

GONZO

Key meets **Hibernal**; the architect of a new artform, Alan goes to the **London Remixed** festival, John takes **Rock Music into Space**, Jon critiques **G P Ching**, and brings news from the **Justified Ancients of Mu Mu**, whilst Corinna is **sucked into a cupboard!**



#224

WELCOME TO THE FUTURE

GONZO

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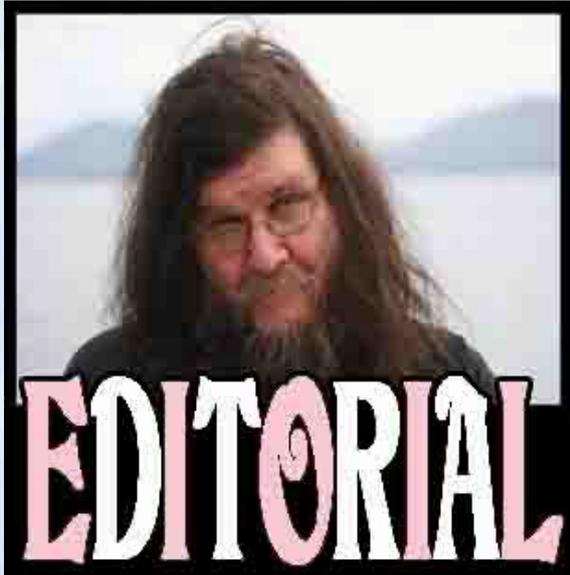
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THE THREE
COMMANDMENTS OF GONZO
WEEKLY:

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 the strangest magazine upon which I have ever worked, and - believe me - that is saying something. Once again I am writing this editorial under less than ideal situations. It is Monday morning, and Graham is still deep in the deserts of Arizona doing his own inimitable thing. Yesterday afternoon whilst recording in my home studio with the multi-talented

Mike Davis, we had a Facebook IM from Martin Eve (aka the equally multi-talented 4th Eden), telling us that there was a fledgeling needing rescuing in the back courtyard of the Village Shop.

It turned out to be a baby collared dove, one of the great colonisers of the bird world. 100 years ago it was found in Central Asia and parts of the Middle East, but it spread westward, eventually reaching Britain in 1953, and breeding here three years later. The specific *decaocto* is a latinisation of the Greek word for "eighteen", from deca, "ten", and octo, "eight". In Greek mythology, a servant complained bitterly about pay of just 18 pieces a year, and the gods changed her to a dove that still cries mournfully.

But all this, interesting as it is, is by the by. Corinna and I had to get up early to make sure that the little creature had survived the night, and so Corinna could feed and water it.

So here we are, at the beginning of a new week, with a new magazine to prepare and a new editorial to prepare. And as usual I am taking a look at the cultural issues which have been grabbing my attention recently.



“Sadly the dove died, but at least we tried”

And the text of this week’s sermon, ladies and gentleman is from *Moby Dick* by the Blessed Hermann Melville.

“At sea one day, you'll smell land where there'll be no land, and on that day Ahab will go to his grave, but he'll rise again within the hour. He will rise and beckon. Then all - all save one shall follow.”

Well, I could get all metaphysical on you about the lure of the great white whale, but I shall not do any such thing. What I shall do, however, is admit that only a few weeks ago I smelt land where there was no land. But, in my defence, I was not the only one.



Right back at the beginning of the year which was only eight weeks ago, but which seems like a lifetime because so much has happened, there was a whole lot of media speculation that the Justified Ancients of Mu Mu, aka the KLF and various other *nommes de guerre* (or perhaps *nomme de guerres*, my French grammar being considerably more shaky than my English grammar, and that often seems to follow lexilinking patterns that Fowler, the bloke who wrote *Modern English Usage*, would probably not be particularly impressed by) were returning to active service.

I will admit that even I jumped on the bandwagon in my first editorial of the year. And like Ahab was wont to do, I did indeed smell some non-existent land.

The whole journey was jumpstarted by a mysterious video which turned up on YouTube at the gate of the year. It utilised

اللجنة لهم إذا كانوا لا تأخذ نكتة



various bits and bobs from John Higgs' mighty book about the KLF and many people suggested it was none other than Messrs Cauty and Drummond who were responsible. However, it wasn't. It was the work of Bristol based DJ Food who wrote that it was: "A little caper myself and Mr Trick cooked up in 2005, playing at being the JAMMs, wishful thinking for a return..."

Then came a poster from the men themselves, which followed in the footsteps of Drummond's poster releases via his Penkiln Burn website that mysteriously closed at some point last year. The poster proclaimed that: "The Justified Ancients Of Mu Mu have zero involvement with any video clips, films, recorded music, documentary productions, biographies, West End musicals or social media chatter relating to the letters K L or F, now or at any other time over the previous 23 years."

FURTHERMORE

The Justified Ancients Of Mu Mu have no interest in anything that seeks to comment on, bounce off, glorify, debunk or resurrect their historical work."

The most encouraging part was at the end, however, where the message reads that Drummond and Jimmy Cauty are "currently at work in their light industrial unit." There was even a solid date – whatever emerges "will not be made public until the 23rd August 2017."

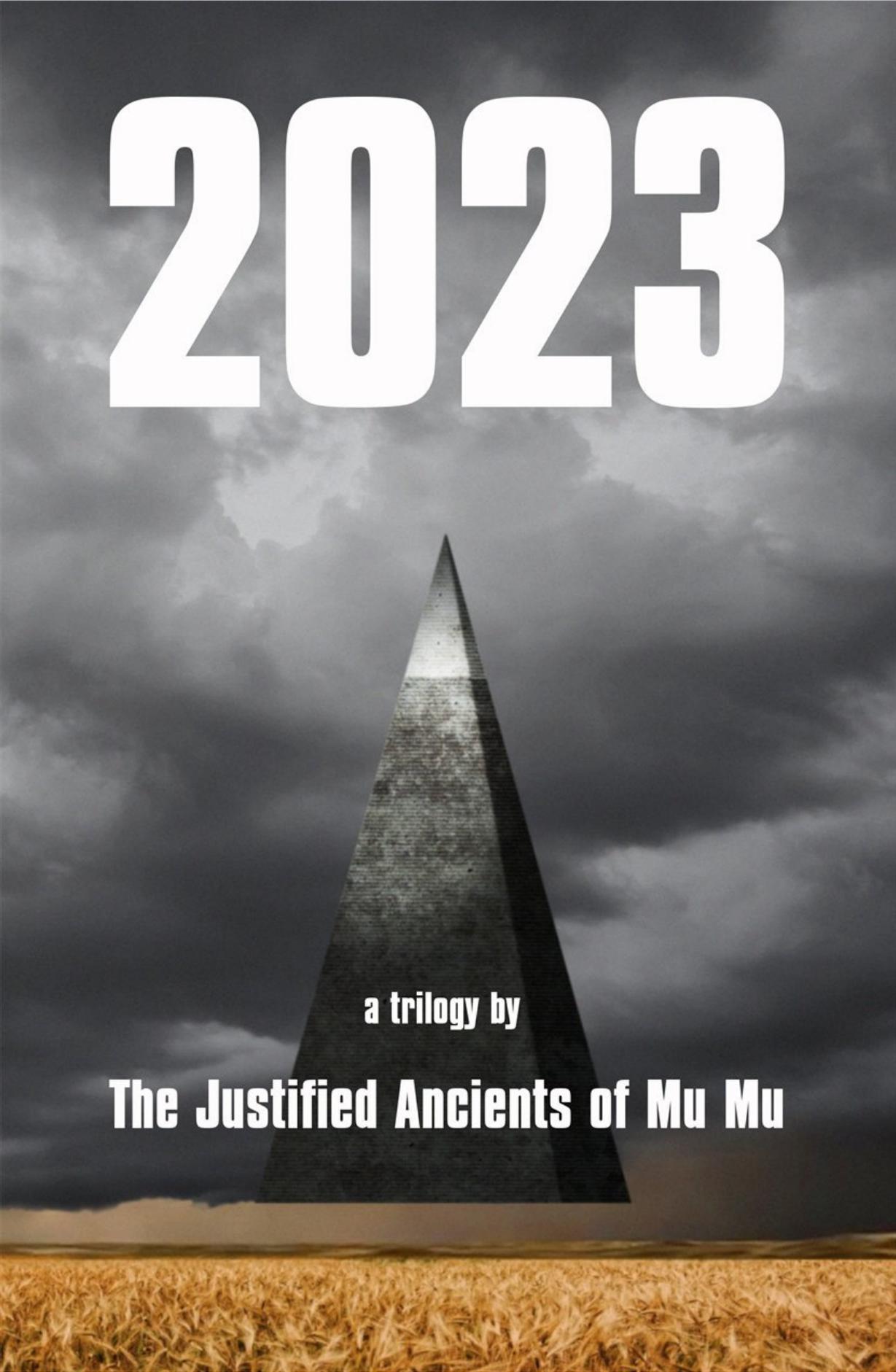
However, this was not the first time that this date had been mentioned with reference to the Justified Ancients of Mu Mu. This date marks the 23rd anniversary of the burning of a million pounds in banknotes on the Hebridean Isle of Jura: the ashes of the money were made into a brick, the purpose of which, Bill said at the time, would be revealed in 23 years. In the sleevenotes to a 2015 documentary on Bill Drummond, *Imagine Waking Up Tomorrow And All Music Has Disappeared*, it states that "Bill Drummond and Jimmy Cauty's sculpture *The Twenty-Three Year Moratorium* will be completed by 23 August 2017".

So, when I started writing this editorial I was going to speculate that what the poster released in early January *probably* meant was that this was when a sculpture including the brick would be unveiled. But, if I may quote Biffo, **NOW THIS HAPPENS....**

A few days back venerable publishing house Faber and Faber included the following bump on their website:

"Well we're back again,
They never kicked us out,
twenty thousand years of
SHOUT SHOUT SHOUT

Down through the epochs and out across the

A large, dark pyramid stands in a field of golden wheat under a dramatic, cloudy sky. The pyramid is the central focus, with its apex pointing towards the top of the frame. The sky is filled with dark, heavy clouds, suggesting an approaching storm. The foreground is a field of golden wheat, and the background is a clear blue sky.

2023

a trilogy by

The Justified Ancients of Mu Mu

continents, generation upon generation of the Justified Ancients of Mu Mu have told variants of the same story - an end of days story, a final chapter story. But one with hope, even if the hope at times seems forlorn.

The story contained in this trilogy is the latest telling. Here it is presented as a utopian costume drama, set in the near future, written in the recent past.”

So, whilst I think anybody who is expecting a new slew of hits recycling the *What Time is Love?* Riff is barking up the wrong bong tree, and I wouldn't want this either, I would hazard a guess that we are going to have something more substantial than a piece of alt-sculpture. Much of what Drummond has published as a writer over the past three decades has been intriguing, confrontational, and both spiritually and intellectually intriguing. However the books he wrote alongside Mark “Zodiac Mindwarp” Manning, were largely violently and excoriatingly pornographic, and often unreadable.

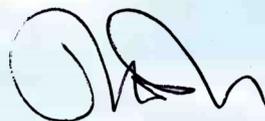
So what do we expect? Fuck knows.

But on a personal level, this matters to me. The 23rd August will be the first day of my 58th Year. $5+8=13$ the date itself $2+3+8=13$, thirteen is a massively magickal number. Ken Campbell, Drummond's greatest guru was both a mate of mine and an inspiration to me, triggering off my first outpouring of composition before I even knew who he was. He was also a friend and collaborator of my mentor Tony “Doc” Shiels, and a mutual friend of another old mate, the legendary John Michell. A view from Atlantis? I should coco.

2017 what the FUCK FUCK FUCK is going on?

Hare Bol,

Green Boy J, as your editor was once known back in the day.



KLF, Justified Ancients of Mu Mu, John Lennon, Neil Nixon, The Rolling Stones, U2, Lemmy, Blondie, Strange Fruit, Friday Night Progressive, Jeremy Smith's Seven Deadly Sins, Mack Maloney's Mystery Hour, Eric Miller, Toshio Nakanishi, Fumio Karashima, Horace Parlan, Leon Ware, Ilene Berns, Don Markham, Tony Ashton with Jon Lord, Ian Paice, Bernie Marsden, Micky Moody, Neil Murray, John Entwistle, Zak Starkey (Ringo's son), Z, Gastank, Lutz Ulbrich featuring Nico, Arthur Brown's Kingdom Come, Atomic Rooster, Mary Hopkin, Kev Rowland, Hibernial, Alan Dearing, Faith i Branko, Me and My Friends, Op Sa!, Screamin' Miss Jackson, JJSoulx, Kefaya, Matuki, Ruth Theodore, Hallouminati, Mango Rescue Team, Elephant Sessions, Gypsy Hill featuring Koby Israelite, Beating Heart, Afriquoi, John Brodie-Good, Music in Space, Mr Biffo, Roy Weard, Hawkwind, Martin Springett, G.P. Ching, The Beatles, Bing Crosby with The Jimmy Bowen Orchestra and Chorus

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,
Woolfardisworthy,
Bideford, North Devon
EX39 5QR

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

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).

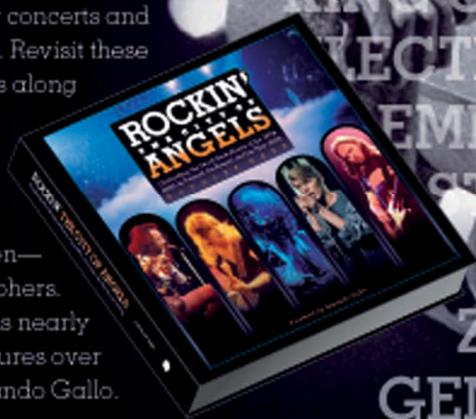
No this is FREE as in Gratis. Not a Sausage. But I digress. So make an old hippy a happy chappy and **SUBSCRIBE TODAY**

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
NICE COOPER KANSAS
KING CRIMSON SUPERTRAMP
ELECTRIC LIGHT ORCHESTRA
EMERSON LAKE & PALMER
STYX DIXIE BREGS PAUL
MCCARTNEY & 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 Summaria, Lisa Tanner, Brian Weiner, Neil Zlowzower and more!



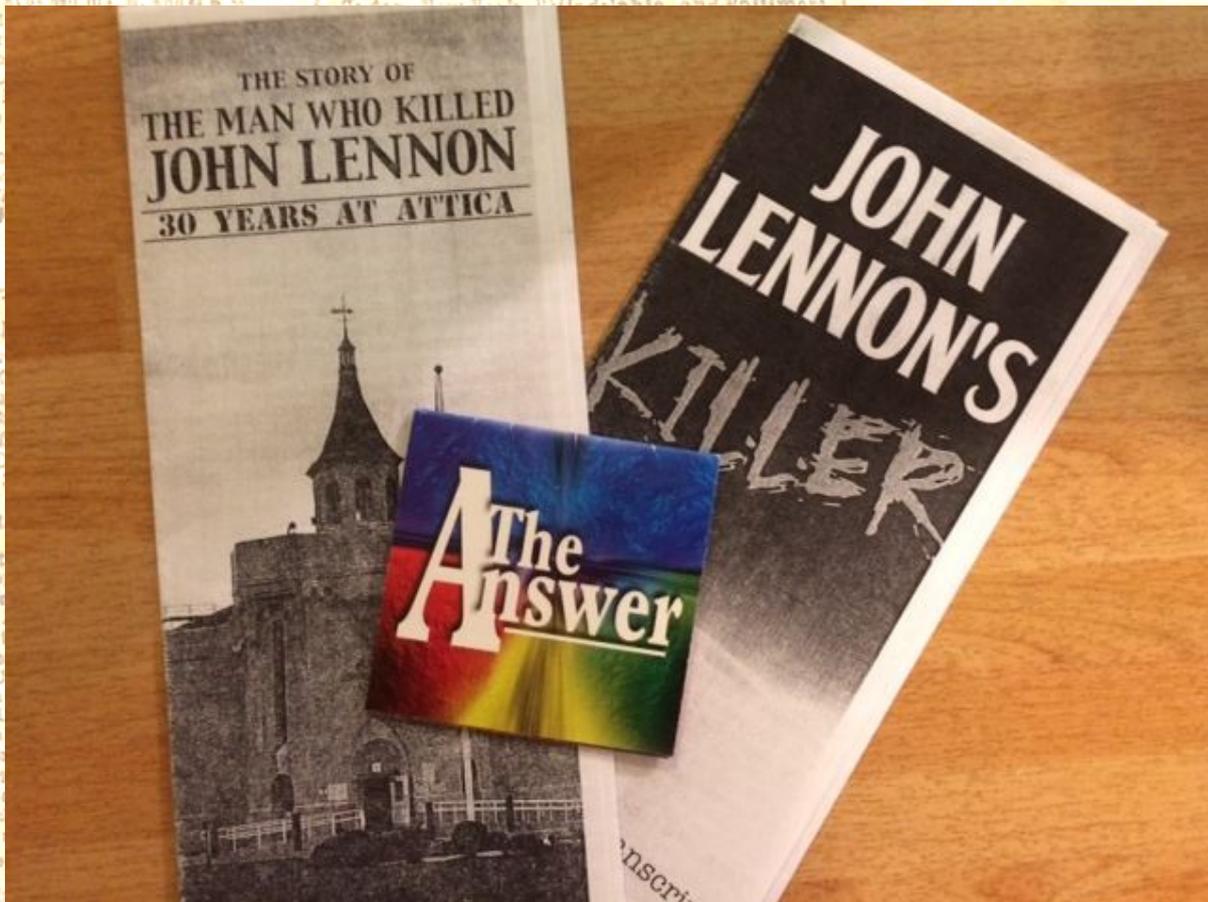
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THE ^{gonzo} NEWSROOM



During the course of writing *Beatles Myths and Legends* in 2015 Neil Nixon wrote to Mark Chapman to ask a few questions.

