

GONZO

Part Two of Jeremy's **EXCLUSIVE** interview with **Larry Wallis**, Alan has **arty hijinx** in Lithuania, John looks forward to **Record Store Day** and other stuff, Richard profiles **Warren Haynes**, and Jon is wary of **peculiar children...**



#229

KING OF OBLIVION



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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,

Another Saturday night, and it has been twenty four hours since we published the last issue of *Gonzo Weekly* magazine, and - being a glutton for punishment even though it is *allegedly* my one day off for the week - having eaten a very pleasant veggie curry from Tesco, and necked back a couple of bottles of Cobra, I am settling down to write my weekly editorial. There is, however, one

slight problem facing me. I have no idea what the blinking blue blazes I am gonna write about.

But then EXCELSIOR! Something burst unbidden into my cerebellum. I am going to disobey my eldest stepdaughter!

I have a long standing (twenty odd, and quite often *very odd*) years, and counting, friend who shall remain nameless, although he does appear reasonably regularly in these pages. He has a habit of venting his spleen on Facebook about all sorts of subjects, and gets particularly vehement about Hollywood maladaptations of his favourite books. Let us call him Mr F.

An average movie review by him on Facebook reads: "How dare those ***** **** produce such a pile of badly written, snivelling, filthy *****? Everyone involved in this ***** film is a *****!"

I often agree with him, but do my best to be a little more erudite in my discourses.

And the other weekend, Shoshannah (the eldest of my two stepprogs) ordered me not to behave like Mr F when I was beginning to wax lyrical, and was threatening to write this



“How dare those ***** **** produce such a pile of badly written, snivelling, filthy ****? Everyone involved in this ***** film is a ****!”

very editorial. “Don’t do it!” She said.

Ummmmmmmmmm.

So I have!

We need to backtrack at this point. Last summer Corinna gave me a very nice present for my 57th birthday. It was a casebound collection of three novels by Ransom Riggs, and I enjoyed them very much indeed. At last year’s (possibly final) Weird Weekend, various people had told me that they were reading them, and recommended them to me. So I was particularly pleased to receive them a few days later.

They were, of course, the *Miss Peregrine’s School for Peculiar Children* trilogy, and I enjoyed them every bit as much as I hoped that I was going to. For those of you not aware of them, although I reviewed them in these very pages in September, Archie is sitting on my lap, it is *supposed* to be my day off, and I cannot be bothered to go into the office to reference my original review, so here is a précis cunningly nicked from those jolly nice fellows at Wikipedia:

“As a child, Jacob Portman listened to his grandfather Abraham’s stories about living with peculiar children in a special children’s home run by Miss Peregrine, their mentor. As Jacob grows older, he doubts the stories until he visits his injured and dying grandfather and witnesses a strange,

humanoid creature only he can see. Abraham tells Jacob to “... find the bird in the loop on the other side of the old man’s grave on September 1940, and tell them what happened.” No one believes Jacob’s account of an invisible monster, and he is believed to be going crazy. His parents take him to Dr.



اللعنة لهم إذا كانوا لا تأخذ نكتة



Golan, a psychiatrist, who suggests that Jacob go to Wales, the location of his grandfather's children's home. Jacob finds the home deserted, so he seeks information from the local people, including workers at the Cairnholm Museum.

During another search of the children's home, Jacob encounters a mysterious girl whom he follows and questions. They reach the bogs before Jacob realizes that the inn and people are quite different. The drunken patrons are suspicious and chase Jacob. The girl, Emma Bloom, and an invisible boy named Millard Nullings rescue Jacob and escape with him to Miss Peregrine's children's home. There Jacob is introduced to other peculiar children. Bronwyn Bruntley has amazing strength and Claire Densmore has a mouth at the back of her head.

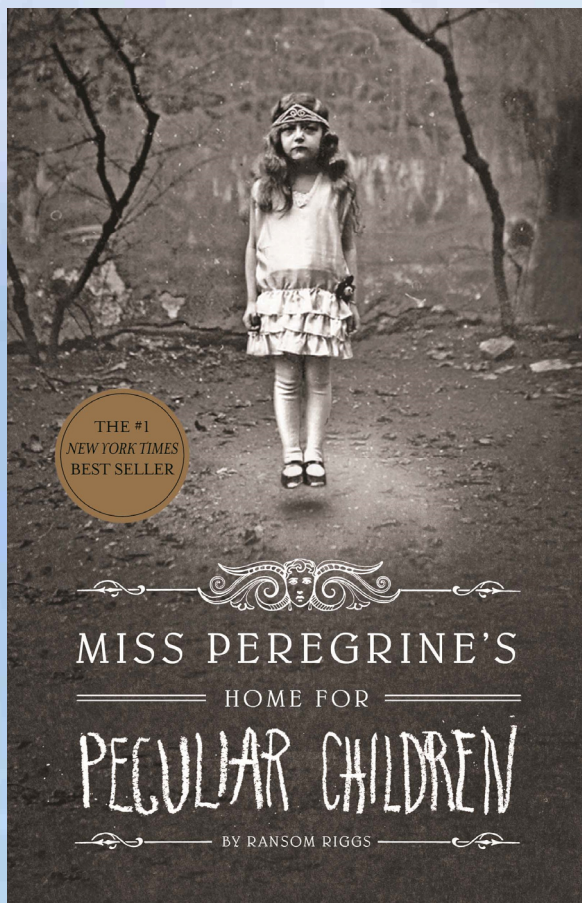
Emma and Millard tell Jacob they exist in a time loop, reliving the same day forever due to Miss Peregrine, who is an Ymbryne. Ymbrynes can create time loops. She explains that hollowgasts — humanoid, tentacle-mouthed creatures like the one that killed Jacob's grandfather — are a threat to all Ymbryne-run orphanages. She also explains that the hollowgasts are the result of a failed immortality experiment in the Siberian tundra, which was marked by a cataclysmic explosion. Miss Peregrine tells Jacob, that he, like his grandfather, has the ability to see the hollowgasts.”

And so it continues, the plot twisting and turning very satisfactorily through the three novels. And, within days of me finishing the three books someone or other told me that there was a movie based upon the first book, Yay! And the initial reports that I received of said movie were very positive ones. Yay indeed!

So I put it on my Christmas list, but for a whole bunch of reasons, I didn't actually get my sticky little mitts on a copy until the weekend before last, when Corinna, Mother, Shosh and I sat down to watch it *en famille*.

The first three quarters, whilst taking some quite major liberties with the plot-line of the book, were nevertheless quite convincing, and were true to the spirit, if not the letter of Ransom Riggs' book. It looked sumptuous, and had the attention to detail and stylishly macabre elegant Gothyness that one as come to expect from director Tim Burton.

But then it completely fell apart. The final quadrant of the movie bore no resemblance whatsoever to the novel. In fact, it bore no resemblance whatsoever to *any* of the novels. It became a generic romp through a whole bunch of set pieces first popularised in the *Home Alone* movies whereby cute kid defeats intruders in a whole slew of ingenious and painful ways. Except in this film, there is a whole bunch of cute kids, and the intruders are supernatural in nature.



What could have been a minor masterpiece turned out to be a perfect example of Hollywood cash-in bullshit, and I am afraid that it made me really quite angry, which prompted Shoshannah's strictures towards me.

But I cannot help myself:

"How dare those ***** **** produce such a pile of badly written, snivelling, filthy *****? Everyone involved in this ***** film is a *****!"

Except they are not. They are in the business of making blockbuster movies instead of art, whereas Riggs' books are undoubtedly works of art.

Hare bol

jd

Miss Peregrine's School for Peculiar Children, Ransom Riggs, Ringo Starr, The Zombies, Eric Clapton, John Lydon, Roger Daltrey, Marillion, Elton John, Pink Floyd, Strange Fruit, Friday Night Progressive, Mack Maloney's Mystery Hour, Paul O'Neill, Lonnie Brooks (born Lee Baker Jr.), Gilbert Baker, Brenda Jones, L.A. Dre (born Andre Bolton), Rosalie Hamlin, Elyse Steinman, David Peel (born David Michael Rosario), Emmie Beckitt and Rick Wakeman, Supertramp, Ashton, Gardner and Dyke, Al Atkins, Arthur Brown, Atomic Rooster, Mary Hopkin, Jeremy Smith, Larry Wallis, Alan Dearling, Uzupis, Lithuania, UzBand, Hilltop Sheep, Muse, Kooky, A'Broken Leg, Aristokratai, Misko Gyventojai, Deivis Nutautus, Bees (The Bites), John Brodie-Good, Record Store Day, Summer of Love, Linda Imperial Band, Jefferson Starship, 10cc, Richard Foreman, Warren Haynes, Kev Rowland, Pandora Snail, Aldaria, Aversions Crown, Battle Beast, Karda Estra, The Ed Palermo Big Band, Mr Biffo, Hawkwind, Martin Springett, Mike Morsch, John Lennon, The Beatles, Roots Manuva, Snoop Dogg, AC/DC, Weird Al, Oasis

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,
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Editor: *Gonzo Weekly* magazine
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so what's it all about, Alfie?

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

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

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

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

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

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

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than usual to subscribe
because, not only is it FREE
(yes, Oxford English
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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
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No this is FREE as in Gratis.
Not a Sausage. But I digress.
So make an old hippy a
happy chappy and
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ROCKIN' THE CITY OF ANGELS

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

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

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

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



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



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THE ^{gonzo} NEWSROOM



IT WAS FIFTY YEARS AGO TODAY: 50th anniversary of Sgt. Pepper will see an expanded edition of the ground-breaking album. Beatles drummer Ringo Starr has said the new version of their album is 'great, like the original four-track.



But now my drums are back, the over-dubs and things lost them originally. Now they are back. I'm so happy to hear it the way we did it.'

"Now, the drums have been

lifted and come through as they should. He was pleased.

You'll be glad to know it was remastered at EMI Studios where it was originally recorded."

Read on...

gonzo

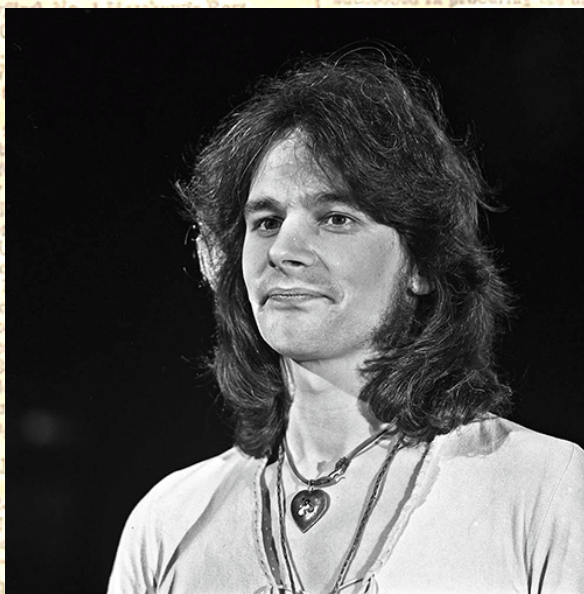
CURRENTLY IN STOCK AT GONZO (UK)

gonzo

CURRENTLY IN STOCK AT GONZO (USA)

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

John Maynard Keynes



ZOMBIE APOCALYPSE: BMG has published its first book - a lavish celebration of the 50th anniversary of The Zombies' seminal album, *Odessey and Oracle*. It is the first in a series of music-related hardcovers, softcovers, e-books, photo books, audio books and associated projects from BMG, which will explore the intersection of music and culture. With a foreword from Tom Petty, The "Odessey": The Zombies in Words and Images was assembled by the four surviving original members of the legendary British Invasion band.

The book is an eclectic collection of photos, original



artwork, oral history, and handwritten lyrics for 22 songs, including classics such as 'She's Not There,' 'Tell Her No,' and 'Time of the Season.' Every song from The Zombies' cult classic *Odessey and Oracle* album is included, as well as rare studio snapshots from the 1967 recording sessions. The "Odessey" is rich with reflections from music journalists and friends, including Brian Wilson, Carlos Santana, Susanna Hoffs, Paul Weller, Graham Nash, Patti LaBelle, Al Kooper, Clive Davis, Cage the Elephant, Beach House, and Nate Ruess of FUN. **Read on...**

GOD IS ALIVE: Eric Clapton fuelled reports he's struggling with health issues after photos of the rocker in a wheelchair hit the Internet on Wednesday (29Mar17). The Layla guitarist was forced to postpone two concerts in Los Angeles at The Forum in Inglewood last weekend (25-26Mar17) after falling ill with a severe case of



WHO GONZO? WHY GONZO? WHAT GONZO?

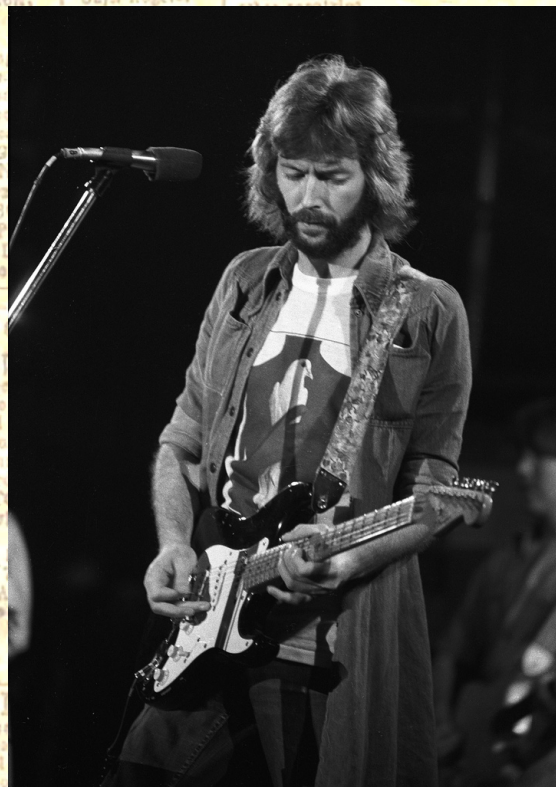
What? You don't know who Hunter Thompson is/was/might have been/will be? Without Hunter Thompson there would be no Gonzo Multimedia. It would have been completely different and that would have been an unforgivable pity. So here is:

- [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...

"The whole framework of the presidency is getting out of hand. It's come to the point where you almost can't run unless you can cause people to salivate and whip on each other with big sticks. You almost have to be a rock star to get the kind of fever you need to survive in American politics."

Hunter S. Thompson



bronchitis, and now it appears his health may be worse than fans initially thought.

X17 Online captured photos of frail Clapton being wheeled around Los Angeles International Airport by an attendant while holding hands with his teenage daughter on his way to catch a flight on Wednesday. The images of the sickly musician prompted concern among his fans, who flooded Twitter with well wishes as the star celebrated his 72nd birthday on Thursday (30Mar17). "Happy Birthday Mr Slowhand sending love and light your way get well soon," one tweeter wrote, attaching a digital card inscribed with the words, "I'm sorry you are feeling under the weather". Another fan based in Los Angeles expressed his desire to see the guitar player live when he gets back on his feet: "all hail @EricClapton please kill it when you come to LA in MARCH (sic)," @fuzzzymusic wrote, "Please stay healthy, thank you for your music". **Read on...**

TRUMP CARDS: Four months after the election and two months after Donald Trump took office, a number of classic rockers are suddenly offering up new opinions on the state of American politics. Earlier this week, John Lydon of the Sex Pistols and PiL came out cautiously in favor of President Trump saying "What I dislike is the left-wing media in America are trying to smear the bloke as a racist, and that's completely not true. There's many, many problems with him as a human being, but he's not that, and there just might be a chance that something good will come out of that situation, because he terrifies politicians and this is joy to behold to me."

[illegible]

THE ^{gonzo} NEWSROOM



The latest claims include stories published by The Sun. Singer Sophie Ellis-Bextor is also among the people taking action. Meanwhile, David Tennant's lawyers at Collyer Bristow issued a claim for compensation at the High Court in London last Thursday (30Mar17). They claimed their celebrity clients, also including racing driver Eddie Irvine, had been left with no alternative than to go after News UK executives, who owned the News of the World, following the closure of a compensation scheme. **Read on...**

THIS ONE'S PINK'S: A ten-foot wide forty-track recording console that was used to make Pink Floyd's classic The Dark Side of the Moon album has been sold at auction for \$1,807,500 (£1,441,842). The console sold on Monday (March 27) at Bonhams in New York as part of the "TCM Presents Rock and Roll Through the Lens" auction. The pre-sale estimate for the console was only \$700,000.

The console was used in Studio Two at Abbey Road from 1971 to 1983 and, while Dark Side may be the most notable recording made during the time, the

equipment was used for hundreds of other recordings by such artists as Paul McCartney and Wings, George Harrison, Kate Bush and Ringo Starr. According to a press release from Bonhams, the console is in full working order and is accompanied by a letter of authenticity by Ken Townsend, a former Abbey Road manager.

Read on...



