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IN THE UNITED STATES PATENT AND TRADEMARK OFFICE  
BEFORE THE TRADEMARK TRIAL AND APPEAL BOARD

Proceeding	91214199
Party	Plaintiff Dave Brock
Correspondence Address	MICHELLE C BURKE MCDERMOTT WILL & EMERY LLP 227 W MONROE STREET SUITE 4400 CHICAGO, IL 60606-5096 UNITED STATES mburke@mwe.com, lbalsan@mwe.com, dsliwka@mwe.com, cgordon@mwe.com
Submission	Plaintiff's Notice of Reliance
Filer's Name	Clark T. Gordon
Filer's e-mail	mburke@mwe.com, lbalsan@mwe.com, dsliwka@mwe.com, cgordon@mwe.com, lbates@mwe.com
Signature	/Clark T. Gordon/
Date	02/03/2016
Attachments	Opposition No. 91214199 Notice of Reliance.pdf(5528880 bytes )

**IN THE UNITED STATES PATENT AND TRADEMARK OFFICE  
BEFORE THE TRADEMARK TRIAL AND APPEAL BOARD**

In re Application Serial No. 85776225  
Mark: NIK TURNER'S HAWKWIND

DAVE BROCK	)	
	)	
Opposer,	)	
	)	
v.	)	Opposition No. 91214199
	)	
NICHOLAS TURNER	)	
	)	
Applicant.	)	
	)	

**NOTICE OF RELIANCE**

Opposer Dave Brock, by and through his attorney, hereby submits this Notice of Reliance pursuant to Trademark Rule §2.122(e). Opposer relies upon the following published articles to the extent they (1) establish the existence of a Hawkwind fan base in the United States, (2) establish that Dave Brock has continuously been the leader of Hawkwind since he founded the group over 45 years ago, (3) establish that Nik Turner is damaging the Hawkwind brand by using the mark NIK TURNER'S HAWKWIND, (4) or otherwise support the arguments put forth by Opposer in this Opposition.

The last four items listed in the table below are internet materials and are submitted pursuant to Trademark Rule §2.122(e). In accordance with Trademark Trial and Appeal Board Manual of Procedure § 704.08(b), Opposer specifically relies upon items beginning on page 109 and 129 because they contain multiple statements against interest made by Applicant, including but not limited to (1) admissions by Applicant that Applicant's use of NIK TURNER'S HAWKWIND is deceiving, (2) admissions by applicant that Applicant will sell more tickets by using the HAWKWIND mark, and (3) admissions by Applicant that Hawkwind was Dave Brock's band. Items beginning on page 131 and 132 also qualify as internet materials and Opposer specifically relies upon these items because they discuss Opposer Dave Brock's lifetime achievement award from Prog Magazine for his work with Hawkwind.

<b>Page</b>	<b>Title</b>	<b>Publication Date</b>	<b>Source</b>
005	Moving Pictures Cream Premiere: Tune In, Turn On to Supermelt's 'The Way Home'	12/07/2015	SouthComm Publications, Nashville Scene, Distributed by Newsbank, Inc.
006	Aircraft landing	10/08/2015	The Buffalo News (New York)
007	Diamonds in the Dust: Ty Segall is the psychedelic reincarnate the world needs	09/22/2015	University Wire, The State Press: Arizona State University
009	Uncle Acid rides high	09/16/2015	Globe Newspaper Company, The Boston Globe
011	SONIC PRAISE	08/20/2015	ProQuest Information and Learning
013	Turn it down; A survey of Lansing's musical landscape	02/11/2015	Lansing City Pulse, Distributed by Newsbank, Inc.
015	ALL ABOUT AUTHENTICITY; Marc Anthony's early years in the pop industry shaped his outlook	08/28/2014	The San Diego Union-Tribune
017	Bangers and Thrash; What's up with heavy music	08/05/2014	Times-Shamrock Communications, Distributed by Newsbank, Inc.
019	Tempest evolves with the times	04/06/2014	The Herald-Palladium, Distributed by Newsbank, Inc.
021	Available tickets this week	03/13/2014	North Jersey Media Group, Inc., Distributed by Newsbank, Inc.
023	Ticket Box	03/13/2014	North Jersey Media Group, Inc.
025	New Concert Listings – Jan. 30	01/29/2014	Sierra Vista Herald, Distributed by Newsbank, Inc.
037	GO OUT / Music / Art / Stage	11/08/2013	The Commercial Appeal, Inc. (Memphis)
041	Goner Guide	09/26/2013-10/02/2013	ProQuest Information and Learning, Memphis Flyer (Tennessee)
044	5 questions for Kelly Keith	11/21/2012	The Charlotte Observer (NC)
046	Warner Bros. Records and Affiliated labels Announce Exclusive Releases for Record Store Day on April 21 <sup>st</sup> ; Vinyl Packages Will Be Available From Red Hot Chili Peppers, The	03/05/2012	Marketwire, Inc.

Page	Title	Publication Date	Source
	Black Keys, Gary Clark Jr., Metallica, Eric Clapton, The Flaming Lips, Mastodon, Common, Regina Spektor, Wilco, Michael Buble, Disturbed, Dale Earnhardt Jr. and More		
050	Lighter dark	06/29/2011	ProQuest Information and Learning, Independent Weekly (Durham, NC)
053	'Lemmy' documentary goes light on Motorhead frontman	02/04/2011	The Kansas City Star
055	FAR OUT *** It's another swing around the sun with space cowboy Nik Turner at Siberia	12/03/2015	Capital City Press, The Advocate (Baton Rouge)
057	Far-out sounds	11/25/2015	The Buffalo News (NY)
058	Turner's Hawkwind fills strange space	11/20/2015	Chicago Tribune Co.
061	THE BIN	02/14/2014	ProQuest Information and Learning, Isthmus Publishing
063	Exploring the cosmos with Nik Turner of Hawkwind	11/07/2013-11/13/2013	ProQuest Information and Learning, Creative Loafing, Inc. (Atlanta)
066	Space Rituals	11/07/2013-11/13/2013	ProQuest Information and Learning, Memphis Flyer (Tennessee)
069	Upcoming Events	10/02/2013	East Mesa Independent, Newsbank, Inc.
073	Hawkwind tapped into pre-punk stylings	03/18/2012	Austin Daily Herald (MN), McClatchy-Tribune Business News
075	WHAT'S HOT, WHAT'S NOT	10/22/2010	Boston Herald Inc.
080	This Day in Music	08/20/2010	VNU Business Media, Inc., VNU Entertainment News Wire
082	ON TOP OF THE COVERS	05/04/2008	San Francisco Chronicle
085	The Morning Call	06/30/2007	The Morning Call, Inc. (Allentown, PA)

Page	Title	Publication Date	Source
088	The Listings	06/22/2007	The New York Times
093	Camera staff and wire	12/07/2007	Daily Camera and Boulder Publishing LLC
101	REISSUES: Reissues more than mere rehashes	12/06/2007	Little Rock Newspapers, Inc., Arkansas Democrat-Gazette (Little Rock)
103	Tales From the Southland, Tales From the Sea	12/05/2007- 12/12/2007	ProQuest Information and Learning, Steel City Media, Pittsburgh City Paper, (PA)
105	CALLED FOR JURY DUTY? WELL, THAT'S NOT SO BAD – OR IS IT?; SENT ON WILD GOOD CHASE TO FRESBURG	11/30/2007	McClatchy Newspapers Inc., Modesto Bee
107	The Sadies	10/05/2007	The Oregonian (Portland, OR)
109	1994 FlipSide Nik Turner Interview Reproduced on Helios Creed Tribute Site	Originally Published April/May 1994	Flipside, No. 89, April/May 1994, (unpaginated), “Nik Turner”, Interview and Photos by AI, as reproduced in <a href="http://www.helioschrome.com/flipsidenikturner.html">http://www.helioschrome.com/flipsidenikturner.html</a>
129	Hey Mr. Spaceman Starfarer’s Hawkwind Page	Originally Published January 27 – February 4 1994	“Scene,” January 27 -February 4, 1994, Volume 25, No. 4, as reproduced in <a href="http://www.starfarer.net/heyMrnik.html">http://www.starfarer.net/heyMrnik.html</a>
131	DAVE BROCK WINS LIFETIME ACHIEVEMENT AT LAST YEAR'S AWARDS	08/05/2014	Website: <a href="http://www.teamrock.com/features/2014-08-05/dave-brock-wins-lifetime-achievement-at-last-year-s-awards">http://www.teamrock.com/features/2014-08-05/dave-brock-wins-lifetime-achievement-at-last-year-s-awards</a>
132	Hawkwind star honoured at awards	9/4/2013	BBC News: <a href="http://www.bbc.com/news/entertainment-arts-23957784">http://www.bbc.com/news/entertainment-arts-23957784</a>

The materials listed above are filed herewith.

Respectfully submitted,

Dated: February 3, 2016

DAVE BROCK

By: 

CLARK GORDON  
Michelle C. Burke  
Attorneys for Opposer

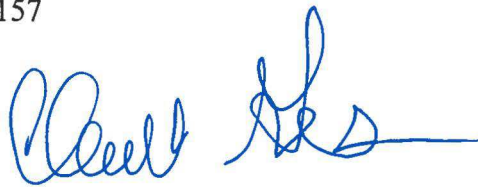
Michelle C. Burke  
McDermott Will & Emery LLP  
220 W. Monroe Street Suite 4400  
Chicago, IL 60606-5096  
[mburke@mwe.com](mailto:mburke@mwe.com), [lbalsan@mwe.com](mailto:lbalsan@mwe.com)

Clark Gordon  
McDermott Will & Emery LLP  
4 Park Plaza Suite 1700  
Irvine, CA 92614-2559  
[cgordon@mwe.com](mailto:cgordon@mwe.com)

CERTIFICATE OF SERVICE

Opposer, Dave Brock, by and through his attorney, hereby certifies that a copy of this **NOTICE OF RELIANCE**, including all materials filed with the Notice of Reliance, has been served on Applicant this 3<sup>rd</sup> day of February, 2016, by mailing a true and correct copy via First Class mail to the following address:

Evan S. Cohen, Esq.  
1180 South Beverly Drive  
Suite 510  
Los Angeles, CA 90035-1157



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Clark T. Gordon  
McDERMOTT WILL & EMERY LLP  
*Attorney for Opposer*



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Nashville Scene (Tennessee)

**December 7, 2015**

**SECTION:** NASHVILLE CREAM

**LENGTH:** 178 words

**HEADLINE:** Moving Pictures Cream Premiere: Tune In, Turn On to Supermelt's 'The Way Home' [Fresh Vid]

**BYLINE:** Stephen Trageser

**BODY:**

Supermelt's debut full-length *Nobody Else* is some righteously heavy fast 'n' fuzzy blooze, in the vein of Sabbath and **Hawkwind** as filtered through Ty Segall. When it came out in June, I suggested you listen to it with the windows down, and I still might -- don't want the scent of that sweet leaf to linger in the ride, y'know.

Today, we're very pleased to premiere a promo vid for the track "The Way Home," filmed and edited by musician and video artist Mike Kluge under the moniker MKAV. Using an old VHS camcorder and his full bag of analog and digital video tricks (some of which you might have seen in his *Living Room* installation at Queen Ave.), Kluge turns some staged performance footage into a sea of liquid fire, causes frontman/engineer Ben "Spinks" Weber's guitar to shoot rainbow flames as he folds in on himself and more.

See Supermelt at the big show this Thursday, Dec. 10 at Little Harpeth Brewing (kicks off at 8:30 p.m., will cost you \$5 and also features Western Medication, Ron Gallo, Ian Ferguson and Jota Ese), and check out the vid after the jump.

**LOAD-DATE:** December 19, 2015





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The Buffalo News (New York)

**October 8, 2015 Thursday**  
Buffalo News Edition

**SECTION:** GU,GU; Pg. 26

**LENGTH:** 274 words

**HEADLINE:** Aircraft landing

**BODY:**

When asked by Stereo Embers magazine what producer and studio would be at the top of his wish list, should he have unlimited resources to afford such a luxury, Aircraft's guitarist/vocalist Justin John Smith didn't miss a beat. "I would work with Tony Visconti at Tarbox Road Studio and have everything engineered by Dave Fridmann," he answered.

This tells you an awful lot about Aircraft, the Buffalo-born band making waves across the Northeast with its hypnotic marriage of psychedelia and indie-rock. Visconti, Smith's choice for producer, twiddled the knobs for most of the David Bowie albums we rightly consider to be classics. Tarbox Road Studios, located outside of Fredonia, is the very building where so many of the most transportive psychedelic rock records of the past two decades were tracked and produced, among them classics from the Flaming Lips, Mercury Rev, OK Go and Odiorne. The owner and in-house producer of Tarbox Road is Smith's pick for engineer - Dave Fridmann.

Even without the benefit of this dream team, Aircraft has crafted a modern space-rock tour de force in the form of its first full-length effort, "7 Gems From The Sparkling Void," a collection that smartly balances well-crafted songs against a gorgeous wash of guitars and harmony-laden chorus hooks. Picture **Hawkwind** covering a tune from Tame Impala's "Innerspeaker," and you get the spacious drift.

Aircraft has been running up the road miles of late, but a hometown show will take place at 8 p.m. Oct. 16 in Mohawk Place (47 E. Mohawk St.), when the band will share the bill with Tomoreaux, Slowshine and Difficult Night. Admission at the door is \$5.

- Jeff Miers

**LOAD-DATE:** October 8, 2015



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University Wire  
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The State Press: Arizona State University

**September 22, 2015 Tuesday**

**SECTION:** ARTS; Pg. 1

**LENGTH:** 827 words

**HEADLINE:** Diamonds in the Dust: Ty Segall is the psychedelic reincarnate the world needs

**BYLINE:** Nick Latona

**BODY:**

By Nick Latona|09/22/15 8:11pm

Diamonds in the Dust is a weekly study of the criminally neglected; songs, albums and entire genres swept under the rug by a lack of media attention, misunderstandings or simply being too ahead of its time.

Every year, the British media hand picks another "savior" for rock and roll's supposed dying cause. Whether it's the return of a brit-pop alumnus like Noel Gallagher or a new deafening duo like Royal Blood, music publications from across the pond will always find a band to deify and market into forced relevance.

The thing is, rock isn't dead and never has been. Its slow decline from major pop-culture importance can actually be looked at as a good thing. Less of an audience means less money grubbing faux-rockers looking for their 15 minutes of fame. Essentially, taking the mainstream out of rock music has given the genuine artists far more room to grow and gain the success they deserve - even if it's on a smaller scale.

The deflation of rock music's cast has also pushed out most major record label presences. Artists are now allowed to experiment and expand in ways like the genre's '50s to '70s ancestors. It isn't here yet, but a rock revolution could be on the horizon.

And if a coup were to conjure, a man like Ty Segall could lead the charge.

Segall's last few years have been remarkably prolific. Since 2008, every year has seen a Segall solo album. He has also released handfuls of singles and EPs, collaborated with several other bands and is on tour relentlessly. The kicker to all of this is his age - he's only 28.

A large part of Segall's fruitfulness stems in part from his cherry-picking of ideas from psych and noise rock artists

Diamonds in the Dust: Ty Segall is the psychedelic reincarnate the world needs The State Press: Arizona State University September 22, 2015 Tuesday

of the past. In other words, he's less of an innovator and more of a revivalist. I wouldn't call this a bad thing per se, but I have definitely never listened to a Segall project and heard something unfamiliar.

In 1968, Tomorrow, a long-abandoned psych band, released an excellent self-titled record. Unfortunately, the critical acclaim and support from legendary radio DJ John Peel couldn't muster a large enough audience to sustain the band.

Regardless, album opener "My White Bicycle" is a kaleidoscopic blend of backwards guitars, bizarre lyrics and melodic force. The rest of the record fades in and out of lo-fi fuzz and clear-cut acoustics. It's unclear to me if this contrast is purposeful or just the product of bad recording, but Segall often utilizes the same effects in his work.

While Segall's EP "Goodbye Bread" is crushed beneath walls of reverb and fuzz, his more recent track "Mr. Face" demonstrates a fondness for the acoustic side of psych. Tomorrow's song "Hallucinations" follows a similar trajectory, leading with a lighter moment and finishing in a full-on jam.

Continuing his legacy of borrowing, Segall's side project Fuzz infuses bits of proto-punk into his sound. The Blue Cheer influence is blatant here, especially on "Sleigh Ride" which is a dangerously raucous reworking of "Summertime Blues." Blue Cheer's lineage is often coincided with heavy metal, but you can hear its impact throughout Segall's catalog, too.

Take Segall's 2014 sprawling double-album "Manipulator" and you'll find a bevy of influences. "The Singer" feels like the glammed-out ghost of T Rex's Marc Bolan is living vicariously through it while "The Clock" could have been a B-side on Love's "Forever Changes."

Another well-documented influence of Segall's is **Hawkwind**, an eccentric collective of musicians that has weaved through countless lineup changes, style shifts and dozens of album releases. There's no real way to pinpoint specific moments in Segall's music that pull from **Hawkwind** because of this vastness, however he's mentioned in plenty of interviews that it's there.

In 1970, **Hawkwind's** self-titled debut blazed trails in the realm of space rock, fueling an ascent into cosmic soundscapes, galactic freakouts and a direct flight path into Ty Segall's future brain. If you want to delve deeper into the mind of the prodigal song writer, undertaking Hawkwind's colossal discography may be the project for you - although I'd definitely recommend starting with its debut.

To be frank, I could write endlessly about Segall and where he seems to draw the most inspiration from. At 28 years old, he has as much material to analyze as some of the most important musicians ever to record an album. I could probably write a full article just describing the bands that are influenced by him.

So, ignore the British music media like the manic preacher on the street they are and jam some Ty Segall. He just might convince you that rock and roll doesn't need saving, it needs a leader.

Related Links:

Diamonds in the Dust: Arcade Fire is just deconstructed disco, Tobias Jesso Jr. is a Paul McCartney imitator

Diamonds in the Dust: Comparing Kanye West and EDM to latin dance music and gangsta rap

Contact the reporter at [nlatona@asu.edu](mailto:nlatona@asu.edu) or follow [@Bigtonemeaty](https://twitter.com/Bigtonemeaty) on Twitter.

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**LOAD-DATE:** September 29, 2015



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The Boston Globe

**September 16, 2015** Wednesday

**SECTION:** LIVING ARTS; Pg. B,12,55

**LENGTH:** 424 words

**HEADLINE:** Uncle Acid rides high

**BYLINE:** By Steve Smith, Globe Staff

**BODY:**

**ABSTRACT**

Uncle Acid & the Deadbeats, an idiosyncratic English hard-rock act with cultish flair and a knack for melody, drew a hearty crowd to Royale on Monday night.

Uncle Acid's K.R. Starrs at Royale on Monday.

Music Review

UNCLE ACID

& THE DEADBEATS

With Ruby the Hatchet and Ecstatic Vision. At Royale, Monday

As hotly tipped imports go, English quartet Uncle Acid & the Deadbeats isn't exactly a shoo-in for mainstream success. Formed in (Ye Olde) Cambridge by singer-guitarist K.R. Starrs in 2009, the group initially took its cues from Black Sabbath and Alice Cooper. Cultivating ominous anonymity, Uncle Acid cloaked its nascent metal and sleazy riff rock in cultish trappings nicked from lurid horror and thrill-kill flicks, mingled with an unlikely penchant for earworm hooks.

Now, with latter-day doom, sludge, and stoner bands crowding the landscape from stairway to heaven to highway to hell, Uncle Acid's formula has helped the band stand out. Riding a surge of momentum powered by its new album, "The Night Creeper," the quartet attracted a sizable throng to Royale on Monday night.

A concept album about a nefarious serial killer, "The Night Creeper" reaches back past Uncle Acid's formative influences to unearth earlier primal chills: "Blue Album" Beatles at John Lennon's most heavy-mental; Phil Spector's Wall of Sound at its claustrophobic height. Sing-song melodies filtered through intentionally icy vocals and vintage gear foster a dread akin to contemplating Halloween candy offered by strangers.

Almost inevitably, the new material took on warmth and clout when played live by Starrs and his Deadbeats (guitarist Yotam Rubinger, bassist Dean Millar, drummer Itamar Rubinger), nestled amid earlier Uncle Acid fare including "Mind Crawler," "I'll Cut You Down," and "Withered Hand of Evil." Aggressively backlit to appear as hairy wraiths, Starrs & Co. seem to be adjusting to adulation well, to judge by the leader's easy-going banter.

Playing in support, doom-metal quintet Ruby the Hatchet plied a more conventional sound with juggernaut cohesion, cemented with organist Sean Hur's viscous purr; singer Jillian Taylor evoked prime Ozzy Osbourne and Stevie Nicks in roughly equal measure. The evening's strangest sounds, and some of its strongest, came from opener Ecstatic Vision. The trio-plus-guest lived up to its name with **Hawkwind**-inspired acid-rock riffs and obsessive Krautrock beats, infused with blustering sax, fluttering flute, and trance-inducing African pulsations.

Steve Smith can be reached at [steven.smith@globe.com](mailto:steven.smith@globe.com)

**LOAD-DATE:** September 16, 2015



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**August 20, 2015 Thursday**

**SECTION:** RECORDINGS; Pg. 16 Vol. 38 No. 34

**ACC-NO:** 58682

**LENGTH:** 486 words

**HEADLINE:** SONIC PRAISE

**BYLINE:** King, David

**BODY:**

ABSTRACT

Although the disc jacket is labeled starkly "primal heavy psych," the group do not owe their souls to Ozzy, or to any particular fad in particular. While their jams do take the soul of **Hawkwind**, they actually fall more in line with krautrock thanks to the truly mesmerizing bass work of Michael Field Connor and drummer Jordan Crouse, whose kit work is reminiscent of Stephen Morris. Frankly, they vibe so well on "Astral Plane" parts 1 through 3 that it would take a whole lot of awful layered on top of it to turn me against the band-and yet there isn't any awful to be found.

FULL TEXT

ECSTATIC VISION

SONIC PRAISE (RELAPSE )

**FAIR WARNING:** SONIC PRAISE IDEALLY IS listened to on drives on late summer nights, when it's too hot to think and too late to care. When all there is to do is drive and forget everything, or maybe remember too much.

With Sabbathian sludge back in vogue with both metalheads and the indie set, it is sometimes hard to judge whether the hype behind any new entrants into the Tony Iommi sweepstakes should be taken seriously. Ecstatic Vision would be particularly easy to dismiss thanks not only to the hype train surrounding the scene, but also due to the band's history. The lineup includes two former members of metalcore chameleons A Life Once Lost; that may be why Sonic Praise is such a powerful and welcome surprise.

Although the disc jacket is labeled starkly "primal heavy psych," the group does not owe their souls to Ozzy, or to any particular fad in particular. While their jams do take the soul of **Hawkwind**, they actually fall more in line with krautrock thanks to the truly mesmerizing bass work of Michael Field Connor and drummer Jordan Crouse, whose kit work is reminiscent of Stephen Morris. Frankly, they vibe so well on "Astral Plane" parts 1 through 3 that it would take a whole lot of awful layered on top of it to turn me against the band-and yet there isn't any awful to be found. Singer-guitarist Doug Sabolick plays madman hippie, part Charlie Manson and part Lemmy Kilmister, barking in a ragged voice, "Don't kill the vibe," and taking any opportunity to rhyme 'baby' with 'lady.' His rhythm guitar is conservative and concise, almost a bit plodder compared to riffs of other prominent sludgemeisters. Sabolick's solos are where things get serious: They spill out over the road built by Connor and Crouse like a fucked-up acid trip, all loose pills, sweaty dives, spilled beers and cheap sex. It's generally as those solos dissipate that the real surprises reveal themselves: Sitar, hand drums, chanting and all manner of late-'60s psychedelia sneak in. And like Sabolick's work on rhythm guitar, it is conservative but integral, not absurd, tacky or oppressive.

A note of caution: You might have to pull over for album closer "Cross the Divide." Crouse and Connor find nirvana in a spectacular groove that could very well be registered as an opioid.

-DAVID KING

**GRAPHIC:** Photographs

**LOAD-DATE:** September 12, 2015



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 Lansing City Pulse (Michigan)

February 11, 2015

**SECTION:** A&E

**LENGTH:** 484 words

**HEADLINE:** Turn it down;  
 A survey of Lansing's musical landscape

**BYLINE:** Rich Tupica

**BODY:**

Chris Bathgate returns to Mac's Bar, Thursday, Feb. 12

Pinckney-based indie-folk songwriter Chris Bathgate returns Thursday to Mac's Bar for an all-ages show. Openers are Streaking in Tongues, Mudwest, Joshua Barton & Seerstones and Molly Sullivan. Bathgate has a distinct folk sound -- NPR described it as "bruised-sounding beauty." In 2005 he released his debut album, "Silence is for Suckers," followed by a string of D.I.Y. EPs and singles. Bathgate was born in Iowa and raised in rural Illinois. After relocating to Ann Arbor and signing with Quite Scientific Records, Bathgate built a loyal Michigan following. In 2007, Bathgate released his third full-length LP, "A Cork Tale Wake." The acclaimed disc allowed Bathgate to embark on several American tours and two European tours.

