

GONZO

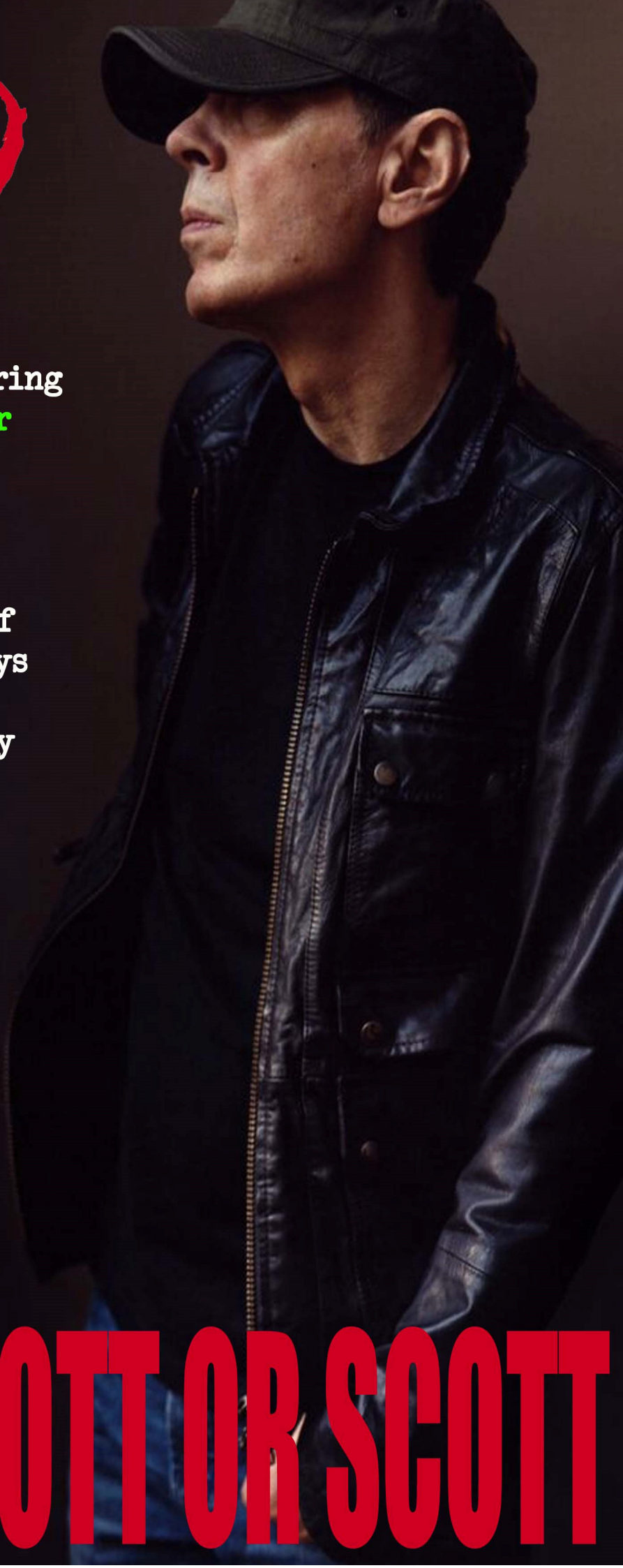
Jon muses on the recent concert featuring the songs of **Scott Walker** and the arrangements of **Wally Stott** aka **Angela Morley**, Tim interviews **Edgar Broughton**, Jon interviews **Don Falcone** of **Spirits Burning**, John says goodbye to **Walter Becker** of **Steely Dan**, and Jeremy encounters some **Fisherman's Friends**.

And is there more? You can bet your pondohs there is. And it is all **free/buckshee/gratis**

Wooot!

#251

WHAT? STOTT OR SCOTT





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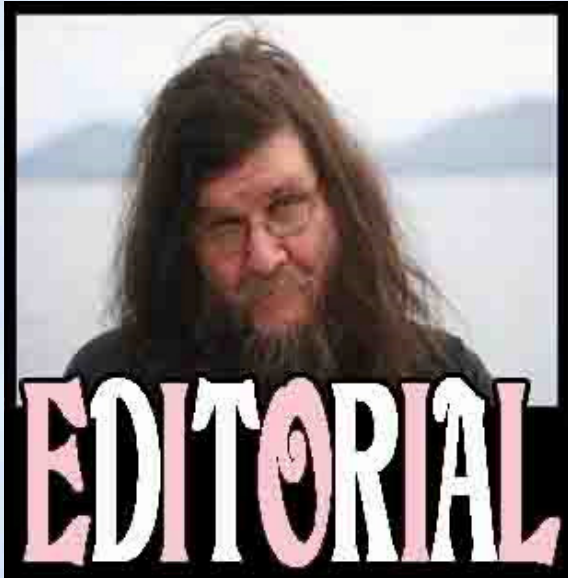
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THE THREE COMMANDMENTS OF GONZO WEEKLY:

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 peculiar little magazine, and for the first time in weeks, with an editorial that does not mention the Justified Ancients of Mu Mu.

The fact that Scott Walker is my favourite singer is hardly a secret. Indeed I have been proselytising about him from every

available mountaintop for years, and over that time I have managed to turn many people onto him. But the biggest irony (if that is the right word and I don't think that it is) about my fandom of Scott Walker is that - in my humble opinion, and that of many of the people I know - his first four albums (five if you include the long unavailable *Scott sings songs from his TV Series*) are his best, with each one being better than his last, reaching a climax in 1969 with his third LP that year, the sublime *Scott IV* which everyone ignored.

This was a crushing blow to him

First coming to fame in the mid-1960s as frontman of the successful pop music trio The Walker Brothers. His solo work drew acclaim but resulted in diminished commercial sales, (although I can cautiously praise his two country albums which are very difficult to find) leading him to reunite with Walker Brothers in the mid-1970s. The first two of the albums by the reformed Walker Brothers, none of whom were called Walker, and who were all unrelated to each other, were just about



The fact that Scott Walker is my favourite singer is hardly a secret.

what one expected, but broke little new ground, and didn't sell particularly well.

With the imminent demise of their record label looming, their third album *Nite Flights*, was released in 1978 with each of the Brothers writing and singing their own compositions. The opening four songs were Scott's, "Nite Flights", "The Electrician", "Shut Out", and "Fat Mama Kick" – were his first original compositions for the best part of a decade and represented his first

steps away from the MOR image and sound he had cultivated since the commercial failure of Scott 4. The extremely dark and discomfoting sound of Scott's songs, particularly "The Electrician", was to prove a forerunner to the direction of his future solo work.

Since the mid-1980s, Walker has revived his solo career while moving in an increasingly avant-garde direction that has been likened to "Andy Williams



SCOTT WALKER
Photographed by IAIN & JANE

اللجنة لهم إذا كانوا لا تأخذ نكتة



SCOTT WALKER
Photographed by DAVID EVANS

reinventing himself as Stockhausen." In an almost parallel, though opposite, manner to his early solo albums, his records from *Tilt* (1995) onwards have got progressively more peculiar and - some would say - unlistenable, and although long term fans like me religiously buy each one, the output of Scott this century is hardly ever on our playlists. But like the National Gallery, we are glad that he is still there and doing his own inimitable thing.

Bizarrely his side projects are often more listenable than his mainstream work, and collaborations with *Sun o)))* and *Bat for Lashes* are by far the most listenable things he has done in the last twenty years.

This year, however, Walkerpeople were galvanised into enthusiasm and action by those jolly nice people at the British Broadcasting Company who announced:

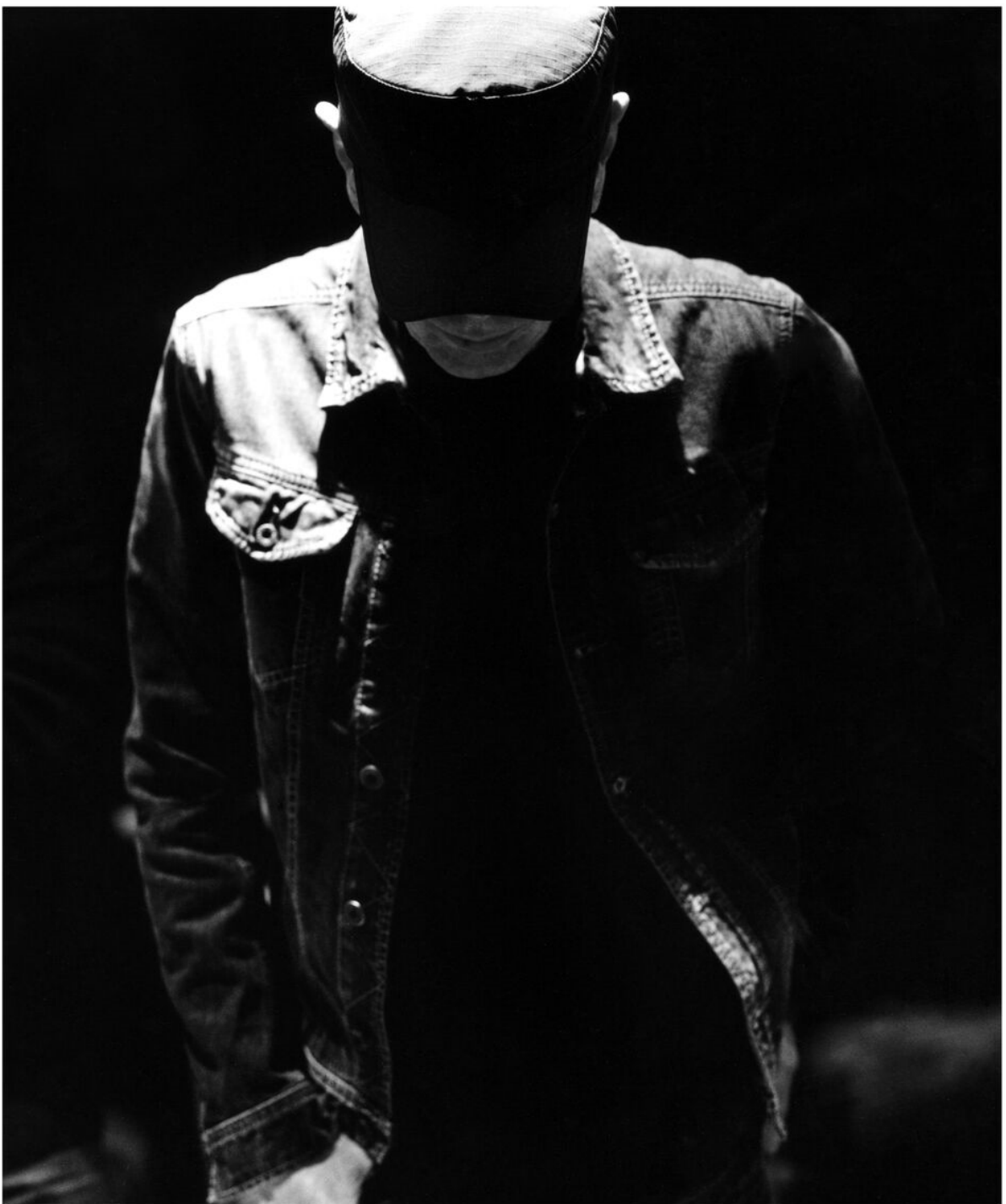
"Jarvis Cocker leads an eclectic line-up in this late night tribute to the 60s cult icon Scott Walker. Conductor Jules Buckley has arranged tracks from Walker's four

onymous albums, performed with live orchestral backing for the very first time. Featuring Jules Buckley's Heritage Orchestra and London Contemporary Voices."

Bloody Hell we all thought, and across the Nation we all sat down to watch it, and most of us had managed to convince ourselves (despite all the overwhelming evidence to the contrary) that the man himself would turn up and sing a glorious encore of *Montague Terrace in Blue*. Of course, like most self delusional people we were being stupid, and not only was he never going to turn up, but that he had intimated as much all along.

In a rare interview for BBC Radio 6 Music, 74-year-old Walker admits that he is not one for looking back but "I don't have any objection to people singing my stuff ... I was just wow, it is quite a surprise, it's quite an honour".

He was asked if news of the Prom had



SCOTT WALKER

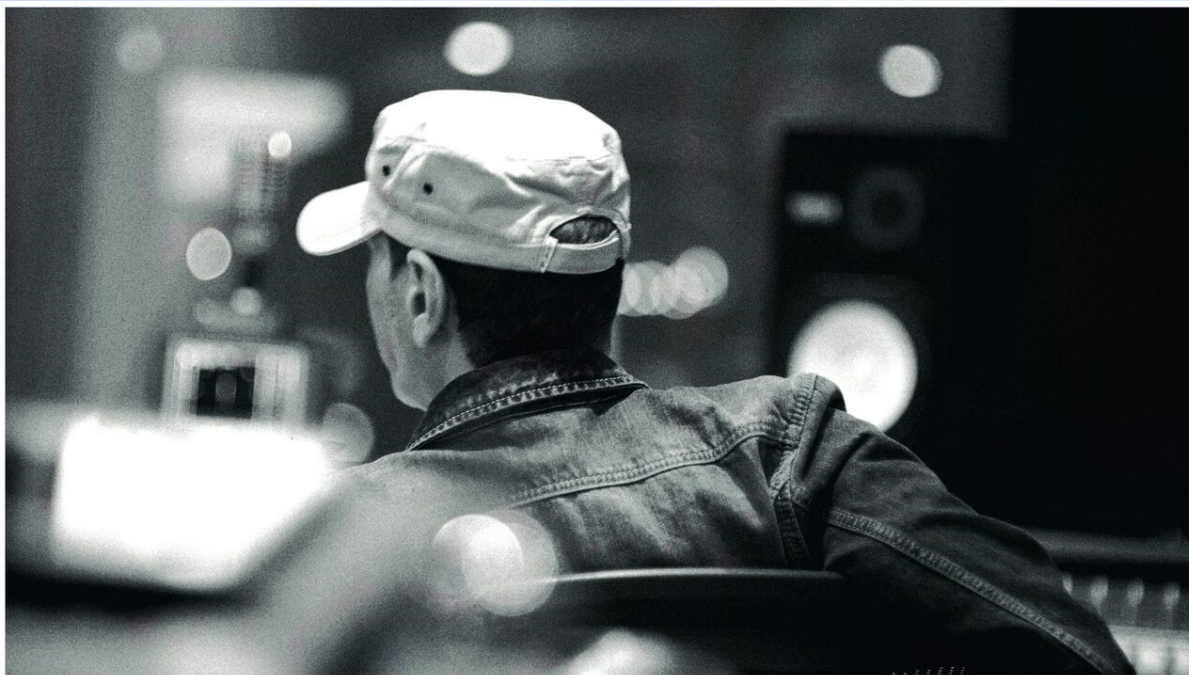
Photographed by JAMIE HAWKESWORTH

encouraged him to listen to them again. "No," he says firmly. "With that kind of thing, with any past recordings, I'm like Don Quixote being confronted by the Knight of Mirrors. All I ever do is hear the faults, I never hear anything else, so I never listen."

Scott Walker has one of the greatest voices to have come out of the popular music of the last century; if Mel Tormé was the velvet fog, Walker's voice is a slab of dark chocolate wrapped in the finest silk,

doused in homey, and washed down with half a pint of laudanum. It is peerless, so the people who were chosen to interpret his songs never had a hope. Richard Hawley came the closest to following Scott's alleged instruction to bring something new to the songs, but the singers were not the revelation contained in the show.

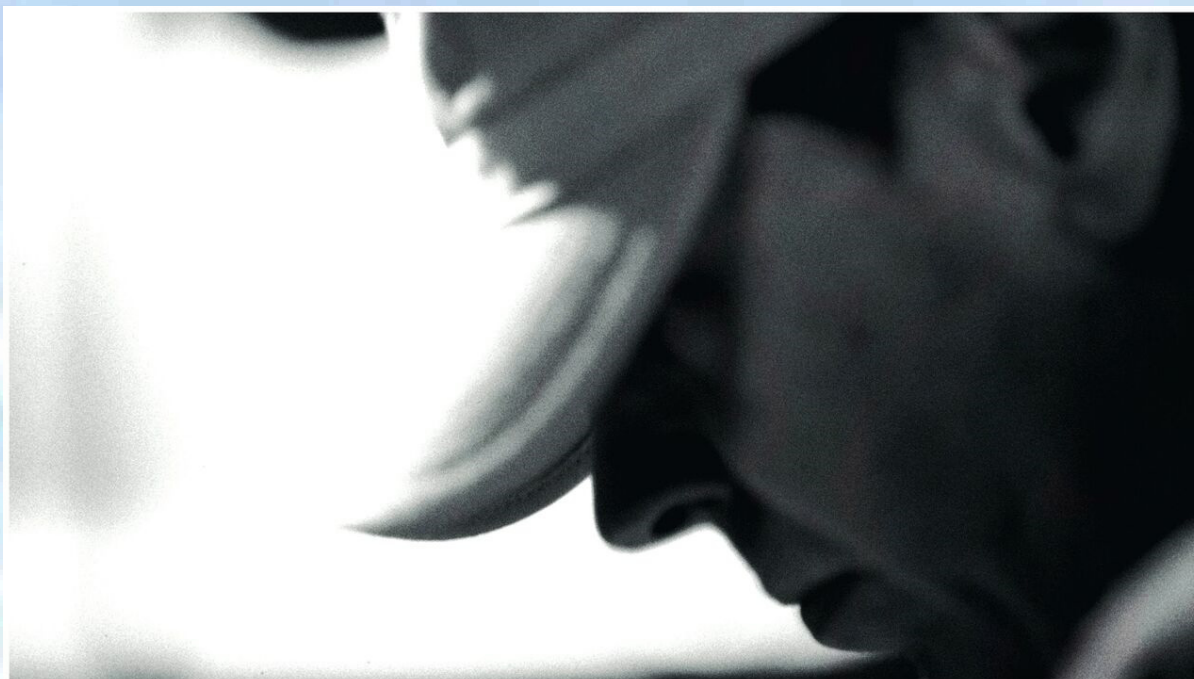
The four records from which the repertoire was taken all contained the sublime orchestral arrangements of Angela



SCOTT WALKER
Photographed by IAIN & JANE

Morley. Angela Morley (born Walter "Wally" Stott, 10 March 1924 – 14 January 2009) was an English composer and conductor. She attributed her entry into composing and arranging largely to the influence and encouragement of the Canadian light music composer Robert Farnon. In 1972, Morley underwent sex reassignment surgery. Later in life, she

lived in Scottsdale, Arizona. She was twice nominated for an Academy Award in the category of Best Music, Original Song Score/Adaptation: for *The Little Prince* (1974), a nomination shared with Alan Jay Lerner, Frederick Loewe, and Douglas Gamley; and for *The Slipper and the Rose*, which Morley shared with Richard M. Sherman and Robert B. Sherman. She was



SCOTT WALKER
Photographed by IAIN & JANE

the first openly transgender person to be nominated for an Academy Award.