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THE LAST WEEK AT GONZO DAILY

Sunday
Monday
Tuesday
Wednesday
Thursday
Friday
Saturday

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

ELDRIDGE CLEAVER

Two types of people visit rhino in the wild

The strong and courageous
take a camera

The weak and cowardly
take a gun

**What sort of
person are you?**

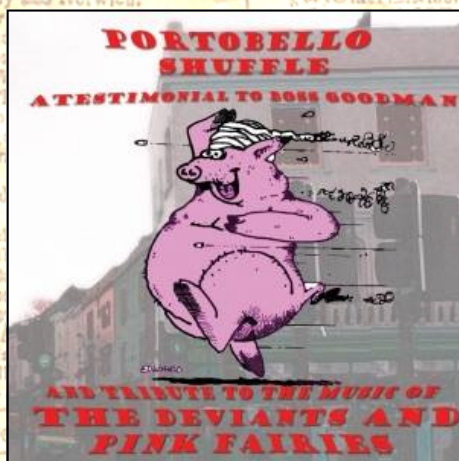
Celebrate wildlife on
World Wildlife Day
don't shoot it.





I'M ON BOARD!

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



Portobello Shuffle CDs still at special
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£8.90; USA £9.95; Rest of the World,
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SATELLITE RADIO

(FILLING IN FOR ANDREW LOOG OLDHAM)

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

Jimmy Carter

FB/Sue Fitzmaurice, Author



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



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Peculiar News of the Week



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

Guy Makes Tiny Hats For The Toad Who Hangs Out On His Porch

<http://tinyurl.com/j7zautu>





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!



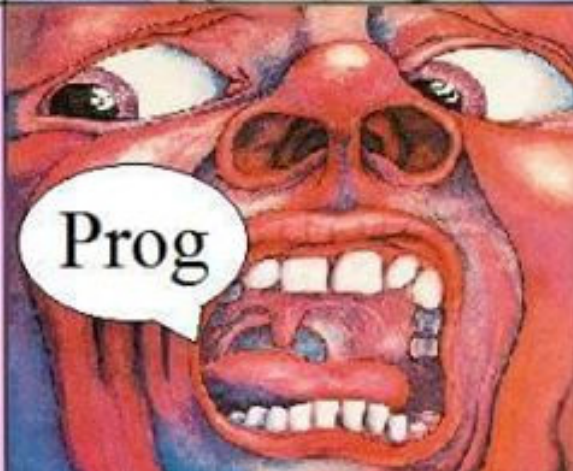
Hmph... You be careful, those
boys only care about one thing.



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.

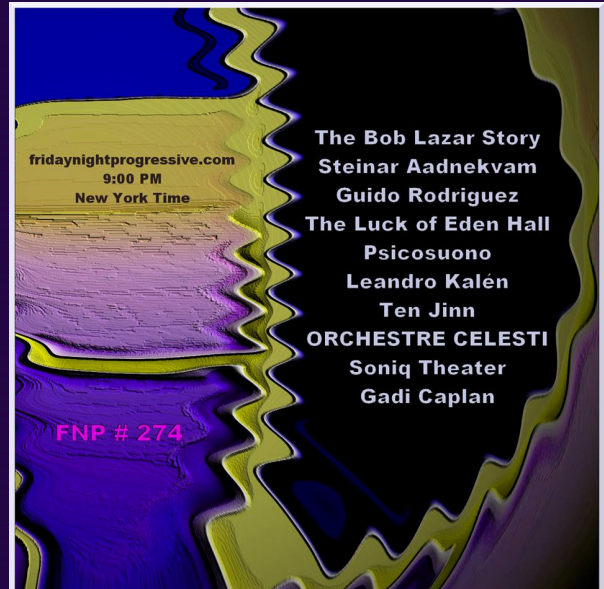
Astro-Zombies Trailer
 I-Roy: The Godfather
 Red Lorry Yellow Lorry: Head All Fire
 Thought Forms: Forget my Name
 Touchstone: Joker in the Pack
 The Mourning Phase: Putrescence
 Rose Kemp: Metal Bird
 Van Halen: Strung Out
 Caravan: With an Ear to the Ground /
 You Can Make It / Martinian / Only Cox /
 Reprise
 Thought Forms: Aeaea
 Thom Yorke: Atoms for Peace
 Howlin' Wolf: Goin' Down Slow
 Man or...Astro-Man: Stratosphere Mortuary
 Theme
 Julie London: Fools Rush in
 Benny Hill: New York Rap
 The Mandrake Paddle Steamer: Strange
 Walking Man
 Jefferson Airplane: Spare Chaynge
 Andrew Pekler: Theme from Tristes
 Tropiques
 Martin Barre: It's my Round
 Momus: Robocowboys
 Naseef Saikley: Dabka-Jabalee
 Thought Forms: Drawn
 Marlena Shaw: Woman of the Ghetto
 Can: She Brings the Rain

**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:

The Bob Lazar Story

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

Steinar Aadnekvam

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

Guido Rodriguez

<http://soundcloud.com/doguirodriguez>

The Luck of Eden Hall

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

Psicosuono

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

Leandro Kalén

<http://www.facebook.com/leandro.kalen>

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Soniq Theater

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[176562585740440/](http://www.facebook.com/Gadi-Caplan-176562585740440/) — with John Strauss, Alfred Mueller, Matt Deacon, Federico Fantacone, Leandro Kalén, Gadi Caplan, Steinar Aadnekvam, Elisa Costanzo, Guido Rodriguez and Gregory Curvey.

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Friday Night Progressive



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

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

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

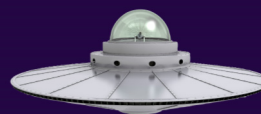


PHOTO BY SMITHMAXFIELD.COM

AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

How To Talk to People in the Future

Mack, Juan-Juan and Cobra talk to Cindy Bailey Dove about Drone Highways of the Future. Rob Beckhusen on a possible war this year between Russia and Belarus. Cobra continues his investigation into the Mystery Airport of Massachusetts. Switchblade Steve reports on incredible ghost battles. UFO Mechanic Al Renaldo joins the gang.



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



Paul O'Neill
(1956 – April 5, 2017)

O'Neill was a music composer, lyricist, producer, and songwriter from New York City. He began playing guitar with a number of rock bands in high school and quickly graduated to folk guitar gigs at downtown clubs, and took his first serious musical steps in the mid-1970s when he took his first progressive rock band, Slowburn, into Jimi Hendrix's Electric Lady Studios in New York City. He landed a position at Leber-Krebs Inc., the management company that launched the careers of Aerosmith, AC/DC, Def Leppard, The New York Dolls, Scorpions and Joan Jett among others. Specifically, he worked as the personal assistant of manager David Krebs, and in the 1980s, became a large rock promoter in Japan, promoting every tour of Madonna and Sting done in that decade, as well the largest rock festivals done in Japan till that time with such acts as Foreigner, Bon Jovi, Whitesnake and Ronnie James Dio.

Amongst others, O'Neill helmed Aerosmith's albums, *Classics Live I* and *Classics Live II* before beginning a fortuitous relationship with the band Savatage that led to conceptual pieces such as *Hall of the Mountain King*, *Gutter Ballet*, *Streets: A Rock Opera* and *Dead Winter Dead*. It also introduced him to Jon Oliva, Bob Kinkel and Al Pitrelli, as well as reconnecting him with legendary studio engineer Dave Wittman, who all became key original collaborators in O'Neill's grand vision – Trans-Siberian Orchestra.

O'Neill took the idea to Atlantic Records which, to his surprise, went for it and financed the creation of

Romanov which was initially to be TSO's first release, but it got put on the back burner temporarily so the first instalment of the Christmas trilogy, *Christmas Eve and Other Stories* became TSO's debut album.

The group hit the road in 1999, beginning an annual November–December extravaganza that O'Neill took pride in being "as over the top as we can make it." "We have, two stages -- with pyro, light and lasers -- on both sides of the arena, as well as in the crowd and the best sound we can find...There's no second-class seats at a Trans-Siberian Orchestra show. I want people to walk out of our shows speechless and...still not believing what they have seen was possible."

O'Neill's death was announced in a brief note posted on the Trans-Siberian Orchestra website on April 5th.



Lonnie Brooks
(born Lee Baker Jr.)
(1933 – 2017)

Brooks was an American blues singer and guitarist. He was born in Louisiana and learned to play blues from his banjo-picking grandfather but did not think about a career in music until he moved to Port Arthur, Texas, in the early 1950s. There he heard live performances by Clarence "Gatemouth" Brown, T-Bone Walker, B.B. King, Long John Hunter and others and began to think about making money from music. Clifton Chenier heard Brooks strumming his guitar on his front porch in Port Arthur and offered him a job in his touring band.

THOSE WE HAVE LOST

Embarking on a solo career, he began calling himself Guitar Jr. and signed with the Goldband label, based in Lake Charles, Louisiana. His singles for the label included the regional hit "Family Rules", which remains a favourite of the swamp pop idiom in southern Louisiana and southeast Texas.

In 1960, he moved to Chicago, Illinois, where he adopted the stage name Lonnie Brooks (Luther Johnson was already using the name Guitar Junior there). He found regular work in clubs on the West Side of Chicago, in nearby Gary and East Chicago, Indiana, and occasionally in the Rush Street entertainment area on Chicago's North Side. He recorded numerous singles for various labels and also supported other artists on record and live, including Jimmy Reed. In 1961, he played guitar on the double album *Jimmy Reed at Carnegie Hall*.

In 1969, he recorded his first album, *Broke an' Hungry*, for Capitol Records. In 1974, Brooks participated in a multi-artist tour of Europe and recorded an album, *Sweet Home Chicago*, before returning to Chicago, where he began playing regularly at Pepper's Hideout on the South Side. It was there that he attracted the attention of Bruce Iglauer, head of the fledgling Alligator Records, who had previously seen him at the Avenue Lounge on the city's West Side.

In 1978, Iglauer included four of Brooks's songs (including three originals) in the anthology series *Living Chicago Blues*, released by Alligator. He was signed to the label, which released his album *Bayou Lightning* the following year.

After that time, Brooks recorded exclusively for Alligator, releasing seven albums in his own name and contributing to shared recordings and compilation appearances. His style, sometimes described as "voodoo blues", included elements of Chicago blues, Louisiana blues, swamp pop and rhythm and blues.

Brooks went on a national concert tour with B.B. King, Buddy Guy, Koko Taylor, Junior Wells and Eric Johnson in the summer of 1993. Eric Clapton, performing in Chicago as part of his "From the Cradle" tour, honoured Brooks by inviting the bluesman on stage for an impromptu jam at the blues club Buddy Guy's Legends.

Brooks died on April 1st, at the age of 83.



Gilbert Baker
(1951 – 2017)

Baker was an American artist and gay rights activist who designed the rainbow flag in 1978. Baker's flag became widely associated with LGBT rights causes, a symbol of pride that became ubiquitous in the decades since its debut.



Baker served in the United States Army from 1970 to 1972. He was stationed in San Francisco at the beginning of the gay rights movement, and after his honorable discharge from the military, he taught himself to sew. He used his skill to create banners for gay-rights and anti-war protest marches. He first created the Rainbow Flag in 1978, but refused to trademark it. In 1994, Baker moved to New York

THOSE WE HAVE LOST

City, where he continued his creative work and activism. That year he created the world's largest flag (at that time) in celebration of the 25th anniversary of the 1969 Stonewall Riots.

In 2003, to commemorate the Rainbow Flag's 25th anniversary, Baker created a Rainbow Flag that stretched from the Gulf of Mexico to the Atlantic Ocean in Key West. After the commemoration, he sent sections of this flag to more than 100 cities around the world. Due to his creation of the rainbow flag, Baker often used the drag queen name "Busty Ross".

Baker died in his sleep on March 31st, at the age of 65.



Brenda Jones
(1955 - 2017)

Jones was one of a trio of sisters (Shirley, Valorie and Brenda) known as The Jones Girls who, during

a half decade between 1979 and 1984 created some of the best Soul music around.

Born into a gospel singing family, the Jones Girls spent the better part of the 60s and 70s as sought-after backing vocalists, first regionally and then on a national basis. While performing as Diana Ross's backing group during a mid-70s tour, the girls were "discovered" by Kenny Gamble and were signed to Gamble & Huff's Philadelphia International Records. The group's self-titled 1979 debut album landed in the top 10 on Billboard's R&B charts, resulting in the hit "You Gonna Make Me Love Somebody Else" and its B-side, "Who Can I Run To," which was covered by Xscape in 1995.

Before disbanding in the early 2000s following sister Valorie Jones' death, The Jones Girls recorded six studio albums and became a favourite among DJs, who still play their music—like the fan favourite, "Nights Over Egypt"—today. She died, aged 62, on April 4th after being hit by a car.



L.A. Dre
(Born Andre Bolton)
(? – 2017)

THOSE WE HAVE LOST

Dre was a producer/keyboardist, who was an affiliate of Ruthless Records in the late '80s/early '90s. He was involved in crafting some of gangster rap's seminal albums, including N.W.A's *Straight Outta Compton*, Eazy E's *Eazy-Duz-It*, and Above The Law's *Livin' Like Hustlers*, as well as Michel'le's self-titled debut. After Dre worked on the Straight Outta Compton Tour in 1989, Bay Area legend Too Short eventually took Dre on tour with him as his sound engineer.

Dre died on April 3 from complications of a stroke.



Rosalie Hamlin
(1945 – 2017)

Hamlin was lead singer of Rosie and the Originals, the early Sixties group that scored a hit with their single "Angel Baby," their only hit. Hamlin wrote the song when she was 14, with her first boyfriend and the Penguins' "Earth Angel" serving as her primary inspiration. After penning the song over a

couple hours on afternoon, Hamlin and some instrument-playing San Diego friends laid down the first version of the track.

A distributor from Highland Records heard "Angel Baby" and, without officially inking the group to a record contract, took control of the single's master take and gave songwriting credit to the Originals' eldest member. The single eventually found its way to famed DJ Alan Freed, who played "Angel Baby" numerous times a day in November 1960; two months later, the single peaked at Number Five on the Hot 100.

However, Hamlin parted ways with Highland after a legal battle over the song's authorship and ownership. After disbanding the Originals, Hamlin recorded an album with her guitarist husband Noah Tafolla before leaving the music industry by 1963. "Angel Baby" was one of John Lennon's favourite songs, with the former Beatle covering the track for his Rock 'n' Roll covers LP; although left off that album, his version emerged on the 1986 posthumous release *Menlove Ave.* and subsequent Rock 'n' Roll reissues.

The Originals disbanded soon after the release of 'Angel Baby', and Hamlin left the music industry in 1963 after recording an album with her husband Noah Tafolla.

Hamlin died March 30th, aged 71.

David Peel
(born David Michael Rosario)
(1943 – 2017)

Peel was a New York City-based musician who first recorded in the late 1960s with Harold Black, Billy Joe White, George Cori and Larry Adam performing as David Peel and The Lower East Side Band. His raw, acoustic "street rock" with lyrics about marijuana and "bad cops" appealed mostly to hippies.

Elektra Records contracted Peel in 1968, and recorded two "envelope pushers" for the label. His album *Have a Marijuana* peaked at 186 on the Billboard Charts.

THOSE WE HAVE LOST



Peel was rediscovered by John Lennon in 1971 as the early seventies continued its swing towards the youth revolution. Lennon befriended Peel when David was playing with his ragtag hippie band in New York's Washington Square Park in Greenwich Village. Lennon produced *The Pope Smokes Dope for Peel*; this album being banned in many countries and since has been sought after by collectors worldwide.

Peel appeared with John Lennon at the John Sinclair Freedom Rally in Ann Arbor, Michigan in 1971.

In 1976 the independent labels Orange Records and Auravox Records released *An Evening With David Peel*. The LP was hailed as being a breakthrough recording by capturing the tumultuous mid-1970s American underground movement as well as the bubbling under of live recordings that have become a mainstay of the recording arts.

In 2011 Peel signed with Global Recording Artists, and in the following year, *The David Peel Anthology* was released. In 2015 he was back to his fight for the legalization of marijuana and released his latest album as David Peel and the Lower East Side titled *Give Hemp a Chance*.

Peel was working on a career retrospective book that will include his complete lyrics, concert posters and photos from his career his book, called *Rock and Roll Outlaw*.

Peel died on April 6th, after suffering a series of heart attacks.

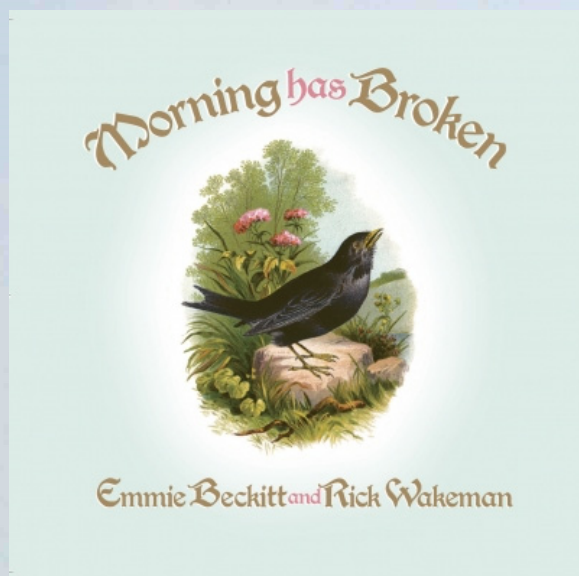


Elyse Steinman
(? – 2017)

Steinman was a guitarist – and along with fellow guitarist Greg Strzempka - was co-founder of New York band Raging Slab, which was formed in 1983. The band released their debut record *Assmaster* in 1987 and have issued eight further studio albums since – their last being 2002's *Pronounced: Eat Shit*. Following its release, Raging Slab went on hiatus but returned to the live circuit in 2004 for a US tour. At this time, they also entered the studio to record an album, which has yet to be released.

