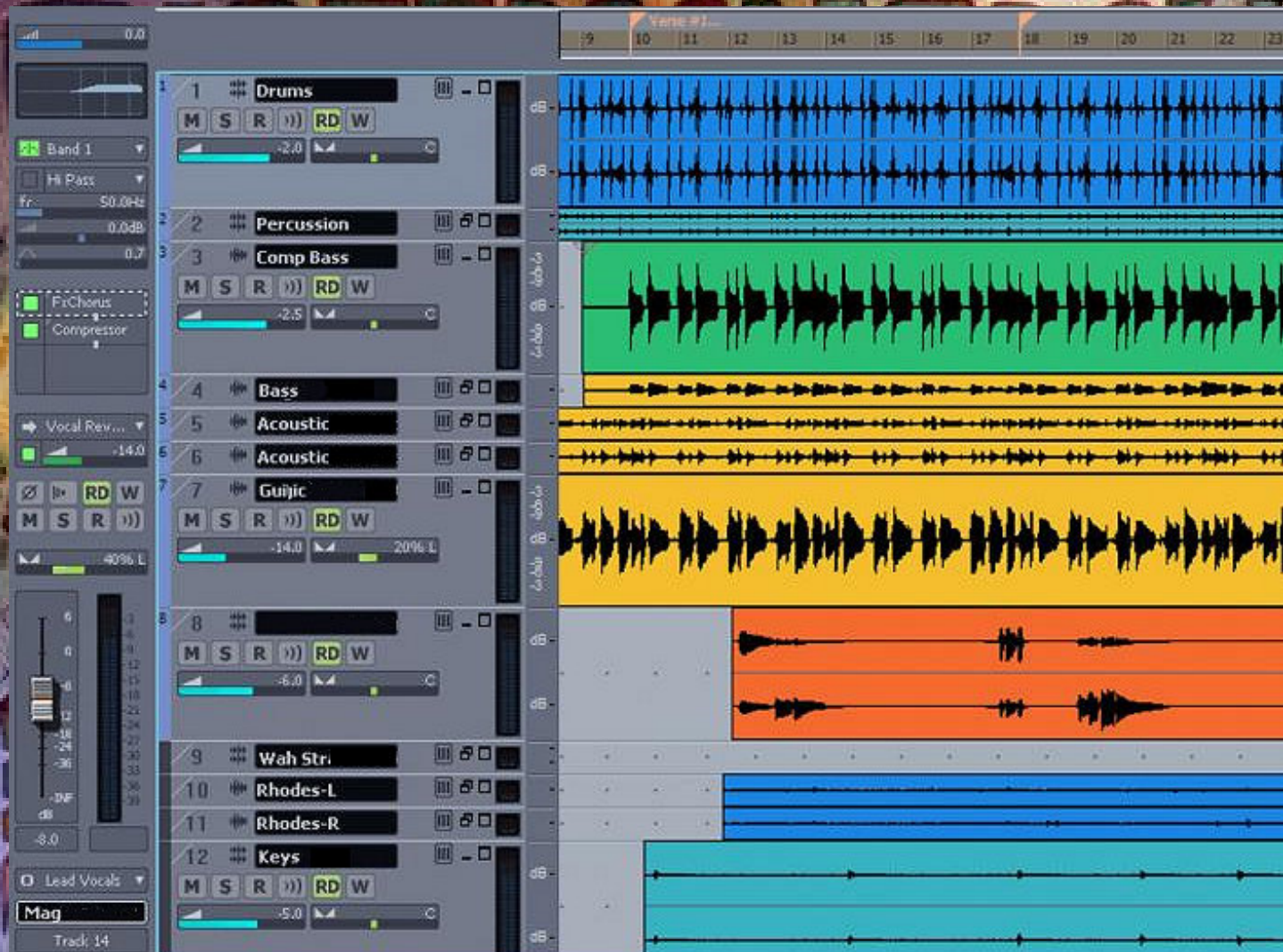
Out come the candles, reminds me of the UK miners strikes back in the 70s, but I digress.

Zenship was conceived the day we all received our US citizenship in the auditorium waiting to be called up to be inducted. The space CITY skyline plays nicely into that, as does the paradox of a futuristic dark Bladerunner city scene shown on the music page. Zenship is also the name of our ship which carries us to Nirvana.

So our latest Hawkwind cover song is Paradox, from The Hall of the Mountain Grill released in 1974, which for me at least describes a guy losing his mind, going round and round, trying to understand what has happened, sinking deeper and deeper into the depths of despair. Like many other people I have really been there on more than one occasion, I can tell you.