One had always been aware of her sublimely intricate and soulful orchestrations, but they had always been just part of the whole, and always in danger of being overshadowed with the splendour of Scott's mellifluously opioid voice. Now, for the first time one could hear a whole programme of her orchestrations accompanying a selection of perfectly acceptable, but hardly outstanding singers. And the contrast is unbelievable. I sat - my jaw dropped in astonishment - as for the first time I could completely appreciate Morley's insanely remarkable orchestral writing.

One would like to think that the reason that Scott didn't turn up to sing was so the show could remain a testament to the genius of his old friend, but I am afraid the world doesn't work like that. Sadly not. Back in 2008 he told an interviewer:

"Oh, I have long since stopped worrying about fitting in in any way, I'm an outsider, for sure. That suits me fine. Solitude is like a drug for me. I crave it."

We all respect and even admire that part of his personality, and envy the fact that he has managed to make a success of such a hard won career path. But golly, just for once couldn't he break cover and do one public performance of the stuff that we love so much?

No. Of course he couldn't. That would be stupid.

Love and Peace

Jon



Scott Walker, Angela Morley, Nile Rodgers, Sinéad O'Connor, RAZ Band, Adam Ant, Mick Fleetwood, Ian Gillan, Strange Fruit, Canterbury Sans Frontières, Friday Night Progressive, Mack Maloney's Mystery Hour, Holger Czukay, Earl "Wire" Lindo, John Byrne Cooke, David Lawrence "Dave" Hlubek, Hedley H.G. Jones, Michael Softley, Mary Hopkin, Man, Arthur Brown, Tony Ashton and Jon Lord, Martin Springett, Third Ear Band, Benjamin Britten, Don Falcone, Spirits Burning, Tim Rundall, Eric and Luke Broughton, Alan Dearling, Aggelos Bolotos, Marie Laforêt, Caterina Caselli, She Past Away, Local Blood, Death in Vegas, John Brodie-Good, Walter Carl Becker, Steely Dan, Jeremy Smith, The Fisherman's Friends, Kev Rowland, Dave Stryker, Dawn of Disease, De Profundis, Disengage, Dyscarnate, Hawkwind, Beatles, Prince, David Bowie, Beatwoven, Elvis, Neil Nixon, Bob Dylan

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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so what's it all about, Alfie?

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

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

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

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

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

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

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

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

ROCKIN' THE CITY OF ANGELS

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

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

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

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



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



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THE ^{gonzo} NEWSROOM



NILE NOT IN DENIAL OVER GEORGE: Nile Rodgers found it "extremely emotional" creating a remix of his late pal George Michael's track Fantasy. The Chic frontman was close friends and a regular collaborator with the Faith singer, and George asked him to rework his previously-released track Fantasy in early 2016, months before he died that December.

Nile before the single debuted on BBC Radio 2 on Thursday morning (07Sep17), Nile took to Twitter to tell a user about the experience. "This process was extremely emotional for me," he wrote. "We were such massive fans of each other's work. #Christmas2016 was very sad."

He also admitted he was "hanging on by my fingernails" as he knew George well and was nervous about the reaction to the song, and told another fan, "I'm on pins and needles. I won't be able to sleep tonight. (What else is new?) I'll work until the reports start coming in. Love, Nile."

<http://www.music-news.com/news/UK/107878/Nile-Rodgers-emotional-over-George-Michael-posthumous-release>



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



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

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

John Maynard Keynes

NOTHING COMPARES TO THERAPY: Sinead O'Connor called Dr. Phil McGraw when she was going through a "difficult time" recently. The Nothing Compares 2 U singer has a history of mental illness and fans feared for her wellbeing after she posted a near 13-minute video on Facebook in August (17), where she claimed to have been abandoned by her loved ones.

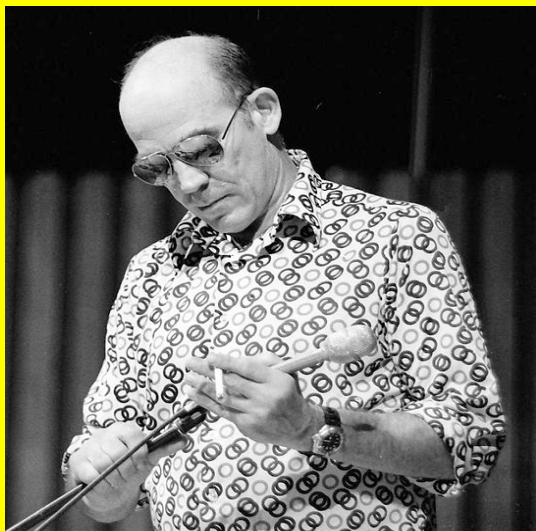
Sinead has since been treated by medical professionals, and during an appearance on Jimmy Kimmel Live! on Wednesday night (06Sep17), guest Dr. Phil shared that he had been in contact with the 50-year-old over her issues. "She actually called me.... She's really had a difficult time and she said look, 'I'm in trouble and need help,'" he said. "She said, 'I want to destigmatise mental illness.' She said, 'I clearly have a problem.' She said, 'Too many musicians are dying - I want to use my life, be a teaching tool and I'm willing to sit down and talk.' And so we did."

While Dr. Phil may have been a little surprised to receive the call from the Irish singer-songwriter, he claimed to be very

pleased as he is a "great fan" of hers. He also urged other celebrities to reach out for help to either himself or other medical professionals when they are going through turbulent times.

<http://www.music-news.com/news/UK/107885/Sinead-O-Connor-sought-help-from-Dr-Phil-over-mental-illness>





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...

"Jesus Creeping God! Is there a priest in this tavern? I want to confess! I'm a fucking sinner! Venal, mortal, carnal, major, minor - however you want to call it, Lord... I'm guilty."

Hunter S. Thompson

TOP 30 CHARTS

WEEK 35

1. Jacks Full - Electric Dimension
2. MoTHER - Medicine
3. BigMotorGasoline -odka
4. Lone Wolf James - Cradle 2 Grave
5. Tess Of The Circle - I'm Not Ashamed
6. Disciples Of Babylon - Arrived
7. Mooncry - Angel Of Darkness
8. 11 Dead - Walk With Me
9. The Foreign Resort - She Is Lost
10. The Raz - Shoot'Em Up
11. My Son The Bum - Vacation To Know Where
12. StoneKracker - No Wonder
13. Andreas S Jensen - Only Die Once
14. Heavy America - Achilles Fail
15. Curtis Jay - Voodoo King
16. Michelle Wake - A Soiree
17. Andy J Gallagher - Because We Are
18. Gerry Devine & The Hi-Beams - Excuses Excuses
19. Malka - For Now We Live
20. Waysted Youth - Dear Diary
21. Crenko & Co - Just The Way I Feel
22. Blackmail Snaps - The Wheel Is Spinning
23. Kolade Olamide - Trap In The Night
24. Perfect Beings - The Love Inside
25. Bettie Serveert - Unsane
26. The Swagger - Stoned
27. Annie & Kate - Yesterday
28. Abstrakto - Muerte
29. Sarah Spicer - Mr Johnson
30. Ali Jacko - You Are The Reason

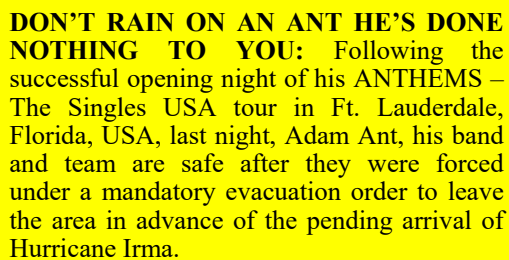
GOOD NEWS FOR RAZ FANS: Crazy weather all over.....is the universe telling us to "chill out"? Anyway, I'm back in the studio this weekend to continue recording my vocals for the new RAZ album.. Joey will be here around the middle of October to finish up his parts. Joey will be singing lead vocals on two of the songs! That is cool?

GONZO

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

GONZO

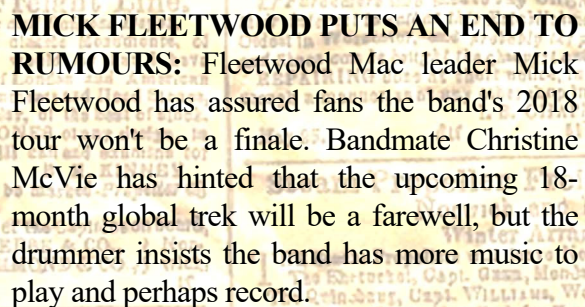
**CURRENTLY IN STOCK
AT GONZO (USA)**



The governor of Florida has declared a State of Emergency for the entire state.

“The well-being of all of Adam’s fans is a priority and the decision to reschedule the three shows is already under way”, said the band’s spokesperson in a statement. “More details regarding the new dates will follow as soon as they have been finalized. We know that this will be a great disappointment to those who were to attend, but safety will always come first.”

<http://www.music-news.com/news/UK/107868/Adam-Ant-forced-to-evacuate-Florida-as-Hurricane-Irma-closes-in>



"I don't know if morbid is the correct word here, but when everyone is in their 70s and you think about five years from now... Phil Collins is calling his tour Not Dead Yet. Well, we're not dead yet, but God forbid, we might be, so you could be like, 'I better go and see them!'"

And Fleetwood, 70, reveals he and Stevie Nicks recently met up in Italy and checked out some old forgotten songs they're thinking

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respecting the same. Patents secured in Europe and
other countries.

The trains for Troy leave on the arrival the trains at Greenbush.
The trains for Buffalo leave Albany at 7 1/2 A. & 7 P.M.
The trains of the Pittsfield and North Adir. Rail Road connect at Pittsfield.
The trains of the Hudson and Berkshire Railroad connect at Chatham.
The Hudson and North River connects at Newburgh.
The trains for Northern Springfield, and passing over, Windsor, Bellows Falls, and Champlain, Brookfield to West, and from Palmer to Thetford, Ware and Haverhill.
Worcester, Nov 30, 18

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Worcester, Jan. 18.

PRATT, DOWNES & SCOTT,

THE ^{gonzo} NEWSROOM

of revamping for the 2018 tour. "She said to me, 'Let's sit down and really listen to some stuff that sort of almost got forgotten,'" he shares. "So I know she's already thinking she wants to do some things we haven't done in years. I always think that Stevie and Lindsey (Buckingham) should do a Buckingham Nicks song in the set. And Christine should do a blues song."

<http://www.music-news.com/news/UK/107753/Mick-Fleetwood-Next-tour-will-not-be-Fleetwood-Mac-s-last>

PURPLE PROPOSAL POO POOHED:

Ian Gillan has shot down a Deep Purple reunion with rocker Ritchie Blackmore, because he doesn't think the guitarist is great anymore. The longtime band frontman insists he gets along great with Blackmore, who was one of the founders of the Rock & Roll Hall of Fame group back in the late 1960s, but he doesn't want to perform with him.

"I don't think Ritchie's playing great these days," Gillan said during a SiriusXM Town Hall radio chat on Tuesday (29Aug17), "and for that reason mostly, I don't think it would work."

"We have invited each other to dinner a couple of times, but we haven't been able to make it, because I'm in London, he's in Long Island."

Bandmate Ian Paice is also against a reunion with Blackmore, stating, "I enjoy going on stage every night knowing that I'm with my four friends and they're all gonna play every night. That wasn't



always the case (when Ritchie was in the band), and I wouldn't want to go back to that again. "It's just the way the man is. He is a man of great emotions. He works it out in black and white; there's no grey areas to Ritchie... Sometimes your band members can't suffer from that, and I wanna go on stage and have fun. I don't wanna go on stage and come off feeling so down and miserable. I'm not prepared to go back on that route again."

<http://www.music-news.com/news/UK/107749/Ian-Gillan-rules-out-Deep-Purple-reunion-with-Ritchie-Blackmore>

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THE LAST WEEK AT GONZO DAILY

Sunday
Monday
Tuesday
Wednesday
Thursday
Friday
Saturday

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

ELDRIDGE CLEAVER

Two types of people visit rhino in the wild

The strong and courageous
take a camera

The weak and cowardly
take a gun

**What sort of
person are you?**

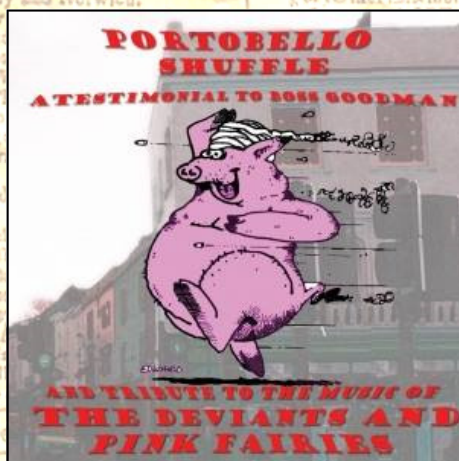
Celebrate wildlife on
World Wildlife Day
don't shoot it.





I'M ON BOARD!

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



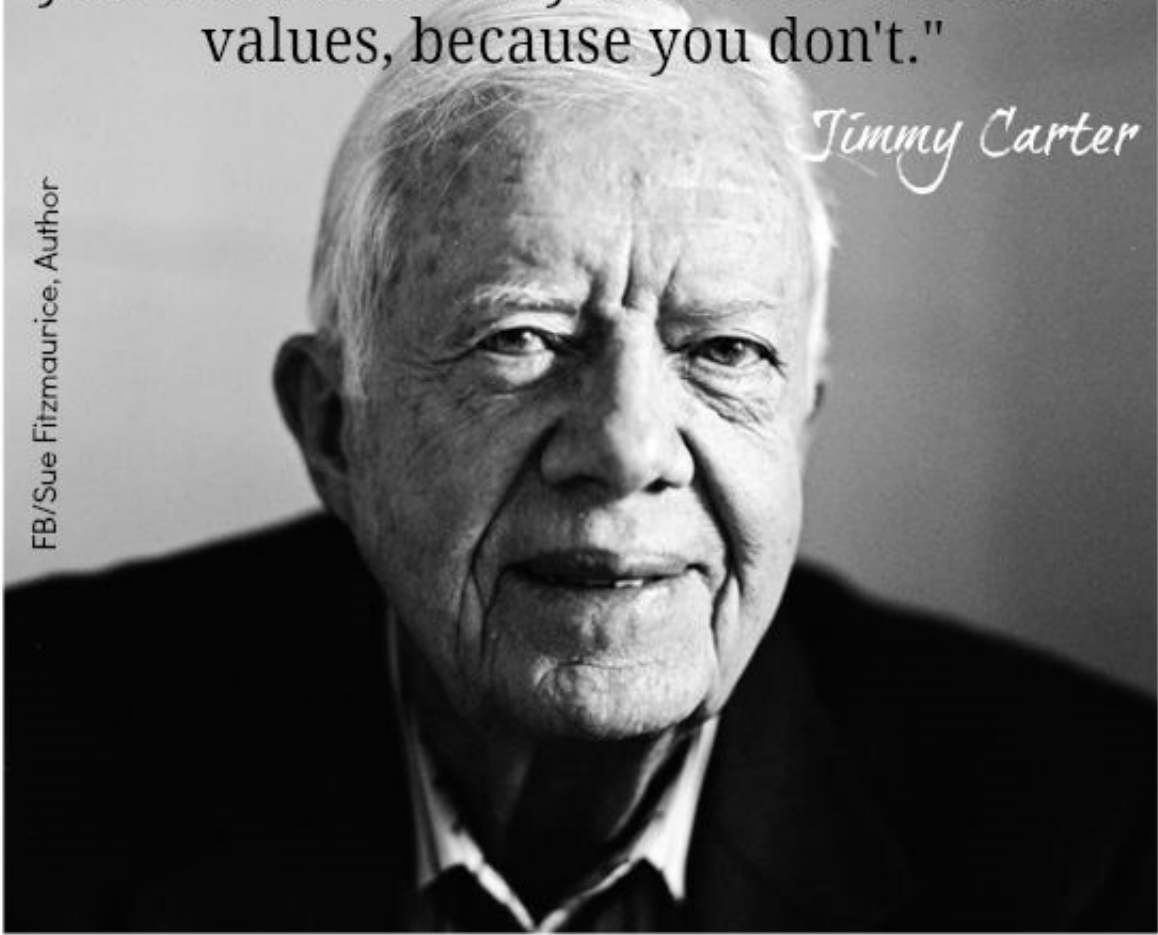
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SATELLITE RADIO
(FILLING IN FOR ANDREW LOOG OLDHAM)

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

Jimmy Carter

FB/Sue Fitzmaurice, Author



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



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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.

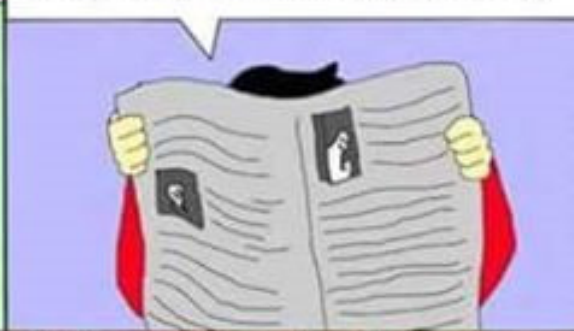
But over the past few years, it has become more than that. We now host regular weekly shows by Neil Nixon, a lecturer in professional writing at North West Kent College who uses his weekly radio show, Strange Fruit, as a learning experience for his students on the Foundation Course. I've known Neil for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



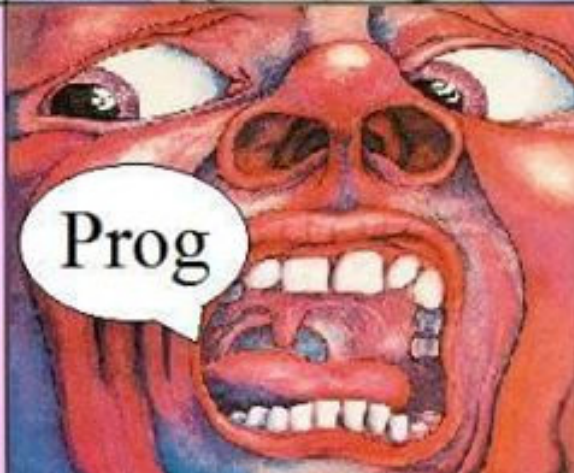
Hmph... You be careful, those
boys only care about one thing.



Sex?



No...



