

# GONZO

In which Jon meets **Binky Womack** (yes, folks, he is one of those **Womacks**), Doug writes about **Kate Bush**, and Alan roams the highways and byways of **Lithuania** in search of **musical delights**. And yes, there is lots more, and it is **all free...**

#230

# STYLISH WOMACK



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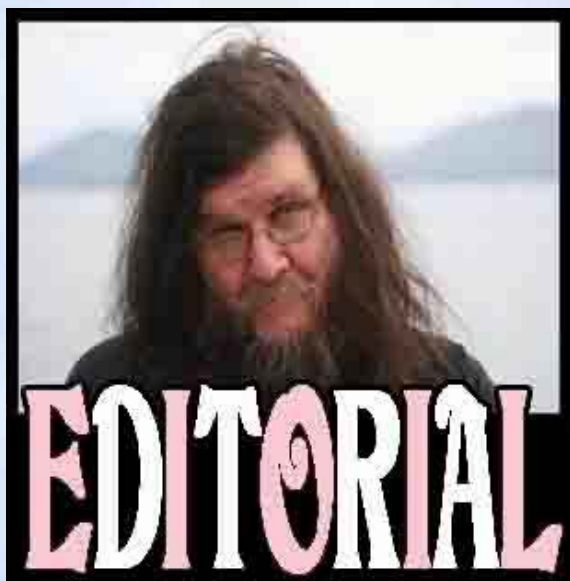


# THE THREE COMMANDMENTS OF GONZO WEEKLY:

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

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





Dear Friends,

Welcome to another issue of this peculiar little magazine that, as I say so often, I started on a whim, and which has taken on a life of its own that I truly never envisaged.

For some reason, the other day I remembered a meeting that I had with a

female vicar a few years ago, and I thought that I would share it with you all, even though I couldn't (and still can't) think of any reason so to do except that it struck me as funny at the time, so I am hoping against hope that Polyhymnia or perhaps Calliope will come to my aid before I have actually finished writing this all down, by retroactively giving me some reason (preferably a high moral one) for having recounted it.

I was at a social gathering some years ago, and like so many social gatherings, it had started with all sorts of high hopes but had rapidly degenerated to the stage that I was surreptitiously glancing at my watch hoping that going home time (as my mother always used to call it) would miraculously happen quicker than scheduled through some hitherto unsuspected glitch in the space-time continuum. I was even wondering if I could suddenly develop the symptoms of dementia, or shingles, or some other disease which would allow me to piss off early. In those days I still consumed cigarettes as if they were an Olympic sport,





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In those days I still consumed cigarettes as if they were an Olympic sport, but the hosts were non-smokers, and so I didn't even have the solace of abusing my lungs to look forward to.

but the hosts were non-smokers, and so I didn't even have the solace of abusing my lungs to look forward to.

Then up came a vicar. Vicars are intrinsically funny. I know, there have been several in my family, and my brother is one of them. I am a sort of Christian, although my Christian Anarchism is fairly heavily tinged with Paganism and I long ago gave up any allegiance to either the Church of England or the Church of Rome, and I usually do my best to avoid theological discussions with those people whose profession it is to uphold them. My brother and I long ago tacitly decided not to discuss things that might cause upset, which as he is a high ranking (Lt. Colonel and rising) officer in the Chaplain Corps of the British Army, and I am, well, ....me, is probably a good idea. I still remember the afternoon ten years ago, that I went to meet him at a barracks in Reading to discuss Corinna's and my forthcoming nuptials at which he was to perform the officiating bits. I turned up at the gates of the barracks wearing a Crass T-shirt emblazoned with the motto: "fight war not wars, destroy power not people", and was actually quite surprised that they didn't let me in. I obviously hadn't thought it through properly.

However, I am getting completely sidetracked here, and will try to get back onto the main trajectory of my story. By the way, neither of the muses whom I invoked a few paragraphs ago have as yet come to my aid. But this is perhaps not surprising.

Polyhymnia (Greek: Πολυύμνια; "the one of many hymns"), also spelt Polymnia (Πολύμνια) was in Greek mythology the Muse of sacred poetry, sacred hymn, dance, and eloquence as well as agriculture and pantomime. Her name comes from the Greek words "poly" meaning "many" and "hymnos", which means "praise". She is depicted as very serious, pensive and meditative, and often holding a finger to her mouth, dressed in a long cloak and veil and resting her elbow on a pillar. Polyhymnia is also sometimes credited as being the Muse of geometry and meditation.

In *Bibliotheca historica*, Diodorus Siculus wrote, "Polyhymnia, because by her great (polle) praises (humnesis) she brings distinction to writers whose works have won for them immortal fame...". She appears in Dante's *Divine Comedy: Paradiso*. Canto XXIII, line 56, and is referenced in modern works of fiction.

Calliope (Ancient Greek: Καλλιόπη,

اللغة لهم إذا كانوا لا تأخذ نكتة





Kalliopē "beautiful-voiced"), however, is the Muse who presides over eloquence and epic poetry; so called from the ecstatic harmony of her voice. She is spoken of by Hesiod and Ovid as the "Chief of all Muses." She is mostly stated to be the eldest of the Muses, sometimes vying with her sister Urania for the position.

The more I think about it, the more I have come to realise that neither of these celestial ladies would ever have been the slightest bit interested in coming to my aid and helping me to ascend "the brightest heaven of invention", because although I am mildly well known in some literary circles, my doggerel could not by the slightest stretch of the imagination be described as either sacred or epic poetry, although my poem that began "There once was a girl from Nantucket" did go on for several pages.

Anyway, I have got sidetracked again. Sorry about that.

Up came the aforementioned vicar, and the kindest thing that I can say is that she was

a remarkably unattractive specimen of feminine pulchritude, unless you are one of those people who are sexually attracted to members of the Scaphiopodidae. Someone had obviously primed her that I was (still am, actually) a zoologist, and no longer a churchgoer, and she came up to me all guns blazing, obviously convinced that here, in the person of this fat bloke with a beard and a jaded look in his eyes, was an scientist atheist of Richard Dawkins proportions.

I tried to explain that I am no atheist, that I have always considered Dawkins to be a colossal prick, but that my idea of a pleasantly convivial social evening does not include talking about religion, and worse, *defending* my religious views against a spectacularly toadlike woman in an ill fitting cassock and surplice. So I tried to deflect the subject onto conservation, which is - I supposed - a subject that most people would not find even slightly offensive. And soon, we were talking about a captive breeding programme for a small species of frog, which I had recently found



particularly interesting.

But even then, I was thwarted. I was trying to describe the difficulties of persuading captive anurans to indulge in reproductive activity in an amusing manner, when she said: "you must understand, Mr Downes, that we Christians do not consider sex to be dirty".

Something inside me snapped. "If its going to be any good it is", and I leered at her lasciviously, whereupon she buggered off, and I made my way towards the bar and drank most of it.

And in the words of the current Nobel Laureate for Literature:

"Well, the moral of the story  
The moral of this song,  
Is simply that one should never be  
Where one does not belong.  
So when you see your neighbor carryin'  
somethin'  
Help him with his load"

And don't discuss frogs or theology  
With a priest who looks like a toad

Boom Boom.

In the end it was neither Polyhymnia or Calliope who came to my aid, but the ultimate earthly avatar of Huli Jing, or possibly a reincarnation of Reynardine himself, the Blessed Basil Brush. And I suppose that one could call this the ultimate shaggy dog (or shaggy fox) story.

Hare bol

JD



Kate Bush, Elton John, Rick Wakeman, David Bowie, John Otway, Roger Daltrey, New Order, Strange Fruit, Friday Night Progressive, Jeremy Smith's Seven Deadly Sins, Canterbury Sans Frontieres, Mack Maloney's Mystery Hour, Brian Matthew, Glen O'Brien, Ben Lacy Speer, John Warren "J" Geils Jr., Toby Grafftey-Smith, Mika Vainio, Eric Cook, Emmie Beckitt and Rick Wakeman, Supertramp, Ashton, Gardner and Dyke, Al Atkins, Arthur Brown, Atomic Rooster, Mary Hopkin, Binky Womack, Alan Dearling, Rasa Serra and Saulius Petreikas, Kamaniu Silesis (perhaps Pinewood of the Bumblebees), Baltik Postfolk Alternative, Esatis, Skyle, Justin 3, Matt Winson Band, Kev Rowland, Jadis, Matthew Parmenter, Lioncage, Marduk, Tony Daunt and the Dauntless, Soniq Theater, Mr Biffo, Roy Weard, Hawkwind, Xtul, Martin Springett, Sex Pistols, Queen, Jimi Hendrix, Linkin Park, Neil Nixon, Aleister Crowley

#### IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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



# Dramatis Personae



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

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

## NAMING THOSE RESPONSIBLE

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

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

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

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

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

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Telephone 01237 431413  
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# *so what's it all about, Alfie?*

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

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

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

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

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

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

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

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

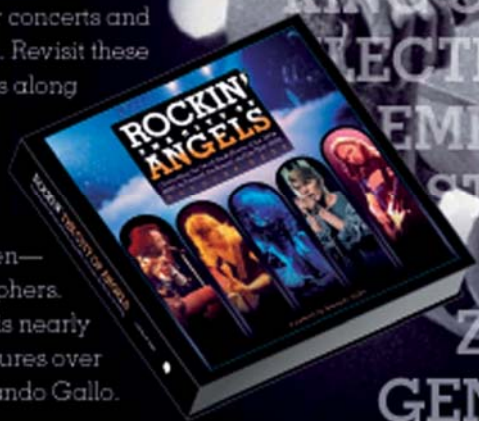


# ROCKIN' THE CITY OF ANGELS

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

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

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



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



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



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# THE <sup>gonzo</sup> NEWSROOM



Pic: Paul Carless

**NEVER FOREVER:** Kate Bush's representative has set the record straight over claims the singer was turned down by the Coachella music festival. Rumours began on Monday (10Apr17) that Kate had been rejected by the Californian music festival over fears Americans "wouldn't understand her". Marc Geiger, head of music at the William Morris Endeavour Agency, made the claim while being interviewed for the New Yorker magazine about Coachella.

"I'll say, 'Kate Bush!' And (Coachella CEO) Paul Tollett will go, 'No!' and we'll talk through it. I'll say, 'She's never played here, and she just did 30 shows in the UK for the first time since the late seventies. You gotta do it! Have to!' 'No! No one is going to understand it,'" he said in the piece. However, a spokesperson for the Wuthering Heights star has hit back at the rumours, insisting Kate was

never in line to play the festival, which takes place over two weekends, 14-16 April (17), and 21-23 April. "It was never Kate's intention to play any more shows than she did in London," the representative told NME. "The show was conceived for a very specific type of venue. No discussions were ever had with Kate about playing any festival, including Coachella." **Read on...**

**TAKE ME TO THE PILOT:** Elton John has been named Record Store Day's first Legend. The rocker, who will re-release his live album, 17.11.70, on the day of the 10th annual festival later this month (22Apr17), has always been a big fan of independent record stores and admits he can happily spend hours browsing for albums. "Happy 10th birthday to Record Store Day," he says in a statement. "I love record stores; I can go to the record store in Vegas and spend three hours in



"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



By Eva Rinaldi - Elton John, CC BY-SA 2.0, <https://commons.wikimedia.org/w/index.php?curid=24789245>

there. Just the smell of it, the looking at it, the wonder of it, the memories.

"I love vinyl so much; the tactile nature, the ritual of it, looking at the sleeve... especially with the old albums and the liner notes - who played on them, the process of putting it o

n, the needle going on and the sound coming out." Elton also admits his new album was never intended to be a live one, adding, "We did one of the first-ever stereo radio broadcasts live at A&R Recording Studios in New York City in 1970 on the 17th of November. It was Phil Ramone's studio, one of the greatest producers of all time, and we just went in







## 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...

"So we shall let the reader answer this question for himself: who is the happier man, he who has braved the storm of life and lived or he who has stayed securely on shore and merely existed?"

Hunter S. Thompson

the booth and played it as a three-piece: Nigel Olsson on drums and vocals, Dee Murray on bass and vocals, and myself. **Read on...**

**THE RETURN OF THE THIN WHITE DUKE:** A rare alternative version of David Bowie's much-loved song Kooks from the 1971 *Hunky Dory* album is to be given its first official radio play on Rick Wakeman's Key To Keys programme on BBC Radio 2 on Easter Monday 17th April (9.00 – 10.00pm). As well as playing piano on the original recording of Kooks, Rick also played on this alternative version. The track is taken from the rare *Hunky Dory* era promo album BOWPROMO1, which is being released



on 22nd April on limited edition vinyl to commemorate the tenth anniversary of Record Store Day. BOWPROMO1 was originally pressed in very small quantities in 1971 and features alternate versions of songs that would later be heard on *Hunky Dory*. It is often referred to as the BOWPROMO white-label album, as its matrix number (BOWPROMO 1A-1/1B-1) was the only way to identify it. The exact number pressed at the time is unknown but is most certainly less than 500.

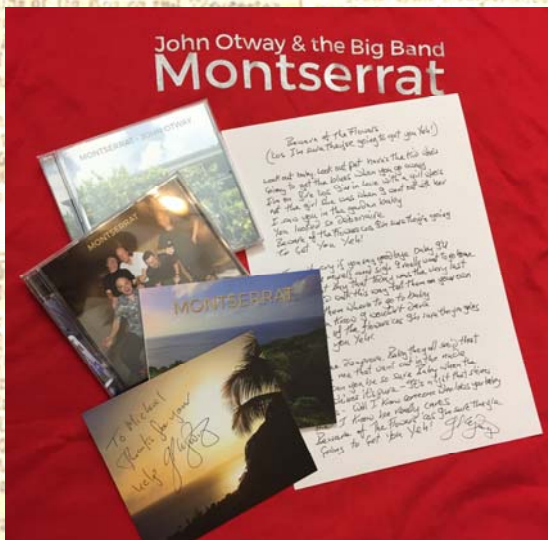
On the show Rick reveals this is also the first time he has heard this version of Kooks since recording it, and also shares his memories of the sessions at Trident studios and the Trident piano used for the recordings. Rick Wakeman said: "I must have played on 200 sessions and I can recall some of them. I remember the ones that were just so special and *Hunky Dory* is definitely among



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



# THE <sup>gonzo</sup> NEWSROOM

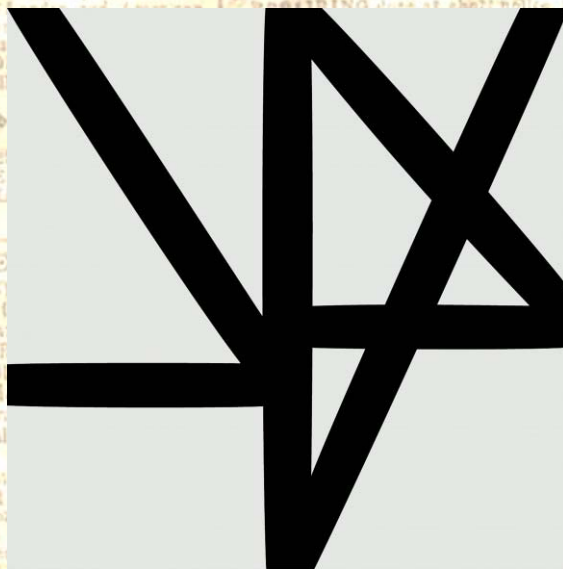


Premier, several members of the cabinet and Miss Montserrat. The Islanders were delighted that someone was coming back to record. **Read on...**

**ROCK AND ROLLS:** The Who's Roger Daltrey has curated a special edition Rolls Royce, themed around The Who's classic rock opera *Tommy*, designed by artist Mike McInerney. The bonnet of one of the Rolls' features the artwork from the 1969 album. "It's been immense fun working in collaboration with Rolls-Royce to create two cars which capture some of The Who's iconography so beautifully," says Daltrey. "The Tommy car is truly a work of art and Mike McInerney and Rolls-Royce's designers have done a great job bringing to life themes from the album and its artwork."

Daltrey's *Tommy* Wraith is one of nine cars being produced for the 'Inspired by Music Collection'. Other cars in the series were created with Francis Rossi of Status Quo, Dame Shirley Bassey, Ronnie Wood of The Rolling Stones, Sir Ray Davies of The Kinks and Giles Martin, son of The Beatles producer Sir George Martin. The car features the inclusion of the band's famous 'bullseye' logo, on the face of the dashboard clock and stitched into the leather waterfall between the two rear seats. Lyrics from the 1972 singles *Join Together* and *I Can See for Miles*, from the 1967 album *The Who Sell Out* are engraved in the doors. **Read on...**

**LOW LIFE:** New Order release a new remix EP ahead of their upcoming US tour dates, including two Coachella performances. Music Complete: Remix EP features highly sought after remixes of tracks from the band's 2015 album *Music Complete* which received massive praise from critics and fans alike. The *Music Complete: Remix EP* sports remixes that were previously commercially unavailable as well as Takkyu Ishino's "Tutti Frutti" remix that was included on the exclusive Japanese 12" by the same name. See a full tracklisting below.