Our cover of Paradox was recorded on May 7th, with me on guitar, Phil on drums and Bruce on bass. Dave's son Pascoe had mentioned that he particularly liked this song because as a child he had spent time at Rockfield studios,





Monmouth, Wales when it was recorded, so I really wanted to try to do an interpretation of it which was as worthy as we could do. How the technology has changed in 40 years! I recently saw pictures of the studios as they were back then.

So it was literally the second time we ever played Paradox, as with many of the songs we have played.

Unfortunately on that day something happened to the bass track, which was found to be missing from our usual 8 tracks simultaneous recording box to SD card, when I started the mastering process a few days back on my Digital Audio Workstation.

Maybe the bass level knob was not set, or a cord came loose, but anyway the normal bass mix is completely missing off of all that days recordings. I will see

if there are other tracks which can still be used from that recording session next week sometime.

So the bass line you will hear from that days recordings is literally only from drum mic leakage, which makes it an unusual experimental mix for sure, but perhaps also interesting for that reason. So I had to boost the bass mix on the stereo drum tracks, which then brings the toms up and bass drum up a little more also.

I have pretty much settled on my guitar combo settings, which is simply rectified hi gain for a phat power chord guitar sound which is recorded via a microphone.

Phil really excelled himself with his high energy drumming that day; his son was a guest listener, similar to Graham a few months back.





My basic drum set literally cost \$250 and the drum mics maybe \$80. I use two dynamic mics for toms and snare (stereo), and one for the bass drum, with all the drums padded out to improve their sound. Phil's Zildjian cymbals are absolutely superb though, he paid \$450 for those alone.

I always deliberately try to keep the music as spontaneous and live as possible, with minimum corrections, and never try to play and record a song more than twice in a day. I also always have some form of Hawkwind type white noise in the background which are on the same stereo tracks as the vocals and which are ported though the PA. This means that like Hawkwind our songs never die down to silence, but maintain a continuous spacey feel.

So the final Paradox master mix was version number four, after several improvements over three days. This is where it gets technical!

To get the tone of the guitar track right I had to boost the treble about 4 times. When I was young I used to want to be blown away by deep bass, but these days I also enjoy the detail and imagery

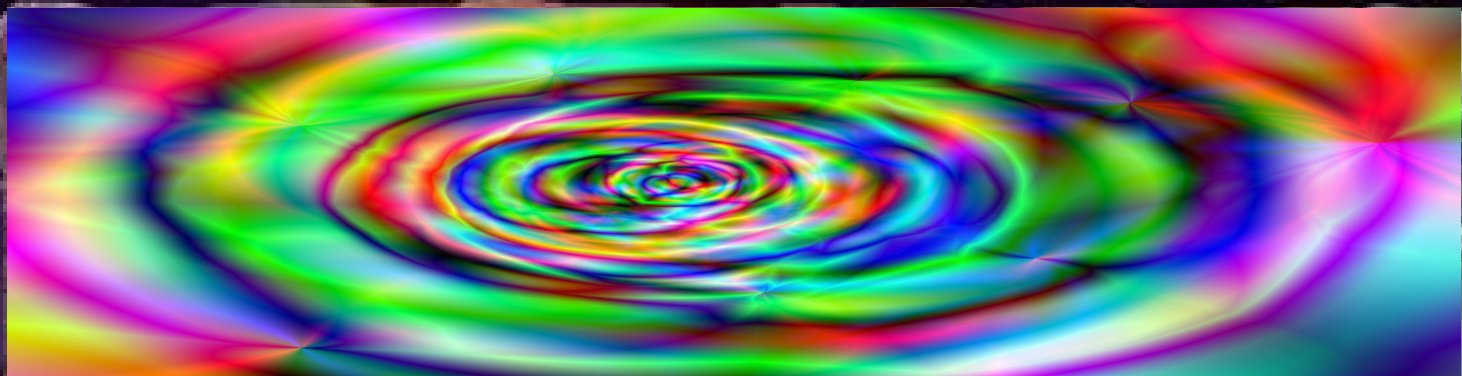
at the treble end of the audio spectrum. I also had to remove some bum notes which happened on the "try it, try it" section of the song. That was as a result of trying to sing and play at the same time! I am not sure if it still counts as live but there we are.

The nice thing about this mastering software is that you can cut in some interesting effects which I did on the short but sweet instrumental guitar break. This particular one was modulation / big string phasor.

To get a wide surround sound effect I copied the whole guitar track onto another unused track and ran the large hall reverb effect with full dry attenuation. Then I put the pan for this reverb track to 100% left. I also put the main guitar track to pan right at about 50%, which is roughly where Dave stands on stage, when looking at the stage from the audience point of view. I also had to do some editing on the vocals to get the levels of certain phrases right. Also more treble for tone, and I also opted for reverb on vocals with massive reverb on the way out at the end of the song.