She died on March 30th after a three-year battle with cancer.

THOSE WE HAVE LOST



Artist Emmie Beckitt and Rick Wakeman
Title Morning Has Broken
Cat No. MFGZ022CD
Label RRAW

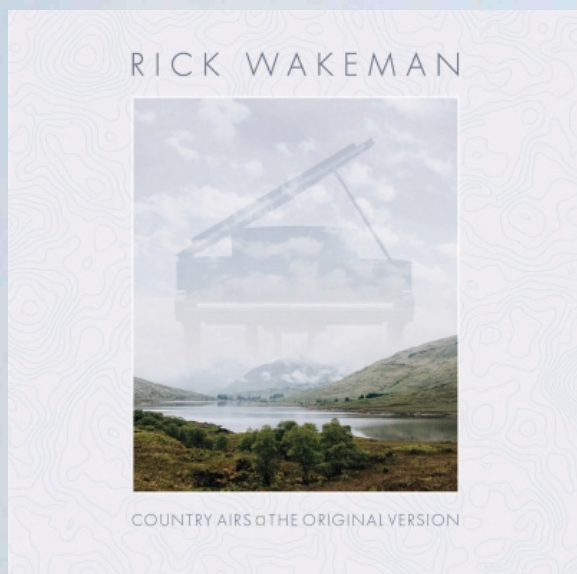
Morning Has Broken is the new single from rising talent Emmie Beckitt and Rick Wakeman. This is a newly recorded version of this classic song which was made famous by Cat Stevens in 1971, arranged and accompanied by Rick Wakeman. This new version of Morning Has Broken was recorded by Emmie with the English Chamber Choir, the Orion Orchestra, and features Rick Wakeman on keyboards. Rick first met Emmie, who has been singing classical repertoire since the age of ten, at a fundraiser for Kids 'n' Cancer and was so impressed by her crystal clear voice and effortless range that he decided to record a

song from his oratorio The New Gospels with her.

Emmie is currently studying for her for A Levels, she also takes part in the Senior School Chamber Choir at St Augustines, Scarborough, North Yorkshire. She is also a member of her school orchestra and jazz band, as she plays tenor saxophone, violin and piano. When aged only 13, she supported Katherine Jenkins in concert and a year later, appeared at Roy Wood's sell-out show at the Birmingham Symphony Hall, where she received a standing ovation. She recently sang The Hymn, composed by Sir Tim Rice and Rick Wakeman, with an orchestra and choir, at The Sage Gateshead, as part of the Tim Rice Concert Series.

Rick is a Fellow of the Royal College of Music, Professor of the London College of Music, former YES keyboard player, Watchdog presenter and renowned Grumpy Old Man. Classically trained pianist Rick began his career as a much-sought-after session musician in the late Sixties, playing on more than 2,000 records by a wide variety of artists, including Cat Stevens, David Bowie, Marc Bolan and Black Sabbath. In the early Seventies, he found fame in his own right as a member of first Strawbs and then YES. As a solo artist and with YES, he has sold more than 50,000,000 albums. He has written a number of film scores and has become a TV regular, appearing on shows like Never Mind The Buzzcocks and Countdown. This new version of Morning Has Broken, is a both beautifully and melodic. It is released by Hope Records via Nova Distribution, on 7th April 2017.

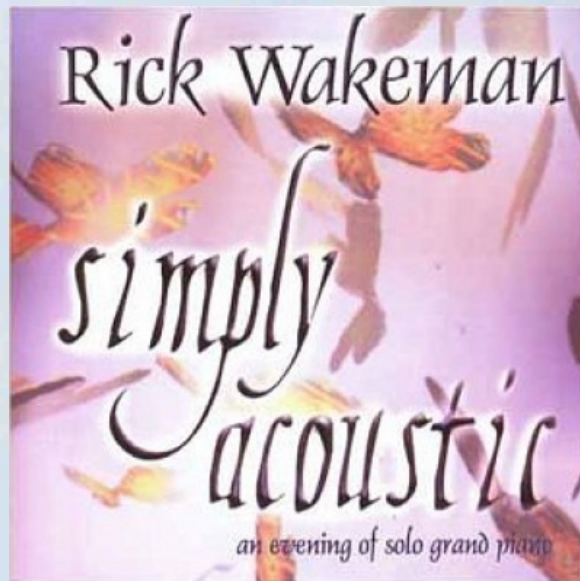




Artist Rick Wakeman
Title Country Airs
Cat No. MFGZ014CD
Label RRAW

Richard Christopher "Rick" Wakeman (born 18 May 1949) is an English keyboardist, songwriter, television and radio presenter, author, and actor. He is best known for being in the progressive rock band Yes across five tenures between 1971 and 2004 and for his solo albums released since the 1970s. *Country Airs* is a piano album written by Rick Wakeman and released in 1986.

The album reached number one in the UK New Age charts. It was followed by two sequels called "Sea Airs" and "Night Airs". The former being released in 1989 and the latter being released in 1990.



Artist Rick Wakeman
Title Simply Acoustic
Cat No. HOPEGZ003CD
Label RRAW

Richard Christopher "Rick" Wakeman (born 18 May 1949) is an English keyboardist, songwriter, television and radio presenter, author, and actor. He is best known for being in the progressive rock band Yes across five tenures between 1971 and 2004 and for his solo albums released since the 1970s. Here with just a grand piano, Wakeman manages to roll thirty-plus years of music into an entertaining and quite rewarding trip down memory lane in front of a live audience. He gives forth with arrangements of his work from every point in his career, from his time with the Strawbs ("A Glimpse Of Heaven"), his days as a marathon session musician (David Bowie's "Space Oddity," Cat Stevens' "Morning Has Broken"), his various stints with Yes and ABWH (a lovely version of "Wonderous Stories" and a medley of "The Meeting" and "And You And I") and high points from his solo career in the bargain. Wakeman intersperses these performances with stories of how the songs and pieces were written, and he is a natural raconteur and howlingly funny at times. If the music thing doesn't work out, he'd make a killing doing stand-up comedy in the Catskills! All told, *SIMPLY ACOUSTIC* is a concert recording that makes you wish you'd actually been there--what better praise is there?





Artist Supertramp
Title Extremes
Cat No. HST446DVD
Label Gonzo

Available for the first time on DVD. "EXTREMES" is the 1971 film Directed by Tony Klinger, Mike Lytton. It covers the whole gamut of present day human behaviour, from carefree pop fans bathing nude at the Isle of Wight to withdrawn, pathetic junkies hastening their own deaths with hard drugs. Such is the range encompassed by the so-called "permissive society", doubly significant because it usually involves young people who have either never known discipline or are rebelling against an overdose of it. They can't change society so they have no alternative but to drop out from it. In some of the most natural and remarkable film footage ever obtained, Tony Klinger and Michael Lytton have captured a unique cross-section of them going their chosen ways, and talking freely and frankly about doing so. Nothing was pre-arranged, nothing rehearsed: everything was filmed as it happened. Hippies, homosexuals, junkies, Hell's Angels, alcoholics, drop-outs - all fall into the category of nonconformist minorities.

Accompanying this incredible film is an equally amazing sound track produced by Supertramp, Arc, Crucible and others. The sound track album was released on Deram and is so rare it sells for in excess of £250 and has never being be released on CD before.

This DVD/ CD package with an extensive booklet of photographs from the set and sleeve notes by Tony Klinger finally pays justice to this unique film

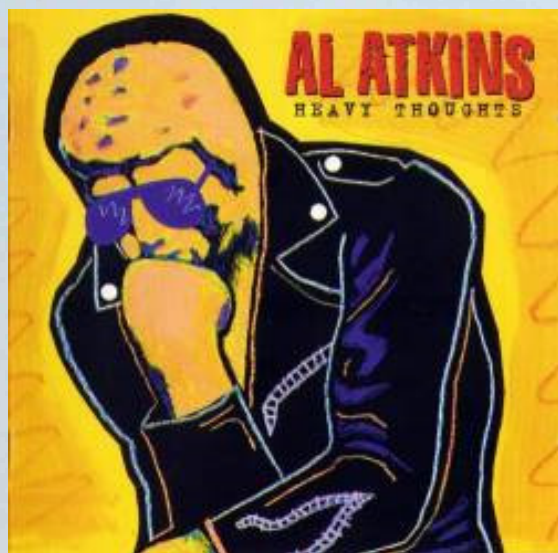


Artist Ashton, Gardner and Dyke
Title Ashton, Gardner & Dyke
Cat No. HST442CD
Label Gonzo

Ashton, Gardner and Dyke were a power rock trio, most popular in the early 1970s. They are best remembered for their song, "Resurrection Shuffle", a transatlantic Top 40 success in 1971. Founding band member, Tony Ashton first met the drummer Roy Dyke, when playing with various Blackpool based groups. Ashton was invited to join the Liverpool beat group, The Remo Four as organist/vocalist, whilst Roy Dyke became the group's drummer, having joined them in 1963. Their best work came in 1966 when they released their album Smile!. Before their break-up in 1968, they backed George Harrison on his album Wonderwall Music. Harrison later played guitar on their song "I'm Your Spiritual Breadman". Ashton and Dyke then joined forces in 1968 with the bass guitar playing Kim Gardner, who had previously played in minor British groups, The Birds and The Creation. The triad simply called themselves Ashton, Gardner and Dyke.

This is their debut album is a markedly different beast than fans of their former bands, the Remo Four and Creation, might have expected. Heavily influenced by the trio's shared love for jazz-rock, its nine songs are moods as much as music, only occasionally stepping out into something instantly recognizable -- distinctive covers of the Bee Gees' "New York Mining Disaster 1941" and Mose Allison's "Young Man Blues" are highlights. But the album peaks with its closing

track, "As It Was in the First Place" a lengthy Ashton adaptation from the classical "Adagio from Concierto de Aranjuez." With an arrangement borrowed from the Modern Jazz Quartet's own interpretation of the piece (among Tony Ashton's idols, few were more significant than MJQ's John Lewis), Ashton and Roy Dyke had already had one stab at the track, recording it with producer George Harrison during the last days of the Remo Four. The new version completely rewired that earlier performance, and stands as one of the pinnacles of British jazz-rock. The single "Maiden Voyage" offers another, while the group's sense of humor is well-evidenced by the similarly titled and themed pieces "Billy and his Piano Without" and "Billy and His Piano With."



Artist Al Atkins
Title Heavy Thoughts
Cat No. HST438CD
Label Gonzo

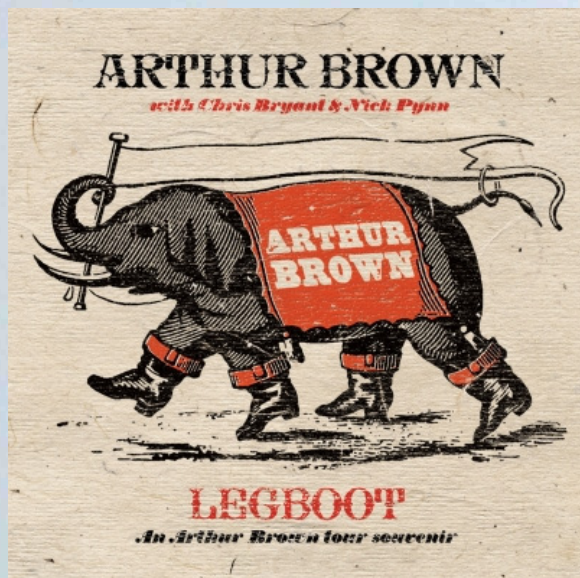
The name Al Atkins will be familiar to heavy metal loyalists. He is the seminal English heavy metal vocalist co-founder and first vocalist from Heavy Metal legends Judas Priest. Atkins went on to form Lion later in the 70's before dropping out of the scene altogether until he emerged solo in 1989 with 'Judgement Day', followed by 'Dreams of Avalon' a few years later.

'Heavy Thoughts' was originally recorded in 1995. Along with the eight 1995 tracks are two new recordings 'Cradle To The Grave' and 'Sentenced'. Heavy Thoughts - The title track is fascinating listening as it was partly finished back in 1973, prior to Atkins final tour with the

mighty Priest. In its final form it's impossible to tell that it comes from that period, as it's generally modern heavy metal for the 1995 period. Atkins sounds uncannily like Paul Dianno at odd moments, with a gruff vocal style like Dianno himself. One can only wonder what this would have sounded like in its original state. 'Turn Around' is an acceptable ballad with noticeable use of the hammond organ, with some segments that promise heaviness which never materialise, the song generally staying in low gear. A strange cover ensues with The Everly Brothers 'Price Of Love', which in this updated mode, could pass for late 80's LA hard rock, especially with the use of horns. 'When Love Steals The Night' sounds like AOR to die for, instead opening with some thrilling metallic riffs that revert to a melodic chorus, heavy with keyboards and a very Zeppelin like breakdown mid song. Possibly the high point of the album is the well paced is 'A Void To Avoid', that wanders off into some acoustic tangents periodically, creating nice tonal shades between soft and harder moments. This direction is explored further with 'The Deepest Blue', loud one second, quiet the next, but with excellent work from Paul May on the guitar. Atkins himself is the total opposite of Rob Halford vocally, and his deep throated growls might have better suited Priest. More predictable is 'Little Wild Child', faceless hard rock mainly, but better than Priest's 'Jugulator' anyway. 'Caviar And Meths' of course appeared on Priest's debut 'Rocka Rolla' in 1974 as a brief instrumental, but here Atkins, who wrote the track (and 'Victim Of Changes') recorded it the way it was meant to be, seven minutes long and far more intriguing, with nice surging runs among the atmospheric acoustic breakdowns. Who knows how far Atkins could have taken Priest then? Maybe not in the far fetched direction they pursued later on. The new tracks do not differ too much from the 1995 material, both competent and aggressive metal.

This CD re-issue of 'Heavy Thoughts' was worth the wait. Like Paul Dianno always re-recording Maiden tunes, Atkins probably feels obliged to tack a Priest track on to remind people who he is, but he has at least put a different spin on them, 'Caviar And Meths' hardly resembling the Priest version. With the fury of 'Sentenced' especially, Atkins still has much to offer. Furthermore Atkins seamlessly blends metal, AOR and hard rock into one, making it accessible at the same time.

For anyone interested in hearing the man responsible for a metal legend, this is almost a must hear. As Heavy Thoughts affirms Atkins' as one of hard rock's pathfinders and includes bonus unreleased tracks from recent recordings with Pete 'MZ' Emms, Mick Hales and Budgie's Simon Lees. 2006.

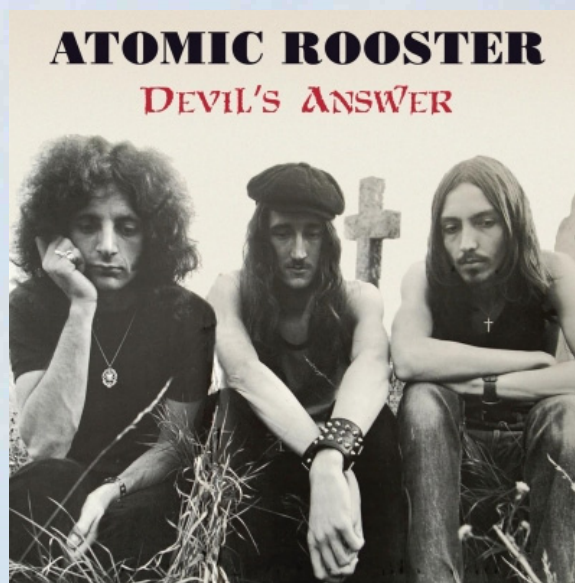


Artist Arthur Brown
Title The Legboot Album
Cat No. HST418CD
Label Gonzo

Arthur Brown is an English rock singer best known for his flamboyant theatrical performances, powerful wide-ranging operatic voice and his number-one hit in the UK Singles Chart and Canada, "Fire", in 1968. Brown has been lead singer of various groups, most notably The Crazy World of Arthur Brown and Kingdom Come, followed by a varied solo career as well as associations with Hawkwind, The Who, Jimi Hendrix, Klaus Schulze, and Frank Zappa.

Though Brown has had limited commercial success, he has been a significant influence on a wide range of musicians and artists and due to his operatic vocal style, wild stage persona and concepts, he is considered a pioneer of shock rock and progressive rock and influential on heavy metal music.

This album was self-released first in October 2002 to coincide with Arthur's tour with Robert Plant. But never was never released beyond the merchandise stand on those gigs, finally it now receives the full commercial release it so rightly deserves!