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





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

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

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

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



SF 227 – 24 SEPT 2017? – MARC 70

70 Marcs

Marc Bolan: Baby Hold my Hand
 T.Rex: Explosive Mouth
 Ty Segall: The Motivator
 T. Rex: Sunken Rags
 Tyrannosaurus Rex: Elemental Child
 Tyrannosaurus Rex: Lunacy's Back
 T.Rex: Pain and Love
 Sean Lennon: Would I be the One
 Katy Melua: By the Light of the Magical Moon
 T. Rex: Get it on (Alternative Mix)
 T.Rex: 20th Century Boy
 T.Rex: Dandy in the Underworld
 Dib Cochran and the Earwigs: Oh Baby
 Mott the Hoople: All the Young Dudes
 Marc Bolan: Electric Warrior Poem
 T.Rex: Plateau Skull
 T.Rex: Life's an Elevator
 Marc Bolan: Main Man
 T.Rex: Cosmic Dancer
 Neon Indian: Children of the Revolution
 James Last Orchestra: Hot Love
 Shakin' Stevens: Chrome Sitar
 Marc Bolan: Children of Rarn Suite pt.2
 T. Rex: Jeepster
 Tyrannosaurus Rex: Eastern Spell
 Tyrannosaurus Rex: Child Star
 Tyrannosaurus Rex: She was Born to be my Unicorn
 T. Rex: Life's a Gas
 Toby Tyler: The Road I'm on (Gloria)
 T.Rex: Highway Knees

**Listen
Here**



CANTERBURY SANS FRONTIÈRES: Episode Fifty

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

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

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

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

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

THIS EPISODE FEATURES:

Robert Wyatt singing a socialist anthem and a Cuban song, Caravan playing Gershwin live in Canterbury in 1970, a very special Gong lineup playing an old favourite at the Gong Family Unconvention in Amsterdam in 2006, Kevin Ayers in '76, the title track from a curious Greaves and Blegvad album (1977) and some poetry from Daavid Allen's last days. Ambience from Eno, a Dorothy Ashby album side, prog-medievalism from Gryphon, George Harrison, the Grateful Dead, Duke Ellington, Count Basie and a surprisingly wild piece of late '30s swing. From the Canterbury of recent times, a live recording from the acid-folk duo Bearded Sphynx and a Kevin Ayers cover from the much-loved Max Martin (RIP).

**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.



**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).

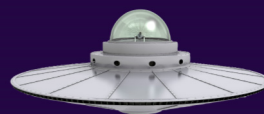
He's a member of SKY CLUB, Gonzo recording artists. He's been a radio host since 2010. He lives with his wife, Doreen, on an island off the coast of Massachusetts."



AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

SPECIAL SHOW: "IS PLANET Z ON A COLLISION WITH EARTH?"

Mack, Juan-Juan & Cobra talk with an array of guests about the mysterious Mars-sized object just discovered on the edge of the Solar System that might be heading for Earth. Is it a monstrous Alien Death Star or a natural object? Either way, would a collision wipe out life on Earth? Guests include Einstein-medium Barbara With & Voice of the Future, Jeff Lawrence. Also, the gang gets their rap names.



Listen
Here

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



Holger Czukay
(born Holger Schüring)
(1938 – 2017)

Czukay was a German musician, probably best known as a co-founder of the krautrock group Can. He is also noteworthy for having created early important examples of ambient music, for having explored "world music" well before the term was coined, and for having been a pioneer of sampling.

Czukay studied music under Karlheinz Stockhausen, and then worked for a while as a music teacher. Initially Czukay had little interest in rock music, but this changed when a student played him the Beatles' "I Am the Walrus", and this in turn led him to music by rock experimentalists such as The Velvet Underground and Frank Zappa.

Czukay co-founded Can in 1968. He played bass guitar and performed most of the recording and engineering for the group. Rosko Gee, former bassist of the British band Traffic, joined the band in 1977, with Czukay handling only tapes and sound effects on album *Saw Delight*, his final LP with the group before departing for a solo career.

After his departure, Czukay recorded several albums. One of his trademarks was the use of shortwave radio sounds and his early pioneering of sampling, in those days involving the painstaking cutting and splicing of magnetic tapes. He would tape-record various sounds and snippets from shortwave and incorporate them into his compositions.

Czukay collaborated with a considerable number of musicians, notably a series of albums with Jah Wobble and David Sylvian, as well as joining with others including U.N.K.L.E, Brian Eno, Eurythmics, and German Neue Deutsche Welle band Trio.

In 2009, after a problematic time with the record company that had been gradually re-releasing his albums on CD, Czukay began a new collaboration with the Claremont 56 record label, releasing vinyl-only remixes of tracks from earlier albums, as well as some new recordings.

This approach changed Czukay's plans for his back catalogue, so that the original albums *Der Osten ist Rot* (1984), *Rome Remains Rome* (1987) and *Moving Pictures* (1993) will no longer be reissued (in the case of *Moving Pictures*, because the master tapes have degraded beyond repair). Instead, most of the tracks are being re-made and newly organized as limited edition vinyl releases.

Czukay's body was discovered inside his apartment on 5th September; the actual date and cause of death is currently unknown, and is subject to a police investigation. He was 79.



Earl "Wire" Lindo
(sometimes referred to as "Wya")
(1953 – 2017)

Lindon was a Jamaican reggae musician. He was a member of The Wailers and collaborated with numerous reggae artists including Burning Spear.

THOSE WE HAVE LOST

While attending Excelsior High School in Jamaica, he played organ in the band Now Generation. Aston "Familyman" Barrett heard Lindo and recommended him to play for a Saturday afternoon television program *Where It's At* on JBC. Lindo also spent his early days working at Coxsonne Dodd's Studio One, where he played on innumerable recordings with every star Jamaica has to offer. In 1972 he was invited to join The Wailers where he stayed ever since.

Lindo can be heard on an album credited to the Impact All-Stars. Released in 1975, the album is a collection of dub tracks recorded at Randy's Studio 17.

He died on 4th September, aged 64.



Walter Carl Becker (1950 – 2017)

Becker was an American musician, songwriter, and record producer. He was best known as the co-founder, guitarist, bassist, and co-songwriter of Steely Dan.

After starting out on saxophone, he switched to guitar and received instruction in blues technique from neighbor Randy Wolfe.

Becker met future songwriting partner Donald Fagen while studying at Bard College, where they formed and played in a number of groups, including the Leather Canary, which also included fellow student Chevy Chase on drums. Becker left the school in 1969 prior to completing his degree and moved with Fagen to Brooklyn, where the two

began to build a career as a songwriting duo. This period included a stint with Jay and the Americans under pseudonyms and the composition of the soundtrack to *You've Got to Walk It Like You Talk It or You'll Lose That Beat*, a Richard Pryor film released in 1971.

The two relocated to California in 1971 and formed the nucleus of Steely Dan, and *Pretzel Logic* (1974) was the first Steely Dan album to feature Becker on guitar. The band had a commercially successful 10-year career.

Following the group's dissolution, Becker moved to Hawaii and reduced his musical activity, working primarily as a record producer. In 1985, he briefly became a member of the English sophisti-pop group China Crisis, producing and playing synthesizer on their album *Flaunt the Imperfection*. During the 1980s, he also produced albums for Michael Franks and Fra Lippo Lippi, as well as Rickie Lee Jones' fourth album *Flying Cowboys*, in 1989.

Becker and Fagen reformed Steely Dan in 1993 and had remained active, most notably including their 2000 *Two Against Nature* album. Becker also released two solo albums, 1994's *11 Tracks of Whack* and 2008's *Circus Money*. Becker also produced Fagen's album *Kamakiriad* in 1993, and - in turn - Fagen co-produced Becker's solo debut album *11 Tracks of Whack* in 1994.

In 2005, Becker co-produced and played bass on the Krishna Das album *All One*, and played solo guitar on the title track of Rebecca Pidgeon's album *Tough on Crime* from this same year. His second solo album, *Circus Money*, was released on June 10, 2008, 14 years after its predecessor; the songs being heavily inspired by reggae and other Jamaican music.

Following an undisclosed illness, Becker died on September 3rd, aged 67.

THOSE WE HAVE LOST



John Byrne Cooke (1940 – 2017)

Cooke was an American author, musician, and photographer. He was the son of Alistair Cooke, and the great-grandnephew of Ralph Waldo Emerson. In the 1960s, he played with the bluegrass band, the Charles River Valley Boys, and was Janis Joplin's road manager from 1967 until her death in 1970.

Cooke wrote several Western fiction novels, and book reviews for the *New York Times*, *Washington Post*, and the *Los Angeles Times*.

Cooke died on 3rd September, aged 76, from cancer.



David Lawrence "Dave" Hlubek (1951 – 2017)

Hlubek was the lead guitarist and founding member of the Southern rock band Molly Hatchet, which he founded in 1971. Vocalist Danny Joe Brown joined in 1974, along with Steve Holland, guitarist in

1974 Duane Roland, Banner Thomas, and Bruce Crump in 1976. Hlubek was the original vocalist when they started, as well as becoming the band's most prolific songwriter. When they finally got their recording contract with Epic Records.

In 1987, Hlubek left the band and was replaced by lead guitarist Bobby Ingram. Hlubek's close friend Mazz moved him to Florida, offering him moral support and many years of employment, and acting as Hlubek's personal manager, Mazz negotiated recording sessions and gigs and created bands featuring Hlubek. These included: Hlubek & Friends, Southern Jam Band, and the Southern Rock Legends (with the latter including former members of both Lynyrd Skynyrd and Blackfoot).

Hlubek also worked with other bands including the Dixie Allstars, renamed Southern Rock Allstars which he co-founded with Blackfoot drummer Jakson Spires. In 2003, he joined forces with former Lynyrd Skynyrd guitarist Mike Estes, his drummer Kurt Pietro and Finnish musician Pontus J. Back when Estes and Back founded the band Skinny Molly.

In January 2005, Ingram invited Hlubek to rejoin Molly Hatchet to give legitimacy to Ingram's tribute band version.

He died of a heart attack on September 3, 2017, at the age of 66.



Hedley H. G. Jones (1917 – 2017)

Jones was a Jamaican musician, audio engineer,

THOSE WE HAVE LOST

inventor, trade unionist and writer. He designed and played one of the first solid-bodied electric guitars, designed and built Jamaica's first sound systems and traffic lights, and in 2011 was awarded the Musgrave Gold Medal for distinguished eminence in the field of music.

He started making music as a child, and made his own cello at the age of 14, as well as a banjo. In 1935 he moved to Kingston, where he heard Marcus Garvey speak, and worked as a tailor, cabinet maker, bus conductor, repairing sewing machines, radios and gramophones.

He also played banjo in a Hawaiian jazz band, before forming his own Hedley Jones Sextet. Inspired by the recordings of Charlie Christian, but unable to afford an imported guitar, he built himself a solid-bodied electric guitar, and was featured with it on the front page of *The Gleaner* in September 1940, at about the same time that Les Paul was doing similar pioneering work in the US. Jones continued to build guitars for other Jamaican musicians in the years that followed.

He started a radio servicing business in Kingston, and imported jazz records from the US. He began making amplifiers in the late 1940s, and played jazz and Cuban records through them at his record store, *Bop City*. Jones built powerful amplifiers, with the technologically advanced capacity to distinguish and enhance treble, mid-range and bass frequencies. He then helped build an early sound system for hardware store owner and DJ Tom Wong, known as Tom the Great Sebastian.

He died on 1st September, two months before his 100th birthday.

Michael Softley (1939 – 2017)

Softley was a British singer-songwriter and guitarist. A figurehead during the British folk scene, Softley set up his own folk club, released three albums and worked with performers such as Mac MacLeod, Donovan Leitch, and Maddy Prior. Donovan covered two of Softley's songs ("Goldwatch Blues" and "The War Drags On") on his early recordings.



Softley first took up trombone in school and became interested in traditional jazz. He was later persuaded to become a singer by one of his school teachers, and then bought a mail-order guitar and some tutorial books and taught himself to play.

By 1959, he was spending time travelling around Europe on his motorbike, with a friend, Mick Rippingale, and ended up in Paris, where he came into the company of musicians such as Clive Palmer, Ramblin' Jack Elliott, and Wizz Jones. Softley began singing in 'The Cock', a pub in St Albans, which was a hang out for beatniks and hippies and attracted musicians down from London. Informal sessions were common. This was where he met a young Donovan Leitch, to whom he taught cross-picking guitar techniques.

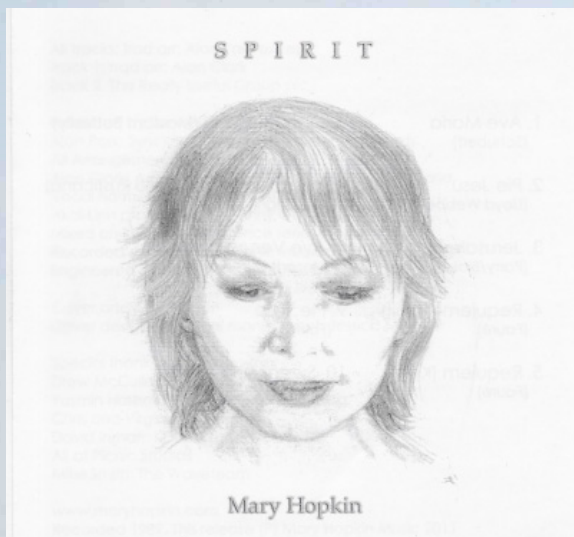
He went on to work with Peter Eden and Geoff Stephens, and his debut album *Songs For Swinging Survivors*, which was a purely folk record.

After his absence, Softley returned with an electric group, Soft Cloud, Loud Earth. The group was soon trimmed down to a duo consisting of Softley and Mac MacLeod called Soft Cloud. They only performed a few times before they split up and Softley went on to pursue a solo career.

Avoiding capitalising on the opportunity of stardom, Softley continued to travel and play for free, preferring to watch people enjoy his music than make money.

Softley died on 1st September, aged 77.

THOSE WE HAVE LOST



Artist Mary Hopkin
Title Spirit
Cat No. MHMGZ106CD
Label Mary Hopkin Music

Spirit is a collection of Mary's favourite classical pieces. The album was recorded in 1989 and has been unobtainable for many years. The recordings show off Mary's stunning vocals in a very different way from the folk and pop for which she has been known.

The concept of Spirit was to remember favourite pieces of music more as songs rather than as traditional classical pieces, and this especially shows in tracks such as "One Fine Day", "Jerusalem", and the

lullaby "Sweet and Low".

The album was produced by Benny Gallagher, who with Graham Lyle had written for Mary in her Apple Records days. Alan Park, a founder member of Beggars Opera, arranged and played most of the tracks, and Alan Clark of Dire Straits arranged and played Schubert's "Ave Maria".

Spirit adds another dimension to Mary's performances on record. While her liner notes state that there are "No aspirations to classical accuracy here..." the vocals are all the more breathtaking because they are not confined to traditional interpretations and Mary's passion shines through.

Artist Man
Title Endangered Species
Cat No. PNTGZ101CD
Label Point

The legendary Welsh band, Man, have often been described as being the British equivalent of one of the West Coast's psychedelic rock bands of the 60s, like Quicksilver Messenger Service. They formed in 1968, and with various line-up changes, are still going today. This was the last of the albums featuring Micky Jones and was also their first album of the 21st century. Ian Fortnan writes: "Endangered Species will delight long-





standing Man aficionados with its gentle baroque arrangements, subtle power and whimsical Celtic mysticism. Moments of Floydian fretboard heroism abound and extensive instrumental passages occasionally outstay their welcome, but this is, after all, prog rock, the genre that brevity forgo". The late great Phil Ryan produced and played keyboards on the album, and his lightness of touch and gentle mastery of the studio is only one indication of why he is so sadly missed after his death in 2016. This is a magickal album, and every listen takes one back to an era that many of us fear is gone forever!

Artist Arthur Brown

Title Crazy World of Arthur Brown LIVE!

Cat No. HST296CD

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. Now, with his most famous music played live to a rabidly appreciative audience, you, too can see what the fuss is all about.



TONY ASHTON & JON LORD

LIVE FROM THE LONDON PALLADIUM

The First of the Big Bands

Artist Tony Ashton and Jon Lord

Title First of the Big Bands Live

Cat No. HST462CD

Label Gonzo

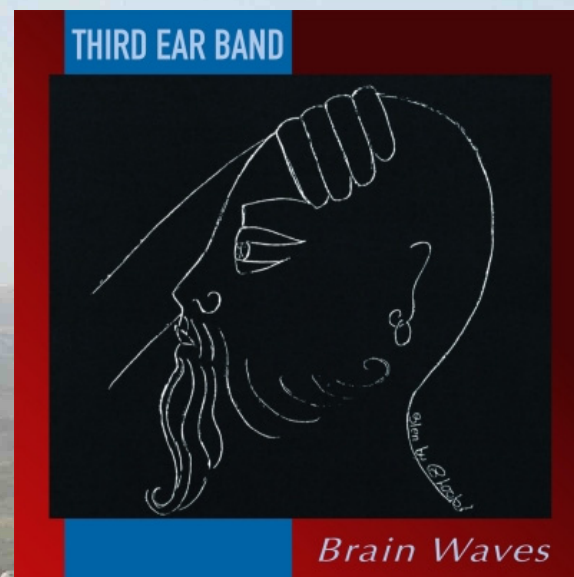
Tony Ashton was one of the great, underrated, British rock musicians. Starting out as organist and vocalist with the Liverpool band 'The Remo Four', he appeared on George Harrison's first solo album and went on to a long standing on/off collaboration with Deep Purple's keyboard player, Jon Lord. In the meantime, he formed a trio with Remo drummer Roy Dyke and bass player Kim Gardener, who had been in The Birds with Rolling Stone's Ronnie Wood. The eponymous trio had a hit single with 'Resurrection Shuffle' and quietly broke up after their third album. In the summer of 1974, Ashton and Lord recorded a beautifully eccentric record called 'First of the Big Bands'. It was a brave career move for them both, mainly because Jon Lord wanted to move away from his signature sound with Deep Purple (neo-classicism played on a Hammond organ with lashings of bravado and flash). He wanted to concentrate more on a sound featuring piano and a brass section, and between them, the two maverick musicians produced a bravely peculiar, but oddly enthralling album. As you can probably guess, from the title of this record, it is a welcome document of what happened when Tony and Jon 'First of the Big Bands' live.

Artist Martin Springett
Title The Gardening Club
Cat No. HST468CD
Label Gonzo

Martin Springett is an extraordinary artist, and – impressively, to me at least – was a friend of the legendary Pauline Baynes. He 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. This is a gloriously melodic and original album, and we are very pleased to bring it back into the public eye for the first time in many decades.