I was kind of limited with what I could do with the drums because that was the only





place where I still had bass guitar remaining. I did use a soft compression to reduce the total dynamic range of the stereo drum tracks. Also in the end I just delayed the left stereo track (i.e. not the one with most of the snare) almost imperceptibly to try to get some 3D surround imagery for the drums. As I said, it is barely perceptible.

I usually get the relative mix of all the instruments wrong at least once when doing a master mix, which I did twice today also.

As you can probably tell I am still learning, and today I discovered that my final master tracks on all our previous music had been losing noticeable detail because I had been using the default triangular dithering instead of powr3 dithering when bouncing (or mixing down) the final stereo tracks to a final stereo master track.

So, suddenly, I was getting all that lost detail back. I am just glad I can still hear the difference because I can't hear jack for about 5 days after a recording session J I don't wear ear buds!  
I also felt I did not need to use any compression on this final master track, because I prefer fidelity over loudness on a small radio speaker.

I then also noticed a similar dithering setting on the export audio, which I also used when exporting.  
The final MP3 output file was saved at 320KHz 48KHz 16bit, which even when played over the website now sounds almost exactly the same as

when playing the raw instrument tracks in my Digital Audio Workstation.

As you can tell it doesn't all happen magically, every song gets a lot of work put into it, which I guess many might not realize.

ok so let that all be a lesson to you, my Spacerock friends ;)

All the best to you

Chris Owen, Phoenix Space Pharaoh  
Renegades over and out.

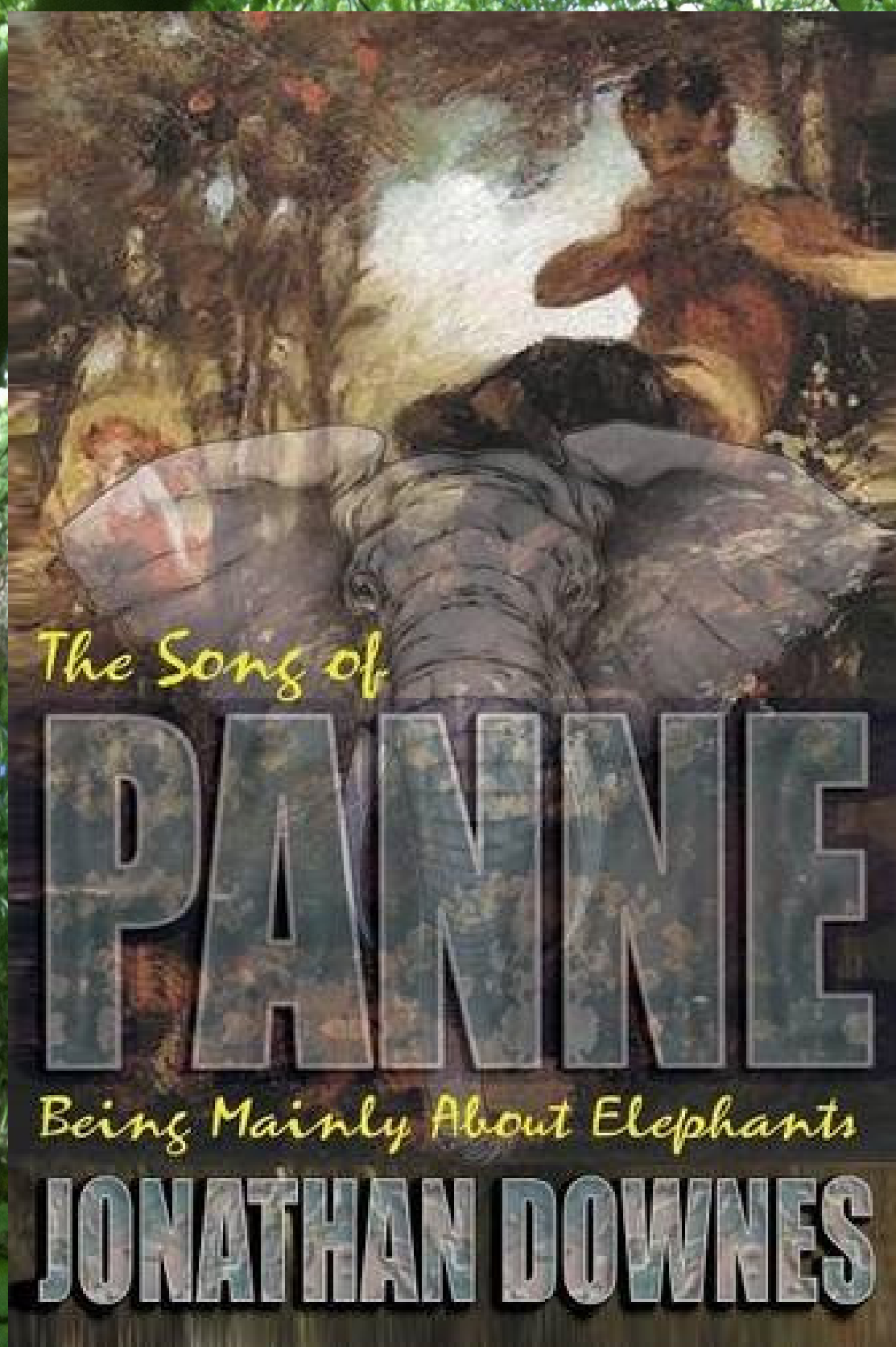
Someone please get me a cold one!