A personal reply finally arrived this week - far too late for the book.

It's best to keep the personal part of that out of any public post but Mark does send out literature as well and is clearly keen to tell the world he's changed with the help of God; so we're sharing a photo of this with you.

GOONZO CURRENTLY IN STOCK AT GONZO (UK)

GOONZO CURRENTLY IN STOCK AT GONZO (USA)

"Capitalism is the extraordinary belief that the nastiest of men for the nastiest of motives will somehow work for the benefit of all."

John Maynard Keynes



IT'S ONLY ROCK AND ROLL: The Rolling Stones had yet another big hit on their hands late last year when they released their all-blues album *Blue & Lonesome*. Some didn't expect it to do well based on the fact that there were no originals, just covers of classic blues from past decades. They shouldn't have worried. The album became the band's first number 1 studio album in the U.K. since 1994's *Voodoo Lounge* and its peak at 4 in the U.S. kept a streak of top five studio album

going that went all the way back to their debut in 1964. That's 24 straight top five albums over more than half a century.

The big question, though, is "does the band have another studio album in them?" The members range from age 69 (Ronnie Wood) to 75 (Charlie Watts) and Watts, himself, has been more and more difficult to get out on the road for any extended time. Fans, don't worry. It looks like there is more to come. Roger Friedman at Showbiz411 is reporting that he spoke with Mick Jagger a few nights ago with Jagger telling him "I'm working on new songs now." According to Friedman, he went on to say the next album would be all originals. **Read on...**

NOT BIFFO: U2 has been sued by British songwriter Paul Rose for allegedly stealing music from one of his songs for their 1991 album *Achtung Baby*. Rose filed a lawsuit in Manhattan federal court on Monday (27Feb17) against the Irish band - Bono and bandmates the Edge, Adam Clayton and Larry Mullen Jr. - and Island Records, claiming the group never acknowledged his part in creating *The Fly* or gave him a writer's credit. "Defendants have knowingly been exploiting *The Fly* without crediting Rose as a writer for more than 25 years," the papers allege.

Rose, who is a successful musician in his own



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...

““Coming of age in a fascist police state will not be a barrel of fun for anybody, much less for people like me, who are not inclined to suffer Nazis gladly and feel only contempt for the cowardly flag-suckers who would gladly give up their outdated freedom to *live* for the mess of pottage they have been conned into believing will be freedom from fear.” ”

Hunter S. Thompson



right with 12 records to his name, claims in the suit that he penned the tune, which he called Nae Slappin, in 1989 while living in England, and copyrighted it two years later. He allegedly recorded the song as a demo in 1989 and then passed it to several senior executives at Island Records, where U2 were also signed in 1989. **Read on...**

LEMMY MURAL: LEMMY'S LOUNGE at the outdoor patio at the world-famous Rainbow Bar and Grill on LA's Sunset Strip, just got a very big addition...a 20 foot high mural of the man himself. Already situated in Lemmy's Lounge is a bronze statue immortalizing the Motörhead singer. The life-size sculpture — based on a famous Lemmy photograph by Robert John — features shades of black and metallic bronze throughout, with detailed lines and strategic crevices capturing Kilmister's familiar features, from his bristly whiskers to his infamous moles to his signature hat and boots. The statue, built from a successful crowdfunding campaign, was placed where Lemmy could frequently be found at his favorite hangout when he was in town, Artist Matt Glenn handled the project, using the proceeds from the campaign for materials and donating the rest to cancer research. In memory of rock's greatest front man, the patio where Lemmy spent most of his life when not on the road or in the studio was

H. E. HUTCHINGS,
(Successor to W. M. LEGGATE.) 186 MAIN ST. & Y
MANUFACTURER and Dealer in HARNESSES, SADDLES,
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LANS. Also, Trunks, Portmanteaus and Carpet Bags. Coach
Gigs and Tally WHIPS, &c. 157 Reaping done at short
notice.
Worcester, Jan 18

PRATT, DOWNES & SCOTT,
(Successors to T. W. & O. P. BARRETT.)
Boston, J. H. ENIGHTS HAT STORE, 155 Main St.
Worcester, Feb 24, 1877.

"At midnight, all the agents and superhuman crew go out and round up everyone who knows more than they do."

— Desolation Row by Bob Dylan

When those who are in power over us, do something spectacularly stupid, or when something highlights their idiocy and ineffectualness, it turns up in this section. *Que Ipsos Custodes? Us? We just make stupid jokes about them.*

WE DO NOT CLAIM THAT ANY OF THESE STORIES ARE TRUE—ONLY THAT THE PEOPLE WHO POSTED THEM CLAIM THAT THEY ARE TRUE...

USDA blacks out animal welfare information

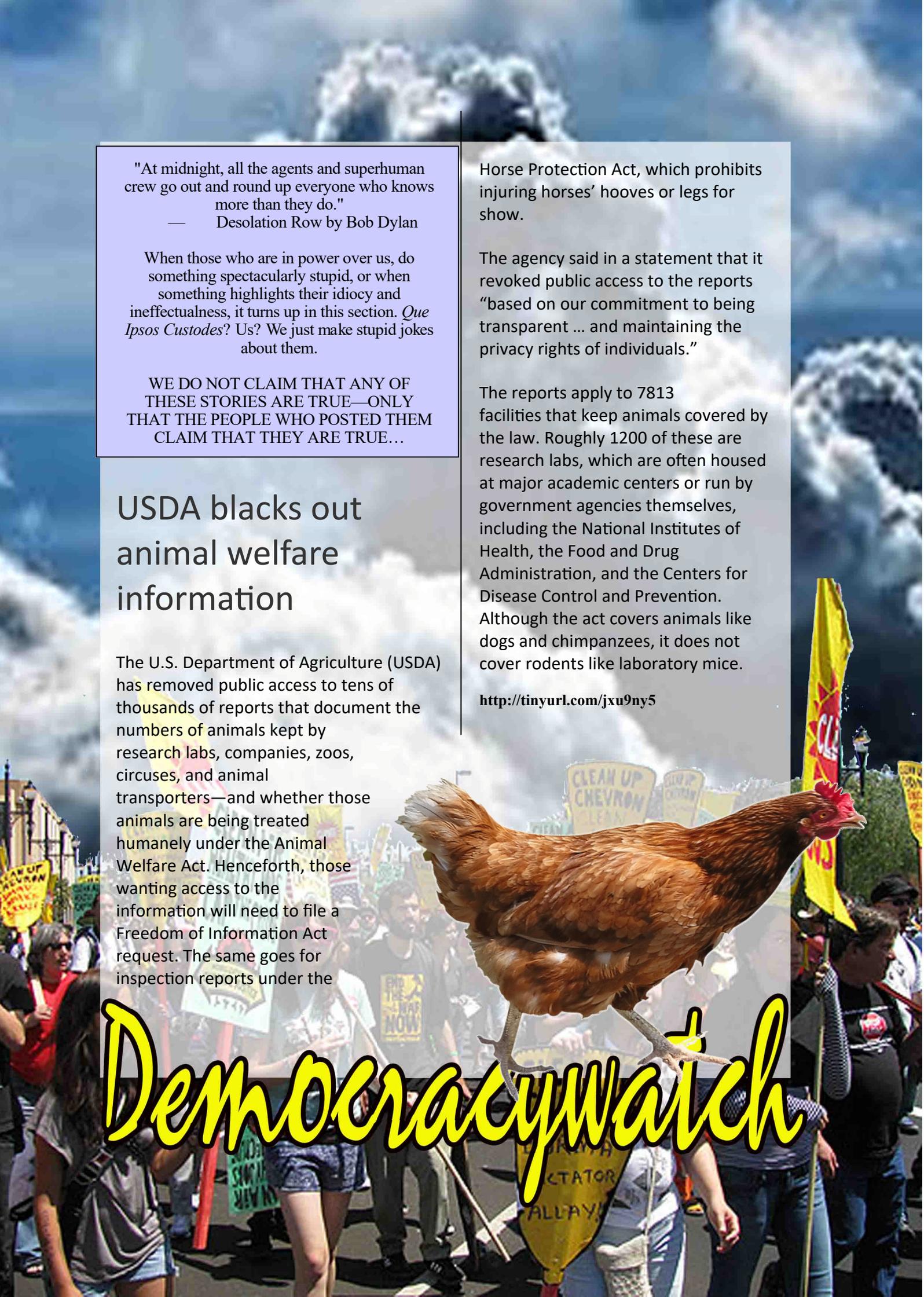
The U.S. Department of Agriculture (USDA) has removed public access to tens of thousands of reports that document the numbers of animals kept by research labs, companies, zoos, circuses, and animal transporters—and whether those animals are being treated humanely under the Animal Welfare Act. Henceforth, those wanting access to the information will need to file a Freedom of Information Act request. The same goes for inspection reports under the

Horse Protection Act, which prohibits injuring horses' hooves or legs for show.

The agency said in a statement that it revoked public access to the reports "based on our commitment to being transparent ... and maintaining the privacy rights of individuals."

The reports apply to 7813 facilities that keep animals covered by the law. Roughly 1200 of these are research labs, which are often housed at major academic centers or run by government agencies themselves, including the National Institutes of Health, the Food and Drug Administration, and the Centers for Disease Control and Prevention. Although the act covers animals like dogs and chimpanzees, it does not cover rodents like laboratory mice.

<http://tinyurl.com/jxu9ny5>



Democracywatch

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.

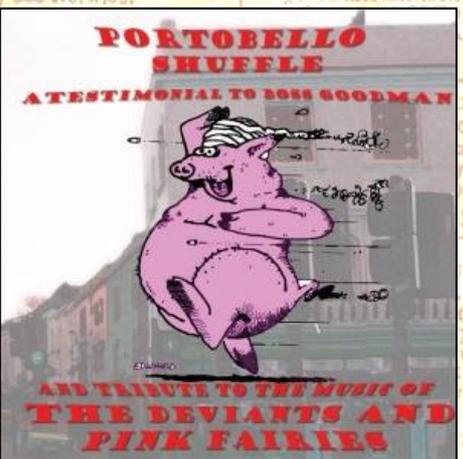




#THECROSSING
GREENPEACE

I'M ON BOARD!

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



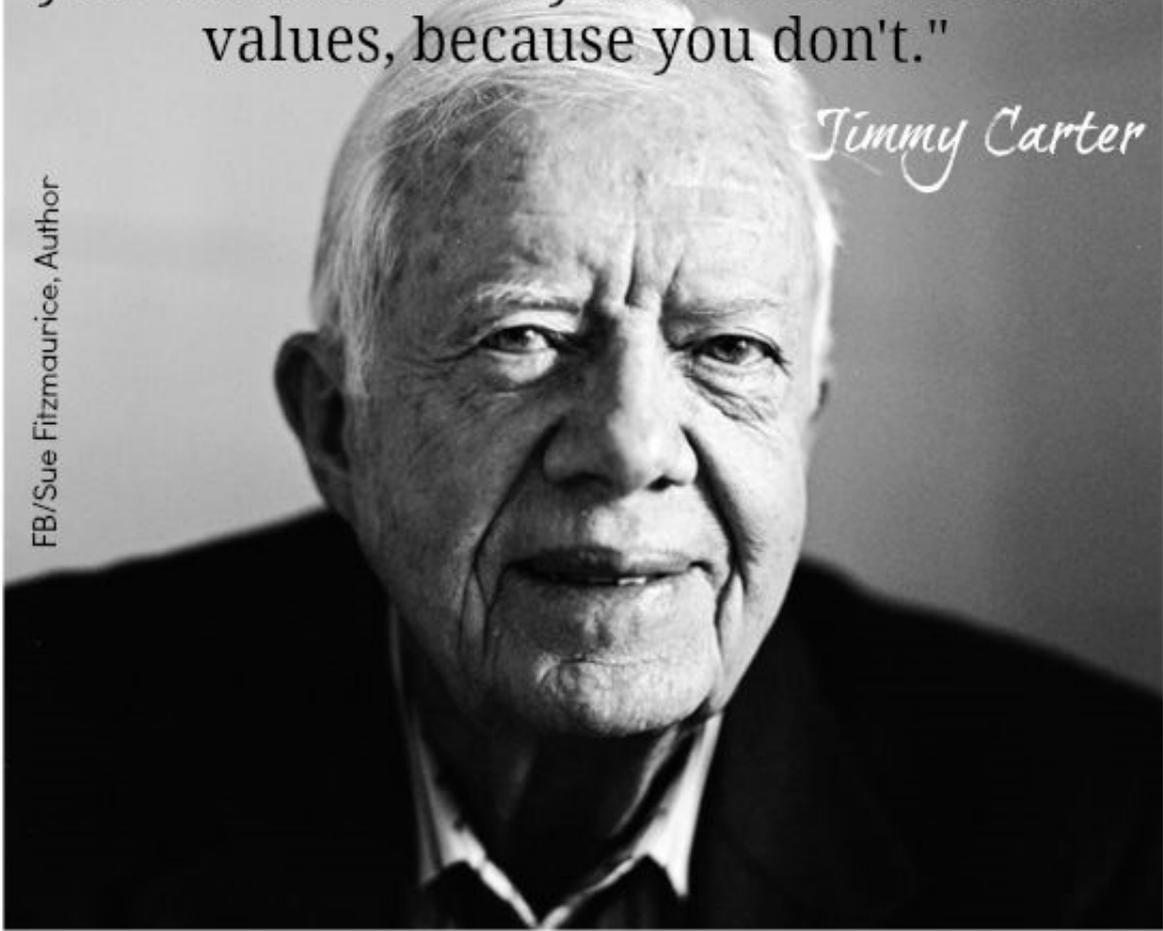
Portobello Shuffle CDs still at special low price of £5.00 each, 1 x CD inc. p&p = UK £6.80; Mainland Europe £8.90; USA £9.95; Rest of the World, contact Rich Deakin for postage price. arsydeede@yahoo.co.uk

MICHAEL DES BARRÉS ON
LITTLE STEVEN'S UNDERGROUND GARAGE
 MAXIMUM ROCK AND ROLL
 MORNINGS 8AM - 11AM ET CH21 SIRIUS | ((XM))
 SATELLITE RADIO
 (FILLING IN FOR ANDREW LOOG OLDTAM)

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

Jimmy Carter

FB/Sue Fitzmaurice, Author



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



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Peculiar News of the Week

GROWING UP IN THE DARK SIDE OF THE DECADE
SCARRED FOR LIFE
VOLUME ONE: THE 1970s

STEPHEN BROTHERSTONE
AND DAVE LAWRENCE

INTRODUCTION BY
JOHNNY MAINS

PUBLIC INFORMATION FILMS!
SCARY KIDS TV! DARK DRAMAS!
VIOLENT COMICS!
SHOCKING SITCOMS!
HORRIFIC GAMES! BLEAK FILMS!
THE PARANORMAL BOOM!
AND ALL YOUR TELLY FAVOURITES!!!

THE EIGHTH PLAN BOOK OF
HORROR STORIES
Selected by
Herbert van Thal

ILLUSTRATED BY
THE UFO
EXPERIENCE
A SCIENTIFIC JOURNAL

WILL STATHIS
HORROR BARS
FREE
ADDITIONAL BOOK

ILLUSTRATED BY
THE UFO
EXPERIENCE
A SCIENTIFIC JOURNAL

SCARRED FOR LIFE

UNAUTHORISED EDITION AS NOT SEEN ON TV

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





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

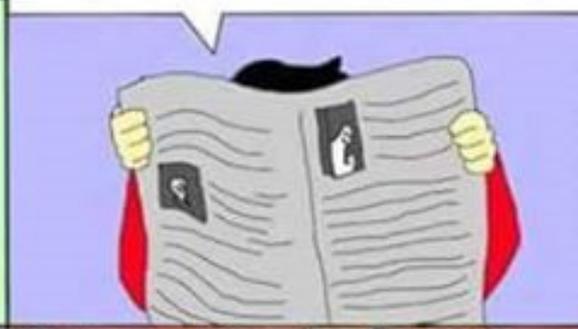
But over the past few years, it has become more than that. We now host regular weekly shows by Neil Nixon, a lecturer in professional writing at North West Kent College who uses his weekly radio show, Strange Fruit, as a learning experience for his students on the Foundation Course. I've known Neil for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

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

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



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

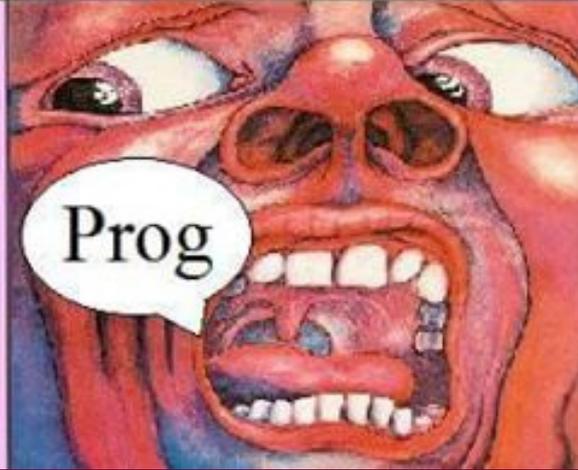


Sex?



No...

Prog



ME TRYING TO FIND GIRLS IN A PROG CONCERT





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

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

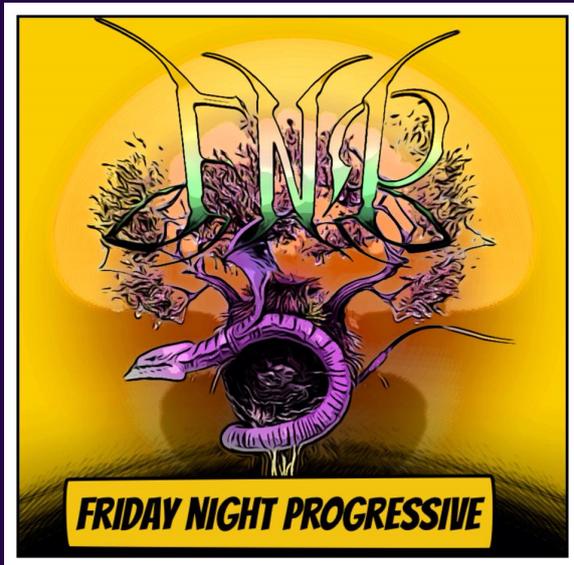
Neil Nixon, the founder and presenter of the show has released a book about rare albums for Gonzo Multimedia.