Mac's Bar, 2700 E. Michigan Ave., Lansing. \$8, \$7 adv., all ages, 8 p.m., Thursday, Feb. 12

Choke Chains, featuring Thomas Potter of Bantam Rooster at the Avenue Cafe , Friday, Feb. 13

Bantam Rooster, fronted by vocalist/guitarist Thomas J. Potter, was a raucous and primitive '90s Lansing rock 'n' roll duo. After Bantam Rooster disbanded, Potter played with the Dirtbombs and a string of other notable bands. Potter is back with a new band: Choke Chains. Fans of **Hawkwind** and the Pagans may want to check it out. Choke Chains, along with Smashing Blumkins and the Hat Madder, perform Friday at the Avenue Café. Potter formed Bantam Rooster in 1993 and earned a staunch underground following, thanks to releases on Crypt Records and Sympathy for the Record Industry. The duo went on to become a fixture in the late '90s Detroit garage-rock scene alongside the White Stripes. Bantam Rooster was on the 2001 "It Takes Two" split single with the White Stripes and also on Jack White's "Sympathetic Sounds of Detroit" compilation.

The Avenue Café, 2021 E. Michigan Ave., Lansing. 18 , \$8, 8 p.m., Friday, Feb. 13

ProJect Aspect at the Loft, Friday, Feb. 13



Turn it down; A survey of Lansing's musical landscape Lansing City Pulse (Michigan) February 11, 2015

Project Aspect, a Denver-based "bass music conductor extraordinaire," co-headlines Friday at The Loft. Sharing the stage are Unlimited Gravity, Slap Nevada, Gosh Pith and Trip. Jay Jaramillio has been performing under the Project Aspect moniker since 2008, creating everything from masterfully crafted electronic anthems to wall-pounding dance-floor bangers. Jaramillio's bio describes his signature sound as "a vast array of heavy bass tones, melodic ambiance, whompy-hyphy crunchy beats, and mashup acapellas." Over the years he's performed alongside legends like EOTO, MartyParty and Nit Grit. Project Aspect has also appeared at noteworthy festivals, including Sonic Boom Festival, Wakarusa Music Festival and Global Dance Festival. Co-headliner Unlimited Gravity, aka Ronnie Weberg, is a Colorado-based freestyle/glitch hop DJ. Fans of Bassnector might want to check out his set.

The Loft, 414 E. Michigan Ave., Lansing. 18 , \$15, \$10 adv., 9 p.m., Friday, Feb. 13

**LOAD-DATE:** February 12, 2015



FOCUS - 67 of 290 DOCUMENTS

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The San Diego Union-Tribune

August 28, 2014 Thursday

**SECTION:** Night&Day; Pg. ND-25

**LENGTH:** 496 words

**HEADLINE:** ALL ABOUT AUTHENTICITY;  
Marc Anthony's early years in the pop industry shaped his outlook

**BYLINE:** POP OFF BY GEORGE VARGA

**BODY:**

Marc Anthony will be in the spotlight -- vocally and visually -- when he kicks off his 15-city U.S. tour here Friday night at Sleep Train Amphitheatre.

But when this charismatic salsa music superstar began his career back in the 1980s, it was as an unseen backing vocalist at concerts by the Ricky Martin-led Latin teen-pop group Menudo. Make that, as several backing vocalists for Menudo.

Or, as New York native Anthony told me in a U-T San Diego interview in 2000: "They asked me to sing background vocals, so I'd sing background vocals, live, from the back of an 18-wheeler truck while they danced onstage. Their microphones were on, but they were on very low (volume). I had four microphones. Why? So that I'd sound like four people.

"But any education is ultimately positive; I don't care how bad or negative it is. Working with Menudo was an eye-opener, and that experience is what made me fight for the opposite with my music. It really bothered me, seeing (what Menudo did), especially after my father had instilled such serious things (about music) in me."

Before his eye-opening tour with Menudo, Anthony was a protégé of Panamanian salsa giant Ruben Blades. In 1998, both were standouts in "The Capeman," Paul Simon's ill-fated Broadway musical.

Anthony became a household name with many non-Latin-music fans as a result of his marriage to Jennifer Lopez (the couple separated in 2011; their divorce became final in June). Whether performing Latin-flavored pop or salsa, he is a supple singer with a flexible voice, pinpoint dynamic control and the ability to inject palpable passion into almost anything he sings.

Anthony's most recent album, last year's "3.0," marked his full-fledged return to salsa after nine years of more pop-oriented work. It serves as a welcome reminder that he favors music over image and well-honed chops over empty

ALL ABOUT AUTHENTICITY; Marc Anthony's early years in the pop industry shaped his outlook The San Diego Union-Tribune August 28, 2014 Thursday

flash.

At his best, Anthony is a terrific vocal improviser. He sings against the beat one moment, on top of it the next. Like Blades, Tito Allen and the late Hector Lavoe, he is able to glide between notes with the precision of a first-rate dancer while demonstrating the daring of a first-rate vocalist who knows exactly how to best achieve maximum musical tension and release.

Anthony is also a man of his word. In our 2000 interview, he vowed he would avoid singing salsa in English.

True to his word, when Anthony performed on "American Idol" two years ago, he eschewed his English-language pop hits in favor of "Aguanile," a 1978 tour de force first recorded by Lavoe. Singing in Spanish, Anthony soared in a way seldom heard on "Idol." Expect him to do so again here Friday night. < Marc Anthony, with Joey Vega

When: 8 p.m. Friday

Where: Sleep Train Amphitheatre, 2050 Entertainment Circle, Chula Vista

Tickets: \$35-\$271 (plus service charges)

Phone: (800) 745-3000

Online: [livenation.com](http://livenation.com)

did you know?

FORMER CREAM DRUMMER GINGER BAKER WAS A MEMBER OF **HAWKWIND** IN 1980 AND 1981. HE IS FEATURED ON THE BAND'S 1980 ALBUM "LEVITATION."

**GRAPHIC:** 1 PIC; **CAPTIONS:** Marc Anthony was an unseen backup vocalist for the teen-pop group Menudo in the 1980s.

**LOAD-DATE:** August 30, 2014



FOCUS - 73 of 290 DOCUMENTS

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 City Paper (Baltimore, Maryland)

**August 5, 2014**

**SECTION: MUSIC**

**LENGTH:** 596 words

**HEADLINE:** Bangers and Thrash;  
 What's up with heavy music

**BYLINE:** Josh Sisk

**BODY:**

o Plenty of interesting release news this time around: Feminist hardcore punk band War on Women has signed to Boston's Bridge Nine Records. An LP it recorded with J. Robbins is coming out early next year. Vocalist Shawna Potter says, "new songs are still fun and fast, but less raw and sound more like a studio record." On Aug. 16, War on Women plays the Ottobar along with punk legends Propagandhi and RVIVR.

o Full of Hell recently recorded a collaboration with Japanese noise legend Merzbow. It will be included as part of its next release. And Putrisect, one of the best of a crop of excellent new heavy bands in Baltimore, will be releasing a 12-inch version of the previously digitally released "Chaos Awaits" on Cricket Cemetery in the fall.

o Holy Tongues' LP, "Weak People," should be out by press time on Melotov Records. On Aug. 9 at the Windup Space, as part of the second edition of a new monthly all-local band showcase, This Is Baltimore, the band celebrates the release of "Weak People." Fill Your Boots and The Set-Up are also on the bill.

o Local groups Multicult, Pure Junk, and Old Lines all have records coming out in late summer/early fall. Old Lines are playing a free show at the Sidebar on August 14 along with Noisem, Sleep Disorder, Jungbluth, Centuries, and Artificial Brain. The next night, you can catch Old Lines supporting "experimental punk supergroup" United Nations at the Ottobar. Sept. 8 at the Crown, Multicult plays with Roomrunner and Hive Bent.

o Grimoire Records, responsible for the release of Black Lung's self-titled album and other excellent and very heavy 2014 releases, is throwing a showcase at Metro Gallery with Black Lung, Cavern, Snakefeast, and Swamphög on Aug. 17. And Black Lung opens for Windhand along with All Them Witches and Barbelith at the Ottobar on Sept. 4.

o The tail end of summer is still stacked with shows: Raw Power bring over 30 years of hardcore history to Metro Gallery Aug. 8. Wartorn and Pain also play. That same night, just around the corner, area vets The Wayward play

Bangers and Thrash; What's up with heavy music City Paper (Baltimore, Maryland) August 5, 2014

Charm City Art Space with Gnarwhal and Pinecones. If Station North is a little too north for you, [Explosion Sound] plays the Sidebar with Cowabunga Pizza Time! and Dead End Lane. It's a celebration of Otakon AND unorthodox punctuation.

- o On Aug. 19, you could bounce between the Big Mouth and Crimson Wave show at the Crown and seeing Doyle, who time has proven to be the coolest Misfit, at Metro Gallery with Ravagers and Enemy Insects. And I don't actually know anything about the bands playing at the Sidebar on Aug. 21, but how could you fail to mention that Nude Massacre is playing with Lock Robster and the Unidahmer? The following night, unsung '70s band Bang plays Metro Gallery with Satan's Satyrs and DJ El Supremo.

- o Hardcore Cares is a 10-hour hardcore punk fest at the Ottobar intended to bring awareness of canine abuse and dogfighting. Local acts Stout, Dead End Lane, and Backhand are playing along with a host of others. It goes down on Aug. 23 at the Ottobar. Finally, fresh off its recent release on Rise Above/Metal Blade, Iron Man plays Sidebar with Vaporizer and Corpse Light on Aug. 27.

- o September is shaping up to be pretty heavy: **Hawkwind** (or, at least Nik Turner's particular version of the band) plays Metro Gallery on Sept. 8 along with Witch Mountain. New Orleans sludge-metal kings Crowbar hit the Ottobar on Sept. 15 along with Revocation, Passage Between, and more. Finally, longtime powerviolence MVPs Suppression return alongside Full of Hell, Noisem, and Triac at the Sidebar on Sept. 17.

**GRAPHIC:** Old Lines play the Sidebar August 14 along with Noisem, Sleep Disorder, Jungbluth, Centuries, and Artificial Brain.

**LOAD-DATE:** August 6, 2014



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The Herald-Palladium (St. Joseph, Michigan)

April 6, 2014 Sunday

**SECTION:** FEATURES

**LENGTH:** 648 words

**HEADLINE:** Tempest evolves with the times

**BODY:**

BENTON HARBOR - Anniversaries sneak up when you least expect it. But for Tempest's lead singer and electric mandolinist, Lief Sorbye, hitting the 25-year mark simply confirms that he's been on the right track all along.

"It's a quarter of a millennium, obviously, but I started the band because I had a strong purpose of what I wanted to do," Sorbye says. "I was investing in the future and wanted something lasting that could evolve with the times."

In Tempest's case, that something gradually revealed itself as a blend of Irish reels, Norwegian influences, Scottish ballads, and some world music elements leading to 15 CD releases and about 2,000 shows.

Then again, other outfits have continued for much longer stretches - such as the British space rock band **Hawkwind**, whose first lineups started in 1969. Sorbye saw the group during their '70s peak while growing up in Oslo, Norway.

"My guitar player's girlfriend's sister was going out with one of them (from the band). They were quite a trippy, messy rock 'n' roll band, you know what I mean?" Sorbye says, laughing. "But you don't look at one of the old blues cats and say, 'Hey, why are you still doing this? You're old.'"

Still, Tempest's achievements were a long way off when Sorbye formed the band, whose self-styled "Celtic rock" met some homegrown resistance at first.

"When I started Tempest in the '80s, the purists frowned," he says. "'You can't do that. You don't mess with the Holy Grail.' Traditional music was supposed to be a museum piece and left alone. I spent years in acoustic folk music groups - on that level, I figured I'd earned the credits to plug in and see what happened."

Those points made, Sorbye expects tonight's show at The Livery to blend a mixture of standbys and songs that Tempest hasn't played live in awhile. He'll be joined on stage by Kathy Buys (fiddle), Gregory Jones (guitar), Adolfo Lazo (drums) and Vince Lucchesi (bass).

"We rotate the stuff we can't really get rid of, because it's our trademark material, but we also bring in new stuff so

Tempest evolves with the times The Herald-Palladium (St. Joseph, Michigan) April 6, 2014 Sunday

we can road test music before we record it," Sorbye says. "Another thing is, I haven't played flute onstage in many years. That's creating a bigger effect on longtime fans than I expected, because it's new and different. It reminds them of our earlier recordings. We're trying to make it a celebration instead of 'another gig, we're coming to town again.'"

Tempest tentatively plans to enter the studio again later this year. The group's current releases include its latest studio album, "Another Dawn," and "The 25th Anniversary Concert" CD - which wasn't destined for release until Sorbye checked out the results. Sorbye didn't entertain major expectations for the show, which Tempest recorded a couple of months ago for about 400 fans in Berkeley, Calif., and went out as a global streaming broadcast.

"I get so many crappy board recordings, so it took me a week before I even bothered listening to it. 'Man, this is great,'" Sorbye says. "I called our record company: 'Can you please let us just do this on our own?' 'How much money do you need?' I said, 'It's not good enough for you guys to release' - and they finally said, 'OK.' But all we had to do was master it. We didn't pay for the recording."

Whatever the future holds, Sorbye expects himself and his colleagues to keep stretching and surprising themselves, which goes with the territory of the music that he plays.

"When you dabble in roots music - or anything that has (something) to do with folk music - the longer you do it, the better you become at it," Sorbye says. "You can mature with that kind of music a lot easier than more shallow pop music, which is dime a dozen - you're here today and gone tomorrow."

What: Tempest

When: 7 p.m. today

Where: The Livery, 190 Fifth St., Benton Harbor

How much: \$15

Contact: 925-8760 or [www.liverybrew.com](http://www.liverybrew.com)

Artist info: [www.tempestmusic.com](http://www.tempestmusic.com)

**LOAD-DATE:** April 6, 2014



FOCUS - 105 of 290 DOCUMENTS

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March 13, 2014 Thursday

**SECTION:** ARTS ENTERTAINMENT

**LENGTH:** 292 words

**HEADLINE:** Available tickets this week

**BODY:**

On-sale dates for upcoming events:

- \* At 10 a.m., Dierks Bentley, 7 p.m. May 18 at PNC Bank Arts Center, Holmdel. Live Nation.
- \* At noon, Steel Panther, May 18 at Starland Ballroom, Sayreville. Starlandballroom.com.
- \* At 11 a.m., Boston and Cheap Trick, June 29 at PNC Bank Arts Center, Holmdel and July 1 at Nikon at Jones Beach Theater, Jones Beach State Park, Wantagh, N.Y. Live Nation.
- \* At noon, Buddy Guy and Los Lobos, 7 p.m. June 5 at the Wellmont Theater, Montclair, Thewellmonttheater.com.
- \* At 10 a.m., Queen and Adam Lambert, July 17 at Madison Square Garden, Manhattan. Ticketmaster.
- \* "Heart and Lights," featuring the Radio City Rockettes, April 3 to May 4 at Radio City Music Hall, Manhattan. \$49 to \$149. Ticketmaster.
- \* Celtic Nights, 8 tonight at Bergen Performing Arts Center, Englewood. \$39 to \$99. Ticketmaster.
- \* The Oak Ridge Boys, 8 tonight at State Theater, New Brunswick. \$35 to \$65. Statetheatrenj.org.
- \* Pink Floyd Laser Spectacular, 7 p.m. Friday at the Wellmont Theater, Montclair. \$20 to \$45. thewellmonttheater.org.
- \* Cassandra Wilson, 8 p.m. Friday at Bergen Performing Arts Center, Englewood. \$35 to \$65. Bergenpac.org.
- \* An Evening with the Yacht Rock Revue, 9 p.m. Friday at Gramercy Theatre. \$15. Live Nation.
- \* Juicy J, Friday at Starland Ballroom, Sayreville. Starland ballroom.com.



Available tickets this week northjersey.com March 13, 2014 Thursday

\* The Fab Faux, 8 p.m. Saturday at the Wellmont Theater, Montclair. \$20 to \$149.50. Live Nation.

\* **Hawkwind**, 7 p.m. Sunday at Gramercy Theatre, Manhattan. \$32 to \$49.50. Live Nation.

\* HIM - 2014 U.S. Tour, 7 p.m. Sunday at Irving Plaza, Manhattan. \$45 to \$75. Live Nation.

Live Nation: 877-598-8694, live.nation.com; Ticketmaster: 800-745-3000, ticketmaster.com. Call to confirm times, dates and admission.

- Compiled by Rebecca Koch

**GRAPHIC:** LAMBERT

**LOAD-DATE:** March 13, 2014



FOCUS - 106 of 290 DOCUMENTS

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The Record (Bergen County, NJ)

**March** 13, 2014 Thursday  
AE Edition

**SECTION:** BETTER LIVING; Pg. BL02

**LENGTH:** 324 words

**HEADLINE:** TICKET BOX

**BYLINE:** Rebecca Koch

**BODY:**

On-sale dates for upcoming events:

FRIDAY

- \* At 10 a.m., Dierks Bentley, 7 p.m. May 18 at PNC Bank Arts Center, Holmdel. Live Nation.
- \* At noon, Steel Panther, May 18 at Starland Ballroom, Sayreville. Starlandballroom.com.
- \* At 11 a.m., Boston and Cheap Trick, June 29 at PNC Bank Arts Center, Holmdel and July 1 at Nikon at Jones Beach Theater, Jones Beach State Park, Wantagh, N.Y. Live Nation.
- \* At noon, Buddy Guy and Los Lobos, 7 p.m. June 5 at the Wellmont Theater, Montclair, Thewellmonttheater.com.

SATURDAY

- \* At 10 a.m., Queen and Adam Lambert, July 17 at Madison Square Garden, Manhattan. Ticketmaster.

STILL ON SALE

- \* "Heart and Lights," featuring the Radio City Rockettes, April 3 to May 4 at Radio City Music Hall, Manhattan. \$49 to \$149. Ticketmaster.
- \* Celtic Nights, 8 tonight at Bergen Performing Arts Center, Englewood. \$39 to \$99. Ticketmaster.
- \* The Oak Ridge Boys, 8 tonight at State Theater, New Brunswick. \$35 to \$65. Statetheatrenj.org.

TICKET BOX The Record (Bergen County, NJ) March 13, 2014 Thursday

\* Pink Floyd Laser Spectacular, 7 p.m. Friday at the Wellmont Theater, Montclair. \$20 to \$45.  
thewellmonttheater.org.

\* Cassandra Wilson, 8 p.m. Friday at Bergen Performing Arts Center, Englewood. \$35 to \$65. Bergenpac.org.

\* An Evening with the Yacht Rock Revue, 9 p.m. Friday at Gramercy Theatre. \$15. Live Nation.

\* Juicy J, Friday at Starland Ballroom, Sayreville. Starland ballroom.com.

\* The Fab Faux, 8 p.m. Saturday at the Wellmont Theater, Montclair. \$20 to \$149.50. Live Nation.

\* **Hawkwind**, 7 p.m. Sunday at Gramercy Theatre, Manhattan. \$32 to \$49.50. Live Nation.

\* HIM - 2014 U.S. Tour, 7 p.m. Sunday at Irving Plaza, Manhattan. \$45 to \$75. Live Nation.

Live Nation: 877-598-8694, live.nation.com; Ticketmaster: 800-745-3000, ticketmaster.com. Call to confirm times, dates and admission.

-- Compiled by Rebecca Koch

**LOAD-DATE:** April 5, 2014



FOCUS - 114 of 290 DOCUMENTS

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Sierra Vista Herald (Arizona)

**January 29, 2014 Wednesday**

**SECTION:** TEMPO

**LENGTH:** 1706 words

**HEADLINE:** New Concert Listings -- Jan. 30

**BYLINE:** Staff, HERALD/REVIEW

**BODY:**

Motley Crue announced this week their "final tour" going so far as to sign formal paperwork declaring an end to the band's touring days. If you want to see them, with opening act Alice Cooper, they'll hit the Ak-Chin Pavilion in Phoenix on Saturday, July 19

Look for the asterisks for many other great new shows added this week.

Compiled from a variety of websites

TUCSON

Friday, Jan. 31

Black Sun Ensemble: Rialto Theatre

Friday, Feb. 7

Gordon Lightfoot: Fox Theatre

Monday, Feb. 10

Bring Me the Horizon, Of Mice and Men: Rialto Theatre SOLD OUT

Tuesday, Feb. 11

Young The Giant: Rialto Theatre

Engelbert Humperdinck: Fox Theatre

New Concert Listings -- Jan. 30 Sierra Vista Herald (Arizona) January 29, 2014 Wednesday

Thursday, Feb. 13

Lonestar: Fox Theatre

Saturday, Feb. 15

Chris Mann: Fox Theatre

Friday-Saturday, Feb. 14-15

George Lopez: Casino del Sol

Tuesday, Feb. 18

BB King: Fox Theatre

Thursday, Feb. 20

Jake Shimabukuro: Rialto Theatre

Saturday, Feb. 22

Rodney Atkins: Desert Diamond Casino

Tuesday, Feb. 25

Dale Earnhardt Jr. Jr.: Club Congress

Thursday, Feb. 27

Pentatonix: Rialto Theatre SOLD OUT

Lewis Black: Tucson Music Hall

Friday, Feb. 28

George Thorogood and the Destroyers: Fox Theatre

Wednesday, March 5

Robert Randolph and the Family Band: Rialto Theatre

Thursday, March 6

Diamond Rio: Fox Theatre

Friday, March 7

\* The Wild Feathers, two others: Club Congress

Saturday, March 8

Rita Rudner: Centennial Hall

\* Sir Mix-a-Lot, Pinback, Yacht, several more: Downtown Tucson

New Concert Listings -- Jan. 30 Sierra Vista Herald (Arizona) January 29, 2014 Wednesday

Sunday, March 9

Gary Numan, two others: Rialto Theatre

Tuesday, March 11

\* Papadosio, The Main Squeeze: Rialto Theatre

\* Ty Segall, Burnt Ones: Club Congress

Thursday, March 13

Kyle Eastwood Band: Green Valley Recreation Center

Friday, March 14

Devil Wears Prada, three others: Rialto Theatre

Friday, March 14

Ozomatli: Fox Theatre

Saturday, March 15

Zepparella: Rialto Theatre

Monday, March 17

Ronnie Milsap: Fox Theatre

Thursday, March 20

Sharon Jones and the Dap-Kings, Valerie June: Rialto Theatre

Sunday, March 23

Lily Tomlin: Fox Theatre

Thursday, March 27

Rebelution, Common Kings: Rialto Theatre

Saturday, March 29

Ron White: Desert Diamond Casino

Sunday, March 30

The Outlaws: Rialto Theatre

Tuesday, April 1

Joe Bonamassa: Tucson Convention Center

Wednesday, April 2

New Concert Listings -- Jan. 30 Sierra Vista Herald (Arizona) January 29, 2014 Wednesday

Tracy Lawrence and John Anderson: Fox Theatre

Friday, April 4

Reverend Horton Heat: Rialto Theatre

Doobie Brothers: Desert Diamond Casino

Saturday, April 5

Amy Grant: Tucson Music Hall

Sunday, April 6

Diana Krall: Centennial Hall

\* Silverstein, Secrets: The Rock

Monday, April 7

Celtic Woman: Tucson Music Hall

Tuesday, April 8

The War on Drugs: Club Congress

Thursday, April 10

All Time Low, two others: Rialto Theatre

Saturday, April 12

Rob Thomas: Desert Diamond Casino

Neko Case, The Dodos, Dylan Pratt: Rialto Theatre

\* Dick Dale: Club Congress

Wednesday, April 16

Kathy Mattea: Fox Theatre

Friday, April 18

Neutral Milk Hotel: Rialto Theatre

Saturday, April 19

\* Jon Spencer Blues Explosion: Club Congress

Sunday, April 20

\* Kottonmouth Kings: Pima County Fair

Monday, April 21

Cage the Elephant: Rialto Theatre

Thursday, April 24

Grouplove: Rialto Theatre

Sunday, April 27

Bobby McFerrin: Centennial Hall

Monday, April 28

\* Trampled by Turtles: Rialto Theatre

Thursday, May 1

Marchfourth Marching Band: Rialto Theatre

Saturday, May 3

Gloria Trevi: Desert Diamond Casino

Friday, May 16

Keb Mo: Rialto Theatre

Sunday, May 18

Bill Frisell: Rialto Theatre

Monday, May 26

Lindsey Stirling: Rialto Theatre

PHOENIX and surrounding area

Friday, Jan. 31

Weezer: TPC (Scottsdale)

Saturday, Feb. 1

Larry the Cable Guy: Talking Stick Resort (Scottsdale)