Paradox:

The story that I'm telling you  
Something that you can do  
Ask yourself and try to find the answer  
See the signs they're always there  
But you know you never care  
You're always looking for another reason  
Try to reach it's not too far  
See it as you really are  
Ask yourself to try and find the answer  
Always, always it's the same thing  
Try it, try it, you just can't win  
Circles, circles spinning round  
People, people always bring you down  
and down  
Round and round you go

written by  
Dave Brock - Hall of the Mountain Grill  
1974 - Cheers and thanks to you our  
Captain sir!





*The Song of*

# PANNE

*Being Mainly About Elephants*

JONATHAN DOWNES





# 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!!!"

## WHEN WE REASON

We wish to believe this is a "Reasonable" Age  
School shootings every day. Armed children, killing children.  
We read blood red headlines. Go back to the comics and astrology.  
Beyond us. Like nuclear weapons. Wars. Walls. NOT us. But can we stop?  
Quakers will not pay for wars with taxes. They go to jail for peace  
Their bravery like Bahai-put to death for their beliefs. Listen, Iran!  
And Russia, imprisoning Pussy Riot, because in a communist /atheist State  
they offended religion as the State. And every activist of peace@Standing Rock  
And every gentle survivor of OCCUPY. "Who brings a hammer to a butterfly?"  
And when will wisdom allow divergence? To sing the future in  
may seem a post-Rational thing-yet the "Sleep of Reason" is profound  
And the processes of Reasoning /though lost, may yet be Found.





**ROCK and ROLL**

# a cabinet of curiosities

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

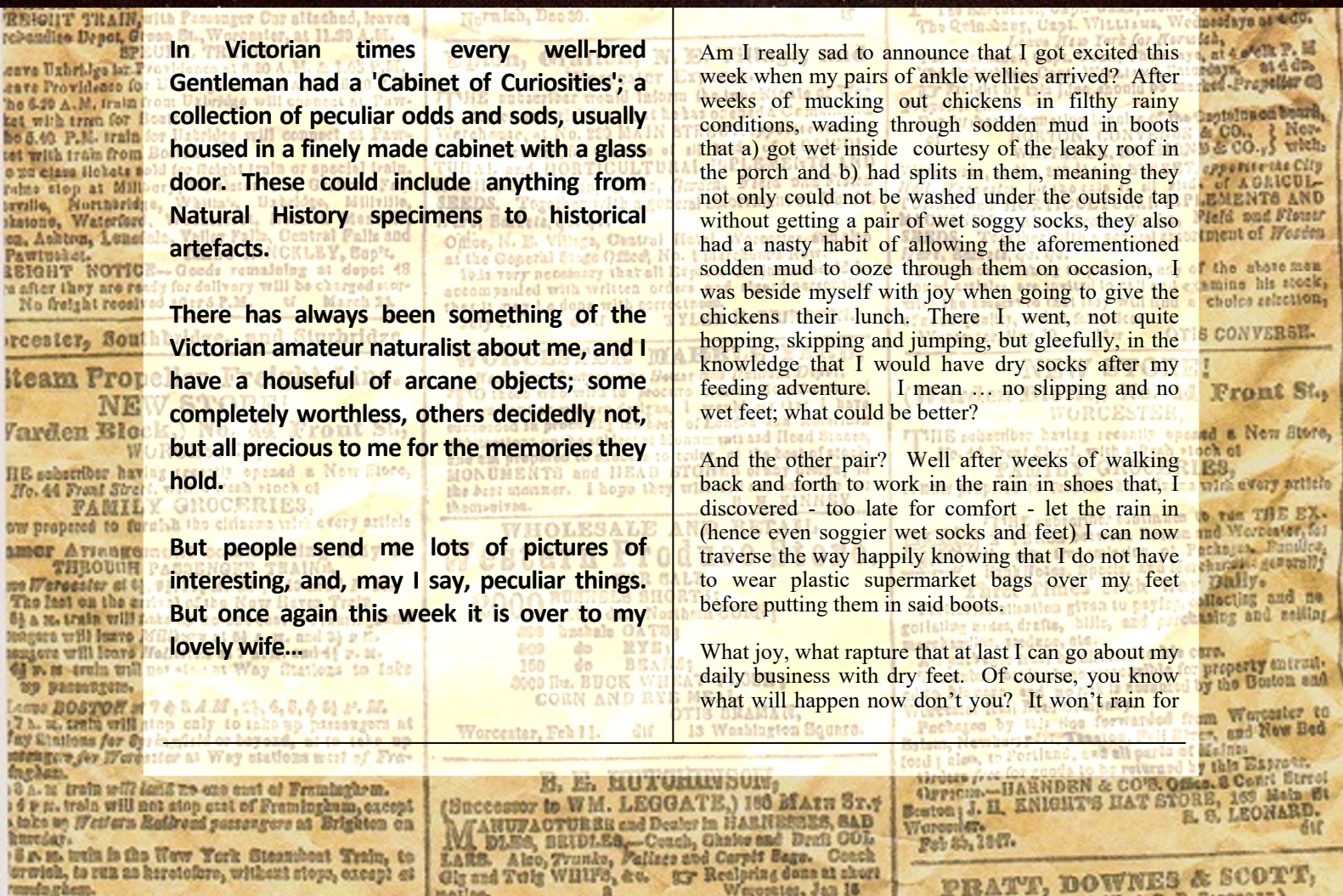
There has always been something of the Victorian amateur naturalist about me, and I have a houseful of arcane objects; some completely worthless, others decidedly not, but all precious to me for the memories they hold.