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



X-Ray Spex: Oh Bondage up Yours
The James Gang: Rather be Alone with You
Honeyblood: Babes Never Die
Poly Styrene: Dreaming Away
Flaming Lips: Time Travel Yes
Dread Zeppelin: Heartbreaker
Alien Sex Fiend: I'm Doing Time in a Maximum Security Twilight Home
Peter Frampton: Sleepwalk
Cloudland Canyon: Try Faking it
And Also the Trees: The Sandstone Man
Black Uhuru: Love Crisis
Poly Styrene: Translucence
Poly Styrene: Age
2 Cellos: Celloverse
The Snivelling Shits: Terminal Stupid
Nathalie Stern: Queen Bee
Katie Lee: The Will to Fail
David Crosby: By the Light of Common Day
Grateful Dead Blues for Allah/Sand Castles and Glass Camels/Unusual Occurrences in the Desert
John Coltrane: Lush Life
Elvis Presley: Lady Madonna
Poly Styrene: Essence
Viv Albertine: Becalmed (I Should have Known)
Visionary Hours: The End Precedes the Beginning

**Listen
Here**



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

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



ARTISTS:

Seconds Before Landing

<https://www.facebook.com/SBLMusic/>
Hegemony

<https://www.facebook.com/HegemonyTheBand/>
The Gift

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

The Legendary Flower Punk

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

Bad Dreams

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

Nerissa Schwarz

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

SERGE BRINGOLF

<http://www.facebook.com/Cyborg-Desire-Serge-Bringolf-207668039404329/>

SYMPHONIC NV

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

Penna

<http://www.facebook.com/pennamusic/?fref=nf>

Half Past Four

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

Back Drop Art By: Greg P Onychuk — with Kamille Sharapodinov, John Crispino, David Penna, Hanna Valyen Songbird Switala, Gabriel Agudo II, Igor Kurtzman, Nerissa Schwarz, Mike Morton, Serge Bringolf and Nicholas Love.

Listen
Here

Friday Night Progressive



JEREMY SMITH'S SEVEN DEADLY SINS



The Seven Deadly Sins

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

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

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

Jeremy (jnismith@gmail.com)

The Seven Deadly Sins 4: Envy

The fourth part of the "Seven Deadly Sins Septology" featuring songs relating to Envy, Jealousy and Insatiable Desire.

Tracks:

- 1 Brian Eno: Seven Deadly Finns
- 2 John Lennon: Jealous Guy
- 3 John Cooper Clarke: Readers Wives
- 4 The Replacements: Bastards of Young
- 5 Wreckless Eric: Can I Be Your Hero?
- 6 REM: Circus Envy
- 7 The Pretenders: Jealous Dogs
- 8 Television Personalities: You Don't Know How Lucky You Are
- 9 Television Personalities: Someone To Share My Life With
- 10 The Black Crows: Jealous Again
- 11 Luna: I Want everything
- 12 Pet Shop Boys: Jealousy
- 13 Global Village Trucking Company: Love Your Neighbour
- 14 Half Man Half Biscuit: For What is Chatteris?
- 15 Half Man Half Biscuit: Paintball's Coming Home
- 16 Half Man Half Biscuit: Everything's AOR
- 17 The Undertones: My Perfect Cousin
- 18 Nick Lowe: Where's My Everything?
- 19 The Cars: My Best Friend's Girl
- 20 The Smiths: I Want the One I Can't have
- 21 The Ramones: I Wanted Everything
- 22 Gandalf Murphy & the Slambovian Circus of Dreams: Desire
- 23 The Hitsville House Band: The Guitar Shaped Swimming Pool
- 24 The Kinks: David Watts
- 25 Richard Thompson: Jealous Words

Listen
Here



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

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

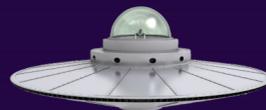
He's a member of SKY CLUB, Gonzo recording artists. He's been a radio host since 2010. He lives with his wife, Doreen, on an island off the coast of Massachusetts."



AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

The Mystery Airport Show

Mack, Juan-Juan and Cobra discuss more strange goings-on at a tiny but mysterious airport in Massachusetts. RAF correspondent Ross Sharp reports on ghost airplanes. Switchblade Steve on early sightings of the Men In Black and a Cobra Special Report on UFOs and the International Space Station. Special Guest: UFO Mechanic Al Renaldo.



Listen
Here

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



Eric Miller
(c.1941 – 2017)

Miller was an American jazz record producer.

From Ohio, Miller was raised in Los Angeles, and began his career as a tape archivist for MGM's recording studios in Hollywood. He was a protégé of Norman Granz, who he assisted in launching Pablo Records in 1972. He continued to work with Pablo as a producer and artists-and-repertoire man, after Fantasy acquired the label from Granz in 1987.

He died from a suspected heart attack on February 25th.



Toshio Nakanishi
(中西 俊夫 Nakanishi Toshio)
(1956 – 2017)

Nakanishi, also known by the pseudonyms Tycoon To\$h or Typhoom Tosh, was a Japanese musician

and graphic designer who was best known as the founding member of new wave band Plastics in 1976. He was initially a part of the technopop fever in Japan and later acted as a pioneer of the Japanese hip hop scene with his band Major Force.

He died on February 25th from esophageal cancer.



Fumio Karashima
(辛島文雄 Karashima Fumio)
(1948 – 2017)

Karashima was a Japanese jazz pianist., who began playing the instrument at the age of three. In 1975 he joined drummer George Ohtsuka's band.

In 1980 he joined Elvin Jones' Jazz Machine, and stayed for five years, including for tours of Europe and the United States. He then switched to being principally a solo pianist, but also led a quintet from 1988 to 1991. During the 1990s he frequently toured internationally. He died of cancer on 24th February 2017.

THOSE WE HAVE LOST



**Horace Parlan
(1931 – 2017)**

Parlan was an American hard bop and post-bop piano player, known for his contributions to the Charles Mingus recordings *Mingus Ah Um* and *Blues & Roots*.

In his birth year, Parlan was stricken with polio, resulting in the partial crippling of his right hand. The handicap, though, contributed to his development of a particularly "pungent" left-hand chord voicing style, while comping with highly rhythmic phrases with the right.

Between 1952 and 1957, he worked in Washington DC with Sonny Stitt and then spent two years with Mingus' Jazz Workshop. He moved to Copenhagen in 1973, and later settled in the small village of Rude in southern Zealand. In 1974 he completed a State Department tour of Africa with Hal Singer.

His later work, such as a series of duos with the tenor saxophonist Archie Shepp, and the album *Goin' Home*, was steeped in gospel music.

He died on 23rd February.



**Leon Ware
(1940 – 2017)**

Ware was an American music artist, songwriter and composer. Besides a solo career as a performer, Ware was best known for producing hits for other artists including Michael Jackson, Quincy Jones, Maxwell, Minnie Riperton and Marvin Gaye, co-producing the latter's album, *I Want You*.

Ware started his career as a songwriter in 1967. He co-wrote along with Ivy Hunter and Steve Bowden for The Isley Brothers recording of "Got to Have You Back". In 1971, Leon would collaborate with Ike & Tina Turner, co-writing six songs on their United Artist album called *Nuff Said*. Later that year, Ware began collaborating with Diana Ross's younger brother, Arthur "T-Boy" Ross. One of the songs they wrote was "I Wanna Be Where You Are" recorded by Michael Jackson for his album, *Got To Be There*. Ware's songwriting success led to a contract as an artist to United Artists, releasing his self-titled debut album.

Ware wrote for numerous artists during this period including Donny Hathaway and The Miracles. In 1974, Quincy Jones booked Ware as songwriter and performer for two songs off Jones' *Body Heat* album. The song, "If I Ever Lose This Heaven" was covered by the Average White

THOSE WE HAVE LOST

Band. Ware worked with Minnie Riperton on Jones' album and collaborated again on Riperton's album, *Adventures in Paradise* album, composing Riperton's hit, "Inside My Love". Ware and T-Boy Ross worked on demos for Ware's second album, this one to be issued on Motown Records and also for T-Boy Ross to win a deal. One of the demo recordings, "I Want You", was heard by Berry Gordy, who decided the song would be a good fit for Marvin Gaye. Gaye heard the other demos and decided to record much of it on what would be his next album, *I Want You*.

Having given away the material for his album, Ware began again on a solo effort for Motown, and the result would be his second album, *Musical Massage*. Released in September 1976, the album failed to generate similar success and was not properly promoted. Ware produced the *Shadows In The Street* album for the group Shadow, which was released in 1981.

Ware continued his songwriting and producing career while also releasing solo albums between 1979 and 2008. During that period, Ware wrote for Teena Marie, Jeffrey Osborne, Loose Ends, James Ingram, Melissa Manchester, Krystol, Bobby Womack and Lulu, co-writing the latter's European hit, "Independence" in 1993. Ware helped to produce singer Maxwell's debut album, *Maxwell's Urban Hang Suite*, released in 1996, and considered one of the landmark albums of the neo-soul genre. At the same time of that success, Ware's earlier work became a heavy source of samples in hip-hop music.

He died on February 23rd of prostate cancer.



Ilene Berns
(born Ilene Holub)
(1943 - 2017)

Berns was a record company director who formerly worked as a go-go dancer in New York City nightclubs before meeting her husband Bert Berns, the songwriter and record producer and founder of Bang Records. A widow at the age of twenty-four Berns set out to carry on her late husband's legacy. After re-releasing material from such Bang Records artists as Van Morrison and Neil Diamond, she discovered Mississippi singer/songwriter Paul Davis.

She relocated Bang Records to Atlanta, Georgia in 1970 and presided over a decade of success with Paul Davis ("Ride 'Em Cowboy", "I Go Crazy", "Sweet Life"); she also signed and developed Atlanta-based R&B funk group Brick ("Dazz") and singer/songwriter Peabo Bryson.

Berns sold Bang Records to Columbia Records in 1979 - leaving a legacy fulfilled by few women in the record business. The Berns family kept the music publishing operations (Web IV Music and Sloopy II Music), which are currently run by one of her sons.

She died on 20th February.

THOSE WE HAVE LOST



**Don Markham
(1931/2 – 2017)**

Markham was long time horn player in Merle Haggard's band, the Strangers.

Markham, who played on nearly every Haggard recording from 1974 on, played saxophone and trumpet. He had a jazz and pop background, previously performing with Sly & the Family Stone and the Ventures, as well as the Buck Owens-founded Bakersfield Brass. He spent six years as trumpet player at Bakersfield's legendary club, the Blackboard. He first joined the Strangers while touring with Johnny Paycheck.

He died on 24th February of undisclosed causes, aged 85.



**Hiroshi "Monsieur" Kamayatsu
(かまやつひろし *Hiroshi*
"Monsieur" Kamayatsu)
(1939 – 2017)**

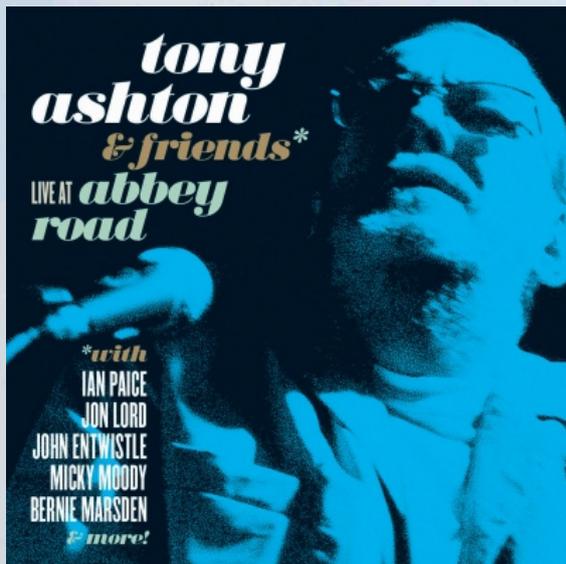
Kamayatsu was a Japanese singer and guitarist born in Tokyo. Known as "Monsieur", he was a founding member of bands The Spiders, Vodka Collins, and also a solo act.

In recent years he had a reunion with some former members of The Spiders, as the band Sans Filtre. Among his recent work was his performance of the song "RTB", the ending song to the anime Sentou Yusei Yukikaze.

He performed for over five decades.

He died from pancreatic cancer on March 1st.

THOSE WE HAVE LOST



Artist Tony Ashton with Jon Lord, Ian Paice, Bernie Marsden, Micky Moody, Neil Murray, John Entwistle, Zak Starkey (Ringo's son), Zoot
Title Live at Abbey Road
Cat No. HST434CD-DVD
Label Gonzo

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

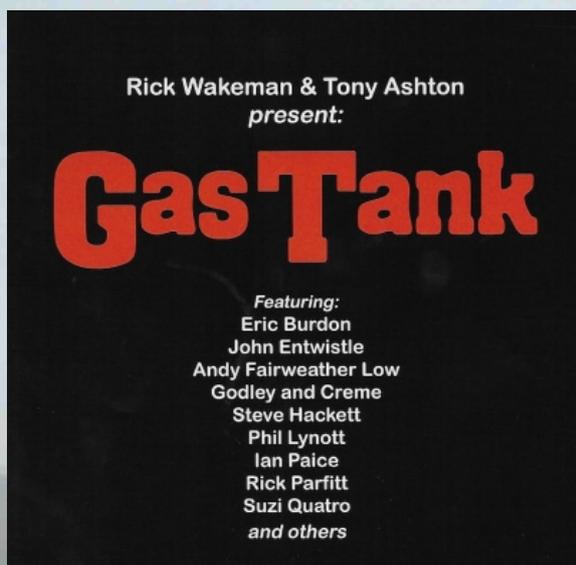
Money, Chris Barber to name but a few. As you might expect given that it was recorded by Sgt Pepper engineer Geoff Emerick at Abbey Road, the sound quality is absolutely first rate. The picture quality is also of a very high quality, shot using state of the art equipment for the time, by film director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

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

Then, what happened next, would turn an otherwise brilliant night into legendary! Ian Paice,

THIS IS THE GREAT
GONZO

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

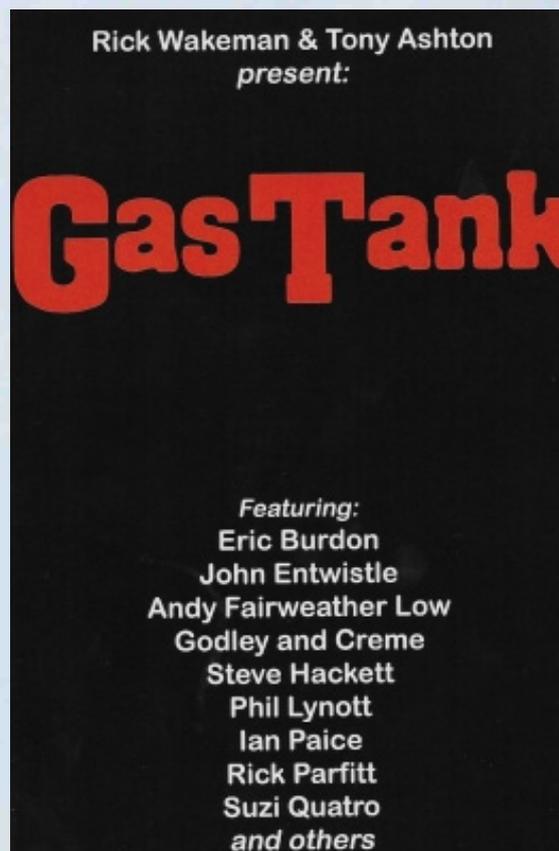


Artist Rick Wakeman and Tony Ashton
Various artists including: Ian Paice, Rick Parfitt, Steve Hackett, Andy Fairweather Low, John Entwistle

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

Title Gastank (DDVD)
Cat No. MFGZ020DVD

The year is 1982. Popular music has gone through several tumultuous years, an



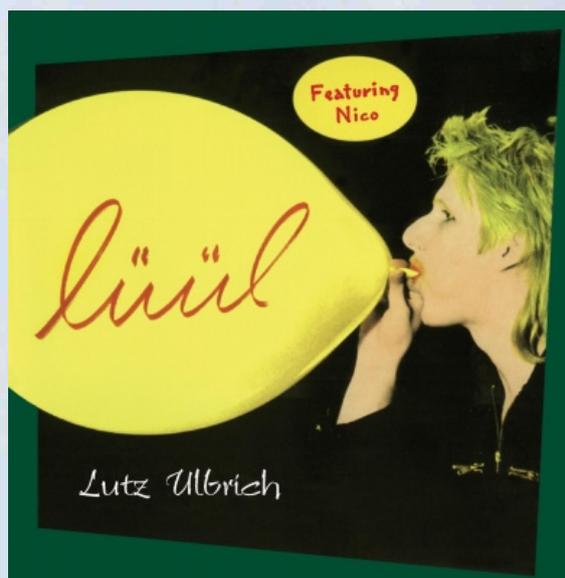
understatement for artists of the time. Classic and progressive rock musicians are at that moment reimagining themselves, their sound, and their stagecraft, in light of new influences, and the tremendous impact of music videos via the juggernaut called MTV. Punk has come and mostly gone, but continues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

The most able and successful bands of the 1970s are weathering the storm, making changes to their style and stagecraft and often their lineup. Genesis for example was then approaching megastardom with Phil Collins at the helm. Yes in particular were continuing to change at least one member with nearly every new release. Wakeman himself is exploring new styles and approaches to his solo work, having struck gold in the 1970s with such epic releases as The Six Wives of Henry The Eighth and Journey to the Center of the Earth he ended the decade with the more varied releases Criminal Record and Rhapsodies. It's fair to say that in the early 1980's Wakeman was in search of a new direction. He recorded a soundtrack for cult favorite The Burning, and the well-received 1984.