Artist Atomic Rooster
Title Devil's Answer
Cat No. HST436CD
Label Gonzo

Atomic Rooster was an English progressive rock band, originally composed of former members of the The Crazy World of Arthur Brown. Throughout their history keyboardist Vincent Crane was the only constant member



and wrote the majority of their material. Their history is defined by two periods: the early-mid

-1970s and the early 1980s. Their genre in music is difficult to define since they went through radical changes in very short times during the life of the band.

However, their best-known era represented a more hard rock/progressive rock sound, exemplified by their only hit singles, Tomorrow Night (UK No. 11) and The Devil's Answer (UK No. 4), both in 1971.

This CD is a collection of the bands radio broadcasts;

Tracks 1-2 Recorded in session for Mike Harding Show 26.5.70

Track 3 Recorded in session for John Peel 14.1.71

Tracks 4-5 Recorded in session for Mike Harding 22.3.71

Tracks 6-7 Recorded in session for Johnnie Walker 12.6.72

Tracks 8-9 Recorded in session for Johnnie Walker 7.12.72

Tracks 10-12 Recorded in session for the 16.10.81

Tracks 13-15 Recorded in session for Live 27.7.72



Artist Mary Hopkin
Title Valentine
Cat No. MHMGZ102CD
Label Mary Hopkin Music

Although deciding to stay out of the public eye, Mary Hopkin still loves to write, sing and to record in the studio. Since parting with Apple Records, and the release of Earth Song/Ocean Song in 1971, she continued to record, although those recordings have remained stored away, until now.

Valentine is a selection of recordings from 1972-1980, from different songwriters including Mary herself. Fans of Earth Song/Ocean Song will love Valentine which features 'With You or Without You' from Liz Thorsen, who wrote the title tracks of the 1971 album, and many of the same musicians such as Danny Thompson, who wrote 'No Love is Sorrow', and Ralph McTell.

Three tracks of Mary's: 'Hope Is', 'Life Begins Again' and 'All I've Ever Known', have been included and display her sublime songwriting talent.

The cover artwork is also one of Mary's paintings - a Valentine card she painted some years ago.

Valentine is an album of love, heartbreak and beautiful arrangements. Fans of Mary will welcome this return to what she loves best, and new listeners will be introduced to her unique voice.



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actions



Gonzo #30 The Mick Abrahams...

actions



Gonzo #27 The Prog shirt

actions



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Yer original Gonzo Weekly shirt

actions



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

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



“Naked Radio”

**The Pink Fairies To
Release First New
Album in 3
Decades!**

The Pink Fairies official
website:
www.pinkfairies.net



Cop a sneak preview here:

<http://tinyurl.com/z9825mr>

GONZO CURRENTLY IN STOCK
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AT GONZO (USA)

When Lazza met Jezza

The Larry Wallis Interview Part 2

Jeremy Smith – March 2017

So Larry, thanks for talking to me again. I thought I'd start with something like Desert Island Discs (which I never listen to myself), but what would be your top ten tunes to take with you if you were stuck in the middle of nowhere?

I don't listen to radio either Jeremy, apart from talk stuff. Now then, what a bastid of a question, but I'll do my best mate. It would be easier if the question

was 'Which Albums or Artists', but right now I'll attempt to answer the question.

In no particular order (maybe) 'Tumbling Dice' by The Greatest Rock 'n' Roll Band IN THE WORLD! (The Rolling Stones), 'Let's Dance' by David Bowie, 'What's Up' by 4 Non Blondes, which makes me say that Linda Perry staggers me as a vocalist (and dresser) 'Call me The Breeze' by J.J. Cale, who kills me as a writer and guitarist, 'White Light White Heat' by you know Lou and the Velvet, Fuck! I'm floundering now, I'll just take a test drive on my Bong and pour a Stella. OK, where were we? Hmm, oh yeah, Danny Gatton, anything at all really, the most famous unknown guitarist in the world (his words then he committed suicide). Must be the Telecaster Curse strikes again, take a look at the Tele players in the past who have hung up the axe in a very extreme fashion.

Next: Bobby Bobby Bobby, which Dylan track will it be? Well, I guess a landmark track will be expected of me, but that ain't gonna happen because I really like

Larry Wallis' Desert Island Discs

- | | |
|----------------------------------|---|
| 1. The Rolling Stones | Tumbling Dice |
| 2. David Bowie | Let's Dance |
| 3. 4 Non Blondes | What's Up |
| 4. J.J. Cale | Call Me the Breeze |
| 5. The Velvet Underground | White Light White Heat |
| 6. Danny Gatton | (Anything at all really!) |
| 7. Bob Dylan | Thunder on the Mountain |
| 8. Ian Dury | Hit Me with Your Rhythm Stick |
| 9. Imogen Heap | Blanket |
| 10. Nick Lowe / Brinsley Schwarz | (What's So Funny 'Bout) Peace, Love and Understanding |

Sands

A PLACE
IN THE



THE LARRY WALLIS
BIG BAND

IN THE LOUNGE
TONIGHT ONLY-FROM PARIS,
THE SWINGIN' DIX
MINUTE TAKES



his Blood on the Tracks type stuff, I mean 'The Hurricane' is great, but as I'm under heavy shit here, I'm going with 'Thunder on the Mountain' as the song I'd like to come to a Desert Island with me.

Three to go huh? LIGHT BULB OVER HEAD MOMENT! Ian Dury's 'Hit Me with your Rhythm Stick', I mean man, what beautiful lyrics eh? My word dewd, there ain't half been some clever bastards, and Ian was certainly among their number. Wow, getting near the vinegar strokes here, so 'My Blanket' by Imogen Heap is a must for me. When she did it at Ronnie's with Jeff (my hero) Beck: that for me was an absolutely spotless piece of singing amigo. The last leg huh? Maybe I'd better check out that Bong again. Which means 'What's so funny about Peace Love and Understanding' by the unbelievably talented Mr. Nick Lowe, a stone cold winner. The tune/wordsmith 'strordinaire. His 'Stoplight

Roses' will surely become a much-covered classic mate. It had better be!!

I'd also be interested in which guitarist has influenced you the most over the years?

Well now amigo, I am proud of the title 'Hank Marvin on Acid' which a very astute journalist gave me, as for The Hankster like a million other guitarists when I heard that Strat sound for the first time it was Game Over big time. It was Lonnie Donegan's skiffle group that made me want (and get) a guitar for my ninth birthday.

Yeah, I heard that you were in a band called the Saints when you were a teenager. Not the Aussie ones obviously, but is that true?

Yes Jezzburgoid, and I've got a picture, I am the second from left. The guy on the far right: Al Bart drummer, remained my friend for 53 years, but he died 3 weeks



ago. As for the others, I dunno what happened to them. Short story coming up!

I was still at school, maybe 14 years old and had a red Hofner V3 with whammy bar. I was aware of a slightly older chap who lived a few doors away from our maisonette, who was 17 and had a drum kit. So, one summer's evening, I was hanging out with my street corner pals, when down the road apiece came Al and two guys. Al was walking up the street towards us, "Hello" he said, "can I have a word?" I was a bit wary, but we went to the opposite corner. He then told me he had a band, which were the two guys waiting down the road. He then said "You have a guitar, don't you?" I made so much racket with my electric guitar the whole estate knew I had a guitar. He then told me his cousin Fred's Hofner Club 40 was being repaired, and could they rent my guitar for one night's practice. (That's what rehearsals were called back then) for £1. I was aghast, it was my baby which I practiced on night and day. I said "no way".

He then went back to his band (Gutsie and Fred), Gutsie played a cheap bass, so after a few minutes of chatting with them he came back, and asked if thirty bob would change my mind. No was my reply. Same again, off he went for another chat, then came back with the offer of two quid. Once again I said a resounding No! Having had another natter, he came back again, and asked if I was sure I wouldn't do it. I told him I was certain, so his next words were: Fuck it, wanna join our group? So I did, I was now lead guitar in a Shadows-type group called The Saints. We used to rent a market greengrocer's barrow to load up our gear, and twice a week wheeled it around to a pub called The Fountain,

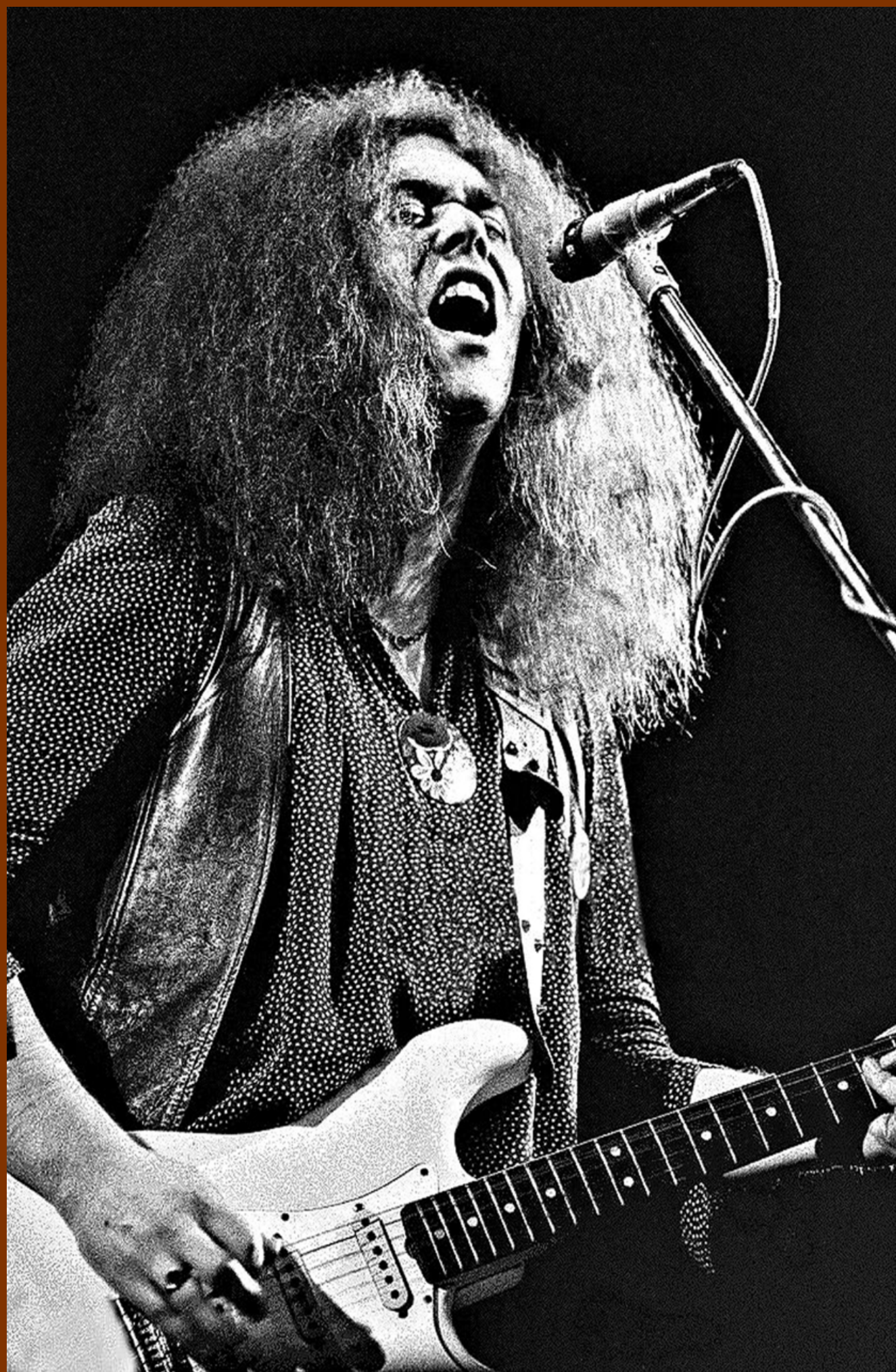
much to the amusement of the kids who played on the streets and took the piss. And here I am mate.

Bloody Hell, what a great story, that wouldn't happen today would it, unless of course it was Simon Cowell asking you to join a boy band! but as I get older, I seem to get more and more uninformed about the modern music scene and celebrity culture. I almost feel like my father who never seemed to quite make it into the sixties in terms of popular culture. So do you get to listen to much modern music? and if so, are there any new artists or bands that you particularly like nowadays?

Well now Jeremy, I don't really get to hear 'new' bands or artists, but I seem to discover bands that are already established, as in my 4 Non Blondes remark earlier, I am enjoying 'Black Rebel Motorcycle Club', 'Drive By Truckers', and 'Steve'n'Seagulls' a bunch of Scandinavian nutters who play Heavy Rock Anthem Bluegrass style. Give am a bit of YouTube time amigo.

So Lazza, who else do you listen to/love/like a lot these days?

Well mate, The Stones forever, and I read a git Journo recently who called them "The Self-Styled Greatest Rock and Roll band in the world". I hate that shit, because it isn't what they called themselves, it was said by a number of journalists and the title stuck. Quite rightly so sez I. Then we have Bowie, whose place in the pantheon of Rock Stars is so very important, and nothing can shake that belief Jezza, I mean, his constant image changing, both musically and onstage persona, yet always remaining David Bowie, amazing really, in the truest sense of the word I think. He probably is/was my favourite singer,



and what a body of work!

Then there's The Divine Comedian himself, one Mr. Neil Hannon, a terrific and original songwriter, also with to my mind, a truly great singer. God Bless The Divine Comedy. Jeff Beck can't go unmentioned here (again) as like The Stones he has been a constant source of enjoyment for many years, I mean, his video of the week at Ronnie Scotts gives

us mortals a close up look at a man who can make a Strat do things undreamed of by Leo Fender. Unbelievable! Nick Lowe is a master songwriter, with a great voice too. When he changed from the pop songs which were great, to the latest and probably last incarnation he'll acquire, I was a bit worried about that really, but now I love his close mic. technique, with wonderful country flavoured choones. I've mentioned



'Stoplight Roses', but there are plenty more where that came from, as it is with material like 'Just lately I've let things slide'. I mean, any man who has lived alone with only a bottle or whatever it is for company will immediately identify with that one, I know I do! Let me see, there must be more Jezza, they'll prolly come to me the moment I hit the 'Send' button, KEITH RICHARDS, How could I have gotten this far without Mr. Rock and Roll coming into it? Keef the Human Riff man, whatta life huh? He is fantastic to me, in the dictionary meaning of the word.

I certainly will Larry. But going back to the Pink Fairies, are there any particular gigs that you remember as being really good one? I remember you storming at the Roundhouse but I forget which ones as it was such a long-time ago, but it seemed to me that you always put on a good show there.

I must be honest Jezza, we never had a bad Roundhouse gig, it still amazes me to think that one Sunday my dad gave me a lift there, and the fuzz (60's ref)



had to fight to get me through the crowd that were surrounding the place, as it was already sold out. Happy daze mate, Happy daze.

After that, the next time I saw you was on the Stiff Tour, with Wreckless Eric, Elvis Costello, Nick Lowe and Ian Dury. I thought that was a phenomenal evening but was disappointed that you only got a short set. How did that work out and how did you feel about the tour?

Privileged is the word Jezza, to be in such great company. And I only had one song 'Police Car', but was lucky enuff to be in Nick Lowe's Last Chicken in the Shop, with Dave Edmunds on guitar, Penny Tobin on keyboards, Pete Thomas of The Attractions, and Terry Williams on drums, now in Dire Straits. Personally, I was just having fun and getting £30 a week for it, a bunch of us formed The 24 Hour Club, where the only rule was if the club turned up at a fellow member's hotel room at any time at all, the lucky visitee had to immediately drink like a fish with the visitors, and start having fun all over again.

The prime mover of this Movable Binge was a wonderful young man who rejoiced and still does in the name Kosmo Vinyl, he kinda came to the tour via Ian Dury, and was MC and Court Jester, a real chap to go into the Jungle with. Today he is making waves in Noo Yawk as an artist, he deserves it, as he is a total one-off original, and we have recently re-connected so I'm very glad to say. WOTCHA KOS!

Ian stopped the show every night, and I guess Wreckless was a bit bemused by it all, Basher's credentials were already firmly in place, but Elvis? As Jake Riviera, (the man behind the idea of a "Revue-Type Show", like Tamla and Stax used to run, as in everybody using the same back line and no gaps in between acts) was Elvoid's

manager, Elvis had his sights set on using the tour as a launch pad to success I guess, and as his aim was true, I reckon he hit the Bullseye there, don't you?

And then there was the revived Fairies tour in 1987 and the Kill 'em and Eat 'em album. It seemed at the time to be a bit like going through the motions and Twink seemed to be really embarrassing doing the Snake. Any thoughts on that tour and the album?

I didn't feel we were going through the motions, but you're right Twink is/was a bit too old to be capering around like that, but he would eat a live cat if it got him the attention he seems to crave. The trouble with the album we were pushing was it had too many cooks in the songwriting kitchen, I feel that if it were left to me it would have been a better album, as evidenced by a critic of my 'Death in the Guitarafternoon' who said it was the natural follow-up to 'Kings of Oblivion'. But at least 'Kill 'em' had Andy Colquhoun's 'White Girls on Amphetamine' which is a really great song.

You spent a lot of time with the Feelgoods. Did you ever think of joining them?