Artist Third Ear Band
Title Brain Waves
Cat No. HST455CD
Label Gonzo

The Third Ear Band came out of the artistic

milieu surrounding the legendary Free School in the London of the late 1960s. They fused traditional and early music with a psychedelic sensibility, and – amongst other things – they produced the soundtrack to Roman Polanski's notoriously nasty version of Shakespeare's Macbeth. They appeared at the Rolling Stones' free concert in Hyde Park in July 1969 and the Isle of Wight festival a month later: two impressively high profile gigs for such a determinedly esoteric band. It is impossible to think of something like that happening these days, mores the pity. The band split up in the early 1970s, but reformed (to everyone's surprise) in the late 80s when, one would have thought, the culture of rampant consumerism under Margaret Thatcher was even less conducive to their weird experimentation than had been the early 1970s. This record was released in 1993 and highlights include "Dance With Dolphins", the very English folk-sounding ten-minute "Water Into Wine" and the tribal "Psychedelic Trance Dance". Line-up: (seems that a few of these members play OTHER instruments on other TEB discs) Mick Carter - guitar, Glen Sweeney - percussion, Neil Black - violin and Lyn Dobson - synthesizer, flute & vocal. Some interesting sounds, no doubt.

Artist Benjamin Britten
Title Nocturne
Cat No. TPDVD198
Label Tony Palmer

The centenary of Benjamin Britten is marked with a new study by the multi-award-winning director Tony Palmer. It is a dark coda to Palmer's four other Italia-Prize-winning films with and about Britten, whom many now regard as one of the greatest composers of the 20th century. This extraordinary film explores Britten's uneasy relationship to the wider world. The bloodiest century in history profoundly affected Britten, not just because he was a committed pacifist, but on a much deeper level. What is the role of the artist in such a troubled world? What are his responsibilities? What is the nature of creativity itself? What is its function? Does

it have a function?

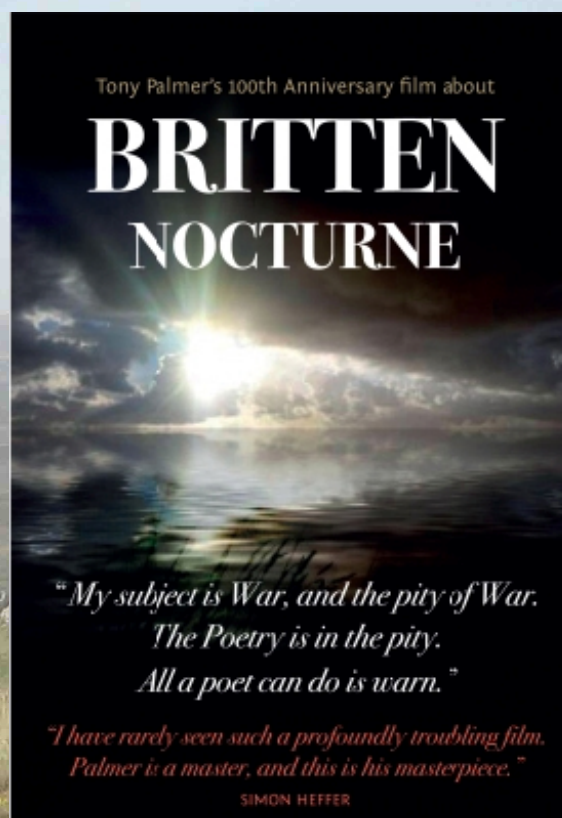
Man's inhumanity to Man now, and always. This is the subject matter which preoccupied Britten and that is the subject of this film.

Reviews

'I have rarely seen such a profoundly troubling film. Palmer is a master, and this is his masterpiece.' Simon Heffer

'The film is deeply powerful, if harrowing. I'll be haunted by its images and the potent use of Britten's music for quite some time, and my depth of understanding of Britten has considerably deepened. It's a work of art in itself.' Victoria Bevan, Albion Media

'Nothing quite prepares us for the ferocity and daring, and the intensely subjective rapture, of Palmer's work that still has to be classified as 'documentary'.' David Thomson, The Biographical Dictionary of Film





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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...

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JON MEETS DON

Recently Spirits Burning played a couple of gigs in the UK; at Kosfest, and a warm up show before. In order to mark such a momentous occasion, we emailed main man Don Falcone for the lowdown...

How did the UK gigs come about?

I was dreaming of doing a festival gig in the UK in 2018, and Bridget (Wishart) lit a fire to make it happen one year sooner.

The first task was to decide which festival to pursue. Bridget steered me towards Kosfest because of its special 'festival' spirit, and put me in touch with Paul Woodwright, who was booking bands. After a couple of Facebook messages,

Spirits Burning was officially added to the bill.

I think I knew even then that we might sneak in another gig, for example, as a dress rehearsal. That's what the Wednesday night Bath show at Widcombe Social Club became.

However, we first needed to get together an actual band, and a setlist too.

What was the process you used to find UK musicians?

I couldn't fly in a band of musicians from the United States. Plus, I felt it was important to put together a core band, which could practice for many months.



This meant that the core — drums, bass, and guitar — had to be from the UK.

Bridget also came up with the idea of using Chumley Warner Brothers — her and Martin (Plumley) — along with Steve (Bemand), as the core for a couple of Spirits Burning & Bridget Wishart studio

songs that CWB had been playing live.

From there, I asked Steve if he would be the core guitarist for the entire set, and be the local captain of the ship. He said yes, and did more than I could ever imagine... helping me whittle over 30 candidate songs to a strong setlist,



mapping out the parts for each song, and managing the practices and rehearsal recordings.

Over email and at least one Skype (although that might have been later), we discussed what was needed for the core, and in came Colin (Kofka) on bass, and then the big surprise... longtime Hawkwind drummer Richard (Chadwick). Of course, I kept getting concerned about Richard's availability every time Hawkwind added new shows, including

the festival they did one week prior to Kozfest.

Before we settled on songs, we decided the setlist would feature multiple lead vocalists. Besides Bridget's vocal songs, and a couple for me to sing, I wanted to bring in Kev (Ellis), as he had sung some of the most memorable and catchy Spirits Burning studio songs, like "Alien Injection." So, in came Kev.

I also felt that we still needed a space





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element, via synth or guitar, to play off of my keyboard approach. My Grindlestone partner Doug Erickson was onboard for a while, and then Cary Grace. Doug ended up having other commitments in the states, and Cary had to pull out when our scheduled Kozfest performance time overlapped with another band she was in. Kev stepped up to play synth when he

wasn't singing, and that worked out quite well.

That's how we ended up with the crew of 7 that played the two UK gigs.

Were these the first gigs you ever did in the UK?









Yes. These gigs were actually part of a lot of firsts. From a band standpoint, these were the first gigs by Spirits Burning since it became a collective and had albums released. From a personal standpoint, these were my first rock gigs this century. Plus, they included my first festival gig.

Are you likely to be doing any more live performances anywhere in the world?

You never know. If the stars align again, there could be future UK gigs. I guess it's also possible for a US version of the band, although right now I'm more focused on other things.

What are you working on next?

Spirits Burning & Michael Moorcock. Three albums to cover the three books of "The Dancers At The End Of Time" trilogy.

Recording and mastering for the first album, "An Alien Heat" have been completed. Karen (Anderson) and I are working on the final packaging artwork and text. There will be the CD, a separate book of lyrics, and a boxed edition, which includes the CD, book, and a few other surprises.

I'm also onboard to mix and help bring to completion the Michael Moorcock & The Deep Fix's "Live At The Terminal Cafe" when it is ready for me.

Plus, I would love to do a studio album capturing the songs we played in the UK, showcasing their arrangements and sound. It would be a nice ending to a dream that came true... one year sooner than expected.

EDGAR AND LUKE BROUGHTON

Saturday 27th
August 2017. Gig
Review by Tim
Rundall, co-
founder of The
Real Music Club

I first saw The Edgar Broughton Band in about 1973. I thought I'd mention that now, because half way through his acoustic set at our Real Music Club in Brighton (well, Hove actually, in this instance) he announced "If I had a quid for every time someone told me 'Hey, Edgar, I saw you back in '73' I'd be a rich man" - luckily for me I didn't mention it when we spoke before the gig to conduct an interview with both him and his son Luke, who shared tonight's bill, but he'd be welcome to my quid anyway.

This was the third time we'd had Edgar as a guest/performer at the club. The first time he came I failed to recognise him, stopped him at



TIM RUNDALL



© www.tonybowallphotography.com

the door and said “Oi, mate, you ain’t paid for a ticket yet, where do you think you’re going” - he looked a bit startled and sheepishly said “But I’m Edgar - do I have to pay?”. Well, that broke the ice, and the next time he came we had a pleasant chat about the past, and on that occasion we talked briefly about Mick Farren - a dear friend of mine as well as my one-time employer, and a past nemesis of Edgar’s. I didn’t realise the full extent of the rancour that existed between the two of them, which is discussed briefly in the interview, and Edgar had said that he was in the process of writing a song about Mick, who had only recently died onstage at a gig in the Borderline, London, where Edgar had been due to play later in the evening - after the death the gig was abandoned.

Tonight one of the highlights of Edgar’s acoustic set was that very song - introduced with some scurrilous and somewhat scathing tales of past disputes, but genuinely heartfelt and humane. The song “The Sound Don’t Come” was startlingly beautiful, and brought

a tear to this grizzled eye. Written from the point of view of the paramedic who’d tried to save Mick’s life, the title refers not to Mick’s singing ability, but to the ‘beating of the drum’ as the medic pounded Mick’s chest, but the sound didn’t come... Wow, quite a song, and what a lovely tribute.

Edgar is not a man to dwell too much on the past - always a socialist with a touch of anarchy, his sense of social (in)justice, and humanity, has not dimmed one bit over the years, and newer songs like Red Star, In The News, This England, dominated the set, with the inclusion of a few beloved oldies like Green Lights and Evening Over Rooftops still as exquisite as they ever were.

Edgar can, and always could, sing like Howling Wolf from the East Midlands, but he has also always been able to soar like some kind of union-leading angel, and it was this side that was on display for the most part during this evening, where the sturm and drang of the EB Band of yore was replaced by the gentle, and deceptively clever, fingerpicking of

his steel strung acoustic. He's a great singer, a fine guitarist, and one of the countries lost diamonds - for the most part unheralded, but not forgotten by the likes of those who came to watch and listen adoringly; not to revel in nostalgia but to simply catch up and hear the news, as told by a great story teller with an eye for the truth, and the essential human realities behind it. His current performance schedule includes a slew of 'a fair days pay' gigs, where he will turn up anywhere upon the promise of one days wages from whoever books him - mostly fans of course - whether that be a pittance from the poor, or a bit more from the better heeled... A man of principle and honour; and a breath of fresh air in this world of greed.

Mention of Edgar's voice leads me to mention that the support act for his appearance tonight was none other than his very talented son Luke (also interviewed below) whose swoops into virtual falsetto during his hypnotic and mesmerising acoustic set were not unlike a younger version of his dad's pure tones - but their musical personalities are quite different, even though there are obvious connections. Where Edgar might address the political yet still sing of humanity, Luke's songs seem intensely personal - to the extent that at times one felt as if one were almost intruding on his deeply felt musical world - it was spellbinding at times; a continuous vibe of fragile beauty emanating from a very lovely young man. One could not help but like him, as his personality stood naked and exposed in song. Quite a performance, and someone I would recommend seeing purely in his own right, and not simply because he happens to be Edgar's son.

My huge thanks to both of them, for fantastic performances (no surprise there, really, but it needs to be emphasised) and for being gracious enough to play the club for a relatively small financial reward, and for giving so generously of their time when conducting the interview which follows.

Find more about Edgar here -
<http://www.edgarbroughton.com>

And about Luke here -
<http://lukebroughton.weebly.com>

The Real Music Club can be contacted and

followed on Facebook where you will find details of our monthly gigs in Brighton and Hove. Here - <https://www.facebook.com/groups/realmusicclubbrighton/>

Interview with Edgar and Luke Broughton, pre-gig outside The Brunswick, Hove 27.8.17

T = Tim Rundall (interviewing)

E = Edgar Broughton

L = Luke Broughton

T. I don't want to dwell too much on the past, but we were talking about Mick Farren earlier on, and I guess you knew him from the early days of the underground 'scene'?

E. Yes, we knew him before we came to London, when we were still in Warwick.

T. I ask, because from my perspective the Edgar Broughton Band at that time was very political, and had a political agenda which The Deviants also seemed to aspire to, but somehow the Broughton's were the real deal, where Mick's band was also into sheer entertainment, at least on a musical level, with some politics mixed in. To bring that up to date I understand you've been working quite a bit in Eastern Europe, and doing 'Fair Days Pay' gigs?

E. Well I was in Slovenia, that's as far as I've been recently. There's a lot of interest there because that's all opening up massively now, and for me it's always a language thing - if people get the lyrics then I'll go anywhere. I've been doing these 'Fair days pay' gigs; that was an old union slogan which I've commandeered, whereby I will play anywhere to anyone in exchange for one day of their pay, whatever that may be - whether it be a pound, or a thousand pounds. I enjoy doing that perhaps more than regular gigs. I'll go to someones house, a fan usually, and they will pay



Pic: David Randell

whatever they think is fair and I'll play for whoever is there, a dozen people or a couple of hundred, you never know. It works out really well, and one gets to meet people on a very honest and basic level. Someone said to me "You must be mad, how do you know they won't be nutters?" and someone else suggested that it was them that was taking a risk - how do they know I won't turn out to be some crazed rock star throwing their TV out of the window - ha ha. It has turned out to be a really good idea, and as the people are fans to begin with my experiences have been entirely positive - I'm a great believer that people are essentially good, and if someone turns out to be a bit weird, well I can do 'a bit weird' too, you see?

T. I suppose with a band people can always dance, but it always amazes me how people get into the likes of Bob Dylan when they can't understand the language, but they seem to get the vibe from the words anyway. I guess at tonight's gig (featuring solo sets from both Edgar and his son Luke) the music won't really be suitable for dancing, though you might see me having a quick frug...

E. You see in some ways we're quite different, Luke and I, and in other ways quite similar. I think Luke is representing a kind of thinking, and a kind of feeling, and a whole emotional palette that probably would be mostly understood by young people, though not exclusively. I suppose what I mean is, that I am pretty much retired, certainly band-wise, and I don't really care any more whether people like what I do or not. It's to do with being solo - when you are a five piece band plus roadies, and you turn up and there's 150 people there it's sour before you start. Of course everyone puts a brave face on, and says "come on, they've paid to see us" so you do a show, and you do your best, but when you add up all the hotels, and all the expenses, it's often nauseating. The thing about what I do now is that I want to do it, I want to sing the songs and tell about what I feel, and if they get it they get it, if they don't they don't, and that's liberating. And Luke is already there; he hasn't got a band to worry about, he's only got himself and his thoughts and his songs to worry about really.

T. I suppose one thing I'm trying to get at, is that your political position, your stance throughout your career, seems to have a continuing integrity, so I'm interested in your

expressed desire to entertain...

E. Well, to provoke if anything. Evoke and provoke is what I'm about.

T. People used to talk about 'selling out', but you never seem to have done so in any way at all.

E. Maybe I didn't get the opportunity... (laughter all round). I mean. I realised at one point I was too sort of stuck in my ways. As a socialist it's very difficult to ignore the new things that happen which are contrary to people's freedom, their liberty, freedom of press, freedom of thought. All of which are diminishing very very slowly, so it's very hard when you start out as I did, to sit back and say "Let someone else take over". I remember David Bowie, when he finally did an interview for Charles Shaar Murray in the NME after virtually boycotting the press for a couple of years because he didn't like what they had said; in answer to one question he said "Politics? Well I've done my bit, let someone else take over now" and this was almost pre-Ziggy, and I remember thinking to myself, that's really a bit early....

T. You can't really do it can you? Perhaps if you are rich enough you can walk away.

E. Yes, but you see that's an illusion really, isn't it? You start out knowing about something, and caring about something, and then if you become rich you don't have to.. that's not evolution as far as I can see, that's retrograde, it's going backwards

T. It seems to me that with your current songs, there is both a political basis to some of them but also a kind of humanitarian viewpoint, and the two things do seem to go hand in hand.

E. Yes, absolutely. I'm less judgemental - I mean the band was quite judgemental at times; I'm much less judgemental than I was then. I accept the way things are, but I don't necessarily not want to say to someone "Have you thought about it, maybe there's a better way, have you considered that it may have been really stupid to vote to leave the EU?". But getting back to the Deviants and that sort of stuff, to me he (Mick Farren) was a much better writer than he was... well he wasn't a 'singer', but he made his mark, he wrote some books...

T. In terms of singing styles, I know there was a time when people would compare your voice to Beefheart - was that a conscious thing? I mean you probably just sound like that anyway, right?

E. Well if anything, before we heard Beefheart, I sounded like Howling Wolf I would have said, and then when I heard that (Beefheart) I said "this is really good" and I thought, I have that kind of range, I can do that, and there was something sort of arty... I mean, we wrote some stuff because of that which was quite sort of surreal and strange, on the first two albums in particular. But I had the misfortune to meet him, the Captain, and I've never listened to anything he made since, except on one occasion when Jerry Dammers (Specials) asked me to do one of his things at the Barbican, to do some Beefheart songs when we had a kind of orchestra...

T. You had a bad experience with Don (Van Vliet - Beefheart)?

E. (visibly shudders) - Ugh, a monster. Horrible horrible person. It's that thing they say, when you meet your heroes it's a disappointment - well it certainly was. But my voice is my voice now!

T. It surely is. You seem to have the ability to sing like that, but I always say "Oh, Edgar, he sings like an angel

E. A dark one (laughter)

T. In terms of politics, EMI were like the mothership of Harvest who you were signed to and which was seen as an underground label despite that, and this is prior to independent labels in a way, so I guess in a sense there wasn't a choice, but on reflection does being with EMI conflict politically with your ideals?

E. Well you've got to remember that 'back in the day' EMI was linked with people like Ferranti who made guidance systems for missiles

T. That's exactly my point.

E. Yes, there was a conflict there, but on the other hand we could have as much studio time as we wanted at Abbey Road, there was no censorship of any kind whatsoever, or any musical directives from 'above'.



Pic: Tim Rundall

T. Well, that live album that was recorded there, which didn't come out until decades later (note - Keep Them Freaks a Rollin' - Live at Abbey Road, December 1969), was that actually intended for release?

E. I don't know, I think it was an experiment, to see if it worked, because it was the first one of its kind. But I think EMI... well the alternatives to the deal we had with Harvest were pretty grim. AND, they always pay their royalties, I still get royalties, so provided you didn't go stupid with advances and things... well, nothing is ever perfect in the music business, but they still put things out even now.

T. Well yes, it was actually Mick (Farren) who gave me a whole set of your promo CD's for the box set that came out, all the albums repackaged.

E. I know he did... Mmmm... well you see this is the story - that night in the West End (at the Borderline), that kind of Bladerunner, dirty, foggy night with rain pouring and everything, I was going to go along there because Mick had written this review of those records, which he gave you because he probably hated them; they probably reminded him of his own inadequacies....