Music Complete: Remix EP Tracklist

1. Tutti Frutti - Takkyu Ishino Remix
2. The Game - Mark Reeder Spielt Mit Version
3. Academic - Mark Reeder Akademix
4. People On The High Line - Purple Disco Machine Remix
5. Restless - Agoria Dub

New Order was recently revealed to be one of the marquee acts of this year's Manchester International Festival. The band will take over Stage 1 of Manchester's Old Granada Studios for a series of intimate performances in collaboration with visual artist, Liam Gillick. **Read on...**



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**NEW STORE!**  
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# IT IS TIME TO STAND UP AND BE COUNTED

PRATT, DOWNES & SCOTT,  
—W & P BURGESS—



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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.

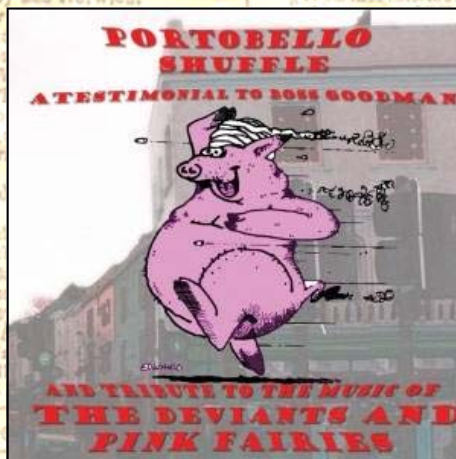






# I'M ON BOARD!

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



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

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(FILLING IN FOR ANDREW LOOG OLDHAM)



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

*Jimmy Carter*

FB/Sue Fitzmaurice, Author



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



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# 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.

Woman who had sex with  
**THREE** dogs claimed she didn't  
know it was wrong

<http://tinyurl.com/km7ukjp>







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.

Napoleon XIV Split-Level Head  
 Adrian Munsey: The Lost Sheep  
 Forest: W  
 William Shatner: You'll Have Time  
 Joe Meek: Introduces  
 Vicekopf: How to Pronounce "Prosthesis"  
 Vicekopf: Principia Schizphonica  
 Evel Knieval: Why  
 Theodore Gottlieb: The Tale of the Toad  
 Fleetwood Mac: These Strange Times  
 Mrs Scarrot: Thoughts on a Grey Day  
 William Shatner: Common People:  
 William Shatner: It Hasn't Happened Yet  
 Intestinal Disgorge: Bitch in the Red  
 Backpack  
 Orson Welles: I Know What it is to be Young  
 Wild Man Fischer: The Leaves are Falling  
 Criswell: Criswell Predicts your  
 Incredible Future  
 Del Close and John Brent: Basic Hip  
 William Shatner: Real  
 Sir John Betjamen: Longfellow's Visit to  
 Venice

**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:

Timm Biery  
<http://www.facebook.com/TimmBieryMusic/>  
 Auto Racing  
<http://www.facebook.com/Auto-Racing-1551139445121100/>  
 Kant Freud Kafka  
<http://www.facebook.com/kantfreudkafka/>  
 Mechanical Butterfly  
<http://www.facebook.com/mechanicalbutterflyband/>  
 Static  
<http://www.cdbaby.com/cd/staticmusic>  
 The Inner Road  
<http://www.facebook.com/InnerRoad/>  
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<http://www.facebook.com/hibernalband/>  
 Marco Ragni  
<http://www.facebook.com/MarcoRagniSongwriter>  
 SYmPHONIC NV  
<http://www.facebook.com/SYmPHONIC-NV-194582883897342/>  
 DUSD  
<http://www.facebook.com/MarquissMusic/>  
 — with Timm Biery Music, Aaron Clark, Marco Ragni, David Penna, Javi Herrera, Nicholas Love, Steve Gresswell, Alex Or and Mark Healy.

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Here**

*Friday Night Progressive*





# JEREMY SMITH'S SEVEN DEADLY SINS



## The Seven Deadly Sins

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

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

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

Jeremy (jnismith@gmail.com)

## The Seven Deadly Sins 6: Wrath

The sixth part of the "Seven Deadly Sins Septology" featuring songs relating to Wrath, Anger, Hatred and Revenge.

### Tracks:

- 1 Wah Heat: Seven Minutes to Midnight
- 2 Television Personalities: Look Back in Anger
- 3 Ferocious Dog: Poor, Angry and Young
- 4 The Fun Boy Three: The Lunatics have taken over the Asylum
- 5 MC5: Kick out the Jams
- 6 TV Smith: Expensive Being Poor
- 7 The Tubes: White Punks on Dope
- 8 Half Man Half Biscuit: Bad Review
- 9 Half Man Half Biscuit: Twenty Four Hour Garage People
- 10 Half Man Half Biscuit: The Trumpton Riots
- 11 Jackie Leven: Extremely Violent Man
- 12 Jefferson Airplane: Eat Starch Mom
- 13 Iggy & the Stooges: Your Pretty Face is Going to Hell (Hard to Beat)
- 14 Jerry Jerry & the Sons of Rhythm Orchestra: Livin' on Top
- 15 The Jesus & Mary Chain: Just Like Honey
- 16 Johnny Cash: Hurt
- 17 King Crimson: 21st Century Schizoid Man
- 18 Peter Rowan: Dust Bowl Children
- 19 The Pretenders: My City was Gone
- 20 Public Image Limited: Public Image
- 21 Richard & Linda Thompson: Shoot Out the Lights

**Listen  
Here**





## CANTERBURY SANS FRONTIÈRES: Episode Forty—Five

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

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

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

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

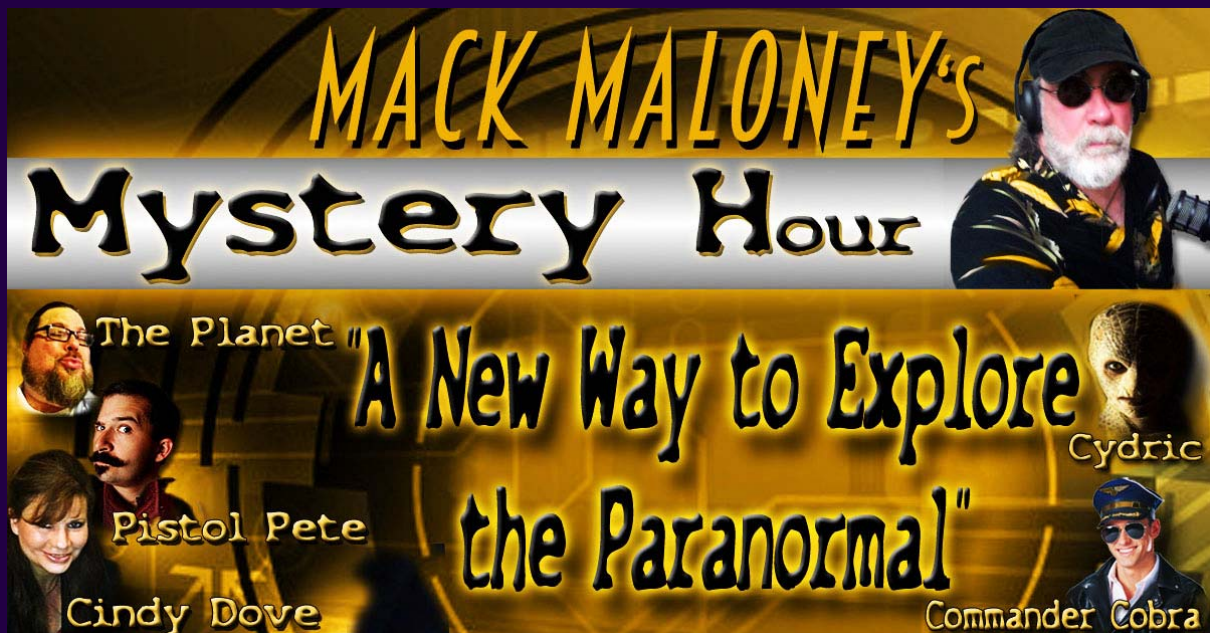
And for those of you who wonder what Matthew was referring to when he writes about Canterbury Soundwaves we have brought you all the back catalogue of that as well. Those wacky guys at Gonzo, eh?

### THIS EPISODE FEATURES:

An almost forgotten Richard Sinclair song from Caravan's "In the Land of Grey and Pink" sessions, Don Cherry guesting with System 7 twenty years ago, some very Canterbury-sounding fusion from Belgium and France in 1971, a slab of Hugh Hopper's "Monster Band" live in '74, Robert Wyatt talking Trump and singing a Cuban love song, plus more from that magnificent Suzanne Ciani and Kaitlyn Aurelia Smith modular synth collaboration album "Sunergy". From the Canterbury of recent times, we have Little Bulb Theatre, Luca Afrobeat Band and an hour-long mix of exquisite electronica and postrock courtesy of organic glitch producer Koloto a.k.a. Maria Sullivan.

Listen  
Here





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

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

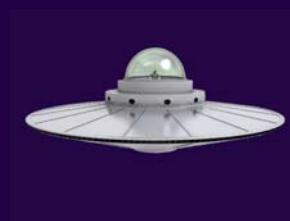
He's a member of SKY CLUB, Gonzo recording artists. He's been a radio host since 2010. He lives with his wife, Doreen, on an island off the coast of Massachusetts."



## AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

### Cobra Saves the World...Again

Mack and Juan –Juan talk to Rob Beckhusen about more billion-dollar weapons systems that have failed and who's washing the dishes in his kitchen. Switchblade Steve reports on the bizarre UK character known as Spring-Heeled Jack. Psychic William Stillman amazes the gang with his ability to talk to those who've passed on. Cobra calls in while doing a secret project for the government.



Listen  
Here

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





**Brian Matthew**  
(1928 – 2017)

Matthew was an English broadcaster who worked for the BBC for 63 years from 1954 until 2017. He was the host of BBC Light Programme's *Saturday Club* (originally called *Saturday Skiffle Club*, starting in 1957 and changing to its more familiar name in 1958) and *Easy Beat* (starting in 1960), among other programmes, and began presenting *Sounds of the 60s* in 1990, often employing the same vocabulary and the same measured delivery he had used in previous decades. Virtually all the big names of the era, including the Beatles, appeared on the shows. Matthew's voice is present on the *Beatles' Live at the BBC* and *On Air – Live at the BBC Volume 2* CD compilations. On television, he was the presenter of ITV's *Thank Your Lucky Stars* between 1961 and 1966.

In January 2017, after a short break from the programme due to a minor illness, the BBC announced, against Matthew's wishes, that he would not be returning to the programme and that he would be replaced. He was succeeded by Tony Blackburn. Matthew died on 8th April.

**Glenn O'Brien**  
(1947 – 2017)

O'Brien was an American writer who focused largely on the subjects of art, music and fashion. He was featured for many years as "The Style Guy" in *GQ* magazine, and published a book with that title. He worked as an editor at a number of publications, and published the arts and literature magazine *Bald Ego* from 2003–2005.

In his early years, he was a member of Andy Warhol's Factory, and was the first editor of



*Interview* from 1971 to 1974. After he left, he continued to write for the magazine and returned as editor several times, with a nearly 20-year association with the title. He was a music critic for the publication in the punk era, with the influential column "Glenn O'Brien's Beat".

In 1980–1981, he wrote the screenplay (which he also co-produced with Patrick Montgomery) for a film to be called *New York Beat*. From 1978 to 1982, O'Brien hosted a New York city show called *TV Party*, which featured such then underground figures as David Byrne, Klaus Nomi, August Darnell, Fab 5 Freddy, Jean-Michel Basquiat, Cookie Mueller, John Fekner, Amos Poe, and bands like Blondie, The Clash, DNA and The Fleshtones.

O'Brien died on April 6<sup>th</sup>, aged 70, of complications from pneumonia.

**Ben Lacy Speer**  
(1930 – 2017)

Speer was a singer, musician, music publisher, and record company executive, and sang for The Speer Family for most of his career. He later became the music director of the Gaither Homecoming programs.

Speer started to sing at the age of 2, and went on to a career that led to his being described as "one of the

# THOSE WE HAVE LOST





most enduring and outstanding lead singers and piano performers in gospel music." During his years with the Speer Family, the group recorded more than 75 albums. In addition to singing and playing piano with the Speer Family, he arranged music for them. Speer has contributed to both the technical and business aspects of Southern gospel music. As owner and chief engineer of Ben Speer Recording Studios, he produced albums by the Florida Boys, Ivan Parker, The Weatherfords and others. Speer began publishing Southern Gospel music in 1950, founding the Ben Speer Music Company. Among songs published by the company are "What a Day That Will Be," "I'm Standing on the Solid Rock," and "Touring that City."

He died on April 7<sup>th</sup>, after a battle with Alzheimer's Disease.

Geils was an American guitarist who was a member of the rock group the J. Geils Band.

From an early age, he heard his father's albums by Benny Goodman, Duke Ellington, and Count Basie, and was escorted by his father to a Louis Armstrong concert. He worked out Miles Davis music on trumpet and drums, and he listened to blues guitarists Howlin' Wolf and Muddy Waters on the radio.

In 1964, he went to Northeastern University and was a trumpeter in the marching band. When he was drawn to folk musicians in Boston, he left Northeastern for Worcester Polytechnic Institute, where he formed J. Geils Blues Band with Danny Klein, Magic Dick Salwitz, Stephen Jo Bladd, and Peter Wolf, with Seth Justman becoming the last member before the band released its debut album in 1970.

The J. Geils Band was influenced by soul music and rhythm and blues, but it moved toward pop and rock by the time the album *Love Stinks* came out in 1980. Their next album, *Freeze Frame*, produced the song "Centerfold", which sat at number one for six weeks. Tension and conflict arose among band members, and Peter Wolf left to pursue a solo career. The band broke up in 1985.

Geils was found unresponsive at his home on April 11<sup>th</sup>, aged 71, from natural causes.



**John Warren "J." Geils Jr.**  
(1946 – 2017)



**Toby Grafftey-Smith**  
(1970 – 2017)

# THOSE WE HAVE LOST



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Smith, known professionally as Toby Smith, was a musician, most famous for being the keyboardist and co-songwriter for Jamiroquai between 1992 and 2002, when he left during the Funk Odyssey tour due to family commitments.

He was the music producer and manager for the English pop-rock band, The Hoosiers, and in 2013, Smith co-produced Matt Cardle's third album, *Porcelain*, as well as providing writing contributions to several songs.

He owned Angelic Recording Studios based near Banbury.

Smith died on 11th April, aged 46.



**Mika Vainio**  
(? – 2017)

Vainio was born in Finland and formed Pan Sonic (originally known as Panasonic) in 1993, alongside Ilpo Väisänen and Sami Salo. From 1994, they released music with the Sähkö label, which Vainio founded in 1993 alongside Tommi Grönlund. Vainio and Väisänen continued to work together as Pan Sonic until the present day, having released a film soundtrack last year.

Vainio also produced a vast collection of solo material under his own name as well as other guises, including most famously Ø and Philus. His work explored various aspects of techno, industrial music, noise and other experimental corners of electronic music. Through his career, he collaborated with the likes of Charlemagne Palestine, Fennesz, Merbow, Franck Vigroux and many more.

He died on April 12<sup>th</sup>, at the age of 53.



**Eric Cook**  
(? – 2017)

Cook was former manager for British heavy metal band, Venom, who he helped get established in the '80s. He was also record label executive and co-founder of Demolition Records.

Cook, and his brother Ged, founded Demolition Records in 2000, which was home to David Lee Roth, Twisted Sister, The Quireboys, Quiet Riot, W.A.S.P., and others.

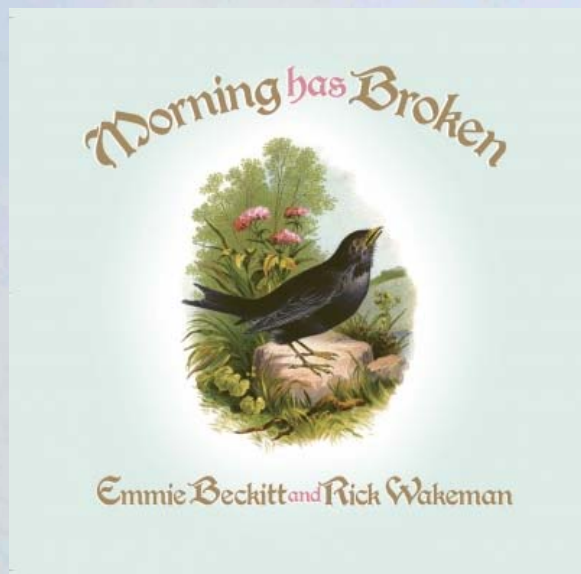
Cook also created Blast Recording Studios in 2010 in Newcastle, a state of the art recording complex that recorded bands like Take That, The Arctic Monkeys, and Twisted Sister.

