

# GONZO

Graham explains the latest twists and turns in the saga of Hawkwind and Jon discovers that Every Record tells a Story! and learns about the horrific world of Internet Vigilantes.

We interview Roy Weard about his remarkable new album, Alan discusses rhythms of the world, and John waxes lyrical about Moonalice and we send the legendary Richard Strange to a desert island

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**#232**

# IT'S A WEARD WORLD



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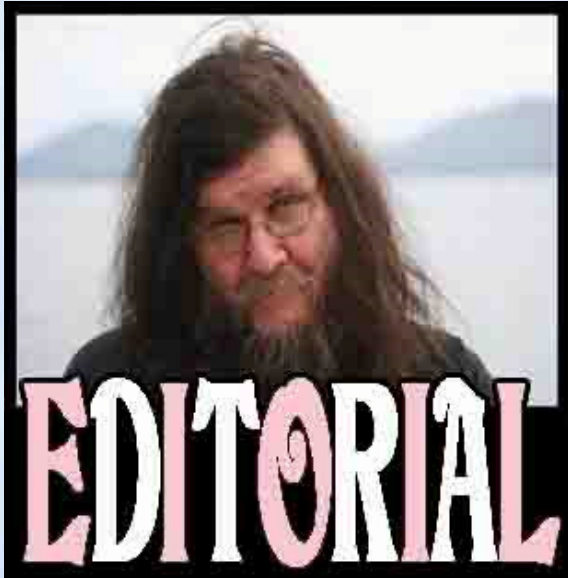
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# THE THREE COMMANDMENTS OF GONZO WEEKLY:

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

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



Dear Friends,

Welcome to another issue of this singular little magazine of ours. As our circulation figures slowly increase, each week I marvel, not only that we can still get away with publishing a weekly magazine which adds up to nearly a hundred pages, but that we do it on a budget of next to nothing. I am also happy to say that the community that has grown up around the

magazine is also slowly expanding, and that whatever it is that we are doing, we seem to be doing it right.

The remit for this magazine could well be seen as being massively self indulgent. For example, I (and my band of diligent boys and girls) spend our lives wandering through a series of artistic thickets on the edges of the rock and roll jungle looking for things that grab our interest. And when we have found these things, we read them, or listen to them, or watch them unbidden, and when we have done so we write about them in the hope that someone out there will read our cogitations and ramblings. How much mire self-indulgent can you get?

But I have to admit that I enjoy finding new things and writing about them, which is quite probably a good thing, for - once again - this week, I have found a new thing that I like. And guess what? I am going to write about it.

Frank Zappa's scathing dismissal of music journalism is a well known one, but - even as someone who has been a music journalist for much of his life - I will grudgingly admit that I *do*



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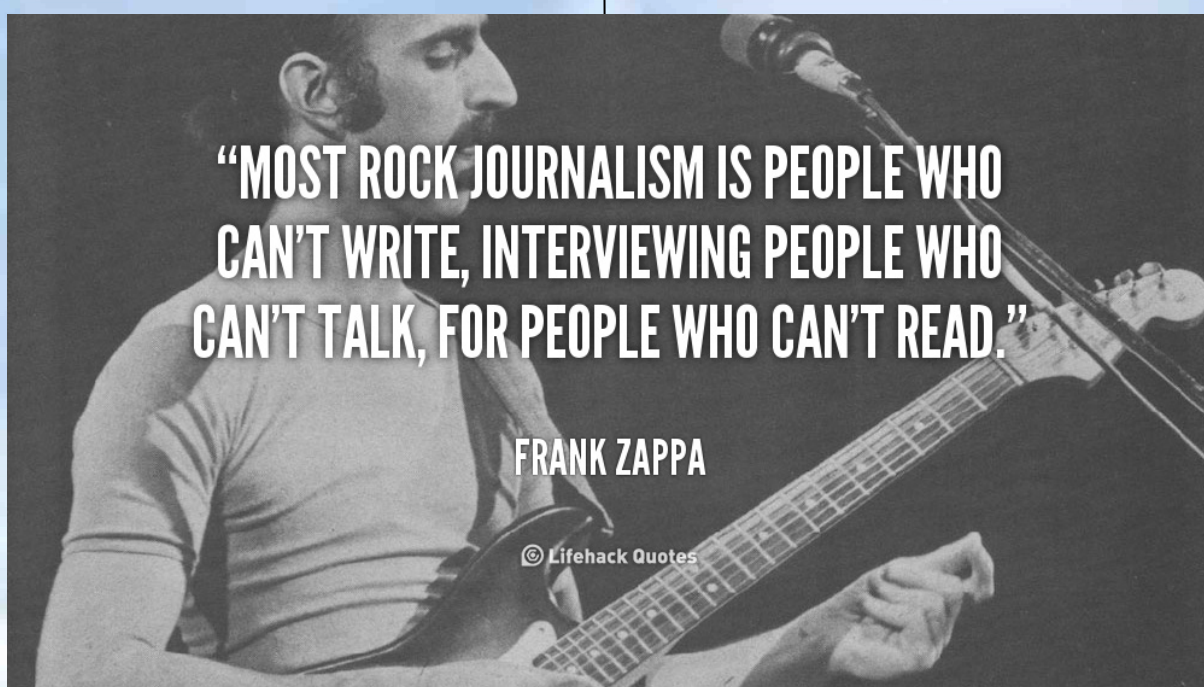
Frank Zappa's scathing dismissal of music journalism is a well known one, but - even as someone who has been a music journalist for much of his life - I will grudgingly admit that I *do* know where he was coming from.

know where he was coming from. But there have been some notable exceptions to that rule: Lester Bangs, Charles Shaar Murray, Mickey Farren, and (I sincerely hope though) far less notably, me. I have always found good and literate discussion of the things that interest me, to be one of the great joys in my life. And now I have found another motherlode of it.

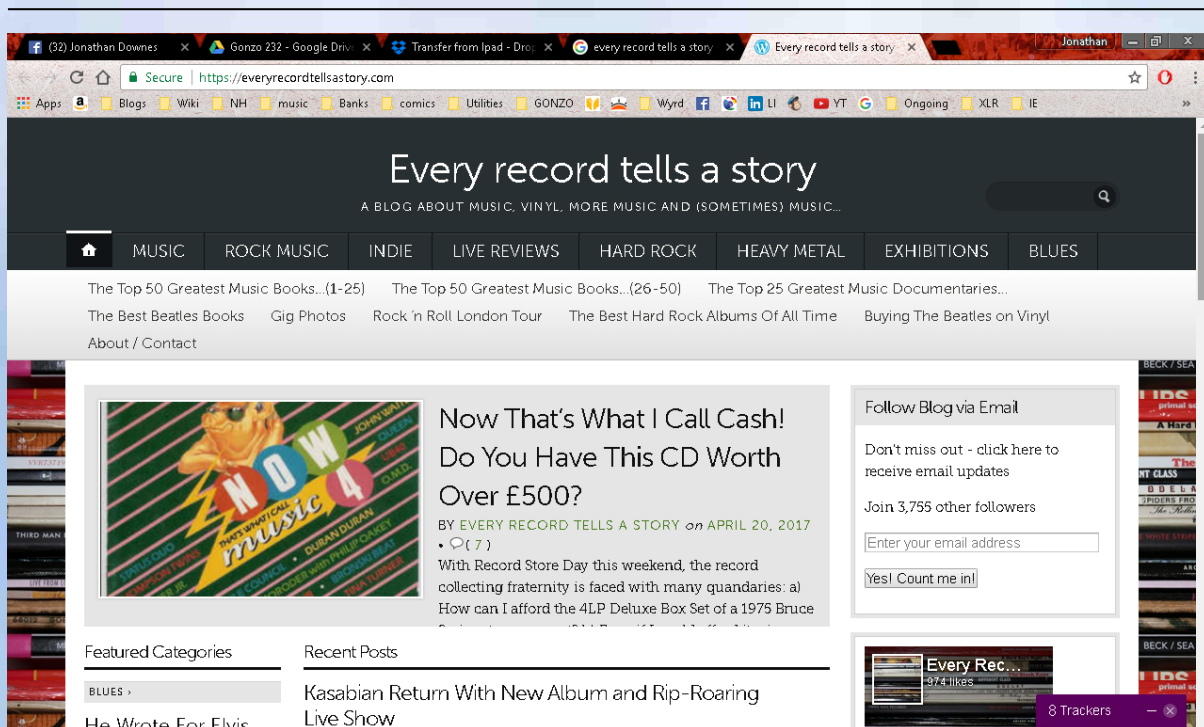
I, as many of you know, am not in the best of health, and have to swallow an enormous armoury of tablets each morning and each night.

The upside of that is that some of those aforementioned tablets, have mildly entertaining side effects, and therefore, although I largely left conventional drug abuse behind me some decades ago, I now regularly have (courtesy of the NHS) the sort of sensations upon which I used to squander my hard earned giro back in the day.

I know that I have a habit of rambling when I get the editorial bit between my teeth, and I sometimes feel like Ronnie Corbett doing his famously tangential monologues back in the day,



اللجنة لهم إذا كانوا لا تأخذ نكتة



but on this occasion the previous paragraph (which might well have seemed to be tangential ramblings to the point of silliness) are actually nothing of the sort. Because they explain how and why (without contravening the Misuse of Drugs Act, 1971) I was massively stoned, and lying in bed pootling about the highways and byways of the Internet on my iPad.

Because whilst I was engaged in this seemingly mindless activity one of the aforementioned highways and byways led me to a website called Every Record tells a Story. I have a very zen way of surfing the web, and as I have a massively grasshopper mind which can leap between the various subjects that interest me without rhyme or reason, I truly cannot remember what led me there.

Steve, the head honcho and proprietor of the site writes:

"Every Record Tells A Story is the name of an eclectic music blog covering a variety of music including rock, indie, blues, metal and vintage R&B with particular interest in used vinyl and live performances.

The writer, Steve, has written for Classic Rock Magazine, Team Rock online and Record

Collector Magazine. Steve has also appeared on the Radio 4 programme The World Tonight and on TV with BBC4's Pop Charts Britannia: 60 Years of the Pop Charts, which looked at the history of popular music.

Since 2012 Every Record Tells A Story has looked back at rock and pop's quirkier stories, myths and legends, re-telling them in a humorous and fun way."

I think that what I enjoy most about the blog are his forays into record collecting, during which he manages to both celebrate, and gently ridicule the subject. This is fine by me, because I am a reformed record collector; having got rid of my considerable collection of peculiar vinyl in order to pay for my particularly unpleasant divorce twenty one years ago. But like an alcoholic who has had a liver transplant, but still likes to visit pubs even though he can no longer drink in them, I find his accounts of the record collecting ethos both funny and poignant, although I wince when I read the prices that some of the things I sold for a pittance now reach.

Steve is a very funny writer. Humour is a very subjective thing, and I am only too aware that some of the things that I find funny leave other

people cold, but I truly cannot imagine anyone who is interested in this stuff not raising - at the very least - a wry smile at this description of the dilemma facing so many people in the record collecting fraternity (no, there doesn't seem to be a 'record collecting sorority'; maybe women have more sense):

"With Record Store Day this weekend, the record collecting fraternity is faced with many quandaries:

a) How can I afford the 4LP Deluxe Box Set of a 1975 Bruce Springsteen concert?

b) Even if I could afford it, given that I already have it on MP3, can I really justify buying it on vinyl? (Answer: yes)

c) Is it acceptable to fake a leg injury that will mean we don't go out for dinner tonight and use the money saved to buy the Box Set?

d) Given a set of circumstances where I do find the money, will my loved ones believe me if I say it cost £15?"

And so on....

Admit it, you laughed.

This man is a gem and should be hailed as such by all right thinking individuals.

So check out <https://everyrecordtellsastory.com/> without delay. However, as I have often been the last person to know about any one thing in my life, I think that there is every likelihood that I have just wasted half an hour writing all this stuff down because you already know about him, in which case Yah! Boo! Sucks!

Hare bol,

jd

Frank Zappa, Every Record Tells A Story, Deep Purple, Don Airey, Queen + Adam Lambert, Elton John, The Kills, Gruff Rhys, Clinic, Nadine Shah, Fat White Family & Wild Beasts, John Cale, Nick Cave, Damon Albarn, Michael Jackson, Strange Fruit, Friday Night Progressive, Mack Maloney's Mystery Hour, Leo Baxendale, Frank Dostal, Calep H. Emphrey Jr., Robert Maynard Pirsig, Emmie Beckitt and Rick Wakeman, Supertramp, Ashton, Gardner and Dyke, Al Atkins, Arthur Brown, Atomic Rooster, Mary Hopkin, Alan Dearling, Marco Faddo, Trilok Gurtu, Jan Garbarek Group, Mickey Hart, Bill Kreutzmann, Grateful Dead, Rhythm Devils, Brian Jones, Denis Kigongo, UzBand, David Byrne, John Brodie-Good, Moonalice & Doobie Decibel System, Kev Rowland, Solitary, Ape Shifter, Artemiy Artemiev & Karda, Axel Rudi Pell, Barock Project, Richard "Kid" Strange, Doctors of Madness, Mr Biffo, Roy Ward, Hawkwind, Xtul, Martin Springett, The Beatles, Cocteau Twins, Franz Ferdinand, The Who, Pink Floyd, Neil Nixon, Cut Chemist, Gorillaz

#### IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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

# Dramatis Personae



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

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

## NAMING THOSE RESPONSIBLE

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

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

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

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

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

Jonathan Downes,  
Editor: *Gonzo Daily* (Music and More)  
Editor: *Gonzo Weekly* magazine  
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EX39 5QR

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

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

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

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

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

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

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

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

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

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

# ROCKIN' THE CITY OF ANGELS

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

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

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

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GENTLE GIANT KATE BUSH  
PETER GABRIEL GENESIS



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



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# THE <sup>gonzo</sup> NEWSROOM



**CLIMB EVERY MOUNTAIN:** Deep Purple keyboardist Don Airey has launched a pre-order PledgeMusic campaign for a K2 – *Tales of Triumph and Tragedy* box set.

He initially recorded the album in 1988 at Sarm East Studios, London, and was inspired by an article written by mountaineer Jim Curran about his



harrowing experiences on the 1986 expedition to K2 that claimed the life of 12 climbers.

The album features guest appearances by artists including Gary Moore, Cozy Powell, Colin Blunstone and Chris Thompson.

The K2 box set will be limited to just 100 copies, and each comes with a signed and numbered certificate. The package will also contain a CD with seven previously unreleased bonus tracks, a DVD featuring performances and interviews, a repro press pack, a promotional photograph and a map of K2.

Airey says: "You are going to get something that will please everyone and hopefully you'll like the music too!" Pre-order exclusives include a range of incentives, including signed CDs, DVDs and posters. Find the tracklist and contents below. Find out more at Airey's PledgeMusic page.

<http://tinyurl.com/lzxsq9p>



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

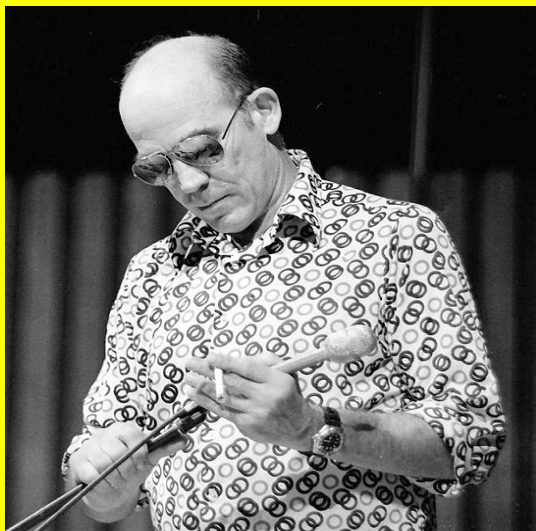
John Maynard Keynes



**IT'S QUEEN ADAM:** Just weeks after announcing a 26-date summer tour of North America, Queen + Adam Lambert today revealed further live plans for 2017, which



will now see the band return to Europe later this year for a series of 25 dates including 12 arena concerts in the UK and Ireland. The tour will showcase a spectacular new stage production and a set list that the band hints will provide some surprises.



## 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...

"Nonetheless, I felt like I knew him well enough so that we did not have to do much talking. From the very beginning I had felt a definite contact with Yeoman, a kind of tenuous understanding that talk is pretty cheap in this league and that a man who knew what he was after had damn little time to find it, much less to sit back and explain himself."

Hunter S. Thompson

Queen + Adam Lambert's 11-city UK and Ireland tour will kick off in Dublin on 25th November. They perform in Belfast in Northern Ireland the following day, then reach mainland Britain on 28th November to play Liverpool's Echo Arena. More dates follow in Birmingham, Newcastle, Glasgow, Nottingham, Leeds, Sheffield and Manchester, climaxing with two huge London shows at the O2 Arena on 12th December and The SSE Arena, Wembley, on 15th December. Tickets will be on general sale from Friday 21st April, with pre-sales starting two days earlier, Wednesday 19th April. The tour is presented by Phil McIntyre Entertainments.

These shows will mark the band's first full British tour in almost three years, having last performed across the UK in January 2015 when they played 10 sold out shows. Their only UK appearance in 2016 was a one-off headlining set at the closing night of the Isle of Wight Festival on Sunday 12th June, part of a 15-date European summer festival tour. Isle of Wight festival organizer John Giddings credited the band with "the greatest show we have ever had".

Read on...