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

Am I really sad to announce that I got excited this week when my pairs of ankle wellies arrived? After weeks of mucking out chickens in filthy rainy conditions, wading through sodden mud in boots that a) got wet inside courtesy of the leaky roof in the porch and b) had splits in them, meaning they not only could not be washed under the outside tap without getting a pair of wet soggy socks, they also had a nasty habit of allowing the aforementioned sodden mud to ooze through them on occasion, I was beside myself with joy when going to give the chickens their lunch. There I went, not quite hopping, skipping and jumping, but gleefully, in the knowledge that I would have dry socks after my feeding adventure. I mean ... no slipping and no wet feet; what could be better?

And the other pair? Well after weeks of walking back and forth to work in the rain in shoes that, I discovered - too late for comfort - let the rain in (hence even soggier wet socks and feet) I can now traverse the way happily knowing that I do not have to wear plastic supermarket bags over my feet before putting them in said boots.

What joy, what rapture that at last I can go about my daily business with dry feet. Of course, you know what will happen now don't you? It won't rain for





# THE BITCH IS BACK

days, and I will have to wait before I can christen the latter pair.

So yes, I guess although I may be sad to be so ecstatic about some ankle wellies, I think after reading the above you may see my point.

Anyway, dry socks and feet smiling contentedly, let's get on with the show for this issue.

**Box of 24 unopened:METALLICA BEER! Limited Edition Budweiser Cans in the UK - £4,500**



**"24 UNOPENED CANS BRAND NEW.**  
**Limited Edition Metallica Budweiser Beer.** You cannot buy this beer anywhere else in the uk. Extremely low production. I was very lucky to import one case as it sold out within hours. Budweiser have joined with Metallica to create this special once in a life time limited edition beer. An unopened case of 24 x 355ml can's.  
 There is a chance 1 of the 10 can's that Metallica have autographed is in this case!!!  
**Limited Edition Numbered C.O.A. Included**  
 This is a great investment as it will soon skyrocket in value. These will never be repeated, most will probably have been consumed as I see only empty cans up for auction for over £20 pounds each."

As far as I know it's the only case in the U.K. up for sale."

Wowzer. Be still my beating heart. Oh, and that was written with a sarcastic slant to my fingertips.

**Jimi Hendrix Bronze bust limited edition Paul Jenkins - £1,800.00**

"A Ltd edition bronze bust of the legendary guitarist

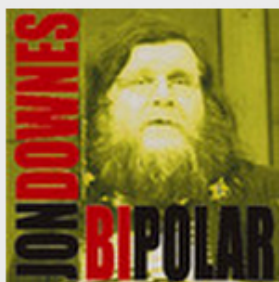


Jimi Hendrix by Paul Jenkins , only 94 pieces worldwide. Approx 12 ins high"

Not bad at all.