T. You mean to say there was genuine friction? I assumed this was all concocted in the press.

E. Oh there was. He used to moan and complain about "That Edgar Broughton Band, they've got Out Demons Out" He'd never want to go on after us, and even at the Borderline when I was on my own he wouldn't go on after me even though he had the whole band. But anyway, my point is this: I was going to go along there and really give him a hard time about this review, 'cos someone had said they'd seen him and he looked really ill, so I thought "Well, I've got brandy" I was going to go back and say "have a brandy, you look fucking dreadful, here have another one, have more brandy" before he went onstage you see? And I'd told people I was going to do this, but I get backstage and he's got his oxygen bottle and I just couldn't do it. So we exchanged some words, had a conversation.

T. So this competitiveness was for real, not

just made up in I.T.?

E. No, no, it was quite strong. There were a lot of bands back then, and I've said this till I'm bored with it really, a lot of bands would say of us "they can't even play", in fact if they'd have known they'd have said they were punks, they'd say "they don't know any music, we're not going on before them, we're going on last" So we'd say "OK then, go on last" and later they'd go to the promoter and say "tomorrow night, let them go on last" coz there was nothing left of the audience, you know? We just ripped them apart, and Mick hated that. But anyway, as I say, I was going to give him a hard time and it never happened, and he fell over and died and that was it. I never really bore him any animosity even though he wrote that review that just read "inane hippy nonsense" which I thought was a bit strong looking at his catalogue.

T. Something that is perhaps only tenuously related to that, and maybe isn't that important in the grand scheme of things is drugs. Jim Driver tells the story of how he got into promoting gigs on the back of booking your band, and how he would pay you in hash rather than cash.

E. Yes, it's true. A LOT of hash (laughter)

T. Well there is supposedly a kind of psychedelic revival of sorts going on. I wonder how you feel in retrospect as to how important drugs were in terms of the cultural revolution that happened back then, and whether the reverberations of that have come down the years with a positive effect, or whether it was an illusion that was eaten up by capitalism and sold back to us?

E. The day I saw somebody coming out of Woolworths with a paisley carrier bag I thought, well there's the end of the revolution then. It's like hip-hop graffiti, you know? They took it over and they always will, but there were some fantastic beginnings made then, and I think smoking a bit of blow (pot) or doing a bit of acid, which I never did, I never did a trip - I played about with a bit of mescaline now and then, but only little bits, and I thought, well that's enough. I think what it did do, it lubricated thought, and ways of thinking, and it changed design and aesthetics. For example I knew a guy back in those days who had a windmill for his power, and his hydroponic greenhouse with a little Atari 125 running the

temperature, and they were all smokers, all into their drugs and stuff and they ended up doing incredible things.

T. I never really thought of The Edgar Broughton Band as a psychedelic band as such.

E. No, but we were very impressed by the kind of liberty that American bands were suddenly having, writing their own material, whole kind of movements going on, so that instead of relying on Tin Pan Alley for songs even little bands like us were able to write our own material and that was a revolution in a sense. There were a lot of things happening, but I don't think very much of it was actually down to drugs, they were just one of the cultural elements that, as I say, lubricated the way of thinking a bit and, for example, made people think of ecology as a way for the future, which still survives in a way.

T. One thing I wanted to touch one related to EMI, was the way that with the coming of Punk, and the 'do it yourself' culture, suddenly bands were able to operate independently of big business. I know you made a few albums around that time, Silicon Chip springs to mind, but you seemed to take a bit of a backseat, at least from my

perspective.

E. You can download Silicon Chip now from my website, and we've added to it a couple of times. But that happens sometimes simply because one isn't doing anything much at the time. I mean from an artists perspective, the fervour for what you do diminishes over time, it always does. The idea of going out endlessly and playing tiny little shithole pubs with a five piece band.... well, we took breaks and did other things. I mean I worked for years in youth and community for Wandsworth Council, building radio stations for kids and all sorts of things, and the guys always had their things too, Steve had a shop, and the bass player was a master carpenter so, you know, we took a few breaks, until someone would say it was time to make a new album or something, and we'd say ok, if you're paying for it we'll go into the studio again.

T. I was watching on you tube, recently, the whole band playing Rockpalast with you, Luke, playing keyboards mostly. I know you said the onstage sound was crap but the finished broadcast looks and sounds fantastic, and it was great to see you all playing so well and seemingly enjoying it. That was the first time I'd seen you play, Luke.

Luke. We did sound great that night.

Pic: Tim Rundall



T. What was that, a couple of years ago?

E. No no, about ten years ago, but it feels like a couple of years ago to me.

T. But the Edgar Broughton Band as such is now a thing of the past? Was that your final fling?

E. No, not quite. We did a few gigs in Norway and such after that, but not much. We spent a summer, or a summer and a half doing an album there.

T. So, Luke, the first time I saw you was on that Rockpalast film, but had you been playing before?

Luke. Not really, I mean I played in bands at school and stuff but I hadn't really gigged much up to that point. It was kind of a baptism of fire really!

T. When you were growing up, were you aware of your dad's role, or position, within musical or cultural history to any extent?

L. I was aware, obviously, to a degree, I mean, as a kid I went to lots of gigs and saw them like that, but at that age I wasn't aware of their contribution to music on a bigger level, or that they had any greater significance. It took quite a while to really understand that.

(it might be noted here that in the early days of the EB Band their head roadie was actually Edgar and Steve's mum, Luke's grandmother, who apparently was really disappointed when the band decided they could afford 'proper' roadies, as she loved the rock n roll life)

T. I don't really know how old you are or what kind of era you grew up in, what kind of music you grew up listening to and digging?

L. I grew up in the 80s, I'm an 80s child. I grew up listening to some wonderful music, stuff that my dad would play me and things like that, which was great but also a little difficult as it made me feel "I can't really play you all this weird stuff I like" I had to try hard to...

T Find something even weirder...

L (laughs) Yeah. Not necessarily weird, but stuff that I'd found that I thought was cool. It makes you work a bit harder, which is good. I started playing with a band at about 16, playing keyboards mostly, a bit of guitar too, I suppose.

T. Did mum and dad force you to take piano lessons? (laughter from mum and dad...)

L. No, he would show me little bits here and there, and my uncle Steve taught me massively how to play drums really. I got tips, and starter points, and kind of picked stuff up as I went, doing it my own way and kind of adapting things, I still do that. It's my own thing, so it's not as if I got it elsewhere, but there are routes one takes...

T. Have you got albums or recordings out under your own name?

L. I've got nothing released, and it's a question I'm asked a lot. I've been writing a lot and recording on and off, and it's definitely something I'm looking to do more of

T. I'm really looking forward to hearing your set, because I've never heard you performing your own material. Clearly you are your own man, but do you think there is any familial similarity, or is it completely different?

L. I think there is.

T. Were you influenced in your own politics by the political integrity of your dad?

L. I think in terms of my own politics and values, in terms of where and how I grew up, we'd always discuss things, and talk about what was going on. I grew up quite politically aware, and then there are things that happened to me in my life, and in my childhood as a mixed race person in that 80s era - I was quite different looking and quite different to most of the people I grew up with, and I knew that would be noticed and commented on where I grew up.

T. Would that be in London? I mean London is quite a 'melting pot'.

L. It is, but it is still quite segregated in a way. I wouldn't necessarily say it was integrated, not entirely.

T. I think I agree with you, and I find that an

odd thing generally, that people seem to want to stick to, for want of a better phrase, 'their own kind'.

L. It's an element of tribalism, and as a mixed race person there wasn't an 'own kind' at the time. I think that's changed a lot. There are so many mixed race people now that there are so many more integrated relationships, so it's something that is bound to happen. but growing up in the 80s it was very different. Where I live now, in Leicester, it's an interesting place and very integrated, very mellow - I like it, I feel quite happy there.

T. So what are your plans musically? You are gigging as a separate entity generally, unlike tonight where both of you are on the bill though both playing solo sets?

L. Yeah definitely. I've been gigging solo now for two and a half years or so, I've played a lot of gigs locally, and played a lot of festivals and stuff like that. Some with my dad as well which is really cool, like playing Norway and such. I'm writing a lot. I think I'm entering a part of my life, and I can't think why I haven't done it much sooner really, but this is a period of my life where I have things I want to sing, and want to say.

T. Do you find it easy to write songs?

L. No (laughs) Not really. I'll write a couple, and then I don't write for a while, I don't know - it just sort of comes to you over time.

T. Do you write from a melody, does that come first, or do the words come initially?

L. It's definitely melodically driven, always. An atmosphere and a mood sort of comes together, and it suggests what a song might be about. I'm not someone who sits down and writes masses of lyrics in isolation.

T. If someone wanted to hear you without being able to come and see you play live, is there a way to do that?

L. There is - I have a SoundCloud page, I have a couple of songs up there and there are a few videos up online as well. If you go to my website you can access everything like that. It's lukebroughton.weebly.com there's a whole lot of stuff there, and I've got this body of work, it would be nice to let it all out as a whole thing.

T. Do you think the whole scene has changed dramatically? Between you, Luke, at your age, and you, Edgar, from an older perspective?

Edgar. Well you mentioned the kind of bedroom studio phenomenon, that almost anybody can record today, and Luke has got his nice Apple set up in his upstairs somewhere, and that makes a massive difference, it really does. Like a painter can just go to a canvas and paint something, and now we can too. You can start something and you don't necessarily have to finish it there and then

Luke. You can communicate something very quickly, and if you want to share something you can; you don't have to be beholden to someone to book yourself into a studio, or to finance you. In that way things have obviously changed. It has its pitfalls, but it's much better generally.

T. One thing I find interesting is that whereas a painter might have had to reuse an old canvas and paint over an existing painting, or musicians might be forced to tape over old tape, in the digital age time and space are almost limitless. Having said that, I find that sometimes restricting ones palette of choices can be a spur to the imagination - maybe a four track recorder forces decisions based on simplicity whereas a 16 track etc can make you lose focus....

E. Yeah, but only in a certain way. With me, for example, with the stuff that I've got or I'm working on, if I want a Viking horn I can make one, actually make that sound, never mind the piece of music it is going to go in. And then if I want a certain kind of drum, I can find a drum that is close and I can change it and make it into what I want, so it's swings and roundabouts. There are pluses and minuses for complication, and for simplicity.

L. Something that I find with, not limitless possibilities but vastly more possibilities of sound and of storage, where you can keep endless takes and it doesn't cost you anything, you do have to be quite a good self-editor, 'cos it could just go on forever.

T. Edgar, did you ever use a producer?

E. Yeah, Pete Jenner from Blackhill produced the first album, we had John Leckie on parts of the last two - Parlez Vous and Super Chip - there were a couple we did ourselves which were actually quite good, in the middle of it all.

T. I suppose what I'm getting at, is that in terms



of editing your own stuff sometimes it is good to have someone come in from outside to tell you “no, that’s crap” or whatever...

L. I think it’s essential, it’s absolutely not possible to be completely autonomous about what decide to put out, or what you decide is good.

T. I find that sometimes you look at something you discarded in the past, and the distance of time or emotional involvement gives you a new perspective and you realise it was actually really good, or maybe vice versa.

L. There’s something to that. I’ve got a song, which I’ll probably open tonight’s set with, which I liked at the time but haven’t paid it much mind for a year or so, but I’ve started to play it again and I’m finding a new connection with it, I actually like it again now - it’s called ‘Lonely’, and I suppose is kind of relevant now; it’s strange in that it has changed, and it means more now, and I can sing it in a more genuine way. It’s taken on a new feeling.

T. I haven’t heard you play yet, Luke, so I can’t really comment, but I get the impression that your work is much more personal. I’m not saying yours isn’t, Edgar, but yours seems to come from more of a cultural overview, would

that be fair?

E. Yes, I agree, I think that’s quite an important difference.

L. Yes, my work is very personal, it think it is quite conversational, the way I write. Most of it is very closely linked to extremely personal things, which need to come out somehow.

T. I guess there is a political side to ones personal feelings, and a personal side to ones political views, which I suppose brings us full circle - so, Edgar, you are proud of your son?

E. Oh god yes, I really really really am.

T. And you’re proud of your old man, Luke?

L. Oh yeah!

T. Well on that happy note - thanks to you both!

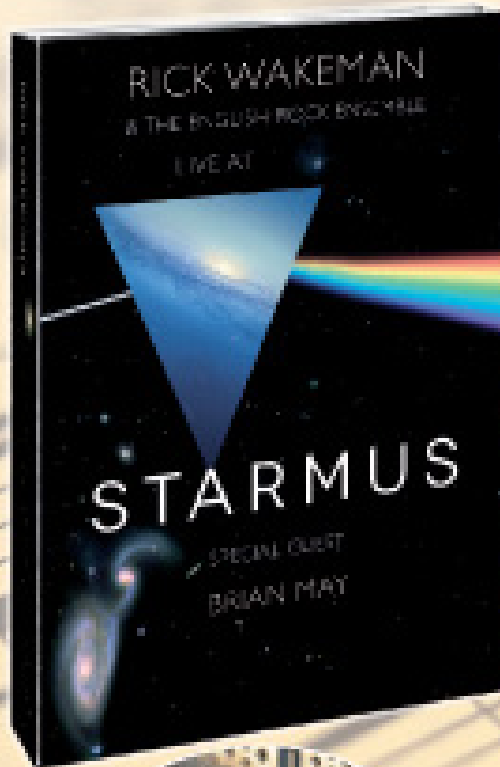
RAW presents

Forthcoming releases from Rick Wakeman & Friends

Rick Wakeman & Brian May

live from

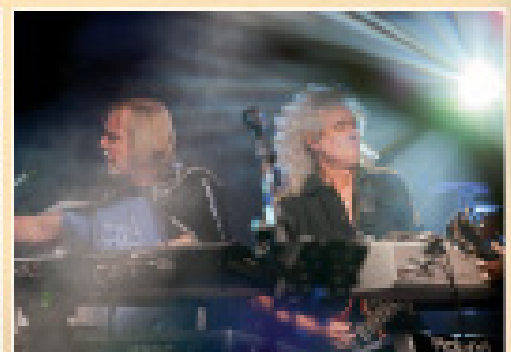
STARMUS 2015



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



THE LISTENING POST

This week we meet Greek-born, Aggelos Bolotos , a graphic artist, who Gonzo's *Alan Dearling* has been working alongside at recent festivals in Lithuania.

He djs as, Angel and 'Drinking Songs & Hearing Drinks'

His music is on Mixcloud.

Aggelos suggests that we: "Join, to listen to great radio shows, DJ mix sets and Podcasts."

"Here is my mixcloud account": <https://www.mixcloud.com/drinkingSongs-hearingDrinks/>

Aggelos says: "You can find 4 playlist/mixes there, but I will upload on future more..."

Alan adds: "I greatly admired the dj sets that Aggelos put together. They really appealed to the musicians and creators in the audiences. He played sets on the main stage at the Magick Gathering, in the Psy-trance pit, and in our Sound and Cinema tent. It was a joy to dj alongside him and share our joint passion for musical journeys and adventures across the world, and to crate-dig into over 50 years of global music. I have had to change most of the links Aggelos sent me as they don't work from the UK."

In response to Alan's musical queries, Aggelos replies:

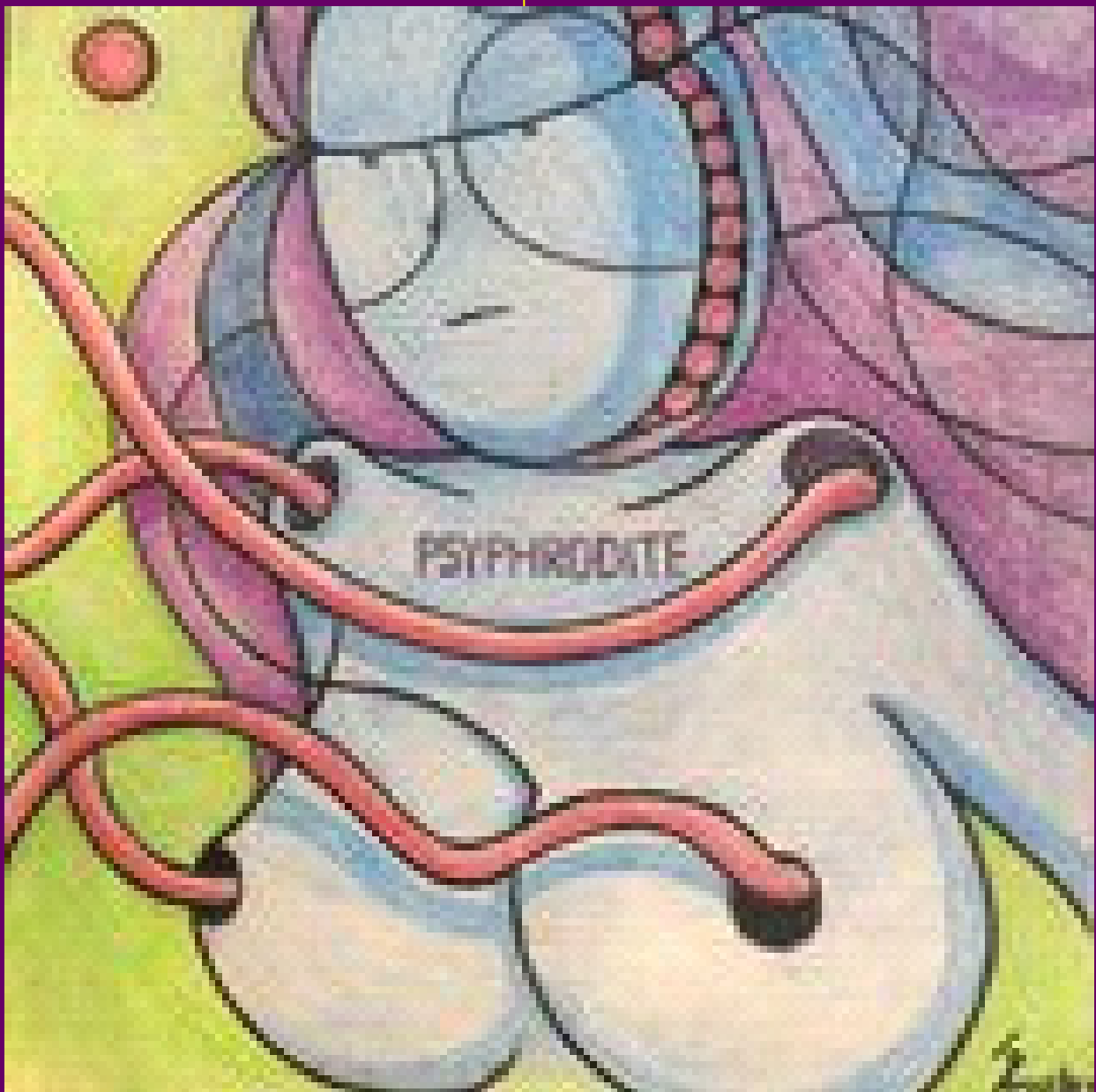
alan dearling



“Here are links to the two artists’ tracks you particularly wanted to find out more about.”