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

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

**POOR OLD REG:** Elton John has been hospitalised with an illness that has forced him to scrap a series of Las Vegas shows. Reports suggested the Rocket Man singer was battling poor health following a recent medical procedure and needed time to rest up, but now it appears the situation is much worse. His entire April and May (17) run of The Million Dollar Piano shows at the Colosseum at Caesars Palace in Sin City has been cancelled, together with a planned 6 May (17) gig in Bakersfield, California.

A spokesman for the ailing rocker tells Variety Elton became "violently ill" after contracting a rare "potentially deadly" bacterial infection during his recent South

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 Feb 25, 1897.

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**PRATT, DOWNES & SCOTT,**  
 NEW & C. P. BANGS (Opp.)

# THE <sup>gonzo</sup> NEWSROOM

album. Hailed by The Guardian as the number one album 'that changed music forever', ahead of even The Beatles and Sgt Peppers, The Velvet Underground & Nico aka the 'Banana' album (artwork by Andy Warhol) has also been lauded by both NME and Rolling Stone magazine as one of the 40 greatest albums of all time. Veteran garage rockers The Kills have always cited The Velvet Underground as a major influence and have covered both Pale Blue Eyes and Venus In Furs in recent years. Super Furry Animals front man Gruff Rhys is also an early acolyte having taken to The Velvets as a young child when he mistakenly imagined them to be a Welsh punk-rock outfit having heard John's accent on The Gift.

**Read on...**

**FROM HIM TO ETERNITY:** Nick Cave



might be getting his own statue in his hometown of Warracknabeal, Australia. Speaking in an interview published today in GQ, the 56-year-old covered many topics, including the recent death of his 15-year-old son Arthur and his work – album 'The Skeleton Tree' and film 'One More Time With Feeling' – that followed the tragedy.

But the profile also included a hilarious anecdote from early on in Cave's career where the musician attempted to get his home town to erect a statue of the then-little known singer. Cave, who released his 16th studio album with The Bad Seeds last September, explained that being so early on in his music career, the idea of a statue seemed a bit far fetched.

Speaking to GQ, he said: "There was a kind of perverse allure to the whole thing, of having a statue in a town where everyone was, 'Who the fuck is this guy?'" **Read on...**

**BLURRED VISION:** Damon Albarn has spoken about the future of Blur, stating that he has "never said I'd never make another record" with the band. Albarn is set to release a new album with Gorillaz, titled 'Humanz', this Friday (April 28) and has said that he will then work on a new record with The Good, The Bad & The Queen. Blur returned to release 'The Magic Whip' in 2015.

Asked by Rolling Stone where his focus on other projects leaves the Britpop band, Albarn said: "We're all really good friends.

And I feel like I've given many of my best years to Blur, so I don't feel guilty in that sense. I've never said I'd never make another record. It's all the same thing at the end of the day. It's the nuances that make it different. It's just more music, to add to the mountain of music there already is." **Read on...**

**PRATT, DOWNES & SCOTT,**  
(Successors to T.W. & O.P. BARNETT.)  
155 Main St., Worcester, Mass.


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**PRATT, DOWNES & SCOTT,**  
(CORN & C. P. HANCOCK.)

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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.

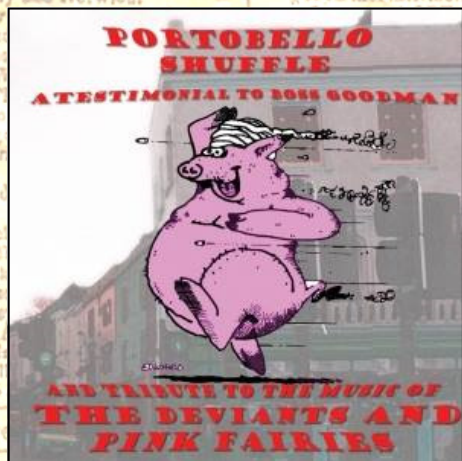




#THECROSSING  
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# I'M ON BOARD!

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



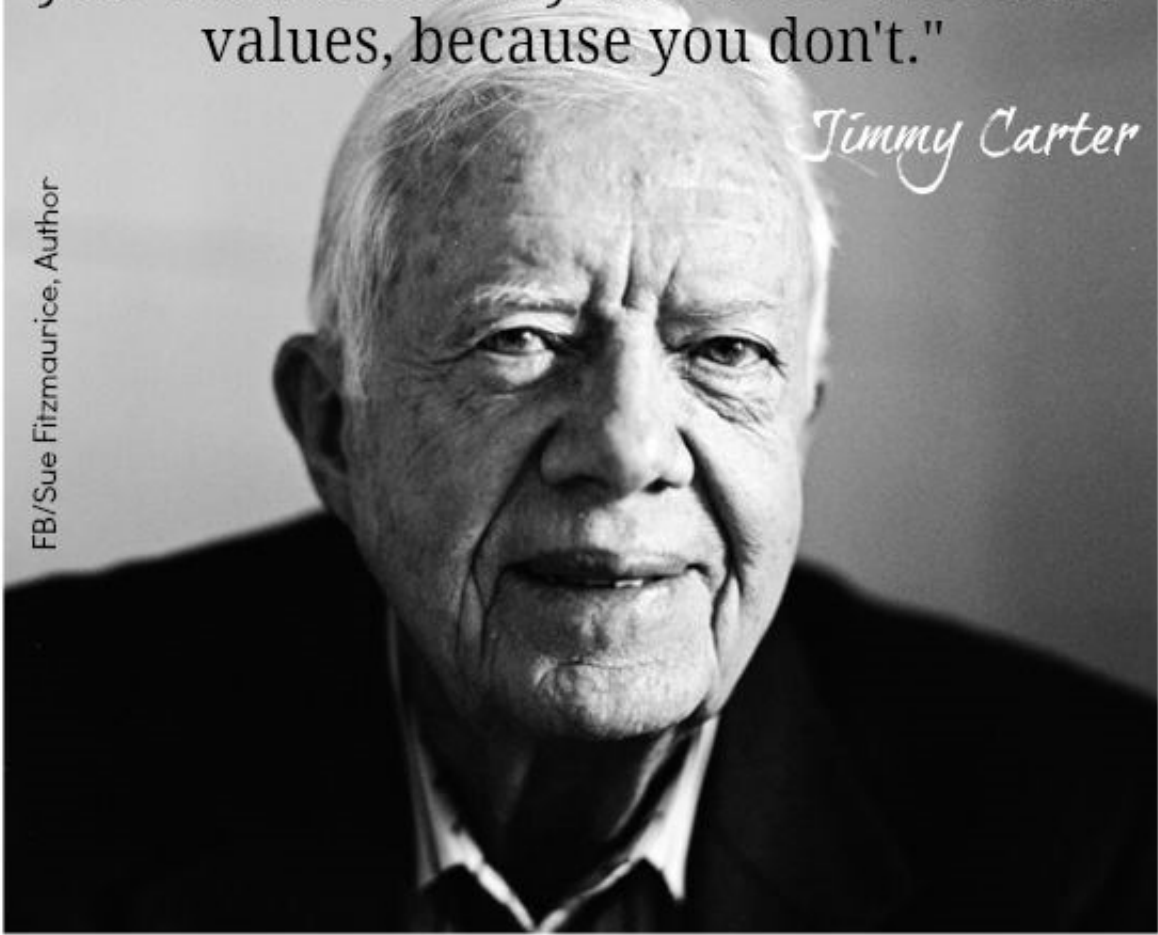
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"If you don't want your tax dollars to help the poor, then stop saying you want a country based on Christian values, because you don't."

*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.

**Zimbabwe schools accept goats for tuition fees**

**<http://tinyurl.com/k3vc2ut>**





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.

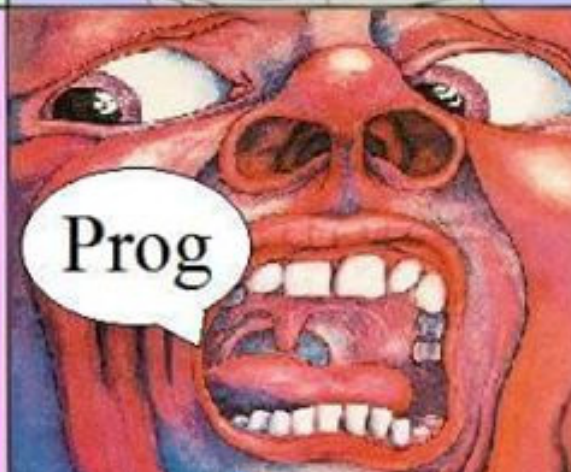


Sex?



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.



Show 208

Baba Zula

Liz Phair and Material: The Tra-la Song

The Flying Lizards: Tutti Frutti

Hannah Richards: Waterloo Station

Baba Zula: Oyzer Ruh

The Teardrop Explodes: Ouch Monkeys

Black Tape for Blue Girl: A Chaos of Desire

Bob Dylan: Ballad of a Thin Man

The Bangles: Steppin' Out

Richard Cheese: Sharp Dressed Man

Baba Zula: Asikalarin Sozu Kalif

Dr. Alamantado: Chu

Jeff Monn: Think I Care?

Throbbing Gristle: Hamburger Lady

Rodd Keith: Forever

Waxahatchee: Breathless

The Honey Pot: Inside the Whale

Marc Bolan: The Children of Rarn Suite

Northern Picture Library: Last September

Farewell Kiss

Baba Zula: Efharli Zafrak

Bozkido: Session Sagg

Ella Fitzgerald: Every Time we Say

Goodbye

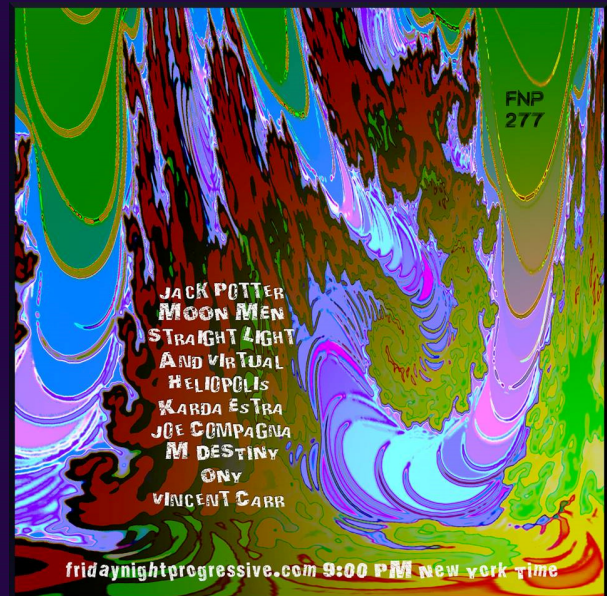
Joshua Scott Brakestone: Exit 6

**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:

Jack Potter

<http://www.facebook.com/jack.potter.54>

MOON MEN

<http://www.facebook.com/groups/272370493206022/>

Straight Light

<http://www.facebook.com/Straight-Light-1795255820724907/?fref=ts>

And Virtual

<http://www.facebook.com/andvirtual/Heliopolis>

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

Karda Estra

<http://www.facebook.com/kardaestra/JoeCompagna>

<http://www.facebook.com/joe.compagna.7>

M DESTINY

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

ONY

<http://www.facebook.com/Ony-128343966123/>

Vincent Carr

<http://www.facebook.com/vincent.carr.7> —

with Blake Carpenter, Jack Potter, Lobsang Kedrub, Bret Harold Hart, Jerry Beller, Jerry King, Richard Wileman, Vincent Carr, Brent McDonald, Joe Compagna and Greg P Onychuk.

Listen  
Here

Friday Night Progressive



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

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

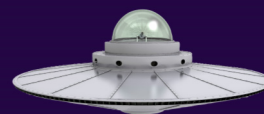
He's a member of SKY CLUB, Gonzo recording artists. He's been a radio host since 2010. He lives with his wife, Doreen, on an island off the coast of Massachusetts."



## AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

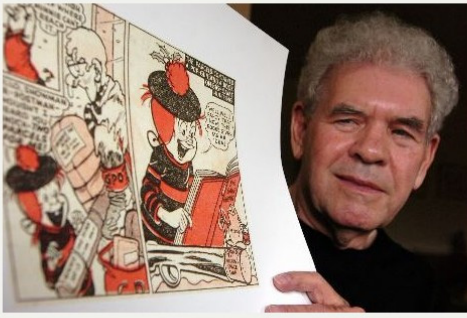
### UFOs, 'Shrunken Heads' & the Invasion of Grenada.

War correspondent Rob Beckhusen reports on strange things that happened during the US invasion of Grenada in 1983. Switchblade Steve on reports of Gypsies flying UFOs. Russian TV personality Lira Kay counsels Mack, Juan-Juan and Cobra on the downside of their recent ratings success. Dribbles the Clown announces he's marrying an exotic dancer



Listen  
Here

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



### Leo Baxendale (1930 – 2017)

Baxendale was a British cartoonist, who was the creator of the classic Beano strips Little Plum (1953), Minnie the Minx (1953), The Bash Street Kids (created October 1953, began publication February 1954) and The Three Bears (1959).

After serving in the RAF, Baxendale took his first job as an artist for the local *Lancashire Evening Post* drawing adverts and cartoons. In 1952 he began freelance work for the children's comic *The Beano*, and left in 1962.

Baxendale also co-operated on the launch of *The Beezer* in 1956 and *Wham!* in 1964, as well as working for *Fleetway* (IPC Magazines), creating Clever Dick and Sweeny Toddler.

In the seventies Baxendale created the Willy the Kid series, published by Duckworths. In the 1980s he fought a seven-year legal battle with D.C. Thomson for the rights to his Beano creations, which was eventually settled out of court, and in 1987 he founded the publishing house, Reaper Books. In the same year he brought out *THRRP!*, an adult comic book. In 1990 he created "I Love You Baby Basil!" for *The Guardian*.

He died on 23<sup>rd</sup> April.



### Frank Dostal (1945– 2017)

Dostal was a German songwriter and music producer. Before taking his Abitur exams in Hamburg, he left school to become a rock singer, and with a band called The Faces (not to be confused with the 1970s British band of the same name) he won a talent contest. He joined The Rattles and, in 1968, founded Wonderland with fellow ex-Rattle Achim Reichel. With Wonderland, he sang lead vocals and played bongos, bass guitar and organ. He also wrote the lyrics to Reichel's compositions for the band. The two of them later produced records for children, including "Die große Kinderparty" ("The great children's party").

Later, Dostal devoted himself exclusively to writing lyrics, and in the second half of the 1970s, his lyrics frequently appeared on the German Hit Parade. He worked for Father Abraham ("Das Lied der Schlümpfe", the German version of "The Smurf Song"), Nana Mouskouri, the Goombay Dance Band and many others.

Dostal came to international fame as the co-writers of songs of the vocal duo Baccara produced by Rolf Soja: "Yes Sir, I Can Boogie", "Sorry, I'm a Lady", and "Parlez-vous français?".

He was married to Mary McGlory, a former bass guitar player of Liverpool all-female beat group The Liverbirds.

He died on 18<sup>th</sup> April.

# THOSE WE HAVE LOST



**Calep H. Emphrey Jr.**  
(1949 – 2017)

Emphrey was an American blues drummer and bandleader, best known as a member of B.B. King's band.

He played French horn and saxophone in the school band at Coleman High School, before attending Mississippi Valley State College, where he majored in music. Around 1969, he began playing drums in Little Milton's band, before joining first Freddie King and then Albert King. In 1977, he joined B.B. King's band, remaining a member of King's band until around 2009. He formed his own Calep Emphrey Blues Band, and issued an album, *Handcuffed to the Blues*, in 2010.

Emphrey died in 2017, aged 67.

**Robert Maynard Pirsig**  
(1928 – 2017)

Pirsig was an American writer and philosopher. He was the author of the philosophical novels *Zen and the Art of Motorcycle Maintenance: An Inquiry into Values* (1974) and *Lila: An Inquiry into Morals*

(1991).

With an IQ of 170 at age nine, Pirsig skipped several grades of school, and was enrolled at the Blake School in Minneapolis, where at 14, he was awarded a high school diploma from the University of Minnesota's laboratory school, University High School where he edited the school yearbook, the *Bisbilla*.

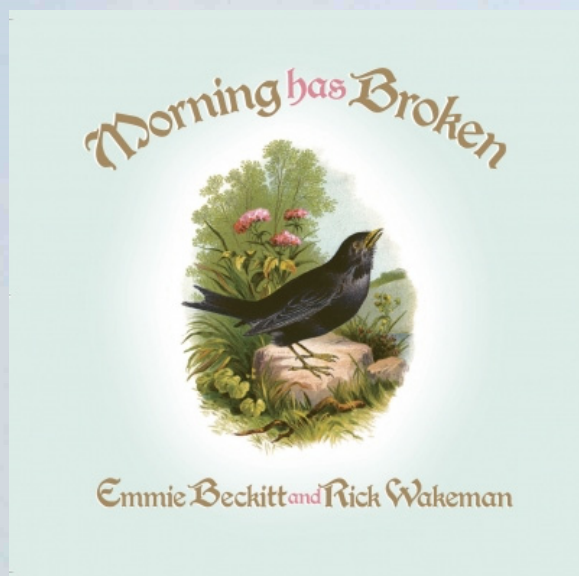


He then entered the University of Minnesota to study biochemistry that autumn. It was whilst doing laboratory work in biochemistry that Pirsig became greatly troubled by the existence of more than one workable hypothesis to explain a given phenomenon, and that the number of hypotheses appeared unlimited. He could not find any way to reduce the number of hypotheses—he became perplexed by the role and source of hypothesis generation within scientific practice. The question distracted him to the extent that he lost interest in his studies and failed to maintain good grades. Finally, he was expelled from the university.