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

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

GasTank has long been unavailable any format for years.



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

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

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

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

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

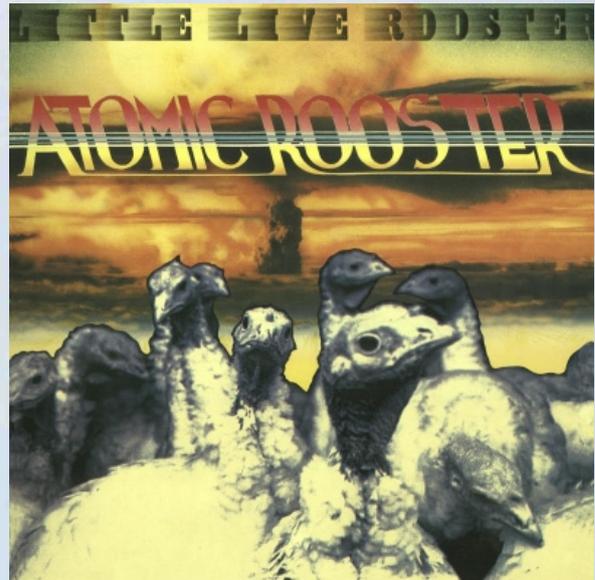




Artist Arthur Brown's Kingdom Come
Title Arthur Brown's Kingdom Come (Manchester Free Trade Hall 1973)
Cat No. HST297CD
Label Gonzo

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

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



shows them at their blistering best on stage in front of a wildly enthusiastic audience.

Artist Atomic Rooster
Title Little Live Rooster
Cat No. HST435CD
Label Gonzo

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

Most people would agree that this was the better line-up of ROOSTER, but the mood was always stormy between Crane and DuCann, so they disbanded at the release of the third album. Vincent Crane had to start from scratch again and hired superb vocalist Chris Farlowe (ex-COLOSEUM) and other men to make another fine album "Made In England" and finally "Nice and Greasy". This CD captures the band in 1972 and shows them at their blistering best on stage in front of a wildly enthusiastic audience. This is the best official live recording to exist of this line up!



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

Mary Hopkin's liner notes of this 34 year old album give an indication as to her attitude to her brief but bright music career all that time ago. Picked up by the Beatles' own Apple



label, and thrust into pop-stardom with a trans-Atlantic number-one single, it was only a matter of time before she withdrew.

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

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

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



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



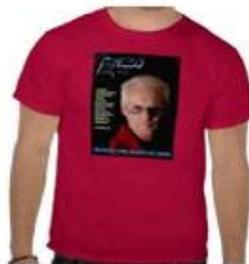
Gonzo #27 The Prog shirt

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/gonzoweekly>



HIBERNAL: Film, er...Prog/Electro Noir

It was in July 2013 that I first came across Hibernals, when I received a message through ProgArchives saying that someone called Mark had read some of my reviews and wondered if I was interested in his debut release under that name? As I have always endeavoured to increase my musical awareness I said "Yes", and in due course a Bandcamp code was sent to me and I downloaded the album, called 'The Machine'. Instead of starting with music, this commenced with spoken words and sound effects, and within the first minute I was enthralled and the real world had fallen away: I was already deep inside the world of Hibernals. This is not a concept album in the normal sense, neither is it a story with some music in the background, rather this is a genuinely new and exciting art form where music and actors combine to create a short

film for your ears.

Fast forward to 2017 and Hibernals has released their fourth album, 'The Dark of The City', so now seemed the right time to sit back and have a chat.

What inspires you musically?

In terms of music, I pick up inspiration from all over the place. I first took up guitar because I wanted to play Tool songs, so Adam Jones has obviously been very influential in my songwriting.

I'm also a huge fan of stoner rock bands like Kyuss and Monster Magnet. In terms of more contemporary Prog, I like Karnivool and Porcupine Tree, and I especially love the way

KEV ROWLAND



Steven Wilson constructs his longer tracks like 'Arriving Somewhere'. That's the kind of song that takes you on a journey as a listener, which is what I try to do with my own albums.

The stuff I write for Hibernial tends to gravitate toward atmospheric and soundscapes, so I also take inspiration from post rock bands like Hammock and Cloudkicker as well.

I was also into lots of industrial music in the 90s, with bands like Ministry, Front Line Assembly, NIN and KMFDM constantly blaring from my car stereo. I had a pretty decent mullet at the time and I undoubtedly looked cool hooning around in my beat-up Toyota Corolla. With industrial, I loved the blend of harsh guitars, electronic elements and vocal sampling. In fact, the prototype Hibernial song I developed back in 2012 used vocal samples to create a very rudimentary kind of narrative, but I found that searching for the right samples was very time consuming and ultimately limited the scope of what I could do. That's when I came up with the idea of using my own story, told via voice actors, rather than samples from other sources.

What inspires you in literature?

Some of my favourite authors include Arthur C. Clarke, Neal Stephenson, Stephen King and George RR Martin. Clarke and Stephenson are both masters of detail; they create such vivid realities with their writing that it feels like you are reading documented accounts of things that happened. I've learned in my own writing that filling the world with detail certainly lends authenticity to the experience for the reader, so I plan my speculative universes for months in advance before putting pen to paper. Or fingers to keyboard as it is these days.

Oddly enough, my writing has also been inspired by music many times. One example is the short story that formed the basis for the album 'The Machine'. This entire story came to me one night driving in my car listening to Pink Floyd's 'Welcome to the Machine'. I still remember the throbbing bassline at the start of the track inspiring the notion of the 'sickly heartbeat' heard by the narrator when he first confronts the device in the bowels of the Machine Co. building.

It was a freaky, scary, and awesome experience, the kind of thing only great music can evoke. This is what I try to emulate with



Hibernal.

Are you a writer who can play music, or a musician who can write books?

I'm definitely a writer who plays a bit of music on the side! In fact, I'm a bit of a bedroom guitarist to be honest. I took up guitar late in life and never had lessons. I'm more of a storyteller and someone who creates moods and atmospheres, and luckily for me that's a good skillset for a project like Hibernal. I play to my strengths and don't try to be something I'm not. I think that understanding your limitations is a huge part of being successful as an artist, and I certainly know mine!

What made you decide on this type of art form?

I had been wanting to put a band together for several years. I wrote about fifty songs (lyrics and music) over the course of three or four years and tried to recruit band members, but there was no chemistry with the people I was jamming with.

My singing is total garbage, so doing the album solo was out of the question. I considered arranging the songs as instrumentals, but in truth I wanted to do something that was more compelling and which allowed me to captivate the listener (which I didn't think I could do with music alone).

As I mentioned above, I messed around with using samples from movies in my songs to heighten the experience and I was immediately struck by the power of those simple additions. I got some chills happening for sure. However, apart from the time-consuming nature of finding samples, I was worried about the legality of 'stealing' them from movies so I scrapped the idea.

At that point I was ready to give it all up, as it seemed as though I was out of options. Then I remembered the short story I'd written a decade before called 'Welcome to the Machine'. It had been selected to appear in an anthology with some big-name authors - all very exciting for a young author like myself - but after working on edits for months, the anthology was cancelled at the last minute and nothing was published. (This also caused me to give up writing in disgust at the time, since it all seemed like a big waste of time).



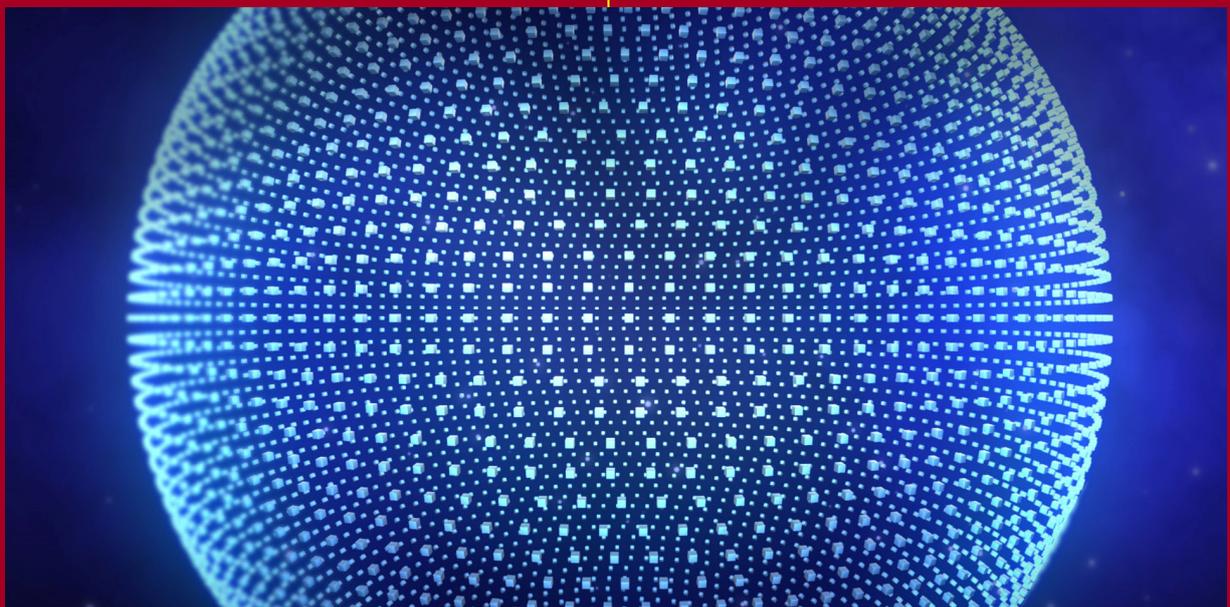
But those chills, man. I wanted to experience that creative buzz again. I kept messing around with the format, and soon realised that I could adapt the story into a simple, condensed script and set it to the music I'd written, and that would allow me to make a concept album with narration instead of song lyrics. To be honest, the idea was a bit ridiculous - combining a spoken word piece with instrumentals - but when I started to play around with it I had a lot of fun. I told myself that it would be a good exercise in writing, recording, mixing and mastering an album, so I kept going with it. I matched songs I'd written with different scenes from the script, and composed more music from scratch where nothing fit.

The decision to hire professional voice talent

wasn't an easy one. When I checked it out I found it to be quite expensive, but I decided that if I was going to make the album and put my name on it, I'd do it with the highest production values possible.

So, I released 'The Machine' on Bandcamp and told a few friends about it, looking for feedback on the audio quality and any other general thoughts. I waited, and waited, and there was deafening silence. I could almost picture them sitting there scratching their heads as they tried to figure out what the hell I'd created. It was about that time I went searching for a very large hole to crawl into.

I was too embarrassed to send the album out to any bloggers or reviewers because I thought they'd find it ridiculous. Then, about a week after release, complete strangers started to pay





money for the album even though it was listed for free on Bandcamp. They messaged me wanting to know if I was going to make more albums. It was only at that point I realised Hibernial might have some appeal for a small fan base.

So, Hibernial wasn't something I planned, but rather something that came about through experimentation and trial and error.

You've released instrumental versions of the first three albums – do you personally prefer these or the ones containing the stories?

I've only ever made the instrumental albums for the fans. (I have awesome fans, by the way, so it was the least I could do.) Initially I had no interest in doing the instrumentals at all, but I finally caved after receiving so many requests from fans for the 'narration-free' versions. I've never written a song with the intention of it ending up as an instrumental. Even the songs I wrote in the early days before Hibernial had accompanying lyrics. I do enjoy listening to instrumentals by other artists, but when it comes to my own creations, I seem to have a driving need for a theme to be included in there somewhere.

The future per Hibernial is bleak, and not a lot of room for humanity. Do you see each of the albums as different facets of the same future, or are they alternative realities?

Guilty as charged, I do write some bleak stuff! I have always used art as a kind of

catharsis, dealing with my fears by writing them down in the form of a story. 'The Machine' is a perfect example. When I wrote it, I was at the point in my career where I was beginning to worry that I was spending too much time at work. Then, bam! This story falls out of my head about a man who surrenders every part of himself to his job. Coincidence? Probably not!

After the Winter - while ostensibly about nuclear war, synthetics, and the end of the world - is just a story about a man struggling for self-acceptance. Almost all my stories are just tools for examining the things we all grapple with in our day-to-day lives.

In terms of continuity, the albums could be loosely considered to be set in the same universe, especially the first three. When I wrote 'The Dark of the City', however, I considered it to be a clean slate, because I didn't want to have to conform to previous timelines and events. There are still some commonalities between the stories simply because I tend to revisit certain themes, and if you connect enough dots you could say that it's still the same universe, but it's not necessarily something I've done intentionally.

Have you ever felt that you ought to go back to any of the stories and provide a sequel?

I get asked to do sequels a LOT. I had people asking me to write sequels right from the first album. I suppose the reason I haven't is because I view the albums as an exploration of a single idea, and once that's done, I'm ready to move on to another idea. Plus, I don't like treading over old ground. I try to make each album sound and feel different from the last, and



I'm not sure I could effectively do that with continuing storylines and characters.

Having said that, I wouldn't completely close the door on the concept of an album sequel. If I came up with a killer idea for a continuing storyline that was fresh and interesting, I would go ahead with it.

Each of the stories is compelling and complete yet it is incredibly hard to write a short story that is complete in every way – how do approach this?

Writing a story for an album is very challenging. In fact, at times it's a total pain.

First, I set myself a limit of 2500 words. If it blows out more than that, the ratio of narration to music gets too high and it starts to feel like an audiobook with a bit of music on the side. So, within that very small amount of real estate there's many tasks that need to be accomplished: describe the world and the setting; create character arcs; have plot and resolution; tackle themes that lie at the core of the story.

That's a lot to do in a short amount of time. For that reason, I rely on archetypes quite heavily. For example, in an early draft of 'Replacements', the main character Artimus was working in a spare parts store and explaining the social structure of the world through people who came into the store, as well as revealing his own backstory, but it took me six tracks to get to the plot. It just wouldn't have worked on an album because I'd have lost the interest of the listener by that point. So, I ditched that setup in favour of an introductory track that gave a brief

outline, followed by a whole bunch of cyberpunk tropes - synthetics, rain, shuttles flying overhead, and the overall film noir mood. That saved me spending 2000 words establishing the world, and instead allowed me to get straight into the plot.

Likewise, there's no time to create complex characters. The version of Artimus that ends up in the final script has very little backstory. He's a loner who restlessly wanders the streets looking for meaning. That's it. And I think that works well because it creates a sense of mystery about him. The audience is given a few crumbs about his outlook on the world and his motivations, and the rest is a blank canvas for them to fill in.

I think I cranked out close to fifty drafts of 'Replacements' over a three-month period before I got something that ticked all the boxes that need to be ticked. It's an iterative process and it just takes a lot of time and patience to find the right balance.

What comes first, the story or the music?

For the first album, I developed the story and the music separately, thinking the two would never end up together. After the idea for Hibernals hit me, I adapted the 6500-word short story into a 2500-word script and broke it up into eleven scenes. Then I went through the catalogue of songs I'd written looking to see if any of them fit the mood for each individual scene. Lucky, some of them did. I had to write an additional 20% of new music for the scenes I couldn't match.

After that first album, I had a better idea of what I was doing, and I developed the script and the



music together. I would come up with a story idea in my head and write some music that I thought might accompany it, and once I had a few decent songs together I would flesh out the script and start the drafting process. It was a lot more organic. On the first album, most of the narration and dialog happen between the sections of music, often between songs in short segues. On the subsequent albums, it's far more integrated, with narration and dialog happening during songs, almost like lyrics. It was a conscious choice to compose music that could more effectively accommodate the story in a more fluid fashion.

Why change to a female first person in TDotC?

I must give credit to my collaborator Rowan Salt for this one. I had originally written the script with a male in the lead role, and it was his idea to try it the other way around. As Rowan suggested, there's an interesting dynamic when the female partner is in control. Also, I already had Faleena Hopkins (from previous Hibernial productions) lined up to appear on the album, and we wanted to give her a larger role and really 'stretch her wings' so to speak. She didn't disappoint.

Another reason why I jumped at the idea was because it was another way to differentiate TDotC from previous albums. As I said earlier, I like each album to have its own feel. For TDotC, I shortened the length

of the album considerably and wrote the script in present tense, which is something I hadn't done before. Making the lead character a female was another great way to give the album a unique feel in the Hibernial catalogue.

What's next?

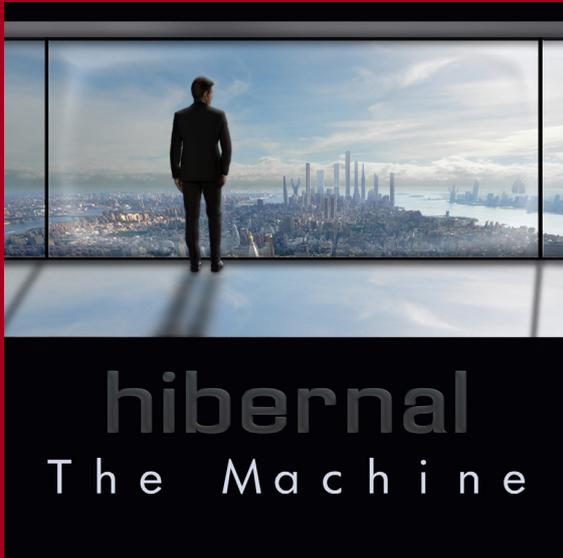
I'm currently putting the finishing touches on the instrumental version of *The Dark of the City*. That one should be coming to an internet near you some time in the next few weeks. After that, I'm going to spend some time concentrating on my writing. I plan to publish at least three more novels this year as I continue my march toward world domination.