As recently as 2013, Cook was representing Andy Taylor (Duran Duran, Rod Stewart), Tolga Kashif (classical musician) and Richard Wisker (BBC actor).

He died on 11<sup>th</sup> April from 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

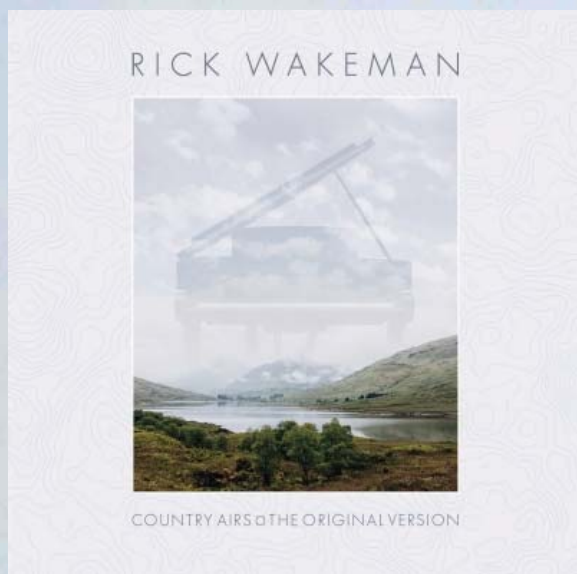
song from his oratorio The New Gospels with her.

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.



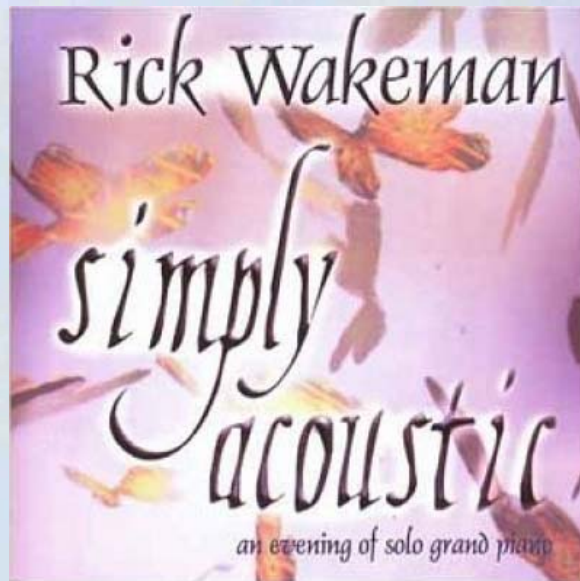




**Artist** Rick Wakeman  
**Title** Country Airs  
**Cat No.** MFGZ014CD  
**Label** RRAW

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



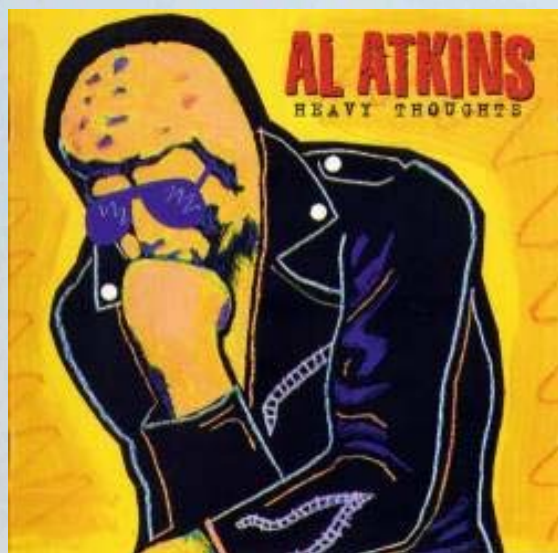
**Artist** Ashton, Gardner and Dyke  
**Title** Ashton, Gardner & Dyke  
**Cat No.** HST442CD  
**Label** Gonzo

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.

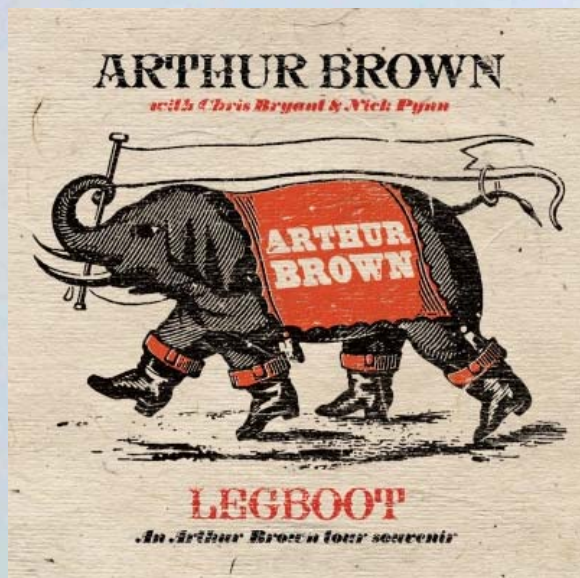
'Heavy Thoughts' was originally recorded in 1995. Along with the eight 1995 tracks are two new recordings 'Cradle To The Grave' and 'Sentenced'. Heavy Thoughts - The title track is fascinating listening as it was partly finished back in 1973, prior to Atkins final tour with the

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.

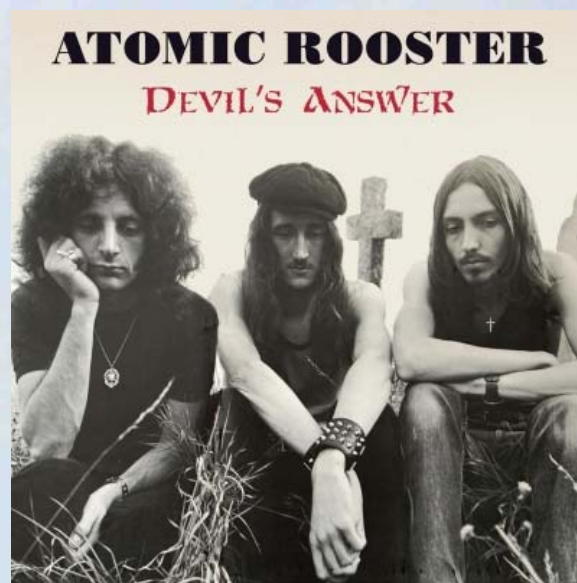


**Artist** Arthur Brown  
**Title** The Legboot Album  
**Cat No.** HST418CD  
**Label** Gonzo

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

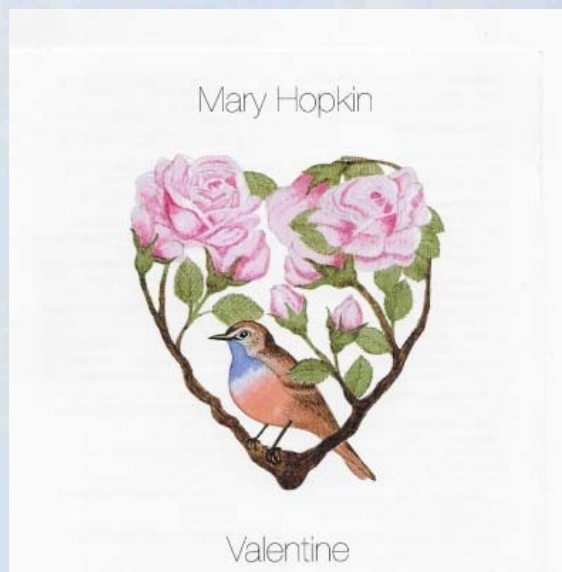
Tracks 4-5 Recorded in session for Mike Harding 22.3.71

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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Gonzo #32 The Dutch Festie c...

actions



Gonzo #30 The Mick Abrahams...

actions



Gonzo #27 The Prog shirt

actions



Gonzo #24 The Daavid Allen shirt

actions



Gonzo #23 The Michael Des B...

actions



Yer original Gonzo Weekly shirt

actions



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

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





**“Naked Radio”**

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

The Pink Fairies official  
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[www.pinkfairies.net](http://www.pinkfairies.net)





Cop a sneak preview here:

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AT GONZO (UK)

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

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The Womacks are one of the great dynasties of popular music. Robert Dwayne "Bobby" Womack (March 4, 1944 – June 27, 2014) was an American singer-songwriter and musician, and producer. Since the early 1960s, when he started his career as the lead singer of his family musical group the Valentinos and as Sam Cooke's backing guitarist, Womack's career spanned more than 60 years, during which he played in the styles of R&B, soul, rock and roll, doo-wop, gospel, and country.

Womack was a prolific songwriter who wrote and originally recorded the Rolling Stones' first UK No. 1 hit, "It's All Over Now" and New Birth's "I Can Understand It".

Cecil Dale Womack (September 25, 1947 – February 1, 2013) was an American singer, songwriter and record producer. He was one of the musical Womack brothers, and had success both as a songwriter and recording artist, notably with his wife Linda as Womack & Womack. In later years he took the name Zekuuba Zekkariyas.

And now there is Binky Womack: musician, singer, songwriter and record producer, whose

credits include: TuPac, KID Frost, Baby Bash, Snoop, Bobby Womack, Snoop, George Clinton, Rapn4Tay, E40, Korn, TLC, Remixes Usher, Biggie Smalls, Prince, Edens Crush, Baby Face, Smokey Robinson, Eminem, Westside Connection.

This is a dude with impressive chops, and I will admit that I was a little nervous to be talking to him

J: So, tell me about the album?

B: The album was a long time coming, you know? All my life I was.. I grew up in this family of music, music was everything. What we'd live and breathe every day.. was music. When we came up as teenagers we played instruments, but I never really wanted to be an artist. I was happy with writing songs and being a producer, that sort of thing.. and as I got older, and my uncles started passing away, I just felt it was my time to take over what they had started. So that's how the record came about, I had some songs that I was in the middle of recording for my uncles' new album









and we kind of had those songs prepped and unfinished so I just got in and once I started recording as an artist.. as a writer and a producer you can do different things but as an artist people want to keep you in a bubble.. in a box. So I always enjoyed the freedom of producing you know, because you could produce all kinds of records; rap records, RnB records, pop records.. and you could stretch your musical roots and abilities. But as an artist it's kind of harder to do that.. you're kind of limited to a genre or a speciality.

J: It must be a hell of a lot of pressure on you, coming from such an illustrious family?

B: No, it's not really pressure because we'd been like.. if you're an athlete and your dad was a pro athlete, they'd know how to train you to give you that advantage to be a pro athlete. So with music our entire lives that's just what we did. I was a successful producer and successful writer moving on to being an artist, it's just different because there's other things that go with being an artist, you know. I mean from your physical ability, stamina, you know.. you can produce records all day, it's just behind the console, and be out of shape <laughs> and no-one ever has to see you and hear you. You can be recording in a sweatsuit and flip-flops. But when you go out as an artist, you know.. you have to have your fingernails done.. your pants specially creased.. it becomes image, some people say image is everything, you know. So it's just more than the music.

J: How long did it.. over what time frame did it take to write all the songs?

B: I would say that was like a maybe.. 3 month span for the records on 'Womack Style'.

J: Have you got stuff written for the next record?

B: Oh yeah, man. The next record.. I mean this whole first album is like training wheels for me and for the second album the training wheels come off. I'm half way through the second album and it is just fantastic, I mean, there's a lot of people that give this record 5 stars and I think the next record only gets better.

J: When are you planning to do the next record?

B: I'm taking my time with it.. like I said I'm about maybe.. 5 songs in so I would consider myself half way through that record. But this record has only been out maybe.. 90 days? So I expect the next record to come out next year, which would be the anniversary.. maybe a year from the release of 'Womack Style', which will be January 2018.

J: Is it very different, the next record?

B: No, it's not very different because a lot of.. <hesitates> It may be slightly different.. <hesitates> I think on the next one there will be some up-tempo records. I think that'll be the main difference because I didn't really get funky or I didn't really give you anything you could dance to on 'Womack Style', it's more like a mix of funk, soul and blues. And the funk element, as I listen to it, feel like I didn't really put any of that in there so I think in this next record there will be some of that on there for sure.

J: Who are the musicians that you had on this album?

B: Musicians?

J: <agrees>

B: The only musicians that I had on this album played on 'Malibu Nights'. There was Jimmy



Roach and.. well, actually there was a band, 'Rush Hour' that played on 'Malibu Nights' but all the other songs on this album, I played all the instruments.

J: That's fantastic.

B: Yeah.

J: At least when you play all of the instruments, rather than having a band, you know that the sound you're getting is exactly the one you want.

B: Yeah and that's another thing that, when I laid down the instruments myself and then when I started playing the stuff live, I had to mentor each guy on getting the same feel.. the structure was there but it didn't have that same feel. You know, there's little nuances that that need to be hit to make the whole thing stick together like a perfect package. So that's the downfall of that, because if you went in with that band, and when you hit the road with that band, then the guys know what they did on the record. They can deliver that again. So there's an upside and a downside of that.

J: So, what instruments did you play on the album?

B: I played guitar, bass, drums, piano and keyboards..

J: And that's real drums, not samples?

B: Some of the drums are real, some of the drums are programmed.

J: I don't know about you.. because I'm a song writer and I've found that the advent of doing stuff on the computer actually totally freed me up. It's wonderful, because it opened up so many avenues that wouldn't be there otherwise.

B: Yes. That's true, but because I grew up at a time where there was studio musicians.. my uncles were producing people like Chaka Khan and they used live musicians, you know? There's a certain feel.. but creating is a vast wonderland, you can make any type of record, any type of palette.. the palette is blank before you start and it just depends where you're going in your creativity.

So nowadays you can programme drums exactly how you would have had a drummer play it and actually with the same sounds, you know? You can take sounds off the record and if you have that ability, you're able to just bring to life whatever it is that you hear in your head and that's the great thing about computer vs. tape.

J: And you were a producer before you were an artist, weren't you?

B: Yes. I was a producer, I never really wanted to be an artist, you know? I didn't like the.. I was sensitive about my art. And music is open to everyone's interpretation of it. You can work on a masterpiece and some people won't get it, or can't get it.

J: Yes, I understand that.

B: So that can be hard, when you pour your heart into something and 6 months of a process, and someone skims through it and gives you a crappy overview, like 'oh well, yeah.. I mean..', I guess all artists are sensitive in that.. you know, you can't please everyone. And it is just someone's opinion.. what they're hearing, how they interpret it.

J: Is it a very different experience producing yourself than producing someone else?

B: Yes, because when you produce a record you do it, you get paid, you walk away, and you can see the success of it. I've heard records I've produced on the radio, and forgot I'd produced it, and I think, 'that sounds familiar! I know this record!' because the process is sometimes a long time before the record.

A year or 2 years earlier.. could only take a day, or half a day.. a few hours. You're there at your seat, in your car, a year and a half later and you're like, 'yeah, this sounds familiar' and it's actually your record <laughs>. I've done that more than once <muttering/hesitating>. One time I was riding with my girlfriend and she looked at me, like, 'really?' and I was like, 'what?' and she goes, 'that's your record!' I go, 'oohhhh yeah!'

J: That's wonderful. So what's your next thing that you're doing?

B: So far, as recording myself or..?

J: Anything!

B: I'm shooting videos for this record right now, I'm writing and I'm shooting a video this Saturday, I've got a live show this Friday.. so right now we're playing shows, I'm playing shows and performances and I plan to do maybe 3 videos off of this record.. at least 3. Tour around America, and I know somebody suggested the UK, we'll see how everything goes on the record. But we're playing Vegas.. so we have a lot of things coming up.

J: That's fantastic, Binky, thank you very much for that.