Upon his discharge from the Army, he returned to the United States and decided to finish the education he had abandoned. Pirsig earned a bachelor's degree in 1950 from the University of Minnesota. He then attended Banaras Hindu University in India, to study Eastern philosophy and culture.

Pirsig died aged 88, on April 24th, after a period of failing health.

# 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.

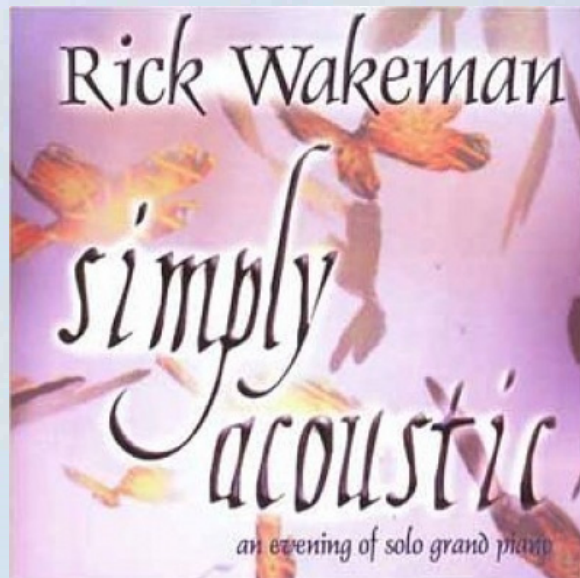




**Artist** Rick Wakeman  
**Title** Country Airs  
**Cat No.** MFGZ014CD  
**Label** RRAW

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

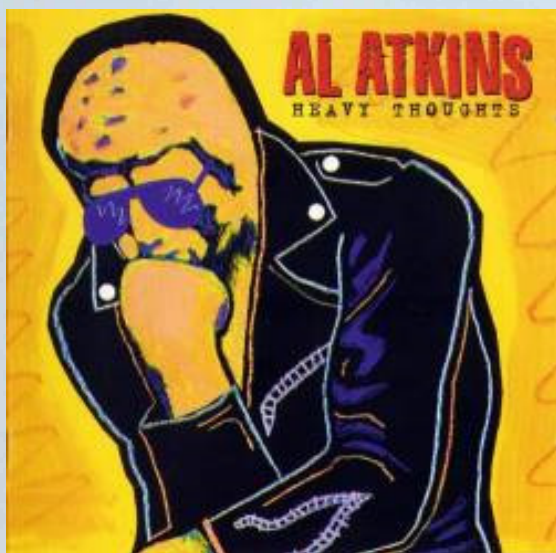


**Artist** Ashton, Gardner and Dyke  
**Title** Ashton, Gardner & Dyke  
**Cat No.** HST442CD  
**Label** Gonzo

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

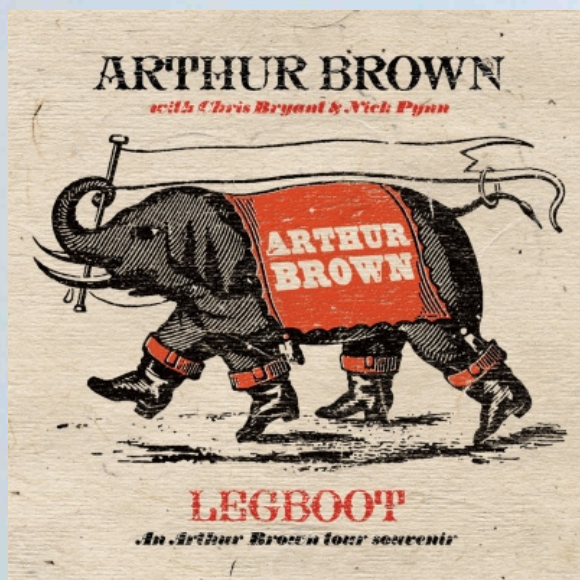
The name Al Atkins will be familiar to heavy metal loyalists. He is the seminal English heavy metal vocalist co-founder and first vocalist from Heavy Metal legends Judas Priest. Atkins went on to form Lion later in the 70's before dropping out of the scene altogether until he emerged solo in 1989 with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

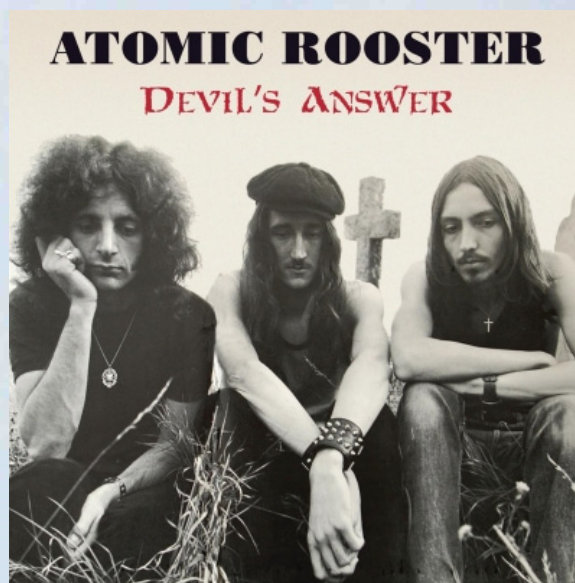


**Artist** Arthur Brown  
**Title** The Legboot Album  
**Cat No.** HST418CD  
**Label** Gonzo

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

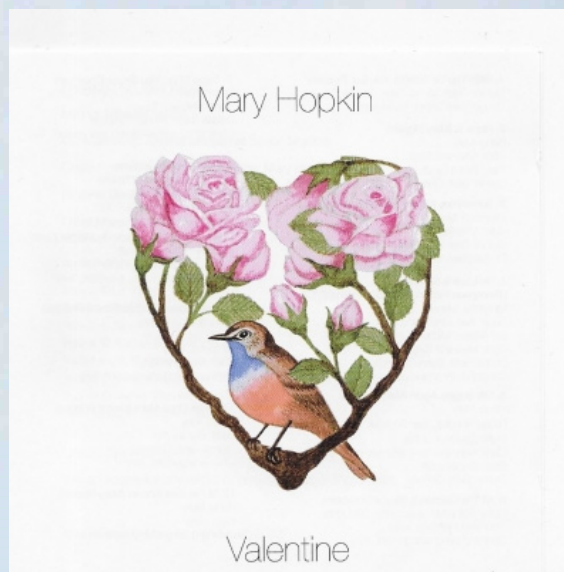
Tracks 4-5 Recorded in session for Mike Harding 22.3.71

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.



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



Gonzo #32 The Dutch Festie c...

actions



Gonzo #30 The Mick Abrahams...

actions



Gonzo #27 The Prog shirt

actions



Gonzo #24 The Daavid Allen shirt

actions



Gonzo #23 The Michael Des B...

actions



Yer original Gonzo Weekly shirt

actions



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

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



**“Naked Radio”**

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

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



Cop a sneak preview here:

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

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

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# JON MEETS ROY

As many readers of this magazine may have gathered, about twenty five years ago my first wife and I worked for Steve Harley and his band Cockney Rebel, running their fan club. As a result, between 1989 and 1994 we went on tour with the band selling their T Shirts and tour programmes as well as our own wares.

The 1990 tour was a particularly nice one, and I ended up writing a book about it, stylistically based upon Robert Greenfield's seminal account of the Rolling Stones' 1971 tour of North America. Telling it as I saw it, I was rather impressed with the resulting book, but it managed to offend so many of the people involved with the touring party

that we were soon asked to leave, our contract was terminated, and we never worked for them again. Ho Hum!

One of the members of the touring party whom I truly missed, however, was a lanky tecchie called Roy who did arcane things with the mixing desk and the lighting. He was truly one of the nicest people that I have ever met in the music business, and for years I was sad that we had lost touch.

Fast forward a couple of decades, and—together with my nephew David—I was in Brighton to film what turned out to be one of Mick Farren's last shows and interviews before his untimely death.



Even four years ago my mobility was getting severely limited, and I needed some considerable help to get up the winding stairs in the pub where the gig was being held.

When we finally reached our destination, I was very aware (and somewhat embarrassed) to be panting noisily like an out of breath spaniel. I felt like everybody in the room was looking at me, which of course they weren't.

Then, however, everyone in the room *was* looking at me, as I saw a lanky fellow with long blonde hair leaning over the mixing desk.

"FUCKING HELL, IT'S ROY!" I shouted, without meaning to, and - leaning on my stick - hobbled over to re-introduce myself after a break of twenty years.

And, believe it or not, we took up pretty well where we had left off twenty years before.

We worked together on the publication of his autobiography for Gonzo Multimedia, and he agreed to write a regular column for this very magazine. And that brings things just about up to date.

Except it doesn't. Roy has recently released a smashing new solo album, and I was so impressed that I rang him up to talk to him about it.

Check this out yer funk soul wassname...

**Listen  
Here**



# 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 Däniken, Giorgio A. Tsoukalos, Dr. Steven Greer, and a luncheon with George Noory. Night vision and fieldwork experiences will be available, and on Monday May 23, nine of the presenters will each offer three-hour intensives.

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

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

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

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

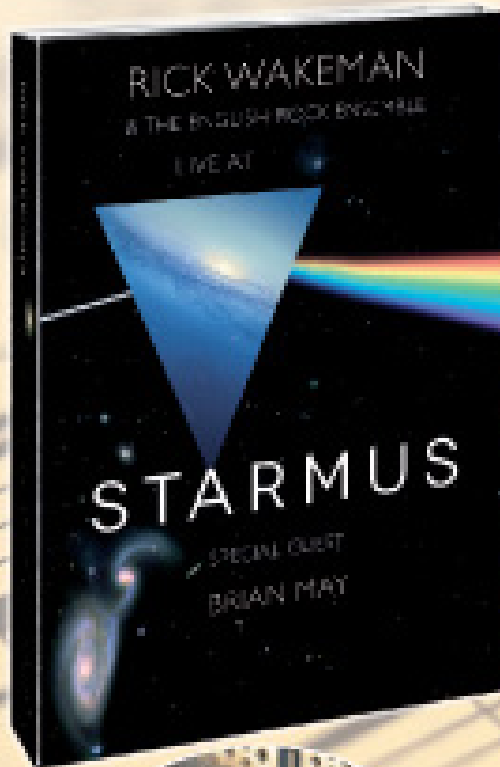
**RAW** presents

Forthcoming releases from Rick Wakeman & Friends

# *Rick Wakeman & Brian May*

*live from*

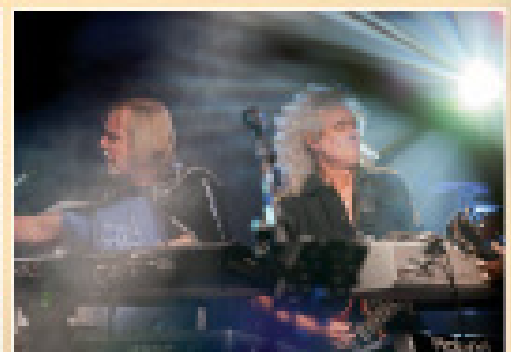
## **STARMUS 2015**



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



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



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



# Rhythms 'round the world

I was given an UDU pottery drum as I left Uzupis Free Republic in Lithuania by my kind, benevolent mate, Alis. He's a potter, film-maker, and all-round good guy.

UDU drums come originally from Nigeria and are indigenous to central African culture. The sounds, rhythms and movements of every-day life. I was interested to work out more about how to play my new pottery drum and to know something about its ethnicity. Its identity if you like. So, off I went on-line (and into the recesses of my musical memory). Join me on that adventure. Some of this is really life-affirming stuff. There is no movement without rhythm. Every step we take is a rhythm.

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alan dearling



This drop-dead video explains in sounds and flowing video exactly what I'm getting at. Simple images and sounds from village,

tribal life in Africa.

[www.youtube.com/watch?v=IVPLluBy9CY](http://www.youtube.com/watch?v=IVPLluBy9CY)





And here's a video of a small collection of UDU drums being played by a master percussionist, Marco Faddo. 'Fraid it shows that I have about one million years of practice to go!

Here's Marco in action:

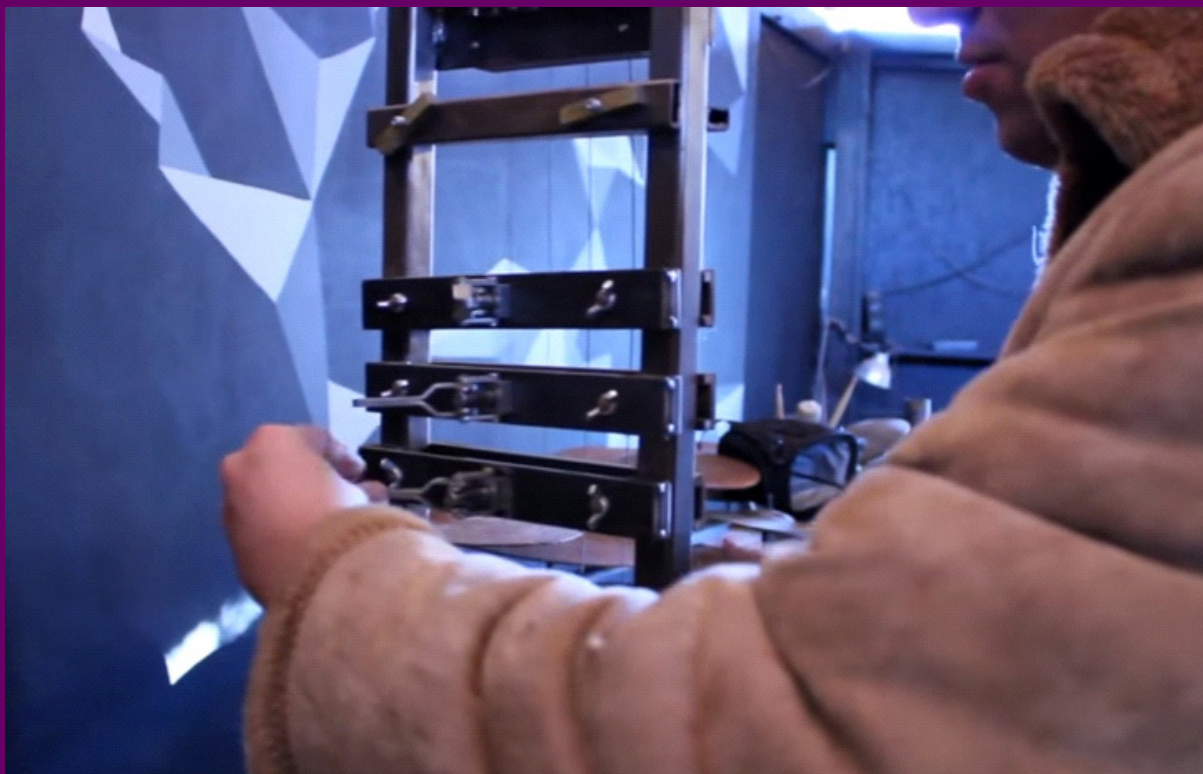
[www.youtube.com/watch?v=nJ44TcvX5Q4](https://www.youtube.com/watch?v=nJ44TcvX5Q4)

Making 'original' out-of-this world instruments is the life-blood of the Anarchestra.

Instruments that fart, anyone! [https://www.youtube.com/watch?v=c\\_xzSfQA5g](https://www.youtube.com/watch?v=c_xzSfQA5g)

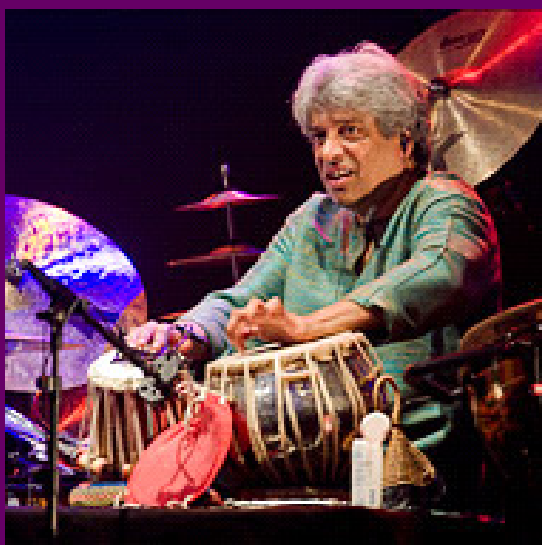


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The Anarchestra is set up as an interactive art installation that the public gets to play. Apparently, all 200 plus instruments can be tuned to the same key making it hard to hit the wrong notes. You don't have to be a good musician to play in the Anarchestra, founded and curated by Alex Ferris. They seem to be based in Tucson, Arizona. Anyone got the air fare? Absolutely ideal for me!

<http://www.anarchestra.bandcamp.com>



With 86 million views on-line, here's a video with the title: Best drummer in the world ever! An even better sales-pitch than President Trump's 'Making America Great Again'.

[www.youtube.com/watch?v=FqJdzYY\\_Fas](http://www.youtube.com/watch?v=FqJdzYY_Fas)



Perhaps the most impressive percussionist I've ever seen live is Trilok Gurtu from India. I reviewed his performance for 'Gonzo' as part of the Jan Garbarek Group at Edinburgh's Jazz and Blues Festival. He's also played frequently with guitar maestro John McLaughlin. This is a link to Trilok's official website:

alan dearling

[www.trilokgurtu.net](http://www.trilokgurtu.net)

And here's some film of his playing back in 1994 with Joe Zawinul: [www.youtube.com/watch?v=VQWKbUC57\\_8](https://www.youtube.com/watch?v=VQWKbUC57_8)

The photo is of Trilok more recently.