Monday, Feb. 3

The Irish Rovers: MIM Music Theatre

Wednesday, Feb. 5

Gordon Lightfoot: Mesa Regal RV Resort

Thursday, Feb. 6

Lonestar: Scottsdale Performing Arts



Candlebox (acoustic): Celebrity Theatre

Friday, Feb. 7

George Strait, Martina McBride: US Airways Center

Mayer Hawthorne: Marquee Theatre (Tempe)

Saturday, Feb. 8

Los Lonely Boys: Chandler Center for the Arts

Average White Band: Talking Stick Resort (Scottsdale)

Sunday, Feb. 9

Stone Sour: Marquee Theatre (Tempe)

Tuesday, Feb. 11

Zappa Plays Zappa: Celebrity Theatre

Wednesday, Feb. 12

Engelbert Humperdinck: Celebrity Theatre

Young the Giant: Comerica Theatre

Thursday, Feb. 14

Panic! at the Disco: Marquee Theatre (Tempe)

Paul Anka: Wild Horse Pass Casino (Scottsdale) Super Love Jam: The Intruders, Deniece Williams, Sunny & Sunliners, Rene & Rene, Malo, Little Willie G, Peaches & Herb, Barbara Lewis, Thee Midnites, The Friends of Distinction, The Fuzz; US Airways Center

Saturday, Feb. 15

Demi Lovato, Fifth Harmony, Little Mix: Jobing.com Arena (Glendale)

The Temptations: Wild Horse Pass Casino (Chandler)

Monday, Feb. 17

Imagine Dragons: US Airways Center

Wednesday, Feb. 19

Roberta Flack: Scottsdale Center for the Performing Arts

Monday, Feb. 24

The Pixies: Comerica Theatre

Rehab: Marquee Theatre (Tempe)

Tuesday, Feb. 25-Sunday, March 2

Blue Man Group: Gammage Auditorium (Tempe)

Thursday, Feb. 27

Miley Cyrus, Icona Pop, Sky Ferreira: US Airways Center

Saturday, March 1

Debbie Reynolds: Chandler Center for the Arts

George Thorogood and the Destroyers: Talking Stick Resort (Scottsdale)

Tuesday, March 4

Childish Gambino: Marquee Theatre (Tempe)

Thursday, March 6

The Expendables, Stick Figure, Seedless: The Marquee (Tempe)

Friday, March 7

Merle Haggard: Wild Horse Pass Casino (Chandler)

Phil Vasser: Talking Stick Resort (Scottsdale)

Saturday, March 8

Burt Bacharach: Talking Stick Resort (Scottsdale)

Gary Numan, Big Black Delta, Roman Romans: Marquee Theatre (Tempe)

Mark Russell: Mesa Arts Center

Bachman & Turner, Loverboy, Trooper: Jobing.com Arena (Glendale)

Wednesday, March 12

Mavis Staples: MIM Theatre

Mindless Self Indulgence: Marquee Theatre (Tempe)

Friday, March 14

Jeff Dunham: US Airways Center

Emblem3: Marquee Theatre (Tempe)

MC Hammer: Wild Horse Pass Casino (Chandler)

California Transit Authority featuring Bill Champlin and Danny Seraphine: Talking Stick Resort (Scottsdale)

Saturday, March 15

New Concert Listings -- Jan. 30 Sierra Vista Herald (Arizona) January 29, 2014 Wednesday

Rebellion, Atmosphere: Marquee Theatre (Tempe)

Blind Melon, BoDeans, Buckcherry, Everclear, Gin Blossoms, six others: Sportsman's Park (Glendale)

Pepper, Iration, Atmosphere: Tempe Beach Park

Sunday, March 16

Jim Belushi and the Chicago Board of Comedy: Del E. Webb Center for the Performing Arts (Wickenburg)

Herb Alpert: MIM (Mesa)

Monday, March 17

Flogging Molly, Ozomatli, more: Tempe Beach Park

Tuesday, March 18

St. Vincent: Orpheum Theatre

Wednesday, March 19

Kings of Leon, Local Natives: Ak-Chin Pavilion

Saturday, March 22

Umphey's McGee: The Marquee (Tempe)

Bobby Vinton: Wild Horse Pass Casino (Chandler)

Chelsea Handler: Comerica Theatre

Michael McDonald: Talking Stick Resort (Scottsdale)

\* Lady Antebellum: Ak-Chin Pavilion

Sunday, March 23

Cher: US Airways Center

Aaron Neville: Scottsdale Performing Arts

Kenny Rogers: Wild Horse Pass Casino (Chandler)

**Hawkwind:** Mesa Arts Center

Monday, March 24

Lady Antebellum, Kip Moore, Kacey Musgraves: US Airways Center

Friday, March 28

Il Divo: Comerica Theatre

Julio Iglesias: Talking Stick Resort (Scottsdale)

New Concert Listings -- Jan. 30 Sierra Vista Herald (Arizona) January 29, 2014 Wednesday

Ron White: Wild Horse Pass Casino (Chandler)

STS9, Gramatik, Lettuce, Sara Robinson and Midnight Special, Decker: Margaret T. Hance Park

Saturday, March 29

Disco Biscuits, Slightly Stoopid, Dispatch, Allen Stone, Nicki Bluhm and the Gramblers: Margaret T. Hance Park

Sunday, March 30

Ben Harper, Charlie Musselwhite, Dwight Yoakum, G Love and Special Sauce, Donna The Buffalo, West Water Outlaws: Margaret T. Hance Park

Tuesday, April 1

Stephen Malkmus and The Jicks: Crescent Ballroom

Dark Star Orchestra: Marquee Theatre (Tempe)

Thursday, April 3

Dark Star Orchestra: Marquee Theatre (Tempe)

Big and Rich: Westworld (Scottsdale)

Friday, April 4

Zucchero: Wild Horse Pass Casino (Chandler)

John Legend: Ikeda Theater (Mesa)

Saturday, April 5

ZZ Top: Westworld (Scottsdale)

The Mavericks: Talking Stick Resort (Scottsdale)

Monday, April 7

The War on Drugs: Crescent Ballroom

Tuesday, April 8

Celtic Women: ASU Gammage

Diana Krall: Mesa Arts Center

Sevendust: Marquee Theatre (Tempe)

Thursday: April 10

Country Thunder: Thompson Square, Nitty Gritty Dirty Band, Will Hoge, Chad Brownlee: Florence

Rob Thomas: Talking Stick Resort, (Scottsdale)

New Concert Listings -- Jan. 30 Sierra Vista Herald (Arizona) January 29, 2014 Wednesday

\* Jon Spencer Blues Explosion: Crescent Ballroom

Friday, April 11

SOS Band, Zapp Band, Klymaxx: Wild Horse Pass Casino (Chandler)

Country Thunder: The Band Perry, Easton Corbin, Sawyer Brown, Cassadee Pope: Florence

Saturday, April 12

Country Thunder: Miranda Lambert, Craig Morgan, Mark Chesnutt, Charlie Worsham, LoCash Cowboys:  
Florence

Sunday, April 13

Country Thunder: Jason Aldean, Colt Ford, Tyler Farr, Joe Diffie: Florence

Thursday, April 17

Lorde: Comerica Theatre

Friday, April 18

\* Pet Shop Boys: Comerica Theatre

Saturday, April 19

Chromeo: Marquee Theatre (Tempe)

Sunday, April 20

Bastille: Marquee Theatre (Tempe)

Monday, April 21

Chvrches: Marquee Theatre (Tempe)

Tinariwen: MIM Music Theatre

Thursday, April 24

Loretta Lynn, Wild Horse Pass Casino (Chandler)

Saturday, April 26

Bobby McFerrin: Scottsdale Center for the Performing Arts

Tiger Army: Marquee Theatre (Tempe)

Kool and the Gang: University of Phoenix Stadium (Glendale)

Sunday, April 27

Drive By Truckers: Crescent Ballroom

Friday, May 2

The Wanted: Comerica Theatre

Wednesday, May 7

Manchester Orchestra, two others: Marquee Theatre (Tempe)

Thursday, May 8

Avicii: Ak-Chin Pavilion

Tuesday, May 13

Christina Perri: Marquee Theatre (Tempe)

Sunday, May 18

Journey, The Steve Miller Band, Tower of Power: Ak-Chin Pavilion

Sunday, June 1

OneRepublic, The Script: Ak-Chin Pavilion

Billy Joel: US Airways Center

Wednesday, June 4

\* Black Label Society: Marquee Theatre (Tempe)

Wednesday, June 18

Vans Warped Tour: Quail Run Park (Mesa)

Saturday, July 19

\* Motley Crue: The Final Tour: Ak-Chin Pavilion

Saturday, Aug. 2

Chicago, REO Speedwagon: Comerica Theatre

Friday, Aug. 8

Fall Out Boy, Paramore: Ak-Chin Theatre

Saturday, Aug. 9

Justin Timberlake: Jobing.com Arena (Glendale)

Friday, Aug. 15

Rascal Flatts, Sheryl Crow, Gloriana: Ak-Chin Pavilion

Friday, Sept. 5

New Concert Listings -- Jan. 30 Sierra Vista Herald (Arizona) January 29, 2014 Wednesday

Blake Shelton: Ak-Chin Pavilion

Tuesday, Sept. 16

One Direction: University of Phoenix Stadium (Glendale)

Thursday, Sept. 25

Katy Perry, Tegan and Sara: Jobing.com Arena (Glendale)

Thursday, Oct. 23

Luke Bryan, Lee Brice, Cole Swindell: Ak-Chin Pavilion

**GRAPHIC:** Motley Crue/The AP

**LOAD-DATE:** January 30, 2014



FOCUS - 134 of 290 DOCUMENTS

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The Commercial Appeal (Memphis, TN)

**November 8, 2013 Friday**  
Memphis Edition

**SECTION:** GOMEMPHIS; Pg. 2

**LENGTH:** 1289 words

**HEADLINE:** GO OUT / Music / Art / Stage

**BODY:**

FRIDAY

Broad Art Walk

The annual Broad Avenue Fall Art Walk offers a diverse roster of exhibitions, but also shopping, food, drink, music and dance. The five blocks of Broad from Hollywood to the railroad tracks will become a bazaar of treats and activities, with more than 30 studios, galleries, businesses and a brewery open for the evening. Works by about 70 artists will be on display. The street's restaurants as well as food trucks will have food and beverages for purchase. Free and open to the public.

5 to 10 p.m. For information, visit [BroadAveArts.com](http://BroadAveArts.com).

Raw Art

David Comstock's fourth exhibition at L Ross Gallery opens with a reception. Titled "Raw," the show continues the artist's exploration into both the directness and complexity of abstract mixed-media painting. The exhibition will be on view through Nov. 30.

6-8 p.m. 5040 Sanderlin, Suite 104. Call 901-767-2200 or visit [lrossgallery.com](http://lrossgallery.com).

Musical Question

"Do Black Patent Leather Shoes Really Reflect Up?" takes the stage at the University of Memphis Theatre through Nov. 16. The musical has fun with Catholic schools of the 1950s, which means elements of sex education, nuns and confession.

3745 Central Ave. 7:30 p.m. Thursdays-Saturdays. Tickets are \$20; \$15 for seniors and non U of M students; free for U of M students. Info: 901-678-2576 and [memphis.edu/theatre](http://memphis.edu/theatre).



### Space is the place

British space-rockers **Hawkwind** will invade the Hi-Tone on Friday. Led by 73-year-old sax man Nik Turner, this edition of **Hawkwind** (another version of the group fronted by Dave Brock also tours, and the two camps have been fighting over use of the name) has been winning raves for its current run of U.S. shows. The band will perform material from Turner's original tenure with the group, which stretches from its formation in 1969 to 1976 and includes highlights such as "Silver Machine," "D-Rider" and "Children of the Sun." Pallbearer and Hedersleben will open.

Tickets: \$10 at the door, or in advance at [hitonememphis.com](http://hitonememphis.com). The Hi-Tone is located at 412-414 N. Cleveland. For more information call 901-278-8663.

### 'Hiding' on Poplar

Memphian Myla Smith is a strong singer with a light touch, a good combination that helps her navigate the musical worlds of folk, country and pop. She does so better than ever on her latest album, *Hiding Places*, recorded in Nashville and released a few months ago. Smith brings her current "Hiding Places" tour back home for a show at The Poplar Lounge before heading west for a series of Texas shows.

2586 Poplar Ave. 9 p.m. Admission is \$7.

### SATURDAY

#### Two for the Show

Roots-music veterans team up as Southern rockers the Drive-By Truckers and Texas twangers the Old '97s split a bill at Minglewood Hall on Saturday. The '97s' most recent project was one from the archives: an EP of previously unreleased material the band recorded with the late outlaw legend Waylon Jennings in 1996. The Truckers, meanwhile, have been prepping a new album, a follow-up to 2011's *Go Go Boots*, for release in 2014.

Doors at 8 p.m. Tickets: \$25. On sale now at the box office (1555 Madison), [minglewoodhall.com](http://minglewoodhall.com) or 901-312-6058

#### Mutt Music

Nashville-based songwriter Cory Branan returns to Otherlands for a concert on Saturday. Following a six-year recording gap, Branan's latest, 2012's *Mutt*, was released by alt-country label Bloodshot to critical acclaim. Local singer-songwriter Paul Taylor will open.

Otherlands is at 641 S. Cooper. \$10 cash cover. For more information go to [otherlandscoffeebar.com](http://otherlandscoffeebar.com) or call 901-278-4994.

#### Comedic Second Coming

A staged reading of "Second Coming," an audacious and witty new play by Ivan J. Rodriguez, seems destined to provoke. The idea is that Jesus returns as a stand-up comic to spread the word. Actors include Christina Wellford Scott, Kendall Karcher, Rob Hanford, Chris Cotten, Falon Jones, Sam Rodriguez and Heather Malone.

2 p.m. McCoy Studio Theatre on the Rhodes College campus. Free.

### SUNDAY

#### Far Out

Highly acclaimed but rarely seen, the 1973 French-Czech animated film "Fantastic Planet" is a surreal allegory

about a strange world where human beings are kept as pets by large blue aliens with big red eyes. Winner of a special jury prize at the Cannes Film Festival, the film is presented in connection with the exhibition, "A Different Kind of Landscape: Maysey Craddock and Erin Harmon"; Harmon will introduce the movie, which she cites as a strong influence on her work.

2 p.m. Sunday, Memphis Brooks Museum of Art. Tickets: \$8, or \$6 for museum members. Visit [brooksmuseum.org](http://brooksmuseum.org).

#### The Bucket List

The "Before I die I want to \_\_\_\_\_" project is in Memphis. Coordinated by artist Christina Miller (in partnership with UrbanArt Commission) and part of a national movement, the project allows people to write their aspirations and ultimate goals on a large chalkboard, set up locally at 1605 Monroe at Avalon. There will be a community celebration and storytelling gathering that includes light refreshments.

2-4 p.m. 1605 Monroe. Follow the "Before I Die Memphis" project on Facebook.

#### Strings and Things

The Ceruti String Quartet has been making beautiful music representing the University of Memphis for 19 years. The ensemble is joined by pianist Cathal Breslin in performing Frank Bridge's Phantasy Piano Quartet and Schumann's Piano Quintet. The 3 p.m. concert is hosted by the Memphis Chamber Music Society.

David Lusk Gallery, 4540 Poplar. Tickets are \$50. Call in advance 901-758-0150.

#### Dance of Butterflies

The Shanghai Ballet performs "The Butterfly Lovers" at 3 p.m. at the Germantown Performing Arts Centre. The performance is a blend of a traditional Chinese story with classical western dance styles with spectacular sets and costumes.

1801 Exeter. Tickets are \$27.50 to \$45. Call 901-751-7500 or go to [gpacweb.com](http://gpacweb.com).

### WEDNESDAY

#### Singing 'Straight'

Before "Glee" and "Pitch Perfect" made the previously obscure art of a cappella singing a phenomenon, there was Straight No Chaser. The all-male group formed at the University of Indiana in 1996 and earlier this year released *Under the Influence*, their fourth full-length for Atlantic Records. In time for their fall tour, the group has released a holiday edition of the record, featuring collaborations with Cee-Lo Green, Paul McCartney, Colbie Caillat and, posthumously, Otis Redding. Also performing on the bill will be former "The Voice" contestant Caroline Glaser.

7:30 p.m. Cannon Center for the Performing Arts, 255 N. Main St. Tickets: \$32.50, \$39.50, and \$44.50 in advance. Ticket prices increase \$2 the day of the show. Advance tickets available at the box office and through Ticketmaster. (901-576-1201). Visit [thecannoncenter.com](http://thecannoncenter.com).

#### Nashville Taxi

ABC's drama "Nashville" is set in the world of country music, but producers recently gave a nod to the city's rock scene when they featured rising alternative band Moon Taxi. In its Oct. 16 episode, the show used "The New Black" off the band's just-released third album, *Mountains Beaches Cities*, a track that was also played in Major League Baseball commercials during the World Series. Moon Taxi performs Wednesday at Minglewood Hall with locals Agori Tribe

opening.

1555 Madison. 8 p.m. Tickets: \$10. Available at the box office and online at [minglewoodhall.com](http://minglewoodhall.com). 901-312-6058.

#### THURSDAY

Let's go crazy

Who wouldn't go crazy for a night light that looks like a vintage motel sign? Well, you can make your own and go "Psycho" to boot when the Memphis Brooks Museum of Art hosts its latest "Art & A Movie" event. The museum will provide materials so guests can make their own motel-sign night light, and follow that with Alfred Hitchcock's classic 1960 shocker about moviedom's most famous overnight establishment, the Bates Motel. Art-making begins at 6 p.m., "Psycho" screens at 7.

Admission: \$15, or \$12 for museum members. Visit [brooksmuseum.org](http://brooksmuseum.org).

**GRAPHIC:** Photos, Courtesy of Universal Pictures, Vera Miles, John Mills and Janet Leigh are among the unlucky visitors to the Bates Motel in "Psycho," screening Thursday at the Memphis Brooks Museum of Art in a special "Art & A Movie" event., Courtesy of The Drive-By Truckers, The Drive-By Truckers, Jay Gonzalez , Patterson Hood, Mike Cooley, Brad Morgan and Matt Patton perform at Minglewood Hall on Saturday., Courtesy of Signal Flow PR, Local folk-pop singer Myla Smith brings her "Hiding Places" tour back home Friday at the Poplar Lounge., Courtesy Howell Marketing, The Shanghai Ballet performs at the Germantown Performing Arts Centre on Sunday., Courtesy of Argos Films, One of the strange inhabitants of the "Fantastic Planet," a French animated science-fiction film that screens Sunday at the Memphis Brooks Museum of Art

**LOAD-DATE:** November 13, 2013



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Memphis Flyer (Tennessee)

**September 26, 2013 - October 2, 2013**

**SECTION:** MUSIC FEATURE; Pg. 64 No. 1283

**ACC-NO:** 58727

**LENGTH:** 1378 words

**HEADLINE:** Goner Guide

**BYLINE:** McCoy, Chris

**BODY:**

**ABSTRACT**

The first night of Gonerfest 10 opens at the Hi-Tone with the Blind Shake, a Minneapolis three-piece in the noisy H?sker D? tradition, whose fantastic second full-length album *Key To A False Door* just dropped. Next up is the confusingly named Octa#Grape, a sort-of San Diego supergroup led by former Trumans Water noisemeister Glen Galloway, and then the reverb-drenched Frenchmen Catholic Spray. Detroit's Tyvek plays straight-ahead, pogo-worthy punk appropriate to their hometowns reputation. Their previous Gonerfest sets have been pits of riotous energy. The first Memphis band on the bill is ExCult, who played one of their earliest shows at last years Gonerfest and have since gathered a following by barnstorming the nation supporting Ty Segall. Closing the first night is New Orleans' organ wizard Quintron, whose headlining set at Gonerfest 6, which wound up a tired bunch of punks into a giant, all-night dance party - as Eric Friedl says, "It was a big, sweaty mess" - and is on the shortlist for best Gonerfest performance ever.

The big story of the tenth Gonerfest is Friday nights headliner. "Mudhoney is by far the biggest band we've ever had play," Ives says. The Seattle band was there at the conception of the '80s "Seattle sound," and their first single, "Touch Me I'm Sick" marked, if not the beginning of the grunge era, then at least the first time most people outside the Pacific Northwest heard the sound that turned rock-and-roll inside out and made the former underground the mainstream. They were labelmates on Sub Pop with Nirvana, and Mudhoney just released their tenth album, *Vanishing Point*, on the venerable label. In 1998, they recorded the album *Tomorrow Hit Today* under the tutelage of the late, legendary Memphis producer Jim Dickinson. Where others from that era either flamed out like Nirvana or went arena rock like Pearl Jam, Mudhoney has stuck to its guns, keeping the tempos up and the lyrics snotty. Many, if not most, of the bands playing at Gonerfest owe a stylistic debt to Mudhoney, whether they know it or not.

## FULL TEXT

A day-by-day breakdown of Gonerfestivities.

## THURSDAY, SEPT. 26

Gonerfest traditionally opens with a low-key, outdoor show at the gazebo at the corner of Cooper and Young. This year, however, the opening promises to be a lot less low key, with Japanese legends Guitar Wolf bringing their brand of acrobatic, primal, ultra-high-energy garage primitivism to the neighborhood that is not aware of what is about to hit it.

The first night of Gonerfest 10 opens at the Hi-Tone with the Blind Shake, a Minneapolis three-piece in the noisy H?sker D? tradition, whose fantastic second full-length album *Key To A False Door* just dropped. Next up is the confusingly named Octa#Grape, a sort-of San Diego supergroup led by former Trumans Water noisemeister Glen Galloway, and then the reverb-drenched Frenchmen Catholic Spray. Detroit's Tyvek plays straight-ahead, pogo-worthy punk appropriate to their hometowns reputation. Their previous Gonerfest sets have been pits of riotous energy. The first Memphis band on the bill is ExCult, who played one of their earliest shows at last years Gonerfest and have since gathered a following by barnstorming the nation supporting Ty Segall. Closing the first night is New Orleans' organ wizard Quintrone, whose headlining set at Gonerfest 6, which wound up a tired bunch of punks into a giant, all-night dance party - as Eric Friedl says, "It was a big, sweaty mess" - and is on the shortlist for best Gonerfest performance ever.

## FRIDAY, SEPT. 27

Friday kicks off with an afternoon show at the Buccaneer featuring the ramshackle Florida rock of Gino and the Goons and poppy Swedes The Martin Savage Gang.

The Hi-Tone show begins with a trio of Tennessee's finest Fronted by Memphis noise rock legend Richard Martin and including Friedl, the indescribable True Sons of Thunder must be seen to be believed ("We don't know what we're doing, but we've been doing it for 8 years, so we must be doing something right" Martin says.) Viva LAmerican Death Ray Music marks a rare appearance from a pair of Memphis' favorite sons, Nick Diablo and Harlan T. Bobo, who have decamped to Brooklyn and France, respectively. Nashville's Cheap Time are Gonerfest veterans with deep Memphis roots and solid, assured songwriting by leader Jeffery Novak.

The first of two Seattle bands at the fest is Head a favorite of Goner's Zac Ives. Detroit's Human Eye, led by Detroit's Timmy Vulgar, brings their psychedelic blacklight stage show and sci-fi weirdness back to the Gonerfest stage, where they dominated two years ago.

The big story of the tenth Gonerfest is Friday nights headliner. "Mudhoney is by far the biggest band we've ever had play," Ives says. The Seattle band was there at the conception of the '80s "Seattle sound," and their first single, "Touch Me I'm Sick" marked, if not the beginning of the grunge era, then at least the first time most people outside the Pacific Northwest heard the sound that turned rock-and-roll inside out and made the former underground the mainstream. They were labelmates on Sub Pop with Nirvana, and Mudhoney just released their tenth album, *Vanishing Point*, on the venerable label. In 1998, they recorded the album *Tomorrow Hit Today* under the tutelage of the late, legendary Memphis producer Jim Dickinson. Where others from that era either flamed out like Nirvana or went arena rock like Pearl Jam, Mudhoney has stuck to its guns, keeping the tempos up and the lyrics snotty. Many, if not most, of the bands playing at Gonerfest owe a stylistic debt to Mudhoney, whether they know it or not.

## SATURDAY, SEPT. 27

Gonerfest Saturday afternoons are in many ways the heart and soul of the festival. The festival invades Murphy's in Midtown with 10 bands alternating on two stages, one inside and the other in the parking lot.

"That's one of the shows that people from Memphis usually come to," Ives says.

"It's a good way to check out Gonerfest without the whole 'subway ride to hell' thing," Friedl adds.

This year's Saturday includes sets from Memphis punk provocateurs Manatees and Harlan T. Bobos newest project, the hard-rocking Fuzz. Other highlights include Gonerfest stalwarts Digital Leather, a synth-punk project by former Jay Reatard collaborator Shawn Force; Oxford's Talbot Adams; and Austin art-punks Spray Paint. Closing the afternoon show is Wreckless Eric, a British punk rocker who was there at the creation of the sound in 1977, and whose long and varied career has seen at least 17 albums under many different names and has taken him all over the world.