Not as such amigo, but when I was on Canvey to write and pre-produce the next album, I met Jonny Guitar who had just joined the band, and Lee asked me in a private moment if I was sore at not being asked to join, and as I still had the long barnet I said I wasn't really. He then said that they had discussed it, but I was a bit too famous, and Pink's fans and Feelgood's fans maybe wouldn't really know what to make of it, so all was well and no feathers could ever be ruffled between me and the chaps, I'm very glad to say.

I never got to see you with the Love Pirates of Doom but did try once arriving at an empty pub to find that you'd cancelled. I've got a great live tape though and it still

sounds pretty good. You even play Sweet Home Chicago. Was this just a fun band or did you ever go into the studio?

I don't remember going in the studio as the Love Pirates, (the name came from a bunch of badass aliens in a Howard The Duck comic) but we may well have done mate, or a version thereof. It was basically one of a number of names we used as a means of accepting gigs that came along, usually at Dingwalls Dance Hall. We were the Hot Dog Stands of Destiny, The Loaded Decks of Despair, stuff like that The Death Commandos of Love was the Howard the Duck name actually.

And this is probably about it, but just to



say that there's loads of people out there who would love to hear from you again, so you're not forgotten!!! And we're all looking forward to the new album. And again thanks to Larry and Tony Henderson for the photos.

That's very kind of you Jezza, Thanks, I really enjoyed your questions.

Seeya Laaaaaaaater kiddies.

Lazza. X X X



CONTACT IN THE DESERT

JOSHUA TREE • 19-22 MAY 2017

Top UFO Conference CONTACT in the DESERT Returns for 5th Year with All Star Speaker Lineup

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

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

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

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

CONTACT IN THE DESERT

MAY 19-21, 2017



GEORGE NOORY - GRAHAM HANCOCK - STEVEN GREER - GIORGIO A. TSOUKALOS - ROBERT SCHOCH
SENATOR GRAVEL - MICHAEL TELLINGER - LINDA HOWE - ROBERT BAUVAL - DAVID WILCOCK
ANDREW COLLINS - CHRIS HARDY - WHITLEY STRIEBER JIM MARRS - SCOTT & SUZANNE RAMSEY
NICK POPE - MICHAEL SALLA - DAVID SEREDA - RICHARD DOLAN - MIKE BARA
LAURA EISENHOWER - BRIEN FOERSTER - JAMES GILLILAND - JASON MARTELL - CARL LEHRBURGER
SASHA & JANET LESSIN - JIMMY CHURCH - CLYDE LEWIS - JJ & DESIREE HURTAK
BRAD OLSEN - SHERRY WILDE - KIM KARLSBERG - PATTY GREER - DOC WALLACH
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& MANY MORE still to be announced! CALL 760 365-8371 JOSHUA TREE RETREAT CENTER

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

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

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

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

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

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

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

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

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

RAW presents

Forthcoming releases from Rick Wakeman & Friends

Rick Wakeman & Brian May

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STARMUS 2015



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



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



Available to pre-order from www.rickwakemansmusicemporium.com



Brave little Uzupis is unique.

Uzupis is a paradox, and without the paradox, there is no Uzupis.

Let me explain a bit. Uzupis means, 'beyond the river'. That is, beyond the River Vilnia is Uzupis - an area just outside the Old Town of Vilnius City, the capital of Lithuania. In the late 1980s under Soviet control, the once proud area was run-down, semi-derelict in parts. In the early 1990s as Lithuania regained its independence from Soviet domination, a number of artists and creative bohemians started to squat parts of the Uzupis. At first, the 'down by the river people', as they were known.

By 1997, the artists and creators declared Uzupis a free republic with its own flag, constitution, a small army of around 12 people, their own national anthem, president and parliament, visa and passport and national day of independence, April 1st. Extremely appropriate and wryly ironic! And at one time, the statue of Frank Zappa was the symbol of Uzupis uniqueness. Saulius Paukstys told the 'Guardian' newspaper that he had spotted an opportunity. 'We were desperate to find a symbol that would mark the end of communism, but at the same time express that it wasn't always doom and gloom,' He

alan dearling



chose Zappa's work to accomplish this and began to collect signatures and, despite Zappa's total irrelevance to Lithuania, people got behind the idea and gave a huge show of support to the bemused authorities. That statue now resides near Pylimo Street as does the old Egg statue, which was replaced on April 1st 2002 by a new icon. This time a statue of an angel blowing a trumpet. It is symbolic of the revival of Uzupis. There is also a lovely little mermaid statue embedded in the river bank of the Vilnia, just below the main bridge. The mermaid has the power to enchant and entrap - many have fallen under her spell and have remained in Uzupis forever! The sculptor of both is the talented, Romas Vilčiauskas.

Here are some wonderfully surreal examples of the Articles from the Uzupis

Constitution, which has been translated into 28 languages:

- *Everyone has the right to love and take care of a cat.*
- *Everyone has the right to cry.*
- *A dog has the right to be a dog.*

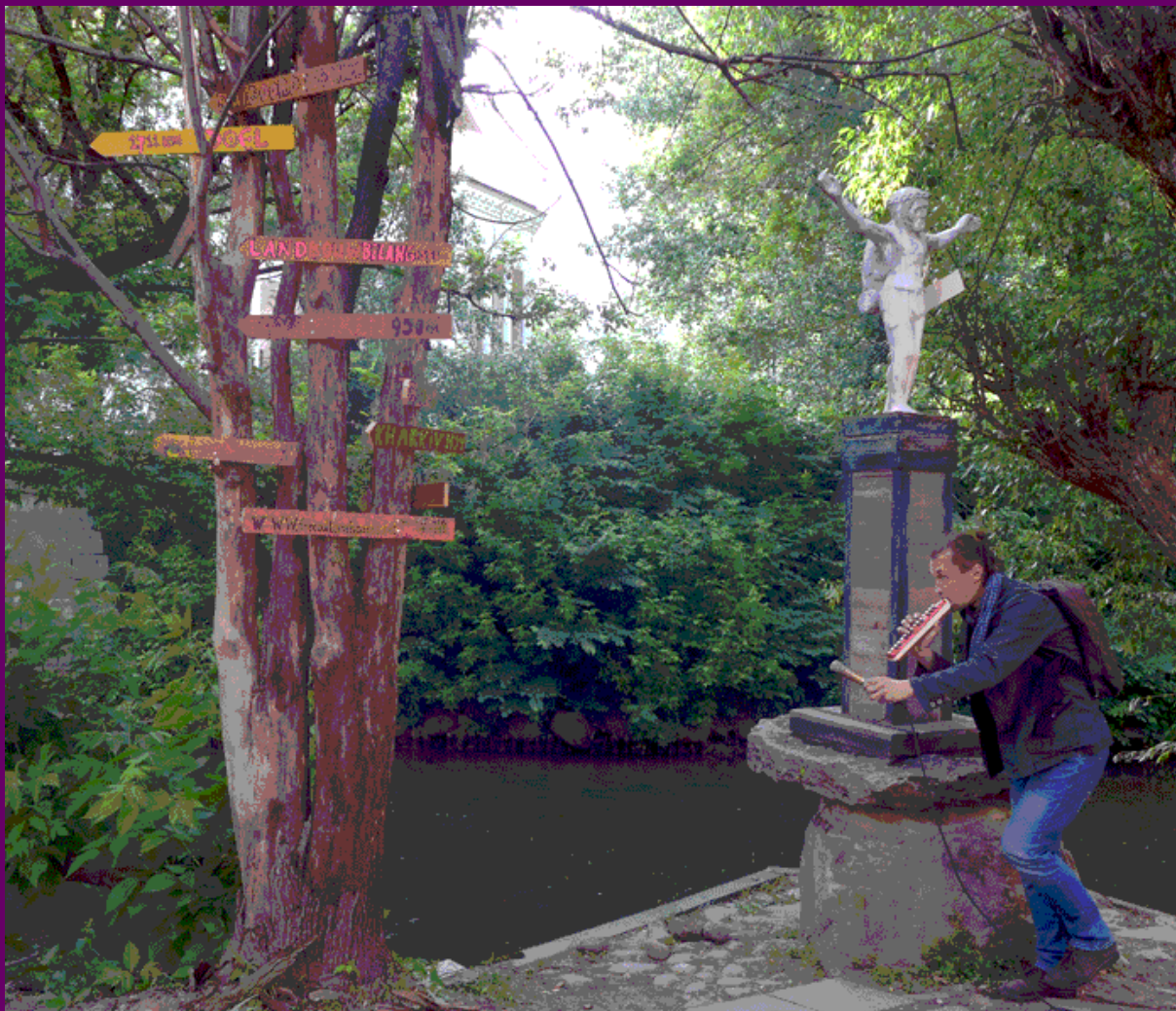
But in post-Soviet Lithuania, the Constitution also suggests some serious themes:

- *Everyone is capable of independence.*
- *Everyone is responsible for his freedom.*

1st April 2017 Independence Day in Uzupis



alan dearling



Fast forward 20 years, and I'm working as an artist in residence at the UMI Arts Incubator in Uzupis. Last year I was one of the facilitators of a 'Free Cultural Spaces' event and I was privileged to be appointed (I almost said anointed - that would have been in River Vilnia, I guess), as the Uzupis Ambassador to the Scottish/English Borderlands. Then, our group had left its mark with a set of signposts created to link Uzupis to other 'free' spaces around the world in the USA, Russia, Netherlands, UK and more.

My specific task this year is to act as an alternative Minister of Tourism. To try and make tourists become more like participants and 'guests' in this remarkable space.

What an experience! A great privilege, fun and hard work to be a part of the Uzupio Free Republic 20 years-of-independence birthday celebrations on Saturday, here in Lithuania. During the previous week I had recruited the help of Ana and Silvestras from the university, and their musician mates in the Hill Top Sheep. We'd had a rehearsal session - a jam - a chance to get to know each other and practise with some of the strange musical instruments I had brought with me to Vilnius. A bit of our rehearsal is up on line at: <https://www.youtube.com/watch?v=IRA1F1lwREc>

I even wrote a little community song in praise of Our Glorious Free Republic:

Uzupis is Small

alan dearling



Uzupis is Free

Uzupis in YOU!

and

Uzupis is ME!

So, on 1st April 2017, for over three hours I worked around the UMI Galera and courtyard making balloons for children and inviting adults and kids to try their hand at a variety of weird musical instruments.





Then, it was preparation time with my group of young adults - we were self-styled as the UzBand.
And we took part in the Uzupis parade. A memorable feeling...



alan dearling



On to the Galera stage with the Hilltop Sheep's three members, who were joined on percussion by visitors to Uzupis, and the rest of our merry band. Plus one very drunken guy who nicked everyone's beer! All good fun.

I hope you can feel the very 'special' positive vibes.

I stayed as a clown and took a variety of instruments around the streets and bars with me.



alan dearling



Ultimate respect to everyone who took part and all the photographers who have shared pics!

Here are links to Hill Top Sheep videos:

WeTransfer link: <https://we.tl/StcBR88C9X>

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

SoundCloud: <https://soundcloud.com/hilltopsheep>

But by Sunday afternoon, after working on words, videos and photos, it was time to indulge myself in a glass or two of selfish-satisfaction, according to Article 14 of the Uzupis Constitution:



alan dearling



Battle of the Bands

Here in Vilnius, which is the capital city of Lithuania, the big Tamsta musical emporium plays host to the Battle of the Bands for aspiring bands across the country. Laimonus the percussion maestro at Tamsta and video film-maker, kindly put me on the guest list.

I'm not really sure there are still many Battle of the Bands competitions in the UK. I think the last one I was involved with a dozen years ago when I was living in Teignmouth in Devon.

Back then it was extremely popular. Local band, Muse, were continuing to support the event, and the winning bands got to play support to the mighty Muse on the Den - the big open park area near the Teignmouth pier. Here are band Number 3: Muse, from 1994 - bit ropery video, but a bit of history in the making:

<https://www.youtube.com/watch?v=vYMDq-YCmtA>

Anyway, back to musical talent in Lithuania. Ten bands played two numbers each. Unfortunately for this correspondent, the long gaps between acts were filled with 'talking'.

The MC wandered around interviewing random people. And this torture continued after the tenth act - about two hours of one after another, after another, of audience members rabbiting on and on into the roving mic.

There then followed a confusing awards ceremony, where something like seven or eight prizes were awarded. This lasted about another hour and I left baffled and world-weary.

But here are a few words, some pics and links to four of the bands I thought showed the most individuality.

alan dearling



Kooky - plenty of stage presence and attack. Manic stuff. Featured a driving bass, loads of wah-wah that ended up in a wall of sound. High energy, with a bit of punky, dance macabre!
<https://www.youtube.com/watch?v=PaoRucnb4G4>



A' Broken Leg - Professional for a young band, tight and reminded me slightly of a psyched-up Altered Images. Peculiarly perhaps, I enjoyed them better singing in Lithuanian than English!
<https://www.youtube.com/watch?v=oXVjKBG4xDQ>



Aristokratai - too smooth for me. Jazzy, moody. Obviously well known and liked in the local audience. But pleasant.
<https://youtu.be/jtwJzTtpg30>



Misko Gyventojai - Theatrical anarchy! Discord and Dischord. Shades of Yoko and primal scream therapy. Sexy. My favourites of the night. I loved them, but you have been warned.
<https://www.youtube.com/watch?v=D5eWF-ZyMCs>

I've been trying to find out about other bands and in Uzupis I'm regularly surrounded by musos of every shape, form and style.

Here's some links to the band that local guy, Deivis Nutautus, plays in. He was one of the original Uzupis 'down by the river' squatters from the very early 1990s. The shadowy guy in the window featured in the 'People in the Seventies' video is actually in the studio where I'm now staying in the Arts incubator UMI building.

Deivis' band, **the Bees (The Bites)** - quality becomes iffy: <https://www.youtube.com/watch?v=dzrL2dBrDJ0&feature=youtu.be>

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



The Bites - People from Seventies: <https://youtu.be/m9U3kgKgvhs>





Cosmic Debris

I've pinched one of Uncle Frank's song titles for some shorter pieces, there's lot of good musical stuff going on again.....

Record Store Day (UK) Saturday 22nd April

As the boom in vinyl (LP) sales continues, the 10th celebration looms large, and a much more interesting selection of releases appear to be on

the long list this year. A number are certainly re-releases, some first time on vinyl, plenty of live performances and some is genuinely un-released material. Having tried it early morning last year, I'm too old to get up and spend hours with hipsters and their allies outside a shop. The (sad) reality is most will appear on ebay pretty quickly, and a few weeks later most of the stuff will be on ebay at the RSD price anyway, 'cos most sensible people won't pay the original rip-off prices usually being asked. I picked up Ryley Walker's exclusive RSD 2016 LP about two months after the event last year, still sealed and unplayed. However, that is not the spirit so I will go down to Rise in Bristol later in the day at least, I

John Brodie-Good

usually pick up something from the list, some of the old farts stuff is usually left, and it's just great to be in a still busy record shop on a Saturday afternoon right?

The full list of releases is on the official website, either as pretty pictures with a bit of blurb, or just a pdf with a listing you can just scroll down.

Some of things that caught my eye were....

Hawklords - *Live 1978*.....a double LP (first time on vinyl?), including Bob Calvert on vocals. Calvert's excellent former backing band Krankschaft are on the road again this spring and summer I've just heard too!

Dennis Wilson - *Bambu (The Caribou Sessions)*.....a double LP (first time on vinyl). Editor Jon and I share a love of Dennis Wilson's quite stunning 'solo' album, *Pacific Ocean Blue* (1977), this new release is songs and outtakes from what was going to be his second album, before the Pacific Ocean blue took him from us in 1983. I must admit to having it on a CD set of POB but haven't listened to it yet shamefully.

Spirits Burning & Daevid Allena Gonzo release!

Plus records from the following (some are singles only)...Beverly Martyn, Bert Jansch, The Bevis Frond, Cocteau Twins, The Doors, Hendrix (Curtis Knight), Pink Floyd, Bowie, Rush, Yes, Zappa, Fleetwood Mac, Stevie Nicks, Pentangle, Grateful Dead, Sun Ra (of course!), Jaco Pastorius, Julian Cope, Hawkwind, Faust (!), Kevin Ayers, Motorhead, John Renbourne, Neil Young, Nico, Popol Vuh, The Pretty

Things and Santana to name but a few. It's well worth checking the list out if you love your platter player.....

If you need a new turntable, or wanna buy one again, the special Rega RSD 2017 Turntable is probably a bit of a sonic steal. A limited edition hybrid between their base model and the legendary Planar 3, at £250 a pop it sound's like it's half price and will play your choice of sweet music for years to come. .

For full details of the day, your local independent shop/s, all the releases and some of the fun go to

<http://recordstoreday.co.uk/home/>

Arthur Brown – Everything is Now

Arthur's latest project is a 'crowd-funded' film about his incredible life and will also capture him and crew working on his new album. You can be a part of it for as little as a fiver (for a shout out on FB), and there's all sorts of wacky shit you can buy into. A credit, posters, t-shirts, a screening with Arthur, play on a track (!) (£250), a walk on part in the movie (£500), be an Executive Producer, official film sponsor or for the top price be a corporate film sponsor. I've gone for a signed CD for £20. After being entranced by his 'evening with' show last year I can't wait for this lot.