Mickey Hart and Bill Kreutzmann (left), drummers with the Grateful Dead, toured as the band called the Rhythm Devils. Worth checking out too. They certainly created a wave of Dead-style noise!

[www.youtube.com/watch?v=2BhEK2cqkVg](https://www.youtube.com/watch?v=2BhEK2cqkVg)

Talking of offspring from famous bands, the Rolling Stones' mobile recording gear was appropriated by guitarist, Brian Jones, to record the legendary musicians at Joujouka in Rif, Morocco. It was the first released on the Rolling Stones' own label. And received with widespread incomprehension in 1971. I bought the vinyl edition whilst at university. 'The Pipes of Pan at Joujouka' is pretty full on, with screeching pipes, chanting and heavy drumming. Really weird shit, but some interesting percussion and slightly frightening sounds.

The full album in a bit variable quality is available on Youtube at: [www.youtube.com/watch?v=LwEoDGeNyrE](https://www.youtube.com/watch?v=LwEoDGeNyrE)



alan dearling



I visited the David Byrne installation at Camden's Roundhouse in 2009. Called 'Playing the Building' it involved a piano wired to the whole edifice. You played the piano, well, hit the keys, and the building extruded 'sounds'. Very 'arty' but interesting as an experience.

Here's a video link: [www.youtube.com/watch?v=4vC\\_j0Dnk0c](https://www.youtube.com/watch?v=4vC_j0Dnk0c)

More personally, in 2006-8, I worked with Denis Kigongo. He's a master drummer from

Uganda. We co-wrote two books. The second was the 'The Youth Africa Music Experience'. The Djembe drum was Denis's favoured instrument. He was running a lot of drum sessions in Devon at the time. I thought he was a really gifted teacher. And in the book, we included a CD which allowed the user to play along with Denis. It didn't sell very well, but was a new personal 'learning curve' for me. I still have a djembe, I purchased at cost price from Denis – brought back by him from

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alan dearling

his home village in Uganda.

Denis still appears to be active. Here's a recent link:

[http://www.beaford-arts.org.uk/index.php?id=350&no\\_cache=1&tx\\_ttnews%5Btt\\_news%5D=383](http://www.beaford-arts.org.uk/index.php?id=350&no_cache=1&tx_ttnews%5Btt_news%5D=383)

In Lithuania recently, I've been trying to demonstrate that you can make tourism – life for locals and visitors to Uzupis, on the old town edge of Vilnius city – more creative for everyone. I did this by taking a random collection of instruments and noise-making devices into bars, cafes and onto the

streets.

Encouraging active participation in music. Here's a short video of our totally impromptu, improvisation session in Devinke (Bar Nine) in Uzupis. Nowhere near the skill or rhythm of our African brothers and sisters. But just as fun! The UzBand is everyone! No space and time limitations.

This was one of that Saturday night's three UzBand(s) - you could be tomorrow's UzBand.

[www.youtube.com/watch?v=e2IVe4sHRLQ](http://www.youtube.com/watch?v=e2IVe4sHRLQ)



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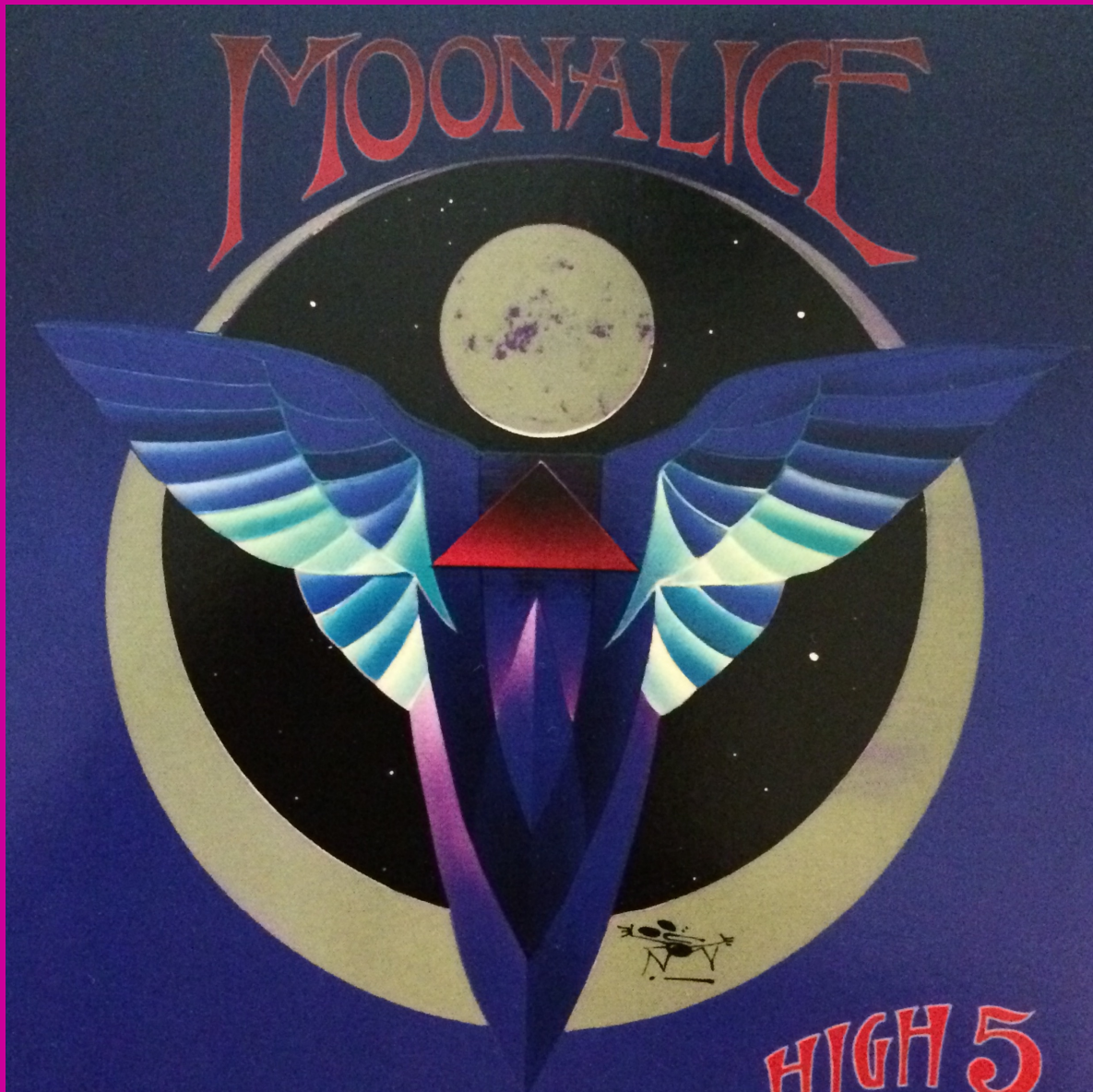
Quite exciting at times.

I can see my future.

Maybe life as a fairly original street Gonzo muso/street-beggar!

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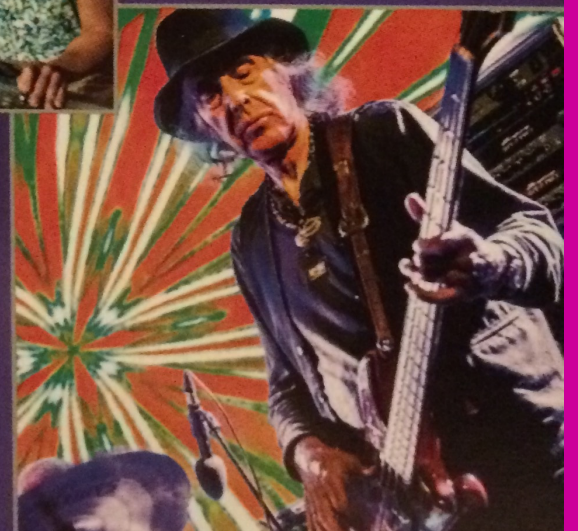
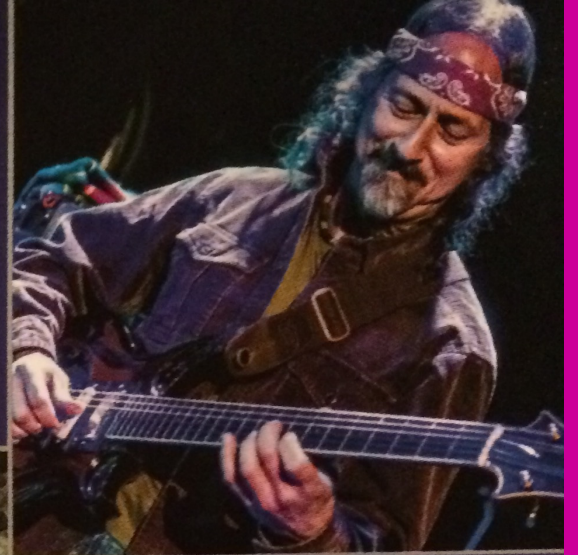
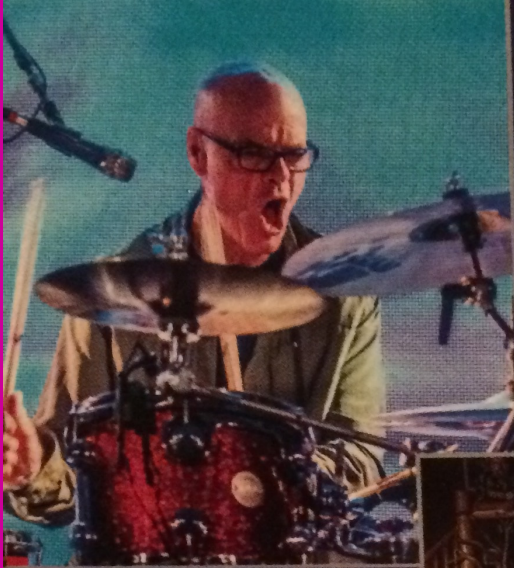


# Moonalice & Doobie Decibel System

West Coast  
Psychedelia for the  
21<sup>st</sup> Century

I really don't know how I've missed this bunch for so long, the downside of t' internet I guess, there's simply too much out there. I only noticed them about a month ago from a liked post on FB from David Freiberg. The original post was by Pete Sears, who I knew as a Jefferson Starship member. I clicked the link and discovered a whole new world. They are a fascinating outfit in many respects, and unbelievably 'together' compared to their 'ancestors' from the late 1960s. Perhaps 'too together' in some respects, especially for a bunch of musos who the holy weed is much

## John Brodie-Good





celebrated by. But then this is 2017 and splifforama is legal in a number of U.S States including California now. Any chance here Mrs May pretty please?

This year marks their tenth anniversary, formed in 2007 by producer T Bone Burnett, who wanted a band with a 1960s San Francisco sound. As much as I hate categories it is often the simplest way to summarise things and my view on these guys would be an 'up-tempo Grateful Dead' but in positive ways, with a bit of The Band thrown in, and a dose of country too. They play extended jams live, much of

it their own material plus some great covers. A side-project is DDS, who often open for the main band. Their sole album so far has a less than subtle cover, sweet.

Core members seem to be Barry Sless, Roger McNamee, the aforementioned Pete Sears and John Baldry. Multi-instrumentalism is very much order of the day too. Between them is a long list of West Coast bands and projects. Richard, fellow Gonzo scribe, is a long-term fan it transpires too.

## Recordings

Their first album, *Moonalice*, was released in 2009, and also features singer Ann McNamee singing and writing a number of tracks, plus a certain Jack Casady on bass plus other guests. Pete Sear's good lady Jeanette contributes lyrics for at least one song too. Most of the songs are original compositions, with one trad arrangement. I must admit to being a bit underwhelmed after the first few plays but persisted. On Easter Sunday, whilst doing some cooking, this was playing (loudly) in the background. It suddenly clicked for me, and I was fairly leaping (for a 59 year old) around the kitchen whilst playing various pots and pans. I've often found what seems like a slow burner to start with can last much longer in the end.

Being *Moonalice*, there's another interesting aspect to this CD. The sound quality is fabulous,, very, very natural, which is unusual for digital music. I generally am not interested in playing digital files/streaming, unless that is the only format the music I want is available in. Never mind the old choice we had with videos of Betamax or VHS, there still are loads of file formats for digital music, FLAC, WAV, MP3, Lossless etc etc. Yes, many players will play a variety of them but for serious SQ you need to be a bit of a computer buff, and then some. Yes I know CDs are digital too but you put a silver disc in your player and hit play. The early CD players and discs were thin, screechy and poor sounding but there are now some very good CD players and discs, so today, it's more than acceptable for me and many others (UK company Rega, as always for them, offer a range of giant-killing models to choose from). Easy, I just want to listen to my music, ideally in the best quality possible within the budget I'm prepared to spend. Another top British hi-fi company, who should know better, have just

released a high quality range of all in one digital file players. From the forums I have dipped into, they have all sorts of software issues. Sod all that. The booklet with this album talks of yet another file type (or treatment), XOAE or CODE, which funnily enough, a gentleman called T Bone Burnett was behind..... There is a second disc with this package, which is actually a selection of different digital file versions of the album, with at least 4 file formats, all treated with CODE. The blurb says the CD is too, which may help its undoubted SQ. I'm not sure CODE has survived since however. (A relatively new British file treatment called MQA, also sounds very good and may yet take off. Another story for another day).

“Sound is important. It is as you know, one of the five senses.

It is not to be taken lightly. Especially when it comes to music”

So album number one is still growing and getting better every time for me.

2016 saw album number two, *High Five*. The ladies seem gone, no mention of CODE either but another collection of very good songs indeed, well recorded again if



slightly splashier in sound. For me, more immediate than the first, lots of great hooks and choruses. It's a bit more focused than the first, but perhaps with less variety of sounds. The drum stool on this one taken by a John Molo.

In 2015 DDS slipped an album too, my copy is on vinyl and the least played of the three so far in this house. Well recorded, acoustic guitars and vocals, a mixture of largely covers this time, including Pink Floyd's 'Fearless'. More plays required..... so little time! Both the covers for this one, and High Five were designed by SF art legend, Stanley Mouse. You sure get your money's worth.....

### Live

Most great bands of course shine live on stage. Whilst I have not had the experience yet, another unique aspect of these guys is nearly all their gigs can be watched in HD streamed on the web. Recent gigs seem to be streamed live too, as well as archived shortly afterwards. Add a generally fabulous poster is issued for each gig, and you have the complete package, the 1960s in the 21<sup>st</sup> Century. Their most recent performance was on April 20<sup>th</sup> in, of course, San Francisco. Un-surprisingly, their Facebook feed offers new stuff daily; posters, witty photographs, the whole nine yards.. I said these guys are 'together', almost uncannily so. It struck me there must be some money behind all this somewhere. Richard commented in a



recent e-mail that McNamee seems to be a 'venture capitalist' too, that would make a lot of sense, this outfit are surely being slightly bank-rolled. Lucky them.

The 4/20 gig, as it was billed, seemed to be being really pushed prior to the night. Curiosity got the better of me and I turned to our 'friend' Google. Ahh, 4/20 is apparently the 'black friday' of the US Mary Jane industry.....sweet jesus....."30% off an ounce of our best bud" and similar offers.....this is one cultural import from America I could happily live with.....

I have watched some of the online gigs and the guys do seriously seem to cook live, with again for me, 'Dead-type work

outs, but the good ones if you know what I mean. These are talented players doing what they do best. Playing sweet summer sounds.

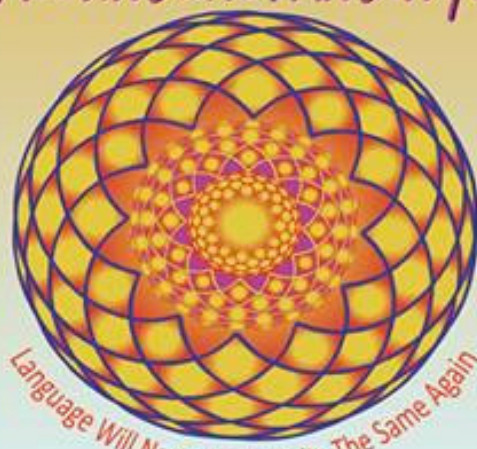
I think, no, I know I've just found my next excuse to go back to California soon, not for the legacy bands this time, but for Moonalice. Because they are so switched on in the meantime, we can all enjoy them online at the very least. If you like what you hear it is also well worth ordering the two CDs too. The best bit of all, good music is not dead yet. Hours of aural enjoyment to come for me.....hopefully for you too.

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

# 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  
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**For more info see Richard Foreman's website at  
[richeff.moonfruit.co](http://richeff.moonfruit.co)**

# KEV'S WORLD

## **SOLITARY THE DISEASED HEART OF SOCIETY (UKEM)**



I'm not quite sure how, but this UK band have managed to pretty much pass me by, yet they have been going for more than twenty years, and this is their fourth album over quite a lengthy period (the debut was released in 1998). This is thrash, and thrash that has been heavily influenced by Testament in particular. There is just no way that I picked this band out as being British: I was convinced that they were from the Bay. The one thing that is immediately noticeable

is that these guys are good, really good, and definitely know what they are doing and what they want to achieve. There is no pretence at pandering to fashion, this is all about playing the music they love, and staying true. There is a statement on their website that says, "it can take on anything released by the big names in thrash in recent years – take them on and win," and I don't think that is a falsehood at all. It would be great to see these guys play alongside Testament, as I am sure that the Brits would give them a run for their money. The music is tight, the drums power it along, and the vocals are perfect.