For those who have survived the proceeding two days, Saturday night at the Hi-Tone is stacked with talent The night kicks off with the spacey, soulful sounds of Iowa's Autodramatics and '90s Australian punkers Onyas, featuring guitar strangler John "Mad" Macka, will throw down before Memphis' own Msr. Jeffrey Evans leads his CC Riders out of retirement Next up are Alabama synth weirdos Wizzard Sleeve, who are Gonerfest vets and perennial Memphis favorites. The penultimate band is Destruction Unit, led by former Memphian Ryan Russo. "They are one of the best bands on the planet," Friedl says. "They've got this kind of **Hawkwind** thing going on, with everyone flying around the stage for 45 minutes."

Saturday night's headliners are the Australian gut bucket rock legends the Cosmic Psychos. The highly influential band's first three records, *Down on the Farm* (1985), *Cosmic Psychos* (1987), and *Go the Hack* (1989), have been rereleased on Goner Records, and the band is currently touring America. The documentary film *Blokes You Can Trust*, about the bands origins as Australian farmers and the startling contrast between life on the farm and life on the road.

"It's not just about the music. If you like good documentaries, you'll love this movie," says Friedl.

The film is screening five times during Gonerfest, and is a must-see, not only as an introduction to the bands long legacy but also because it's a great, funny, and endearing film where you'll find out that when, on the song "Down On The Farm," Ross Knight sings "I love my tractor!" he really means it. The Psychos fiin, down-to-earth, no nonsense rock-and-roll will be the perfect capper to a stacked Gonerfest lineup.

**GRAPHIC:** Photographs

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## The Charlotte Observer

Found on Charlotte . com  
Charlotte Observer (North Carolina)

November 21, 2012 Wednesday

**LENGTH:** 434 words

**HEADLINE:** 5 questions for Kelly Keith;  
5

**BYLINE:** Courtney Devores; Special to the Observer

**BODY:**

Ask local artists and musicians to name a peer whose work they admire and you'll often hear the name Kelly Keith. The 30-year-old native of Mauldin, S.C., studied painting and art history at Winthrop University. In addition to her paintings, she designs album covers for musicians like Dan Sartain (with whom she toured Europe this year selling concert posters) and Charlotte's Jon Lindsay. Keith spoke to the Observer at Common Market one Sunday morning recently before heading to Montgomery, Ala. to work on a space-themed mural for a local business there. Courtney Devores

Q. How did you get into painting as a kid? I watched a lot of Bob Ross (Ross hosted "The Joy of Painting" for more than a decade on PBS.) I imitated Bob Ross, painted with him. I was looking at one of my paintings recently and there are still techniques I learned from Bob Ross in my work. He was as awesome as Mister Rogers or Kermit.

Q. When did you notice your style developing? I'm still developing it. I still don't feel like I've reached a point where I can say Kelly Keith, the artist. It's kind of like handwriting. As long as you're doing something the signature is yours. Maybe two or three years after I graduated college I started finding my own voice and visual vocabulary. I started growing up and figuring out who I was, getting more comfortable and unapologetic about who I am. The art as a result is more fluid and I've got a lot more confidence in my mark making and composition and imagery.

Q. What's your process? Typically I get a vision. I write it down, and if I love it I have to execute it immediately or it'll leave me. I usually start with this bright red color. I think that's one of the things that separates me from others - this under-paint that's electric. I paint on top of that. That's killing my eyes, but I won't have it any other way now. I usually incorporate a lot of my friends into my figurative paintings. They're characters in these visions I have. I don't always

paint from life. I set up a scene and document it with a photograph.

Q. Is there a certain setting you work in? I just put like a **Hawkwind** record on and go down to my studio and knock it out in four or five hours. I have to do it really quickly. If I keep working and reworking the same painting they tend to get overdeveloped.

Q. What inspires you? I use a lot of imagery from children's books. I go to the used bookstore and flip through old Childcraft books and books from the '60s and '70s. I study a lot of painters work I like. I like Eric Fischl, Wayne Thiebaud, Alice Neel, and old science-fiction magazines and paperbacks.

**LOAD-DATE:** November 21, 2012





FOCUS - 239 of 290 DOCUMENTS

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March 5, 2012 Monday 3:30 PM GMT

**LENGTH:** 1920 words

**HEADLINE:** Warner Bros. Records and Affiliated Labels Announce Exclusive Releases for Record Store Day on April 21st; Vinyl Packages Will Be Available From Red Hot Chili Peppers, The Black Keys, Gary Clark Jr., Metallica, Eric Clapton, The Flaming Lips, Mastodon, Common, Regina Spektor, Wilco, Michael Buble, Disturbed, Dale Earnhardt Jr. Jr., and More

**DATELINE:** BURBANK, CA; Mar 05, 2012

**BODY:**

Warner Bros. Records has announced that it will make a series of vinyl albums and singles available on April 21st in honor of the 5th annual Record Store Day -- a celebration of the unique culture surrounding over 700 independently owned record stores in the USA, and hundreds of similar stores internationally. Warner Bros. Records is proud to be an official sponsor of Record Store Day.

These very special releases are as follows:

**The Black Keys: El Camino (Deluxe vinyl album)** A stunning and highly collectible deluxe vinyl issue of the critically acclaimed 2011 album from The Black Keys. Cut for vinyl from the master tapes at Bernie Grundman Mastering and pressed at Pallas for sonic perfection. This album will never sound or look better. This RSD exclusive package also contains a bonus CD, a limited edition poster, and a two song 45 rpm 7" single featuring previously unreleased live tracks: "Sister" and "Money Maker."

**Gary Clark Jr.: Gary Clark Jr. Presents HWUL Cuts Vol. I (12" vinyl single)** A RSD exclusive contains two previously unreleased live tracks, "If You Love Me Like You Say" and "Bright Lights" capture over twenty minutes of music from one of the most anticipated guitar players in music today. This first-ever vinyl release from Clark is sure to be sought out by fans and collectors alike. Cut at 45 rpm by Bernie Grundman Mastering for the very best in analog sound quality and presentation.

**Eric Clapton: Blues (Deluxe Vinyl Album Box Set)** Released to critical acclaim leading up to RSD's Back To Black Friday 2011, this limited edition box set is close to selling out. The set includes all three of Eric Clapton's seminal blues albums, From The Cradle, Riding With The King (with B.B. King) and Me And Mr. Johnson, remastered from original source material for vinyl. First time vinyl versions of these albums afford the listener an absolutely stellar new

Warner Bros. Records and Affiliated Labels Announce Exclusive Releases for Record Store Day on April 21st; Vinyl Packages Will Be Available From Red Hot Chili Peppers, The Black Keys, Gary Clark Jr.,

audio experience. With little more than 1,000 box sets left it's time to get your hands on this audiophile treasure.

**Common: The Dreamer/The Believer** (12" vinyl album) A limited edition offering featuring exclusive album art of Common's ninth studio album for Record Store Day. The Dreamer/The Believer reunites Common with producer No. I.D., who produced the rapper's most acclaimed CDs. Robust tracks rever and update the past, such as the retro-soul, Curtis Mayfield-influenced "Lovin' I Lost" and tremulously beautiful "Gold."

**Wilco / Billy Bragg: Mermaid Avenue: The Complete Sessions** (3 CD and 1 DVD) On Record Store Day, Nonesuch releases Mermaid Avenue: The Complete Sessions, which includes: Mermaid Avenue; Mermaid Avenue Vol. II (re-mastered); Mermaid Avenue Vol. III, comprising 17 previously unreleased recordings made during the Mermaid Avenue sessions; director Kim Hopkins' 1999 film Man in the Sand, which documents those sessions; and a 48-page booklet with new liner notes by Nora Guthrie, full lyrics, archival photographs, and facsimiles of lyric sheets and sketches by Woody Guthrie.

**Dale Earnhardt Jr. Jr.: We Almost Lost Detroit EP** (12" vinyl EP) A Record Store Day exclusive containing three remixes and three covers, including Madonna's "Like A Prayer," "I Think Of You" by Sixto Rodriguez (both exclusive to this release only) and the memorable Gil Scott Heron cover "We Almost Lost Detroit" from their debut album IT'S A CORPORATE WORLD and remixes by Stepdad, Phantasmagoria, and Chuck Daniels. This six-song single disc is cut at 45 rpm by Bernie Grundman Mastering.

**Disturbed: The Collection** (Vinyl Album Box Set) We are proud to announce the definitive Disturbed vinyl box-set edition, THE COLLECTION. A five-album, six-disc offering of the band's complete studio album discography featuring The Sickness (2000), Believe (2002), Ten Thousand Fists (2005), Indestructible (2008), and Asylum (2010). A career retrospective spanning ten years and 18 Billboard Top 100 hits of sophisticated and life-altering heavy music. For this box set, each album has been carefully mastered and pressed on 140-gram vinyl for the very best in audio quality. Each album has been meticulously showcased in a stunning art presentation that is unique and exclusive to this release. This is a limited edition box of only 2500 units worldwide.

**Dr. John: Locked Down** (Vinyl album) The Rock and Roll Hall of Fame-inducted boogie and blues pianist with an inimitable growl of a voice, Dr. John's most enduring achievements have fused New Orleans R&B, rock, and the Mardi Gras party spirit to come up with his own brand of "voodoo" music. Dr. John's new album, Locked Down (due April 3rd), is a bold statement produced by The Black Keys' Dan Auerbach and will be Dr. John's first for Nonesuch Records.

**Fleetwood Mac: Fleetwood Mac** (Deluxe and Standard vinyl editions)

What can be said about this classic album that has not been said before? Originally released in 1975 and representing not only a rebirth of the band, with the addition of Stevie Nicks and Lindsey Buckingham, but really a second debut for a group firmly rooted in the rock genre, now reinventing themselves into a pop rock force in a way that few other artists can lay claim to. The album includes the iconic songs "Rhiannon," "Say You Love Me," and "Over My Head." Cut for vinyl at Bernie Grundman Mastering from the original analog tapes and pressed in both 33 rpm and 45 rpm for the very best in audio presentation. A collectible and definitive version for any generation.

**JEFF The Brotherhood: Upstairs at United Vol. 3** (12" vinyl EP) This release is a 3 song EP of JEFF The Brotherhood as a 5 piece band (recorded live to tape) performing "Master Of The Universe" by **Hawkwind** (from the album of the same name), a brain-melting new track called "In Space, Nobody Can Hear You Scream" plus a reprised "cover" of "I'm A Freak." Pressed at 45rpm for greater sonic impact at United Record Pressing and distributed by URP Music Distributors and 453 Music. You have no idea what you're in for...

**Kimbra: Settle Down** (Deluxe CD EP) International newcomer Kimbra's digital EP is being re-released as a physical CD just in time for RSD and her tour with Gotye. The five-song release, which now includes the sultry "Good Intent," also features title track "Settle Down" as well as a remix of "Cameo Lover."

Warner Bros. Records and Affiliated Labels Announce Exclusive Releases for Record Store Day on April 21st; Vinyl Packages Will Be Available From Red Hot Chili Peppers, The Black Keys, Gary Clark Jr.,

**Metallica: Beyond Magnetic (12" color vinyl EP)** Beyond Magnetic consists of four outtakes from the 2008 Death Magnetic sessions and is available for the first time on silver vinyl just for RSD. A potent and exceptionally well-produced example of Metallica's most recent work, which can hold its own with anything within their vast heavy music cannon. Previously unreleased on vinyl and includes a limited edition Metallica sticker.

**Mastodon / Feist "A Commotion" / "Black Tongue" (7" vinyl single)** A very exclusive and highly anticipated RSD pressing features Mastodon covering the Feist song "A Commotion," while Feist covers Mastodon's "Black Tongue." A unique and highly buzzed-about Record Store Day prize.

**Red Hot Chili Peppers: Stadium Arcadium (Deluxe 180 Gram vinyl Box Set)** On April 14, 2012, the Red Hot Chili Peppers will be inducted into the Rock & Roll Hall of Fame, and to commemorate this historic event, this classic Deluxe box set of the band's first number one album will be specially priced for Record Store Day. The Deluxe package was mastered for vinyl by Steve Hoffman and includes two 16-page booklets -- "Jupiter" and "Mars." The Red Hot Chili Peppers won four Grammy(R) Awards for Stadium Arcadium including: Best Rock Album, Best Boxed Or Special Limited Edition Package in addition to Best Rock Song and Best Rock Performance by a Duo or Group for their chart-topping, record-breaking single "Dani California."

**Ximena Sarinana: Maps / La Llorona (7" vinyl single)** A two-song 7" from an exceptionally original and emerging artist, featuring two audio tracks: "Maps" (a Yeah Yeah Yeah's cover) from Rolling Stone Live and "La Llorona" (a Latin American folk song) from KCRW's "Morning Becomes Eclectic." A special release to celebrate her Coachella 2012 appearance.

**Regina Spektor: "The Prayer of Francois Villon (Molitva)" / "Old Jacket (Stariy Pedjak)" (7" color vinyl single)** A RSD exclusive features two b-sides from Regina's upcoming album What We Saw From The Cheap Seats, due in May. This single on white vinyl, mastered by Bob Ludwig, features two songs originally penned by Russian Poet/Musician Bulat Okudzhava, and are performed completely in Russian.

**Tegan and Sara: Get Along (12" color vinyl album)** A Record Store Day exclusive -- never before on vinyl. Featuring music from the 2011 Get Along release, comprised of 15 favorites like "Alligator," "Call It Off," "Monday Monday Monday," and "Sentimental Tune." This single live disc, pressed on 12" white vinyl, finds the duo waltzing through its 15-year career with the kind of ease and amiable confidence that can only come from longtime friends who also happen to be siblings.

**Side by Side 2012 Series:** A continuation of the well-received Warner Bros Records "Side by Side" series, which was initially introduced in 2011. All are exclusive for Record Store Day on uniquely colored and extremely limited edition 7" vinyl singles, featuring Warner artists covering other historic and personally influential iconic artists. This year's series includes:

**The Flaming Lips / Mastodon: "A Spoonful Weighs A Ton" (7" baby pink vinyl single)** The mighty Mastodon faithfully covers the Lips classic "Spoonful Weighs a Ton," from The Soft Bulletin album. Ferociously beautiful!

**Sara Watkins (Featuring Fiona Apple) / The Everly Brothers: "You're The One I Love" (7" olive green with blue/black splatter vinyl single)** Sara Watkins covers The Everly Brothers classic "You're The One I Love" and features co-vocals from a very special guest, Fiona Apple. From Sara's new full-length album, Sun Midnight Sun, available later this spring.

**Michael Buble / Ray Charles: Georgia On My Mind (7" Georgia Peach vinyl single)** Michael Buble's first ever 7" vinyl release featuring a cover of Ray Charles' classic "Georgia On My Mind" on "Georgia Peach" colored vinyl.

**Carolina Chocolate Drops / Run-DMC: "You Be Illin'" (7" Coke-bottle green vinyl single)** The Run-DMC classic rendered in an entirely new way by old-time string band the Carolina Chocolate Drops. The Drops' version was recorded at the same sessions as their February 2012 release Leaving Eden, which was produced by Nashville legend

Warner Bros. Records and Affiliated Labels Announce Exclusive Releases for Record Store Day on April 21st; Vinyl Packages Will Be Available From Red Hot Chili Peppers, The Black Keys, Gary Clark Jr.,

Buddy Miller.

MC5 / Afrika Bambaataa: "Kick Out the Jams" (7" White with red splatter vinyl single) The incendiary original coupled with a cover version from the pioneer of The Electro Funk Sound.

Otis Redding / Aretha Franklin: "Respect" (7" gold vinyl single) The seminal classics meet for the first time together on vinyl.

NEWS FLASH! Expect exciting news from The Flaming Lips regarding their very special, limited RSD exclusive release. Stay tuned!

About Records Store Day: Record Store Day is managed by the Music Monitor Network and is organized in partnership with the Alliance of Independent Media Stores (AIMS), the Coalition of Independent Music Stores (CIMS) and celebrates the culture of independent record stores by playing host to in-store events/performances, signings and special product releases on a global scale on Saturday, April 21st, 2012.

For more about National Record Store Day, please visit [www.recordstoreday.com](http://www.recordstoreday.com).

For more information please contact:

Warner Bros. Records Publicity:

Rick Gershon

(818) 953-3473

[rick.gershon@wbr.com](mailto:rick.gershon@wbr.com)

SOURCE: Warner Bros. Records

**LOAD-DATE:** March 6, 2012



FOCUS - 265 of 290 DOCUMENTS

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 The Independent Weekly (Durham, North Carolina)

**June 29, 2011 Wednesday**

**SECTION:** MUSIC; Pg. 31 Vol. 28 No. 26 ISSN: 0737-8254

**ACC-NO:** 58905

**LENGTH:** 1542 words

**HEADLINE:** Lighter dark

**BYLINE:** Hill, Corbie

**BODY:**

#### ABSTRACT

"It's the only time I've been in a band where we've had that logic and followed it," says [Corey Dial], with relief. "[Odie bands] always talked about it: 'Let's do things. Let's be serious. Let's make progress.'"

"I'm a little different now," [Rob Walsh] agrees. "I'm a well-known ne'er-do-well. That's common knowledge. I'm trying to move away from . . . 'Oh, I'm Rob - that guy who whipped his dick out in Raleigh Times.' You know what I mean? I don't want to be that."

"That guy really sucked," says [Lauren Fitzpatrick]. "His problem was he didn't play the drums enough. That one time I saw him I was like 'Rob, you could do so much better.'" Walsh, who had been impressed by Fitzpatrick's playing in the now-defunct blues-metal duo The Curtains of Night, ran into her in a club and drunkenly asked her to play on the record. She not only accepted but agreed to stay on as a full-time member. Now, says Dial, "the drums make it"

#### FULL TEXT

Bitter Resolve's misfits march forward

The brick ranch home that Corey Dial, the guitarist in slumbering metal trio Bitter Resolve, rents sits in dense woods. Indeed, were it not for the murmur of nearby traffic, it would be easy to forget how close Chapel Hill is. Listening to Bitter Resolve, it's easy to forget how close the band rehearses to Chapel Hill, too. The monolithic riffs and malevolent rhythms of their protometal suggest the sort of bros who would bludgeon the town's stereotypical indie rocker in the back alley behind Local 506, just for fun. But that would be missing the message.

Today, just before practice, die band - Dial, bassist and howler Rob Walsh, drummer Lauren Fitzpatrick - looks on as a young garden snake explores the yard, staking out a window box. Baby birds chirp and squeal in protest. It seems an appropriate prelude for the crew; they descend into die basement to smoke cigarettes, drink cans of Pabst Blue Ribbon and, most important, pound out high-volume metal. They do this three times every week, without fail.

Bitter Resolve is a group of perfectionists, says Dial. Indeed, die members' long histories in other bands have led to this refreshing discipline, this belief that if tiiey want to be sometiing special, it doesn't come by false promises and skipped practices.

"It's the only time I've been in a band where we've had that logic and followed it," says Dial, with relief. "[Odier bands] always talked about it: 'Let's do things. Let's be serious. Let's make progress.'"

This time, they're actually doing just that, moving forward with cohesion and confidence. Sitting in white plastic chairs in Dial's backyard, Walsh dishes with Fitzpatrick about bands they mutually dig; - Melvins, Nirvana, Dire Straits, Baltimore guitar wizards Arbouretum. He abruptly changes gears, shifting, as is his wont, from positivity to negativity and back again.

"I hate it when people are like, ? was tiinking about all the starving children when I wrote this," says Walsh, a gruff dude with tattooed knuckles ("High life," they read, letter by letter) and a deepset scowl that's often countered by a charming, goofy crooked grin. He leads in like it's a joke or an aside. His gravelly slur of a voice quickens now. "But I was. I was totally tiinking about how human beings can allow other human beings to fucking live in degradation and hardship while I can sit here and drink beer and have a shitty job and have the right to complain about it."

Walsh is simultaneously carefree and grave, like some Kerouac-style sacred bum; his speech is littered with profanity and absolutes. Revolutionaries fail, and activism is a firstworld luxury, he says. Thoughts of genocide and other global problems keep him awake at night. This existential quandary - that life is horrible for everyone who doesn't live in die developed world, as he puts it - drives his lyrics. But pondering it and singing about it is about as far as he's willing to go. He grins, as he teases himself for his own ideas.

"I don't buy into this 'part of the problem/ part of the solution' bullshit I never went to Africa to try and do anydiing there. What would happen there? I would get off the boat and get shot," he continues, leaning back in his chair and lecturing a hypothetical activist "Man ... go fall in love."

Indeed, as Bitter Resolve sits in the postpractice dusk, their overall message is positive: Walsh is newly married and Fitzpatrick will be soon. Dial is a new father who's buying a house, too. Former Veelee ex-guitarist Matt Park helped Bitter Resolve record its self-released debut LP, *Bows and Arrows Against the Lightning*, giving it the same clear, spacious mix heard on his own defunct duo's LP. A friend of the band completely bankrolled the album, an attractive package with transparent vinyl and a full lyrics and credits sheet - the works, really.

"As long as I can sit at home and listen to [tile record] with my headphones on and rock out, I don't give a shit," Walsh says. He's rarely happy with anything he's recorded, but *Bows and Arrows* is different for him. "I have impeccable taste in music. If I don't like sometiing, I don't like it. I am truly happy with what we did."

The road to that satisfaction wasn't without its problems. Though this is the band's debut, multiple factors make this record feel like it was a long time coming.

"Rob and I have known each other for 10 years," Dial says in his quiet drawl. He played in Sinn Fein - a skate-punk band with a 31 1 feel, as he puts it Walsh was in The Spinns, a garage rock trio that broke up before garage rock had become trendy, a recurring tieme in Walsh's career as a musician. The bassist's time in that outfit helped cement a reputation he's ready to lose. "You're married now," Fitzpatrick reminds him.

"I'm a little different now," Walsh agrees. "I'm a well-known ne'er-do-well. That's common knowledge. I'm trying

to move away from . . . 'Oh, I'm Rob - that guy who whipped his dick out in Raleigh Times.' You know what I mean? I don't want to be that."

Membership woes plagued the band's start. Bitter Resolve formed with a different drummer, who's referred to as "asshole" and other, even less flattering epithets. When the friend offered the money to make the band's LP, Walsh and Dial realized they had to find a different drummer. They weren't good enough as is, they reckoned.

"That guy really sucked," says Fitzpatrick. "His problem was he didn't play the drums enough. That one time I saw him I was like 'Rob, you could do so much better.'" Walsh, who had been impressed by Fitzpatrick's playing in the now-defunct blues-metal duo The Curtains of Night, ran into her in a club and drunkenly asked her to play on the record. She not only accepted but agreed to stay on as a full-time member. Now, says Dial, "the drums make it"

Indeed, this trio rumbles with grit and swing, much like Walsh's conversational cadence. The riffs are monstrous, unwieldy things, like oversized weapons somehow handled capably. Fitzpatrick leans into her drum hits like she's pushing a stalled car uphill. Walsh riffs on a distorted bass and chants through an effects box, his vocal approach falling midway between Electric Wizard and Melvins. During solos, even at rehearsals, Dial puts his whole body into his playing, jumping and posturing with arena-size abandon. There's no irony or self-awareness in Dial's performance. He's like a young man with a new skill, taking an approach to guitar playing that was nearly omnipresent in '70s rock and bending it to his will.

Actually, many of Bitter Resolve's standout qualities - the craggy riffage, the Geezer Butler-inspired lyrics, the gorgeous space-prog outro to "A Day Without Fairies" - point squarely at that decade, an aspect that puts the band alongside the recent stoner metal revival. But with many of their closest kin, rock moves of Bitter Resolve's caliber are typically softened or bypassed entirely, giving Bows and Arrows the feel of an LP predating the resurgence. Or, once again, before it was trendy. This isn't to say Bitter Resolve never stumbles. With all its '70s rock signifiers, the band risks coming across as a relic. And Bows and Arrows' tootopical dosing track portrays the Large Hadron Collider as some sort of doomsday machine, replete with scheming scientists at the controls. Yet if **Hawkwind** can age gracefully, that shouldn't be a problem.

"I was in that band Black Mountain. I got kicked out, those dicks," Walsh jokes. "Seriously, because I was too heavy. But all of the sudden, heavy music is in. People are like, 'Have you ever heard of that band Sleep?'"

Walsh is a lifer with this stuff, after all. Fitzgerald remembers her adolescence in Syracuse, when she watched Walsh play with For King and Country. His bandmate at the time, Tim Herzog, went on to play with Des Ark and Black Skies, among others. "I always thought you were the best. I was 15," she says, recounting his long history with slow-and-mean music for him. "You're doing the same shit now, but you covered 'The Wreck of the Edmund Fitzgerald' really low with super-distorted vocals."

Walsh nearly shrugs in response.

"All the things I desperately love," he says, "are all of the sudden popular."

Bitter Resolve joins Hog and Caltrop Friday, July 1, at Night. The 10p.m. show costs \$5.

**GRAPHIC:** Photographs

**LOAD-DATE:** July 20, 2011



FOCUS - 285 of 290 DOCUMENTS

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## THE KANSAS CITY STAR.