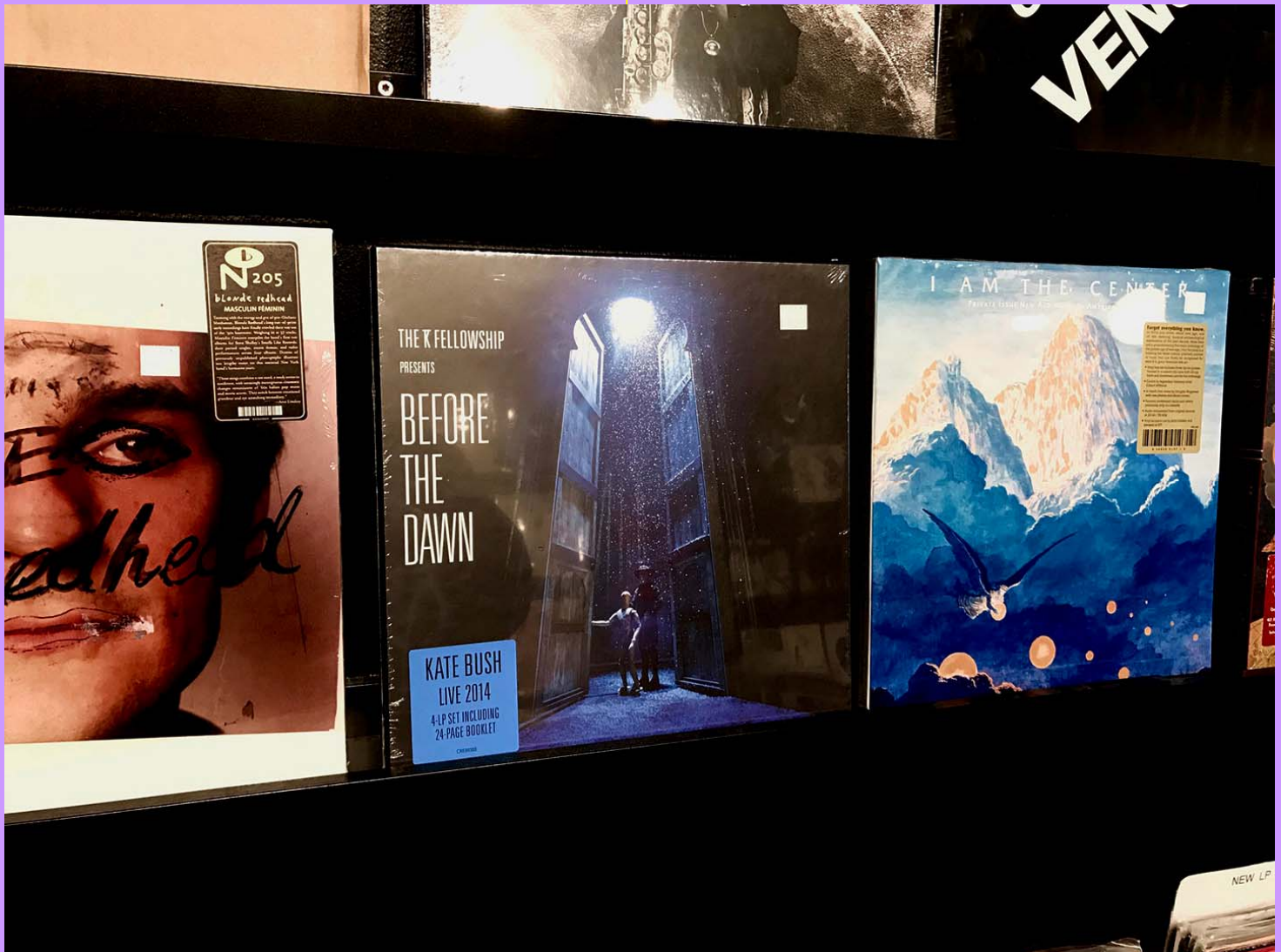
# Douglas Harr Ear Candy for the Hungry Audiophile

## The Kate Bush Video Vault

This summer we will be three years on since the 22 highly anticipated Kate Bush concerts at Hammersmith Apollo Theater after 35 years absence from the stage. Just recently, the fantastic audio recordings taken from these shows were released titled, as was the show, *Before The Dawn*.

My wife and I were lucky to snag tickets to one of these 22 nights, and fly across the pond from San Francisco to see this long time hero of ours. Was it an “Once-in-a-

lifetime” experience, and does the audio capture this momentous occasion? I’d give that an unequivocal “yes” - it was beautiful, magical, and emotionally impactful to finally see this amazing artist perform her work live, with a level of production befitting her art, and with an audience of her adoring fans, this gem of Britain. The audio, without overdubs say the liner notes, perfectly captures what we heard that night. As for video, the wait continues, and this fan does not hold out much hope for it to appear, given the only film from her original performances has been



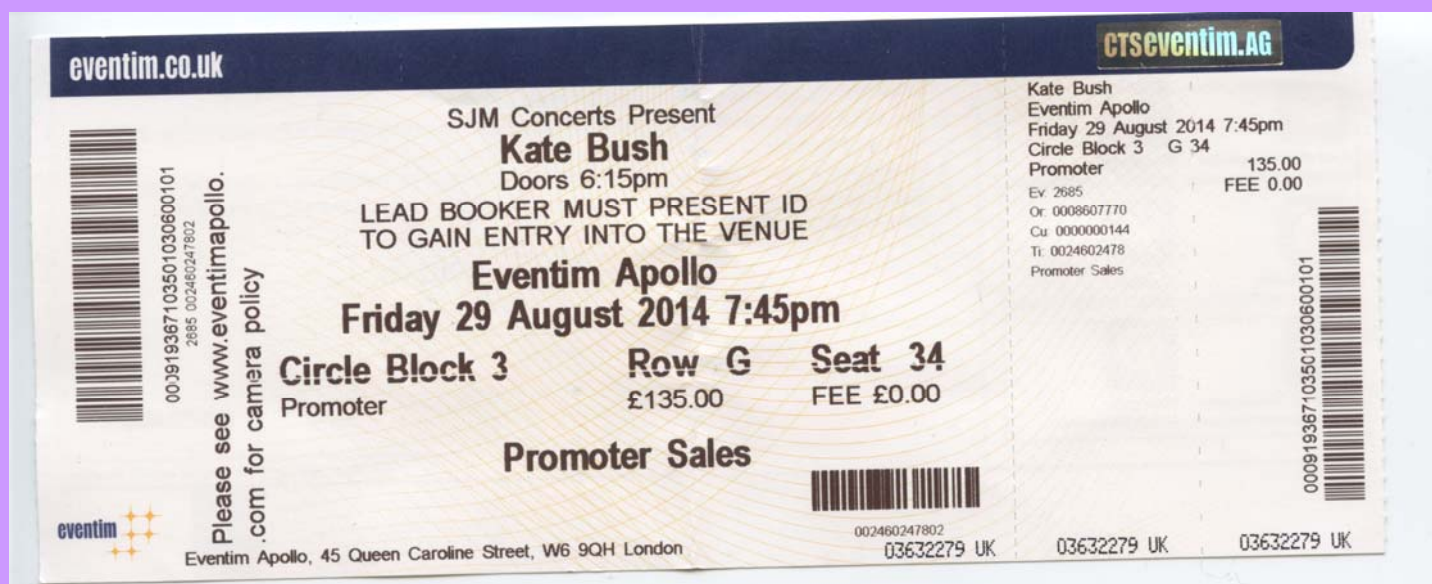
<http://diegospadeproductions.com/>





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unavailable on home media for decades now, remaining for most viewers on dicey VHS or YouTube copies, in abridged, heavily edited form.

**Kate Bush Live at Hammersmith Odeon (1979) Warner Music Group (1981 – out of print), 53 min., 1.33:1**

As said, though it has faults and is currently out of print on official media, there is this marvelous film that captures a portion of the original Kate Bush concert on May 13, 1979 at London's Hammersmith Odeon from her *Lionheart* tour, later known as the "Tour of Life." It features Kate in all her glory, singing, dancing, playing grand piano, and generally appearing to have mad fun with her crew of musicians and two male dancers cavorting with various props in front of a rear-projection screen. Amazingly, Kate designed and managed the entire production, ranging across the stage thanks to the freedom afforded by one of the first-ever headset microphones. There are multiple costume changes, as Kate performs in ingeniously choreographed dances, interpreting her songs via acting and mime in a theatrical package seldom matched in the 1970s, particularly by a new artist. Among these enactments we see Bush, barely out of her teens, clad in black with weapon drawn for "James and the Cold Gun," with dancers in giant violin costumes for the song "Violin" or in World War II bomber gear for one of her prettiest and touching songs "Oh England My Lionheart." A few songs get a more straightforward presentation: for example, in "Feel It," Kate sits alone at the piano playing and singing, in one of the most beautiful, poignant moments of the show. No one was aware, as she waved goodbye to the rapt audience at the end of the show as she sang the hit "Wuthering Heights," that she would not return for decades.

The film itself is a satisfyingly professional production, with well-planned footage incorporating multiple

camera angles that capture close-up and long shots in equal measure. The editing is accomplished, as we get appropriate image overlays and clever transitions that add to the viewing experience. We don't see much of the rear-projection screen, and there are few shots of the talented band, but that was inevitable, as the focus is quite properly on Kate and her dancers. The main problem with the edited result is that the film is woefully incomplete: At only 53 minutes long, it presents only twelve of the twenty-three songs that made up the set list at Hammersmith Odeon. We also miss the poetry readings by John Carder Bush (Kate's brother) during costume changes and other framing moments from the original production. Many of Kate's best songs ended up on the editing room floor, including "Room for the Life" during which she rolled about the stage in a plush oval prop, the first song performed solo with piano for "The Man With the Child in His Eyes," the new song "Egypt," which hinted at more innovative music to come, "In Search of Peter Pan" and a several others. It's unfortunate that an expanded edition has never yet come to pass, given that she did not return to the stage for 35 years. The best version to date is the long out-of-print VHS, which was originally release along with an audio CD. Nonetheless, the film is still a treat and it will have to do while the wait continues for some kind of expanded release on current media and streaming services. Along with her out-of-print collection of music videos, this show is a critically important document of this legendary artist. Add to it, the unreleased film that was taken 22 years later from the *Before The Dawn* tour in 2014, and it becomes clear this now film shy artist needs to come into the light.

*Film Strip (top to bottom): (a) Kate in trench coat, one of many costumes (b) Multiple camera angles add excitement to the frenetic performance of "Violin" (c) One of many close-ups featuring a soft, glowing effect (d) Occasional use of dual imagery adds interest (e) Another dual-image and ethereal glowing effect during*



the song "Oh England My  
Lionheart"



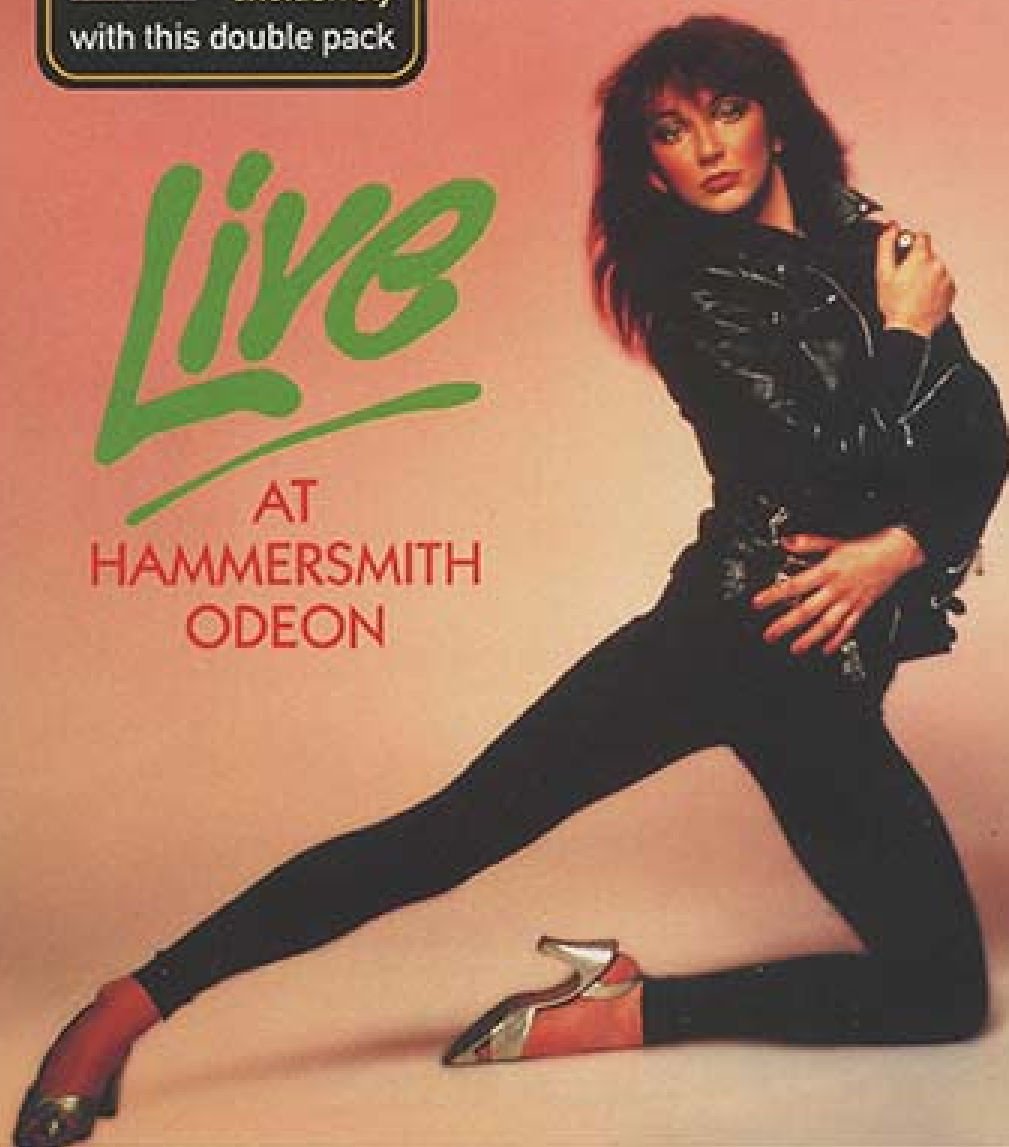




# KATE BUSH

*Live*

AT  
HAMMERSMITH  
ODEON





# CONTACT IN THE DESERT

JOSHUA TREE • 19-22 MAY 2017

## Top UFO Conference CONTACT in the DESERT Returns for 5<sup>th</sup> 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 5<sup>th</sup> year?

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

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

# 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  
MELINDA LESLIE - STEVE MURILLO - ROBERT PERALA - ALAN STEINFELD - BARBARA HARRIS  
& 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 Daniken, Giorgio A. Tsoukalos, Dr. Steven Greer, and a luncheon with George Noory. Night vision and fieldwork experiences will be available, and on Monday May 23, nine of the presenters will each offer three-hour intensives.

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

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

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

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



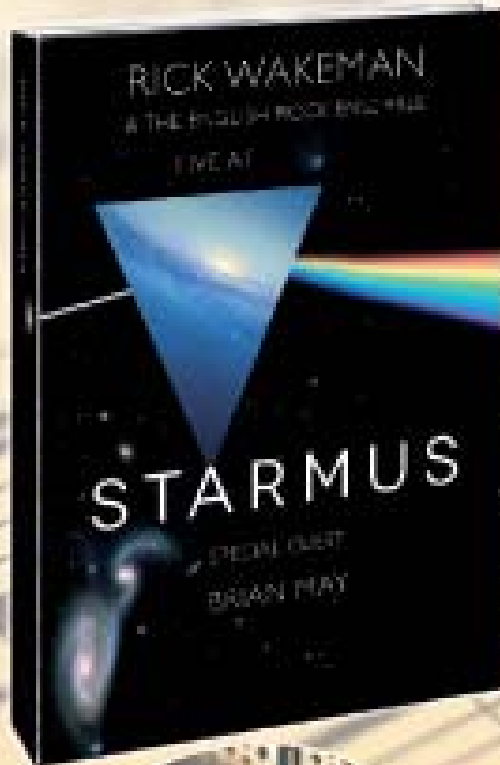
**BRAW** presents

Forthcoming releases from Rick Wakeman & Friends

# *Rick Wakeman & Brian May*

*live from*

## **STARMUS 2015**



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



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



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## Getting into a Baltik musical mind-set

*with Alan Dearling in Lithuania*



It's a place of high culture, edgy street art, dark alleys and a lively nightlife. I'm still in various states of love, awe and puzzlement with my temporary home of Uzupis, the city of Vilnius, and the potpourri of cultures that fill Lithuania's present and past. It is a place finding its own feet since independence from the Soviets at the beginning of the 1990s. But, respect to all the folk who are making this a very special visit, whilst I try to contribute as something akin to a cultural ambassador. I'm known mostly these days as a writer and photographer of books and magazines, but my original work was as a youth and community worker. Back in the 1970s and 80s when

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alan dearling





there were hundreds of thriving youth centres, community hubs - many vast entertainment and sports centres. My time in Vilnius sees me re-kindling my role as an 'animateur' - encouraging everyone to be creative - all ages - to become performers, artists and creators. In particular, I've been introducing weird and oddball musical

instruments into bars and on the streets around Uzupis. It has brought smiles, laughter and noise to many. Fun and play, and probably annoyed a few punters trying to enjoy a romantic meal! So, in all my years, it is the closest I have come to me being a full-time musician. But it's almost 'conceptual art' - the musical instrument as a means of engagement and participation, enfranchisement and liberation from the prison camp controlled by 'proper' musicians.