Alan adds, “If you ever thought that Marianne Faithfull was sexy and soulful, get

a listen to this version by Marie, (pictured right). Remember that Mick Jagger wrote this after Marianne had a miscarriage and their relationship was disintegrating.”





Marie Laforêt - Marie Douceur, Marie Colère (Paint It Black) [Rolling Stones cover] [1966]

<https://www.youtube.com/watch?v=hl2yQu6logE>

And an Italian version of 'Paint it Black':

Caterina Caselli - Tutto Nero

<https://www.youtube.com/watch?v=DQgHmWCAW4o>



"This one is the Turkish band I was telling you about."

Alan says, "Reminds me of New Order/ Sisters of Mercy. They were formed in Bursa, Turkey in 2006. Electronic, post-punk, perhaps?"

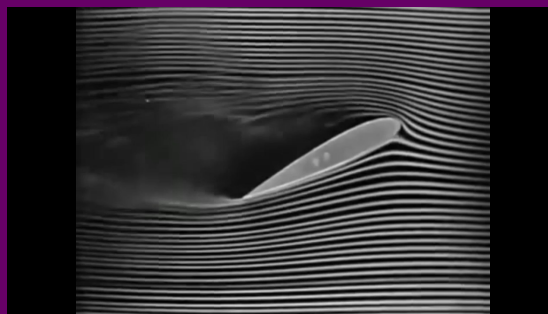
She Past Away - Belirdi Gece (2012) Full

Album

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

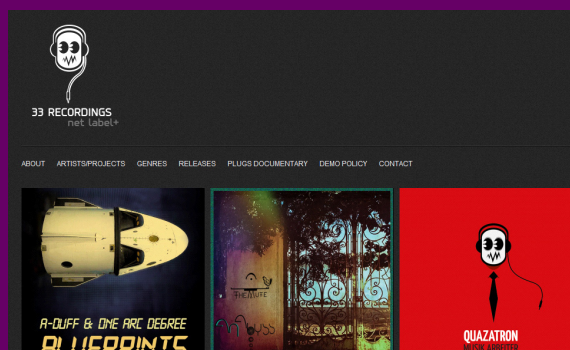
"And here is the Lithuanian band I was telling you about some days ago."

Alan suggests, "More melodic darkness and angst from the heart of Vilnius."



Local Blood - The Night A Forest Grew

<https://www.youtube.com/watch?v=bz3qZ7hNuG8>



"And here is my Greek friend's label":

33 recordings:

<http://33recordings.com>

"If you remember he had a mix of 'Under the Milky Way' by The Church."

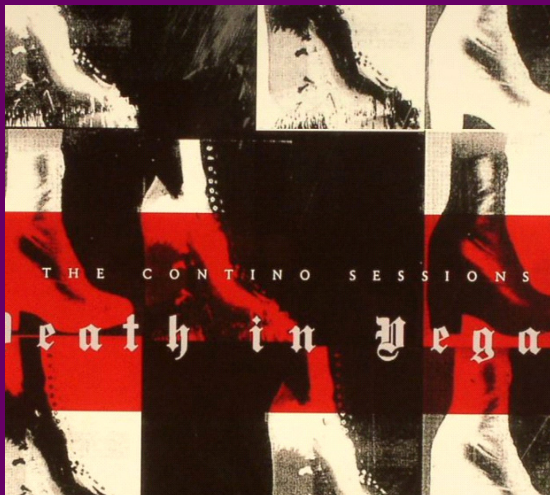
"The basic tracklist I had organised before the dj set on the main stage Thursday was this one below":

01 Love - Emotions.mp3

02 Eight miles high - Bockhorn.mp3 (Alan

adds: probably German, Roman Flugel)
 03 West Coast Pop Art Experimental Band -
 Ritual #1.mp3
 04 Goat - Goatman.mp3
 05 The time and space machine - the time
 is.mp3
 06 The time and space machine - fire and
 ice.mp3
 07 The Black Angels - Yellow Elevator
 #2.mp3
 08 The Black Ryder - Grass.mp3 (Alan: check
 them out: intelligent 'heavy':

<https://www.youtube.com/watch?v=tpEFxcm1kDw>)



09 DEATH HAWKS - Shining.mp3
 10 1000mods - Claws.mp3
 11 The Invisible Surfers - Trippin out of
 you.mp3
 12 The Who - The Real Me.mp3
 13 Alexander Hacke - Wildcat.mp3
 14 Jimi Hendrix - Purple Haze.mp3
 15 The Sonics - The Witch.mp3
 16 13th Floor Elevators - You're Gonna Miss
 Me.mp3
 17 Them - Baby Please Don't Go.mp3
 18 Marie Laforet - Marie douceur, Marie
 colere.mp3
 19 Jim Doval & The Gauchos - Mama Keep

Yo! Big Mouth Shut.mp3
 20 Sky Saxon And The Seeds - 101 Colorized
 Bottles.mp3
 21 The Last Drive - Misirlou.mp3
 22 Holy Monitor - Holy Monitor - 06
 Αφροδίτη.mp3
 23 Death In Vegas - Aisha.mp3

Alan suggests: "If there's any of the above
 from Aggelos's playlist you are not familiar
 with, they are all worth checking out. I've been
 an awed fan of Iggy Pop's menacing vocals on
 Aisha by Death in Vegas for many years."

*"Aisha...we've only just met. And I think you
 ought to know. I'm a murderer. I have a
 portrait on my wall of a serial killer. Aisha. He
 got out."*

Death in Vegas video:

<https://www.youtube.com/watch?v=ExLqMBLyWd8>

Or:

<https://www.youtube.com/watch?v=hweq7-aG8Hs>

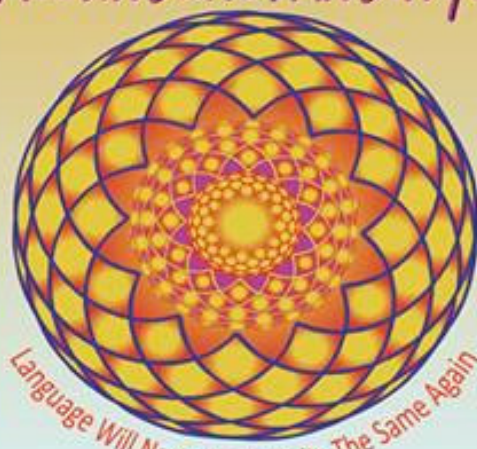
Or:

<https://www.youtube.com/watch?v=BzFkNh2SWIs>

WHAT THEY'RE SAYING ABOUT

Short stories by
Richard Foreman

Richard Foreman's
*WILFUL
MISUNDERSTANDINGS*



Language Will Never Seem Quite The Same Again

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"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:

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richeff.moonfruit.co**



Walter Becker

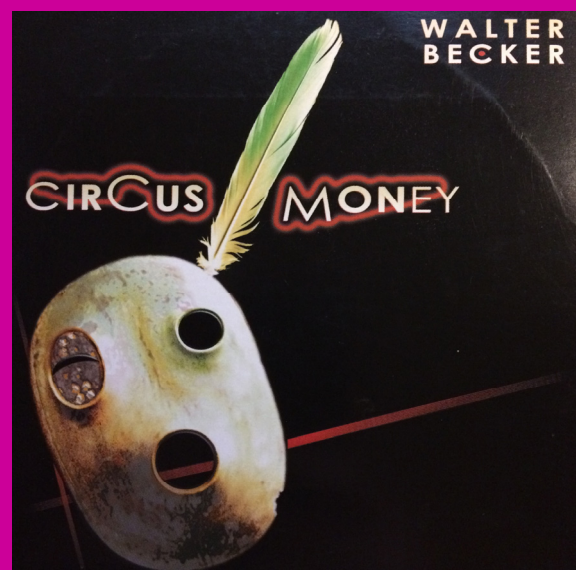
“We are going to play for you tonight like it might be the last time we do”

(Gonzo 206)

I sat down at 14.30 on this grey, damp Sunday afternoon and had a quick look at FB. I stumbled across history in the making, although not the kind I wanted to read. ‘Steely Dan Fans Worldwide’ had posts claiming that Walter Becker had now passed away, although some comments alleged it was a hoax. A quick google revealed nothing from the major ‘news services’ yet, eg BBC, CNN but his homepage looked rather real to me. Two photos, one black and white as a boy, the other more recent cradling an acoustic. The range of dates of his

life was the other major giveaway. Another Google and *Relix Magazine* were reporting it. It’s funny how I was in effect looking for what I considered a reliable source for confirmation, a ‘reputed’ music magazine for instance. 15.10. I’m still not 100% convinced, back to FB for the latest comments, Oh, shit, *Rolling Stone* are now reporting his death, with a note at the bottom of the page.....*This story is developing.....* That’s it then, for real. I shed a little tear, not so much for Walter but for my own youth again I guess. Maybe not my youth even, my ‘live’ musical life perhaps.

We have tickets for The ‘Dan next month in Dublin, I wonder what will happen? They just played two big gigs on the East and West coasts of the US recently without him, hopefully it will go ahead still. (It sounds from what Fagen has said this afternoon, it will) Perhaps Larry Carlton will join them as he has done recently this summer on a few dates? My SD expectations for Dublin were not huge anyway, I can’t imagine them topping New York last year (see Gonzo Issue 206) and we have shit seats way back in a dreaded



John Brodie-Good



'arena'. This one is more for the Doobie Brothers who I've never seen before.

Becker was of course, half of the seminal rock/jazz band, Steely Dan, who in the 1970s and early 80s released a set of essential albums, turning from a full blown rock and roll band, to it's core creative duo of Becker and Fagen, who became masters of the recording studio along the way. As the albums rolled by, they got jazzier and jazzier. The opening notes and beats of

Aja's Black Cow (1977), took rock/pop music to a completely new place, it just oozes pure jazz cool like never before. The follow-up masterpiece, Gaucho (1980), took us further into this sublime new musical world. Hey Nineteen....."The Cuevo Gold, the fine Columbian, make tonight a wonderful thing....."

To the casual observer, Fagen sticks out a long way as the lead person, being the primary singer for one good reason. However, take Becker away, and

Fagen's work sounds very different. The Steely Dan sound, is most definitely a band, even though they were a duo, surrounded by the very best musicians. Whilst they ended up with some of the smoothest sounds around, their lyrical subjects varied from recreational drugs to broken hearts and criminals. The opening swirling percussion of Do It Again, track one, side one of their first album warns the listener this is something new, fresh and unique, from the very word go. The media gave them an intellectual and somewhat aloof reputation for a number of years, most journos not being able to handle our heroes' sarcasm and wit. Both Becker and Fagen got themselves reputations for being beyond anal when it came to detail in the studio, but when the end results came as close to musical perfection as it gets, they both seem somewhat vilified. Fagen's first solo album, *The Nightfly* (1982), is even closer to being the perfect album, I just wish it didn't sound slightly thin SQwise.

Whilst both boys indulged chemically, at the beginning, Walter seems to have enjoyed various kinds over the years too. Online speculation last summer suggested alcohol was his latest issue. I certainly saw and heard some pretty terrible guitar playing on various YT vids but when we saw them last October he seemed fine and of course, the amazing Jon Herrington plays the majority of solos live nowadays.

Becker released two solo albums, the first in 1994, *11 Tracks of Whack*, a great title..... funnily enough, I've been looking for my copy recently anyway. Being old/stoned/stupid I can't even

remember which format it's in. I think on balance it might be vinyl, rather than CD, I need a good excuse to go through my albums to have a bit of a sort out anyway. I remember it being a bit of an acquired taste though, although the standout song, *Book of Liars*, Walt had been performing live during recent SD sets, including NY last year.

Circus Money followed in 2008, which I've only owned for a few months myself but have been playing frequently. It is full of gentle jazz and reggae grooves, with Walt's bass-playing heavily underpinning the sound. It has a late-Dan style, lady singers tastefully back up Becker's more tolerable, but still sometimes monotonous voice. It has a really nice late night feeling, and in some ways is his 21st Century *Nightfly*. If you like later Dan I suspect you will really enjoy this one too. A quick listen and it may seem a bit like elevator music, a few more and it really starts to weave its magic. I don't know how I missed it when it came out, but a post on the SDF FB group alerted me to it's existence, and now hopefully yours too? He also worked with China Crisis for their album, *Flaunt the Imperfection* (1985), which I've just ordered for £4.49 via Discogs on vinyl, and played guitars (with Fagen on keys) on the pleasant sounding *Zazu* album from a lady called Rosie Vela in 1986.

Many people may think Steely Dan finished with *Gaucha*, which was 37 years ago. There are two more albums, *Two against Nature* (2000) and *Everything Must Go* (2003). Even I'm guilty of not listening to them enough; it look's like it's taken Walt's passing to remind me.

This evening, his death is on the second line of the BBC online news, just below the North Korean nuke missile shit, due respect from the establishment at least.

As someone just said on FB an hour or so ago, darkness ensues.

What a shitty day.

Walter Becker – Book of Liars Live
<https://www.youtube.com/watch?v=MtjLRKy3PcY>

“Walter Becker was my friend, my writing partner and my bandmate since we met as students at Bard College in 1967. We started writing nutty little tunes on an upright piano in a small sitting room in the lobby of Ward Manor, a mouldering old mansion on the Hudson River that the college used as a dorm.

We liked a lot of the same things: jazz (from the twenties through the mid-sixties), W.C. Fields, the Marx Brothers, science fiction, Nabokov, Kurt Vonnegut, Thomas Berger, and Robert Altman films come to mind. Also soul music and Chicago blues.

Walter had a very rough childhood — I'll spare you the details. Luckily, he was smart as a whip, an excellent guitarist and a great songwriter. He was cynical about human nature,



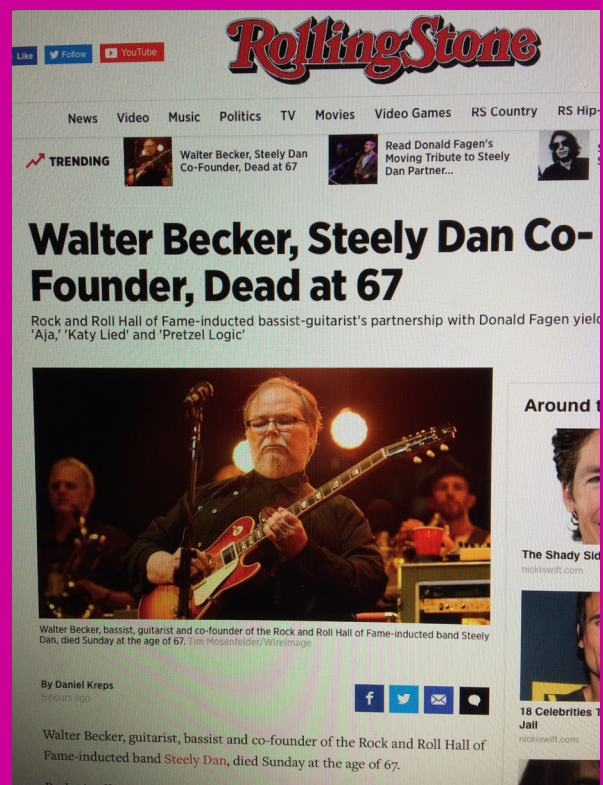
including his own, and hysterically funny. Like a lot of kids from fractured families, he had the knack of creative mimicry, reading people's hidden psychology and transforming what he saw into bubbly, incisive art. He used to write letters (never meant to be sent) in my wife Libby's singular voice that made the three of us collapse with laughter.

His habits got the best of him by the end of the seventies, and we lost touch for a while. In the eighties, when I was putting together the NY Rock and Soul Review with Libby, we hooked up again, revived the Steely Dan concept and developed another terrific band.

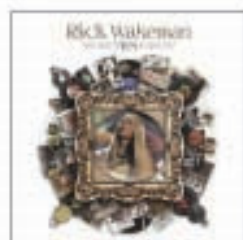
I intend to keep the music we created together alive as long as I can with the Steely Dan band.”

Donald Fagen

3rd September 2017



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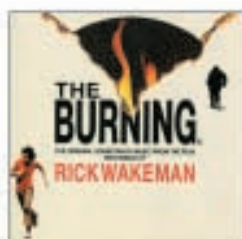
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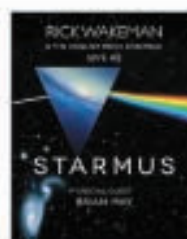
THE BURNING

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LURE OF THE WILD

With Adam Wakeman. Entirely instrumental
HFG2003CD



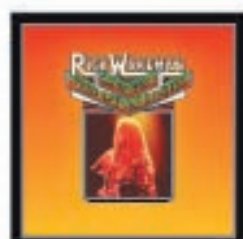
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With Jeff Wayne and Kevin Peek
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Wot we did on our 'olidays

The Fisherman's Friends – The Platt, Port Isaac, 18 August 2017

About 15 years ago, I was sitting in a restaurant in Port Isaac with my Dad and my wife. The kids had finished eating and had gone outside, but suddenly, they came running back in and one of them, very perceptively for a ten year old, said, "Dad, there's a load of drunks singing outside." I went outside to have a look and sure enough, there were seven or eight men, standing on the Platt (the flattish bit at the top of the beach at Port Isaac) with pints in their hands singing a sea shanty, and very well too. We paid up and went outside and were utterly captivated by what could be described as a Cornish barbershop octet, who I later found out were called the

Fisherman's Friends. We went again the next year but after that, our holiday plans changed and we weren't back in Cornwall in the summer until this year.

And in that time, two things happened, firstly Port Isaac became famous as the home of *Doc Martin*, actually called Port Wenn in the series, but this attracted more and more people to the village and secondly, the Fisherman's Friends became a bit famous, though this did come with tragedy.

The FF formed in 1995 and currently consist of local fishermen, potters, authors, builders, lifeboatmen and film makers and all live in either Port Isaac or nearby Padstow. They have now played pretty much everywhere around the UK including Glastonbury and the Royal Albert Hall and had a "gold" top 10 album in 2010. Sadly, at the height of their success in 2013, a heavy steel door fell on the band before a gig in Guildford, killing singer Trevor Grills and tour manager Paul McMullen. The band took a year off after this but have

JEREMY SMITH



been returning to live performances in the last couple of years including bi-weekly charity gigs back on the Platt in Port Isaac, where it all started.

So last Friday, we went back to Port Isaac, sadly without my father, and after fish and chips we went down to the Platt, pints in hand, to see the show. And what a difference 15 years makes. Where once, there was a handful of people who all seemed to know each other, now there was a thousand, all camped out with blankets, chairs, picnics etc. (I found out later that the best positions on the harbour wall are all gone 3 hours before the gig.)

There are normally eight singers but last Friday, two were indisposed including mustachioed MC, Jon Cleave, but Jeremy Browne more than made up for his absence with a constant stream of abuse to his fellow singers and some awful jokes like,

“Why do Fishermen use Licorice as bait””So they can catch all sorts of fish”. I guess you had to be there.