Found on [KansasCity.com](http://KansasCity.com)  
The Kansas City Star

February 4, 2011 Friday

**SECTION:** D; Pg. 2

**LENGTH:** 261 words

**HEADLINE:** 'Lemmy' documentary goes light on Motorhead frontman | 2 ½ stars

**BODY:**

"It's a great job, I recommend it." So says Lemmy Kilmister on his life as a rock 'n' roller in the film "Lemmy," a documentary portrait of the Motörhead frontman and living symbol of hard rock swagger.

It says much of Kilmister's enduring appeal that the slew of celebrity testimonials -- Dave Grohl, Jarvis Cocker, Billy Bob Thornton, Joan Jett -- come from such a wide swath of the musical spectrum.

Co-directors Greg Olliver and Wes Orshoski cycle through an array of topics with little organization -- they feature Kilmister's custom boot maker early on but save talking about the specifics of his bass sound until fairly late -- creating no overall flow or structure. (Not to mention that the endless shots of Kilmister walking down corridors in one anonymous venue after another begin to take on a distinctly "Spinal Tap" feel after a while.)

A brief section detailing his time pre-Motörhead in the influential space-rock band **Hawkwind**, from which former bandmates all seem to still harbor specific grudges, makes the merry reminiscences of much of the rest of the film seem all the more flat.

Though a few moments feel insightful in getting underneath Kilmister's implacable persona, the filmmakers leave something wanting when it comes to understanding what drives him and his obsessions.

Fun for fans and a healthy primer for those previously unaware, the film's overall air of fawning worship makes it feel softer than befits such a gruff, roguish figure.

(Opens today at the Screenland Crossroads.)



'Lemmy' documentary goes light on Motorhead frontman | 2 ½ stars The Kansas City Star February 4, 2011 Friday

'Lemmy' 1/2

Not rated | Time: 1:57

| Mark Olsen, Los Angeles Times

**LOAD-DATE:** February 4, 2011



FOCUS - 1 of 31 DOCUMENTS

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The Advocate (Baton Rouge, Louisiana)

December 3, 2015 Thursday  
New Orleans Edition

**SECTION:** BEAUCOUP; Pg. 09

**LENGTH:** 585 words

**HEADLINE:** FAR OUT \*\*\* It's another swing around the sun with space cowboy Nik Turner at Siberia

**BYLINE:** ALISON FENSTERSTOCK; Special to The Advocate;

**BODY:**

Strap on your asteroid belts, psychedelic space cadets of New Orleans: Nik Turner's **Hawkwind** is passing back through the atmosphere.

Turner, a flute and saxophone player, joined the expansive British space-rock group **Hawkwind** in its earliest days, the late 1960s, contributing free and freaky sonic explorations to the group's sound during its defining era. The band was spacey and strange even for a cultural moment that hit epic heights of strange spaciness; themes of science fiction, fantasy, mythology and the occult pervaded its crashing waves of distorted guitar, tense and echoey spoken word and burbling, hypnotic electronic effects. There were nude, painted dancers and light shows. Seminal sci-fi and fantasy writer Michael Moorcock has several **Hawkwind** songwriting credits from the early 1970s, when the author also occasionally appeared onstage with the band.

**Hawkwind** had a high attrition rate. Many players cycled in and out of the group over the decades (including Motörhead's Lemmy Kilmister and Cream cofounder Ginger Baker) and Turner himself was out by 1976, returning for a short and reportedly unhappy period in the early '80s.

Bandleader and primary songwriter Dave **Brock**, the only member to have consistently remained in the group since its inception, has retained the trademark to the name, which is why Turner performs **Hawkwind** material these days under the modified title Nik Turner's **Hawkwind**. It performs at 10 p.m. Thursday (Dec. 3) at Siberia.

Over the years, Turner has remained vocally interested in the arcana, mythology and weird tales of ancient civilizations both here on Earth, and beyond, with a free jazz improviser's willingness to modify and tweak the narrative.

In an interview earlier this month with the Chicago Tribune (which described the septuagenarian Turner as

FAR OUT \*\*\* It's another swing around the sun with space cowboy Nik Turner at Siberia The Advocate (Baton Rouge, Louisiana) December 3, 2015 Thursday

"cheerfully insane") Turner talked about his interest in ancient Egypt, and his theories on the possible roots of ancient technologies:

"I think they have the involvement of intergalactic people from another world and another dimension," he told the paper. "I've spent my whole life trying to investigate it. I don't know if you know anything about Mayan mythology, but it's all about Quetzalcoatl and all those other sort of mythical characters that are several thousand years old. I think Quetzalcoatl came to Atlantis, and when Atlantis sank, all his people went to other parts of the world, to different cultures, and gave them astronomy, astrology, science, mathematics, agriculture. Civilization was almost created instantaneously - they could somehow access a huge amount of knowledge."

Post-**Hawkwind**, Turner had a fruitful and peripatetic creative career, collaborating with rock and roll outliers and oddities like Jello Biafra, Genesis P-Orridge and guitarist Helios Creed, of the influential noise-rock group Chrome. In October, he released "Space Fusion Odyssey," a well-received pastiche of noise, light psychedelic folk, jazz riffs and cosmic funk that employed an eclectic lineup of collaborators including the Doors' Robby Krieger, jazz drummer Billy Cobham and former members of Soft Machine, Megadeth and Amon Düül II.

The current version of Nik Turner's **Hawkwind** - the same one that blasted New Orleans with a hallucinatory onslaught of lights, noise and flute in late 2014 - is Hedersleben, a heavy ensemble that features former members of British punk band UK Subs and serves as opening act.

Nik Turner's **Hawkwind**

WHEN: 10 p.m. Thursday, Dec. 3

WHERE: Siberia, 2227 St. Claude Ave.

TICKETS: \$12

**GRAPHIC:** B. W. Photo: Nik Turner of **Hawkwind** B. W. Graphic: Nik Turner's **Hawkwind** concert information

**LOAD-DATE:** December 30, 2015



FOCUS - 2 of 31 DOCUMENTS

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The Buffalo News (New York)

November 25, 2015 Wednesday  
Buffalo News Edition

**SECTION:** GU,GU; Pg. 26

**LENGTH:** 270 words

**HEADLINE:** Far-out sounds

**BODY:**

No, that's not an ill wind you hear blowing. It's a **Hawkwind**.

As Parliament-Funkadelic is to freaky American funk, so is **Hawkwind** to British space rock. The ragged ensemble - formed in the late 1960s as a dystopian collective given to far-out sonic exploration, with a sound suggesting what it might sound like if King Crimson and Sun Ra had a baby and it formed a band - is responsible for several albums widely hailed as groundbreaking works in the development of progressive rock. "In Search of Space" (1971), the in-concert set "Space Ritual" (1973) and "Warrior on the Edge of Time" (1975) might be the finest examples of **Hawkwind's** interplanetary jazz-rock-prog-freak-out stylings.

Though the group is in a fractured state these days, with founder and guitarist Dave **Brock** moving in one direction, one-time bassist Lemmy quite obviously devoted to his Motorhead, and various other surviving members scattered in the solar winds, co-founder and saxophonist/flutist Nik Turner is on the road under the moniker Nik Turner's **Hawkwind**, which will touch down at 8 p.m. Saturday in Mohawk Place (47 E. Mohawk St.)

The band arrives hot on the heels of the release of "Space Fusion Odyssey," one of the most ambitious and consistently rewarding albums to ever bear Turner's name. Fans of progressive music will agree - it's one of the best releases of 2015.

German-born, San Francisco-based ensemble Hedersleben will both open for and accompany Turner during the Mohawk Place show. Buffalo's favorite "stoner-rock" sons, Handsome Jack, will kick off the proceedings.

Tickets are \$10 at Mohawk Place or Ticketfly.com.

- Jeff Miers

**LOAD-DATE:** November 25, 2015



FOCUS - 3 of 31 DOCUMENTS

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Chicago Tribune

November 20, 2015 Friday  
Final Edition

**SECTION:** ON THE TOWN ; ZONE NNW; Pg. 10

**LENGTH:** 894 words

**HEADLINE:** Turner's **Hawkwind** fills strange space

**BYLINE:** By Allison Stewart, Chicago Tribune

**BODY:**

**Hawkwind** was one of the strangest and most beloved bands of the '70s. The British space rockers released one of the era's great discs ("Space Ritual," the landmark 1973 live album) and spent the rest of the decade indulging the members' greatest preoccupations: science fiction (a recurring theme in their work) and squabbling with each other.

Singer/co-founder Dave **Brock** ruled the band with an iron fist, according to Nik Turner, the band's onetime flutist/vocalist. Turnover was high -- there have been as many members of **Hawkwind** as there have been presidents of the United States. Ginger Baker briefly cycled through as did a pre-Motorhead Lemmy Kilmister.

Turner was ousted in 1976 and went on to have an eclectic career, playing in space-punk outfit Inner City Unit and the band Space Ritual, populated by ex-**Hawkwind** members. He also rejoined **Hawkwind**, briefly and unhappily, in the '80s.

He is now 75 and cheerfully insane. He's touring the country with Nik Turner's **Hawkwind** (they'll play hits from Turner's entire career when they land at Reggie's on Friday night) and recently released a new album, "Space Fusion Odyssey."

In a recent phone interview, Turner discussed his legal battles with **Brock**, the scatological origins of the band's name and the lost city of Atlantis. The following are edited excerpts from that conversation.

**On leaving Hawkwind**

I thought I was on very good terms with Dave for a number of years, until he suddenly sacked me. I left the band in 1976. I was manipulated out of the band. I was an entrenched member of the band, I managed the band for a time, I wrote songs, I played in the band, I was the agent for the band for some time. I was quite surprised to find myself manipulated out of the band.

### On **Hawkwind** vs. **Hawkwind**

I was in the band for 10 years, and after I left I discovered they'd trademarked the name of the band (without me). I thought, I have a right to that name. It was my nickname because of my pronounced, prodigious habit of spitting and flatulence. (Because of) my scurrilous habits, and the drawing of attention to them by people, I was known as **Hawkwind**. It was all true. I was quite shocked to find (**Brock** had) trademarked the name and proceeded to sue me for using the name, for calling my band ex-**Hawkwind**, because I had a band that was all ex members of **Hawkwind**. They sued me, and I paid out about 10 grand or something.

### On the online war between rival groups of **Hawkwind** fans

I think they're crazy. Dave has fomented this whole thing, where people have taken sides. I've never presented a side. I've just ignored all their lies and accusations and taken absolutely no notice of them, and let them all blow hot air. But it's caused a division among the fans. They think it's crazy and want me and Dave to get onstage together, and I'm quite happy to do that, but he won't talk to me (laughs).

### On whether he and **Brock** will ever make peace

I think we will, yes. I'm quite happy to do that, but Dave isn't. I'm constantly proffering the olive branch of peace, and he's constantly proffering the insult. I think life is too short for that kind of thing. He's making himself ill, I think, claiming all these false accusations against me. He even tried to trump up some case against me when we applied for the trademark (for) Nik Turner's **Hawkwind**. He spent huge amounts of money that I think he ripped off from the band, because he owes me money. I just think it's rather pathetic. It just makes me laugh. I feel sorry for the guy. I think it's very sad, you know.

### On handing out drugs at **Hawkwind** shows

I'm very naive about drugs. I never took much in the way of hard drugs. I took a lot of LSD at one point and mescaline and smoked a bit of pot and took a bit of cocaine. I go busking in Cardiff sometimes, and people sometimes come up to me and say, "Last time I saw you, it changed my life." And I'll say, "My God, what were you taking?" I used to take a lot of LSD round to the gigs. I grew up with a lot of (drug dealers), and they're giving me bottles of (LSD), so I took it to gigs and gave it away to the fans. I didn't force it on people. I'd say, "I've got some LSD here, does anybody want any?"

### On his lifelong fascination with mythology

I'm quite fascinated by these mythologies, because they go back so far and they're so ancient, and I think they know a lot of things we don't know. I think they have the involvement of intergalactic people from another world and another dimension. I've spent my whole life trying to investigate it. I don't know if you know anything about Mayan mythology, but it's all about Quetzalcoatl and all those other sort of mythical characters that are several thousand years old. I think Quetzalcoatl came to Atlantis, and when Atlantis sank, all his people went to other parts of the world, to different cultures, and gave them astronomy, astrology, science, mathematics, agriculture. Civilization was almost created instantaneously; they could somehow access a huge amount of knowledge.

### On the slipperiness of myths

I study the myths and then come to the realization that people don't know what they're talking about. Nobody can agree, so I just make up my own version of it.

---

When: 9 p.m. Friday

Turner's Hawkwind fills strange space Chicago Tribune November 20, 2015 Friday

Where: Reggie's Music Joint, 2105 S. State St.

Tickets: \$15-\$20 (21+); 312-949-0120 or [www.ticketfly.com](http://www.ticketfly.com)

Allison Stewart is a freelancer.

[onthetown@tribpub.com](mailto:onthetown@tribpub.com)

Twitter @chitribent

**NOTES: POP MUSIC PREVIEW**

**GRAPHIC:** Photo: Nik Turner, an original member of **Hawkwind**, is on tour with Nik Turner's **Hawkwind**.

RANDALL MICHELSON PHOTO

Photo(s)

**LOAD-DATE:** November 20, 2015



FOCUS - 6 of 31 DOCUMENTS

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February 14, 2014 Friday

**SECTION:** Pg. 14 Vol. 39 No. 7 ISSN: 1081-4043

**ACC-NO:** 69594

**LENGTH:** 310 words

**HEADLINE:** THE BIN

**BYLINE:** Popke, Michael

**BODY:**

ABSTRACT

Some of the new tracks sound like works in progress, while "Sacrosanct," with its heavy bottom end, is full-blown and club-worthy. "Sonic Attack," on the other hand, reflects the band's acid-trip past with a gurgly mix of sci-fi effects and spoken words. Original vocalist, guitarist and keyboardist Dave **Brock** deserves credit for keeping **Hawkwind** alive for so long, but maybe it's finally time to decommission the band.

FULL TEXT

THE BIN

**Hawkwind:** Spacehawks (Four Worlds Media) **Hawkwind**, the space-rock band that spawned Lemmy, are persistent, to say the least. Their 29th album, Spacehawks, includes seven new songs, rerecordings of three tracks from 1975's Warrior on the Edge of Time (the last **Hawkwind** album to chart in the United States), and remixes of more recent cuts.

Some of the new tracks sound like works in progress, while "Sacrosanct," with its heavy bottom end, is full-blown and club-worthy. "Sonic Attack," on the other hand, reflects the band's acid-trip past with a gurgly mix of sci-fi effects and spoken words. Original vocalist, guitarist and keyboardist Dave **Brock** deserves credit for keeping **Hawkwind** alive for so long, but maybe it's finally time to decommission the band.

Vanishing Point: Distant Is the Sun (AFM Records) Vanishing Point deliver a near-perfect slice of sophisticated progressive metal on their new album, Distant Is the Sun. As the first unsigned band to play Germany's revered Wacken



Open Air metal festival, these Australian headbangers blazed a trail with aggressive riffs, epic hooks and bold vocals. Then, after 2007's *The Fourth Season*, *Vanishing Point* vanished.

*Distant Is the Sun* marks a triumphant return. It's truly majestic, from the thick dual guitars of the title track to the glorious three-part harmonies on "Let the River Run." Plus, the record suggests that it's okay to disappear for a while.

- M.P.

**GRAPHIC:** Photographs

**LOAD-DATE:** March 11, 2014



FOCUS - 8 of 31 DOCUMENTS

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Creative Loafing (Atlanta)

November 7, 2013 - November 13, 2013

**SECTION:** MUSIC: FEATURE; Pg. 12 Vol. 42 No. 28

**ACC-NO:** 59351

**LENGTH:** 1003 words

**HEADLINE:** Exploring the cosmos with Nik Turner of **Hawkwind**

**BYLINE:** Hassiotis, Christopher

**BODY:**

**ABSTRACT**

Currently on tour promoting his latest album, *Space Gypsy*, [Nik Turner] says he's in good health and leaning heavily on his past work with and apart from **Hawkwind** just as much as the new material. He's been jamming through tunes like "Master of the Universe," "Children of the Sun," "Ejection," and "You Shouldn't Do That."

**FULL TEXT**

At 73, the space-rock icon is still expanding his consciousness

When British space-rock outfit **Hawkwind** rose to prominence in the 1970s, it was still cool to be enthusiastic and sincere about expanding consciousness. Soaring psychedelic rock, alien culture, and alternate physical and mental realities had become one with outsider and mainstream culture in the progressive rock of the decade. But as the crass consumerism of the '80s and the ironic distancing of the '90s rendered the music's earnestness almost obsolete, a few musicians soldiered on. Nik Turner of **Hawkwind** is one of those musicians. "The attraction of outer space and inner space, the unknown, was stimulated by pulp sci-fi as a teenager, and further by experiments using hallucinogens in adolescence," Turner says.

His interest in such topics was exacerbated by Michael Moorcock and his mythology-based fantasy and sci-fi novels, such as *Behold the Man*, *The Time Dweller*, and the *Elric Saga*; Moorcock and **Hawkwind** would later collaborate on the album *Warrior on the Edge of Time*. Explorations into shamanistic traditions using psychotropic substances - ibogaine, ayahuasca, mescaline, etc. - also opened Turner's eyes. In fact, this cosmic consciousness stuff

isn't just window dressing or a nice stage outfit for Turner and his crew.

Like a lot of musicians who developed in the '70s and mediated Western popular culture with more mystical traditions, an expanded collective consciousness is something he still pushes for. Like the decline of human exploration into space, another of Turner's obsessions, the hippie and post-hippie sincere desire for the Age of Aquarius seems to have dried up four decades later. Seminal **Hawkwind** albums such as *X in Search of Space* and *Quark, Strangeness & Charm* mapped out these interests for both the band and listeners, and Turner has vibed along the same path ever since.

Turner takes a long view, though, if a slightly cynical one. "Social and scientific progress take quite a time to take effect, and to be felt, and realized," Turner says. "Private companies are the only ones with enough surplus cash to spend/invest in such ventures. When the multinationals are controlling the world economy and have the whip hand, and act whimsically financially ... we let them! Their media control information, but they can never win, as they can't eat money. "

Turner has always had a propensity for improvisation, stretching his space-rock tunes out and filling them with a skronking saxophone and clarinet. "I think I realized that pretty early on," he says, making the connection between jazz and written music, and using music as a language - use the vocabulary, experiment, and ultimately free himself to operate within the moment.

Though he tried his hand at a number of instruments, it's the saxophone where Turner focuses most of his energies. "I did try piano, my mama played boogie-woogie piano, but I didn't concentrate long enough," he says. "I tried guitar, borrowed one with a really high action, I thought they were all like that, found it too difficult and gave up. I thought clarinet more groovy, so when I was 17 I bought myself a clarinet and had a few lessons. Then I turned on to sax."

Add the grooviness of a saxophone to a healthy dose of boyhood investigation into ancient cultures, Greek mythology, and ancient astronaut theories, and you've got a potent mix for music rife with science fiction tropes and ancient symbolism.

But Turner's cosmic-looking consciousness hasn't prevented him from getting mired in mundane music business nastiness. He's long feuded with his former **Hawkwind** bandmate Dave **Brock** over control of **Hawkwind's** name. While working on his latest album, Turner filed an application in the United States with the Trademark Office to register and tour under the name Nik Turner's **Hawkwind**.

**Brock** currently tours under just the name **Hawkwind**, though he's the only remaining founding member of the band in that lineup. It's all a bit messy, and from the outside can seem a little childish, but there's power in a name - or at least financial draw and press attention. "I would like to get a band together with Dave **Brock** and Lemmy, and have a competition as to what to call it," Turner says - Mot?rhead's Lemmy Kilmister was an early **Hawkwind** bassist.

Last month, **Brock's** competing **Hawkwind** outfit announced the cancellation of its first U.S. tour in decades, claiming physical stress as a factor.

Currently on tour promoting his latest album, *Space Gypsy*, Turner says he's in good health and leaning heavily on his past work with and apart from **Hawkwind** just as much as the new material. He's been jamming through tunes like "Master of the Universe," "Children of the Sun," "Ejection," and "You Shouldn't Do That."

"We try to present a show that is a healing experience, helps to raise peoples' consciousness, make them feel happy and healthy, and have the good times without the use of drugs," Turner says.

Maybe it's the fact that current pop, rock, and hip-hop stars alike swap looks, philosophies, and worldviews so publicly these days, but there's something refreshing about Turner's throwback sincerity, and the fact that he's remained consistent in his views and to himself, even if it means alienating former bandmates and fans.

Exploring the cosmos with Nik Turner of Hawkwind Creative Loafing (Atlanta) November 7, 2013 - November 13, 2013

Maybe he's taking a long view of things, looking beyond this month's shows, this year's releases, and even past this lifetime's achievements - out into the stars, the cosmos, or wherever it is that a third eye actually looks. Is it within? Perhaps it's all of those, ?!

Nik Turner's **Hawkwind**

With the N.E.C., Hedersleben. \$12. 8:30 p.m. Thurs., Nov. 7. The Earl, 488 Flat Shoals Ave. 404-522-3950.  
[www.badearl.com](http://www.badearl.com).

**GRAPHIC:** Photographs

**LOAD-DATE:** November 30, 2013



FOCUS - 9 of 31 DOCUMENTS

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Memphis Flyer (Tennessee)

November 7, 2013 - November 13, 2013

**SECTION:** MUSIC NEWS; Pg. 26 No. 1289

**ACC-NO:** 58727

**LENGTH:** 932 words

**HEADLINE:** Space Rituals

**BYLINE:** Boone, Joe

**BODY:**

ABSTRACT

I think it might be a [Nik Turner]'s **Hawkwind** show. I'm not trying to run away with the name or anything else. Calling myself NTH is sort of a sign for people, letting people know what we're doing and not anything else really. There's a lot of hoo-ha going on and a lot of hysteria about. What I don't like about the whole situation is that it creates a very divisive situation where people are either on my side or Dave **Brock's** side. And that's all bullshit, because it's not what **Hawkwind** was all about. **Hawkwind** was an alternative attitude or culture. Doing things for people that needed help; lame ducks quite often. Being a people's band. And I still try to be that. I try to be very communicative with the audience and turn every gig into a healing experience. We all need healing, so we have to heal each other. So, I'm spreading good vibrations and peace and love. It all sounds a bit cheesy, but it keeps the world going round. It's better than war, death, and hate. I'm trying to perpetuate the spirit of what **Hawkwind** was all about.... Space rock is a slightly different concept that we're presenting. We've got a new album out, and people really like it. But we're performing some of the original Space Ritual show, which I was involved in coordinating and choreographing together with Barney Bubbles and Robert Calvert.

FULL TEXT

Nik Turner keeps the spirit of **Hawkwind** alive.

**Hawkwind** is a deep-cuts kind of thing. The band is famous for two things: being home to Lemmy Kilmister before he formed Motörhead and for Stacia, the statuesque nude who stood in a Brazilian-ChristRedeemer pose onstage at the band's shows in the 1970s. The band never really broke up but remained in flux through periods of obscurity and

rediscovery. Nik Turner's **Hawkwind** will play the Hi-Tone on Friday, November 8th. We spoke with Turner by phone.

Nik Turner: I had a late night. It wasn't Pittsburg, no. It was Cleveland. I think we got out of the venue at 2 and drove to someone's house and got to bed at 5.

The Flyer. You've been doing that for a long time.

Touring or making people wait on the telephone? I guess it's what I do. Where are you based?

Memphis.

Old Memphis. I remember playing in Memphis. Oh, no. We've never played in Memphis. We played in, oh gosh, what's that other town?

Nashville?

Yeah, Nashville. We had a tornado when we were there. That's when I was there with **Hawkwind** some time ago. And the gigs were being put on by the local porn king, I think. They guy who owned all the local porn cinemas in Nashville. Really nice guy. He had a party at his house, and he invited all the porn stars.

I didn't know Nashville rolled that way.

I never knew as well. I think he fell in love with Stacia at the time.

Who didn't?

It was all very romantic. I've always wanted to visit Memphis. I always liked the idea of visiting Graceland. I'm reading a book about Elvis by Albert Goldman. It seems to be shooting from the hip, spilling the beans. Not holding Elvis in magical high esteem. He was a great entertainer, but it just shows him up to be a simple country boy who had a nice voice and got exploited by Colonel Tom.

We love him for who he is.

A lot of positive energy came out of it. I look forward to going there.

So is this a **Hawkwind** show or a Nik Turner show?