After that, things get a bit nebulous. I'll confess that I haven't written a single track for another Hibernial album, and although I've tinkered with a few scripts, I haven't come up with anything I'm happy with. I've also toyed with the idea of creating a podcast that features one story over five or ten episodes - like a radio play type deal - but I don't think that will happen.

Most likely I'll blow the cobwebs off my guitar at some point soon and see what comes out. Whether that's a Hibernial album or something else, I don't know. I'll just see where the creative juices take me.

I strongly believe that Mark has released some of the most compelling albums I have heard over the last four years. They should come with

a government health warning as it is just not advisable to drive when playing these; reality disappears and the bleak science fiction world of the future and the stories of those



involved are the only things that matter. All the albums are easily available through Bandcamp, <https://hibernal.bandcamp.com/music>

Hibernal - The Machine

It takes quite a bit to make me stop and play close attention, but I found myself doing just that when I allowed myself to fall headlong into the world of Mark Healy's creation. I'm not quite sure how to describe this, as it is way more than a concept album, and in many ways, is almost a play with the music being an integral part, another actor. This is an album based on an original short story, and is all about what happens to someone as they quite literally climb the corporate ladder and the sacrifices that they must make to achieve success, although that success is much more in their own eyes as opposed to those of their loved ones. The first time I played this was in the car and I found myself somehow at home, having driven on auto-pilot for much of it, but before the album had ended. The next morning, I put it on again, but started once again at the beginning so that I could get the full benefit of listening to it all the way through (and making sure that I paid more attention to the road this time).

It is a science fiction story, set at some point soon, with a first-person narration for the most part, along with some additional key characters. Mark has provided all the music, as well as the artwork, but for some reason

brought in others to play the roles and Rowan Michaels in the lead role has done an outstanding job. At times, quite Floydian, and others more Gong or Porcupine Tree, this is something that in many ways is quite a different art form in that it is neither a story or music, but is far more compelling and intriguing than both. Sometimes simplistic, at others quite complex, this is the perfect marriage between spoken words and music, so much so that each time I play it I find myself having to almost shake myself when it finishes, as I have been taken so much into Mark's world.

Hibernal - Replacements

When Mark Healy originally contacted me about his project Hibernals, and the first album 'The Machine' I did as I always do with 'new' bands, put the album to one side and waited until I had the opportunity to listen to it with an open mind. 'Replacements' wasn't accorded the same luxury, because as soon as I had it I just had to play it to see if Mark had dared to stay with the same construct as before, and this he has done, except now there is even more depth and presence. There have been many acts who have released concept albums, but there are very few indeed who have provided a story where the actors speak their lines and the music is there for support. This is cinema for the ears, and science fiction to boot. But what makes this work so very well is that each element is there for the other, each providing the drama and passion that the other requires.

Rowan Salt provides the bass, with Mark all other music, while there are four actors, with Scott Gentle taking the main lead of Artimus. His voice and presence reminds me of Humphrey Bogart, with a grittiness and realism that shines through. It is hard to talk about the story without giving too much away, so let's just say that it is set in the future and the replacements in the title are human-looking androids who now undertake the mundane tasks that humans don't want to do. But, there are many twists within what must be a very short number of words, and Mark has left so much hanging that I don't feel that this has yet come to a full conclusion. Whereas in 'The Machine' it would have needed a new story to follow on from the last, this feels much more like a new chapter of the same. When I first played it I was rather surprised when it finished as I felt that the story was only half-told, and I found myself thinking about it even when the album wasn't playing, such is the power of a few carefully chosen words. I concluded that although I can see why the story ends where it does, I would rather have some more explanation of what had previously occurred to Artimus, and how he got to where he was. There are suggestions, but no more than that, what it has done is made me go back to the album time and



again.

But hang on, isn't this supposed to be a music review? Well it is, but on this album, it is about the music supporting the lead players, the actors. Mark riffs when he wants to, or provides gentle Pink Floyd type noodlings, but importantly the music very much stands up on its' own right as well. Mark has so much confidence in this that he has also released the album as an instrumental, so it is possible to hear the music without the words.



This is not an album that can be picked at, but rather must be played through to completion each time, and it needs to be in the foreground as opposed to the background as it is only by properly listening to it that one gets the full benefit

Hibernal – After The Winter

The synopsis of this album is "A man who transfers his thoughts and memories to a synthetic body in order to survive an apocalypse seeks to return to his human form". Yes, yet again we are in the world of Mark Healy, which is bleak and post-nuclear war, some time in the future. Rowan Salt has again joined Mark by providing bass, and it is interesting to note that Faleena Hopkins, who portrayed Sabel in 'Replacements' is back again, this time as Arsha – the first time that one of the actors has returned. There are only two characters in this story, down from four last time and three in the debut, but in many ways, this is possibly the most compelling to date.

When listening to Mark's cinematic visions I have sometimes wondered which author he most reminds me of, but there was no debate on this one, as to me this is Stephen King and the wastelands encountered on the journey to The Tower. But, as always with Mark, there is quite a twist. If we consider this to be the third in a loosely connected trilogy taken from the same world view, albeit at different times, this is the one furthest in the future, and the one that seems to have the most music within it. There are few words in the script outside of the conversations that take place between the Arsha and the lead character, Brant, and his post rock Pink Floyd inspired soundscapes perfectly capture the mood.

This is the perfect combination of two quite different art forms, that of music and of a script spoken by professional actors, so that one enhances the other to make something so compelling that once it has started, nothing else exists. At the end of this album I felt it was more complete than 'Replacements', one where this



particular chapter had come to a logical conclusion. There were questions I wanted answered, and I did want to know what happened in the future, but I also felt that the story was concise and ended in a better fashion than the last one. Compelling, enthralling, imaginative and exciting, Hibernial.

Hibernial – The Dark of the City

Mark and Rowan are back, and again the story revolves around just two characters, both played by actors who have previously been involved with Hibernial. Scott Gentle took the lead in 'Replacements', while Faleena Hopkins took a minor role in both 'Replacements' and

'After The Winter', but here things have been changed as Faleena is very much the lead. This changes the dynamic, as the script is always in the first person, so the switch to female was surprising and caught me off guard. As with the previous album there appears to be more music, which is many places is quite dramatic, and whereas I normally "see" Mark's stories in full colour, this feels far more black and white, as if it is a classic Hitchcock. Or at least if Hitchcock was directing films that would normally be called science fiction. In terms of timelines of the Hibernial world, this has more in common with 'Replacements', but more of a parallel universe to that one as opposed to the same vision.

There is an almost hypnotic state to the music, as it takes control of the senses and drags the listener into a new world, one where Moreeno the cop is undertaking a relentless search for the creature that killed her partner. By chance she comes across her new partner during the evening, and together they finish what had started a few weeks before. I still find it incredible that in so few words Mark can create a picture of Carson City – I feel I understand both it and its underbelly, and can envisage what the characters are seeing when the final act is played out.

The post rock riffing combines with Pink Floyd stylings to create a musical soundscape that is at times at the forefront of what is happening, creating the dramatic when there are no words, and at others falling into the background so that the actors are centre stage. This isn't a concept album, nor it is a spoken book, but something that is different from both and instead is a musical radio play for the ears.





“Naked Radio”

**The Pink Fairies To
Release First New
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Cop a sneak preview here:

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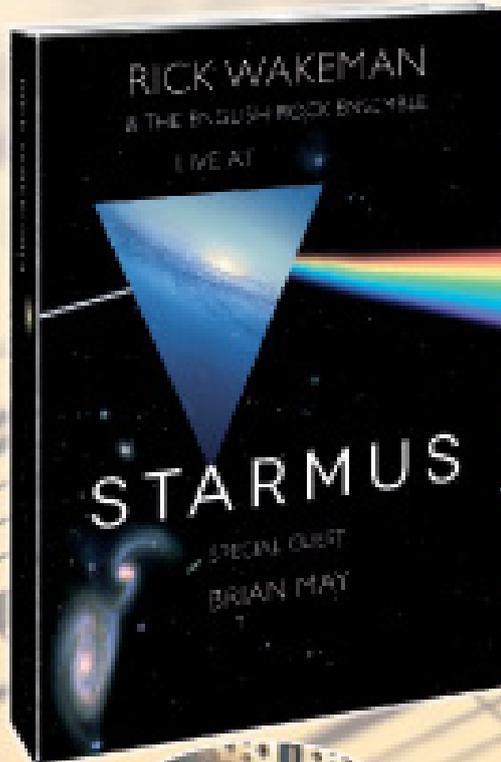
RAW presents

Forthcoming releases from **Rick Wakeman & Friends**

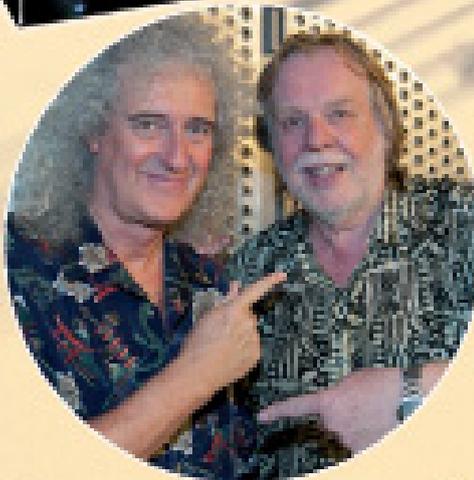
Rick Wakeman & Brian May

live from

STARMUS 2015



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



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



Available to pre-order from www.rickwakemansmusicemporium.com



3rd and 4th February 2017

An abfab festi. Awesome frolics and fun. A wild, wild party and exceeding musical mayhem!

Re-Mixed festi is curated by Global Local with alternative music maestros, Continental Drifts (much respect to old mate, Chris Tofu (left) and friends), and partners, Movimientos, Wormfood, Vibes and Pressure, Woodburner, Two for Joy (and more). It took place this year over a Saturday night into the first four hours of the Sunday morning. But the entire event also included 'Brass Off' – a massive brass band battle of sounds on the Friday night attended by 600, and an assortment of workshops over the weekend. 2 days and 4 stages. An indoor carnival. And Rich Mix is absolutely one of my favourite venues in London. Renowned for its eclectic, culturally diverse and cutting-edge gigs, plus a 3-screen cinema. www.richmix.org.uk/

I attended, along with what Chris Tofu calls another '1,100 peeps', at the Saturday event. But I admit to having left for the night buses and tubes at just after 1.30 am, so missed the closing acts. Shame, I was looking forward to headliners, Bleeding Heart and Afriquoi's DJ sets. My excuse was that I'd only just travelled the day before across the snow-covered mountains of Turkey, coupled with a 2,000 mile flight and trains, tubes and buses from Gatwick to North London's Crouch End.

alan dearling



But, I'm so, so pleased I made it!

The event was absolutely bursting with energy, enthusiasm, playful anarchy. And wonderful, joyous, culturally diverse music. Gypsy, Balkan, Indian, Chinese, Irish and African rhythms and much more. Plus the Silent Disco and the infamous 'Disco Lift'.

Mad, colourful staff team. Even friendly security from Genesis. Smiley, happy,

bouncing people enjoying the time of their lives in a superb, professionally-organised gig. Live music for nearly seven hours.

Continental Drifts Music -

www.continentaldrifts.co.uk/music/

Global Local - www.globallocal.co.uk/

DJ Chris Tofu - <http://www.mixcloud.com/DJChrisTofu/?order=popular>

Summer 2015 Films

DJ Chris Tofu and Brass Funkeys - [Bestival - Tofu and Brass Funkeys](#)

Shangri La's - Hell Stage - [Video Shangri La's Glasto](#)

[White Mink Video](#)

[Brass Band Remix Video](#)

Vintage Remix – [Vintage Remix Video](#)

London Remixed Festival 2016 - [London Remixed Festival](#)







If you could have attended and didn't, for whatever reason, you need to kick yourself! A memorable, and special night and morning to be cherished...

Some words and pics...

Two stages, the Polka Club and the Folk Ghetto, at the massive Rich Mix building, were way upstairs on the 4th floor. Downstairs, the big, Tropicarnival stage. So, given that eleven hundred people cannot all use the single disco lift, there was much trundling up and down 8 flights of stairs. All good exercise in the name



of art and music!

First band I saw was the fun-loving **Faith i Branko**. Authentic and passionate, but fun-loving too! Serbian Gypsy violin maestro, Branko, and English circus performer and accordionist, Faith. They look good and sound good too. Energetic, tuneful with a nicely paced mixture of light and shade.

<https://youtu.be/x-sQGVwNV64>



Me and My Friends

Close harmonies, high floating West African and Caribbean-style rhythms. Cello, guitar and clarinet. Happy music. Sway and dance...sway some more...They already have a couple of albums under their collective belt.

<https://youtu.be/J0EWXWW3c8g>



Op Sa!

So youthful, and so obviously in love with the music they play. One of my personal highlights of Re-Mixed festi. Op Sa! are influenced by the rich musical roots of the Serbian Kolo and the





Turkish čoček, Balkan and Gypsy sounds, but with lots of individuality. Glad to have discovered them live. And my camera loved them too!

https://www.youtube.com/watch?feature=player_embedded&v=boCZl6vfwol

Screamin' Miss Jackson



Good time alt-country meets the blues. Nice blend of boozey dance sounds. A genuine old time feel about it and the band proved popular with the Folk Ghetto crowd.

https://www.youtube.com/watch?feature=player_embedded&v=tu0Sdgk_Cvo

JJSoulx



A drop-dead gorgeous diva of soul, jazz and gospel. Beautiful and mellifluous. And she's beginning to break into the mainstream too. A bit too smooth and mellow for me – but hugely talented and seems a genuinely nice lady.

https://www.youtube.com/watch?feature=player_embedded&v=r5z8827T5kg

Kefaya



<https://youtu.be/wND8BhedGzQ>

On this night, they provided a real melting pot of Balkan, Indian and Chinese sounds. I really





enjoyed them and will be looking out for their albums. There's a strong core band providing hypnotic rhythms and the two vocalists collaborating with the band added the Indian and Chinese vocals. Mesmerising live. Definitely special...and their album 'Radio International', sums them up nicely.

Matuki



High energy West African rhythms. A get up and dance big band. Great stage presence and performance. Grabbed the audience from the very beginning of their set and held their attention. If you like your music hot and sticky – these guys are for you. Their debut album, 'Injo' is packed with lively Afrobeat.

https://www.youtube.com/watch?feature=player_embedded&v=PCcsTvn6Zks

Ruth Theodore



Ruth Theodore from Southampton is a quirky, very individual talent. Great words, assured delivery, with lots of erratic tempo changes. She works well with her great band of multi-ethnic musos. Not easy to pigeon-hole, perhaps alt-folk/country? I know I enjoyed it a lot. Her second album is called 'White Holes of Mole Hills', which perhaps indicates the oddness...

https://www.youtube.com/watch?feature=player_embedded&v=9oFi30VsP3U

Hallouminati



Ska-Punky. Greek-Gypsy, edgy with a lot of in-yerr-face attitude. One of their albums from 2013 is called, 'Merchants of Disorder', which pretty much sums them up. Reminded me of Traveller bands from 'back in the day'. I really enjoyed their set at Re-Mixed. Highly recommended.

<https://youtu.be/9kwz5qDsxlI>

Mango Rescue Team



Carnival performance. Costumes and added mayhem. Crowd-pleasers and mad dancing. Perhaps a bit more about the show than the music.

<https://youtu.be/nwLEVAwvwhI>

Elephant Sessions

Quality diddly-di music from my home country



of Scotland. Fiddle and mandolin (I think), percussion, deep bass and assorted weird instrumental sounds. Fun and jump and down time. But good musicianship. Worth checking out. Their album is called 'Elusive Highland Beauty'.

<https://youtu.be/Z13s3dfnNKE>

Gypsy Hill featuring Koby Israelite



Mediterranean and Balkan beats. Plenty of brass and weird whooshes from their DJ. Musically fun and a tad aggressive and on this night, featuring ace accordionist, Koby Israelite. Lively, tight, inventive and professional. Lots of ska rhythms in there too,

I gather they have played alongside real big names from the world circuit like Taraf De Haidouks.

https://www.youtube.com/watch?feature=player_embedded&v=71Znqe4WBxA

And - the two sets that I missed, because I needed to get some shut eye. Sorry guys!

Beating Heart

Described in the local Islington newspaper as:

"...a DJ set from the creators of Beating Heart, a charity project inspired by ethnomusicologist Hugh Tracey's work in Sub-Saharan Africa. Tracey made 35,000 field recordings between the 1920s and 1970s, intending to reveal the beauty of this music to a world that had little interest in it. Beating Heart connects the International

Library of African Music with contemporary producers such as Rudimental and My Nu Leng. The income from the project is used to assist the people from where the music original came.” Intriguing.