## SHAMELESS SELF PROMOTION TIME

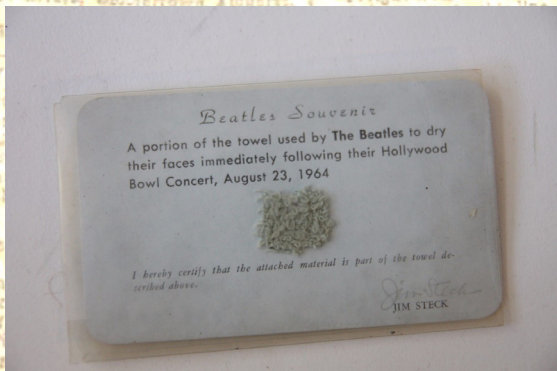
Just in case you are interested, here is yer beloved Editor at iTunes



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



**1964 portion of Beatles towel used at Hollywood Bowl on Aug. 23 COA by Jim Steck - US \$2,500.00 (Approximately £1,783.42)**



**"RARE! Pre-owned, good condition, flaw: vintage wear (see photos)"**  
**1964 portion of towel Beatles used at Hollywood Bowl on August 23**  
**1st concert Beatles held at Hollywood Bowl**  
**Pre-owned, good condition, flaws: vintage wear (see photos)**  
**COA authenticated by Jim Steck**  
**Bio: Jim Steck was American DJ and KRLA announcer who also interviewed the Beatles"**

Oh dear. A tiny piece of towel that could have come anywhere from the whole towel, and may even be the one bit that was actually never used — you know right in the corner. But it has a COA so all must be tip top and Bristol fashion eh lads?

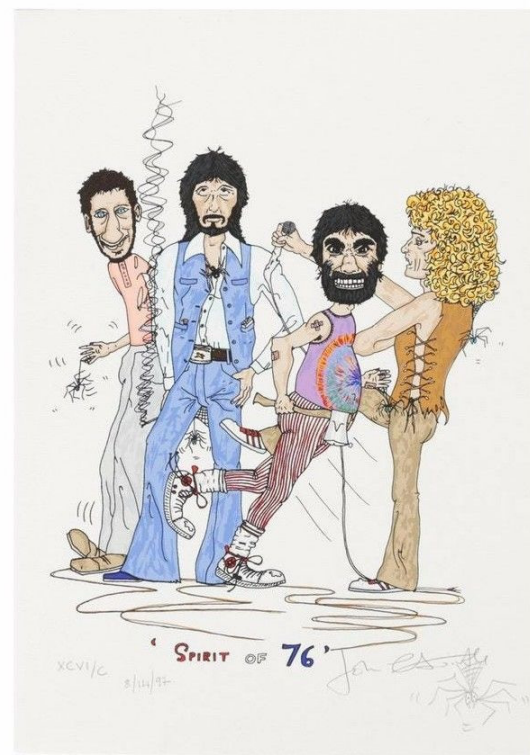
**Rare Beatles Inside of an Apple with Peace sign pencil drawing by Joan Arvara - US \$1,800.00 (Approximately £1,284.06)**



**"Rare Beatles Inside of an Apple with Peace sign pencil drawing by Joan Arvara ONE OF A KIND if you are a Beatles fan you do not have this drawing in beautiful condition"**

Not a bad little sketch. Clever idea.

**Signed John Entwistle Limited Edition Serigraph of "The Spirit of 76" - US \$1,695.00 (Approximately £1,209.16)**



**"Signed John Entwistle Limited Edition Serigraph of "The Spirit of 76"**

**Signed by John Entwistle from THE WHO**  
**Image Size: 14.0" W x 20.0" H x 0.25" D**

A limited edition serigraph print on heavy rag paper signed by Rock and Roll Hall of Famer and Who bassist John Entwistle. This illustrative image depicts caricatures of John and The Who as they appeared in 1976. The work is signed in graphite in the lower right with an additional doodle of a spider and web. It is hand numbered XCVI/C (96 in an edition of 100) and dated 8/14/97. It is presented loose, without mat and unframed. It includes a paper brochure and flyer promoting Entwistle's solo art show in Lilburn, Georgia in 1997. Piece is in Mint Condition and comes with Original Certificate of Authenticity (COA)."

This is pretty cool to be honest. Look at our Keith. Bless.

**Rare Vintage Electric Light Orchestra Tour Merch Approval Kit ELO Shirt Bag Hat - US \$1,500.00 (Approximately £1,070.05)**

**"This kit shows the Merch ELO was taking on one of their early tours in the 70s. It includes a hat, bag, 2 shirts, and original mailing envelope. The hat's styrofoam has mostly fallen out from sitting so long.**





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



**wyrd**  
music

**MIKE DAVIS**

**HOW CAN I TELL YOU?**



Available from iTunes, Amazon etc

The shirts are unworn; the baseball shirt has a couple small yellow marks from storage (I'm guessing from the hat styrofoam?). The baseball style blue/white shirt is a large and the other is a medium. The hat is an adjustable universal hat. The bag is in great condition. This rare kit was used to present to the band/label/etc. What was going to be taken on a tour for sale."