Many of the songs are call and response shanties with a different member of the band taking lead vocal on each, but over the years, they have added to their repertoire by writing songs of their own and now have five albums out, the last three on major labels.

But its not just the songs, that make it such a magical evening in Port Isaac, it's such a beautiful place to be on a Friday night in Cornwall with gulls circling the harbour, the fishing boats all bobbing up and down and the threatening skies reminding you that it's probably going to piss down soon. There was a collection too, for the Port Isaac Lifeboat, which raised over £1600.

Originally, the FF were acapella but now Billy and Toby play guitar and with Jason



on accordion, they are a pretty accomplished band and with a sound system to get their music heard over the wind. The voices and harmonies also work so well together; you could imagine yourself on a sailing ship, hauling ropes and singing to keep time. It really is live folk music as it should be and appeals to all ages though the cold did threaten some of the children in the audience.

The 'Friends sang for about an hour and a half with songs taken from all their albums such as 'John Kanaka', 'New York Girls', 'The Leaving of Liverpool', 'No Hoppers, Jokers or Rogues' and 'Bully in the Alley' all hitting a wave (Sorry!!) before a finale of the 'Drunken Sailor', 'Cousin Jack' (the Show of Hands masterpiece about the

emigration of Cornish miners) and lastly 'South Australia' getting the whole crowd singing along. And by this time it was getting dark and so it was back to the pub for a couple of Doom Bars to finish the evening on an even keel.

The Fisherman's Friends are on tour this autumn, playing places as exotic as Dorking and Milton Keynes, but to me, the place to see them is in their home town, and we'll be back again on the Platt in Port Isaac next summer for yet another memorable evening.

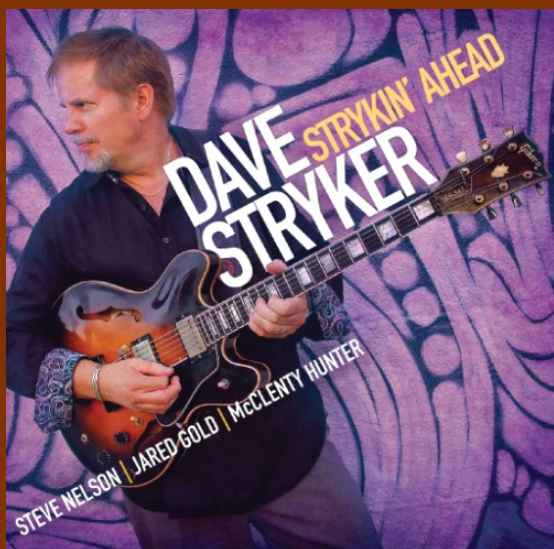
<https://thefishermansfriends.com>

Jeremy Smith (jnismith@gmail.com),



KEV'S WORLD

DAVE STRYKER
STRYKIN' AHEAD
STRIKEZONE



For this his 28th album as a band leader, Stryker has augmented his working trio of Jared Gold on organ and McClenty Hunter on drums with vibraphone player Steve Nelson. That he is a fine guitarist is never in doubt, but I found this whole album just too bland and laid back for my own tastes. This feels like a group of very

clever jazz musicians just sat in a room and enjoying themselves, bouncing ideas off each other, but with little in terms of vitality and spark that makes music so immediate and effective.

There is little in the way of dynamics, and this very soon becomes background music. I've actually listened to this album far more than I would normally to review something, as I was convinced that I had to be missing something and that for someone to have as long a career as Dave then I must be the one in the wrong, but each play has just cemented my initial opinion, more lounge jazz than the real thing.

Possibly late at night as background for conversation, but I can't see this album ever being anything much more than that. Lots of others seem to like this, so it looks as if I'm in the minority again.
www.davestryker.com

KEV ROWLAND

**DAWN OF DISEASE
ASCENSION GATE
NAPALM RECORDS**



When it comes to death metal, most bands either seem to get heavier as their career progresses, stay the same, or go off and do something completely different that is either a major success (Opeth) or disaster (At The Gates). So, it is interesting to hear German band Dawn of Disease trying to do something just a little different. They have been around since 2003, but only really started becoming a solid cohesive unit in 2009, and this is their fourth album. Singer Tomasz Wisniewski is convinced that he is still fronting the same band he always has, and his gruff vocals are very much a trademark, but musically here is a group that in many ways are far removed from what many would consider to be death metal yet also still staying true to the cause.

Yes, there are blastbeats, and yes there are quick passages, but there are also many more that are slow in terms of the genre, and packed full of melody. These guys have been listening more to the likes of Iron Maiden than they have to Cannibal Corpse, and the album is all the better for it. As a whole, this is still

incredibly heavy, but with plenty of great tunes and the feeling that here is a band that isn't afraid to go out on a limb and stretch the genre. They have created an album that will be of interest to those into death metal and also to those who many not normally listen to the genre. True, there are times when they go firmly back to where people may expect them to be ("Akephalos"), but this in itself only reinforces what they are doing on the rest of the album. Overall this is a heavy, melodic, really enjoyable album.

www.dawnofdisease.com

**DE PROFUNDIS
DECAYED: 2007 - 2017
INDEPENDENT**



Zero Tolerance Magazine have always been big supporters of De Profundis and so, when discussions turned to how best to celebrate the first ten years of the band's recording history, they decided to give something back to their loyal fans and the avid readers of the magazine. Rather than release their retrospective compilation, 'Decayed: 2007 – 2017', in the usual manner, De Profundis chose to work with Zero Tolerance to give 10,000 copies away, free, with every newsstand

copy of issue 79 of the prestigious magazine. 'Decayed...' features nine remastered songs selected from across the De Profundis discography and one exclusive new track, "An Orgy Of Grotesqueries".

I am somewhat surprised to have not come across these guys before, as their take on Death Metal (also heavily influenced by Black Metal) is a feast for the ears. Even when putting this on for the first time there is a realisation that something isn't quite the same as the rest, and it is only with careful listening that one realises that bassist Arran McSporran is doing something virtually unheard of in extreme music, namely he is playing a fretless instrument.

This is something that is normally heard far more in jazz and blues, but the warmth of the sound (even though still played with the aggression one would expect in this genre) gives the music a quite different edge.

Add to that great vocals, and powerful highly interlinked riffing backed with a barrage of drums and I am incredibly surprised that these guys have been around for ten years and haven't become a major name. Zero Tolerance magazine says that De Profundis are "one of the UK's best underground metal bands", but surely it can only be a matter of time before they make it out of the underground into wider recognition. This is essential listening.

www.deprofundistheband.com

DISEN GAGE THE REVERSE MAY BE TRUE INDEPENDENT



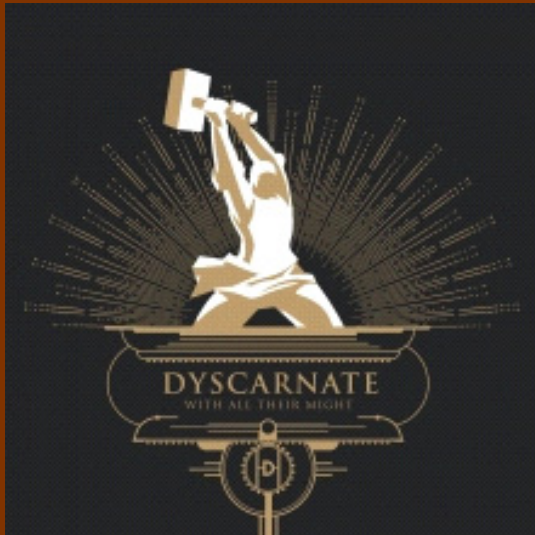
Following on from my review of their 2016 album 'Snapshots', which was their fourth full release, guitarist Konstantin Mochalov kindly sent me their third which was released as long ago as 2008. As with their later album, musically this is all over the place, with influences from King Crimson being taken as a starting point and then moving rapidly into extremes. It is an album that is hard to describe, just because there is so much going on. That there are melodies, counter melodies, counter counter melodies, and a psychic understanding from each player as to what is happening next is a given. It's just from there on that it gets complex. Somehow, they manage to bring some Russian Cossack-style themes into "Landing", which allows the listener to recognise where they are from, but apart from that there is little to let anyone know that they are Russian.

Highly complex and complicate, the music interweaves amongst itself, twisting and turning like a meandering river, at times just babbling gently but at others it is in full spate changing the

musical flow into rapids of noise and intricacy. As with their most recent album, I find myself rapidly falling in love with the very strange and different world of Disen Gage, and I am sure that there are many other progheads out there who will feel the same way. There are some amazing bands coming out of Russia, and Disen Gage are at the vanguard. For more details visit

<https://disengage.bandcamp.com>

DYSCARNATE
WITH ALL THEIR MIGHT
UNIQUE LEADER



This is the third full-length for UK death metal trio Dyscarnate, and their first on Unique Leader. Since they released their debut EP back in 2008 the guys have been steadily gaining much critical acclaim with their debut album getting them named "best new death metal band in the UK, without question" by none less than Terrorizer magazine, while the second saw Metal Hammer crowning the band, "the new kings of UK death". It has been five years since that release, during which time they have been honing their craft onstage, playing gigs with the likes

of Cannibal Corpse, Carcass, Fear Factory, Gojira, and Decapitated, but at long last they are back.

With Matt Unsworth keeping everything solid at the back, it is down to Tom Whitty (guitar, vocals) and Al Llewellyn (bass, vocals) to demonstrate that they are still one of the best bands around when it comes to true brutal death metal, and this they do with aplomb. Having two singers, both in the death style but different from each other, gives the band an edge, while the number of hours they have played together comes through in that they are so tight. Bass and guitar is often as one, driving the sound into the cerebral cortex. Death metal in its truest form rarely gets much 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.

Double CD2, The New Gospels

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

Reproduction A4 x 12 page concert program.



The Rainbow Suite

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

This is Rick and Orchestra at their finest !!!



Available to pre-order from www.rickwakemansmusicemporium.com

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

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks
Director, Africa Region
The Nature Conservancy

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



DOGLEG



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@The Village Inn, Westward Ho!
Every Tuesday from 7.30pm

All styles, levels and listeners welcome

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THE SCIENTIFIC INVESTIGATION OF THE UNEXPLAINED

PHENOMENA

MAGAZINE

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c.j.stone

HOW TO BE INVISIBLE

The following story was written as a column for Prediction magazine, but never published. One of the Editors was on holiday at the time and had sent around a circular saying that, unless you knew the secret of invisibility, or something equally portentous, we should leave her alone. I wrote back to say that I did and did she want me to write it down?

To be honest, the story originates with Idries Shah, the Sufi writer from the 70s, from his book The Sufis. His version wasn't as succinct as mine. Also I've changed the central figure from a Sufi to a Magician.

The reason Prediction magazine rejected the story is that they felt it was negative "Is that all there is to it?" they asked.

What do you think? I think it is rather sweet and touching, and it shows that anyone can learn the secret of invisibility if they apply themselves with diligence and grace. It also, coincidentally, describes my attitude to life.

Some of the reactions to it in the comments below are positive, other extremely negative. There's a survey at the bottom of the page and I'd be interested in hearing your views.

Have I discovered the secret of invisibility or not?

You tell me.

The magician's apprentice

There was once a famous magician.

It doesn't matter what the country was, nor the period: what matters is that the practice of magic was illegal at the time, and that the soldiers of the country in which he lived were charged with wiping it out.

The magician lived in on the outskirts of a small village, in an out-of-the-way corner of the country. In other words, he was free to practice his magic, despite the fact that it was illegal. The soldiers hardly ever came this way, and when they did, they were usually only passing through.

People came to him from miles around, to consult with him, to be cured by him, and to have him cast his spells for them. He was a white magician, meaning that he only ever cast spells for the benefit of mankind, and never for personal gain.

He wore a patched cloak, walked with a staff,

and carried a book of spells under his arm.

He was also famous because it was reputed that he knew a very secret spell called 'How To be Invisible'. It was said that only the most powerful magicians knew this spell.

One day a young man from one of the neighbouring villages came to him. He said he wanted to learn this spell. He said wanted to learn how to be invisible.

The magician smiled.

'That is indeed a very powerful spell,' he said. 'It takes many years of training and hard work to master it. First of all you must become my apprentice, and only when I feel that the time is right will I teach you how to be invisible.'

So the young man agreed to become the magician's apprentice.

Years passed. The young man learned many complex and difficult spells. He learned to

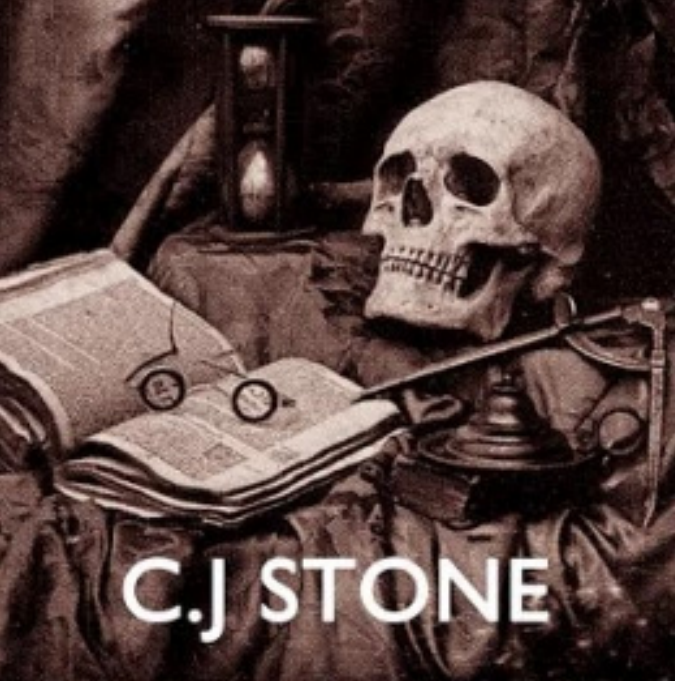
read the heavens and to understand the deep forces at work in the world. He learned to listen to the trees and to the birds and to all the wild animals of the forest and to hear their secret words of wisdom. He learned how to cast spells to bring rain, to clear the blight of sickness from the land, to help lonely people to find love and sad people to find happiness. He too became a magician in his own right. He too earned the right to wear the magician's cloak, to walk with the staff, and to carry his own book of spells beneath his arm. But still his master never taught him the greatest spell of all: how to be invisible.

Over the years he tired of asking for this spell. Whenever he asked the question his master only answered with an enigmatic smile.

Read on

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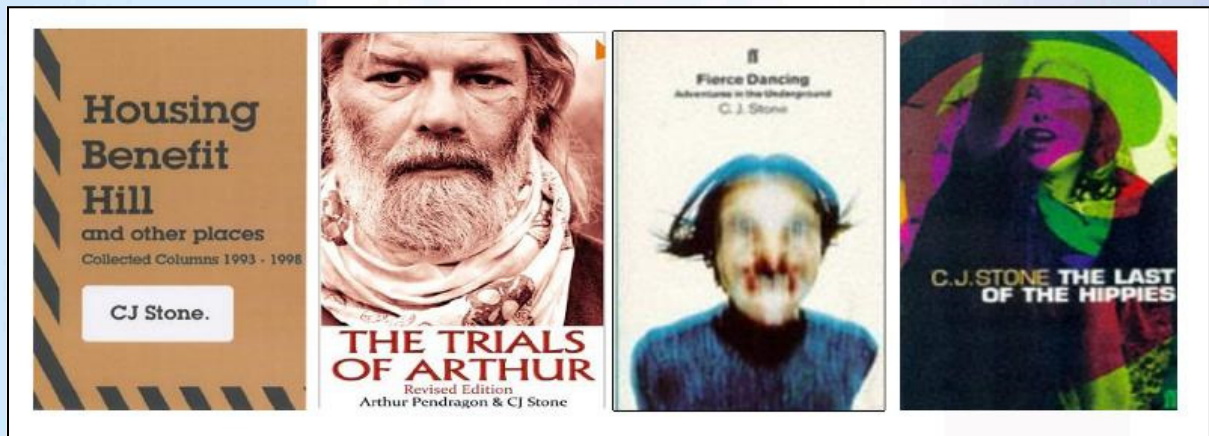
Times Literary Supplement

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

Herald

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

Independent on Sunday



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

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

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

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

A wide-angle photograph of the Stonehenge monument in a grassy field under a cloudy sky. The stones are arranged in their characteristic circular formation. A small figure of a person is visible on the right side of the monument for scale.

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

A YEAR IN THE LIFE OF



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

Hawkwind have posted a video on Facebook, from the May gig at London Roundhouse. The track is "You'd Better Believe It" and the video quality is somewhat low, but then Facebook is not really geared for high resolution video transmission.



The accompanying text says: "Here is a little teaser from our Roundhouse show this year," raising the question of what this heralds, if anything. A teaser is generally the prelude to an event or



release, but the Roundhouse gig did not appear to have been videoed in the manner normally associated with a commercial video release.



However, Hawkwind gigs have appeared on video before, that have been shot from one centrally-located

Spirits Burning

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

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

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



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

GONZO

Multimedia
spiritsburning.com



camera. The 2005 Winter Solstice show at London's Astoria being a fairly recent example.

It remains to be seen what will

emerge to augment the Hawkwind discography.

Posted by Hawkwind
32,155 Views





HAWKWIND PASSPORT APPLICATION



Greetings space travellers!

This is your Hawkwind Earth Visitors Passport application form.

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

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

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

Volunteer Crew Register

Name

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

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

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

Post Code

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

Telephone Number:

Additional info:

www.hawkwind.com

Any enquiries hawkwindpassports@hawkwind.com



Thom the World Poet

Rob Ayling writes:

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

SUN SPOTS&FULL MOON

TWEETSTORMS&HURRICANES

Harvey-meet Irma(Remember Katrina?
Heaviest sunspots /heaviest hurricanes
Climate and computer disruption
Beware Your Smart Phone!
Disturbed reception-Chief Tweeter
disrupts DACA/demands others
clear up his close down.Sun spots
fierce as solar storms.Full Moon tonight
in Pisces.Hello,Hurricanes!Irma 4 Florida
after ravaging Caribbean!Every Thing Is Energy!
Hold Close to those you love!
These are Astonishing times!

ROCK and ROLL

a cabinet of curiosities

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

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

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

Welcome, with the fondest of favourable feelings, friends, to another fabulously flippant flapdoodle Friday. Let's tighten up our panty hose and skip, frolic and frug frenetically straight to this issue's motley selection of cabinet contenders.