I've been struggling a bit with who to take advice from regarding the music to listen to whilst in the Baltic state of Lithuania. I've had a personal 'musical wander' through the CD collection in the arts studio where I'm staying, courtesy of the UMI Arts Incubator in Uzupis (Vilnius). I'll add some info from that a bit later, but first my 'discoveries' from the Ragaine Baltik music shop in Vilnius City. They have a lot of local CDs and vinyl from all the Baltic (I'm now confused over the best spelling?) states and beyond. Very much worth a visit if you in or near Vilnius: <https://www.facebook.com/dangausragaine/>

But how was I to know what to listen to? What



alan dearling





to potentially buy?

The guy running Ragaine (left in the pic) is a Gonzo sort of guy. Friendly, passionate about music. Probably mildly mad. I like him! The shop has moved premises, but was founded in 2009 to promote 'alternative', 'indigenous', 'world' music, and in particular the releases of the local Lithuanian, Dangus music label. He told me something like:

"Under the Soviets, alternative music was mostly heavy metal and punk. Industrial noise. Some traditional sounds...that continued... and only in recent times are the Baltiks becoming more original and putting out some good jazzy sounds, psych-folk and using traditional sounds in new ways."

And so, he played a few CDs and I chose three to buy from his show-casing. Thankfully all in Lithuanian. I now have an

aversion to 'bad English' songs sung by locals from the Baltic states.

**Rasa Serra and Saulius Petreikas - Djukija (Lithuanian sound)**



A purity of sound seldom experienced. Crisp, ethereal. I found myself minded of Jan Garbarek's 'Dis' album recorded with an aeolian wind-harp, many years ago. <https://>

alan dearling



[www.youtube.com/watch?v=Zd\\_CUBqRiDs](https://www.youtube.com/watch?v=Zd_CUBqRiDs)

It brings to mind the cold tundra, ice flows, wind from the north blowing through pine tree forests. haunting stuff indeed. High, floating lyrics and obviously grounded in traditional folk-lore. Shades of Enya, but far more grounded, and better for it! Highly original, beautifully arranged and a minimalist gemstone.

From a trawl around Youtube, I'm pleased I bought this particular album, as it avoids some of the tricks and showmanship of some live performances.

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

<https://www.youtube.com/user/rasaserra>

**Kamaniu Silesis (perhaps Pinewood of the Bumblebees) - Namai (2017)**



I thoroughly enjoyed this band live last year on my first ever stay in Uzupis. They played in the local park. Young, unpretentious and exuberant. A bit like their audience who were very enthusiastic.

Most people I've talked to rate them as one of the most talented and original of the young Lithuanian artists. The new album is another strong indicator of where Lithuanian music may find its future and just

perhaps make an impact on the world stage. They are more pop-orientated with occasional shades of folk-psychedelia in the mix. Lots of light and shade in the choice of tracks. Occasionally this makes the album disjointed, ranging as it does from quite sombre, 'Langalele' to the bouncy, danceable, sing-along of 'Viso Mano Saules', which I remember fondly from last year dancing with friends, Natalie (from Russia) and Beatrice (from Lithuania). Plenty of potential, energy and effervescence.

They are: Kamilė Gudmonaitė and Mantas Zemleckas. Isn't she beautiful? (you can see I cut and pasted that bit, because all the strange accents are in place!)

Here's a full show from them from Lithuanian TV:

<https://www.youtube.com/watch?v=S18u6SJBihE>

**Baltik Postfolk Alternative sampler from Dangus Records: 2015/2016**



This CD offers 14 tracks from ten bands. They are hugely divergent in styles. From lovely lilting, Esatis - quality modern folk-rock. Strident, traditional from the band, Ugniavijas, from their album 'War Songs'. Bongos and singing-chants and drones, throat-singing. Sounds Soviet to my ears. I should probably be shot for that, as I suspect they are singing

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alan dearling



'about' the atrocities of the Soviets! A sampler like this allows a glimpse into the past that has moulded the present Baltic music-scene. Much of it reminds me of a folk-club at Christmas in about 1955! Sen Svaja are just a bit like Steeleye Span - now there's a blast from the past. I saw a lot of them while at university in Kent, 1969-72! Lithuanian polyphonic chants from Trys Keturiose. Leonard Cohen sound-alike from Romowe Rikoito. Rather nice, actually. Overall, one senses that choir, choral-singing, is the norm for many here the Baltics. Gyvata are a good example from their album which translates as, 'I talked with the wind'.

Here's a link to Esatis:

<https://www.facebook.com/ESATISMUSIC/>

And here are a couple more suggestions, garnered from the UMI studio music collection.

**Aiste Smilgeviciute in the band Skylė (which I've been told means hole): Provandenines kronikos**

Great art-full cover of a girl swimming



underwater. This album has been around for some while and appears to have been

produced in Monaco under joint funding in 2007. Aiste is a bit of a torch singer, but nice instrumentation, and there are some unusual experimental elements. It grew on me. It's sort-of a musical 'Grand Designs', a bit over the top, but rather fun too.

I believe they formed in the embers of post-Soviet independence, so are probably, at least initially, quite political. Perhaps think Baltic prog-rock with a bit of Gogol Bordello! Here's a video link of a complete concert, plus a cast of what seems like thousands...

<https://www.youtube.com/watch?v=Y35KB9LJ3h8>

**Justin 3 -Streets of Vilnius.** To be honest, pretty horrible copyist Western pop:

<https://www.youtube.com/watch?v=Q0pPApwyXU>

**Lithuanian Statehood Day video.** Reminded me a bit of Welsh Miners ' Choirs with more Red Square.



alan dearling



<https://www.youtube.com/watch?v=MbZufVaq29I>

**Kama-Cypta (might be a Russian album, means Kama Sutra) 2001.**

My favourite album in artist studio. Instrumental, meditative, but way more than fluffy easy-listening for crystal-gazers! It's helped calm my nerves in some stressy moments. Wide range of wind, string and percussion instruments. Haunting melodies. It has a real timeless quality a bit like much Tibetan music. Maybe that's even where it comes from! Builds up to a pretty frenetic crescendo. Been on my play list frequently while in Uzupis.



### **Matt Winson Band live at Loftus**

The Loftus music and arts venue kindly invited myself and friend, Beatrice, to attend their Wednesday night gig in the

smaller, upstairs stage area. Loftus is housed in a big ex-factory in the area of Vilnius city known as Naujamiestis. The whole area is a towering industrial landscape of factories, strangely interspersed by the occasional venue, bar and even the odd hotel. Loftus offers, big, open spaces, flexible and inspiring. We first visited while the Matt Winson Band were sound-checking in the late afternoon. Repaired to the local Elektrit Bar, run by Uzupis friend, Luidas, for refreshments and returned on time for the support band and then the main act.

Matt Winson Band are Netherlands-based with Dutch and a Latvian member. Loftus was their final gig on a tour of the Baltic States. Front-man, Matt, had learned the Lithuanian for 'Thank-you', which sounds remarkably like the English phrase for sneezing, 'Atchoo'! He atchoo-ed a lot to the respectful Lithuanian audience.

Their music is loosely 'Americana'. There's a lot of it about. Shades of a melancholy Mumford and Sons, and with their trumpet-sound, Calexico. I found Matthijs Steur's high-register, fragile, falsetto singing a bit grating for a whole set, but they are undoubtedly good musicians, and genuinely nice guys, with lovely smiles.

I also felt that the upstairs stage sound at Loftus did give the band's music and very



alan dearling





'pure' sound mix, a bit of a problem. Too much bass, some mildly unpleasant build ups of oscillating walls of sound. Personally, I found my imagination much more engaged with their final main-set number which showed some subtle and imaginative instrumental playing and harmonics. A long piece, but I'm afraid I didn't catch the title.

Their album, 'Woodfalls' is just out.

- Matthijs Steur / Lead Vocals, Guitar, Banjo;
- Magnuss Baugis / Trumpet, Melodica, Bass, Synths;
- Thomas van Winsen / Drums, Sampling, Backing Vocals;

- Pieter van Winsen / Keys, Banjo, Guitar, Backing Vocals.

Here's the link to their official site:

<http://www.mattwinson.com/>

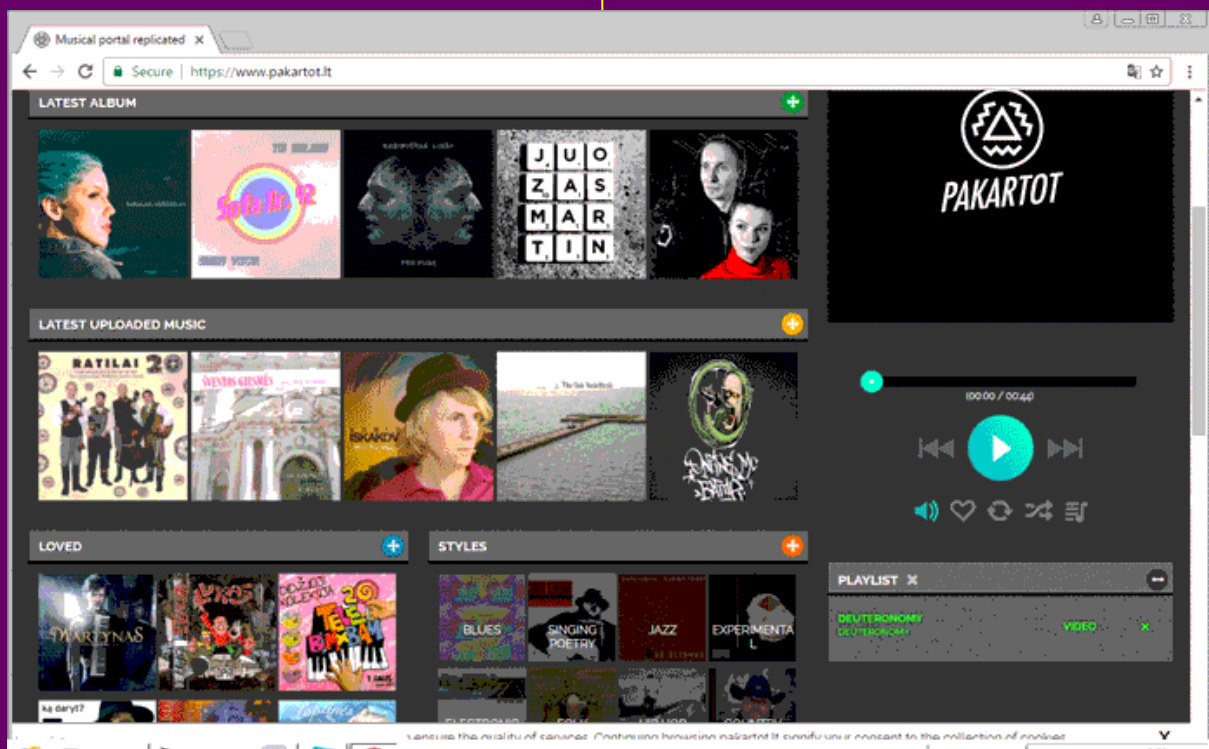
and Soundcloud:

<https://soundcloud.com/mattwinson>

**And finally...**

Here's a free listening site featuring Lithuanian music. Recommended by a few folk I've met around Vilnius and beyond. Plenty to check out.

<https://www.pakartot.lt/>





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



# KEV'S WORLD

**JADIS  
NO FEAR OF LOOKING DOWN  
(INDEPENDENT)**



The last release before this one, 2012's 'See Right Through You', was seen as one of Jadis's best albums, and rightly so. But, for me there was a key element missing and at least for this album, he's back. Jadis has had some great musicians play with them over the years, but it has always been built around the voice, guitar and songs of Gary Chandler, and he has been aided and abetted for more than quarter of a century by Stephen Christey on drums. These two were joined by Andy Marlow (bass) and Arman Vardanyan (keyboards) for the last album after the departures of the IQ boys, but although Andy is still there, Arman has left to be replaced by the incomparable Martin Orford. This is

Martin's third stint with Jadis, and it is wonderful to see him back again, as I know from conversations with him some years ago that he had felt the need to leave the scene and was planning never to return. But, one thing led to another, and here he is again, rekindling a relationship with Gary that is very special indeed. I was lucky enough to see Jadis play live quite a few times, both with and without Martin, and also caught some of Martin and Gary's duet gigs, which were always incredible.

Although this album was released towards the end of 2016 I have only just got my copy, and to say that it is something I have been eagerly awaiting is something of an understatement. But would it live up to expectations? Of course it would. From the first note to the last, this is solid, classic Jadis. They are a band that sound like no other, and have kept true to their roots for many years, with everything built around the vocals and guitar and then layered and built from there. The drums have a rawer sound than normal, while Andy's bass is quite a long way back in the mix, but with Gary and Martin harmonising vocally, and providing the backdrop for each other musically, this could only ever be Jadis.

I only have a few criticisms, namely that the album is only forty-five minutes long, we had to wait four years for it, and they're never likely play New Zealand so the chances are I'll never catch up with them in concert again! While this is playing, I am transported to another world, and I am just so pleased to

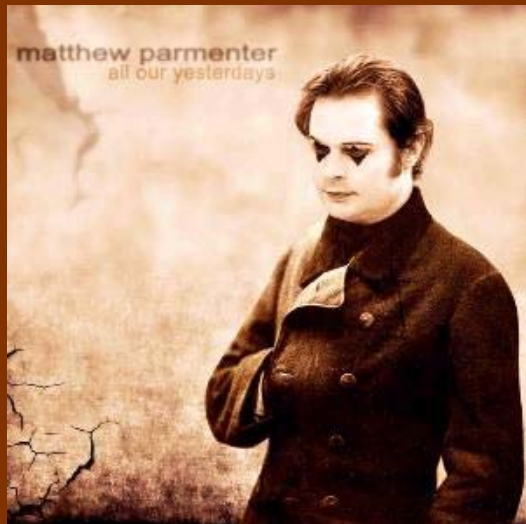
## KEV ROWLAND



have yet another Jadis album that I can return to time and again. Let's hope we don't have to wait quite so long for the next one, as yet again this is quite superb.

<https://www.jadismusic.com>

**MATTHEW PARMENTER  
ALL OUR YESTERDAYS  
(BAD ELEPHANT)**



This 2016 album was a long time coming, as Matthew's last solo album 'Horror Express' came out in 2008, but good things come to those who wait. This is the first of the three to feature Matthew on the cover and he is shown with the make-up he normally wears with Discipline. This isn't the only Discipline reference, as he is joined on this album by bandmate Paul Dzendel who provides drums on four of the songs, while Matthew provides everything else. If there is just one word that captures this album, it must be "maturity", as here is an artist comfortable in his craft who is just going to let the music speak for itself. His vocals are reminiscent of Peter Hammill combined with Geoff Mann and Robert Wyatt, and musically this feels quite tied to the early Seventies with Wyatt, VDGG, Procol Harum and the Canterbury scene obviously having a major impact.

This is mostly based around piano and vocals, with additional instruments used as necessary, and a special mention must be made of the overall sound and production, as it captures the power and dramatic passion effortlessly. I firmly believe that Discipline are one of the most important bands to come out of the American prog scene, and that they have never really been afforded the acclaim they deserve, and the same is very true of their leader as while there are a select few

who know of his brilliance, it should be far more widely recognised.

Some albums leave one feeling that there is something missing, something that could and should have been added, like having a Chinese meal and then wanting a burger a short while later. That is not the case here, as this album is so full of musical sustenance that when it ends the listener needs a break, a space before going back to investigate further. It is a feast, a banquet for the musical soul, with passion and emotion contained in a few notes and chords, and vocals that are breaking. Now he has signed with the British label Bad Elephant I trust that they will ensure that this album gets the publicity it deserves, as this is quite some achievement. Let's hope we don't have to wait quite so long for the next one. <http://www.strungoutrecords.com>

**LIONCAGE  
THE SECOND STRIKE  
(PRIDE & JOY)**



Lioncage was formed in Germany in 2013 by Thorsten Bertermann (vocals), Torsten Landsberger (drums) and Lars König (guitar & mix), their debut 'Done At Last' was released two years later with this one two years after that. Although the trio has a variety of individual musical influences they have one passion in common, melodic rock and bands such as Toto, Foreigner, Journey, Huey Lewis, Genesis, Yes, Paul Carrack, Chicago and many more. They brought in some guests to help them with this album, with bass by Lars Slowak, Sven Zimmermann, Andreas Laude-Schwedewsky and Dirk Meyer, keyboards by Mitch Knauer and Shanger Ohl, and backing vocals by Madeleine Lang, Anja Bublitz, Olaf Senkbeil and Billy King. Tim



Pierce, (Bruce Springsteen, Michael Jackson, Rascal Flatts, Joe Cocker, Rick Springfield, Elton John etc.) provided some guitar parts on the track "Secrets". They have taken their passions and managed to combine many of them in just one record, with Journey and Toto being the most obvious, and it is as if grunge and hair metal never took place as when listening to this it is the late Seventies again. Somehow, they manage to stay just the right side of overpowering production and flimsy guitars, and throw in some good harmony vocals and melodies that make this an interesting album to listen to. If you enjoy melodic hard rock with an AOR feeling to it then this may well be of interest.