You don't see many ELO things in the listings. Quite refreshing.

**PINK FLOYD ROGER WATERS Inflatable Pig 2012 The Wall Tour FULL Tusk!!! Very RARE - US \$1,500.00 (Approximately £1,070.05)**

"From my own studio collection, this is an incredible piece of ROGER WATERS and Pink Floyd memorabilia!!! To say it is Rare is an

understatement! I am a professional concert photographer who was shooting the Philadelphia stadium show on July 14, 2012 at Citizens Bank Park. This was the LAST show of the tour and LAST time Roger Waters would perform "THE WALL" in it's entirety in North America!!! From what I understand, there were 9 inflatable pigs created for this tour. Each one was hand painted differently for each show, making them unique and one of a kind. At the end of the show, the pig was deliberately crashed into a section of the crowd and sacrificed to be torn to shreds by the audience. Most of the pigs didn't survive in pieces in more than a foot or two segments. This however is an entire TUSK from the pig in the Philadelphia show!!! This piece is BIG! It's over 7ft long and about 3ft tall!!! it's made of a hand painted thin vinyl material. The tusk also has one of the nozzles used to inflate the pig.

A chance for you to grab a piece of porcine paraphernalia.

And, for **US \$1,500.00 (Approximately £1,070.05)** I also discovered that you can get a "Bundle of Elvis Presley death paper".

Methinks that listing is erroneously written, but hey, not my circus. So I will leave it there for this issue.

Ta-ra



A night scene of a riot. In the foreground, a line of riot police in helmets and shields is silhouetted against a bright, intense fire or explosion in the background. The scene is dark, with the fire providing the main light source.

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

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

A close-up, black and white photograph of a guitar headstock. The focus is on the tuning pegs and the strings. The background is dark and textured.

AULD MAN'S BACCIE

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RICK WAKEMAN



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expanded  
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material*

COUNTRY AIRS

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



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



# THE NINE HENRYS



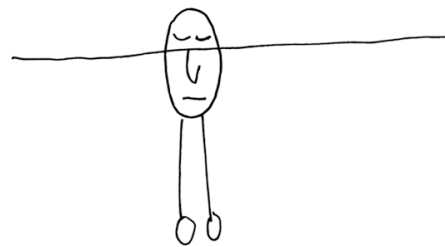
The Nine Henrys are a quirky bunch of cloned cartoon characters. They live in a strange lo-fi domestic surrealist world peopled by talking rock buns and elephants on wobbly stilts. Over the years the Henrys have been published in a variety of local NE magazines and now here for the first time thanks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

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

THE WORLDS FIRST CLONED CARTOON CHARACTER

modada@ninehenrys.com

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



Henry's dreams were always above the Sea Level





This book is an erudite catalogue of some of the most peculiar records ever made. The authors have lined up, described and put into context 500 "albums" in the expectation that those of you who can't help yourselves when it comes to finding and collecting music will benefit from these efforts in two ways.

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

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



Bill Fay:  
Life is People  
(Dead Oceans, 2012)

What? Masterful and mature late-period collection.

Fay's presence in the singer-songwriter scene of late sixties/early seventies UK resulted in a small collection of work, largely ignored at the time, that gradually became cultish. Albums like *Time of the Last Persecution* brought jazz influences into Fay's, mainly acoustic, songs and displayed a melancholy, empathic and deeply thoughtful side to his lyrics. These releases marked the high-point of a career that made most low-profile acts look positively gregarious. But, Fay finally got widespread critical acclaim and some notice in his home country when the American indie Dead Oceans saw fit to get him into the studio for this – largely self-penned – collection of musings and recounting. Like late period Dylan and Johnny Cash, Fay intones as much as sings, using his lived in and occasionally cracked voice to set a mood of intimacy. The minimal arrangements, sometimes down to a single instrument, are produced with warm echo to give the feel of listening in a room with Fay almost within touching distance. The intimacy is strengthened by songs that wear their wisdom lightly, eschewing clever metaphors for straightforward observation. On "The Never Ending Happening," basically a song about life, Fay suggests "just to be a part of it" is "astonishing" and intones the whole thought over little more than a piano. He lets the final line hang and plays out the simple piano figure as a solo violin comes in to play a melody to the end. The pace picks up occasionally and there's a nod to fashions that have come since Fay's first foray into the music business, notably in a beautiful cover of Wilco's "Jesus Etc." but Fay has that late-period Johnny Cash ability to bring enough character to someone else's song to make it feel completely like his own. *Life is People* is a caring, humane, and very companionable work that repays repeated listening.