I think it might be a Nik Turner's **Hawkwind** show. I'm not trying to run away with the name or anything else. Calling myself NTH is sort of a sign for people, letting people know what we're doing and not anything else really. There's a lot of hoo-ha going on and a lot of hysteria about. What I don't like about the whole situation is that it creates a very divisive situation where people are either on my side or Dave **Brock's** side. And that's all bullshit, because it's not what **Hawkwind** was all about. **Hawkwind** was an alternative attitude or culture. Doing things for people that needed help; lame ducks quite often. Being a people's band. And I still try to be that. I try to be very communicative with the audience and turn every gig into a healing experience. We all need healing, so we have to heal each other. So, I'm spreading good vibrations and peace and love. It all sounds a bit cheesy, but it keeps the world going round. It's better than war, death, and hate. I'm trying to perpetuate the spirit of what **Hawkwind** was all about.... Space rock is a slightly different concept that we're presenting. We've got a new album out, and people really like it. But we're performing some of the original Space Ritual show, which I was involved in coordinating and choreographing together with Barney Bubbles and Robert Calvert. The original Space Ritual show was based on astrology and astronomy. It was trying to lay out the stage in the form of the Pythagorean music of the spheres. Barney took the astrological signs of all the members of the band and their corresponding colors and used those colors in the light show.... [Pythagoras] invented the modern scales with his idea of a chord going through all of the planets and the solar system going from spirit to matter. Spirit at one end, matter at the other end. And all the planets suspended on a string, all vibrating at different frequencies, which

Space Rituals Memphis Flyer (Tennessee) November 7, 2013 - November 13, 2013

represent the notes of the Western scale.... Barney took all that information from Manley P. Hall's book on magic. [The Secret Teachings of All Ages] It's a great big tome that has all of this stuff about Solomon and ancient gods and all of that. I find mythology and ancient cultures very fascinating.

Nik Turner's **Hawkwind**, with Pallbearer and Hedersleben, plays the Hi-Tone, Friday, November 8th, 9p.m. Tickets \$10.

**GRAPHIC:** Photographs

**LOAD-DATE:** November 27, 2013



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East Mesa Independent (Arizona)

October 2, 2013

**SECTION:** NEWS; Pg. 14

**LENGTH:** 1681 words

**HEADLINE:** Upcoming Events

**BODY:**

Editor's note: Items on the Upcoming Events page run free of charge as space is available for events in the Mesa area. Please submit items by e-mail to [emesanews@newszap.com](mailto:emesanews@newszap.com) or post online at <http://arizona.newszap.com/calendar>.

THROUGH OCT. 21

Catholics Returning Home: All Saints Catholic Church, 1534 N. Recker Road, is offering a six-week series titled Catholics Returning Home 7-8:30 p.m. Mondays in the library. Enter from the north side parking lot. The sessions are for non-practicing Catholics who are seeking answers to questions about returning to the church. For more information, call Deacon Buddy at 480-985-7655.

OCT. 1-TUESDAY International Sake Day: In honor of this special day, RA Sushi Bar, 1652 S. Val Vista Drive in Mesa, is offering hot and cold sake deals. For more information, visit [www.facebook.com/RASushiArizona](http://www.facebook.com/RASushiArizona).

You Me At Six Tour: British rock band You Me At Six is playing at 6:30 p.m. Tuesday, Oct. 1 at The Nile Theater, 105 W. Main St. in Mesa. Also performing are bands Richmond, Cute Is What We Aim For and Dinosaur Pile-Up. Tickets are available online at [www.youmeatsix.com](http://www.youmeatsix.com).

OCT. 1, 2, 8-10

Fall break at Superstition Farm: 10 a.m. to 2 p.m. Oct. 1, 2 and 8-10. Visit Superstition Farm, 3440 S. Hawes Road, during fall break and have the admission fee waived. For small fees, go on a hayride, feed the animals, bottle feed a calf, eat ice cream and drink flavored milk. No appointment required. For more information, call 602-432-6865.

East Valley Business Expo: 2-6 p.m. Wednesday, Oct. 2 at the Mesa Convention Center, 201 N. Center St. More than 100 exhibitors are expected at this year's business expo. Free admission with a business card. Attendees have a chance at hourly prize drawings and more than 50 door prizes. Visitors can head to four nearby restaurants to enjoy food while they network. For more information, visit [www.eastvalleybusinessexpo.com](http://www.eastvalleybusinessexpo.com) or contact Sean Barry at 480-969-1307.



Forty Winters: 6:30 p.m. Wednesday, Oct. 2 at The Underground at Nile Theater, 105 W. Main St. in Mesa. Mosh metal band Forty Winters, hailing from the Miami-metro area, will play three new songs and be joined by bands A Fight For Life and After Me The Flood. Tickets available at the door. Learn more at [www.facebook.com/fortywinters](http://www.facebook.com/fortywinters).

#### OCT. 4-FRIDAY

'Dirty Rotten Scoundrels': Opens Oct. 4 at the Mesa Arts Center, 1 E. Main St. in Mesa. A "side-splitting" tale of the "art of the con," the musical follows a pair of smooth-talking swindlers as they take advantage of the residents of a small town. Recommended for adult audiences. Tickets are available for this riotous rivalry at the Mesa Arts Center Box Office by calling 480-644-6500 or by visiting [www.mesaartscenter.com](http://www.mesaartscenter.com). Advance tickets are \$25 for adults and \$22 for students, teachers, military, and senior citizens. Group rates are also available. Ticket prices do increase slightly on show day, so advance purchase is recommended.

A Night with the Stars: 6-9 p.m. Friday, Oct. 4 at the Arizona Museum of Natural History, 53 N. Macdonald in Mesa. Explore museum galleries and attend a telescope viewing from the East Valley Astronomy Club. Dr. Melissa Morris, assistant director of ASU's Center for Meteorite Studies, will also host a discussion on meteorites. Admission for non-members is \$7 per adult and \$4 per child and student with identification. Admission for members is free. For more information, visit [www.azmnh.org](http://www.azmnh.org).

OCT. 5-SATURDAY The Avett Brothers: In concert at 7 p.m. Oct. 5 (doors open at 6 p.m.) at Mesa Amphitheatre, 263 N. Center St. With special guest Nicholas David. Cost is \$35. Tickets at <http://mesaamp.com>. Box office open 9 a.m.-4 p.m. Monday-Friday. For more information, call 480-644-2560.

Imagine Prep Second Annual Golf Tournament: 1 p.m. shotgun start, Superstition Springs Golf Club, 6542 E. Baseline Road in Mesa. The event features a \$10,000 cash prize for a hole-in-one on a to-be-determined hole. The \$70 entry fee includes 18 holes of golf, range balls, cart with GPS and a buffet dinner. Activities also include a 20/20 raffle, a silent auction and awards for the longest drive and closest to the pin. Proceeds will benefit the athletics program at Imagine Prep, 1843 W. 16th Ave. in Apache Junction. For more information, contact Lou Stirpe at 480-580-9418.

Cancer fundraiser: The Downtown Mesa Association is hosting a "Cancer is not Bigger than Me" party at 10 a.m. Saturday, Oct. 12 at the Big Pink Chair on Main Street. The event will include raffles, giveaways, music, discounted mammograms, a free yoga class and professional photo shoots. All proceeds will go to breast cancer research. Special pins will be available for a donation that will earn wearers 10 percent off at many downtown businesses. The event is also accepting the stories of local cancer survivors in order to choose the official Downtown Mesa Cancer Hero.

MCC Homecoming: Golf tournament begins at 7 a.m. Saturday, Oct. 5 at Dobson Ranch Golf Course. Other festivities begin at 4 p.m., including a food truck rally, music and the 40th reunion of the 1973 team's undefeated season. Closing out the day's events at 7 p.m. is a football game between the MCC Thunderbirds and the Phoenix College Bears.

OCT. 6-SUNDAY Target 3 For Free: 1-4 p.m. Sunday, Oct. 4 at the Mesa Arts Center, 1 E. Main St. Target offers free admission to three venues, each within three blocks of each other, on the first Sunday of each month. This month's performance is titled "A Unique Stew of Americans and Roots Music." For more information, visit the events page at [www.mesaartscenter.com](http://www.mesaartscenter.com).

OCT. 8-TUESDAY Breast Cancer Awareness: 11:30 a.m. Tuesday, Oct. 8 at Banner Desert Medical Center. 1400 S. Dobson Road. Learn about the signs and symptoms of breast cancer at this event during National Breast Cancer Awareness Month. For more information, contact David Lozano at 480-321-0160.

#### OCT. 10-19

MCC presents "The Producers": Performances at 7:30 p.m. Oct. 10-12 and 16-18 and 2 p.m. Oct. 12 and 19. Based

on the hit 1968 film, this Mel Brooks musical tells the story of Broadway producer Max Bialystock and his accountant Leo Bloom as they try to get rich quick by producing the most notorious flop in the history of showbiz. The comedy stars Jere Van Patten as Max and Jesse Thomas Foster as Leo. Tickets are available by calling the box office at 480-461-7172 or visiting OCT. 18-FRIDAY

"The Complete Wrks of Wllm Shkspr": Opens 7:30 p.m. Friday, Oct. 18 at the Mesa Arts Center, 1 E. Main St. in Mesa. Plays through Nov. 3. Black Box on Brown Theater presents "The Complete Wrks of Wllm Shkspr (Abridged)," a parody of the collective works of England's famous playwright. Features comedy in the style of Monty Python, the Marx Brothers and more. Tickets available at [www.brownpapertickets.com](http://www.brownpapertickets.com) or by calling the box office at 1-800-838-3006.

Breast cancer survivor event: Banner Desert Cancer Center and the American Cancer Society are teaming up to help women who had breast cancer surgery gain back their self-esteem and independence. If survivors or a loved one who has battled breast cancer have questions or concerns about breast forms, especially after surgery, their experts will listen, help and give them personalized care. Banner Desert and the American Cancer Society are hosting a prosthesis showing at 10 a.m. Friday, Oct. 18 and Thursday, Nov. 21, at Banner Desert Medical Center, 1400 S. Dobson Road in Mesa in the Hope Springs Room. This event is free and open to the public. To RSVP, to get directions to the event or for more information, call 480-412-4673.

Artey Cerveza: 6-8 p.m. Friday, Oct. 18 at the Mesa Arts Center, 1 E. Main St. Crescent Crown Distributing and the Mesa Arts Center Foundation present a beer tasting and art sampling event with live entertainment and appetizers. Ticket prices fund arts and educations programs. Tickets are available online at [www.mesaartscenter.com](http://www.mesaartscenter.com).

OCT. 19-SATURDAY Pizza fundraiser: 11:30-1:30 p.m. at Organ Stop Pizza, 1149 E. Southern Ave. in Mesa. To raise money for the Child Crisis Center, Organ Stop Pizza is holding a "Musical Baby Shower." For \$5 and a baby gift, attendees can enjoy pizza, salad and soda while listening to music performed on the Mighty Wurlitzer organ. The Child Crisis Center, a 42-bed emergency shelter, needs items such as bottles, sippy cups, diapers, wipes, DVDs, toys, blankets and clothes. If you choose not to bring a gift, tickets can be purchased for \$10. For more information, visit [www.organstoppizza.com](http://www.organstoppizza.com) or call 480-813-5700.

Garden Party: 6:30-9:30 p.m. Saturday, Oct. 19 at the Arizona Museum for Youth, 35 N. Robson in Mesa. East Valley Children's Theater is hosting its annual fall fundraiser featuring dinner and dancing to the music of the Sonoran Swing jazz band. Food supplied by Carrabba's Italian restaurant. There will also be a silent auction that includes a two-night stay with dinner at the Arizona Biltmore and a one-night stay and breakfast at Squaw Peak resort. Tickets must be purchased by Oct. 8 and are available online at [www.evct.org](http://www.evct.org).

OCT. 20-SUNDAY **Hawkwind** Live: Danny Zelisko presents "Hawk-wind Live" at Mesa Arts Center at 7:30 p.m. Sunday, Oct. 20. Ticket prices at <http://www.mesaartscenter.com>. At the helm of the group is leader and founding member Dave **Brock**. He will be joined by long-time members Dead Fred, Tim Blake, Richard Chadwick, Mr. Dibs and Niall Hone, **Hawkwind's** longest standing line-up. The tour commemorates the anniversary and re-release of the band's landmark 1975 album, "Warrior on the Edge of Time." **Hawkwind** will perform the album in its entirety along with classic tracks selected from their 40-plus-year history. The tour will include a full light show, cosmic space dancers and psychedelic projections. The MAC box office is at 1 E. Main St.

Antique appraisals: The Optimist Club of Mesa is holding an antique appraisal fair noon-4 p.m. Sunday, Oct. 20, at Tower Point RV Resort, 4860 E. Main St. in Mesa. Phoenix professional appraisers will appraise items for \$10 each or three for \$25. Call Ken at 602-692-7492 for more information.

**GRAPHIC:** Special to the Independent/MCC Lauren Hutzley, an Mesa Community College alumna, poses with the T-Bird. Homecoming at Mesa Community College is Oct. 5, and the event is set to include a food truck rally, music and more. Special to the Independent/MCC Jere Van Patten plays producer Max Bialystock and Jesse Thomas Foster plays

Upcoming Events East Mesa Independent (Arizona) October 2, 2013

accountant Leo Bloom in the Mel Brooks musical comedy "The Producers." Special to the Independent/Superstition Farm Guests at Superstition Farm during fall break can feed goats, eat ice cream, go on a hayride and more.

**LOAD-DATE:** October 3, 2013



FOCUS - 20 of 31 DOCUMENTS

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March 18, 2012 Sunday

**SECTION:** LIFESTYLE

**ACC-NO:** 20120318-1AU-**Hawkwind**-tapped-into-pre-punk-stylings-0318-20120318

**LENGTH:** 424 words

**HEADLINE:** **Hawkwind** tapped into pre-punk stylings

**BYLINE:** Jason Schoonover, Austin Daily Herald, Minn.

**BODY:**

March 18--But, in the early 1970s, bands like **Hawkwind** were playing rock that featured many of the elements punk would come to be known by, like running bass lines and catchy guitar riffs.

Other acts like the Velvet Underground and the Stooges were already jamming with pre-punk stylings in the late 1960s, and **Hawkwind** was blending in elements of prog and space rock.

In fact, **Hawkwind** has been described as a band that bridged the gap between hippies and punks (though I doubt many punk rockers went out to coffee with hippies in the '70s).

Dig it

The band's sound falls somewhere between punk and space rock around a poppy prog, The running bass lines give it a relaxed punk vibe and the spacey synthesizers toss in a progressive sound.

The punk meets prog/space rock style is very refreshing.

However, the sound typically remains contained. It'd be really fascinating to listen to what they did if they went for a little more epic and big sound.

**Hawkwind's** sound includes synthesizers, but guitars and bass parts carry the tracks as the synthesizers fill in. "The Weighing of the Heart and Negative Confession" is a prime example. The 7:25 minute track at times plays like a song played before blasting into space, but I always expected another level that never came.

Hawkwind tapped into pre-punk stylings Austin Daily Herald, Minn. March 18, 2012 Sunday

Didn't dig it

For a compilation album, "Lord of Light" only runs for 35 minutes with 7 songs. Typical compilations have a more expansive collection of songs. But this 1993 release includes material mostly recorded in the 1970s.

Not to beat a dead horse, but I waited the whole album for the band's sound to peak. Even when singer-guitarist Dave **Brock** sang louder and let loose, his voice was muffled and contained. The subtle parts in the music are part of **Hawkwind's** charm, but it also limits the band at times.

Key track

"The Right Stuff" plays like a precursor to some of the pop-punk bands of the 1990s and 2000s. It's filled with catchy guitar riffs and enticing synthesizers.

Verdict

Pleasantly surprised. **Hawkwind** definitely surprised me, and I'm planning on tracking down a few of their studio albums. Compilations aren't always an accurate judge of a band, and I'm curious how their studio work is arranged.

While their sound is unique, polished and appealing, it's not really a surprise that **Hawkwind** isn't a bigger name. The mix of sounds makes for a band that falls into a niche market, but it's an intriguing niche.

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**LOAD-DATE:** March 18, 2012



FOCUS - 22 of 31 DOCUMENTS

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October 22, 2010 Friday  
ALL EDITIONS

**SECTION:** THE EDGE; Pg. e08

**LENGTH:** 1627 words

**HEADLINE:** discs;  
WHAT'S HOT, WHAT'S NOT

**BODY:**

SEAL

``Seal 6: Commitment" (Reprise)

Grade: C+

What would you expect when Seal, Britain's most successful soul singer of the '90s, teams up with superstar producer David Foster? A smooth concoction of safe, middle-of-the-road pop product, like their 2008 partnership ``Soul." And that's what you get. ``If I'm Any Closer" visits overworked CS&N singer/songwriter territory; ``Big Time," with its bold orchestral flourishes, copies Seal's own ``Kiss From a Rose." Devotees of Mr. Heidi Klum might go crazy for this, but everyone else will have difficulty making the ``Commitment" to play it more than once. Download: ``Best of Me."

- BILL BROTHERTON

MIKE GORDON

``Moss" (Rounder)

Grade: B

Phish bassist Gordon's latest solo effort sounds like a collection of demos for an amazing Phish record. Decent melodies that need a tad more work, rough drafts of lyrics, fun arrangements waiting to become fabulous ones. Helped out by guests including Phish keyboardist Page McConnell and drummer Jon Fishman, this attempt to be more accessible squashes the quirky, Zappa-meets-bluegrass vibe that made his past tunes so cool. Whatever it is, ``Moss" defines good-not-great. Download: ``Idea" for the kicking horn section.

discs; WHAT'S HOT, WHAT'S NOT The Boston Herald October 22, 2010 Friday

- JED GOTTLIEB

SHAKIRA

``Sale el Sol"

(Epic/Sony Latin)

Grade: B

Colombia's Shakira delivers her third bilingual album (English translation: *The Sun Comes Out*), which makes us wish we'd paid more attention in Spanish class. Even if the lyrical content is frequently lost, Shakira's multitextured tone and pulsating rhythms ensure that the point is clear, disarmingly so on emotive ballads such as ``*Antes de las Seis*." While the album is heavily populated by spastic, skippable Latin club jams, it also boasts an eclectic mix of rock: ``*Mariposas*" could be the theme for a Spanish-language version of ``*Growing Pains*"; ``*Devocion*" is Colombia meets the Cure; and ``*Tu Boca*" sounds like the Bangles and Billy Idol in South America. The point: Shakira can do it all, and she does much of it well. Download: ``*Loca*."

- LAUREN CARTER

HANNAH MONTANA

``Hannah Montana

Forever" (Walt Disney)

Grade: B+

Parting is such sweet sorrow, especially when bidding farewell to a Disney series. The soundtrack to the fourth and final season of ``*Hannah Montana*" is full of coming-of-age tearjerkers about moving on and saying goodbye (``*Love That Lets Go*" is guaranteed to spike tissue sales across the country). Vocally, ``*Hannah*" star Miley Cyrus seems to have matured along with the subject matter, and she delivers maximum poignancy on the weightier tracks, then ramps up the sass factor when it's time to hit the club for girls night out or trade Auto-Tuned verses with Iyaz. Download: ``*I'm Still Good*."

- LAUREN CARTER

RONNIE WOOD

``I Feel Like Playing"

(Eagle)

Grade: B+

Mostly a sideman, seldom a leader, ``*I Feel Like Playing*" is guitarist Wood's best studio album in 30 years. It's a classic rock, blues and reggae session, where a batch of mostly new songs sound like they've been around as long as Woody, who started out with the Jeff Beck Group in the '60s. Here he's surrounded by a simpatico group of pals, including playmates of his current band the Rolling Stones (Bernard Fowler, Daryl Jones, Ivan Neville), long-ago Faces band mate Ian McLagan, drum legend Jim Keltner, ZZ Top's Billy Gibbons, Slash, Bobby Womack and Flea. Eddie Vedder even gets a co-write credit. But Wood is the star here, singing better than ever and sounding like a knowing mixture of the two guys he played with in a trio at Live Aid years ago: Bob Dylan and Keith Richards. Download: ``*I Don't Think So*."

discs; WHAT'S HOT, WHAT'S NOT The Boston Herald October 22, 2010 Friday

- LARRY KATZ

KT TUNSTALL

``Tiger Suit" (Virgin)

Grade: B

The Scottish singer/songwriter changes her stripes on ``Tiger Suit," baring her claws in tried-and-true, tough rock chick fashion. Recorded in Berlin, Germany's renowned Hansa Studios (Bowie's ``Heroes" and U2's ``Achtung Baby" were created here), Tunstall beefs up her folk-pop with electronics, distortion and dance textures. 4 Non Blondes' Linda Perry co-writes one of the best tunes, ``Madame Trudeaux," which features stunning slide guitar by Robyn Hitchcock. ``Golden Frames" stands out as well, with its jazz-trio vibe, eerie guitar and vocal help from UK fave Seasick Steve. Download: ``Uummanaq Song."

- BILL BROTHERTON

FRAN HEALY

``Wreckorder" (Ryko)

Grade: B+

Healy's day job is fronting Travis, and his solo debut contains all the elements that have made his band beloved in their UK homeland: smart songwriting, wry observations and whimsical melodies. ``Buttercups," ``Anything," ``Holiday" and the Neko Case-assisted ``Sing Me to Sleep" are catchy folk-pop treasures. The song to download features Paul McCartney adding bass guitar to the wonderful, waltzlike ``As It Comes."

- BILL BROTHERTON

ANTONY AND THE JOHNSONS

``Swanlights" (Secretly Canadian)

Grade: A-

To the uninitiated, the latest full-length from NYC's Antony and the Johnsons could sound too precious. There are sweetly haunting chamber-folk suites (``Everything Is New" ebbs into ``The Great White Ocean"), classical-themed pieces that shimmer with soundtracklike vibrancy (``Ghost"), journeys into worlds of echo (the title track), even the completely unexplainable (the Afro-flavored hurdy-gurdy pulse of ``I'm in Love"). Then there is that voice. Anyone not prepared for Antony Hegarty's ultra-dramatic

vibrato, which often curtsies with Tiny Tim-like aplomb, will be in for a shock. If you can get past it - or into it -you will be rewarded with gossamer melodies, lyrics as elemental and deft as woodcuts, and one of this year's best. Download: the duet with Bjork, ``Fletta."

- JONATHAN DONALDSON

DARIUS RUCKER

``Charleston, SC 1966" (Capitol Nashville)

Grade: C+



discs; WHAT'S HOT, WHAT'S NOT The Boston Herald October 22, 2010 Friday

The former Hootie & the Blowfish frontman (who was born in Charleston in 1966) follows his country-music chart-topping solo debut with a rote collection of wholesome, family-friendly country-pop. While that 2008 breakthrough LP was

vibrant and smart, this is merely pleasant and likable. Download: ``Southern State of Mind."

- BILL BROTHERTON

JUNIOR WELLS & THE ACES

``Live in Boston 1966" (Delmark)

Grade: A-

The title is a bit of a misnomer as this set was actually recorded at Club 47 in Cambridge (a fact that had escaped Delmark until Japanese fans alerted the label). But don't sweat the details. This is a delicious time capsule capturing legendary singer and harmonica player Wells - reunited with his original band, the Aces (Louis Myers, Dave Myers and Fred Below) - in rare form, just months after the release of the classic ``Hoodoo Man Blues." Procured from a private collector and held in the offices of Delmark's founders for years, the precise source of the recording is unknown, but it is of soundboard quality, with just the right amount of grit and roar to make it feel historic. Seven of the 19 tracks capture Wells' between-songs banter, only adding to the experience of catching one of the leading practitioners of Chicago blues at his artistic height. Download:

``Worried Life Blues."

- NATE DOW

ALOE BLACC

``Good Things"

(Stones Throw)

Grade: A

Add Blacc's name to the growing list of rappers who've traded rhyming for r & b singing, but, in the best of ways, he's no Kanye West. Blacc puts on his best white tux and transforms himself into a soulful crooner in the vein of Sam Cooke or David Ruffin, while offering up social commentary like a 21st century Marvin Gaye. His 13-track album of original cuts balances bright moments (``You Make Me Smile," ``Good Things") with melancholic, gospel-influenced tracks like ``Take Me Back." Blacc's voice, backed by some outstanding arrangements and a superb band, proves up to the task. Download: the near-perfect lead single ``I Need a Dollar."

- MARTIN CABALLERO

RAUL MALO

``Sinners & Saints"

(Fantasy)

Grade: A-

Co-founder of alt-country band the Mavericks, Malo possesses one of the finest, expressive voices in popular music, an Orbison-like tenor that generates goosebumps. This solo effort, recorded in his Austin, Texas, home studio,

discs; WHAT'S HOT, WHAT'S NOT The Boston Herald October 22, 2010 Friday

features superb playing by Augie Meyers (organ), Shawn Sahm (guitar) and Michael Guerra (accordion) and showcases the many musical flavors he absorbed while growing up in Cuban Miami. The merging of Latin, r & b, jazz and rock influences permeate all nine tunes, particularly a great cover of Los Lobos' "Saint Behind the Glass" and the riveting title cut, which starts with a mariachi trumpet solo and ends with rocking surf-guitar. Download: the Tex-Mex party primer "Superstar."