<https://www.indiegogo.com/projects/arthur-brown-everything-is-now-music-film#/>

Summer of Love: Revisted

London's Royal Albert Hall has a string of events this spring celebrating 50 years or so ago and it's musical and cultural revolutions. The events actually take place in the Elgar Room, and include live performances from Arthur Brown and the Soft Machine amongst others. (I saw both bands live last year and am pretty tempted to repeat both experiences again this....)

Various films of the day will be screened, talks on music and fashion plus what looks like a Nick Drake evening. Some good stuff for sure and tickets for all events are on now.

<http://www.royalalberthall.com/tickets/series/summer-of-love-revisited/>

L.I.B., Bay Area Live, Saturday night



**THE
LINDA
IMPERIAL
BAND**



If you happen to be in San Francisco this weekend you may want to get out to Sausalito Cruise Club to see the Linda Imperial Band on Saturday night. A rare gig, her white hot band includes husband David Freiberg, Steve Valverde's fluid bass lines, Peter Harris's stun psych-blues guitar playing, Ken Smith on keys plus the very lovely Rachel Lightening Rose assisting Linda on vocal duties. I'm sure it will be a treat.

<http://lindaimperial.com/index.html>



White Rabbit – Unplugged

A little musical (and visual) treat to finish off with, Jefferson Starship recently popped this up on their FB page, dear Grace Slick's vocals to that song, just the vocals....enjoy

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

PS

10cc Live - Bristol 4th April 2017

Not my usual cup of breakfast tea but for reasons I'll not bore you with here, I ended up reasonably enjoying an hour and 45 minutes of this lot last night, on a Greatest Hits tour. Still not sure about Dreadlock Holiday but there were some good moments, despite iffy vocals from the usual inadequate Colston Hall PA system. Men of the match were guitarist Rick Fenn and bassist Graham Gouldman, both on at least two occasions look like they could have jammed and solo'ed for a while, which I suspect may have been rather good, instead of just churning out the hits.

I was surprised by how many I knew though and I suspect FZ may have been an influence somewhere along the line.

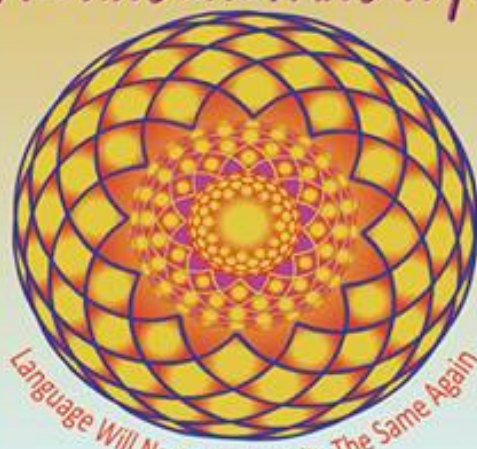
A clever blend of pop and rock, no doubt. Some classy multi-instrumental playing going on at times too. More and more gigs are no cameras it seems so no pics I'm afraid.

The Colston Hall seemed pretty sold out (2000 old folk) and the majority of the audience were true fans and loved them. Cool. There, I've confessed it and can now move on again.

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
(<http://lepusbooks.co.uk/wilful-misunderstandings/>)**

**Or available by order from bookshops
(quote: ISBN978-0-9933901-0-4)**

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



Warren Haynes — A Man in Motion

Like him or not, one thing you can't deny about Warren Haynes – the man's got stamina. He gets around, and then some. Put this together with, in my opinion, the man's formidable talent as both a guitarist and a vocalist and you have a pretty winning formula.

His career, since at the age of twenty he got his first serious exposure playing in David Allan Coe's band, has included many years as a member of the Allman Brothers Band, numerous extended link ups with both Phil Lesh and his fellow survivors in the Dead, his own band the ever abbreviated Gov't Mule, solo work and a vast number of collaborative projects. If you're a rock musician in the USA, it must be quite hard to avoid him.

It seems pointless to present a career overview – Wikipedia does a pretty good job, if in need of a little updating, and there's plenty more on the web. For *Gonzo* I'd like to delve into parts of his work, deliver some critical thoughts

and point readers towards some of my personal highlights. Some of these are things I got into retrospectively, since I didn't become particularly aware of him until he played with Phil Lesh and then the Dead in the early 2000s. So let's start there...

Haynes seemed to me to bring both some hard rock and a dose of soul to the party. Previously, with Steve Kimock as Lesh's most frequent collaborator, the 'And Friends' line ups had tilted somewhat more towards the cerebral end of the jam zone. Haynes is more than capable of playing with delicacy and finesse, but give him a rhythm and blues tune like 'Good Morning Little School Girl' or 'Turn On Your Love Light' and his southern rocker default kicks in. In addition, he brought in quality vocals. Lesh had done a lot of the singing in the early stages of the project and clearly the practice led to a steady improvement in his vocal abilities, but there were some songs that they definitely did not suit. Haynes, whose initial musical interest was in soul music and vocals, was able to bring in consistency and quality in that department. He has a gruff, soulful style of singing – comparable with, if not quite as distinctive as that of Steve

RICHARD FOREMAN



Winwood.

One of the first shows featuring 'The Quartet' version of PL&F that I heard was at the Wiltern Theatre, October 28, 2000. A soundboard recording is available on the Live Music Archive and it's well worth a listen. Haynes sings much of the Grateful Dead material and brings 'Tastes Like Wine' (one of the more delicate songs from the Gov't Mule repertoire), the Allmans' 'Blue Sky' and his composition 'Patchwork Quilt', which was later to grace the PL&F's 'There And Back Again' album and remains a favourite song of mine. The jams in this set, particularly around 'Mountains of the Moon' are just gorgeous. The album, when it came two years later, featured Haynes strongly, both as a singer and a composer.

So the hooks were in and, having recognised a new and very proficient contributor to the jam-band milieu, I began to backtrack, investigating his earlier career and discovering that he wasn't quite so new after all. I'd been out of touch! The Allmans – much loved in the early 70s – had dropped off my radar. Something about 'Brothers and Sisters' and the subsequent

albums, along with the sad lack of Duane, had caused my interest to wane. When I got to hear the run of albums that began with 'Seven Turns' in 1990, it was clear the band had regained something in the mojo department. They retained it pretty much for the remainder of their tenure, Haynes' guitar spars with first Dickie Betts and subsequently Derek Trucks proving frequently exhilarating. His compositions also upped the ante. The anthemic 'Soulshine', being one of his catchiest tunes, spread into his repertoire with both Lesh and Friends and the Mule. 'Gambler's Roll' was another strong song, along with instrumentals co-written with Betts, such as 'True Gravity'. Lovely stuff. There's a nice cheap box set of five albums from this period, well worth the price.

Gov't Mule itself I've always had mixed feelings about. Sometimes I love 'em, sometimes something or other seems to plod. Haynes' songwriting skills do not, I feel, quite match up to the number of songs he writes. This first became apparent listening to the early albums, before the untimely death of bassist Allen Woody. The covers were generally enjoyable, but there seemed



to be a repetitive formula to the singer's original compositions: moody, introspective lyrics, with the music toggling unmemorably between dark but restrained passages and full on shouty rock. On the whole I found the band more enjoyable when listening to recordings of live performances, where the Haynes songs are more sparsely scattered among covers and instrumental jams.

That said, I have some personal highlights for you. 'Mighty High' the largely reggae/dub styled companion album to 'High and Mighty' remains consistently enjoyable to me. It's a strength of Gov't Mule that they explore and cover other people's music in a big variety of styles, and the rock/reggae/dub mash up was something they nailed on a par with The Clash on 'Sandinista', in my opinion. Some of the live material they sampled and reworked on this album was later to re-appear in full on the 'Dub Side of the Mule' 3CD set. The title's a bit of a misnomer – there's more actual dub on 'Mighty High' – but it's a high standard album, centred around a 50 minute or so collaboration with Toots Hibbert. On

CD1 of the set their largely instrumental take on 'Tomorrow Never knows' proves the Mule can also do psychedelic with much aplomb, when they have a mind to do so.

Following Woody's death, Haynes and drummer Matt Abts spent a brief period working with multiple guest musicians, before settling into their current quartet format with bass and keyboards. They created two studio albums, 'The Deep End' vols 1 & 2. That they were able to access Jack Bruce, Bootsy Collins, Billy Cox, Mike Gordon, Jack Casady, Dave Schools and a whole slew of other very well known bass players to sit in is a testament, I would think, to the respect with which they are regarded by other musicians. (Either that or they paid extremely good session rates.) Although it suffers in places from those occasionally sludgy Haynes songs, the set has some cracking tracks and if you can still get hold of the UK release combining both albums on the Evangeline label, you get a bonus disc with a bunch more thrown in. They also brought out a double CD and a DVD live set from a concert featuring many of the same musicians, also with a very



high standard of content.

One of the songs on both live and studio sets that really span my prop was a song which took an old, 'til then unused Robert Hunter lyric and linked it to a folky tune. 'Lay of the Sunflower' was also performed by him with Phil Lesh and Friends, but on both 'Deep End' sets the song is graced by David Grisman on mandolin. So more than a touch of Deadheads' delight there. The same folky element was something Haynes set out to explore further on the third of his studio solo albums, 'Ashes and Dust'. The bulk of this album features pretty much all of the band Railroad Earth. Railroad Earth use a lot of bluegrass instrumentation, to construct a warm and intricate style of music that can't quite be categorised as 'jam band' or 'bluegrass', so I'm going to be a bit fanciful and call it 'Appalachian Chamber Music'. They have a good supply of songs, also – but on this album the writing is all Haynes'. Given his propensities, I was a bit worried about the one titled 'Stranded in Self Pity', but it turned out to be a track I liked. Others do tend to fall foul of the standard W Haynes composition stipulations. But you're never far from a fine fiddle break by Tim Carbone, or a beautiful burst of mandolin from John Skehan, even on the lesser tracks. Favourites of mine include the fierce and political 'Beat Down the Dust' and his co-composition with Phil Lesh, 'Spots of Time' – a wonderful reflective

song, with plenty of space for jams. He's played it live with the Allmans, I've read, but there are cracking versions if you can get hold of live soundboards of his shows with the Ashes and Dust Band (not Railroad Earth who were presumably unavailable to tour with him).

So there you have it. The man in motion keeps moving, and there's far more to be found than I've settled on here. Check out the Warren Haynes/ Gov't Mule websites for more info. But most of all check out his music. Like me, you may not like all of it, but there's a very good chance you'll fall in love with some of it. A very good chance indeed.



KEV'S WORLD

PANDORA SNAIL LIVE AT BABOONIUMFEST (INDEPENDENT)



No prizes for working out that this is a live album, which was recorded at a festival in St. Petersburg on 6th November 2016. This was my first introduction to this eclectic progressive band, although they released a studio album in 2015, which I haven't heard. There are some interesting bands coming out of Russia at present, bringing together multiple different styles, and these guys are yet another that is totally out of left and

producing something that is a million miles away from the mainstream, yet is also accessible (at least to me) and enjoyable the very first time I played it. What we have here are five people who are all incredible musicians, and have the jazz confidence in their bandmates that comes from many hours of playing together, are combining that with modern classical influences and then bringing in elements of RIO and the more complex areas of progressive rock music to create something that is refreshing and new. No Genesis clones here!

In terms of instruments we have keyboards (which is often piano), bass, drums, electric guitar and violin (plus a guest trumpeter on two songs) with no vocals. If there are boundaries in music, then these guys aren't just stretching them but are trampling them underfoot as if they don't exist. If I was to liken to them to another band then possibly After Crying, but I can also see Frank Zappa getting a real kick out of what they are doing, and would it be too much to bring Art Zoyd into the equation?

It doesn't sound as if they were playing in front of a mass crowd, but those who were there were certainly provided with a musical treat. I look forward with great interest to hearing more from Pandora Snail. To listen to their music and to find out more, then visit <http://pandorasnail.bandcamp.com/>.

KEV ROWLAND

ALDARIA
LAND OF LIGHT
(PRIDE & JOY)



Aldaria is a new project from guitarist Frode Hovd (Memorized Dreams) and is an attempt to bring together an album reminiscent of classic Helloween and Avantasia, and for the most part he manages to do just that. Of course, as it is a project then one of the tricks is to bring in as many different singers and musicians as possible, and here he has been joined by Fabio Lione (Rhapsody Of Fire, vocals), Todd Michael Hall (Riot V, vocals), Rick Altzi (Masterplan, vocals), Mathias Blad (Falconer, vocals), Jonas Heidgert (Dragonland, vocals), Jimmy Hedlund (Falconer, guitar), Roland Grapow (Masterplan, guitar), Mike LePond, (Symphony X, bass), Uli Kusch (ex Helloween, drums), Peter Danielsen (Darkest Sins, synths) and Mistheria (Vivaldi Metal Project, keyboards) among others. If I counted correctly, there are sixteen singers and eighteen musicians involved on this concept, but I could have missed some! Of course, Frode wrote and produced the album himself, while it was mixed by Roland Grapow (Masterplan) and mastered by Jacob Hansen (Primal Fear, Volbeat, Doro etc.).

When an album is as overblown as this, with this many people involved, then the concern is always that it is going to be a mess, with lots of excellent bits but no real continuity, but somehow Frode has managed to keep everything contained. True, at times there is a feeling that this is more of a various artist's album as opposed to a band, but given that this isn't a band maybe that isn't something to be concerned about. The music is powerful, with an operatic cinematic feel that is more Avantasia than Helloween, but there are also

times when the guitars really kick, and the whole album comes alive. True, it has been produced within an inch of its life, and there is no room for spontaneity and real energy, yet somehow there is still a spark of vitality, and is one I have found myself returning to. If you enjoy this style of music then this is an album worth hearing, at least.

AVERSIONS CROWN
XENOCIDE
(NUCLEAR BLAST)



This Brisbane-based deathcore act have been through loads of line-up changes in their career, so it is something of a surprise to me to hear the power contained within their third full-length album. It is brutal, it is riff-hungry, yet is also incredibly complex with much more intricacy than one might imagine from music as over the top as this. How drummer Jayden Mason can keep this up for a full set I have no idea, he must be a mess at the end of a gig, but it is his power that sets the foundation for everything else the band is doing. The production has an almost black metal feel to it, and long held down high guitar notes certainly add an additional element, but it is the riff fest taking place in the lower registers that people are going to really interested in, while new singer Poida sounds like he has been at the heart of the band for years.

Deathcore may not be to everyone's tastes, and there are often instances when it misses in one area or another, but this is pretty close to being a perfect example of the genre, and if this is what you like to listen to then buy the album, turn it up to the max, and sit back with a smile and silently thank me for telling you about them. Awesome. www.nuclearblast.de

BATTLE BEAST BRINGER OF PAIN NUCLEAR BLAST



Formed in 2008, Battle Beast won the Wacken Metal Battle back in 2010 from when they signed with NB and released 'Steel' in 2012, after which they toured with Nightwish. New frontwoman Noora Louhimo joined the same year, and they released their second album the year afterwards, touring with the likes of Sonata Arctica. With their third studio album, 'Unholy Savior', the band hit the charts in several European countries (#1 Finland, #23 UK Rock, #39 Germany...), after which they toured with the likes of Sabaton. During that period, they parted company with guitarist and main songwriter Anton Kabanen, but soon revealed Joona Björkroth as a new fulltime member, and feel they have continued in the same vein as previously so there is nothing for fans to worry about.