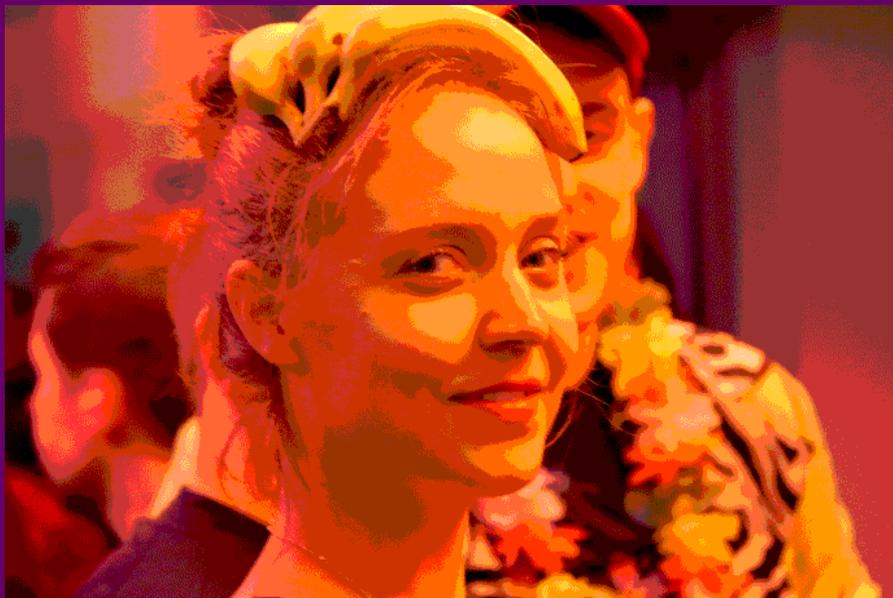
Afriquoi

On this [particular night, they were doing a DJ set, but who are described by Global Local as:
“Live African Dance Music from London, UK, combining African styles and musicians with contemporary UK electronic music. With a combination of live kora from Jallykebba Susso, guitar from ‘Papa’ Fiston Lusambo, percussion, vocals, synths and electronics, Afriquoi draw on a range of African styles fused with futuristic UK dance music drawing on house, dubstep, soca, garage and glitch.”

https://www.youtube.com/watch?feature=player_embedded&v=XR3zWstmfgs

And finally a couple of my favourite pics from the night:

The Banana lady and Hallouminati lady





Music in Space, Man

The somewhat amusing announcement from Space-X this week, stating two zillionaires had deposited substantial funds for a sling-shot flight around the moon next year, got me wondering a little about music in Outer Space for a change.

Since Yuri Gagarin's first flight in 1961 (Russian love songs played on vinyl, piped into his capsule before blast-off) many of the humans who have left the Earth's surface have listened to an already huge variety of music aloft, on cassette, CD, digital files and piped up from Earth on the radio too. There's lots of cheesy stuff in there of course but there is also no doubt some very good music has been listened to up in the heavens. The ISS even currently has a Yamaha keyboard onboard....The Beeb

John Brodie-Good

have an interesting online list of Space musical firsts which you can find down below.

But what about real Space Music?.....not us..... 'them'. Only last year did the full story of Apollo 10's flight around the Far (Dark) Side of the Moon emerge. All three astronauts started hearing sounds, which were not coming from their ship. They described them as whistling and an eerie woo-woo sound. It was not just one of them but all three, and NASA tapes reveal the chat at the time. But, this was the astronaut corps, and none of the trio wanted their future careers threatened by 'hearing things' in Space, so they stayed shtum at the time. You can hear some of the sounds on a short film (link below, video 1 of 2). Have a listen?I reckon mystery solved, it sounds just like an early Hawkwind or Gong synth piece to me. NASA has tried to dismiss the alien music claims with both a tale of similar sounds picked up by a deep space probe going past Saturn (but critics have pointed out those were magnetically generated, not applicable with La Luna) or the VHF Radios on the Command Module and Lunar Lander 'talking to each other' (but the three space farers say no to this, they intimately knew the noises of their craft). Perhaps Daavid Allen was right, and it was inbound PHPs after all. It's certainly a bit different.

The world's first space tourist, (an LA 'accountant') Denis Tito flew to the ISS in 2001 and spent eight days in orbit, most of the time his own. I went to his house a few years later and saw a presentation of his holiday snaps. I doubt I'll see better.....still and video of the green, blue and white glowing planet Earth below. He further indulged himself by listening to classical music and opera on his headphones for hours on end. Not my choice of music but hey, you pay \$20million, you pick your own playlist. Working space folk

(astronauts/cosmonauts) have almost no free time during their days, even if on a multi-month stay aloft, but do have to spend several hours a day exercising to slow bone and muscle wastage and that is the time they can listen to their choice of sounds on cans.

Which brings me back to the private moon-shot. Whilst the two space contenders seem to have the right stuff, as well as huge amounts of the folding stuff, they seem a bit short of grey matter. They are going to fly next year, in a currently un-flown rocket and capsule combination, without an astronaut.....we shall see. They should call Space Adventures (ask for Eric), they'll get the Russians to build them a Soyuz, flown by a Cosmonaut and definitely get them there and back.

As our two lucky travellers start coming round from the Dark side of the Moon however, they will see that view, the view that changed the way most of us view our world. They will experience Earthrise, the whole beautiful planet hanging in Space. Hopefully, they might have heard the 'alien orchestra' whilst in the dark on the way round too. Your music choice for Earthrise though, what would you choose?

PS: Eric, I'd be happy with 5% please?

Music in Space 'Firsts'

<http://www.bbc.com/future/story/20130429-thirteen-space-music-firsts>

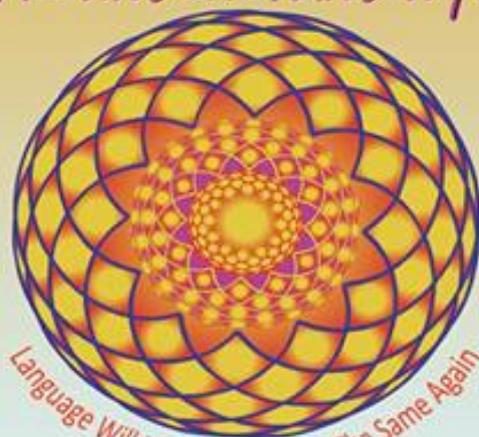
Apollo 10

<http://www.telegraph.co.uk/news/science/space/12169511/Nasa-releases-recording-of-strange-space-music-heard-by-Apollo-10-astronauts.html>

WHAT THEY'RE SAYING ABOUT

Short stories by
Richard Foreman

Richard Foreman's
*WILFUL
MISUNDERSTANDINGS*



Language Will Never Seem Quite The Same Again

Reviewers:

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

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

Writers:

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

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

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

Readers:

"Stories like dreams half remembered, tapping into a seam (or seeming) of the unconscious mind."

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

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

"This is a collection to reread, a book to tickle and amaze, to ruffle and amuse and sometimes to raise the hairs on the back of your neck."

"Unafraid to tread off the beaten track into vivid, unsettling worlds where nothing can be taken for granted. Where anything can happen."

Cost: £8.95 (+p&p) per copy

by mail order (signed) from Lepus Books website
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Or available by order from bookshops
(quote: ISBN978-0-9933901-0-4)

For more info see Richard Foreman's website at
richeff.moonfruit.co

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.

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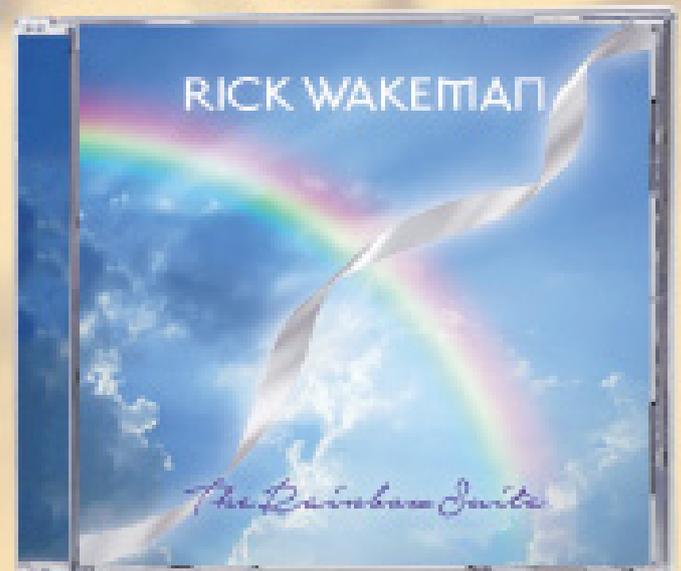
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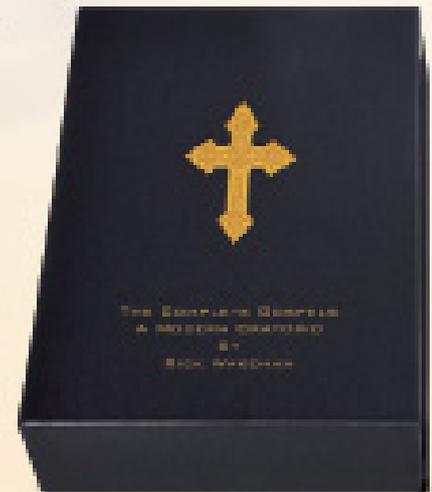
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Available to pre-order from www.rickwakemansmusicemporium.com



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

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks
Director, Africa Region
The Nature Conservancy

p.s. Start helping elephants today at nature.org/elephants and follow us on Instagram, Facebook or Twitter to get action alerts.



DOGLEG



Weekly Acoustic Jam Session Hosted by Dogleg

@The Village Inn, Westward Ho!
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THE SCIENTIFIC INVESTIGATION OF THE UNEXPLAINED

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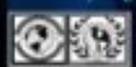
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Digitiser 2000

- * VIDEO GAMES!
- * FUNNY STUFF!
- * OTHER STUFF!

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

From 1993 for a decade he was the editor of an anarchic video games magazine on Channel Four Teletext. It was called Digitiser and contained some of the most gloriously funny bits of off the wall dicking about

that I have ever read. Biffo happens to be a friend of mine and as the re-launched Digitiser2000 is just as stupid and just as funny as ever, we shall be featuring a slice of Biffo every week from now on.

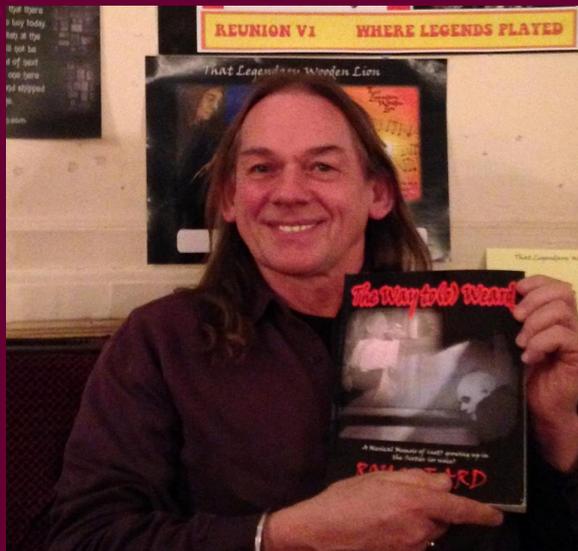
OLD SCHOOL ELECTRONIC GAMES WERE RUBBISH

Kids today, eh? They don't know how good they have it. Things are so good now, that they expect everything to be handed to them on the end of a pizza paddle. Oh, how I hate them...

Look at the Nintendo Switch; a device of almost limitless gaming potential, which works as both an under-the-telly console and a handheld games system. Children of the 70s and 80s could never have conceived of such a thing, and were they capable of doing so their brains would've likely shut down, never to reactivate. Here's a trawl through some of the electronic garbage my generation had to suffer through.



WORDS FROM THE WEARD



After a life spent in and around music Roy Weard has finally written it all down. From his beginnings in the folk clubs of the early sixties, to playing the free festivals of the seventies with his own band 'Wooden Lion', to touring as a merchandiser with acts like Santana, The Pink Floyd and Genesis, to fronting cult London bands 'Dogwatch' and 'Roy Weard and Last Post', then touring again as a sound engineer and tour manager for many different bands and solo acts. A wide and varied life - this book spans all of that and more and is freely sprinkled with backstage stories and tales of a life spent on many different roads. It also contains many photographs, mostly taken by Roy, the crews he toured with, or by the fans of his various bands.

Even now he is unable to give up being involved in music. He still fronts the revived band 'That Legendary Wooden Lion', is part of the team that puts on monthly gigs in Brighton and Hove under the name of 'The Real Music Club' and does a weekly one hour radio show on Tuesdays at 4pm on Brighton and Hove Community Radio. As of now, he also writes a regular column in this august publication..

When we arrived in Germany, Kevin began to get more depressed. He did not really like German food, and the thought of playing a few gigs there brought him right down. I had been manipulating the band's rider and keeping the spirits hidden away till after the show, but in the first gig both Kevin and Ollie started asking for the tequila that was on their list. The promoter was in the room at the time and I said, 'Oh, he will bring it in later. It is all arranged.' I turned to him and suggested he just brought a couple of glasses right now.

He jumped in, however, and suggested they could have a bottle right now.

'We only want a couple of glasses,' Ollie replied. 'We won't drink it all before the show.'

Needless to say they did - with predictable results.

After this we got Kevin a day room to let him sleep a bit because he was beginning to look very down and tired. When Rainer went to pick him for the show he cheerfully announced, 'I've drunk everything white in the mini-bar.'

That didn't work then.

In Holland they were supposed to be playing on a bill with five other acts in a mini indoor festival. They were due to take to the stage as headliners at midnight, but neither Kevin nor Ollie fancied that so Kevin told the promoter he was ill and really needed sleep. This prompted the guy to move them to an earlier slot. Kevin also asked for a doctor and one was duly called. What he was hoping for was a doctor with a rock and roll attitude that he could play up to in order to get a few pick me up pills. The doctor had other ideas though, and decided he had the onset of flu or a cold and gave him a B12 injection in the backside!

A friend of Kevin's did turn up later that day with a couple of grams of coke - much to Kevin and Ollie's delight. Down came the mirror from the

wall and they were gleefully snorting huge lines of it when the promoter visited his 'sick' star. He took one look and turned around and slammed the door. Kevin's cover was blown then, and at the end of the night when I went in to speak to the promoter, he was very angry about the way Kevin had behaved. I really could not say a lot to placate him.

There were a couple more gigs in eastern France after that and then we were due to head up to Paris. At the last one before Paris a couple of women arrived for Kevin. At the end of the show Kevin announced he was going back to their flat to spend the night with them and he would take a train to Paris the next day. I reminded him he had a radio interview in the afternoon and gave him all the details about where to go and what time to be there. I provided him with his train fare and we headed out to Paris. Kevin did not make the interview. I was not really surprised. He did not want to do it and was far more interested in the women. Worn and frazzled as he was, he still had that beguiling attraction that drew women to him. When we arrived at the gig the French record company were seething, furious that Kevin had missed the interview.

'He is a grown man,' I told them. 'He makes his own decisions. He is not some kid who is just starting out and he knows the score. I suggest you sort it out with him.'

We did two shows in Paris and, at the first, Daavid Allen, the *Gong* alumnus, turned up. Marcello pulled me to one side, 'That Daavid Allen?' he asked. I nodded yes and he looked shocked. 'He look like my grandfather.'

We all went to a restaurant after the show for a meal. The restaurant was completely deserted apart from us, and Kevin's English manager, who had flown over to argue with them about money and hotels. While this was going on someone managed to sneak in and steal my briefcase with my DAT recorder in it. Even worse it contained mine and Kevin's passport and some money Kevin had given me to look after during the show. God knows how the thief had managed to steal the case with so many eyes about and no other punters.

We came back to the UK and the tour ended with a show in the *Shaw Theatre*, on the Euston Road, London. Despite my requests, the management had declined to put in a system and so I was forced to use the house rig which was set up for a theatre production. They did bring the desk into the auditorium, but the facilities were limited and some of the sends were patched into speakers I

did not really know the location of. During the show there was some feedback – the first I had on the whole tour and Ollie, a little drunk and coked out shouted at me from the stage. After the show I went backstage and told him in no uncertain terms that I had 'put up with enough shit on this tour and that, if we ever worked together again and he repeated that behaviour I would come back down onto the stage and sort him out.' It was an annoying end to the tour. The German bus, which had carried us around for the tour was booked to go off on the UK leg of the next Steve Harley tour two days later, so Rainer had dropped the band at the venue and left to clean the bus and launder the sheets. At the end of the show I drove away from the venue in my car and I saw the band walking down the road to the hotel, carrying their instruments. The management had not even arranged transport for them! No end of tour party or anything. It was an unfitting end to it all really and I felt bad about the way it had been done, and about my own outburst at Ollie. I somehow saw Ollie and Kevin as lost children whose bodies had managed to grow into adulthood without the incumbent mental responsibility of actually growing up. I felt even worse when, one month later, on the 29th May 1992 Ollie was the victim of a massive heart attack and died. I was told that he had gone back to Spain after the tour and was freebasing when it happened.

Right now, writing this just after Kevin has also died, I realise the world has lost two very creative, if damaged, people. Ollie had the musical ability to have been a world class guitarist had he only managed to stay sober enough to make it happen. Kevin wrote and sang some amazing songs in his beautiful baritone voice, but was just never interested in fame. I have a desk tape from the Paris show which illustrates just how good they were together, but then we all touch this world in one way or another and sometimes fame and fortune rips the heart of an artist. So many people go from youthful creativity to jaded, clichéd, commerciality. The tape shows them flawed, but still glowing, and I felt they were on that stage to light a flame in people's hearts, and not to put petrol in a limousine.





c.j.stone

Housing Benefit Hill: off the Grails

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

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

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

"It's your pint."

Everyone in the bar was looking at me. Remember: I'm in Wiltshire, the strangest county. People have sex with aliens and develop crop-circles amongst their dahlias. Nothing is what it

appears to be. Even the beer is radioactive. Eventually it was explained to me. Apparently they use fresh green hops instead of the usual dried ones. I took a sip nervously. It tasted green, like a pint of privet-hedge. No wonder everyone else was drinking lager.

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

I could see the silhouette of the monument brooding against the night sky, and in the compound, moving about mysteriously, other shadowy figures. Occasionally one of them would flash on a beam which would pierce the darkness and play about the surface of the monument like the reflections of the moon on rippling water. There seemed to be a lot of people in there performing whatever ghastly rituals their Security Guard cult compelled them to. Smoking fags mainly, and rattling keys; drinking tea out of flasks.

I waited for King Arthur. I waited and waited. He didn't turn up. I went back to the car and fell asleep on the back seat, wrapped up in a sleeping bag. All through the night I was awoken by the sounds of cars pulling up and then drawing away again. When I looked out of the window I could

see figures moving around in the darkness. It all seemed very mysterious to me. I was dreaming of King Arthur.