I do have just one minor niggle though, the first song "Blackened Skies" fades out. Come on guys, you are big boys now, thrash bands don't fade out, they finish the song properly. Luckily this is the only time it happens, and by the time the listener gets through to the storming introduction of "Unidentified", it is just a case of turning it up louder and getting rid of the dandruff. Producer Simon Efemey (Amorphis, Paradise Lost, Napalm Death etc.) has done a great job, and captured a sweaty thrash band at their very best. Seriously, this is an essential album for anyone into this style of music. Also, if you join their mailing

## KEV ROWLAND

list then you will be sent a download album called 'The Ripper Knows The Score' free of charge, which is a free digital compilation album of the best bits from 'Nothing Changes' and 'Requiem', and they've also included the banned intro to "Predator" as well as re-mastering the songs from the debut. Here is a British thrash band that deserve much wider recognition.

[www.solitary.org.uk](http://www.solitary.org.uk)

#### **APE SHIFTER**

#### **APE SHIFTER**

**(BRAINSTORM RECORDS)**



I have known guitarist Jeff Aug for quite some time, but as an acoustic musician, which isn't exactly what he is doing with his new trio! Perhaps I shouldn't have been surprised with this blues based progressive instrumental rock outfit though, given that he has quite an eclectic background. As well as the eight acoustic albums (which gained him two Guinness World Records, and a #1 on the iTunes Acoustic Music Charts in the U.S.), he has also recorded three albums with his rock band Sorry About Your Daughter, one album with his punk band Banana Peel Buzz, three albums and a DVD with Anne Clark, as well as guest appearances with Atari teenage Riot.

Here he has been joined by Florian Walters (bass) and Kurty Münch(drums), and over a two-day period last July they recorded these

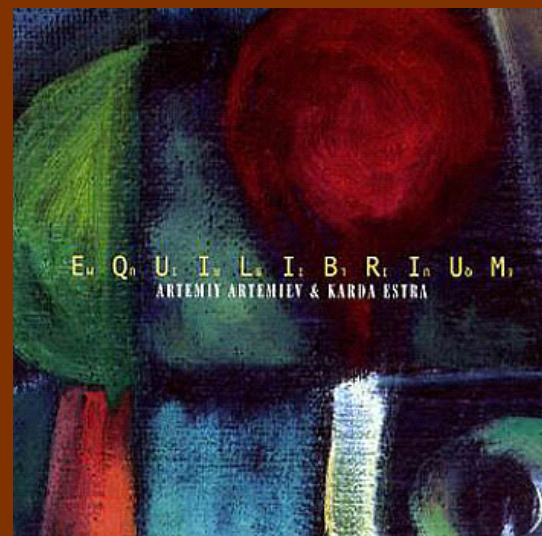
eleven numbers live in the studio, no overdubs or punch-ins. In some ways they remind me of Trapeze, at others Taste, with an overblown rich guitar sound, and the rhythm section just trying to hold it together while Jeff goes nuts. Sure, there are progressive influences here and there as well, but mostly this is about good solid Seventies instrumental rock, with the emphasis on ROCK. My only complaint is with the production on just one of the songs, "Dopamatic", where the cymbals are too high in the mix for my liking, but that is the only time it appears and the rest of the tie the guitar is front and centre, just where it should be. Jeff describes the music as "all instrumental and reaches from rockin' 70's riffs played with punk rock ferocity to creeping metal grooves. Intense Simian Instrumental Rock from the nasty pits of the Hellabrunn Zoo.". So, there you have it, it is a load of fun, and certainly made me smile. The album has also been made available on Bandcamp so why not give it a try?

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

#### **ARTEMIY ARTEMIEV & KARDA**

#### **ESTRAEQUILIBRIUM**

**(ELECTROSHOCK)**



I was having a conversation one day with Richard Wileman, and had been looking through his back catalogue and noticed that I hadn't heard everything he had released. So, this how I

have come about to be listening to this 2002 album which was a collaboration between Russian composer Artemiy Artemiev (synthesiser, sampler, electronics, percussion) and Richard Wileman (guitar, bass, electronic and acoustic percussion, loops, vocal and woodwind arrangements), along with Ileesha Bailey (vocals, breathing loop) and Caron Hansford (oboe, cor anglais). Apparently, this was one of four collaborative albums released by Artemiev in 2002, and he has certainly had a major impact on the overall sound as there are significant parts where I wouldn't have said that this was a Karda Estra release at all. It is the songs where Richard has the upper hand, such as "Open Window", where the album comes to life. The background stays where it belongs, and Richard's guitar provides a repetitive motif that works well, but there are many others where this is an ambient electronic album where Richard is not able to make the impact that he would if it was all under his control. That the artists recorded separately, Karda Estra in England and Artemiev in Russia, probably says a lot about the album itself. That Artemiev's name comes first on the cover probably says even more. I have been a huge fan of Richard for more than twenty years, long before Karda Estra back when he was working as Lives & Times, but although there are elements that I really enjoyed, overall this is just too ambient electronic for me. [www.kardaestra.co.uk](http://www.kardaestra.co.uk)

**AXEL RUDI PELL**  
**THE BALLADS V**  
**(SPV)**



So here we are with the latest in APL's long-running compilation series. This one takes in the last six years, along with a couple of new songs, and some live ones to close with. I first came across his singer, Johnny Gioeli, when he was part of the Hardline project and he has always had an incredible voice, which is an essential element when performing a power ballad, and this album is packed full of them. If you haven't come across this series before, it is a Ronseal album, namely it does exactly what it says on the tin. Axel had always produced some ballads on his albums, and then when the time is right he releases an album that brings the latest ones together. That they are popular among fans is never in doubt, as the last one entered the German charts at #29, but for me it is just too much sugar at once.

I have never enjoyed albums when the songs are all performed at the same level; no matter if it is heavy or soft, there must be light and shade. When one ballad follows another for a whole album, no matter how well performed, it is just too much for me. Now, that's a shame, as while I do have some problems with the album, there are also some real highlights contained within it. Undoubtedly, one of these is opener "Love's Holding On" which he wrote for Bonnie Tyler, and here she performs it as a duet with Johnny. I have always felt that she has been an incredibly overlooked artist, and that she should be given far more credit than she has ever received, and yet again she proves that she is a wonderful performer. The second song is a cover of Ed Sheeran's "I See Fire", which I found okay as I don't know the original, but it was the next cover I found most interesting, "Hey Hey My My". This begins life as a solo performance, with Johnny being accompanied only by piano, and it is quite something. It is a more measured and less fraught version than the original, but the way it builds and stays true, while also being something that has been rearranged and developed is definitely of note. The other song that should be mentioned is "Mistreated", which was recorded at his twenty-fifth anniversary show in Balingen in

July 2014 with Doogie White (ex-Rainbow, MSG) on vocals, and erstwhile Rainbow keyboard legend Tony Carey. Axel shows that he knows how to provide the perfect Blackmore blues-soaked guitar riffs, while Tony is channelling Jon Lord. Doogie does a fine job, but it must be said that he doesn't have the same breadth and depth as Coverdale. So, although the compilation itself isn't really to my liking, there are some great songs and performances contained within it, and is worth seeking out.

**BAROCK PROJECT  
DETACHMENT  
(ARTALIA)**



Many years ago, long before the days of progressive rock being back in fashion and being discussed in the mainstream, I had been at a gig in London. Afterwards the normal band of hardcore progheads had gathered together, and there was only one topic that everyone wanted to talk about, "Had anyone else heard this amazing debut album that had been released in the States?". The album was 'The Light', and the band was of course Spock's Beard, and it amazed me firstly that everyone knew about it when it was yet to be made available properly in the UK but also that we all felt the same way. Fast forward to 2017 and I was in conversation with Artur at MLWZ in Poland asking him he thought of the new Cast album, and while he loved it he wanted to know what I thought of

the new Barock Project release as it was amazing. The following week I asked Windhawk up in Norway the same question, and received the same response, which got me thinking that if two of my greatest progressive friends both thought the same thing I really ought to get onto it. A short time later and I had this, their fifth release, playing and I immediately knew exactly what all the fuss is about: this is incredible. It is music like this that first got me into progressive rock – it is complex, it is magical, it keeps jumping into unexpected musical places, all with a sense of joy and happiness. I'm not going to bother trying to pick out all the musical clues and keys to their influences as they are many and diverse, but they have put them together in a way that is new and different, yet also incredibly melodic and the whole album is immediately accessible the very first time it is played.

The four-piece band of Luca Zabbini (lead vocals, keyboards, guitars (electric, acoustic & 12-string), mixing & mastering), Marco Mazzuoccolo (electric guitar), Francesco Caliendo (bass) and Eric Ombelli (drums, percussion) have been joined by three additional singers in Alex Mari, Ludovica Zanasi and Peter Jones and the vocals are wonderful, but it is the diversity of the music and how it is performed that keeps the listener glued to the speakers. I can't pick a favourite song, as whatever is playing is always the one I want to listen to most, whether it is with vocals and just a simple piano, or harpsichord, or something that is way more bombastic and over the top. These guys are masters of all the styles, and I am having a hard time understanding that they have been around for years yet it is the first time I have ever come across them. That is something I am going to have to get on top of it, as if the rest of their output is even half as good as this then they are all essential. There have already been some incredible albums released this year, and this one may just be the best of the lot. This is indispensable. When it comes to progressive rock, it just doesn't get any better than this.

# THE COMPLETE GOSPELS

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

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

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

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

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

Signed by Rick Wakeman and numbered certificate.

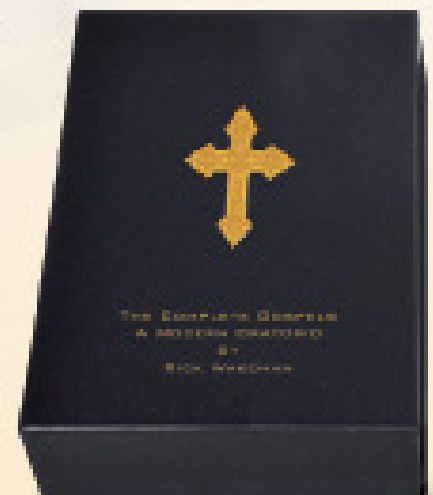
DVD containing over 2 hours of footage including an in depth interview with Rick about the project.

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

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

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## *The Rainbow Suite*

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

This is Rick and Orchestra at their finest !!!



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

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks  
Director, Africa Region  
The Nature Conservancy

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



# DOGLEG

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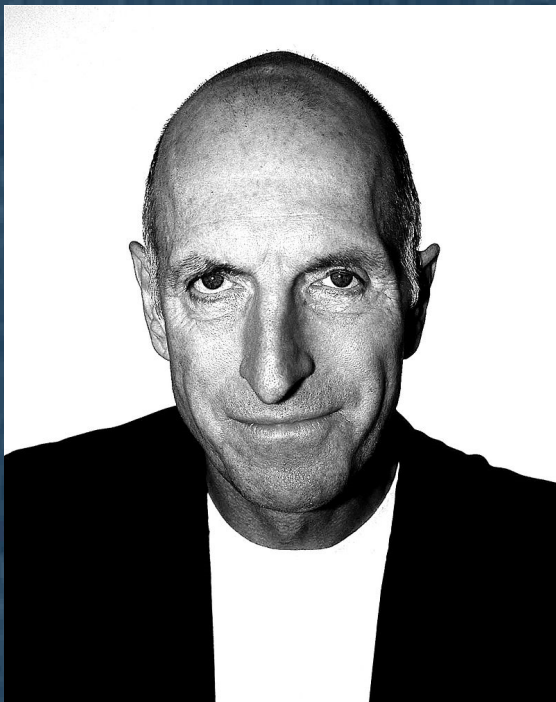
facebook - dogleg Musician/Band



# Yer GONZO ISLAND DISCS

You know the score as well as I do. I'm not even going to try to pretend that this is an original idea of mine; the BBC thought it up decades ago and it was Rob Ayling's idea to apply it to the Gonzo Weekly. The concept is a simple one: one takes a celebrity and plonks them on an unnamed desert island with a bible and the complete works of Shakespeare. Although any of our celebrities would be welcome to take a copy of the Bible and the complete works of Shakespeare with them, this being Gonzo, we can think of other, more appropriate accoutrements – what was it the good Doctor took with him on his most well known expedition? “We had two bags of grass, seventy-five pellets of mescaline, five sheets of high-powered blotter acid, a salt shaker half full of cocaine, and a whole galaxy of multi-colored uppers, downers, screamers, laughers and also a quart of tequila, a quart of rum, a case of Budweiser, a pint of raw ether and two dozen amyls.”

I wouldn't necessarily go that far, but if we may again quote the good Doctor: "I hate to advocate drugs, alcohol, violence, or insanity to anyone, but they've always worked for me." I am not going to lay down the law as to what luxury, or indeed essential items, our castaways are going to be given. The only thing we are going to ask them is for ten records which they believe would be utterly essential for their wellbeing if Gonzo Multimedia really were going to plonk them on an island in the middle of the ocean, which I have to say that, after the week I've had, sounds like my idea of utter bliss.



By Kelly Dearsley - My own archive, CC BY-SA 3.0, <https://commons.wikimedia.org/w/index.php?curid=17443881>

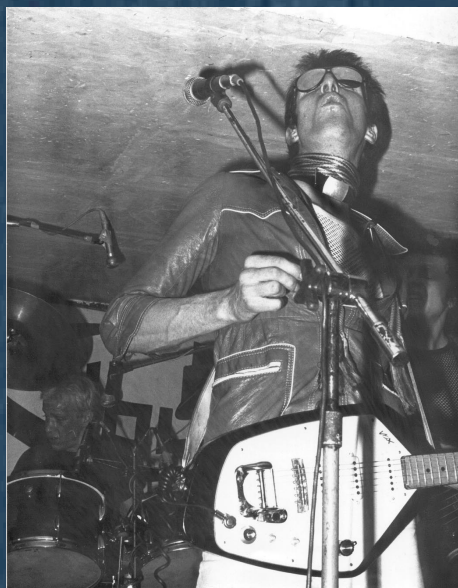
Richard "Kid" Strange (born January 1951) is an English writer, actor, musician, curator, teacher, adventurer and the founder and front man of seminal mid-1970s protopunk art rock band Doctors of Madness.

Strange's first band was Doctors of Madness, formed in 1975, recording three influential but non-commercial albums. The band was supported by the Sex Pistols, the Jam and Joy Division. He disbanded the band in 1978, after Dave Vanian of the Damned briefly joined him on vocals. He subsequently recorded as a solo artist, releasing two albums *The Live Rise of Richard Strange* (Ze Records 1981) and *The Phenomenal Rise of Richard Strange* (Virgin Records 1981) before further releases with the Engine Room up to the early 1990s.

Doctors of Madness are in the eyes of one intrepid Gonzo journalist (Jeremy Smith) the best band in the world. Richard has also had a long career as an actor in films such as Mona Lisa, Batman, Gangs of New York, Robin Hood Prince of Thieves and as a death-eater in Harry Potter & the Deathly Hallows II

# Richard Strange's Top Ten

Another Side of Bob Dylan – Bob Dylan  
The Velvet Underground and Nico – The Velvet Underground  
The Velvet Underground - The Velvet Underground (3<sup>rd</sup> album)  
Skeleton Tree - Nick Cave  
Brutalism Begins at Home - Band of Holy Joy  
The Black Rider - Tom Waits  
Hunky Dory - David Bowie  
The Hope Six Demolition Project - PJ Harvey  
Different Class - Pulp  
The Very Best of Scott Walker – Scott Walker



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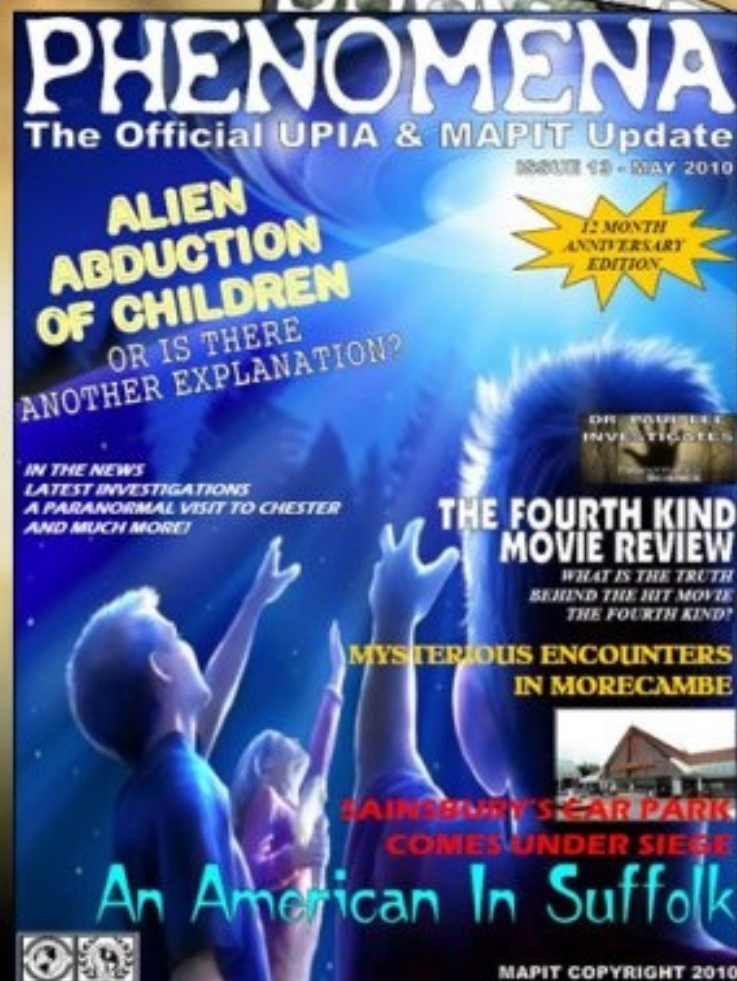
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# Digitiser

## 2000

\* VIDEO GAMES!  
\* FUNNY STUFF!  
\* OTHER STUFF!