It is not surprising that they have toured with Nightwish and Sabaton as in many ways their sound is a good mix of both these bands, although with some Lana Lane thrown in for good measure. Noora has a great voice, more Floor Jansen than Tarja Turunen or Anette Olzon, and if they are to be compared to Nightwish then Battle Beast have far more balls. Many of the songs could be lifted as singles, with metallic/hard rock riffs, hooks aplenty and Noora at the forefront of everything. Some of the songs are quite commercial, as if they were written for radio, and it is the others that work best. But, given they lost their main songwriter this is a good effort, and one that I can see myself returning to. This is very much a band I would like to see in concert, as these songs should be that much heavier and raw in a live environment and I do wish that they hadn't been sanitised quite so much.

www.nuclearblast.de

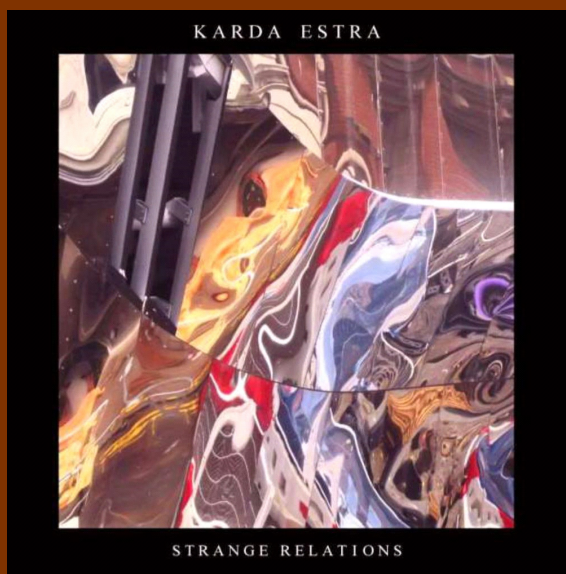
RICK WAKEMAN AT LINCOLN CATHEDRAL (HELIOPAUSE)

rick wakeman at lincoln cathedral



It is safe to say that I am a fan of Rick Wakeman, and listen to his solo albums far more than I do of any of the bands or projects he has been involved with during his long career. Of course, even with his solo works there are many different versions, and I have seen him play live with a full-on rock band as well as seeing him just sat at a grand piano. This is far closer to the latter than the former, as in 2001 he was given the opportunity to spend a day at Lincoln Cathedral playing their organ, and this is the result. The music was written specifically for the instrument itself, and apparently "is based around a combination of fixed notation and improvisation fuelled by pure emotion". For anyone who was brought up in a traditional church as I was, there is just something about the sound and power of a pipe organ which is quite awe-inspiring. This is a long way removed from his New Age series of albums, yet is also very different from much of his canon as well, as he has brought into this quite a hymnal approach to the music. More Handel, than Mozart or Ravel. This isn't an album that is going to appeal to many progheads, but for someone like me who was raised listening to religious organ and piano music, then this is wonderful. Rick isn't a master of this type of instrument, and I can hear him struggling at times, especially when he trying to bring the pedals to bear, but that adds to the joy of this for me. I can see Rick in my mind, with his eyes closed, at one with the music he is performing, and this is an album to which I will often be returning.

**KARDA ESTRA
STRANGE RELATIONS
(BELIEVERS ROAST)**



2015's 'Strange Relations' was the eleventh album to be released by Richard under the Karda Estra banner, and although it is still recognisable as such, there is a much larger jazz element contained than normal. This is because the first six (of eight) tracks were a partnership between Richard and drummer Paul Sears (The Muffins). Given that it's not unusual for drums to hardly feature at all in Richard's work, having a jazz drummer involved is bound to give a very different feel to proceedings. This time around Richard uses electric, acoustic, classical and bass guitars, keyboards, samples, percussion, zither and rastrophone while Caron de Burgh provides oboe on three songs and cor anglais on two, Amy Fry clarinet on three and sax on three, Mike Ostime trumpet on one, Kavus Torabi (Knifeworld) electric guitar on a song while of course Ilesha Wileman provides her delicate wordless vocals on a couple as well.

There are times when the drums do really add something to the overall sound, there are others where I felt that they were too intrusive, and that the music would have benefited from less of them. The structure of Richard's music is often classical in approach, and this style doesn't always marry well with a drummer, and that is sometimes the case here. But, there are times, such as on 'Strange Relations 6', where they come together in a manner that is perfect and the differing styles blend and create something very special indeed. Although I would hesitate to recommend this as a starting point for Karda Estra, it is still a very fine release indeed and an interesting addition to his canon. www.kardaestra.co.uk

**THE ED PALERMO BIG BAND
THE GREAT UN-AMERICAN
SONGBOOK
(CUNEIFORM)**



Here we have Volumes I and II of The Great Un-American Songbook, and band leader, conductor, arranger, and alto sax player Ed Palermo is currently working on Volume III. If it is going to be half as interesting as what I am listening to now then I can't wait! It certainly sounds as if the 18-piece EPBB is having a load of fun, and there are characters having conversations between songs that certainly add to the humour, while the final uncredited song bookends the album incredibly well. These songs have been totally rearranged, sometimes they are close to the original, while others they are miles away yet still retain the melody if you listen hard enough, while some have been transformed into instrumentals and others partly so.

But, one of the things I really enjoyed is the sheer variety of the songs that have been given this treatment. While The Beatles are an obvious choice, King Crimson and The Nice probably not quite so much, but anyone who can bring in both Blodwyn Pig and Traffic is the owner of a record collection I know I'll appreciate. The mixing and melding of The Beatles with Miles Davis also must be heard to be believed, and who thought that Radiohead would appear as a jazz act? If I was going to pick just one song to highlight all that is great about this album (and it was a toss-up between this and the combining of "America" and "American Idiot") then it is "I Wanna Be Your Man" which has been given an almost tribal beat, and a wonderful call and response between violin and electric guitar, a xylophone makes a brief addition, then come the end it is the brass driving everything along with the violin just managing to stay on top. This is a number that builds and builds, with the only disappointment that it fades out when I would have loved for it to have kept going for another ten minutes or more! This is Ed's fifth album for the label, and sadly it is the first I've come across: I know I'm going to have to go back and find some of his arrangements of Zappa, as they must be incredibly. Yet again Cuneiform have released a stunning piece of work, for details of this and other great albums then visit www.cuneiformrecords.com

THE COMPLETE GOSPELS

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

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

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

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

Special Limited Edition Boxset containing

Signed by Rick Wakeman and numbered certificate.

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

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

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

Reproduction A4 x 12 page concert program.



The Rainbow Suite

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

This is Rick and Orchestra at their finest !!!



Available to pre-order from www.rickwakemansmusicemporium.com

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

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks
Director, Africa Region
The Nature Conservancy

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



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Manchester's Association of Paranormal Investigation
and Training. (MAPIT)

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

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FREE!

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

From 1993 for a decade he was the editor of an anarchic video games magazine on Channel Four Teletext. It was called Digitiser and contained some of the most gloriously funny bits of off the wall dicking about that I have ever read. Biffo happens to be a friend of mine and as the re-launched Digitiser2000 is just as stupid and just as funny as ever, we shall be featuring a slice of Biffo every week from now on.

ALL THE VIDEO GAMES THAT PETA HATES

A while ago I read an interview with some bloke who'd written a book about where humanity is headed. The interviewer asked what he believed future generations will find most shocking about the people of 2017. His answer? How we treat the

animals, likening it specifically to how we now view slavery. Albeit the type of slavery where the slaves are delicious to eat.

It has sort of stayed with me ever since. I'm not a vegetarian - though I did try to be for about a year when I was 15, because I thought it'd make me different and cool and I nearly died because all I ever ate for dinner was Pot Noodles and chips. Also: my other half is a vegetarian, and my daughter is vegan, and from them I've learned a number of things.

- 1) It's actually easier to give up meat than I realised.
- 2) I don't want to give up meat because, well... bacon/steak/hamburgers, but I wish I did, because... y'know... animals are nice. Well, some animals. My cats act like they hate me unless I'm feeding them.
- 3) Some vegans are full-on extremist mental.

Indeed, if you think gaming has its dramas... it's nothing compared to some of the in-fighting that occurs online in the vegan community. The cheerleaders of vegan extremism appear to be PETA - People for the Ethical Treatment of Animals. I wrote earlier this week how they'd taken offence to the cow teat-yanking in Nintendo's 1-2-Switch, but it isn't the first time the organisation has generated publicity by taking aim at the games what we play.

Indeed, PETA has even created some surprisingly decent online versions of popular video games, to highlight what they believe is the games industry's pro-animal cruelty agenda. You can try them here. And now? And now: behold... behold those times that gaming wandered into PETA's sights, like a sweet, innocent, bewildered dik-dik (a type of delicious edible animal).



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..

A recent review of Hawkwind's "A Glimpse of Greenness" pre-tour gig in Leeds caused a few raised eyebrows among Hawkwind fans, when the Vanguard Online reviewer described

Space Ritual as "chock full of Michael Moorcock pretention and grand pronouncements on space travel." It's questionable whether the latter item could be regarded as a fault, and Moorcock's input into Space Ritual was fairly minimal - apart from his being the author of "Sonic Attack," of course.

However, the rest of the review was a warm tribute to Dave Brock's decades-long captaincy over the Mothership, such as the comment on the general make-up of the tracks: "The band does, of course play songs and has lyrics but by and large, we are waiting to get back to Dave Brock's guitar." Now, that is - more or less - my own 'default setting' during a Hawkwind gig; and many of the current gig-going



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

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spiritsburning.com



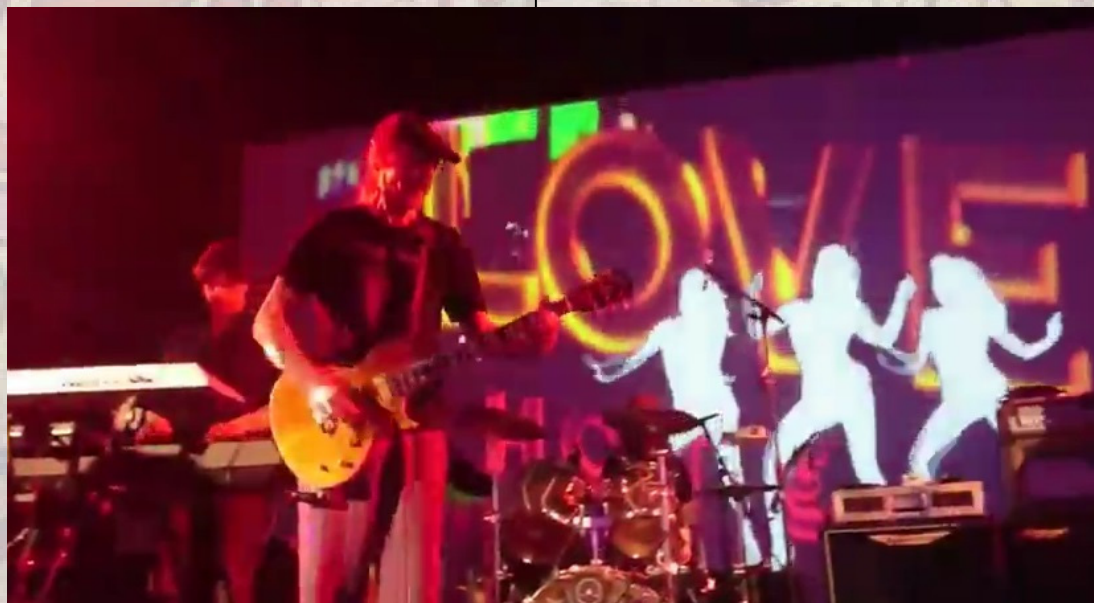
fanbase are likely to have given nods of approval while reading this review.

"All the crowd want is that English version of krautrock, the churning riffs and twirling electronics and that's what they get. The only surprise tonight is that a band with forty-five years of history continues to deliver the goods

without defacing their past or becoming a tribute band, turning out the favourites for the fans."

Yes, indeed.

Next weekend, Hawkwind stage the 5th annual "Hawkeaster" event in the coastal town of Seaton, East Devon.





HAWKWIND PASSPORT APPLICATION



Greetings space travellers!

This is your Hawkwind Earth Visitors Passport application form.

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

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

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

Volunteer Crew Register

Name

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

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

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

Post Code

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

Telephone Number:

Additional info:

www.hawkwind.com

Any enquiries hawkwindpassports@hawkwind.com



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

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

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

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

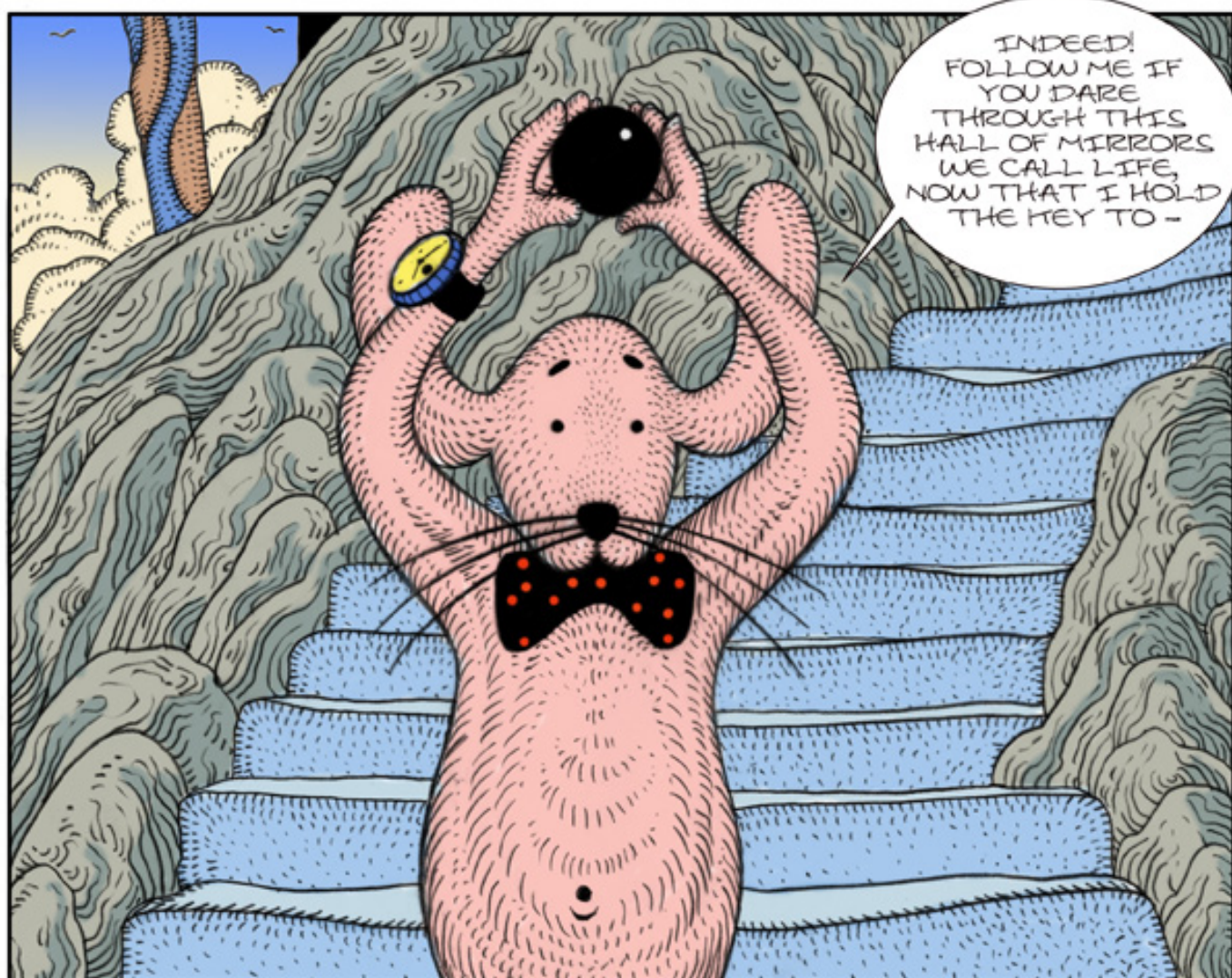
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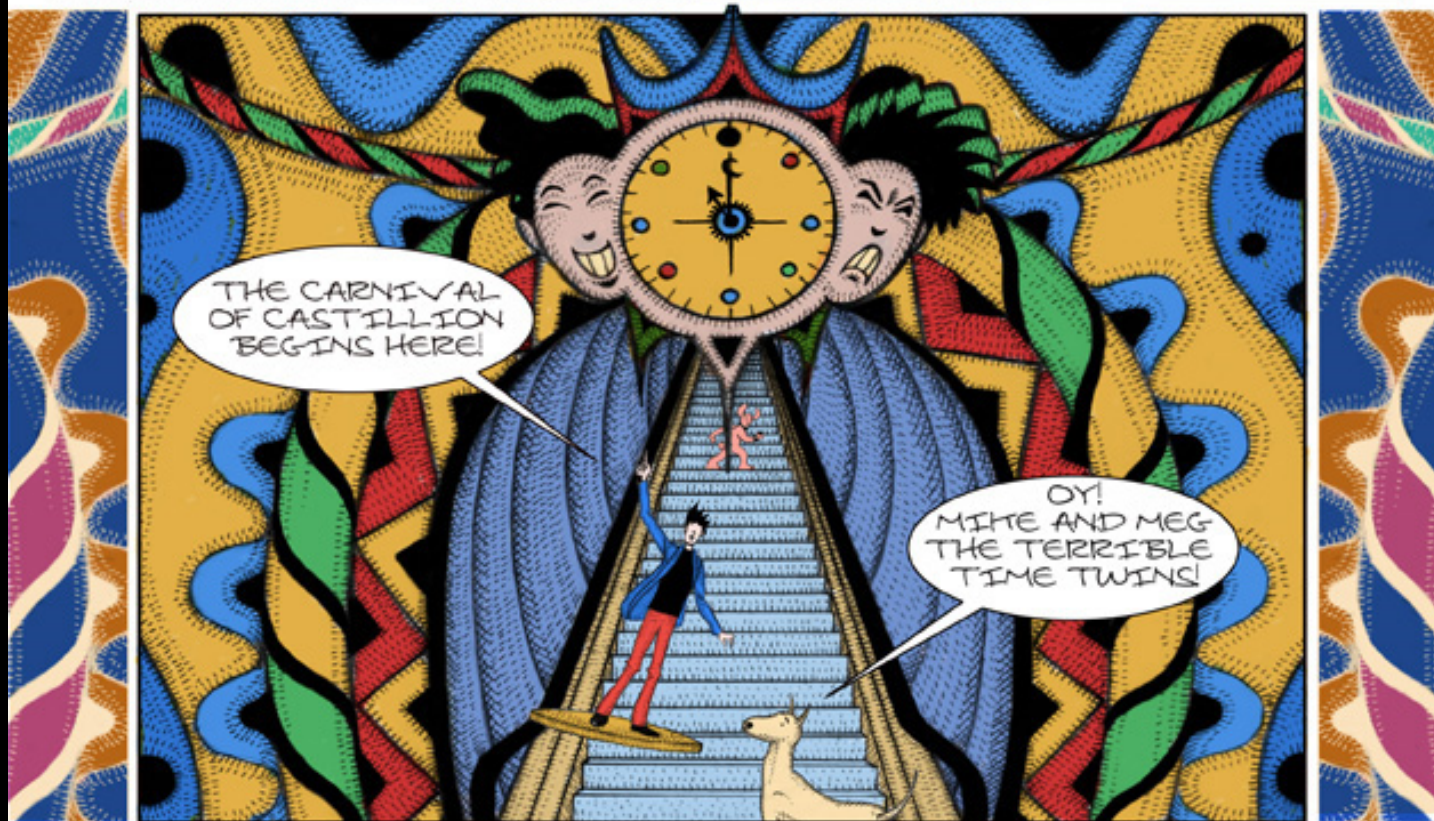
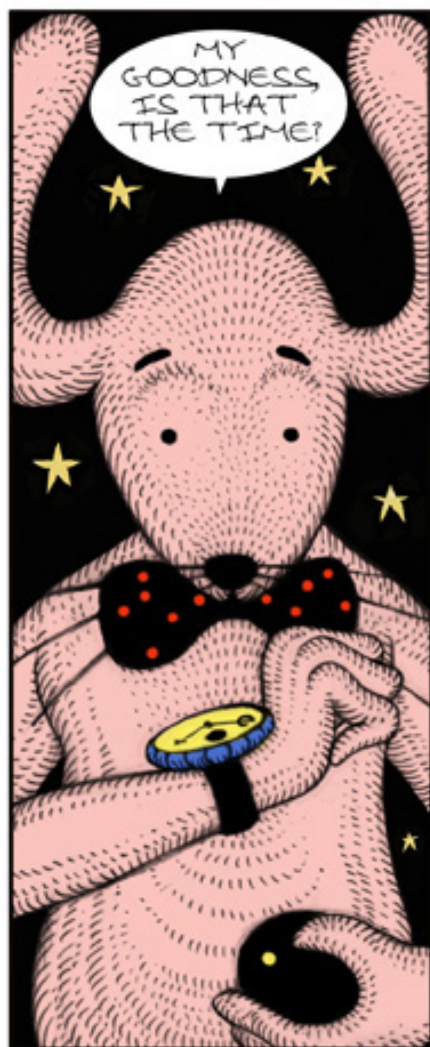
<https://spacewreckrecords.bandcamp.com>