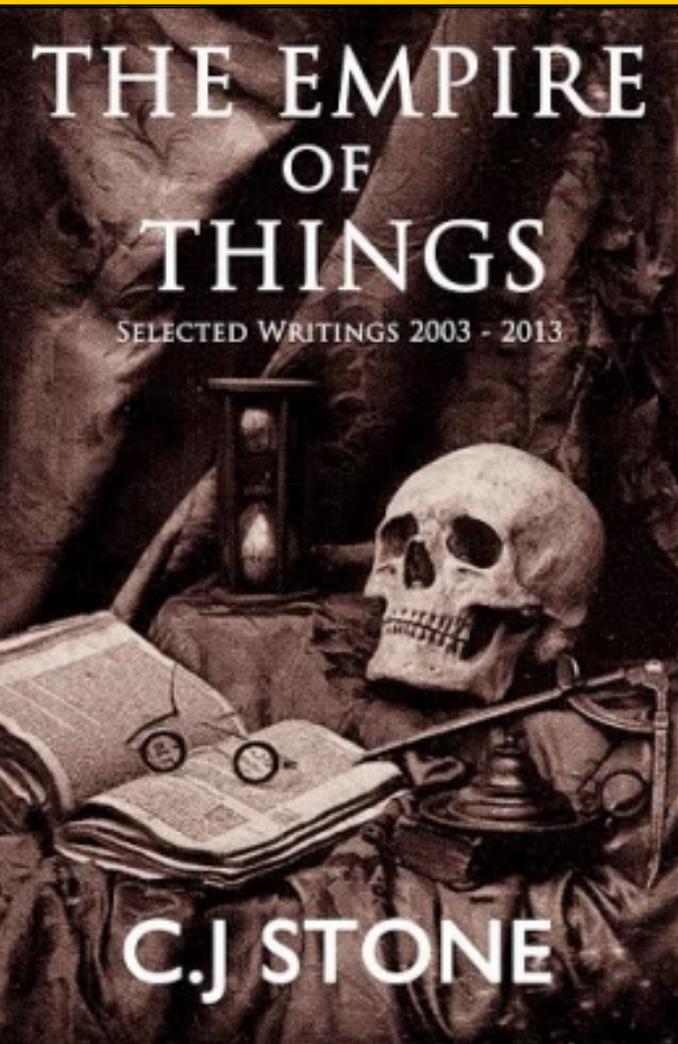
I'm intrigued by King Arthur. I mean, the man must be mad. You'd have to be mad to make such a claim. But, then again, we live in a democracy. Everyone's mad, but some people are madder than others. I'm mad enough to consider myself a writer. And John Major's mad enough to imagine that he is the Prime Minister. It's all relative. King Arthur may be King Arthur. Or he may not be. The only objective truths here are: 1) that that's what he claims himself to be; 2) that he's appeared on the Clive Anderson programme to state it; and that 3) he's taken the government to the European Court of Human Rights on sections of the Criminal Justice Act relating to freedom of assembly. And that he won. The question has to be, in the end, does he uphold the values that we imagine King Arthur to represent? If he does, then he might as well be King Arthur. Anyway, he has a spectacular beard.

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

lost children locked out of the playground. There were a number of Druids, with all their paraphernalia. There were a few hippies, and a few country gentleman types too, with Barbour jackets and green wellies, all shivering in the cold. But still no King Arthur. There was lots of to-ing and fro-ing and stamping of feet, and a heated discussion or two. But no rituals. I asked what they were up to. The Arch Druid hadn't made it in time, I was told. He was on his way. Everyone filtered back to their vehicles.

The Arch Druid arrived about half an hour later. I watched from my car as he struggled on with his robes. They were flapping about in the wind. They looked to be made out of bedsheets. He had trouble pulling them over his comfortable looking belly. I kept imagining that they would rip. He's in his forties, I would guess, with long greying hair and a beard, and was wearing a black cape over his bedsheet robes. He had a bucket full of daffodils with him.

Read on



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"Stone writes with intelligence, wit and sensitivity."

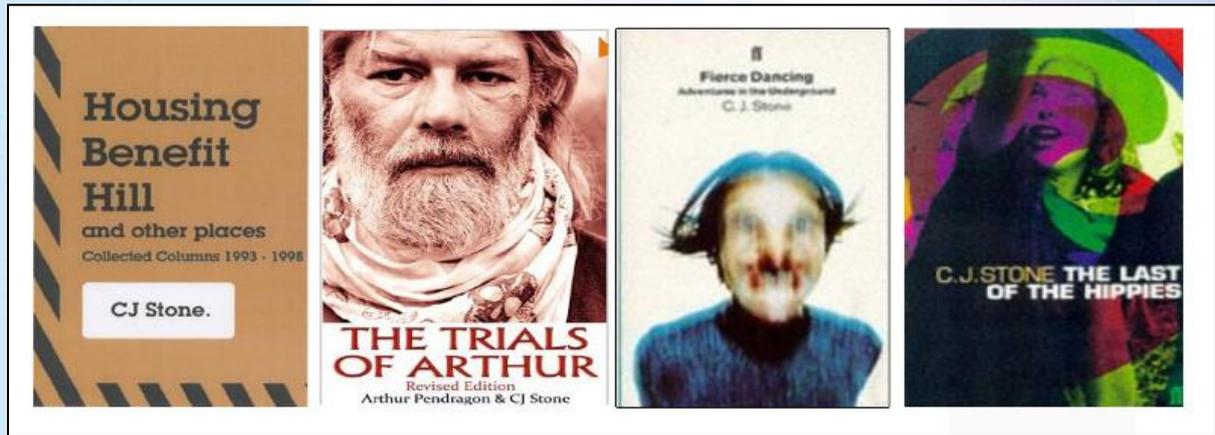
Times Literary Supplement

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Herald

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Independent on Sunday



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The Last of the Hippies:

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



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

A YEAR IN THE LIFE OF



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

Hawkwind have been busily augmenting their touring dates list, and recently have announced they're returning to Jodrell Bank - and this time as headliners rather than as a support band!

The Hawkwind announcement ran as follows:

**

We are delighted to confirm that Hawkwind are returning to the world famous Jodrell



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



Bank site to play Bluedot festival that takes place over the weekend of the 7th - 9th July.

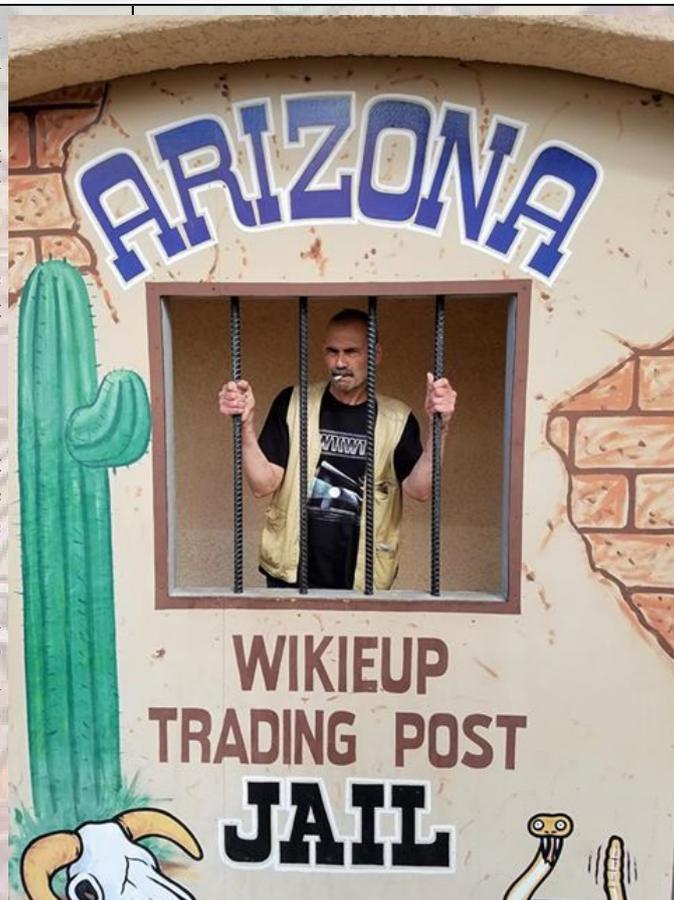
Hawkwind will headline the Orbit Stage on the final night, Sunday 9th July.

As ever, further details can be found on the tour dates page at Hawkwind.com

**

Previously, Hawkwind played at Jodrell as support to one of the best-known cover bands in the world, Australian Pink Floyd.

And apropos of nothing in particular, maybe this photo illustrates what can happen when a Hawkwind fan recites "Sonic Attack" in an American airport ... or perhaps it doesn't.





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

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

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Additional info:

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Martin Springett was born in Crayford, Kent, England, in 1947. He studied art (that is he learned to play the Guitar) for two semesters at the Brassey School of Art in Hastings, Sussex. He emigrated to the West Coast of Canada in 1965, but returned to the UK in 1973 to pursue music in various bands. He spent time in Germany, and toured through Europe.

While in London Martin started to illustrate and design record covers for Columbia records. Upon his return to Vancouver, Martin carried on with music and illustrated various books and magazines. In 1978 he moved to Toronto, maintaining activity in every area where illustration is required. He released his own album, "The Gardening Club", in 1983.

In 1984 Martin was commissioned to illustrate the cover of "The Summer Tree" by Guy Gavriel Kay. This and the subsequent volumes of The Fionavar Tapestry Trilogy were published around the world along with Martin's covers. Martin continued his work in fantasy illustration, illustrating many covers for fantasy novels, including "The Traveller In Black" by John Brunner. In 1990 he illustrated his first childrens book, "Mei Ming and the Dragon's Daughter" written by Lydia Bailey. Martin has just finished illustrating his sixth children's book, called "The Follower" by Richard Thompson. He has been nominated for various awards, including the Governor Generals Award For Illustration. He has won the Aurora Award For Excellence in Fantasy Art, and two Silver Awards from the Art Directors Club of Toronto and Best Classical Record Cover of The Year Award (UK).

Martin still pursues the Musical Muse, recently producing a new CD, "Blue Evening" with his band "FREEFALL", an independent, instrumental album called "Rough Magic"; a collection of explorations on the guitar, and a collection of tunes inspired by the writings of Guy Gavriel Kay called "Bright Weaving

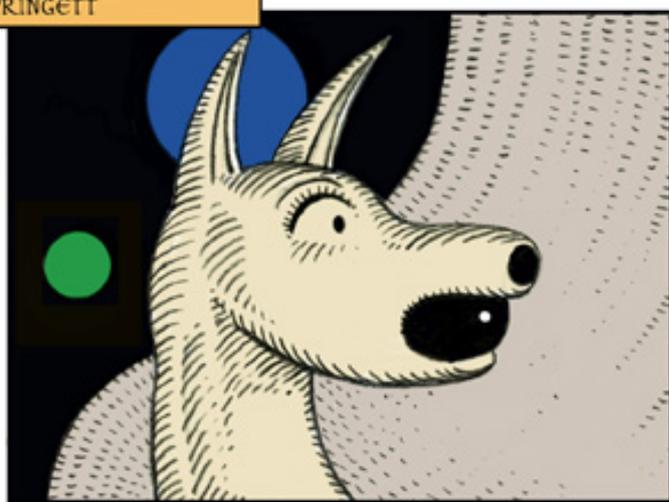
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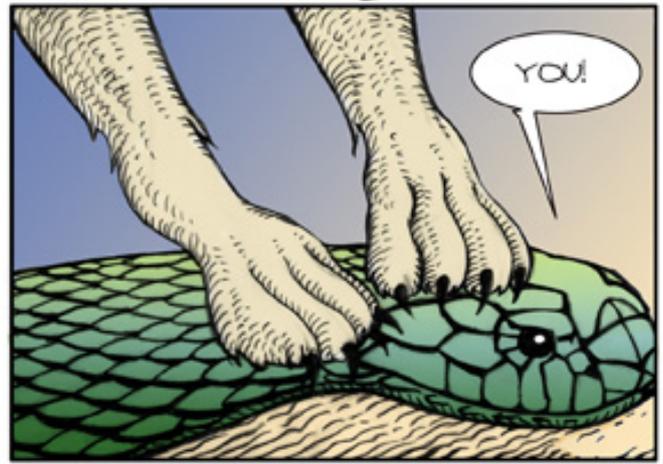
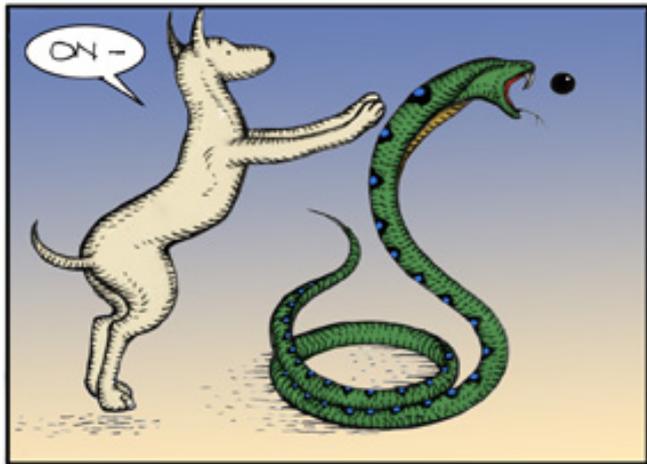
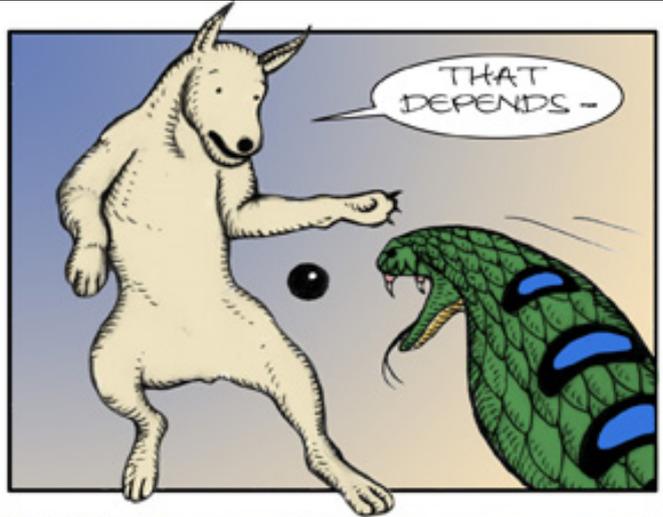
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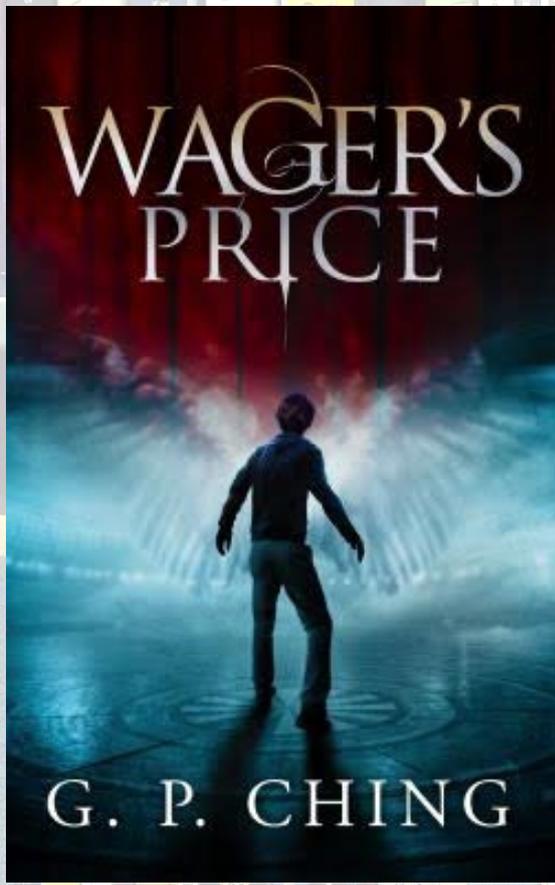
WHAT'S FOR DINNER?

BY MARTIN SPRINGETT





Yer Gonzo Bookshelf



Paperback: 376 pages
Publisher: Carpe Luna, Ltd. (22 April 2016)
Language: English
ISBN-10: 1940675235
ISBN-13: 978-1940675237

I have written elsewhere in these pages of my admiration for a lady who writes young adult books under the *nom de guerre* of 'G P Ching' and very adult ones as 'Genevieve Jack'. I recently got hold of a copy of her latest outing in the former category, and am going to expound upon it in my column here this week.

Over to her website for the publisher's

blurb: "Finn Wager's luck has run out. Arrested for the one crime he didn't actually commit, he's forced to finish his education at an alternative school. The Revelations Institute is an upscale, private reform school with a 100% success rate. Delinquents go in and model citizens come out.

But students who don't perform to expectations disappear. And although their bodies return model citizens, their minds are hardly their own. Something evil lurks inside Revelations, and if Finn and his new friend Hope can't find a way to stop it, they'll risk more than their lives. The repercussions could cost them their souls."

I am glad to say that the book itself is a far more complex and multi-layered affair than the blurb would suggest. But in order to properly understand this book one should have a look at the parent series, - *The Soulkeepers* - described here in *The Wrap*:

"In the six-book series, Heaven and Hell wage a war for human souls. A teenager named Jacob becomes an unlikely hero as he realizes he has the genetic predisposition to be a Soulkeeper — a gifted warrior with the power to protect humans from fallen angels. The only problem is that he's a hot-headed vandal and a skeptic. It'll take a beautiful neighbor who's more than what she seems to teach him the truth about faith, loyalty, love and redemption.

The first book sets up the "Soulkeepers" world and introduces the protagonist Jacob, while the second book explores the world from the perspective of his girlfriend Malini. The third book is told from the point of view of Dr. Silva, a fallen angel seeking redemption, while the fourth book follows Dane, an 18-year-old boy coming to terms with his homosexuality. The last two books find Lucifer depicted as the CEO of a major corporation that competes with God and The Soulkeepers for human souls. The

winner will rule Earth for 1,000 years.”