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

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

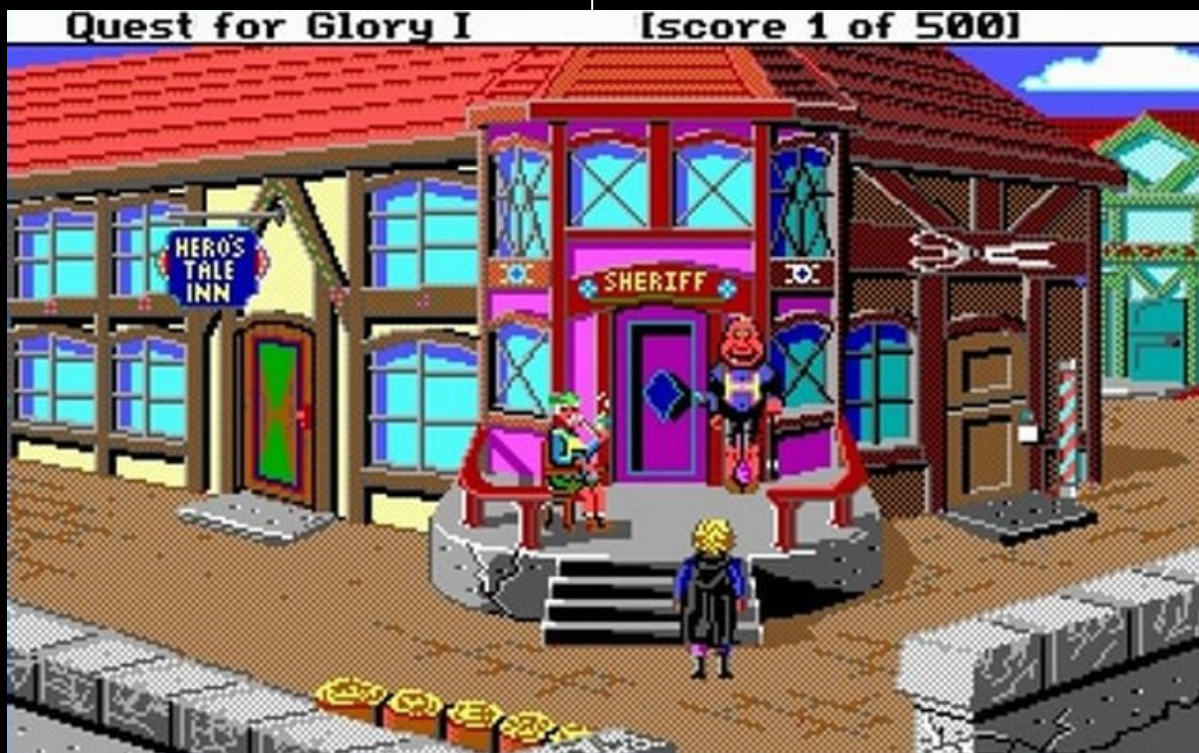
### WHY WE'RE ALL VIDEO GAME PIONEERS - BY MR BIFFO

You can't go back. No, really: you cannot do that. You are stuck here. You can only go on. The past is hidden behind an invisible wall, and all you can do is look back at it.

No. Please. I'm not threatening you. *Well, not yet.* It's just something I realised upon looking at some videos of old Sierra point-and-click adventures.

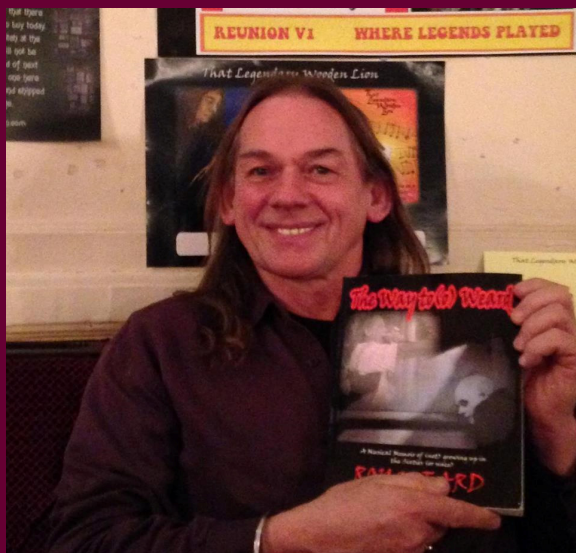
I loved those games, see. Getting a new Sierra game was a genuinely exciting thing for me. The packaging, the ritual of installing it and loading it up, the loading screen, the music... It was magical. It sort of didn't matter that I was rubbish at them, *because puzzles*; I just liked being part of those worlds. It was hair-raising, palpable... it felt like a privilege.

And I'll never again have that thrill. I've tried over the years to replicate it. I play the old games. I try to tell myself I'm as excited about new games as I always was... but the truth is that they don't have that buzz anymore for me. I wonder if they do for those who are just now coming to games for the first time.



<http://tinyurl.com/lv4vozu>

# 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..

We entered the bar, ordered some drinks and were immediately surrounded by a group of women. They ushered us over to a table and we sat down with them. We were talking for a few minutes and I began to have my suspicions about them. Although quite convincingly made up and revealingly dressed I realised they were not women at all. The one I had been talking to said to me, 'I tell you, but I do not tell the others. We are all transvestites in this bar. I think you knew that, no?'

I agreed that I had already guessed that. I looked at the others. They were all chatting away and the one that was with Chris had her hand on his thigh and was looking in his eyes. I was not too sure how he would react if he went into the back room and copped a handful of the 'meat and two veg'. She did have very convincing breasts but I was not sure, or even too interested in finding out, how far the transformation had gone. I decided we should leave. I turned to the woman I was talking to and told him I thought I should get the others to go now before anything happened. She agreed, so I turned back and addressed the others:

'I think we should move on guys'

Chris seemed put out.

'Let's stay here.' he protested.

I could see that the truck driver had come to the same conclusion as I had and was not anxious to land his nephew in too dodgy a situation so we all stood up, said goodbye and left. When we got into the street Chris rounded on me, 'Why did you do that, I was getting on all right there?'

'They were all men,' I replied.

'No they weren't, she was definitely a woman.'

I explained that the woman I was talking to had already told me, and the truck driver said he had worked it out too, but Chris would not believe us. He came with us to the next bar and then we lost him. I always wondered if he went back to the other bar.

We decided that best way to initiate the birthday boy was to take him to the *Eros Centre*. This is the sort of place that can only exist in a country like Germany. The one on the Reeperbahn is like an



Roy  
Weard

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underground car park but it has no cars in it. It is lit by 'black light', the UV lighting that makes all of the flecks of dandruff on your shoulders fluoresce. In this case all of the hookers who stand around down there are wearing white underwear or basques and nothing else. It is these that the black light is designed to highlight. The whole scene is very surreal if you have not been in one of these before, and no first time visitor I have ever taken down there has ever managed to make it through the room without going upstairs with one of the girls. They come straight up to you and are always very nice, inviting you to go with them. Of course that is their stock in trade, that siren-like appeal to the male ego that always wants to be flattered into the belief that these women, who have seen hundreds of men pass through those doors, have singled them out as their choice of partner.

I talked to a few of these women and most see it as a way of making a pile of money in a short space of time. They are mostly young and usually very pretty. They are tested on a regular basis for sexual diseases, never have any kind of sex without a condom, and are thrown out of the *Eros Centre* if caught using any kind of drugs. There are also heavies on tap if anything gets violent. Many of them see it as a way to get money together to start a business or something similar. Once they have their victim they take them up into the room they rent above the car park for as little sex as they can get away with. We found one that looked nice and explained it was the boy's first time, paid her and let her take him away. Most people I have dropped in that situation have lasted around twenty minutes from when they are led away to rejoining us outside. Considering you have to climb the stairs, pay the money, get undressed and then get dressed afterwards and go back down the stairs that leaves a scant five to ten minutes for the actual act. The lad was in there for about forty minutes so I think she must have been kind to him. We didn't ask.

In Berlin I found myself, once more, in the *Metropol*. When you load in and out of this gig they put a wide set of stairs against the stage which is around 5m tall. During the load out for the gig someone moved the stairs to one side and Peter Kirkman (who has been working for *The Scorpions* for absolutely ages, I believe), who had been walking backwards, carrying a lighting truss, fell from the stage onto the floor. He hurt his back quite badly. A few gigs later on we were in a kind of hippie commune in Vienna. Peter had almost recovered from that injury and then accepted a lift back to the hotel from two girls. They were on a motorbike and Peter was transported, over the cobbled streets of the old part of Vienna, in the sidecar. By the time he got back to the hotel he could barely move again.

We did another show in Austria in a much smaller town. This was held in a tent some way out of town. We rolled up and were greeted by the 'promoter's wimp' as they are known in the business. He showed us the stage and then led us to a caravan out

the back.

'Here is your rider,' he announced.

We looked at it. There were a couple of crates of beer, spirits, wine, food, fruit and all sorts of stuff.

'I think this is the band's rider,' I said.

'Oh no,' came the response, 'They have the same, look.'

And he led us to another caravan which was a bit bigger but had the same stuff in it. I asked him if he was sure about that, but he said he was so I took all the spirits and put them in our bus and then we got on with setting up the stage. After the soundcheck he told us there was no food at the venue so he would take us to a restaurant in town. When we settled down on a table at the restaurant and began to look at the menu John enquired about the way the promoter was settling the bill, 'You are paying for the food and we buy our own drinks, right?'

'Oh no, all drinks are included.'

'Do we have a limit?'

'No.'

John ordered a bottle of wine that cost around £150.

When we were all packed up after the show we were saying goodbye to everyone. The promoters wimp came up to me and said, 'I think I made a big mistake tonight.'

'With the riders and the drinks in the restaurant, I take it?'

'Yes, you were right. It should have been just the band and you should have bought your own drinks.'

'I thought so.' I felt sorry for him, 'We have not opened the bottles of spirits and some of the beers in the bus. You can have them back if you want.'

He straightened up, 'No, this was my mistake. It will cost me a lot of money but it was my mistake. You keep them,' he said.

I never saw him on any other gig again though.



CURRENTLY IN STOCK  
AT GONZO (UK)



CURRENTLY IN STOCK  
AT GONZO (USA)



c.j.stone

## TO HULL AND BACK

Hull is not a city. It's not a town. It's not a village, or a hamlet, or a borough, or a parish, or a county. Nobody lives there. It's a river.

The actual, official name of the city is Kingston-upon-Hull, a name deriving from the fact that Edward I bought a Hull-side village in 1293 and called it Kingston. Its status as a Royal borough was confirmed by charter in 1299. But from the earliest times it was known as the port of Hull, later just Hull. You wonder why. It would be like calling Burton-on-Trent "Trent" or Stratford-upon-Avon "Avon". The answer is simple. It's a great name. There's any number of Kingstons about (and quite a few Burtons and Stratfords) but only one Hull.

It's singular in other ways too. Hull is the only British city that runs its own telephone company. It costs the same as anywhere else to ring out of Hull. But for internal calls there's a flat-rate. Five-and-a-half pence for an unlimited call. People in Hull are noticeably more leisurely on the phone. It's good to talk.

I first visited the city in the summer of 1976, originally just for the weekend. I'd gone there to visit Graham, an old friend from Birmingham. Somehow I got stuck. I was still

hanging about the following spring. We lived in a squat off Princes Avenue, within walking distance of the Polar Bear, a pub where most of the bohemian types hung out at the time. Well I fancied myself as a poet, so I was right at home in the Polar Bear. Not that I ever wrote any poetry, you understand. But it was a better sounding job-description than having to admit I was on the dole. Coincidentally, it made for a slicker chat-up line too. The constellation of streets around Princes Avenue, Beverley Road and Spring Bank still mark out the bohemian area of the city. Princes Avenue, in particular, looks exactly the same in 1998 as it did in the mid-Seventies. Graham described it as a hippie museum. "You see all the same people you always saw, doing exactly the same things, and at the same time of day," he said.

In those days it was the principle city in the artificial – and now defunct – county of Humberside, consisting of Hull and the East Riding of Yorkshire to the North, and north Lincolnshire to the South. It was never what you would call a happy union. Lincolnshire people and Yorkshire people, historically divided by that huge natural barrier, the Humber estuary, never really got to know each other. It was a marriage of convenience, as it were, a bureaucratic shotgun wedding. There were very few tears when the divorce

came through in 1996.

The Humber bridge was supposed to have solved all that by bringing the two sides together. At the time it was the largest single-span bridge in the world. But it always seemed slightly pointless somehow, aside from its sheer scale and beauty, carrying insignificant amounts of traffic from one physical dead-end to another. Building work began in 1972. They were still working on the southern tower when I arrived. Later, I moved over to the South Bank, where I lived until 1981. That was also the year when the Queen opened the bridge. In between time, there was a regular ferry, which ran from the city of Hull to the village of New Holland.

The Tattershall Castle on the Embankment, sister ship of the Lincoln Castle, the last working paddle steamer in Great Britain. The Tattershall Castle on the Embankment, sister ship of the Lincoln Castle, the last working paddle steamer in Great Britain. 'No estuary is as headstrong, as wild and treacherous, or as breathtakingly spacious as

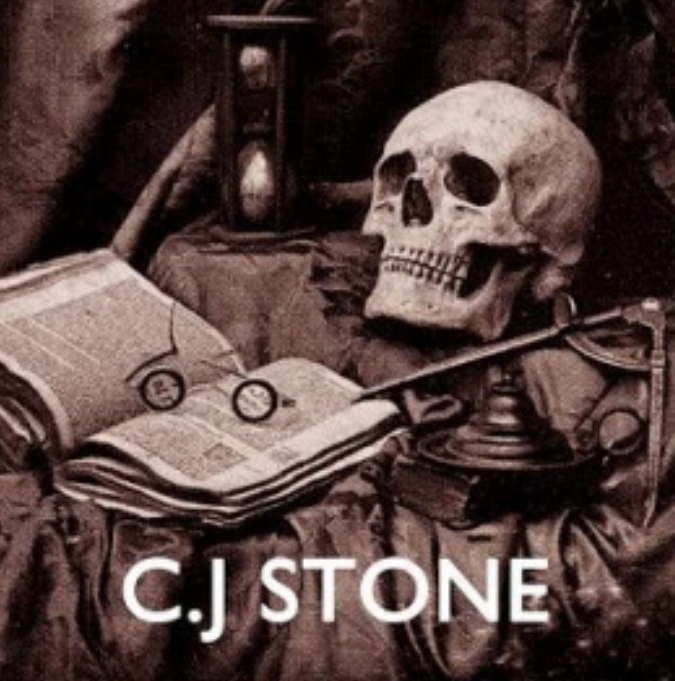
the Humber'

I used to love that ferry. There were actually two of them, one an hour from either side, crossing and re-crossing, and passing each other in the middle. One of them was an ordinary Isle-of-Wight type ferry. The other was the Lincoln Castle, and it was the last working paddle steamer in the British Isles. It was the most gorgeous thing, with these enormous paddles milling round at the sides, churning the silt-laden waters of the Humber into yellow foam. The Lincoln Castle finished work in 1978, when the engine blew up. It is now situated in Grimsby. Her sister-ship, the Tattershall Castle, which had been retired sometime before, is on the Embankment in London.

**Read on**

# THE EMPIRE OF THINGS

SELECTED WRITINGS 2003 - 2013



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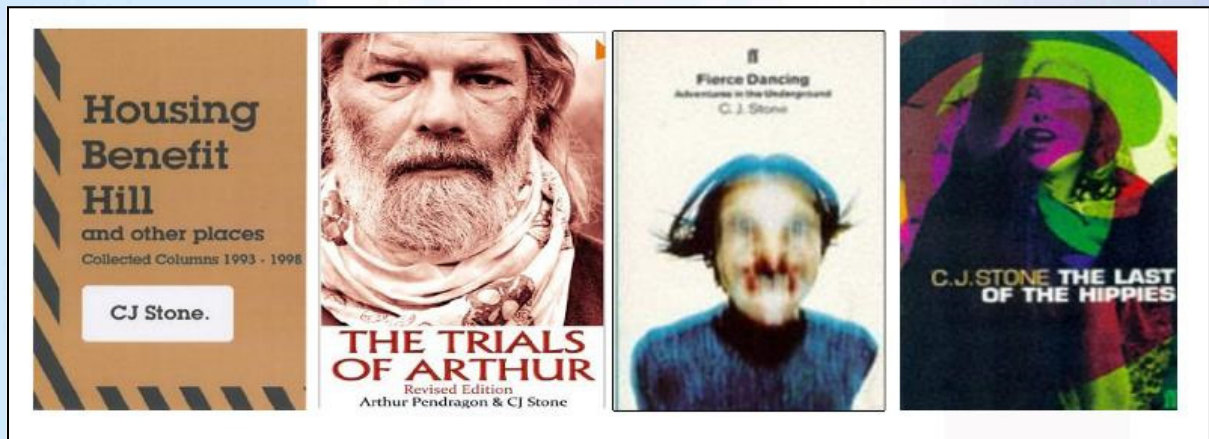
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<http://www.amazon.co.uk/Housing-Benefit-Hill-Other-Places/dp/190259343X>

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..