**MARDUK**  
**LA GRANDE DANSE MACABRE**  
**(NUCLEAR BLAST)**



It's weird to think that Marduk were formed as long ago as 1990, but perhaps what is even more strange is to realise just how relevant and modern-sounding this 2001 release is even now. Their seventh release heralded a change in approach for the Swedish Black Metallers, with a more varied and darker approach than before, and not such a sonic blast beat assault on the senses. This is the 2015 reissue, features remastered sound (by current bassist Devo Andersson), detailed liner notes, unpublished photos, new artwork plus additional material in a cover version of "Samhain" and all three songs from the 2000 "Obedience" EP. When the album came out it really did split opinions between fans, as it was such a shift from 'Panzer Division Marduk', but it certainly has stood the test of time, as if this was released as a brand-new album now it would be highly acclaimed.

The musicianship is tight, the vocals from Erik "Legion" Hagstedt are full of passion, and remastered production has brought this into the modern era. Sure, they were

experimenting and some of the changes in songs such as "Bonds of Unholy Matrimony" may not always work as well as they might, but the result is that there is variety through the album that makes me want to keep listening, as opposed to finding myself switching off. If you haven't come across this before then this mid-price reissue is worth seeking out. [www.nuclearblast.de](http://www.nuclearblast.de)

**MARDUK**  
**WORLD FUNERAL**  
**(NUCLEAR BLAST)**

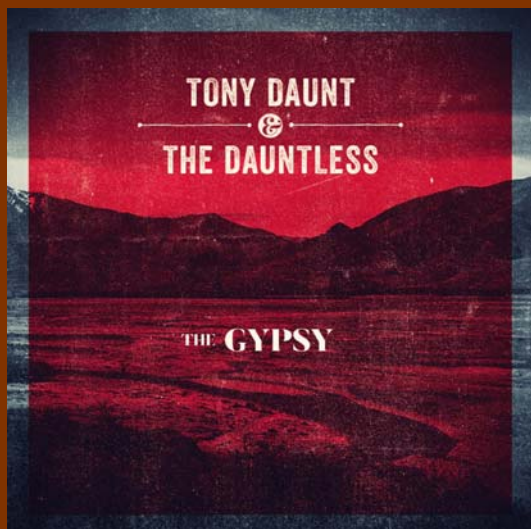


'World Funeral' was the follow-up to 'La Grande Danse Macabre', and has also been reissued by Nuclear Blast with additional material (including a rehearsal featuring many of the songs that were on the album), a new cover, and remastered sound. This was the first album to feature Emil Dragutinovic on drums, and the last to feature singer Erik "Legion" Hagstedt and bassist B. War (Roger "Bogge" Svensson) so is quite a transitional album in many ways (founder guitarist Morgan "Evil" Steinmeyer Håkansson is still there to this day). In many ways, it is a companion album to the previous one, yet again there was a mix of different speeds and not such a straight-out attack as on 'Panzer Division Marduk'.

Those who say that Black Metal bands don't know what they're doing should listen to "Blackcrowned", which is an adaptation of "Music for the Funeral of Queen Mary" by English Baroque composer Henry Purcell! Not many can say that they have been influenced by a composer who was born in the Seventeenth Century. This is tight, powerful, heavy and dramatic, all things I want in a Black Metal band, and although this album may not be revered as some of their other albums it is well worth discovering, especially as it is available at mid-price. [www.nuclearblast.de](http://www.nuclearblast.de)



**TONY DAUNT & THE DAUNTLESS**  
**THE GYPSY**  
(AAA RECORDS)



Tony Daunt likes to keep himself busy, and has been involved with Bernie Griffin and the Grifters, Tami Neilson, Donna Dean, The Blue Roses and especially Swampland. He put that band together some four years ago, and they have built quite a reputation in New Zealand, with a large following for their Sixties-styled swampy guitar sound. Swampland were quite rocky and edgy, and Tony had written a load of songs that didn't fit, and his friends Kati and Balas (Sebi) suggested that he form another band to make this music available. Sebi played double bass, and initially it was just the two of them, trying to find the right people to give life to the vision. Tony also plays in The Blue Roses, and knew that band leader/frontman Kevin Place was experimenting with steel guitar, so offered him a place to play. The search for a drummer ended when Tony turned to his Swampland bandmate Chris, who knew exactly what was needed and jumped at the opportunity. The line-up was completed with Kati on backing vocals. During the recording, they realized that the acoustic guitar was an important part of their sound, and that they needed someone to provide it live, so invited Louis Jarlov to join. This is country music, but with a dark and stark edge that delivers a poignancy that is quite unique. The sweetness of the steel guitar contrasts with the harsh vocal delivery and emptiness of the guitars to create something that is timeless, ageless – music of today, as well as being influenced by what has been before and inspiring what will be in the future. While Johnny Cash, Nick Cave, The Gun Club and Tex Perkins have all had an impact, this is a band creating music very much on their own terms. They know exactly what they want to achieve, which is to create songs through simplicity, develop emotional ambience, and to tell stories in a way that

audiences can connect with and understand. By setting out their stall, and everyone signing on to the ideal, they have found it easy to all keep working in the same direction.

The songs on this album were written over a twenty or thirty-year period, and unlike most bands, here was an album already written that was looking for the right group of people to make it come alive. All those involved knew the vision from the outset, and their part in making it real. They have been gigging with label-mates Miss Peach & The Travellin' Bones, and both bands appeal to those who like their music to be alternative and thought-provoking, hearkening back to classic sounds while making music that is both relevant and ground-breaking today.

<http://www.aaarecords.com>

**SONIQ THEATER**  
**GUITARISSIMO**  
(INDEPENDENT)



As with all of Alfred Mueller's releases this is available as a low budget CD-R, or as a free download through Bandcamp. What isn't normal though, is that this isn't a solo keyboard-based release, but instead is a collaboration between himself and guitarist Stefan Grob. Recorded back in 1990, and only now being made available, this is very different to what I would expect from Alfred and it suffers for it. There are times when the guitars work well, and others where the keyboards are quite superb (love the Vangelis sweeping stylings on "Beach of a New World" for example), but rarely do they totally gell together, and the result is an album I was quite disappointed in. But, Alfred keeps to as high release schedule of an album a year, so given that this came out in 2015 there are more for me to be listening to. You can find this and all his other albums at <https://soniqtheater.bandcamp.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.

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



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

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks  
Director, Africa Region  
The Nature Conservancy

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





# DOGLEG

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# PHENOMENA

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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 relaunched Digitiser2000 is just as stupid and just as funny as ever, we shall be featuring a slice of Biffo every week from now on.

## ROLL AGAIN! HERE ARE 10 WEIRD OLD BOARD GAMES

Board games are all but banned at gatherings of my family, following decades of terrible arguments. They're usually between my dad and my two sisters.

My dad will be a stickler for the rules, my sister Alison will question his interpretation of the rules, and my sister Sarah will inevitably storm off in a huff because she's losing, but blame it on the argument between my dad and Alison.

Here are ten bizarre vintage board games which you might like to track down, and use to cause arguments between your own parents and siblings.





# WORDS FROM THE WEARD



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

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

Germans have a very serious attitude to sex shows it seems. We went along to a live show in Cuxhaven while on a day off during a tour and the male participant lost his erection. I find that to be not an unsurprising event really, especially in the days before the invention of Viagra. I doubt if many people could hold it together trying to perform sex acts on a dais being watched by 20 or 30 Germans, with a beer in one hand and a cigar in the other. He was doing his best and he knew he had a 20 minute slot (so to speak) so he was trying to hide it and pretend it was still up there, but it patently wasn't. They started booing him, which was not really going to help in any way at all, and, in the end, he had to leave. I was almost expecting them to hold up placards with a score on it like in figure skating. Curiosity often got the better of me in these places. But I digress.

One of the other festivals we did with Roger that year was the big 'Out in the Green' shows with *Deep Purple*. This took us back to the *Zepplinfeld* in Nuremburg. The German town authorities had been trying to reclaim this place for the use of the town, but there was still that WW2 legacy in the minds of the American army who occupied it. Back in the '70s we had done a festival there with *Santana* and that had taken up the whole field with the stage backed onto the podium that Hitler had stood on. The Americans had built a softball pitch on it now so we were very squeezed for backstage space. The whole thing had been rotated now and the people swarmed all over that famous Third Reich edifice making it look even more bizarre. These were the last shows that Wilf Whittingham did with us as production manager. As a crew we pretty much ran ourselves and there was no need for a production manager at all. During these festivals he managed to get himself renown for being the only person on a tour to set fire to his hotel room while he was not in it. We checked into the *Intercontinental* in Hannover and he turned on his TV - and went to the bar. While he was down there the TV blew up and set fire to the room. When we did a festival down in Austria we came back to the hotel to find there was nightclub underneath it. Of course we all wound up down there drinking. The band were due to fly home the next day and had an early flight booked. At 6am while we were all still drinking a gentleman in traditional Austrian hotel uniform came into the bar, looked around, and walked straight up to Wilf.



‘Mr Whittingham,’ he announced., ‘This is your early morning call.’

He was the only person I have ever known to get a wake up call in a nightclub.

Rob and I put a rig into *The Brighton Centre* that summer. It was for a ‘Club 18 30 Reunion Night’. All the people who threw up on each other during sex in some sunny foreign place were getting together for a night in Brighton. The line up was Edwin Starr on Friday night, *The Boomtown Rats* (with Bob Geldof in pre-‘Give us yore fooking monay’ days) and *Black Lace* on Sunday. The whole thing was a fiasco from start to finish with very little organisation.

We set the rig up and did a soundcheck for Edwin Starr on Friday. Edwin does not like to have his voice in any of the monitors on stage which I thought was a bit off, but if that is what he wants who am I to dispute it? After the soundcheck we went for something to eat and came back to the venue. Rob came up on stage with a tray containing five glasses of cider, his favourite drink, and asked me what time they were on. I said I did not know. I set off to go to the dressing room to find out and he said he would go up to the main desk, which was on the balcony. When I got to the back of the stage I met the band coming up. Rob had left the stage and was on the way to the desk so I said they should give him a few minutes to get there.

They took to the stage and started playing and I could hear the PA was not on. I was trying to see the desk but it was not visible from the monitor board. When Edwin came on and started singing a few minutes later I could tell there was no PA because his mouth was opening and shutting and there was no sound. Shortly after this, the rig kicked into life and the gig went OK. After the show Rob told me he had gone along a corridor and through a door, which closed behind him. This was a fire door, which only opened from the other side. He found himself in a closed and locked restaurant. He could see the foyer of the gig, but that door was locked too. He was banging on the door trying to get someone to let him in when he heard the band start up in the venue. He did not get onto the desk until the second song, but luckily the security guy knew what the mutes on the desk did, and took them out so the desk was live but unattended for two songs.

We were staying in the *Old Ship Hotel* on the seafront. The next day I was sitting in the reception area when I saw it had one of those boards with letters that slotted in so they could put welcome signs up. I went over to it and removed the ‘t’ from ‘Hotel’ and put the ‘l’ in its place I then removed the ‘p’ from ‘Ship’ and put the ‘T’ there. The sign now read ‘The Old Shit Hole’. I went and sat down again. People came

in, saw the sign and either laughed or tutted. After a while the receptionist went round to see and got very cross.

*The Boomtown Rats* gig went off OK with no mishaps and the following day we were back to do *Black Lace*. At this juncture in their career they were a two piece with a reel to reel tape player in the middle of the stage providing the backing track. Soundcheck was quick and we said to the stage manager we were going to the pub behind the gig for lunch and to send someone to get us when they wanted us. We went back into the gig after lunch to hear the last few moments of *Black Lace*’s set. Apparently they had gone onstage to a big announcement and a cloud of smoke and when the smoke cleared they were standing there with no noise coming out, no one on either desk, and both muted. I went backstage to apologise, and they just laughed and said it was the funniest thing that had happened in ages.

Next up after the festivals was a short tour of Europe with John Cale. This was one of those moments where I chose the less lucrative tour on offer because I thought I would enjoy the music, and the tour more. We were a three man crew with myself on monitors, Peter Kirkman doing the lighting and Chris rigging the PA. There was no backline guy and we had been offered extra cash to split the backline tasks between us. I was looking after John and Ollie Halsall the guitarist, Chris looked after the bass and the drums (played by Kevin Tooley) during the show but Peter set the kit up before the gig. Phil was front of Hhuse engineer and tour manager.

The system we took out was a new one, on loan to RSD by the French company *Nexo* with RSD monitors and desks. RSD desks were a bit of an anomaly at times. The hire company was associated with the manufacturing side but not directly linked to it. We would often get new kit to try out and many of us would write reports on the kit which were sent back with the desk. We would suggest ways to make the desks easier to use and then they add features - that kind of thing. We never heard anything back about this and our suggestions were never taken up.







c.j.stone

# ELVIS HAS LEFT THE HAUNTED BUILDING

**When people ask me** about my belief system, I always say that I am a sceptic. By which I mean: I neither believe nor disbelieve, but rather choose to reserve my judgement on most things.

Take the subject of ghosts, for instance. I've never seen one myself, but other people say they have. So I can't believe in ghosts, but I can't disbelieve either. I guess it depends on who is telling you the story and what you think they might be getting out of it.

My friend Jude, who lives in Glastonbury, quite often has ghostly experiences. She told me that one day, walking along Chilkwell Street, she was greeted by an old lady on a doorstep.

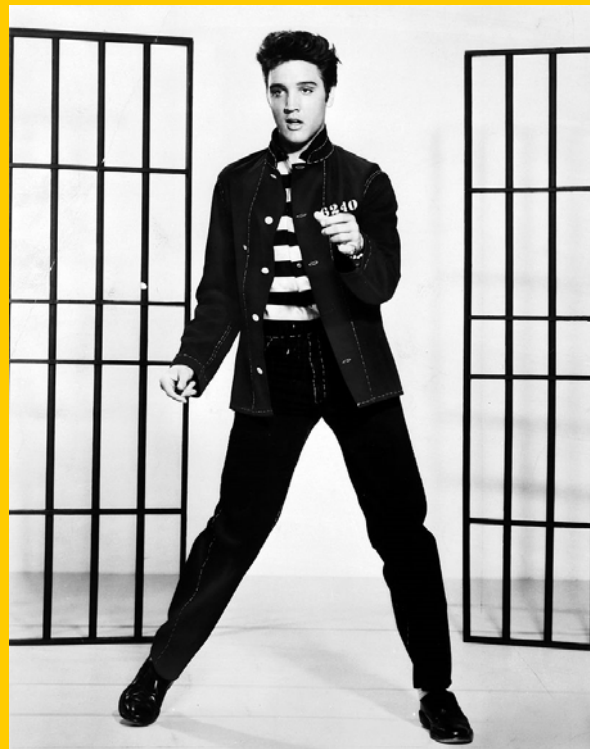
"Hello," the old lady said, brightly.

"Hello," said Jude, and then walked on, not thinking any more about it. It was only later that she heard that the old lady had died the day before she met her.

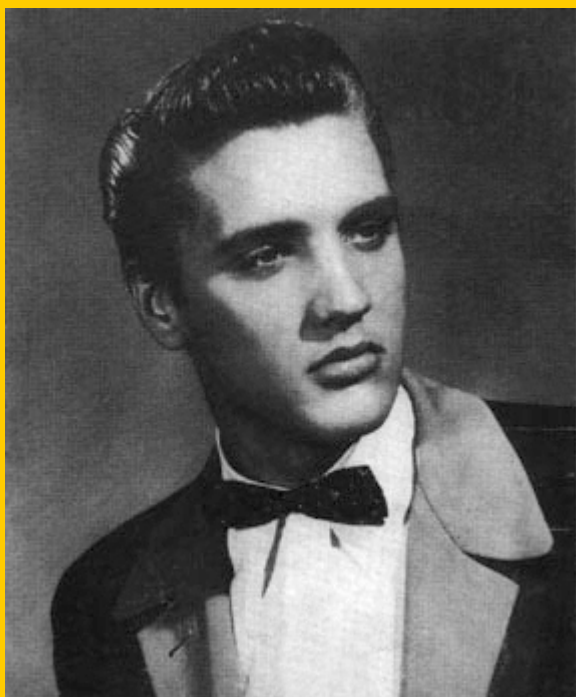
It's the sheer mundaneness of the encounter that makes this particular story at least plausible. There's no histrionics here, no ghoulish ghastliness, just a little old lady hanging around in the world a little longer than is normally expected of dead people, saying hello to any passing person with the extra-sensory equipment to notice her.