Again, the description I have just quoted makes the books sound *terrible*, but - believe me - they are nothing of the kind. Because Ms Ching is not just an excellent storyteller, but a consummate wordsmith, and she fleshes out her world with verbal details that make it come alive. But, for me at least, the thing that I find most appealing about her books - both adult, and for younger readers - is the fact that although the books have a firm moral compass; good is good and bad is bad, they do not moralise. The teenage character who is a homosexual, for example, agonises over it because of his reactionary red-neck parents' view of the “love which dare not speak its name”, but never once is it suggested that God hates Fags, and at the end of the series, he is happily cohabiting with another gay bloke, with nobody - not even the Almighty - making a fuss about it.

And so, having finished the *Soulkeepers* six part series last year, and also having enjoyed her other three part series about an Amish girl and her life in a post-apocalyptic world, I decided to stick my toe in the water again, and to invest a few quid in the first episode of her new series *Soulkeepers Reborn*.

And guess what? It truly is an excellent little book, and I find myself with my fanboy hat perched unrulily upon my head, waiting eagerly for the next instalment. For - if you cast your mind back to the blurb that I quoted back at the beginning of this review - Hope is the ‘Last Soulkeeper’, the baby born of two of the characters in the first series who died gloriously, leaving their orphaned baby to be adopted by two of the other characters. Finn is her roommate, co-protagonist, and friend (yup, *not* boyfriend) and the two of them, together with an appealing and well written supporting cast, have an eminently satisfying adventure.

But, as I have said again and again in these pages, I am faced with a seemingly insurmountable conundrum when reviewing

fiction in these pages. Think about it. If I am reviewing a music biography, about *The Beatles*, for example, my review can tell you that there were four of them, they came from Liverpool, had a few hits, and that the rhythm guitarist was shot ten years after the band broke up. None of this information detracts in any shape or form from the enjoyment that any potential reader will have from the book, should he or she decide to read it for themselves.

However, when discussing a book of fiction, the humble reviewer has to make sure that he or she doesn't give too much away, because that would be something that is called - in the current vernacular - a spoiler. So I am not going to reveal any more than I have to about the plot of this book itself. However, I should like to expound upon what it is *about* this book that I find so appealing.

Like many books in this post-Harry Potter world, the predominant setting for the book is a mysterious school which has magickal principles behind it. But, Ms Ching takes a whole new slant on the subject, and presents a cogent worldview with a coherent scientific and historical background. And it is a set up totally unique in my experience.

Similarly with the inter-personal relationships of her characters. Finn and Hope, the teenage protagonists, find themselves sharing a room, and there is all the embarrassment that one would expect from such a social situation, but whereas Finn - at least - has red blood coursing through his veins, and has the hots for another character, it isn't Hope. Ms Ching *always* avoids the obvious in her storytelling, *but* in doing so *always* manages to make her literary subterfuge seem perfectly logical, and realistic.

And *that* is the mark of a truly *great* storyteller. (And I think I have used more italics in the last two sentences than I have ever done in my whole career as a reviewer. So there!)



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!!!"

NATIVE AMERICAN (STRICT IMMIGRATION POLICY)

Church and State are separate. That is in our Constitution
Yet Churches are still free of taxes, and do invest in politics-
especially issues such as abortion, transgendering and gay rights.
Rock solid Bible-reading Church folk were terrified of Tom Paine
and French Revolutionary (atheist/desist) thinking. They despised Thomas Jefferson.
They rallied against French, German, Irish as folk who were not Church members.
Their one book was the Bible-not THE RIGHTS OF MAN. Rousseau?-NOT!
This anti-immigrant thinking has sustained itself into Megachurches
with their Prosperity Consciousness and their inclusion of (patriotic) prayer in schools.
We have not come far from the French Revolution (and its backlash)
We still bar refugees and immigrants "from sea to shining sea"
That Statue of Liberty was a gift from the French.
And that Emma Lazarus poem on the base still rings true-for some
but never all..outside our walls..

THE BITCH IS BACK

cats are very determined and audacious when their curiosity has been aroused, and the fact that they get picked up, told no, and placed away from the area in question makes not a jot of difference to their strongmindedness).

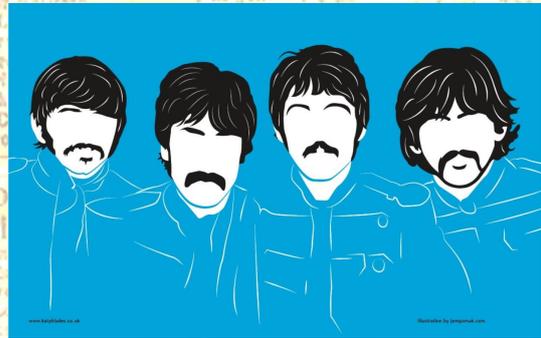
I couldn't move the duvet very easily so had to bend forward - and low - to sort it out, hence ending up falling (or being sucked) headlong into the cupboard. It is a very long space - in fact, I would go as far as saying that it is the longest under-stair cupboard I have ever 'had the pleasure' of entering. I add here that I do not think that I would like to go too far into it without a helmet and Davy lamp - or even a canary (although that would be too cruel to contemplate). After all, who knows what assortment of misadventure could occur? I could find myself falling through rotting timbers into the stream below and find myself being carried off down to the underworld. And if the aged old legends have it, I may even end up in Australia. Strewth and g'day I would have to say, but those left here would have to explain, "Sorry Mr. Ed - 'er indoors is going to be late - she fell down a cupboard hole."

Okay - so what have we got this week? I thought I would plump for a special fab collection of the Beatles seeing as they were amongst the first trawl of 50 items I came across.

The Beatles Tea Towel John Lennon Paul McCartney - £10.00

"The Beatles were the most influential popular music group of the rock era. They affected the post-war baby boom generation of Britain, the United States and many other countries during the 1960s. Certainly they are the most popular group in rock history, with global sales exceeding 1.1 billion records.

Now they can come and help you with the washing up! Tea towel in beautiful Blue



Will look great in any kitchen, although we like to frame ours! Each one has been hand screen printed in the UK, using 100% cotton and hand finished."

Just the ticket for any silver hammers you need to dry off.

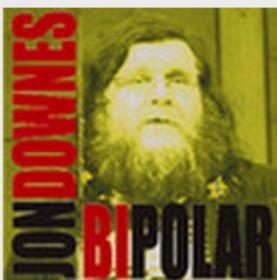
The Beatles Picture Carved Into Solid Wood / Photo / Memorabilia / Collectors - £49.00



"The Beatles picture carved into solid beech wood with its beautiful natural waxy edge.

SHAMELESS SELF PROMOTION TIME

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



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New Sch. Mary H. Chappell, Capt. Griffin.

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Size approx L430cm x H300cm x 25mm wood thickness. (Wood different shapes and sizes this is just an approx overhaul size) See more of my work here <https://m.facebook.com/gtearvings/>

This is awesome. Very clever.

Collectable BEATLES 'Abbey Road' Metal Buckle. Music Memorabilia. Official - £16.99



“Iconic Beatles Metal Belt Buckle. Here we have a superb Beatles belt buckle 'Abbey Road'. This collectable, officially licensed, item is brand new. It has a lovely finish and is of very good weight. Nice and chunky. The buckle measures 9cm x 7cm”

Umm this is pretty nasty to be honest.

The Beatles advertising collectable Rare Tape, Hair Pomade & mothballs 1960s - £120.00



“The Beatles Rare Mothballs, Cellophane Tape & Hair Pomade.

Rare collection of 12 mi I rolls of cellophane tape
Box of hair pomade 100 pieces unopened
Pack of insect repellent mothballs
Pack of one roll of cellophane tape, 5x packs of hair pomade, 1x mothballs and 3 tubes of paste. Small green used.
All in very good condition in original packaging”

What an eclectic mix! Hair pomade and mothballs, cellophane tape and paste. Although I am confused at the 100 pieces of unopened hair pomade and then 5 x packs of same – unless there are 20 in each of course.

The Beatles Sgt. Pepper USB Drive 4gb John

Lennon Toonstar BNIB - £10.00

“The Beatles Sgt. Pepper USB Drive 4gb John Lennon Toonstar BNIB. Very cool USB drive styled after John Lennon's costume for Sgt. Pepper. Drive



is brand new and has never been used, nor taken out of the box.”

This is wonderful! I don't usually go in for Beatles tat, but this is cute – and useful.

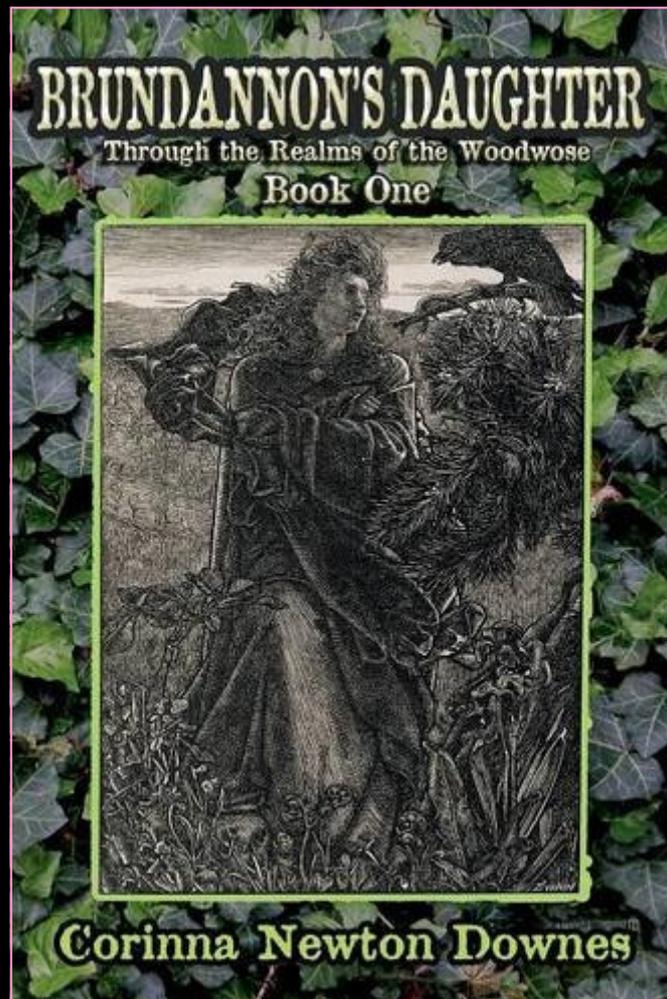
Beatles The Beatles Scarves Blue Wool memorabilia UK BLUE WOOLEN SCARF - £198.00

“The Beatles Scarves (Rare 1963 UK blue woollen scarf manufactured by Scammonden Woollen Co. Ltd. of Huddersfield in Yorkshire). A very early piece of Beatles memorabilia that had yet to develop into the stylised images that were introduced by US marketing men. This scarf has quite charming facsimile first name signatures and lots of printed beetles rather than Beatles. The scarf itself remains folded as packed measuring 8½" x 6½" x 1" deep so is quite substantial. It also retains the original sticker on the scarf and although the packaging has partially disintegrated over the past fifty years it also retains the outer sticker seal.”

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Worcester, Feb 25, 1877.

PRATT, DOWNES & SCOTT,
(Successors to T.W. & O.P. BARNETT.)
Worcester, Feb 25, 1877.



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



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

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AULD MAN'S BACCIE

RESONATING WITH THE BLUES

THE NINE HENRYS



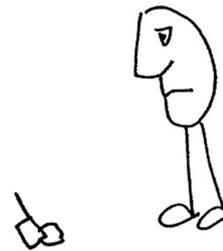
The Nine Henrys are a quirky bunch of cloned cartoon characters. They live in a strange lo-fi domestic surrealist world peopled by talking rock buns and elephants on wobbly stilts. Over the years the Henrys have been published in a variety of local NE magazines and now here for the first time thanks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

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

THE WORLDS FIRST CLONED CARTOON CHARACTER

modada@ninehenrys.com

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



Henry chanced upon a rock bun with a mobile 'phone. "Just go ahead with the deal you schmuck. I'll ring you back at ten".



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.

Bing Crosby with The Jimmy Bowen Orchestra and Chorus Hey Jude / Hey Bing! (Springboard, 1969)

What? Some of the right ingredients, very few of the right ideas.

The end of the sixties/early seventies period saw a plethora of pop-tastic ageing celebs throwing themselves on the random mercies and talents of recording studios. There was a general fear that anyone not at least capable of showing affinity with the exploding pop culture would be left behind with the dinosaurs within a few years. Most of the

Hey Jude / Hey Bing!

HEY JUDE
THOSE WERE THE DAYS
LITTLE GREEN APPLES
THE STRAIGHT LIFE
BOTH SIDES NOW
LONELY STREET
IT'S ALL IN THE GAME
MORE AND MORE
LIVIN' ON LOVIN'
JUST FOR TONIGHT



results show uninspired oldsters turning in passable if passionless collections of songs by the usual suspects (Lennon/McCartney, Dylan etc.). A few sublimely strange collections – like William Shatner's *The Transformed*

Man – stand out for their willingness to push the envelope on performance, and then there are the perplexing efforts, like this. By common – and Bing's – consent this eight track collection is far from his finest work. The album title screams desperation. But, broken down into its varied parts there's no reason to think it should sound so slipshod and directionless. For starters, Jimmy Bowen's string arrangements are massive, ultra-sweet and clearly intended to do for Bing what Richard Perry was beginning to do for the likes of Tiny Tim, creating a lush listening experience and (as a welcome fringe benefit) bloating the running time of each number to reduce the amount of original songs required. The selection of material shows some intelligence. "Hey Jude" is a slow ballad with a strong sense of story behind it, so it's certainly in Bing's comfort zone. So too are most of the country and pop tunes attempted.

However, the end results are lacklustre to the point the album remains hard to track down, and mp3 copies have drawn complaining reviews about the wrong running speeds (possibly because the complainants are mistaking low-grade bootlegs for legitimate releases). *Hey Jude Hey Bing!* has been deemed ripe for rediscovery only by lovers of the camp, kitsch and absurd. That ironic appreciation relies mainly on the carcass qualities of the track that gives the album its name. Crosby's sense of distance from the emotion of the lyric leaves his performance of "Hey Jude" sounding like a run-through to check the levels, and he ends the whole thing by ignoring the anthemic "Nah-nah" chorus in favour of his own trademark "Pom-pom..." It's obvious what they were thinking, not so obvious why they chose to let the results stand once they'd heard them. A few tracks are well chosen and thrown away, notably "Little Green Apples" which sounds like something Bing would have cut twenty years earlier but doesn't begin to catch fire on this rendition. Ironically, with seven largely uninspired tracks already come and gone, the closer – "Those Were the Days" – finally begins to deliver on the promise. A massive UK hit for Mary Hopkin, this old Russian song with English lyrics has a deep nostalgia that Bing – then 66 years old – can grasp and turn to his advantage. It may be too little too late by the time you get to there, but it does deliver some insight into what this album could have been. Ultimately *Hey Jude Hey Bing!* stumbles through three quarters of its running order with a disjointed sense of everyone in the room pulling punches and not enough engagement between the constituent parts to provide the living legend Crosby with a fitting addition to his oeuvre. Add one calamity and one fleetingly sublime take that shows another side to that displayed by a young female British hit maker and you have one of Crosby's oddest outings. Ironically (again) Bing and Count Basie cut an album of semihip material (including "Gentle on my Mind," "Snowbird" and "Everything is Beautiful") a few years later that did suggest the Old Groaner could cut it with this type of material.

Gregg Kofi Brown

ROCK 'N' ROLL AND UFOs

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

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

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

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

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

CD and book available soon from Gonzo Multimedia



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www.gonzmultimedia.co.uk

THE WORLD OF GONZO ACCORDING TO

Mark Raines



I AM
THE UNDERTAKER



INLAND
REVENUE
OFFICER

M. A. Raines

CRAZY
COW



M. A. Raines

And so another week trundles towards the end. It is a shocking thought that we are already a sixth of the way through 2017. Time truly does seem to go by so much faster when one is older.

I am currently reading 'Stranger Than We Can Imagine: Making Sense of the Twentieth Century' by John Higgs, who is another one of those interesting people that I know vaguely.

I invited him to the Weird Weekend a few years ago, after I read his massively entertaining and thought-provoking book about Messrs Drummond and Cauty (with whom I suspect most readers of my inky fingered scribblings (here and elsewhere) will know) I am mildly obsessed.

John then gave me a copy of his excellent novel 'The Brandy of the Damned' which I enjoyed immensely.

But this new book of his may well be the single most terrifying thing that I have ever read. Suddenly a lot of things make sense, and NOT in a good way.

I am only three-quarters of the way through it so I am anxious not to pre-empt the review which will - no doubt - appear here in a week or so.

However, whilst on the subject of the next few weeks here at yer favourite magazine, I have a few



parish notices for you. Next week is going to be the Rites of Spring double issue. I would give a whole lot of guff about how we are honouring Gaia as she approaches the Vernal Equinox during her inexorable progress through the firmament, but I won't. The truth is that Graham returns from Arizona on Thursday, and on the following Monday Corinna and I are going to Norfolk for a few days to visit our grandchildren.

And so, the publishing schedule is being pushed around in order to facilitate this. I hope that all you in readership land can forgive us for this.

See You Next Week
Love Jon



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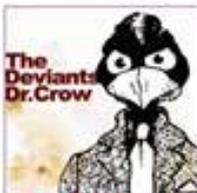
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ANDY COLQUHOUN**
Warsaw Pakt
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**MICK FARREN AND
ANDY COLQUHOUN**
Black Vinyl Dress
HST199CD



THE DEVIANTS
Dr. Crow
HST186CD



THE DEVIANTS
The Deviants Have
Left the Planet
HST099CD



THE DEVIANTS
Barbarian Princes
Live in Japan 1999
HST187CD

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