Web pages announcing public appearances of Hawkwind are common enough, but a recent one had a decidedly unusual headline:

## TTAB Schedules HAWKWIND Hearing for April 24 at Silicon Valley USPTO

It was the final salvos in the four-year battle between Dave Brock and ex-Hawkwind member Nik Turner over who has the rights to the Hawkwind name. A decision might not be announced for some weeks, however.

MONDAY, APRIL 17, 2017

TTAB Schedules HAWKWIND Hearing for April 24 at Silicon Valley USPTO

The Board has scheduled an oral hearing on April 24th at 3PM at Silicon Valley USPTO, California Room, Rm. 109 (lobby level), 26 S. Fourth Street, San Jose, CA 95113. In *Dave Brock v. Nicholas Turner*, Opposition No. 91214199, involving Nik Turner's application to register the mark NIK TURNER'S HAWKWIND for "entertainment services, namely, live musical performances by an individual or musical group." Opposer Brock claims ownership and priority of use of the mark HAWKWIND, and likelihood of confusion under Section 2(a) and false association under Section 2(a).

John L. Welch  
Wolf Greenfield

It's important to note what that Trademark Trial and Appeal Board (TTAB) judgement will decide, and what it will *not* decide.

It *won't* rule on whether or not Mr. Turner has the right to perform gigs under the Hawkwind

SELECT/PSYKO STEVE PRESENTS

NIK TURNER'S  
**HAWKWIND**

HEVERGLEBEN  
THE MYKROG • DEAD CANYON

TUESDAY DECEMBER 8  
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2303 EAST INDIAN SCHOOL ROAD, PHOENIX AZ 85016. DOORS AT 7:30PM. SHOW AT 8PM.  
21+ ONLY. \$12 PRE SALE AND \$15 DAY OF SHOW. TICKETS AVAILABLE AT  
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AZPARTYGIRLZ.COM / PSYKOSTEVE.COM

name, although the Board may choose to comment on that aspect of things. It's basically about whether or not Turner can obtain a federal registration of the trademark "Nik Turner's Hawkwind" in America.

# Spirits Burning

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

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

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



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

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Multimedia  
spiritsburning.com



## Background

After Turner made a 2013 application to register that trademark, Dave Brock challenged his right to do so.

The resulting battle can be viewed through the lens of "feet under the table," in that possession of the "Nik Turner's Hawkwind" (NT-HW) trademark would give Turner some rights over the general name.

That could then open the door to any lurking vultures who want to get their hands on elements of the Hawkwind musical catalog, for instance.

Other views are available (as the television advisory says) - such as, Turner's activities in America merely serve to promote Hawkwind products in general, over on that side of the Atlantic.

**Dave Brock's December 2013 written challenge to the trademark was on the following grounds:**

1. False suggestion of a connection [with Hawkwind].
2. Likelihood of confusion.
3. Dilution [weakening the Hawkwind brand - lessening its uniqueness].
4. Passing off [imitation].

He also said, "When the audience attends a Hawkwind show, their expectations are high and they look forward to enjoying a particular kind of music and experience. Without Mr. Brock, the audience would not receive the Hawkwind experience that it expects."

Turner flatly rejected that last item, merely saying (via his attorney) "Turner denies the



allegations of paragraph 7."

Unsurprisingly, this third Hawkwind battle caused divided opinion among Hawkwind fans, especially after Hawkeaster 2013, when manager Kris Tait revealed her worries about the matter, and said that "We live in hope that a solution will be found that will not divide the fans and destroy the band."

Four years later, the band sounds strong and powerful but there's certainly a degree of division among the fans. The bulk of the fanbase is pro-Brock; a good many profess loyalty only to 'space rock' in general; and some fans are in the Turner camp.

Ex-Hawk Tim Blake said, "I have also enjoyed a 48 year friendship with both Dave Brock and Nick Turner ... I find the very notion of a "Nick Turner's Hawkwind", both perplexing, and somewhat sad."

Blake's keyboard-playing stints with Hawkwind total 13 years in all, so far. He recalled,

"The group enjoyed a very profound 'reshuffle' 1976, and I would have thought, that by accepting the business plan presented to him at that time, Nick "relinquished" any right to use the name Hawkwind. In fact, it

was in 1976 that I was hired by Charisma Records to record Nick's first "post Hawkwind" album, under the name of "Nick Turner's Sphinx". Nick and Hawkwind had gone their separate ways!"

#### **A thousand psychic wars - the first 'Hawkwind battle'**

The first skirmish was in 1994 when Turner started touring the USA as Nik Turner's Hawkwind, and promo material often emphasised the third word while shrinking or even omitting the first two words. Indeed, there was sufficient confusion caused for Turner to clarify things on-stage during the New Jersey show:

*"I'd like to apologise to anybody that came up here expecting to see the Hawkwind band that's got Dave Brock in it. Unfortunately he's not here..."*

*"But you've got us instead. So I hope you like it. This is the Nik Turner Hawkwind, this is the spiritual Hawkwind."*

Hawkwind raised objections; Turner said he was unaware that Brock had registered the trademark; and the dust then settled for several years.

### The second 'Hawkwind battle'

A UK turf war erupted in 2001 when Turner gigs under the band name xHawkwind prompted court action in England. The outcome, an agreement reached in December 2002, was in favour of Hawkwind.

### The third 'Hawkwind battle'

This current one, a USA turf war spanning 2013-2017 so far, has seen both sides have their say, and we're currently awaiting the decision.

### Nobody expected the Spanish Inquisition

Plenty of Hawkwind fans have a somewhat Monty Python-ish sense of humour, and some put a medieval slant on things, as the four-year case dragged on, sometimes with unexpected results. The British brand of humour was not always understood by overseas readers. Aso, the general atmosphere being somewhat similar to that of a divorce, where staying neutral can be difficult, discussion sometimes became heated and often became deadlocked.

On discussion forums, Turner's activities became 'the elephant in the room' and one website states, looking back on past events, that "...posts on Amazon and Yahoo groups indicated a new breed had arisen – the self appointed Hawkwind police. They trolled the internet looking for mentions of Nik Turner..."

The TTAB Blog page - the one that had the headline about "TTAB Schedules HAWKWIND Hearing for April 24 at Silicon Valley USPTO" - attracted over 250 comments in 36 hours, and around 98% of them are supportive of Hawkwind's position whilst avoiding any slurs or even would-be-humorous mediaval slants.

### What next?

After the TTAB verbal submissions of 24 April were concluded, a brief description of the hearing said that attendance was about 40 people, most appearing to be law students with their professors, and that "the Judges did not let either party get far into their arguments before starting in with questions."

In conclusion, the account said: "The Board asked tough questions of both parties, but did not indicate which way they were leaning."

And Kris Tait said,

*"The news from U.S. is positive so far! No decision as yet, but we did not expect a decision tonight anyway... The Hawkwind case was put articulately and was well received by the judges."*

*"Evan Cohen, the attorney for Turner, conceded that there was confusion, but argued that the fanbase was so small that it didn't matter... Other points such as priority were argued on both sides and questioned by the judges."*

*"We do not know how it is going to go, hats off to our team, who were cool, collected, informed and answered every question put to them...Any shaky hands, nervousness and question avoidance was not present in the Hawkwind team ;-)"*

If the decision goes against Turner, he presumably can still tour the bars of America as NT-HW, as the TTAB have no power to say that he can't; only a court, not a civilian body such as TTAB, can tell someone to actually stop using a trademark.

However, if Turner tried to tour under that trademark, Hawkwind and Brock would have strong grounds for court action, such as asking for a "cease and desist" order, because the TTAB ruling would have effectively settled the ownership issue.

If the decision is in favour of allowing Turner to own that trademark, the position is a lot less clear-cut. The ownership issue would be somewhat cloudy as there could - at least, on paper - be two Hawkwinds operating in the world, instead of one.

It's even been suggested that all members, current and past, should have the right to run their own separate Hawkwind. If that came about, we could end up with thirty or even forty Hawkwinds prowling around the global music circuit, and perhaps even hunting in packs. Now, *that* is a strange scenario, definitely worthy of Monty Python.



# HAWKWIND PASSPORT APPLICATION



Greetings space travellers!

This is your Hawkwind Earth Visitors Passport application form.

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

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

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

Volunteer Crew Register

Name .....

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

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

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

Post Code .....

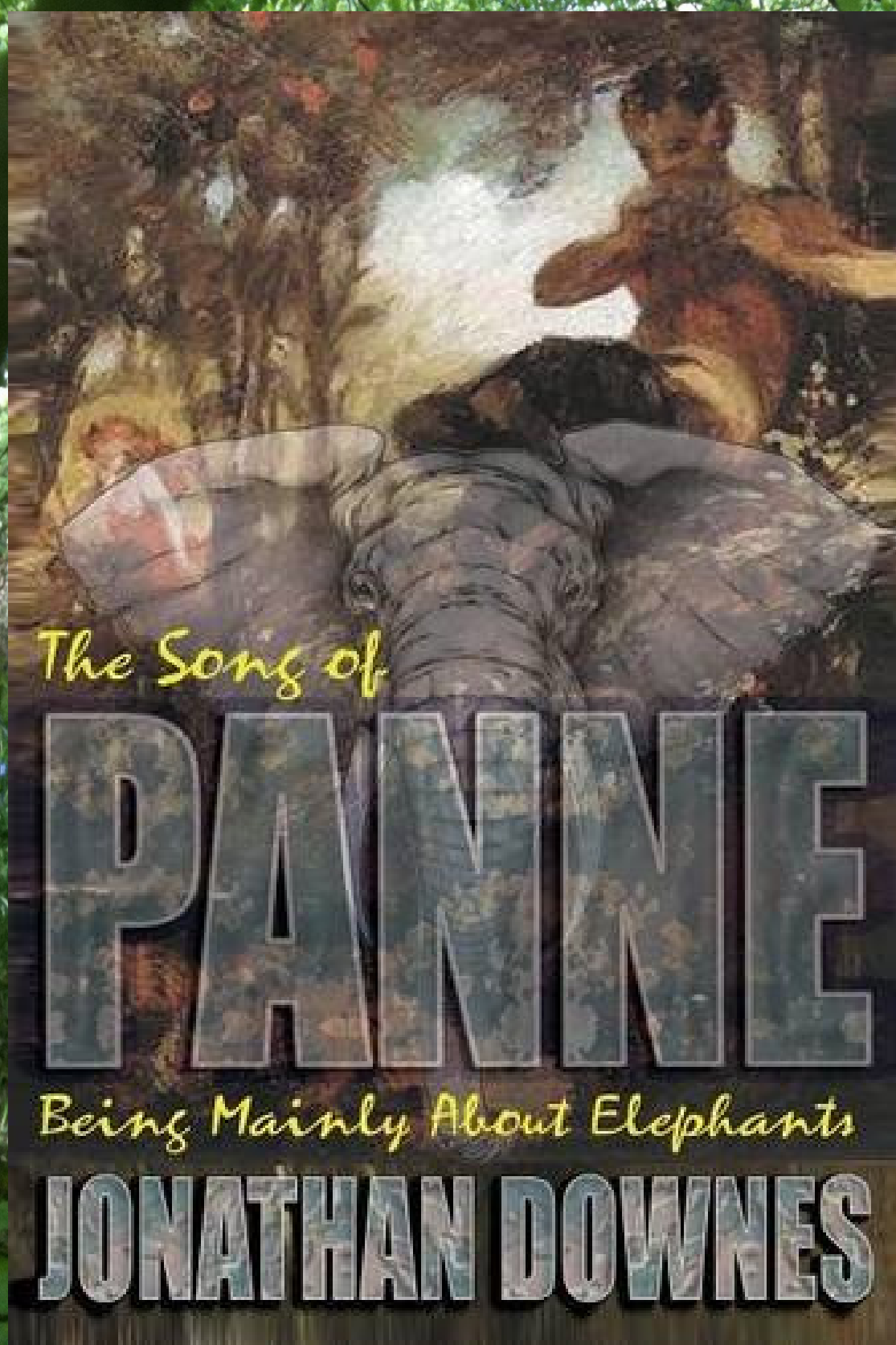
E-Mail Address: (Please print clearly).....

Telephone Number: .....

Additional info: .....

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

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



*The Song of*

# PANNE

*Being Mainly About Elephants*

JONATHAN DOWNES

# XTUL

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

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

Are you sitting comfortably? Good. I shall begin.

LIII

Danny looked at me with a startled, rabbit in the headlight, expression on his pockmarked and unusually ashen face.

"What the fuck are you talking about?" he gasped in astonishment. "Don't tell me that you know those girls? Who the fuck are they?"



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



"I don't exactly *know* them", I muttered. "I don't know exactly *what* they are, but I know more about them than I would like to.."

I didn't mean to be enigmatic, but despite his apparent *volte face* I trusted Danny just about as far as I could throw him, and had no intention of sharing any more information with him than I had to do.

Danny has always hated it when I am enigmatic. in fact, I have always hated it when I am enigmatic, and have frequently wanted to punch other people

when they do it. But as you know from reading this narrative so far, there wasn't much I could tell him, so I promised that I would share what little information I had with him, but in the meantime I implored him...

TO FINISH HIS FUCKING STORY

So reluctantly, he did.

Luckily for Danny, the girls marched right past where he had been hiding, and disappeared down the corridor towards the orgy room, and Danny grabbed the money, and stealthily crept towards the



front door and freedom.

For reasons that remain obscure, but which probably made some sort of sense at the time that Malcky was planning his big heist, Danny had left his car in a pub carpark at the other end of the town. He understandably wanted to put as much distance as he could between him and Victor's house, and so was at a loss as to what to do next.

Then he heard screaming coming from inside the house.

Despite the fact that my late Father always treated me as if I was some sort of teenage tearaway, in the mould of Johnny Strabler, I was truly nothing if the sort, and I never got up to the sort of teenage shenanigans that so many of my peers did. Unlike me, however, Danny Miles *did* know how to hotwire a car (something involving connecting the two

wires which complete the circuit when the key is in the "on" position (turning on the fuel pump and other necessary components), then touching the wire that connects to the starter) and he used a plantpot to break the window of Victor's Daimler, and within a couple of minutes was in the driver's seat and away down the drive.

The screaming continued.

Rather than drive straight to his own car, Danny decided to take a circuitous route in order to lay a false trail for anybody in pursuit. So he drove down the drive in a reckless manner and got the fuck out of there.

As Danny pointed out, once upon a time, it would have been no problem to collect his own vehicle and (to use his own charming, though oddly poetic, expression) fuck off into the night. But

we live in a digital age, and surveillance cameras are everywhere. And although I am sure that there are not as many surveillance cameras along the main drag of Kilkhampton, as there would be - for example - in London, Manchester, or some other seething metropolis, I am equally certain (as was Danny) that there would be enough bits of digital security equipment scattered around the aforementioned main drag of Kilk, to make it difficult to do what he needed to do.

Add to that the fact that Victor's car was undoubtedly stolen, was one of the more recognisable vehicles in the little town, and that the terrified screams that he had heard coming forth from the house, whilst Danny was in the process of hotwiring the Daimler, made it appear not unlikely that the good potwallopers of Kilkhampton, (and their trusty plods) would be faced with the aftermath of a Cielo Drivesque massacre once they had finished their breakfast, and the news had spread across this usually sleepy backwater of north Cornwall.

So what the fuck was he gonna do?

For a moment he was beginning to wish that he hadn't stolen such an ostentatious vehicle. But Danny was an ostentatious sort of cove, and furthermore he was suffering from an unusually kind impulse, and wanted to give Malcky and Emmz a chance to escape in their own car in the (admittedly unlikely) scenario that they would be able to escape the carnage which was presumably taking place inside Victor's mansion.

As I have intimated on many occasions during the course of this narrative (and

other things that I have written about him over the years) Danny Miles is not unintelligent, but above all he has a sort of low cunning that mere mortals like I shall never achieve. For example, even if I had ever been in the position of stealing somebody else's car and hightailing it away from a crime scene where acts of violence were presumably taking place against a coterie of upper middle class perverts, and assorted low lives (something that I have never done, and feel certain that I shall never do) I would never have thought of doing it as efficiently as Danny. He drove to the house where he had been living with Malcky and his unlovely spouse by a circuitous route. When he got there, he quickly gathered up all of his property, bunging it into the boot of the stolen Daimler. He then went through the house, snaffling up all of his host's money reserves (another couple of grand) and their firearms (another service revolver and a pump action shotgun) and drove away.

But did he drive back to Kilkhampton to collect his car?

Nope.

By this time it was well past two in the morning, and he was feeling weary after a long, and emotionally wearing day. He drove back to the A39, and up towards the Devon border, and after a few miles he took a small side road that led into the deep forestry plantations around Meddon. He then found a convenient layby (actually the partitioned off entry to a disused ride in the forest) parked up and went to sleep.



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





AH, THE PILOT.  
WHAT CAN HE BE  
THINKING ABOUT  
UP THERE?



WHO STOLE  
THE LEG  
OF TIME?



# 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!!!"

## A SECOND HAND LIFE

GROWING UP ON HAND ME DOWNS

Second hand clothes i still wear

Every car i have ever driven-

Most of my loves(no-all of them..

Many experiences.(Nothing original here-

i am a recycler.The last in the food chain.

After me-the dump.Trash.Exit.Good-bye!

Yet,i have this sentimental attachment

to paper that bears the marks of others-

books,poems,art.Hard to give away

Harder to trash or burn.Hardest to release

It is as if my ghosts want me.So i live

in a second hand world.With my ghost writers..

# Yer Gonzo Bookshelf

## Hackers on Steroids



On the psychos, sadists, sickos, and other assorted cyberpaths of 4Chan, Facebook, and the wider web

Oisín Sweeney

- **Format:** Kindle Edition
  - **File Size:** 1145 KB
  - **Print Length:** 276 pages
- Sold by:** Amazon Media EU S.à r.l.