The Beatles - Officially Licensed Yellow Submarine Light Set (x10) Apple Records - £24.99



"I am very pleased to offer this superb Limited Edition Beatles Light Set. It is of excellent quality and comes with 30 inches of lead wire and four spare bulbs and two spare fuses. Officially Licensed

H. E. HUTCHINSON,
(Successor to WM. LEGGATE) 186 MAIN ST.
MANUFACTURER and Dealer in HARNESSES, SADDLES, BRIDLES, Coach, Chaise and Drift OOL. LARS. Also, Trunks, Valises and Carpet Bags. Coach Gigs and Tidy WHIPS, &c. Repairing done at short notice.
Worcester, Jan 18

PRATT, DOWNES & SCOTT,
(Successors to T.W. & O.P. BARONOFF)
13 Washington Square.
Worcester, Feb 23, 1897.

THE BITCH IS BACK

from Apple Records. A great gift idea for the Beatles fanatic - perfect for the man den/cave."

'Cos all Beatles fanatics are men eh? Are you trying to intimate that all those screaming girls were really blokes dressed up? Ah well, talking of caves...perhaps you had better go crawl back in yours as you have clearly missed out on some major part of evolution. Pah.

"Let it Be" 6' Art Pole - US \$199.95 (Approximately £153.48)

"This Art Pole is part of a special collection called



The Lyric Project With chart-topping lyrics by Lennon & McCartney and bold artwork by Stephanie Burgess, it will put a smile on your face and bring a

bit of nostalgia to your garden.

A Studio M exclusive, Art Poles are an impactful way to bring beautiful artwork to any landscape. Ultra-durable for years of enjoyment. Easy installation and no digging is required. All hardware included. Proudly made in the USA.

Featuring Lyrics from "Let it Be" by John Lennon and Paul McCartney © 1970 Sony/ATV Music Publishing Under License to Epic Rights

-Art Poles are patented, state-of-the-art reproductions of hand-painted, hand-etched wooden poles.

The artwork is laminated onto a lightweight PVC pole for fade-resistance, durability, & reduced shipping cost.

Long-lasting and maintenance free. -Made of strong, lightweight PVC to reduce shipping costs.

Laminated for fade-resistance and added durability. -Easy to install. No digging necessary.

All necessary hardware to put in ground is included...peace sign shaped stand is available and sold separately."

Archie, the dog, would have so much fun watering these to see if they would grow.



Prince Music Legend Purple Rain Raspberry Sorbert Onesie Catsuit Jumpsuit Skintight Tribute Summer Ultimate Celebrity *Made to Order* XS-XXL - £50

SHAMELESS SELF PROMOTION TIME

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



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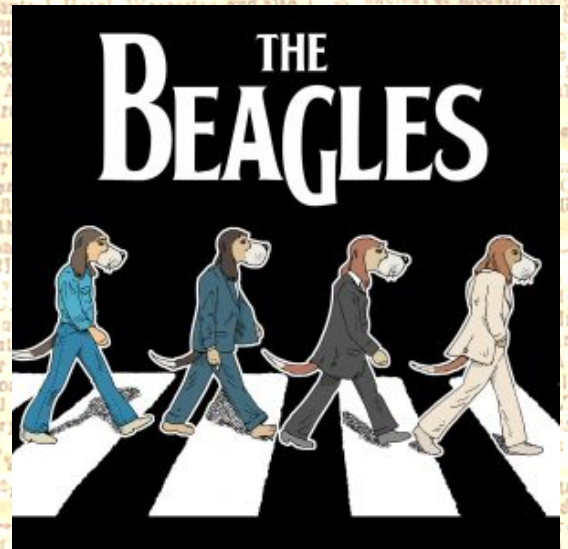
Great bit of handcrafting, but not for me thanks.
Not my colour.

David Bowie Rebel Rock Star Doll, Music Icon, Glam Rock Style Doll, Doll with Guitar, Handmade doll, Gift for Her, Bowie Doll - £75.00



I do love wonderful handcrafted items like these.
Brilliant stuff.

Mutt Merchandising for all your amusing needs.



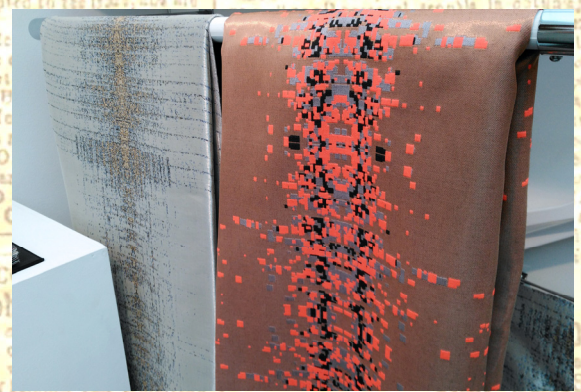
Check out: <https://muttmerch.com/>
Some of these are quite amusing

Music into woven textiles

"Innovative textile artist Nadia-Anne Ricketts incorporates digital technology, music and craft in her BeatWoven series. Nadia-Anne uses her unique audio technology to translate music into a woven piece of textile, transforming the intangible into a stunning solid form.
This fantastic video gives us an insight into the concept of Nadia-Anne's woven textiles 'BeatWoven'.

Fascinating. Watch the video and read more about

BeatWoven here: <http://www.beatwoven.co.uk/artist/>



SUN STUDIOS Original Piece of Studio Wall Elvis Presley Sam Phillips Memphis - US \$10,000.00 (Approximately £7,667.83)



"My father had a large, special Elvis collection, but this is the rarest and my favorite. On August 23, 1978 my father and brother were on vacation in Memphis. Even though The Sun Studios recording studio was left pretty much abandon since Sam sold it in the last 1960s. My dad was a huge fan of not only Elvis but the sound and music history that can from 706 Union. So they stopped by the studios to find the door propped open. They met an electrician on the site. My dad asked if he could have a souvenir from the studios and the worker cut this section of wall out of the recording studio as they were going to begin remodeling anyway. This piece of Sun Studio's famous wall of sound is an extremely rare, historical piece of music history. This Original piece of Sun Studio wall will come with the original photo from 1978 of my father and brother holding it directly in front of 706 Union as they received it.
In Dad's own words....
July 9, 2012

During the summer of 1978, I, Howard a Jones was visiting Memphis, TN and the various Elvis sites. At this point in time you weren't allowed to visit Elvis's gravesite and Graceland because yours were not available until several years later. during the

PRATT, DOWNES & SCOTT,
(Successors to T.W. & O.P. Hancock)
13 Washington Square.
Worcester, Feb 25, 1977.



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.

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the necessary Papers and Drawings; will make returns
into American and foreign works, to test valuable inven-
tions, and render advice on legal and scientific matters.



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Okay my fine fellows, you can release the grip on your pantyhose now and let gravity take its natural course. So, while letting out a breath of satisfied relief at gravity's freedom, I will bid you farewell.

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Days at 4 o'clock P.M.
Wednesdays at 4 o'clock
Frisch,
Days, at 4 o'clock P.M.
Sundays, at 4 o'clock
marked "Frage" or "G".
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York, S. & CO., which
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TURAL IMPLEMENTS AND
Fields and Flower
Department of Western
any of the above men
examines his stock,
all a choice selection,
OTIS CONVERSE.
RE!
Add Front St.,
I opened a New Store,
Grand stock of
GROCERIES,
clothing with every article
on hand to run THE EX-
Boston and Worcester, fol-
lowing Packages, Families,
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"Ev'rywhere I hear the sound
of marching charging feet, boy"

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RICK WAKEMAN



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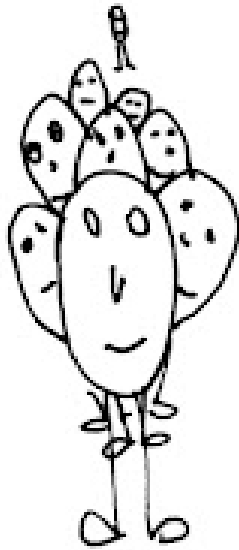
COUNTRY AIRS

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THE NINE HENRYS



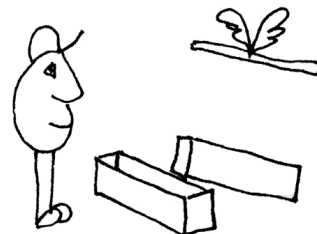
The Nine Henrys are a quirky bunch of cloned cartoon characters. They live in a strange lo-fi domestic surrealist world peopled by talking rock buns and elephants on wobbly stilts. Over the years the Henrys have been published in a variety of local NE magazines and now here for the first time thanks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



Great!! Just what I always wanted! A Flying Snooker Cue.



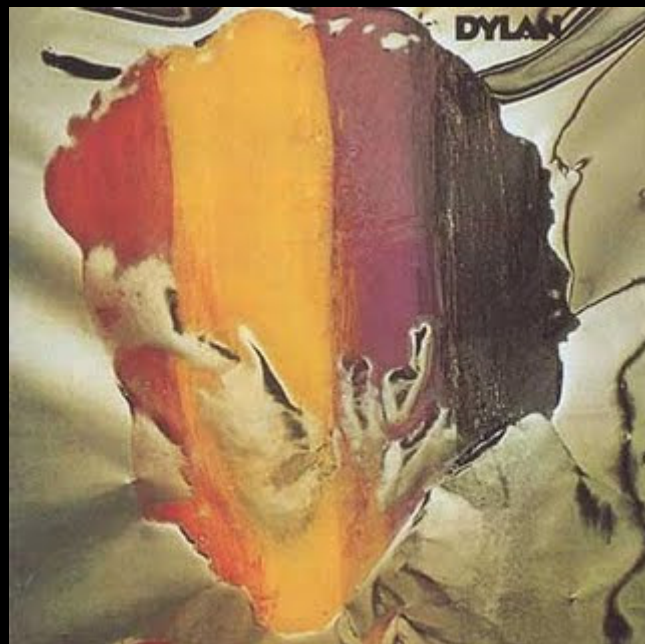
This book is an erudite catalogue of some of the most peculiar records ever made. The authors have lined up, described and put into context 500 "albums" in the expectation that those of you who can't help yourselves when it comes to finding and collecting music will benefit from these efforts in two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

Bob Dylan: Dylan (Columbia, 1973)

What? A bitter kiss-off to a departed cash cow. Almost all of Bob Dylan's high-profile career has been carried out within the CBS stable. The label was described as a national treasure when acquired by Sony in the 1990s. A fair point, the Japanese electronics giant had just acquired one of the most American of labels, including the best-known works of Michael Jackson, Bruce Springsteen and Bob Dylan. They also acquired this album, which in the two decades since they've seen no need to release on CD for the US domestic



market. Various versions do CD business outside the USA under the title *A Fool Such as I*. Unluckily, or not, this is generally counted as Dylan's thirteenth studio album. Critically it remains little regarded, commercially it bucked a trend by charting more significantly in the US (#17) than it did in the UK where it failed to trouble the top 30. Dylan didn't compile or record this as an album,

Columbia gifted it to the world when Dylan decided to sign for their rival Asylum. Dylan isn't exactly awful, and any keen-eared fan with some familiarity with Dylan's catalogue could soon tell from the simple backing and general quality of sound on most tracks that most of the recordings come from sessions around the time of *New Morning*.

Two of the nine cuts started life as contenders for Dylan's most eclectic and inconsistent collection *Self Portrait*. None are Dylan originals though one of the traditional material songs – "Mary Ann" – is credited as a Dylan arrangement. Elsewhere Bob covers Joni Mitchell's "Big Yellow Taxi" and provides a five and a half-minute interpretation of "Mr Bojangles." The derision for the album in 1973 came mainly from the way it added little to the Dylan legend, instead presenting the man as all too human. Some of his eighties albums and a lot of the gigs on his "Never Ending# Tour" would also present this side to the man before – fifteen studio albums later – *Good as I Been to You* saw him presenting an entire long-player of traditional songs and covers. So, gradually, this side of Dylan emerged. Because Dylan sits uncomfortably before the sparky and sporadically brilliant *Planet Waves* (his only Asylum studio effort) and also before the unquestionably brilliant *Blood on the Tracks* and *Desire*, which marked his return to CBS, it was quickly dismissed in its own time.

Since when, a number of Dylan completists and the generally curious have delved into its 35 minute running time to discover it isn't exactly a bad album but it most certainly isn't a great one and/or any kind of unrecognised visionary classic. Played over a few times Dylan has the spirited but provisional quality of *Let it Be* Beatles or the Beach Boys' *Pet Sounds* Sessions. At best it's an insight into the way he sounded back then, when he wasn't convinced anyone else would ever hear it. At worst, it's a blatant swipe at a man who'd just jumped ship in search of amore understanding record company.

Gregg Kofi Brown

ROCK 'N' ROLL AND UFOs

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

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

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

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

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

CD and book available soon from Gonzo Multimedia

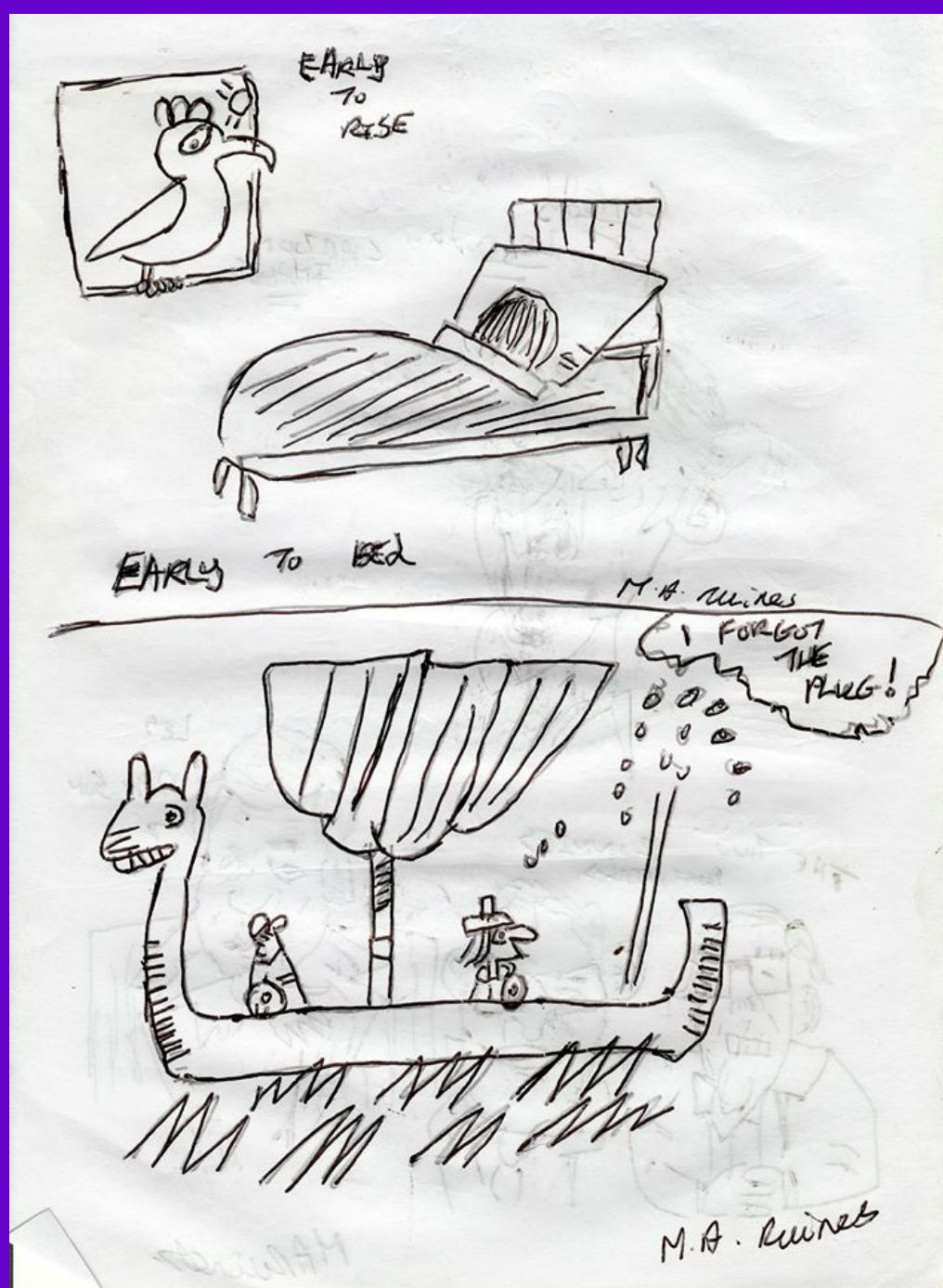


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THE WORLD OF GONZO ACCORDING TO

Mark Raines



And so another week trundles inexorably towards its close. And what can I say about it? Nothing much I am afraid. I achieved quite a lot of stuff that I wanted to do, and was in a haze for much of Tuesday and Wednesday because of a visit from Our Lady Selene. However, we did managed to complete filming on the next episode of OTT. I just need a few hours editing and we are done and dusted. Charlotte is learning her craft remarkably fast, and is a joy to work with.

I am still getting my head around Twitter, and finding that I am appreciating this ubiquitous little social medium more and more each day. Yesterday I found photographs of a family of wild white eared pheasants: a species which I



had always been told was almost extinct, but it seems that in the 40+ years since I read about them in Gerald Durrell's 'Catch me a Colobus' either they have recovered remarkably or our Gerry was indulging in hyperbole, 'cos they are currently judged as 'Near Threatened' with a wild population of between 10-50,000 individuals. Lovely birds though.

Forgive me for rattling on about pheasants. but it is Friday, and the weekend beckons.. Finally a big Thank You to Annette from 4AD for providing the Scott Walker pictures in this issue.

Hare Bol,
J



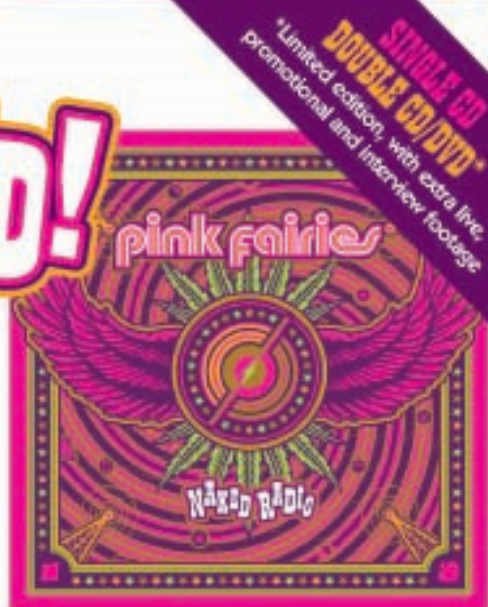
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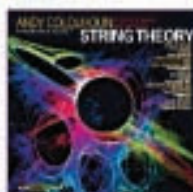
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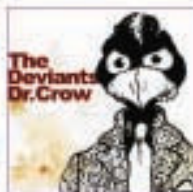
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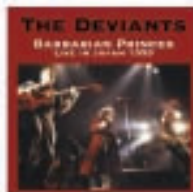
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