You may wonder why she was hanging around. Who knows? Maybe it was a nice day, and she didn't feel up to the journey just yet. Maybe she liked saying hello to people. (She was probably a nice person in life, why not in death too?)

Maybe Charon was on strike, and the heavenly ferry hadn't arrived. Maybe she was just whiling away the time of day,







being far too interested in the local comings and goings to let a little thing like death distract her.

Anyway, she did her small bit of polite domestic haunting for a day or two, and was on her way, never to be seen again.

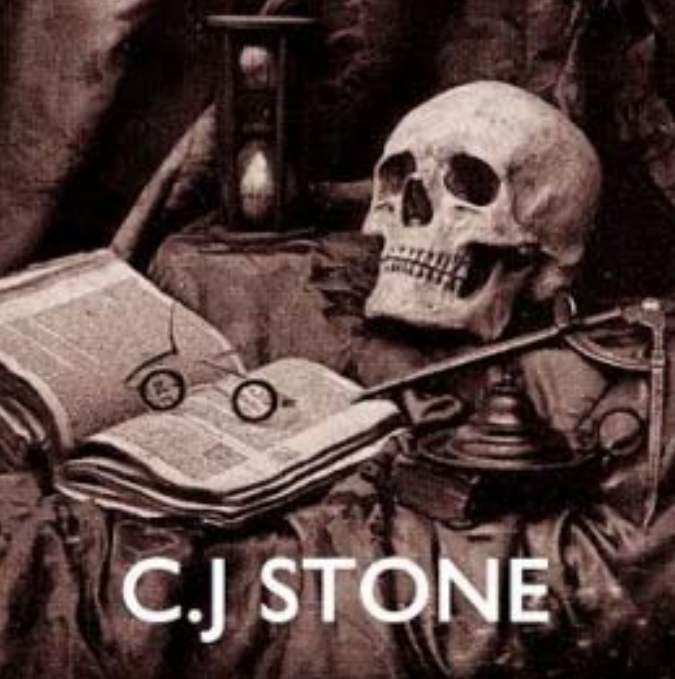
Another friend of mine, Steve, stayed in a haunted house once. This was in Gabalfa in Cardiff, a few years back. The story of the haunted house had been in the local papers, which were offering a challenge for people to stay in it overnight. So Steve and a friend took up the challenge, got the keys, and spent the night there.

There was some dispute over who, exactly, this ghost was supposed to be. Some said a headless soldier, others the spirit of Elvis Presley (although quite why Elvis Presley would want to visit Gabalfa in Cardiff escapes me: perhaps he'd been recommended it by the spirit of Richard Burton, who might, at least, have heard of the place). Anyway, whoever it was, Steve and his friend nabbed a couple of bottles of wine, and let themselves in.

**Read on**

# THE EMPIRE OF THINGS

SELECTED WRITINGS 2003 - 2013



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"Stone writes with intelligence, wit and sensitivity."

*Times Literary Supplement*

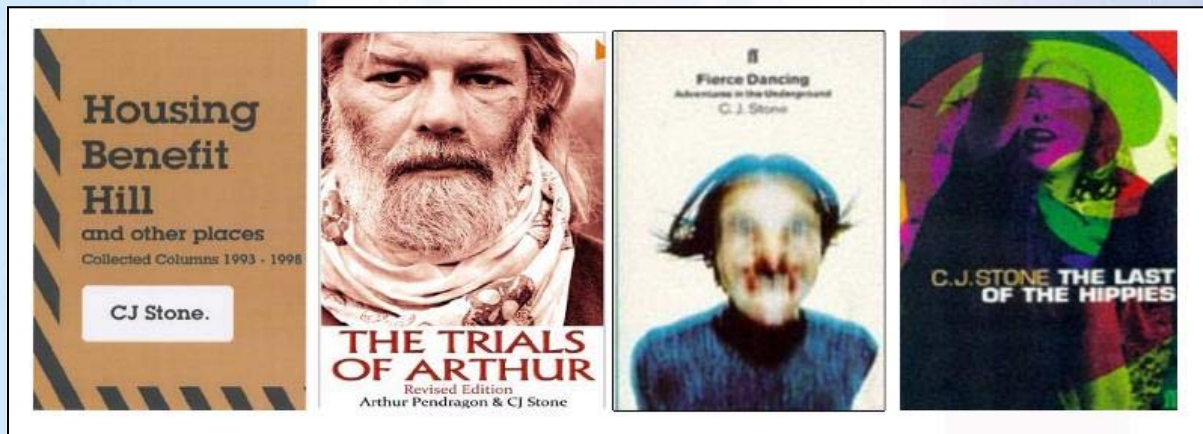
"Wry, acute, and sometimes hellishly entertaining essays in squalor and rebellion."

*Herald*

"The best guide to the Underground since Charon ferried dead souls across the Styx."

*Independent on Sunday*





Housing Benefit Hill:

<http://www.amazon.co.uk/Housing-Benefit-Hill-Other-Places/dp/190259343X>

The Trials of Arthur:

<http://www.amazon.co.uk/Trials-Arthur-Revised-Ronald-Hutton/dp/0956416314/>

Fierce Dancing:

<http://www.amazon.co.uk/Fierce-Dancing-Underground-C-J-Stone/dp/0571176305/>

The Last of the Hippies:

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



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



# A YEAR IN THE LIFE OF



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

Whilst Tim Blake might have survived a thousand psychic wars, he's not immune to digital meltdowns...

Blake, while preparing for his upcoming 'Crystal Machine' solo performance at Hawkeaster, has announced that "my faithful, trusty Mac Pro-Book, that has allowed me to travel light and perform with Hawkwind over the last 10 years, has exploded."

We think he means it's digitally exploded, as he says the diagnostic is 'Dead' and that "the machine has been classed as 'Obsolete'."

and that "Data retrieval will take at least three weeks."

Therefore he's had to cancel all performances until he gets things sorted out. That's a disappointment for Hawkwind fans currently attending the fifth annual "Hawkeaster" event in the East Devon town of Seaton.

Of some slight consolation, perhaps, is the Esoteric Recordings re-release





# Spirits Burning

The music adaptation of Mack Maloney's sci-fi novel "Starhawk"

Over 70 minutes of music, over forty crew members  
Includes bonus 8-page comic with artwork by Steve Lines

A sci-fi adventure ... resurrected by Don Falcone & Mack Maloney, with Hawkwind family members Dave Anderson, Alan Davey, Paul Hayles, Jerry Richards, Nik Turner, Twink, & Bridget Wishart, plus Daavid Allen (Gong), Robert Berry (3), Keith Christmas, John Ellis (The Vibrators), Kev Ellis (Space Cadets), Matt Malley (Counting Crows), Nigel Mazlyn Jones, Pete Pavli (High Tide), Ken Pustelnik (The Groundhogs), Billy Sherwood (Yes), Judge Smith (Van der Graaf), Steffe Sharpstrings, Cyrille Verdeaux (Clearlight), Steve York, & 24 more musicians ...



1. Our Crash
2. I Have Two Names
3. JigSawMan Flies A JigSawShip
4. Live Forever
5. My Life of Voices
6. Let's All Go Cloud Puffing
7. Stellar Kingdom
8. Spaceships At The Starting Line
9. We Move You
10. Tripping With The Royal Family
11. Xara's Poem
12. For Those Who Are Searching
13. Rolling Out
14. Angel Full Of Pity
15. Right On The Mark
16. This Time, This Space
17. So Strong Is Desire

GONZO

Multimedia  
spiritsburning.com



of two Blake albums, with bonus tracks. (Esoteric is part of the Cherry Red company that's handling much of Hawkwind's back catalog nowadays.)

Crystal Machine developed the use



of lasers and synthesisers in a live setting, mainly in the years between Tim departing Gong in 1975 and Tim joining up with Hawkwind in 1979.

The 1977 ambient album "Crystal Machine" gets a new runout, with the bonus 'Surf', issued as a single under the pseudonym Saratoga Space Messengers, and both sides of the rare Spanish single 'Synthese Intemporel'.

And "Blake's New Jerusalem" from 1978 is also reissued, along with bonus tracks including two home demos recorded at the time of the album and previously released on the cassette "Waterfalls from Space".





# HAWKWIND PASSPORT APPLICATION



Greetings space travellers!

This is your Hawkwind Earth Visitors Passport application form.

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

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

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

Volunteer Crew Register

Name .....

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

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

Full Earth Address: .....

.....  
.....

Post Code .....

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

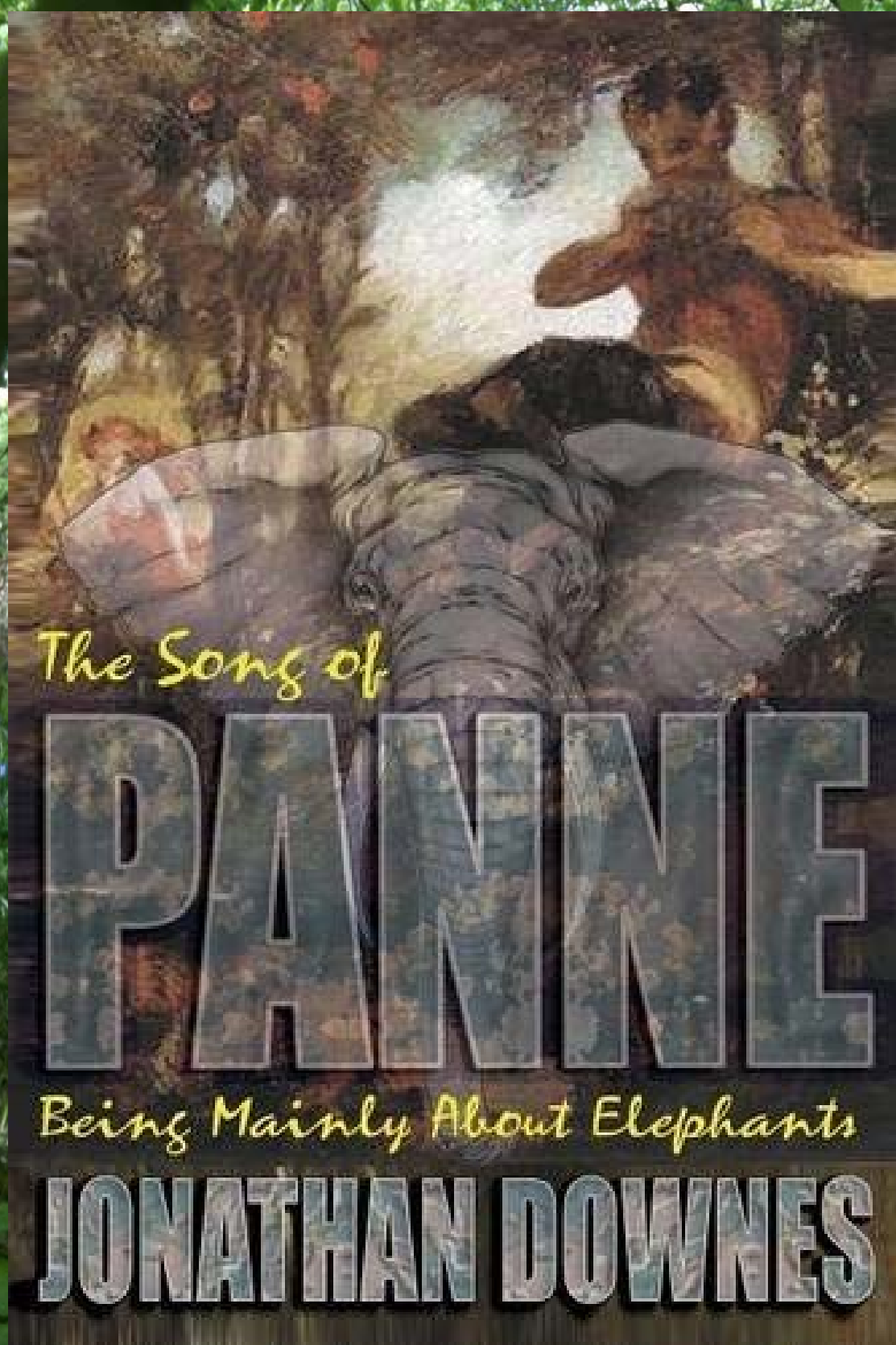
Telephone Number: .....

Additional info: .....

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

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







# XTUL

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

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

Are you sitting comfortably? Good. I shall begin.

LIII

Danny had not just been brought along to the sordid soiree in order to act as Stage Manager. He had a secondary, and - depending on your opinion - much more important role in the scheme of things. Although Malcky and his tag team had been remarkably well paid for setting up a vista of mock cannibalism and general depravity for Victor's coterie of disgusting dinner guests, like so many others of their



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





ilk, they decided that they deserved more.

So Danny had been entrusted with what Malcky so charmingly described as “our fuckin’ shootah” and had been told to collect - what Malcky again, so charmingly described as - “our fuckin’ subsidiary benefits”.

Now, as I believe that I have intimated at various points during this narrative, Malcky was Caledonian in origin, and so where his recently acquired Mockney accent came from, neither I, Danny, or anyone else can fathom out, and it doesn’t

really matter. Possibly he had seen one too many Guy Ritchie movies (but as I haven’t seen any, I cannot really comment).

Anyway, back in the orgy room (and again I am sure there is probably a correct technical term for such a place, but I cannot be bothered to search the Internet or even my battered copy of Suetonius to find out what it is, and it really isn’t relevant) mine host Victor Ludorum was emulating a truffle hound, upon the writhing bodies of the trussed floorshow, whilst his guests - by now almost all completely disrobed - wriggled together





disgustingly, and Malcky, naked except for his peculiar feather headdress capered around the room cackling wildly about cannibalism, and taking his pleasure intermittently from the carnal smorgasbord laid out before him. Having made sure that his presence would not be missed, Danny had made his way down the corridor to the reception room in which the assembled company had been served cocktails only an hour or so previously.

Apart from the revolting state of affairs in the orgy room, the house was as still as the proverbial millpond, and Danny made his way from room to room, looking for Mr Ludorum's sanctum sanctorum. And eventually, in a small room off the kitchen, which had probably once been the Butler's Pantry, he found it. He had expected to find a safe of some description, and his plans had not gone any further than that, but he needn't have worried. On the desk

was a tin cashbox full of banknotes, and it wasn't even locked.

Not unsurprisingly, even though the things that were going on elsewhere in the house weren't actually *illegal* they were not the sort of thing that anybody was likely to want to admit to. And as the dinner guests were all drawn from the upper echelons of Northern Cornwall society, it was reasonable to expect that they were loath to leave a paper trail. And as all the guests had paid in cash Danny was able to pocket something in the region of fifteen grand. But then he had another idea.

When the guests had arrived, he had seen the bored looking butler and housemaid take possession of their coats and bags, and from that he surmised that there was probably a cloakroom of some description somewhere on the ground floor of the house. Indeed there was, and it was a matter of no more than ten minutes to go



through the pockets and bags he found there, divesting them of all the cash, credit cards, cocaine and other things beginning with 'c' that he found there.

On describing this he flashed me an apologetic grin and offered me some of the aforementioned Bolivian Marching Powder. I declined politely. Not only was the sun still not by anybody's terms of reference over the yardarm, but I have never liked cocaine in any shape or form, and found that all it did for me was give me a headache and a self-opinionated bad temper, which is something that I can have at the best of times without the need for chemical intervention.

Danny continued his narrative, and described how - vintage revolver in hand - he stealthily began to explore the rest of the house to see if there was anything else worth nicking. It was while he did so that he began to have what I can only describe as his 'Road to Damascus' moment. The house was full of the sort of vulgar opulence to which he had always aspired, but once he saw it all laid out before him like the riches of the Cities of the Plain, he found it all rather disgusting, and decided then and there that he was not going to carry out the rest of his plan, and return to the big house near Tamar Lakes with his booty, and share it all with his unpleasant landlords.

He didn't know exactly *what* he was going to do next, but he knew that he wasn't going to do *that*.