This is quite possibly the most appalling book I have read in years.

It is not appalling as in badly written, far from it. But it contains some of the most disturbing things that I have ever read. I do not have a particularly high opinion of our own species, but having read this book it is hard not to give up on humanity altogether.

I sought this book out because I have always been interested in the rise of the Anonymous subculture, and how a genuine social movement came out of 4Chan, arguably one of the more disturbing corners of the Internet. Anonymous were famously described once as 'Hackers on Steroids' and I assumed that this would be a book about the movement in general, and the author's internet

vigilantism in particular.

Bloody Hell I was wrong.

For those of you who are not aware of Internet Trolls, I am pinching a short description from those jolly nice people at Wikipedia:

"In Internet slang, a troll (/ˈtrɒl/, /ˈtrɒl/) is a person who sows discord on the Internet by starting arguments or upsetting people, by posting inflammatory, extraneous, or off-topic messages in an online community (such as a newsgroup, forum, chat room, or blog) with the intent of provoking readers into an emotional response or of otherwise disrupting normal, on-topic discussion, often for the troll's amusement.

This sense of both the noun and the verb "troll" is associated with Internet discourse, but also has been used more widely. Media attention in recent years has equated trolling with online harassment. For example, the mass media have used "troll" to mean "a person who defaces Internet tribute sites with the aim of causing grief to families." In addition, depictions of trolling have been included in popular fictional works, such as the HBO television program *The Newsroom*, in which a main character encounters harassing persons online and tries to infiltrate their circles by posting negative sexual comments."

After reading this book I realise that the above description is a bit like describing Nazis as a bunch of people who "didn't like the Jews very much".

I had problems with being trolled about seven years ago: I am sure, but I cannot prove, that it was a business associate of someone with whom we had had unsatisfactory business dealings, who set up a blog accusing me and my organisation of the most appalling crimes and transgressions in a calculated attempt to destroy my career. The clever thing about what he did was that many of his allegations were *almost* true, and that the inferences drawn were very far from what was actually the truth.

The effect on me personally was unbelievable. It catapulted my already fragile psyche into places that it had never been before, and I truly hope will

never be again. The fact that someone had that much HATE for me upset me deeply, and I don't think that I have ever completely recovered. So I thought I knew what Trolling was. But then I read this book.

This book is full of true (or at least I have no reason to suppose that they are not true, and every bit of cross checking that I have done appears to bear the assertions in this book out) accounts of the sadistic activities of 'trolls' who get their jollies by tormenting the families of the recently bereaved. They target Facebook memorial pages for recently dead children, posting sexual slurs and photoshopped images of the deceased.

This book describes, in horrible detail, how one particular Troll - Colm Cross - was responsible for a string of atrocities including:

"On a page operated by the friends of a 15-year-old girl who was stabbed to death:

Colm Coss This crackwhore is sitting on my cock now in hell. When I have finished with her every other denizen of the place will play with her corpse for all eternity.

On an RIP page operated by the family of a dead four-year-old boy: Colin Upson I ripped his eyeballs out and fucked the bloody dripping sockets. He never saw it coming."

And these were some of the milder comments. The author also describes how faked youtube videos showing the deceased child with swastikas for eyes, and photoshopped into sexual situations were splashed across the internet to general hilarity. I truly cannot bring myself to repeat the worst of these stories.

Then in the middle of the book, just as the reader is beginning to deal with the cavalcade of diabolical filth that has been laid before them, comes a chapter about Child Pornography rings on social media, including Facebook. Again, I knew such things existed, but the utter ubiquity of them horrified me.

I could carry on. But it would upset me too much.

Oisín Sweeney describes why and how he/she (I don't know their gender, and it doesn't really

matter) became an Internet Vigilante, why they stopped, and why they believe that no-one else should follow in their footsteps. And they finish the book with this horrifically dystopian passage:

"It won't end. The names of dead children will continue to be fed into the Internet machine for the sadists and the professional mourners to claim ownership of. The Internet machine will itself continue to help generate dead children for its own self to feed on. Children will die, incidents of trolling will happen, the media will ask some more questions, the PR robots will be turned on in response and the clean corporate machine will continue to glisten as brightly as the smiles that go along with it. And then as the world turns in its orbit more girls going to meet 'boys' they found online ending up being found dead in fields or in deserts, and all as the workings of the child pornography factory continue to hum away quite silently under the much louder noise of billions of dollars' worth of social networking stock being bought and sold. I was so naïve at one early stage in all of this that I believed that all which had to be done was to get the media to report on RIP trolling and change in social networks would be forced. I was as innocent as a child in that belief. Nothing is really going to change at all, except maybe that it all is just going to get worse and worse. To look into the horribly schizophrenic mind of the Internet is to perceive in the most modern and awe-inspiring of technologies the still-primitive race which built it. Technology is helping to bring the psyche of mankind back closer to the nightmare of the cave rather than awakening us further from it".

And you know what? Oisín Sweeney is completely fucking right.

I started this review saying that this was an appalling book. I cannot recommend this book to anyone because it is simply too upsetting. Some of the imagery in here will be with me for many years, and if there was any such thing as a Government Health Warning for books, *Hackers on Steroids* should probably carry one.

It is indeed an appalling, and horrific book. But I am glad that Oisín Sweeney has written it, and although I shall not have recommending it to anyone else on my conscience, I am very glad that I have read it.

Caveat Lector Magnissimus



# THE BITCH IS BACK

“Extremely rare inflatable rubber ball produced in the UK circa 1963/64. Has an inflatable valve and still holds air. Has an image in black of each Beatle and 'The Beatles' surrounded in stars repeated around the ball. Has the original shop retail price written in green ink.

Originally white but has discoloured. Some marks and wear but overall in VG/EX condition”

Fine I guess, unless you have cats. Cats have sharp claws. Cats like to play with balls. Methinks this may be one rubber ball that won't come bouncing back to me.

The Beatles - Set Of Original John Lennon 1960's Stamps - £14.95



“The Beatles - Set Of Original John Lennon 1960's Stamps. Excellent Condition. Issued in Sweden in the 60's ... Great condition genuine original item ...”

Aaaargh 'foto'....it's 'photo'! Morons.

Official COCTEAU TWINS 1994 FOUR CALENDER CAFE T shirt L - £250



“Official COCTEAU TWINS 1994 FOUR CALENDER CAFE T shirt L”

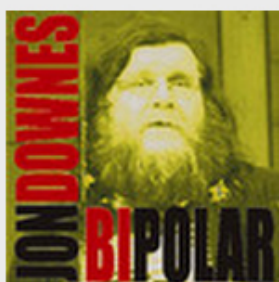
FRANZ FERDINAND You Could Have It So Much Better RARE Promo Cardboard MEGAPHONE - £10

“Here is a RARE PROMOTIONAL 13” CARDBORAD MEGAPHONE Promoting The FRANZ FERDINAND Album YOU COULD HAVE IT SO MUCH BETTER”

This reminds me of Family's *It's Only a Movie*

## SHAMELESS SELF PROMOTION TIME

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



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



album with the free brown paper bang thingy. I've still got that. Silly, but then again a bit of puerile fun does no harm.

Shure THE WHO Signed Limited Edition SM58® Microphone Serial Number 001



“Proceeds benefit Teen Cancer America – US \$2,550.00 (Approximately £1,983.59)

YOU ARE PURCHASING:

Shure THE WHO Signed Limited Edition SM58® Microphone Serial Number 001

This is the only limited edition SM58® microphone signed with a gold pen!

Shure and The Who have joined forces to produce a limited edition run of 300 serialized, custom painted 50th Anniversary SM58® microphones, featuring

an original graphic design from Richard Evans, designer of The Who album covers and artwork since the 1970s. These rare microphones will be made available at auction with all proceeds donated to Pete Townshend and Roger Daltrey's charity of choice, Teen Cancer America. Don't miss this opportunity to own a piece of history while contributing to a worthy cause.

Serial numbers 001 through 010 feature Pete Townshend and Roger Daltrey's signatures and will be auctioned by Shure from April 17 through April 27. These are the only limited edition SM58s that they signed!

About the Microphone:

Brand: Shure

Model: SM58®

Serial Number: 001

Condition: New and packed in a commemorative box

Signature in Gold: Pete Townshend and Roger Daltrey

Comes with a Certificate of Authenticity from Shure.”

BEATLES POP DOLL by The Fool - from the BEATLES London Boutique Shop 1968 UK £1,850



“Original Doll From the APPLE BOUTIQUE, London, 1968. This tall doll is not in the best of condition, as has holes in the leg's exterior material. Thus, grading as 'Good' only. The APPLE Tag/Label is still present. Genuine artifact.”

Um - ummmmm. Erm. Not sure .....

Frank Zappa's Flask - \$2,500

“Frank Zappa's one of a kind flask. Silver plated. Screw off cap. Beautiful design. Originally purchased at family estate sale through Julien's auction in Los Angeles. Comes with felt case. A must have for any die hard Zappa fan.”



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



Now you are talking. This is gorgeous and I really wish I had that amount of money to spend.

**SUCCESS (PINK FLOYD THE WALL) LEATHER BUSSINES SOLDER BAG - US \$2,139.00**

"Anniversary edition SUCCESS leather briefcase for PINK FLOYD's concert in Athens in 2011. The outer part of the leather is colorful graffiti and the internal part of the bag is portraiture of the famous "THE WALL". Inside there is a pocket that closes with a zipper a pocket for a mobile phone and two cases for pens and ring for keys there is also a Soft Case for Laptop with rubber sideways length 37 cm, height 26 cm



Dimensions: length 37cm height 30 cm width 10 cm  
Dust bag available"

It's a bag in which to keep your soldering iron...always handy to have . Extra bonus to be able to keep it in a Pink Floyd shoulder bag ... oh wait...I think I got the wrong end of the stick there.

Hey ho,  
Off we go

See you next week  
Toodly-pip-squeak

A night scene of a riot. In the background, a large fire burns brightly, casting a strong orange glow. In the foreground, a line of riot police in helmets and shields stands facing the viewer. The scene is dark, with the fire providing the main light source.

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

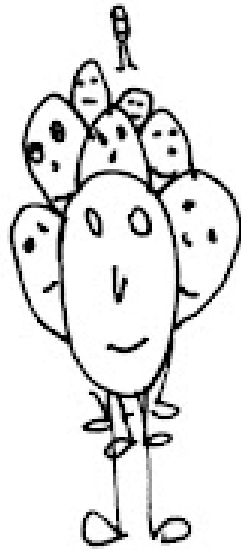
[http://www.zazzle.co.  
uk/streetfightingshirts](http://www.zazzle.co.uk/streetfightingshirts)

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

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...



RAF Dickies



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.



Cut Chemist: Sound of the Police (A Stable Sound, 2010) What? Mastermix.44axz

DJ, mixer, some-time actor, Cut Chemist released his first proper album, in the late nineties and his first studio album: The Audience's Listening in 2006. His highest profile appearances include playing a Chemistry teacher in the movie Juno, but the basic genius that allows him to select, mix and blend a perfect programme has never deserted the man.

Released in 2010, Sound of the Police mixes Latin and Hip-hop beats. Latin and African Jazz, and pours the ensuing blend over two tracks, both around the 20 minute mark. As a comment on, and tribute to, the good, old fashioned, two-sided, forty odd minute vinyl album Sound of the Police is an effortless romp through great sounds, great beats, snatches of the most random elements, and the sense of the master mixer in charge and creating in the moment. One turntable, one mixer and one loop pedal allowed Cut Chemist to concoct the whole mix live, and that is the secret to the erupting energy and invention of Sound of the Police.

Benchmarks include the likes of DJ Shadow – with whom Cut Chemist has toured – but Sound of the Police is an altogether jazzier affair than Shadow's best and it retains the capacity to move off in its own directions, with perfect timing. Witness the drum break around 13 minutes into the first cut, and the gradual emergence into a soundscape subtly altered from the grooves that preceded the break.

# 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**

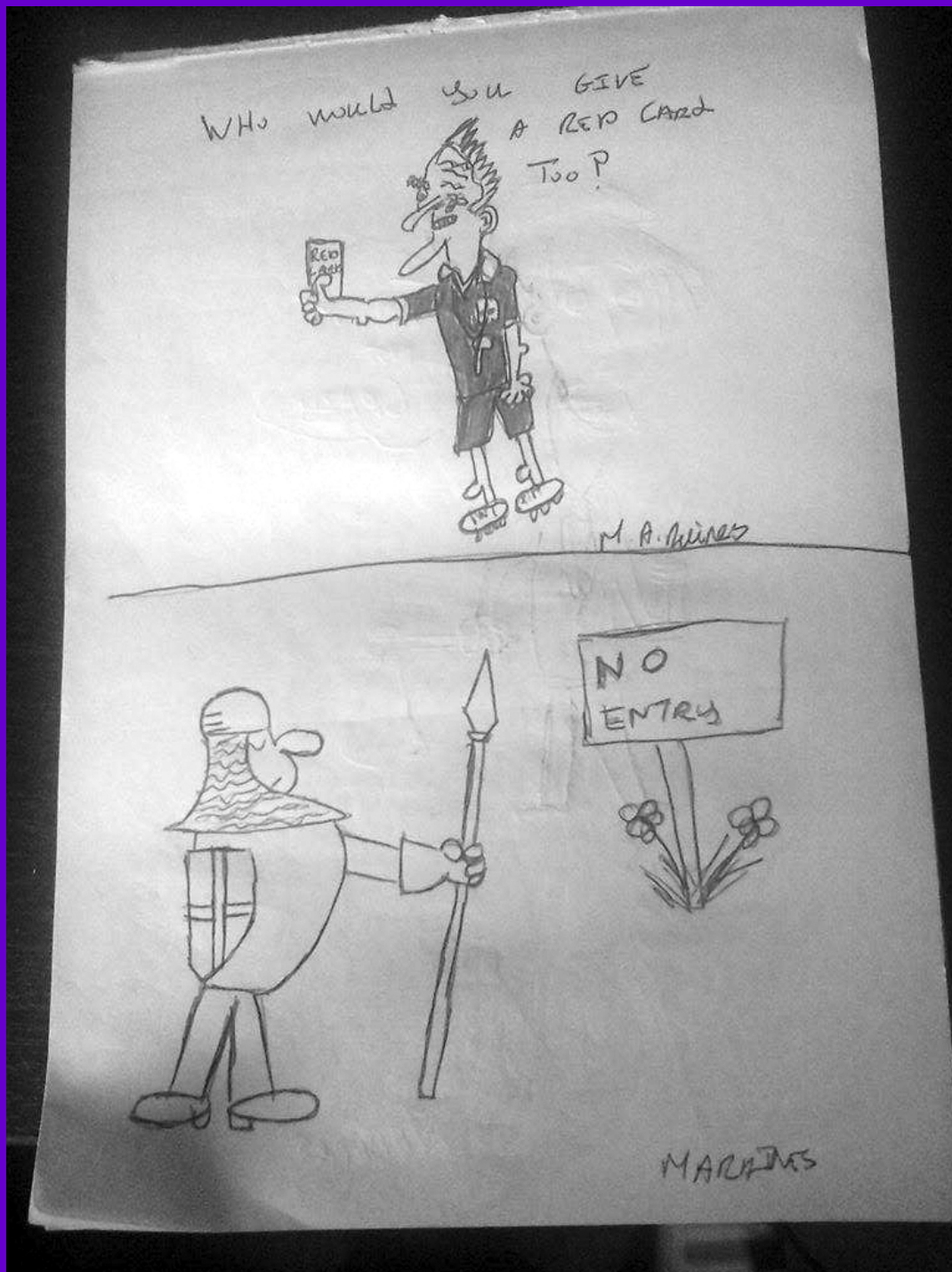


**GONZO**  
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[www.gonzmultimedia.co.uk](http://www.gonzmultimedia.co.uk)

THE WORLD OF GONZO ACCORDING TO

# Mark Raines



And so another week trundles to a close. It has been a fairly average sort of week, complete with its own significant little dramas, but with nothing really to write about.

On my blog today I wrote:

Disappointing news today. The first Scandinavian Weird Weekend has been cancelled. It is a shame after all of Lars' hard work, and we want to thank him publicly for all his efforts. He is a dear chap and both Corinna and I are very fond of him, and it is sad that we won't be seeing him this summer after all. In slightly better news, the new Gorillaz album is out

GORILLAZ



HUMANZ



today and I have cake.

I am on the second listen through of the *Gorillaz* album, which—as in the case of all its predecessors—is far better to these ears than it was the first time around. However, by far the best tracks are those which feature the multi talented Damon Albarn, and he is not on as many of the songs on this album as I would have liked. There is also less of a concept than on previous outings for the cartoon hiphop band. But I can still recommend it to any of ya!

But don't get me wrong. It is by no means a bad record, but it *does* seem to be a little more impenetrable than previous *Gorillaz* albums. However, it is certainly up there with the other major releases of the year, and I truly recommend it to any of you who cares to listen.

Talk next week

Peace

jd



THE BEST LAID PLANS

# GET NAKED!

...with the **Pink Fairies**

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

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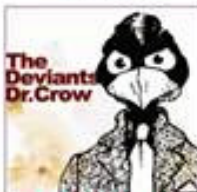
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ANDY COLQUHOUN**  
Black Vinyl Dress  
HST192CD



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Dr. Crow  
HST186CD



**THE DEVIANTS**  
The Deviants Have  
Left the Planet  
HST029CD



**THE DEVIANTS**  
Barbarian Princes  
Live in Japan 1999  
HST187CD

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