- BILL BROTHERTON

YANNI

"Yanni, Mexicanísimo" (VeneMusic)

Grade: F

The easy-listening keyboardist travels south of the border to help celebrate Mexico's bicentennial and serves up one big, empty burrito. A string

orchestra turns nearly every tune into a slumber party. Even the participation of two of Mexico's most popular singers - Lucero and Pepe Aguilar - can't rescue this misstep. This makes those Herb Alpert albums your dad loved in the '60s sound picante by comparison. Download: Nada - the whole enchilada is flavorless. - BILL BROTHERTON

**HAWKWIND**

"Blood of the Earth" (Plastic Head)

Grade: A-

If you're **Hawkwind** main man Dave **Brock**, the apocalypse is always around the corner. Creatively speaking, that's not a bad thing. The pioneering English space-rock band - a poor man's Pink Floyd - is back with their first disc in five years and it's the full-on psychedelic/prog-rock package you'd hope for. Singer/multi-instrumentalist **Brock's** world is one of justifiable paranoia and fear set to synth space attacks, guitar boogie, ambient noodling, Indian ragas and more. Familiar stoner, Greenpeace-y touchstones are given fresh twists and quirks, the necessary sharp shocks to make this year's sonic attack feel as pertinent as ever. Download: "Sweet Obsession."

- JIM SULLIVAN

**LOAD-DATE:** October 22, 2010



FOCUS - 23 of 31 DOCUMENTS

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VNU Entertainment News Wire (Online)

August 20, 2010 Friday

**SECTION:** THIS DAY IN MUSIC; DAY

**LENGTH:** 280 words

**HEADLINE:** This Day in Music

**BODY:**

2008 \_ Latin singer Ricky Martin announces he is the father of twin boys, born several weeks prior via a surrogate mother.

2001 \_ Foo Fighters cancel the remaining three dates of their U.K. and European tour after drummer Taylor Hawkins is hospitalized after he "apparently overindulged."

2000 \_ Bon Jovi brings down the curtain on the 28-year run of London's Wembley Stadium as a live music venue.

1999 \_ Bobby Sheehan of Blues Traveler dies of a drug overdose in New Orleans at the age of 31.

1996 \_ Rapper Snoop Dogg settles out of court with the Woldemariam family in a wrongful death suit which the family brought against the rapper three years earlier. Twenty-year-old Phillip Woldemariam was shot and killed by Snoop's bodyguard. The pair claims the shooting occurred in self-defense.

1985 \_ No. 1 Billboard Pop Hit: "Power of Love," Huey Lewis & the News.

1979 \_ Singer-songwriter Jamie Cullum is born in Essex, England.

1974 \_ No. 1 Billboard Pop Hit: "(You're) Having My Baby," Paul Anka with Odia Coates.

1969 \_ Frank Zappa disbands the Mothers of Invention following a short tour in Canada.

1966 \_ "Dimebag" Darrell (Darrell Lance Abbott) of Pantera is born in Dallas, Texas.

1952 \_ Singer-songwriter John Hiatt is born in Indianapolis.

1949 \_ Phil Lynott of Thin Lizzy is born in Staffordshire, England.

1948 \_ Robert Plant of Led Zeppelin is born in West Bromwich, England.

1947 \_ James Pankow of Chicago is born in St. Louis, Mo

1942 \_ Singer-songwriter Isaac Hayes is born in Covington, Tenn.

1941 \_ Dave **Brock of Hawkwind** is born in Middlesex, England.

1940 \_ John Lantree of the Honeycombs is born in Berkshire, England.

1923 \_ Country singer Jim Reeves is born in Galloway, Texas.

**LOAD-DATE:** August 20, 2010



FOCUS - 28 of 31 DOCUMENTS

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## San Francisco Chronicle

The San Francisco Chronicle (California)

May 4, 2008 Sunday  
FINAL Edition

**SECTION:** Pg. N44

**LENGTH:** 860 words

**HEADLINE:** ON TOP OF THE COVERS

**BYLINE:** AIDIN VAZIRI

**BODY:**

Let's face it: Lots of indie-rock acts have made less-than-riveting covers albums in recent years. But with "A Thing of the Past," San Francisco's Vetiver may potentially have one to eclipse the rest, combining the band's languid folk rock with a compelling cross section of source material from songwriters including Townes Van Zandt, **Hawkwind**, Loudon Wainwright III, Iain Matthews and Norman "Spirit in the Sky" Greenbaum.

It's probably because the band never intended to make a covers album in the first place.

"After the last record I did, I put a band together to tour," Vetiver front man Andy Cabic says. "Since we had never recorded together, and I didn't have anything ready to go, I just thought doing something like this would be a good way to get something out this year."

Many of the songs were knocked out in one take before the band spent the early part of the year on the road with former Jayhawks member Gary Louris, pulling double duty as both backing band and support act. "A Thing of the Past" also features guest appearances by Vashti Bunyan, the Chapin Sisters and Michael Hurley, who not only appears on his own song but also sticks around to play on a few others.

We asked Cabic to talk us through the track list.

"These are songs that I either felt a connection to or thought that we could do a good job with," he says. "Each song has a different history, and a lot of them are obscure, but there was something in them I felt we could bring back or let people hear for the first time."

**"Houses"** written by Elyse Weinberg: "That's a deep cut. She released only one album, but there was a second album that never came out. A small label in Athens, Ga., finally reissued it about four years ago, and that's where I found this song. She was from Canada, and she was a friend of Neil Young's. He plays guitar on the original version. It's a great song, completely memorable."

**"Roll on Babe"** written by Derroll Adams: "I love Ronnie Lane of the Small Faces. He's such a charismatic person. This song is from his solo album, even though he didn't write it. But that's his version that we covered."

**"Sleep a Million Years"** written by Dia Joyce: "This one is an odd one. I found that record at Community Thrift on Valencia Street. It's clearly a private-press recording with a janky black-and-white cover. It's just raw Bakersfield country. All my friends copied that album from me, and somehow Vashti Bunyan heard it and loved it, so she sang on our version. I tracked down the guitar player in New Mexico and wrote him. He barely remembered it. But a friend of mine found Dia Joyce in San Jose and sent her a copy of the original recording, which she didn't have. She was thrilled and surprised."

**"Hook & Ladder"** written by Norman Greenbaum: "This was from the album after 'Spirit in the Sky.' Nancy Sinatra also covered it. I love all of Norman Greenbaum's albums. He sings about having a farm and feeding chickens. This is just a simple song, really innocent and catchy."

**"To Baby"** written by Biff Rose: "The original is just a piano and this Kermit the Frog-type voice. But it has a great lyric and melody. The original is its own thing, but I wanted to make it a majestic pop song."

**"Road to Ronderlin"** written by Iain Matthews: "Iain Matthews was in Fairport Convention. It's simple and stark. It's a man singing from a woman's point of view, which I always find fascinating. The lyrics are really devastating."

**"Lon Chaney"** written by Garland Jeffreys: "I like his early stuff. He wrote a song on John Cale's first solo album. Again, I love the lyrics. It's just about a guy in a hotel room watching a Lon Chaney movie and seeing it as a metaphor for the downfall of mankind."

**"Hurry on Sundown"** written by Dave Brock, Hawkwind: "This is from the first **Hawkwind** album. It's the band in country-rock mode. It's a different style from what Vetiver usually does, but everyone loves **Hawkwind**."

**"Swimming Song"** written by Loudon Wainwright III: "I could stand to have a broader listening of what he's done. This is just one of the songs we started doing live. Everyone can relate to the mood. When I'm on the road, I tend to listen to songs I like over and over rather than a whole album. This was one of them."

**"Blue Driver"** written by Michael Hurley: "He's a friend of ours and was around for the recording sessions, so we asked him to join us on a few tracks. This is a trucker song. We recorded it all live."

**"Standing"** written by Townes Van Zandt: "Some of these songs we never played until the day we tracked them, including this one. This was a groove we just wanted to try our hand at."

**"I Must Be in a Good Place Now"** written by Bobby Charles: "We did this in the first take. He's really a great person and songwriter. It's a very special record."

**VETIVER:** 9 p.m. Tues. \$16. Great American Music Hall, 859 O'Farrell St., San Francisco. 800 225-2277, [www.musichallsf.com](http://www.musichallsf.com).

To hear Vetiver's music, go to [www.myspace.com/vetiverse](http://www.myspace.com/vetiverse).

"Each song has a different history, and a lot of them are obscure, but there was something in them I felt we could bring back or let people hear for the first time."

Andy Cobic, Vetiver front man, on "A Thing of the Past"

**GRAPHIC:** Vetiver: The San Francisco band's new album of covers, "A Thing of the Past," combines its languid folk rock with a compelling cross section of source material. Alissa Anderson

**LOAD-DATE:** May 2, 2008



FOCUS - 30 of 31 DOCUMENTS

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Morning Call (Allentown, Pennsylvania)

June 30, 2007 Saturday  
SECOND EDITION

**SECTION:** SATURDAY MAGAZINE; Pg. D5

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**HEADLINE:** The Week in Review

**BYLINE:** The Morning Call

**BODY:**

JIMMY BUFFETT

When Jimmy Buffett rolled his carnival into Camden's Tweeter Center Tuesday night, he was followed by the usual caravan of fans who have signed on to the notion that it's always 5 o'clock somewhere as decreed by their beloved mayor of Margaritaville.

Sprawled all along the waterfront in boats, trucks and odd coconut constructions, these fans, the Parrotheads, tailgated with booze and burgers for hours before the venue doors ever opened.

This is the part of Buffett's appeal his detractors could never get: It's not so much about music filled with quirky, Carl Hiassen-like characters as the dream of laid-back living, be it in Memphis, the Florida Keys or a St. Somewhere in the lower latitudes.

But Uncle Jimmy did deliver the music in his 12th consecutive year of stopping at the Tweeter. The show celebrated his return to Caribbean-tinged pop-rock on 2006's "Take The Weather With You" after the countrified "License To Chill."

Against an old beach-side shack backdrop -- lined with posters pimping his new Landshark Lager -- Buffett opened strong with a steel drum-accompanied version of Willie Nelson's "On The Road Again." From there, he gave his fans three hours of familiar beach ballads and nautically-themed valentines, including "The Weather Is Here, Wish You Were Beautiful," "Son Of A Son Of A Sailor," "Volcano," "One Particular Harbour" and the national Parrothead anthem, "Margaritaville."

The best moments, however, were when Buffett and his Coral Reefer Band gave their signature, never-too-serious treatment to Van Morrison's "Brown Eyed Girl," Springsteen's "Glory Days," and the Beach Boys' "In My Room." Even



one of Buffett's musical heroes, Bob Marley, was paid respect with a brief "Redemption Song" tribute during "A Pirate Looks At Forty."

The all-ages crowd, stretching back to the far lawn like a multi-colored sea of leis, coconut bras and Hawaiian shirts, simmered down at times with newer and not-immediately catchy tunes such as "Everybody's On The Phone." But even then, they soaked up the experience amid \$9 Jack Daniels cocktails and clouds of pungent herb.

The Tweeter show was an experience. More than a mere musician, Buffett embraces his role as Big Kahuna to his fans. He admits he's living the dream, but is more than willing to share it by throwing a raucous musical party like the one Tuesday night.

Aaron Sagers

### **HAWKWIND**

Last Sunday, Allentown's Sterling Hotel was transformed into an alternate universe populated by a variety of sonic species and their fans, all converging to hear the venerable English space-rock heroes **Hawkwind**.

Throughout the eight-hour, Rich Gensiak-emceed marathon, listeners came and went, hearing such acts as Philadelphia droners the Volcanologists and straight-ahead metalists Audiophyle.

But when **Hawkwind** took the stage the room was filled to capacity, with older fans dressed in their **Hawkwind**, Motorhead, and Budgie tees as space sounds bounced around the room to the confusion of at least one younger, uninitiated listener.

Starting off energetically with 1978's "Quark, Strangeness and Charm," **Hawkwind** had the audience singing along and moving. Guitarist-songwriter (and original member) Dave **Brock** looked aged but ebullient in his brightly colored shirt emblazoned with suns and amoebae as he played with evident pleasure.

**Hawkwind's** stamina was formidable, jamming for two hours while dipping into an extensive catalog that included "Orgone Accumulator" and "Right Stuff." **Brock** led a sing-along on the quirky music hall-like "Cabinet Key." **Hawkwind** finished with "Brainstorm," where each member of the band had his solo spot.

After much clapping and hollering, **Hawkwind** encored with "Welcome to the Future." **Brock** thanked the audience graciously, looking every bit like a grizzled captain who had just won a great battle.

Rosemary Pratkan

### **THE FIERY FURNACES, DIOS (MALOS)**

The Fiery Furnaces' performance at Philadelphia's North Star Bar early Friday morning did not so much start as ignite.

The New York-based indie-pop quintet led by nattily attired, red-cheeked keyboardist-songwriter Matthew Friedberger and his bangs-wearing vocalist-sister, Eleanor, casually dressed in a white tee, white jeans and white beaded moccasins, suddenly began bashing out a fragment of a song Eleanor later identified as "Japanese Siblings," which will be on the Furnaces' fifth disc, "Widow City," due in October.

The sonic jolt reanimated a crowd wilting from the oppressive humidity barely kept at bay by the North Star's beleaguered air-conditioning system.

And for the next 80 minutes the Furnaces fueled round after vertiginous round of head-bobbing, arm-waving and jaw-dropping with a dizzying, sometimes wearying crazy quilt of genre-jumping, tempo-shifting songs. Drummer Bob

D'Amico, percussionist Michael Goodman and guitarist Jason Loewenstein of Sebadoh played with exactitude and force.

The first 40 minutes were a breathtaking, non-stop run-through of the Furnaces' terrific 2006 disc, "Bitter Tea," followed by individual highlights such as "Single Again" and "Here Comes the Summer," both from the band's 2005 self-titled EP, "Quay Cur" and "Spaniolated" from 2004's "Blueberry Boat" and the melodic new song, "Restorative Beer."

Like the Furnaces, California dream-pop band dios (malos) also opened unconventionally, with a ferocious garage-punk number. The group also previewed new material -- the lilting "I Don't Wanna Marry You," the nice 'n' gnarly "No Is Wrong" -- and ended with a roiling, triumphant "Nobody's Perfect."

Len Righi

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June 22, 2007 Friday  
Late Edition - Final

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**HEADLINE:** The Listings

**BYLINE:** By THE NEW YORK TIMES

**BODY:**

POP

Full reviews of recent concerts: [nytimes.com/music](http://nytimes.com/music).

**BROOKLYN HIP-HOP FESTIVAL** (Tomorrow) There's a strong lineup for tomorrow's outdoor show, with Consequence (Q-Tip's cousin), Large Professor, Sean Price from Boot Camp Clik, and Skillz, who is at his best when snidely scrutinizing other rappers. But one name will be on everyone's lips: Ghostface. Opportunities to see this eccentric master from the Wu-Tang Clan are few, and free occasions fewer still. From noon to 8 p.m., Tobacco Warehouse, Empire-Fulton Ferry State Park in the Brooklyn Bridge Park, [brooklynbodega.com](http://brooklynbodega.com) or [brooklynbridgepark.org](http://brooklynbridgepark.org); free, but tickets are required. (Ben Sisario)

**MANU CHAO** (Tuesday and Wednesday) Despite minimal output over the last decade, this great musical globalist has been an inspirational symbol of high-minded, do-it-yourself multiculturalism, dabbling in reggae and dub, rap, salsa and calypso -- it sounds like a lot, but in concert it all becomes a steamy, hip-shaking kind of polyglot rock. With a new album set to come out later this year, he plays two benefit concerts for Celebrate Brooklyn. At 6:30 p.m., Prospect Park Bandshell, Prospect Park West and Ninth Street, Park Slope, (212) 307-7171, [brooklynx.org](http://brooklynx.org); \$30. (Sisario)

**EX MODELS, S-S-S-SPECTRES** (Tomorrow) With violent, mathematically precise spurts of rhythm and noise, Ex Models' songs could be workouts for manic, malfunctioning robots. The band opens the shoestring yet adventurous East River Music Project series with S-S-S-Spectres, whose dissonant honkings and lurching beats evoke No Wave heroes like James Chance. With Hundred Eyes and Mikey Bones. At 2 p.m., East River Park, south of Delancey Street, Lower East Side, [ermp.org](http://ermp.org); free. (Sisario)

**STEVE FORBERT** (Wednesday and Thursday) Steve Forbert, from Meridian, Miss., has outgrown the

new-Dylan comparisons he drew in the late 1970s. Persevering through the years, he has turned into a winsome, determinedly optimistic folk-rock songwriter with more mileage on his voice and in his lyrics. At 7 p.m., Joe's Pub, at the Public Theater, 425 Lafayette Street, at Astor Place, East Village, (212) 967-7555, joespub.com; \$25. (Jon Pareles)

\* **FORRO IN THE DARK, MIHO HATORI** (Tonight) For years now, Forro in the Dark has been leading one of New York's best and lowest-tech dance parties at the East Village bar Nublu. The groove is a humble and sexy two-beat style from northeastern Brazil called forro, made with hand-held percussion, flute and, since this is New York, a whiff of distorted guitar. It travels well, and as Nublu, on Avenue C, celebrates its fifth anniversary, the band plays the far roomier Highline Ballroom with Miho Hatori, the former singer of the fondly remembered 1990s avant-pop duo Cibo Matto. Also on the bill are Pacha Massive and Carol C from Si-Se. At 8, 431 West 16th Street, Chelsea, (212) 414-5994, highlineballroom.com; \$15. (Sisario)

**THE FRAY, OK GO** (Monday and Wednesday) The Fray, from Denver, had the unavoidable soft-rock hit of 2006, "How to Save a Life," a gushy piano ballad that, like all the Counting Crows, Wallflowers and Coldplay songs whose template it follows, features a man meekly apologizing to the woman who dumps him. With all the focus on OK Go's dancing skills -- its ingenious treadmill skit was a YouTube blockbuster -- not much attention has been paid to its jaunty and merely adequate Cars-like power-pop. (So expect more dancing.) With Mae. Monday at 7:30 p.m., PNC Bank Arts Center, Holmdel, N.J., (732) 335-8698, artscenter.com; \$25.75 to \$50.75. Wednesday at 7:30 p.m., Nikon at Jones Beach Theater, Wantagh, N.Y., (516) 221-1000, nikonjonesbeach.com; \$25.50 to \$55.50. (Sisario)

**HAWKWIND** (Monday) Present at the creation of heavy metal, **Hawkwind** sailed its sleek boogie into the spacey extremes of progressive rock with embellishments that included hazy synths and, at various times, a naked dancer covered in body paint and lyrics by the science-fiction fantasist Michael Moorcock. Those contributors are long gone, but the band's original leader, Dave **Brock**, has kept it going for 38 years. With Phantom Family Halo. At 6:30 p.m., Europa, 98-104 Meserole Avenue, at Manhattan Avenue, Greenpoint, Brooklyn, (718) 383-5723, europaclub.com; \$25. (Sisario)

**LEVON HELM** (Thursday) After a hiatus for recovery from throat cancer, Mr. Helm, the former drummer of the Band and the singer of hits like "The Weight," has returned with a raspier but still powerfully expressive voice. Lately he has preferred to play for small groups at his home studio in Woodstock, N.Y., but on Thursday he plays a benefit concert for Central Park SummerStage with special guests promised. At 6:30 p.m., Rumsey Playfield, midpark at 70th Street, (212) 307-7171, summerstage.org; \$60. (Sisario)

**ESSIE JAIN** (Tonight) A British singer and songwriter who lives in New York, Ms. Jain builds stark and entrancing miniatures out of a few light strums of guitar and harmonies that can be warm or ghostly. With the Bee Team, Mark Bacino and Kim Garrison. At 8, Pete's Candy Store, 709 Lorimer Street, between Frost and Richardson Streets, Williamsburg, Brooklyn, (718) 302-3770, petescandystore.com; free. (Sisario)

**JOAN JETT AND THE BLACKHEARTS** (Thursday) With a never-changing arsenal of meaty riffs, sneering looks and defiant declarations of sexual independence, Joan Jett, now in her late 40s, has been expertly playing the tough-chick-with-a-guitar role longer than many of her younger imitators have been alive. With the Dollyrots and the Paybacks. At 7 p.m., Pier 54, Hudson River at 13th Street, West Village, (212) 627-2121, hudsonriverpark.org; free. (Sisario)

**RICKIE LEE JONES** (Thursday) With a new album, "The Sermon on Exposition Boulevard" (New West), that sets sayings by Jesus to raw, droney rock songs, Rickie Lee Jones, the beret-wearing neo-Beat with the girlish slur, offers yet another twist in a career full of odd choices. At 9 p.m., Fillmore New York at Irving Plaza, 17 Irving Place, at 15th Street, Manhattan, (212) 777-6800, irvingplaza.com; \$45. (Sisario)

**JVC JAZZ FESTIVAL** (Tonight and tomorrow night, Monday and Tuesday) For variety and palate-cleansing, JVC serves up some yummy pop, cabaret and world-music concerts. Tonight is India.Arie, the warrior of soul-music

positivity whose affirmations of inner strength include "I am not my hair" ("I am a soul that lives within"); also on the bill is the gospel-folk-jazz singer Lizz Wright. Tomorrow is Patti LaBelle and Lou Donaldson. On Monday Eartha Kitt, who turned 80 in January, has a belated birthday concert, presumably to feature as much purring as singing. Cesaria Evora, from the Cape Verde islands, sings her plaintive and sweet morna ballads on Tuesday, with the endearingly lighthearted Los Angeles band the Bird and the Bee. At 8 p.m., Carnegie Hall, (212) 247-7800, [carnegiehall.org](http://carnegiehall.org) or [festivalproductions.net](http://festivalproductions.net); \$35 to \$90. (Sisario)

'THE LIVING ROOM' (Tuesday) The River to River Festival presents some notable alumni of the Living Room, a small, plain box on the Lower East Side that has become the center of the very active singer-songwriter scene in New York: Martha Wainwright, whose passionate, earthy songs swirl into grand arrangements but never lose their intimacy; Chris Thile of Nickel Creek, a bluegrass band known to cover Pavement and Radiohead; Jim Campilongo, a well-traveled guitar whiz who plays with Norah Jones; Ari Hest, a Bronx-born acoustic crooner; and the Nashville band the Bees. At 7 p.m., World Financial Center Plaza, West Street, south of Vesey Street, Lower Manhattan, (212) 945-0505, [rivertorivernyc.com](http://rivertorivernyc.com); free. This week you can also see two of these performers in their natural habitat at the Living Room: Mr. Campilongo on Monday at 11 p.m., and the Bees on Wednesday at 9 p.m., at 154 Ludlow Street, near Stanton Street, (212) 533-7235, [livingroomny.com](http://livingroomny.com); no cover.

(Sisario)

MAGMA (Tomorrow) One of the strangest survivors of 1970s progressive rock -- and the only one that went so far as to make up its own language -- Magma is also one of the best. In suitelike songs that can stretch to 20 minutes as meters and textures shift, Magma cuts through any tendencies toward pomp with nimble jazz-rock. With the Psychic Paramount. At 7 p.m., Europa, 98-104 Meserole Avenue, at Manhattan Avenue, Greenpoint, Brooklyn, (718) 383-5723, [europaclub.com](http://europaclub.com); \$25. (Pareles)

MATT AND KIM, PARTS AND LABOR (Tonight) Meet Matt and Kim, indie-rock's ultimate birthday band: a Brooklyn couple who pound organ and drums through irrationally exuberant, major-key romps that are equal parts garage-rock and Nintendo. The group Parts and Labor, one of Brooklyn's squally best, ably pulls off the tricky task of being both anarchic and anthemic. With Deathset and Golden Error, and DJ set by Best Fwends. At 8, 600 Bushwick Avenue, at Jefferson Street, Bushwick, Brooklyn, [toddpnyc.com](http://toddpnyc.com); \$8. (Sisario)

OJOS DE BRUJO (Wednesday and Thursday) Plunging flamenco into the disc-jockey era, Ojos de Brujo, from Barcelona, mixes club beats, punk guitar and socially conscious rapping with the old Gypsy passion. With Globesonic. At 8 p.m., Highline Ballroom, 431 West 16th Street, Chelsea, (212) 414-5994, [highlineballroom.com](http://highlineballroom.com); \$30 in advance, \$35 at the door. (Pareles)

ANDY PALACIO (Thursday) Mr. Palacio, from Belize, is devoted to preserving the Garifuna music of Central America, a sweet but densely percussive dance style full of call-and-response vocals whose origins are traceable to a group of African slaves who escaped two 17th-century Spanish shipwrecks. At noon, BAM Rhythm & Blues Festival, MetroTech Commons Plaza, Flatbush Avenue and Myrtle Street, downtown Brooklyn, (718) 636-4100, [bam.org](http://bam.org); free. At 9 p.m., S.O.B.'s, 204 Varick Street, at Houston Street, South Village, (212) 243-4940, [sobs.com](http://sobs.com); \$25 in advance, \$28 at the door. (Sisario)

\* PANDA BEAR (Tomorrow) Noah Lennox, better known as Panda Bear, is one of the singers and captains of disorientation in Animal Collective. In that band and on his recent solo album, "Person Pitch" (Paw Tracks), he sends the sunniest Beach Boys melodies through endless psychedelic transformations, sometimes elegant and sometimes terrifying. With Eric Copeland and Scott Mou. At 8 p.m., Bowery Ballroom, 6 Delancey Street, near the Bowery, Lower East Side, (212) 533-2111, [boweryballroom.com](http://boweryballroom.com); sold out. (Sisario)

POLYGRAPH LOUNGE (Tomorrow) Mad genius should always be this fun. As Polygraph Lounge, Rob Schwimmer and Mark Stewart play seemingly any instrument -- including those they invented themselves, like the

"chaladoo horn" made from plumbing pipe -- in riotously clever songs, like their setting of the ubiquitous car-alarm sequence or a "Moby-Dick" medley of whale-centric pop parodies ("A Whiter Shade of Whale," "Moby I'm Amazed"). At 7 p.m., Joe's Pub, at the Public Theater, 425 Lafayette Street, at Astor Place, East Village, (212) 967-7555, joespub.com; \$15. (Sisario)

RISE AGAINST (Wednesday) In its screeds about war and "the fumes of injustice," this Chicago band owes a debt to Bad Religion, the canonical 1980s political punk band. But those self-lacerating cries of despair ("I'm standing on a rooftop ready to fall")? Pure 21st-century emo. With Only Crime, Silverstein and Comeback Kid. At 7 p.m., Nokia Theater, 1515 Broadway, at 44th Street, (212) 307-7171, nokiatheatrenyc.com; \$22.50.