So he made his way stealthily down the great staircase, which he described as being far too ornate even for a house the size of Chez Ludorum (I discovered later,

that it had originally been part of the set of an ITV costume drama, and had been bought by Victor in order to posh up his already vulgarly opulent dwelling). Just as he found himself at the bottom of the stairs, he heard a sudden and unexpected noise, and he ran back into the cloakroom that he had divested of all its valuables about twenty minutes before. Luckily for Danny, the coats had been hung on one of the freestanding coat rails that one can find in charity shops, and that I used back in the day when on our trips with Steve Harley and Cockney Rebel to flog tour t shirts.

Danny is considerably shorter and wirier than I am, which - on this occasion at least - proved to be a good thing, as he flung himself behind the coat rack, and found a very effective hiding place from which he had a perfect vantage point to see what happened next.

"And you are not gonna fucking believe this", he said. "In marched four or five naked girls. None of them looked over the age of eighteen. They were smeared in mud, and had swastikas painted on their faces, and they were all brandishing meat cleavers".

"And they were chanting something that I couldn't quite catch.."

I looked straight in his eyes. "Was it something like 'Io io Bromios, Lo Lo Dendrites, Eleutherios, Enorches, Bacchus.'?" I asked with a sinking feeling in my stomach.

He nodded.

"Fucking hell" I said. "i should have guessed the Maenads would have something to do with this".





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

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

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

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

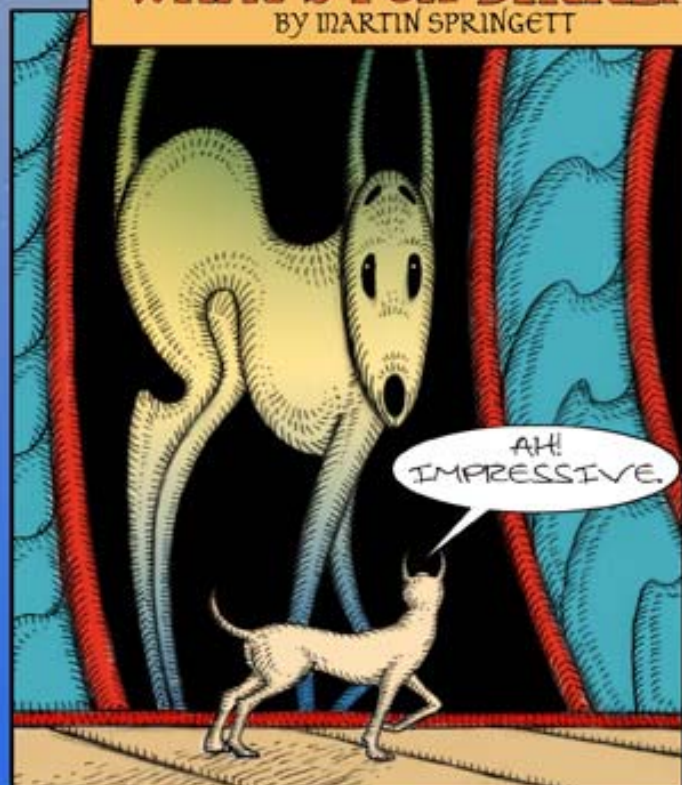
[www.martinspringett.com/](http://www.martinspringett.com/)

<https://spacewreckrecords.bandcamp.com>





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











# Thom the World Poet

Rob Ayling writes:

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

## CONSUMMATUS EST

ONCE YOU LEAVE(O Viking Funeral-  
All that you own must leave too-  
be donated away,disposed of..  
to make an end of ends.Once you  
are no longer,all that was yours  
belongs to others.Even temporarily.  
Attention to detail is required.Inventories.Assets  
All dispersed .With forms appropriate to function.  
Is this not the Zen of now?-to be aware  
that every breath is both first and last..  
and all life both gift and provisional.  
We all know those who have passed  
We adjust to ghosts and shadows  
They are here but not here.Slim as photographs  
digital and deleted.





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

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

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

So my hollyhocks are growing nicely, and my evening primroses have arrived and are ready to be transplanted. However, although my hypericum *was* doing well, I shall have to replant it in another pot. "Why?" you ask, with to-be-expected bated breath. Well, in our garden, we have slugs of all shapes, sizes, and ages, and each of these marvels of nature seems to possess a voracious appetite all of its own massive proportions so I purchased a supply of slug repellent that they just hate – apparently – having to slime their way across. Trouble is, one of our cats seemed to mistake it for cat litter, and before I could reach her to persuade her to go elsewhere to empty her bladder, she did a pee in the pot. Aaargh you can't win can you?!

**1959 wurlitzer stereophonic jukebox - £3,500**

"Here I have a 1959 Wurlitzer stereophonic jukebox. In full working order, lights up, looks great at night. Contains 25 plus records. This is in lovely condition for age, a nice chromed look. Think it's been rechromed as condition is really good."

**Worcester, South**

**Team Prop**

**NEW**

**Yarden Block**

**WOL**

HE subscriber having recently opened a New Store, No. 44 Front Street, Worcester, has a large stock of **FAMILY GROCERIES**, and is now prepared to furnish the citizens with every article at the lowest prices.

**Worcester, Feb 11.**

**Worcester, Feb 11.**

**W. E. HUTCHINSON,**  
(Successor to W. M. LEGGATE) 186 MAIN ST.  
MANUFACTURER and Dealer in HARNESSES, SADDLES, BRIDLES, Coach, Chaise and Drift COLLARS. Also, Trunks, Valises and Carpet Bags. Coach Gigs and Tidy WHIPS, &c. &c. Repairing done at short notice.

**Worcester, Feb 11.**

**THE** subscriber having recently opened a New Store, No. 44 Front Street, Worcester, has a large stock of **FAMILY GROCERIES**, and is now prepared to furnish the citizens with every article at the lowest prices.

**Worcester, Feb 11.**



# THE BITCH IS BACK



I am not so sure about the Wurlitzer, but that horse and rider in the background of the photo is pretty cool.

sex pistols mini cooper die cast limited edition -

£100



“very special edition by hyper-blast set of Sex Pistols mini these are a set of 1 of 100 had commission early this year”

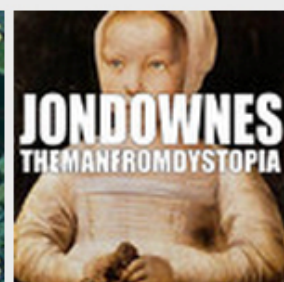
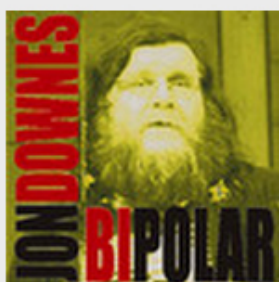
My first car was a Mini Clubman estate. Every time I drove it in the rain I had to go everywhere in second gear. Took a while to get from A to B that's for sure.

The Beatles Yellow Submarine Leggings



## SHAMELESS SELF PROMOTION TIME

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



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



# Girls Black Tights 1-2 Years Official Fan - £5.95

“Official licensed Beatles kids clothing. 80% cotton, 18% polyester, 2% elastic. Fits 1-2 years.”

Not like you would be trying to indoctrinate your toddler into liking the Beatles. Of course not.

# CORGI CLASSICS - THE BEATLES PSYCHEDELIC MINI STOCK BOXED - £94.99



# “CORGI CLASSICS - THE BEATLES PSYCHEDELIC MINI.

Die cast. SCARCE CONDITION: NEW OLD STOCK. PLEASE NOTE THAT ALTHOUGH THIS IS A NEW UNUSED ITEM, IT WAS MANUFACTURED SEVERAL YEARS AGO AND MAY SHOW SLIGHT SIGNS OF AGE WEAR. DESCRIPTION: THE 'APPLE MINI'”

My first car was a Mini Clubman.....oops already told you that.

# Lledo Scammell Van - Queen Rock Band - Queen first album - £19.99



# REGULAR LINE OF PACKETS Between Norwich and Philadelphia.

Boat on WEDNESDAY of each week. The line is composed of the following Packets: New Sch. James L. Day, 1:1 Capt Nash. Mary H. Chappell, 1:1 Capt. Griffin. Capt. Lewis.

# “Lledo Scammell Van - Queen Rock Band - Queen First Album. Very Rare. Mint and boxed.”

Bit tacky.

# LINKIN PARK NENDOROID set 6 figuras 6.5cm escenario Good Smile Company - EURO 79.50



# “LINKIN PARK 'Nendoroid' set 6 Figuras PVC appr 6.5cm LINKIN PARK:

1 x Chester Bennington, 1 x Mike Shinoda, 1 x Rob Bourdon, 1 x Brad Delson, 1 x Dave Farrell y 1 x Joe Hahn. Se entrega en una caja con plataforma y instrumentos. Artículo nuevo fabricado por Good Smile Company.”

They are so cute!

# Jimi Hendrix Collectors Memorabilia: 2009 Funko Force Purple Haze Figure RARE - AUSS 72.50



H. E. HUTCHINSON, (Successor to W. M. LEGGATE,) 186 MAIN ST. MANUFACTURER and Dealer in HARNESSES, SADDLES, BRIDLES, Coach, Harness and Drift OOL LARS. Also, Trunks, Valises and Carpet Bags. Coach Gigs and Tally WHIPS, &c. &c. Realizing done at short notice.

of Patents, Inventors of the Patent Office for the United States, and for the purpose of securing to the inventor the right to his invention, he prepares Claims, Specifications, and all the necessary Papers and Drawings; will make references to American and foreign works, to test validity of inventions, and render advice to the inventor in all matters relating to the Patent Office.

These subscribers, by appointment from the Patent Office, are the only ones who can be relied upon for the preparation of Claims, Specifications, and all the necessary Papers and Drawings; will make references to American and foreign works, to test validity of inventions, and render advice to the inventor in all matters relating to the Patent Office.

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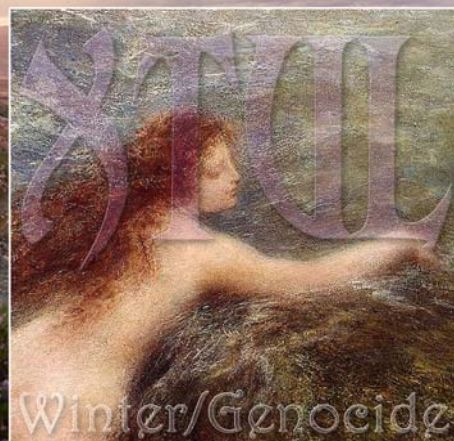
Stray into the woods and forests and you will enter into another world; a world of creatures that live by their own rules, protect their own kind with fierceness, and view all strangers who venture under the protective boughs with deep suspicion. Tread the forest floor with care, for this is also the 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

"Jimi Hendrix Collectors Memorabilia: 2009 Funko Force Purple Haze Figure  
This Jimi Hendrix Purple Haze Funko Force Rock Legends action figure sports movable arms and head. The plastic figure stands about 6-inches tall and features a caricature of Jimi Hendrix rocking in a state of trance from the music, and probably something else"

Probably just downed a real, strong cup of tea.

Queen Official 2D Card Party Face Masks Variety 4 Pack - Mercury May Taylor - £11.99



"OFFICIAL licensed 2D Card Face Masks  
Please note that our card face masks manufactured under license - they are not home made. Become a star with our Star Masks! These fabulous face masks are great fun for all the family. Perfect for themed parties, stag and hen nights, collectors and special occasions.

Each flat 2D photo quality mask is manufactured from high quality card and come with pre-cut eye holes and elastic attached."

These are flipping scary with those cut out eyes, Brian May in particular.



Till next week. Have a nice weekend, and may Eostre's bunnies bring you many eggs of the chocolate variety.





"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...



The abstract poem.

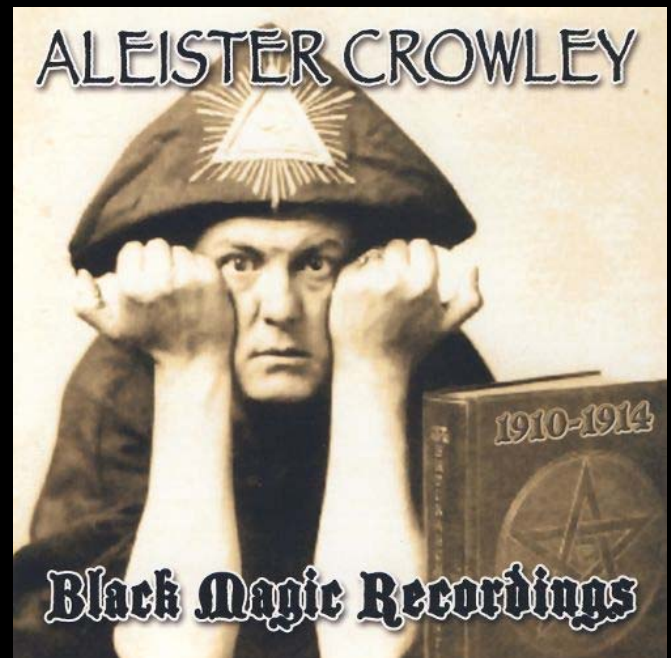




This book is an erudite catalogue of some of the most peculiar records ever made. The authors have lined up, described and put into context 500 "albums" in the expectation that those of you who can't help yourselves when it comes to finding and collecting music will benefit from these efforts in two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

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

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



Aleister Crowley: 1910-1914 Black Magic Recordings (Cleopatra, 2007)

What? "Wickedest man in the world sounds... well, middle class and slightly cute.

Purveyor of black "Majick" adventurer, mystic, heroin addict and voracious sex-machine, Crowley was more rock 'n' roll than most of the self-styled head-cases who aspire to such a mantle today. He styled himself "The Beast" but others labelled him the world's most "wicked" man. Over a century after he stalked polite society like a combination of the Grim Reaper and Jim Morrison we still have his work. The man was something of a rock star, keen to embrace cutting edge technology and use it to promote his works and impress whatever passed for a "hot chick" in Edwardian times. Crowley recorded spoken word rambles, rants and mystical intonations onto wax cylinders, and the results have been made available in various packaging, by various labels, for many years now. Be warned, this entire "album" clocks in at a mite under 22 minutes, includes some chants duplicated in English and Enochian (a little used occult language), and packs sound quality that leaves present day low-fi sounding crystal clear. But it certainly is yer man Crowley and some of this material is the stuff of legend. So, the cult continues and each succeeding generation takes an interest. What you get for your money is a well-spoken, sometimes ponderous, slew of rising and falling chants, fleeting references to current events, well the sinking of the Titanic was a big deal when Crowley was kicking around, and some majick rituals likely to remain incomprehensible to anyone without a working knowledge of Enochian. One label releasing the collection said: "The Beast speaks from the grave on this special collection of wax cylinder recordings packaged with full biographical liner notes...

Contains creepy intonations of black magic rituals."

Strangely, from this distance, his public school education and a certain gentle bonhomie leak out of the speakers. Crowley comes over as part mystic, part deranged genius and – frankly – fairly cuddly into the bargain.



# Gregg Kofi Brown

ROCK 'N' ROLL AND UFOs

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

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

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

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

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

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



**GONZO**  
**MULTIMEDIA**

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



THE WORLD OF GONZO ACCORDING TO

# Mark Raines



FOOTBALL →



FOR  
SALE

ALL  
BRIBES  
ACCEPTED?







I have, as many of you who are reading this will know, spent a vast proportion of my life chasing, and trying to solve mysteries. But I have to say that this latest mystery to have come my

way has got me well and truly stumped.

And it is:

**WHERE THE BLOODY HELL DID I CATCH A COLD IN THE MIDDLE OF AN EXCEPTIONALLY BALMY APRIL?**

I have been feeling increasingly grotty all week, and have - for my sins - been blaming the dark machinations of Our Lady Selene. It was a full moon on Tuesday morning and I felt particularly grotty. But I usually start to feel better once the full moon has receded. And this morning I woke up with a small but data significant temperature, a headache and a sore throat.

And so it was **LEMSIP TIME IN THE DOWNES**



### HOUSEHOLD.

However, despite the fact that the depiction of her that I have inserted elsewhere on this page makes her look frighteningly like a teacher who tried vainly to teach me the rules of grammar when I was younger, I feel that I should take this opportunity to publicly apologise to Lade Selene for having misjudged her.

A decent fellow will always apologise to a person whom he has misjudged, but only a fool will misjudge a deity, and not apologise for it.

So.....sorry Selene

Peace and love  
JD



# THE BEST LAID PLANS



# GET NAKED!

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Dr. Crow  
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**THE DEVIANTS**  
The Deviants Have  
Left the Planet  
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**THE DEVIANTS**  
Barbarian Princes  
Live in Japan 1999  
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