WHAT'S FOR DINNER?

BY MARTIN SPRINGETT







Thom the World Poet

Rob Ayling writes:

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

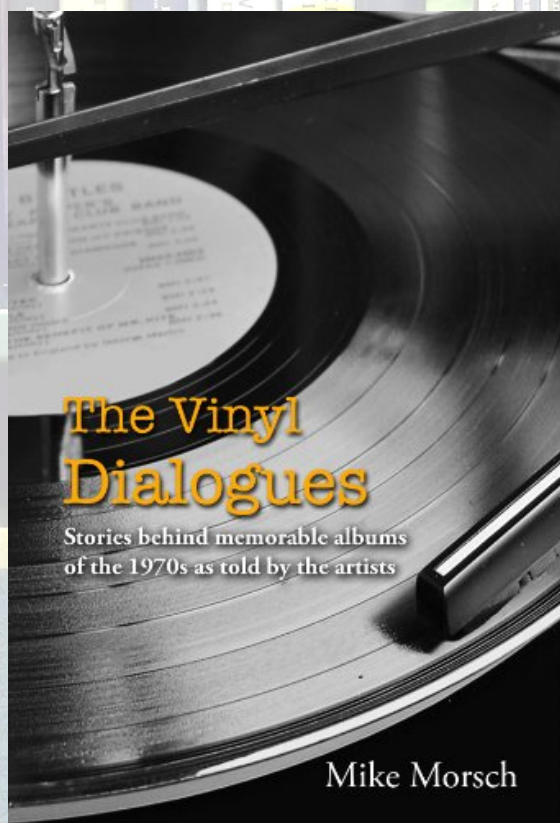
WE WERE TALKING

(Actually,listening to each other

A circle naturally formed
and we became aware
of why we like each other.

We prefer to belong to WONDERLAND
rather than TRUMPLAND,and half our alphabet
has already been chopped down-PBS,NEA,
those with PTSD and OCD and ADHD
will have no care soon.But we reassured each other
that mad kings and emperors fall upon their sword..
the only problem being those who follow lords.
Then we returned to harmonies-affirming the marriage
of words with music,and all the wonders that occur
when we play together ,and the whole world works
(or @least for a small number of us,in a musical room
on National Poetry Month..and the moon.

Yer Gonzo Bookshelf



- **Format:** Kindle Edition
- **File Size:** 2905 KB
- **Print Length:** 275 pages
- **Publisher:** Biblio Publishing (21 May 2014)
- **Sold by:** Amazon Media EU S.à r.l.
- **Language:** English
- **ASIN:** B00KI1QW7Q

I don't think that I have ever been in this situation before in all my years as a reviewer. This is a very well written book. The premise for the book is an excellent one. Yet, overall I don't like it. Why?

Before I go any further, I want to eavesdrop on a family conversation taking place in a gas station somewhere in the vicinity of Springfield, in America's heartland.....

Marge: "Wow, you can't find this stuff anywhere. Seals and Crofts, Pablo Cruise, Air Supply, oh, Loggins and Oates ... and it's free!"

Lisa: "I've never heard of these bands, Mom, what kind of music do they play?"

Bart: "Crap rock?"

Marge: "No ..."

Homer: "Wuss rock?"

Marge: "That's it!"

Author Mike Morsch came up with a bloody good idea; to interview the people behind some of his favourite albums from the decade in which he grew up, and tell the stories behind the records. So, you cannot fault the man. And even before I started reading the book I was kicking myself that I had not thought of the idea myself.

I even started making a list of the albums that I would have chosen, including records by The Walker Brothers, Richard Hell, Roxy Music, Big Star, Frank Zappa, Cockney Rebel and more. I spent all day looking forward to reading this book!

It started very promisingly. Morsch writes:

"For Christmas 2013, my wife got me a turntable because I told her I was going to start a record collection. The premise was that I wanted to hear the early work of some of my favorite artists, and my thinking was that listening on vinyl would offer me the purest form of the music. This hobby developed into a labor of love for me. I spent time researching a band and its music, chose an album I thought I'd like to have in my collection, and went to the record store in search of the album. Fortunately, there are still a few record stores around my part of southeastern Pennsylvania, and there's a certain nostalgic charm about going into one and searching through the albums."

So far s good. But then he continued:

"The first album I coveted was *Abandoned Luncheonette* by Daryl Hall & John Oates. I suspect that since I didn't grow up on the East Coast, I was unaware of the early Hall & Oates stuff because they didn't have country-wide recognition back then. So I had never really heard the entire album as a single body of work."

My heart dropped. I fucking *hate* Hall and Oates, having once written in a public forum that I would rather have a colonoscopy than listen to another one of their albums, after having been played the aforementioned *Abandoned Luncheonette* by a girl I had singularly failed to have sex with back when I was a student.

But, I thought. Maybe my tastes mellowed in the past three and a half decades. So I found it on Spotify. Nope, in my humble opinion it is the aural equivalent of the nastiest of cheap lager: it will give you a headache and a self-opinionated bad temper before it even starts to get you off. Also a bit like the girl who first played me the record, but that is a story for another day.

So I was increasingly wary as I perused the book. Some of the chapters were excellent, like the one on Al Stewart, and this one about Flo and Eddie, in which the origin of their peculiar moniker is explained:

"We had the matte-finished cover that we wanted, we had all the calligraphy, we had the California look, and the California sound," said Kaylan. "What we didn't have was the California name. You can't call yourselves 'The Phlorescent Leech & Eddie' for God's sake. What the hell does that mean?" Because of the ongoing legal issues with The Turtles, Zappa had asked Kaylan and Volman to create aliases so that they could be credited for their work on Zappa's 1970 album *Chunga's Revenge*. Kaylan and Volman remembered that they had nicknamed a couple of roadies they knew. One was called "The Phlorescent Leech" because of his colorful wardrobe and mooching ways, and another just looked like an "Eddie," so that's what they called him."

And Chris Hillman explaining about Gram

Parsons' final days in The Flying Burrito Brothers:

"It's all in print, where he'd show up out of his mind, inebriated, you name it, and show up to a show," said Hillman. "And the rest of us were there to work. Bernie [Leadon] is a professional musician; he's an on-the-money great player. And Sneaky [Pete Kleinow] is a professional. And then here comes Gram, barely able to walk, coming into the show. It eventually got to where we had to let him go."

This book prompted me to revisit several albums, such as, *It'll Shine when it Shines*, by The Ozark Mountain Daredevils, which I hadn't heard in years, and which I had forgotten how good it was. It even introduced me to Brewer and Shipley, of whom I was vaguely aware, and who are my new favourite thing.

It would be completely unreasonable for me to slate this author because he has different tastes to me, but - as far as this particular self-opinionated scribe is concerned, Foghat are mindless and very dull boogie that makes Status Quo seem inventive and cutting edge, and Sid Vicious died for our sins, to save us all from the likes of England Dan and John Ford Coley, although the chapter was considerably more interesting than their brain cauterising music.

I did diligently try to listen to the bands of whom I wasn't aware (about a third of them) and - to be brutally honest - I thought they were either dreadful, or at the best forgettable.

But that is my own opinion, and doesn't impact on the fact that Morsch has done an excellent job of researching the stories behind the records that contained the soundtrack to his personal adolescence. Nobody can take that away from him and it would be churlish to try.

But I am going off to listen to Throbbing Gristle, followed by the first Wreckless Eric album.

Sayonara folks.

THE BITCH IS BACK

LENNON MUSEUM

www.LennonMuseum.com

And just in case you didn't quite understand the above, here is a helpful reiteration:

"This listing is for full ownership of the domains

www.JohnLennonMuseum.com

www.LennonMuseum.com

The domains will be transferred on receipt of cleared funds."

All well and good if you have a fair wad of John Lennon items to purvey I suppose. Not so good if you are going to sell common-or-garden socks though. But let's not be picky eh?

The Beatles Yellow Submarine Jeremy Juvenile Mug By Vandor 1999 - £23.99

"Boxed in very good condition. Box is opened and



slightly scuffed to the edges."

But inside the slightly scuffed box resides a wondrous thing to behold. Jeremy!

Official Roots Manuva Mug "In Dub We Trust" Collectors mug. Banana Klan TeaCup! - £6.99



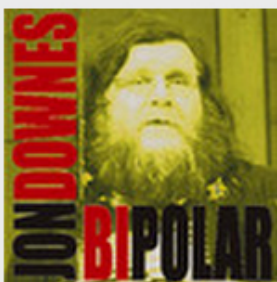
"Official Roots Manuva Tea Mug "In Dub we trust" Collectors mug. Banana Klan

Classic white mug featuring UK hip hop legend Roots Manuva. The design mashes up the classic Slime and Reason album cover with a nod to the Banana Klan. Awesome gift for lovers of good British Hip hop."

I have absolutely no idea who this is. I can, however, proclaim that I feel - on this occasion - that ignorance is bliss.

SHAMELESS SELF PROMOTION TIME

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



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

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of Patents, urgent of the U. S. Patent Office to re-
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SHOES—SHOES.

[illegible]

induct the legendary icon "Weird
our retro clothed action figure
ly the beginning!

KL will be coming later in 2016
some of the musician's most
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is dressed in tailored fabric
the toys that helped define the
et in the 1970s.

induct the legendary icon "Weird
our retro clothed action figure
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Al will be coming later in 2016
some of the musician's most
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is dressed in tailored fabric
the toys that helped define the
et in the 1970s.

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

Our first AI figure is dressed in tailored fabric clothing, similar to the toys that helped define the action figure market in the 1970s.

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



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

wyrd
music

MIKE DAVIS

HOW CAN I TELL YOU?

Available from iTunes, Amazon etc

The figure stands 8" tall and comes with two interchangeable heads, so you can switch between AI's classic look from the 1980s and his modern appearance.

Includes microphone and accordion accessories and comes in collector-friendly window box packaging."

At least someone is thrilled. I am happy for them.

THE OASIS BOARD GAME 2 PAG PICTURES
ARTICLES 16 X 12" POSTER SIZE 24/31 DEC
1994 - £10.39

"WOULD MAKE A EXCELLENT FRAMED
PRESENT. 71
PAGE SIZE APPROX 16 X 12"
Original Music paper/press advert. Taken from
Vintage magazine
[?] es are fast becoming very scarce & collectable
items and can look great in a suitable frame or scrap
book."

There was me getting excited that this was an actual
game. Why? Well it would have given me the
excuse to share something with you. The first bet
on a horse race I made was a couple of years ago –
the horse was called Forced Family Fun. Playing
this game would have been exactly that! (the horse
won by the way!)



And so we come to the end of the road again for this
week.

Ta-ra and fare thee well



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

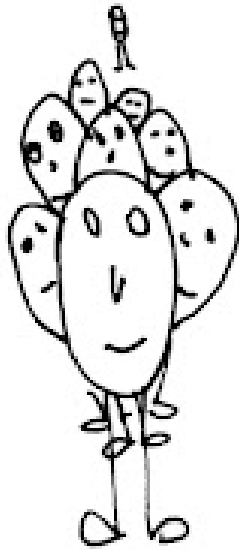
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AULD MAN'S BACCIE

RESONATING WITH THE BLUES

THE NINE HENRYS



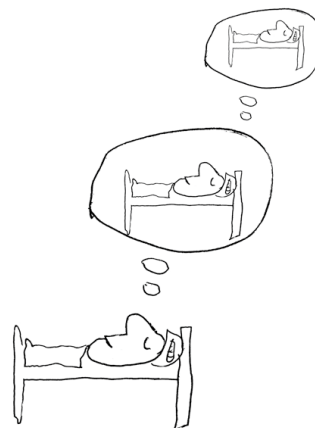
The Nine Henrys are a quirky bunch of cloned cartoon characters. They live in a strange lo-fi domestic surrealist world peopled by talking rock buns and elephants on wobbly stilts. Over the years the Henrys have been published in a variety of local NE magazines and now here for the first time thanks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



Inception

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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MULTIMEDIA

www.gonzmultimedia.co.uk

THE WORLD OF GONZO ACCORDING TO

Mark Raines



And once again we limp towards the end of another week. We have had an extraordinarily peculiar week, mostly involving...

T.E.K. technology. Is demolition of daddy
A.U.T. Autonomy, cos work is not the golden rule
W.O.R.K N.O. Nah No, No, My daddy don't

Hmmm. That was quite a pleasing concept when I was 22, but is less so now. But this week TEK Technology has contributed massively towards the demolition of Daddy with me being Daddy in the haunted hotel where Daddy is IN the toast.

Well, I know what I am talking about.

- How difficult would you think it would be to install a firewire card into a PC running Windows 7?
- And how difficult would you think it was to get an Apple Air-Port to work through my hifi?
- And how difficult would you think that it would be to get my television and DVD player to work through the aforementioned HiFi?

Poor Graham has spent a large portion of the last week trying to get these three tasks accomplished (bearing in mind that all three worked relatively



recently) and the whole exercise has been a series of irritating dead ends.

In the meantime, however, mostly by accident I discovered something called Amazon Kindle Unlimited, which for seven quid a month (the first month being free) gives me access to over a million e-books for free, and - guess what? - some of those e-books are really rather good! I have had this service for a week now and have already borrowed and read over fifteen quid's worth of books, two thirds of which I would probably have paid for. At this rate, seven quid a month will give me well over fifty quid's worth of enjoyment.

So TEK Technology isn't all that bad!"



THE BEST LAID PLANS

GET NAKED!

...with the **Pink Fairies**

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

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Mandies and
Mescaline...
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& THE PINK FAIRIES**
Cocaine Blues
HST376CD



ANDY COLQUHOUN
Pick up the Phone
Americal
HST189CD



ANDY COLQUHOUN
String Theory
HST027CD/DVD



**WARSAW PAKT FEAT.
ANDY COLQUHOUN**
Warsaw Pakt
HST026CD/DVD



**MICK FARREN AND
ANDY COLQUHOUN**
Black Vinyl Dress
HST192CD



THE DEVIANTS
Dr. Crow
HST186CD



THE DEVIANTS
The Deviants Have
Left the Planet
HST029CD



THE DEVIANTS
Barbarian Princes
Live in Japan 1999
HST187CD

**GONZO
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Daily blog: <http://gonzo-multimedia.blogspot.co.uk>