# Gregg Kofi Brown

ROCK 'N' ROLL AND UFOs

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

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

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

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

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

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



**GONZO**  
**MULTIMEDIA**

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



THE WORLD OF GONZO ACCORDING TO

# Mark Raines



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

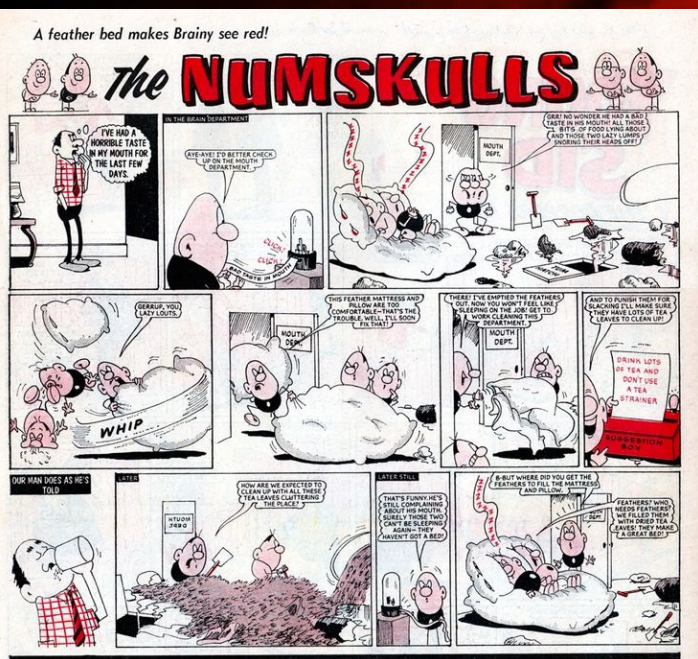
PS shows can be downloaded

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



I have always visualised computers having little people inside them doing stuff in a sort of digital equivalent to the classic comic strip - The Numskulls: about a team of tiny human-like technicians who live inside the heads of various people, running and maintaining their bodies and minds. It first appeared in *The Beezer* from 1962 until 1979, drawn by Malcolm Judge.

I have just bought the updated version of the software that I use for editing, and - so far - it seems pretty nifty, except that - for some reason best known to itself - it has bugged up all the soundcard



settings for several other pieces of software. Graham and I are slowly sorting this out but it is an annoyance. And the little digital Numskulls are either on some sort of weird 'Work to Rule' or have all succumbed to bird 'flu, and - as I said to Sandy earlier - this whole year so far as been like trying to herd a bunch of turtles on valium.

And, by the way, before anyone accuses me of carrying out illegal chelonian/benzodiazepine experiments: IT'S A BLEEDIN' METAPHOR GUYS! And anyhoo, I doubt whether the liver of an aquatic reptile would allow the enhancement of the effect of the neurotransmitter gamma-aminobutyric acid (GABA) at the GABAA receptor. SO THERE!



# THE BEST LAID PLANS



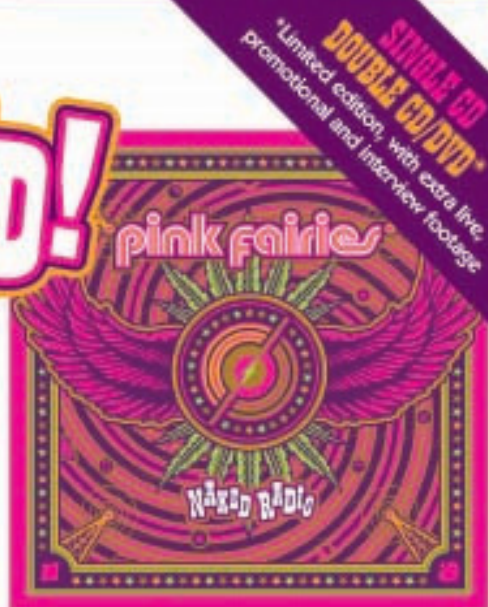
# GET NAKED!

...with the  
**Pink Fairies**

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

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

GONZO MULTIMEDIA HIST453CD/DVD



**STANDARD CD  
DOUBLE CD/DVD**  
\*Limited edition, with extra live  
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Also available from the **Pink Fairies** and friends:



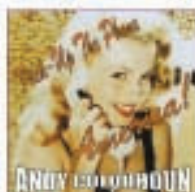
**PINK FAIRIES**  
Chinese Cowboys  
Live 1987  
HIST24KCD



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



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



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



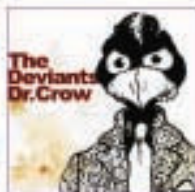
**ANDY COLQUHOUN**  
String Theory  
HIST273CD/DVD



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



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



**THE DEVIANTS**  
Dr. Crow  
HIST186CD



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



**THE DEVIANTS**  
Barbarian Princes  
Live in Japan 1999  
HIST187CD

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