(Sisario)

SLOAN, APOSTLE OF HUSTLE (Sunday) For its annual Canada Day show, Central Park SummerStage presents Sloan, mainstays from Nova Scotia whose melody-rich power-pop contorts itself in nervous self-awareness ("I'm not afraid of what I'm made of but my trajectory/Has me fading into obscurity"); and Apostle of Hustle, featuring Andrew Whiteman of the Toronto group Broken Social Scene, which plays dreamy washes of guitar over an easygoing rock pulse, recalling the soft points of U2's "Unforgettable Fire." With Duhks, a "soul-grass" folk band from Winnipeg, Manitoba. At 3 p.m., Rumsey Playfield, midpark at 70th Street, (212) 360-2777, summerstage.org; free. Apostle of Hustle also plays on Monday at 10 p.m. at the Mercury Lounge, 217 East Houston Street, at Ludlow Street, Lower East Side, (212) 260-4700, mercuryloungenyc.com; \$12. (Sisario)

SOUTHSIDE JOHNNY AND THE ASBURY JUKES (Tonight and tomorrow night) While his friend Bruce Springsteen left the Jersey Shore behind and went on to write all-American anthems and parables, Southside Johnny Lyon stuck to the old bar-band basics: rolling R&B vamps and raspy-voiced, good-natured soul plaints, complete with horn section. At 8, B. B. King Blues Club and Grill, 237 West 42nd Street, Manhattan, (212) 997-4144, bbkingblues.com; \$35. (Pareles)

\* RALPH STANLEY (Tonight) Mr. Stanley's stark, unflinching "O Death" leaped out of the soundtrack of "O Brother, Where Are Thou?" and introduced a few million new listeners to a gripping, venerable singer whose songs about sin, temptation and salvation are cornerstones of country music. Leading his own band, Mr. Stanley is more avuncular than apocalyptic, but his songs still have eerie moments. With James Reams. At 7:30, Celebrate Brooklyn, Prospect Park Bandshell, Prospect Park West and Ninth Street, Park Slope, (718) 855-7882, brooklynx.org; \$3 suggested donation. (Pareles)

SUPERCHUNK, OAKLEY HALL (Sunday) The best new rite of summer music in New York is the opening of McCarren Park Pool in Brooklyn, a 50,000-square-foot, Depression-era public swimming pool left fallow for decades that became an improbable concert hot spot last year. The series begins on Sunday with Superchunk, grunge-pop granddaddies from Chapel Hill, N.C., who are more lovable the less seriously they take themselves; and Oakley Hall, a Brooklyn band whose patient country-folk mutates into powerful, throbbing drones. With +/- . At 2 p.m., McCarren Park Pool, Lorimer Street, between Driggs Avenue and Bayard Street, Greenpoint, Brooklyn, thepoolparties.com; free. (Sisario)

TEAM DRESCH (Tonight and tomorrow night) A decade ago Team Dresch, a light in the riot grrrl scene that was proud to call its music "queercore," faded out just as Sleater-Kinney was fading in. Its continuing reunion comes to Studio B in Brooklyn tonight and the Mercury Lounge tomorrow, with Ex-Members also on the bill. Tonight at 8, 259 Banker Street, between Meserole Avenue and Calyer Street, Greenpoint, Brooklyn, (718) 389-1880, clubstudiob.com; \$12. Tomorrow night at 8, 217 East Houston Street, at Ludlow Street, Lower East Side, (212) 260-4700, mercuryloungenyc.com; sold out. (Sisario)

VIOLENT FEMMES (Tonight and tomorrow night) Somewhere it is always the ninth grade, which means that the hormone-tortured coffeeshop punk of Violent Femmes is timeless. With John Kruth. At 8, Warsaw, 261 Driggs Avenue,

at Eckford Street, Greenpoint, Brooklyn, (718) 387-0505, warsawconcerts.com; \$25. (Sisario)

**WILCO** (Monday and Tuesday) For its latest disc, "Sky Blue Sky" (Nonesuch), Wilco avoided the static storm of electronics that have made its recent albums so intriguingly experimental. But with fragile and beautifully bare arrangements underlining Jeff Tweedy's songs of vulnerability and mortality, the move seems just as daring. Monday at 8 p.m., with Low, a trio from Duluth, Minn., that creates hushed, stark songs on a vast sonic scale, at the Hammerstein Ballroom, 311 West 34th Street, Manhattan, (212) 307-7171, mcstudios.com; Tuesday at 8 p.m., Warsaw, 261 Driggs Avenue, at Eckford Street, Greenpoint, Brooklyn, (718) 387-0505, warsawconcerts.com; both sold out. (Sisario)

**MARY WILSON** (Tonight and tomorrow night, and Tuesday through Thursday nights) A Supreme from its founding in 1959 (as the Primettes) through all the group's post-Diana Ross incarnations, Mary Wilson comes to Feinstein's at Loews Regency for a two-week cabaret engagement. She's riding the "Dreamgirls" wave, and her show is to feature standards -- in addition to Supremes hits, of course. At 8:30, with additional shows tonight and tomorrow night at 11, 540 Park Avenue, at 61st Street, (212) 339-4095, feinsteinsattheregency.com; \$75 cover, with a \$40 minimum. (Sisario)

**URL:** <http://www.nytimes.com>

**GRAPHIC: PHOTO: POP** The Musical globalist Manu Chao, below, brings his hip-shaking sound to Celebrate Brooklyn at the Prospect Park Bandshell. Page 23. (PHOTOGRAPH BY MARIO ANZUONI/REUTERS)

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 Daily Camera (Boulder, Colorado)

**December 7, 2007 Friday**

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**HEADLINE:** Listen to this;  
 Box sets and hits collections make great gifts for the music-lover on your list

**BYLINE:** Camera staff and wire

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In terms of sales, the CD may be dying a slow death, but every year record companies recoup some of their losses around the holidays, when they release a slew of greatest-hits collections and box sets just in time for Christmas gift-giving.

Here's a look at some of this year's high-profile offerings, which include compilations of songs from rock giants like Bob Dylan and Santana, hits collections from out-of-the-mainstream acts like Frank Black and Echo and the Bunnymen, and box sets covering styles like Britpop, heavy metal and psychedelic rock.

Looking for some gift ideas for the music fan on your list? This is a great place to start.

The Afghan Whigs Unbreakable (A Retrospective 1990-2006) (Elektra/Rhino)  
 &lt;star&gt;&lt;star&gt;&lt;star&gt;½

Most of the Afghan Whigs' albums were such cinematic affairs - with beginnings, middles and ends - that it's hard to imagine the band's songs all scrambled up. Luckily, Greg Dulli and Co. manage to pull it off on this belated send-off, which stitches together 16 of their best tunes, plus a pair of songs newly recorded by the band's final lineup.

The Whigs always were at their best mining the dark alleys of the soul, wedding the sounds of Motown and Seattle for a unique sonic imprint both grim and passionate. Unbreakable succeeds by not simply collecting the band's singles, but, rather, presenting a series of songs that best fit that theme, from the self-loathing of &"Be Sweet,&" off of 1993's gut-wrenching Gentlemen, to a creepy, downtempo take on the Supremes' &"Come See About Me.&"

New songs &"I'm a Soldier&" and &"Magazine,&" as almost always is the case with these collections, are fine and fitting, yet don't stand up to the band's best. The Whigs really get it right, though, by closing the disc with their most ambitious pairing: &"Crime Scene Part One&" and &"Faded,&" the epic, movie-like bookends of 1996's Black Love.



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And with that, it's a wrap. (Matt Sebastian, Camera Staff Writer

93-03

(Cooking Vinyl) &lt;star&gt;&lt;star&gt;&lt;star&gt;

Like that of many a frontman gone solo, Frank Black's post-Pixies output never has garnered much critical infatuation, nor inspired the indie masses the way his seminal first band did throughout the late '80s and early '90s. As this decade-spanning collection shows, however, the former Black Francis certainly was ready to move on - and while his solo output never hits the Pixies' frenetic peaks, it certainly was more sonically varied and mature.

This 22-track overview - there's also a bonus live disc - offers an excellent introduction to Black's warped pop, which grew more subtle and less shrieking after the Pixies fell apart. Tunes such as &"Los Angeles,&" &"Freedom Rock&" and &"Headache&" are all crunch and melody, while &"All My Ghosts&" and &"I Gotta Move&" find Black back in bare-bones rocker mode, backed by the Pistoleros. What's peculiar, though, is that this best-of stops in 2003, omitting most any trace of the four albums Black has released since then - although &"Threshold Apprehension,&" the lead-off cut from 2007's Bluefinger, which Black released under his old Pixies stage name, does appear as a hidden track. (MS)

The Clash The Singles

(Epic/Legacy) &lt;star&gt;&lt;star&gt;

Last year's mammoth Clash box set - which collected all of the band's singles, from &"White Riot&" in 1977 to &"This is England&" in 1985, plus B-sides, across 19 separate discs - gets whittled down to a single CD on this completely unnecessary release.

This year's The Singles differs from 1991's The Singles only in the non-chronological order of its tracklist, and the inclusion of &"This is England&" and the Cost of Living EP B-side &"Groovy Times&" - hardly justification to foist another best-of on unsuspecting buyers.

Sure, these are all essential tracks from one of rock history's greatest bands - there's barely a misfire here - but newcomers would be better off digging into double-disc overviews such as The Story of the Clash Vol. 1 or The Essential Clash, both of which are far better punk primers. (MS)

Common This is Me Then

(Legacy) &lt;star&gt;&lt;star&gt;&lt;star&gt;

That title's a little misleading - this disc actually collects tunes from the Chicago rapper's early '90s days, before he broke through with 2000's Like Water For Chocolate and when he was still known as Common Sense. The old-school beats and jazzy samples recall then-contemporaries like Gang Starr, De La Soul and A Tribe Called Quest (and remind us again of how much more fun rap was in the old days), and among the standout tracks are duets with Lauryn Hill and Erykah Badu. But some of the collection's more misogynistic tracks (&"Heidi Hoe,&" for instance) should have been left off, given Common's new-millennium status as a &"conscious&" rapper. (Greg Glasgow, Camera Entertainment Editor)

Miles Davis The Complete On the Corner Sessions

(Columbia/Legacy) &lt;star&gt;&lt;star&gt;&lt;star&gt;&lt;star&gt;

This is the eighth and final deluxe multi-CD box set in Columbia/Legacy's series of complete Miles Davis studio recordings spanning the years 1955-75, during which the restlessly creative trumpeter moved from hard-bop to modal

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jazz to jazz-rock fusion and beyond. This six-CD box set contains Davis' studio sessions from 1972-'75 when the trumpeter completely reinvented himself and upset the jazz establishment with his revolutionary new style of electronic improvisational funk music. It was way ahead of its time and anticipated future trends in techno, trance, world music and even rap.

On these sessions, Davis abandoned the jazz mainstream with its emphasis on individual soloing in favor of a churning orchestral collective jam-band style. Davis brewed together a heady gumbo of ingredients: his own muted wah-wah trumpet, funky Motown bassist Michael Henderson's grooves rooted in James Brown and Sly Stone, Dave Liebman and Sonny Fortune's post-Coltrane saxophone blowing, Pete Cosey and Reggie Lucas' slashing, Jimi Hendrix-style electric guitar runs; Indian tabla player Badal Roy and electric sitarist Khalil Balakrishna's world music influences, and tape manipulations inspired by avant-garde electronic composer Karlheinz Stockhausen.

This set not only contains material released on the studio albums *On the Corner* (1982), *Get Up With It* (1974) and *Big Fun* (1974), but also 12 previously unreleased tracks, notably the brooding "Mr. Foster" and "Chieftain," which melds Caribbean rhythms and Near Eastern colorings. There's a total of more than two hours of new music among the 6½ hours of music.

That makes the box set, though pricey, a must for devotees of Davis' electric music because it illuminates the creative process by which Davis and his long-time producer Teo Macero edited and shaped the raw material into their finished form. (Charles J. Gans, Associated Press)

Bob Dylan Dylan

(Columbia/Legacy) &lt;star&gt;&lt;star&gt;&lt;star&gt;&lt;star&gt;

The songs of rock's poet laureate have been compiled many times before, but never quite as comprehensively as on this chronologically arranged, three-disc set that ranges from "Song to Woody," from Dylan's 1962 self-titled debut, to "When the Deal Goes Down," from last year's *Modern Times*.

The first disc is, of course, by far the best, chock full of '60s masterpieces such as "Blowin' In The Wind," "Don't Think Twice, It's All Right," "Subterranean Homesick Blues" and "Maggie's Farm." Disc two contains Dylan's less-vital, more laid-back '70s work ("You Ain't Goin' Nowhere," "Lay Lady Lay"), along with a pair of tunes from 1979's born-again album *Slow Train Coming*. There are some good songs here ("Tangled Up in Blue," "Gotta Serve Somebody," "Hurricane"), though some are marred by dated production.

Skipping most of the '80s, the set's third disc chronicles Dylan's artistic comeback, with tunes from the Daniel Lanois-produced albums *Oh Mercy* and *Time Out Of Mind*, the '90s acoustic discs *Good As I Been To You* and *World Gone Wrong* and new-millennium efforts "Love and Theft" and *Modern Times*, which find Dylan looking at life from an older and wiser (if less melodic) viewpoint.

Chances are you'll find yourself listening almost exclusively to disc one, but Dylan is a well-thought-out compilation of one of rock's longest-recording (1962 was 45 years ago, just in case you weren't keeping track), most-respected artists. (GG)

Echo & The Bunnymen *More Songs to Learn and Sing: The Very Best of Echo & The Bunnymen* (Rhino/Sire)  
&lt;star&gt;&lt;star&gt;&lt;star&gt;

For college-rock students of the late '80s, *Echo & The Bunnymen's Songs to Learn and Sing* compilation was required listening, sharing space on an aural syllabus of best-ofs that included *Catching Up* with Depeche Mode, the Cure's *Standing on a Beach: The Singles* and New Order's *Substance*. More than 20 years after that Bunnymen release, the archivists at Rhino Records have upgraded, remastered and expanded that set, reshuffling the tracklist to drop one song ("The Puppet") and add 10 more, plus a DVD of music videos.

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Does this make More Songs to Learn and Sing any more essential than its predecessor? Well, that first set was released before the band's U.S. breakthrough with 1987's "Lips Like Sugar," so that's now included, along with the sublime "The Game" from that year's self-titled disc (although "Bedbugs and Ballyhoo" is inexplicably missing).

While there are a few gems in the Bunnymen's post-'80s catalog - such as the soaring, Britpop-esque "Nothing Lasts Forever" from 1997 and the jaunty "Stormy Weather," off of 2005's surprisingly strong Siberia - the new tracks mostly serve to illuminate how great the band's earlier hits were. (MS)

Donald Fagen Nightfly Trilogy (Reprise/Rhino) &lt;star&gt;&lt;star&gt;&lt;star&gt;½

Steely Dan cofounder Donald Fagen has released three albums since the band first bit the dust in the early '80s: 1982's jazz-pop classic The Nightfly, 1993's sci-fi-flavored Kamakiriad (produced by Fagen's Steely Dan mate, Walter Becker) and 2006's disappointing Morph the Cat.

Rhino has packaged all three together in a dual-disc set that sounds cooler than it actually is: Each album comes with new stereo and Surround-Sound mixes and a newfangled "MVI" disc that plays on your DVD player or in your computer and includes a handful of music videos, two interviews, bonus audio tracks (also collected on a separate audio CD that comes in the box set) and lyrics and liner notes.

Fagen always was a stickler for pristine sound and the new audio mixes sound great, but the rest of the extras are pretty disappointing, especially the decision to make the liner notes available only on the DVD (where you can't read them while actually listening to the songs they describe). It feels like a way to pad out some pretty flimsy DVD offerings (GG)

Genesis 1983-1998 (Atlantic/Rhino) &lt;star&gt;&lt;star&gt;&lt;star&gt;

Genesis seems to have taken the place of the Grateful Dead for music archivist Rhino Records, which the past couple of years has released Genesis retrospectives and collections with the same frequency it used to issue archival collections from the Dead.

The latest set, 1983-1998, updates Genesis' MTV-era output in double-disc sets, each with a remastered audio disc of the original album and a separate DVD of Surround-Sound audio mixes and bonus video footage such as interviews, videos and tour programs.

The box set Genesis 1976-1982, which came out earlier this year, included a treasure trove of TV specials and live performances on the DVD side; this time around that bonus footage is confined almost exclusively to rock videos, including the amusing clips that accompanied "Illegal Alien" and "Jesus He Knows Me," and the famous puppet video the band made for "Land of Confusion."

As for the music, these were Genesis' least-interesting years (hopefully the box set for the Peter Gabriel era isn't too far away), and while it's fun to rediscover album tracks like the funky "Just a Job to Do" (from 1983's Genesis) and the multipart "Domino" (1986's Invisible Touch), most fans probably don't feel the need to listen to tunes like "In Too Deep" or "Hold on My Heart" too many more times. And while we understand the reason for putting the 1997, post-Phil Collins album Calling All Stations in the set, it's a good bet those discs won't spend much time in the changer.

A bonus CD includes some forgettable B-sides and outtakes, while the bonus DVD features the set's best live footage: a 1993 performance at England's Knebworth festival that includes a killer medley of '70s-era songs plus newer tunes like "Home By the Sea" and "Domino." (GG)

Emmylou Harris

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Songbird (Rhino) &lt;star&gt;&lt;star&gt;&lt;star&gt;&lt;star&gt;

The first cut on the boxed set Songbird shows how far Emmylou Harris has come to achieve her status as a grande dame of country music.

Harris sounds like some flower-power refugee on the opening &"Clocks,&" channeling Judy Collins in a wispy alto. The 1970 performance has aged poorly, not surprising since it's an outtake from Harris' long-forgotten debut album.

Harris deserves credit for including the curiosity, and by cut two she's on to sturdier stuff - a duet with Gram Parsons. It's a nice transition, because Harris says she found her voice singing with Parsons.

Lots of wonderful music follows. There are 78 songs in all, with two discs of Harris' personal favorites, and two discs featuring previously unreleased material, collaborations and songs that appeared on tribute albums. The set's fifth disc is an entertaining DVD with nine performances dating back as far as 1975.

Songbird is a valuable companion to a two-disc anthology released by Rhino in 2001 that focuses on Harris' hits. These performances are less well know but just as compelling.

Harris sings songs by Springsteen and (Townes) Van Zandt, Lucinda Williams and Hank Williams, the Beatles and Leonard Cohen, and makes each tune her own. The set also showcases Harris' underrated songwriting talents.

And few singers have performed with so many great musicians. The parade of talent in the boxed set includes Johnny Cash, George Jones, Guy Clark, Dolly Parton, Linda Ronstadt, Elvis Costello, Chrissie Hynde, Mark Knopfler, Ricky Skaggs and many of the best instrumentalists of Harris' generation, among them Sam Bush, James Burton and Albert Lee.

The handsome package meets Rhino's usual high standards, although the discs are difficult to extract. More than compensating for that annoyance are Harris' illuminating song-by-song comments in the liner notes. She speaks as well as she sings. (Steven Wine, Associated Press)

Mick Jagger The Very Best of Mick Jagger

(Atlantic/Rhino) &lt;star&gt;&lt;star&gt;½

To cynics, the title of Mick Jagger's first-ever compilation disc is something of a joke: The lippy rocker's &"very best&" work, of course, is found not here, but scattered across the Rolling Stones' vaunted '60s and '70s output.

Quibbles aside, The Very Best of Mick Jagger - a 17-song overview, featuring three previously unissued tunes - is better than most casual rock fans would expect. Among other highlights, &"Don't Tear Me Up,&" off of 1993's Wandering Spirit, is a stronger ballad than the Stones have produced in eons, while there's a welcome grit to the funky &"Too Many Cooks (Spoil the Soup),&" an unreleased 1973 jam produced by John Lennon.

Still, if someone's going to bother compiling a best-of disc for a solo Stone, why not do it with Keith Richards' far superior extra-curricular work? (MS)

Led Zeppelin Mothership

(Swan Song/ Atlantic)

&lt;star&gt;&lt;star&gt;&lt;star&gt;

Yet another repackaging of the hard-rock giant's best-known tunes (this one on two CDs with expansive liner notes

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and detailed song credits) feels mostly like a cash-in opportunity tied to Zeppelin's upcoming reunion show in London. You've heard all these songs a million times (well, maybe not &"Achilles Last Stand&"), and while they're all great tunes, you'd be better off investing in some of the band's studio albums to discover deeper cuts that haven't already been drilled deep into your brain. (GG)

Led Zeppelin The Song Remains the Same (Swan Song/Atlantic)

&lt;star&gt;&lt;star&gt;½

The notoriously lousy 1976 live album gets new life in a double-disc set that includes six songs that weren't on the original release (including &"The Ocean&" and &"Misty Mountain Hop&"). Despite the muddy sound, there are elements of a great '70s arena-rock show here, including Jimmy Page's ragged guitar solos (the slow blues &"Since I've Been Loving You&" sounds pretty fantastic), John Bonham's thunderous drumming (check out &"Moby Dick&") and Robert Plant's otherworldly howling on tunes like &"No Quarter.&" But half of the arena-rock equation was what audiences saw on stage: You can only listen to Page bowing his guitar on &"Dazed and Confused&" for so long without wondering just what that looked like. The band's 2003 DVD compilation of live performances (or the new DVD version of &"The Song Remains the Same&") give a better overall picture of the live Led Zeppelin experience. (GG)

Placebo Extended Play '07

(Virgin) &lt;star&gt;&lt;star&gt;

This curious artifact - an eight-track, sort-of best-of - apparently was issued in the U.S. this summer as an introduction to the androgynous British glam-rockers during their amphitheater tour with pop-goth upstarts My Chemical Romance.

As an overview, the disc collects a single apiece from each of the perennially underappreciated band's five albums (&"Nancy Boy&" and &"Meds&" are the standouts here), plus three live tracks, including the band's best-known cut in America (&"Pure Morning&"), as well as an explosive cover of Kate Bush's classic &"Running Up That Hill.&" This certainly isn't the best introduction to Placebo - Once More With Feeling: Singles 1996-2004 fits that bill nicely - but fans no doubt will want to at least download the Kate Bush cover. (MS)

Santana Ultimate Santana (Arista/Columbia/

Legacy) &lt;star&gt;&lt;star&gt;½

To most serious rock fans, the &"ultimate&" Santana was the Latin jazz-meets-psychedelic rock outfit of the late '60s and early '70s, best defined by the band's searing performance of &"Soul Sacrifice&" at Woodstock. This single-disc set treats those years like an afterthought, however, sandwiching classics like &"Oye Como Va,&" &"Black Magic Woman&" and &"Everybody's Everything&" between more recent hits from guitarist Carlos Santana's guest-star-heavy Arista years (&"Smooth,&" &"Put Your Lights On,&" &"The Game of Love,&" etc.).

As added incentive, the disc features three new collaborations - with Nickelback's Chad Kroeger, Jennifer Lopez and Tina Turner (the latter on another version of &"The Game of Love&"). There's no denying that the well-crafted singles of the new millennium are, for the most part, great pop songs, but in the soul department, they can't hold a candle to the vintage stuff. (GG)

U2 The Joshua Tree (Universal/Island) &lt;star&gt;&lt;star&gt;&lt;star&gt;&lt;star&gt;

Few albums have so forcefully announced their importance as U2's The Joshua Tree, with its serene biblical moniker, stark black-and-gold packaging and Anton Corbijn's iconic cover shot of a dour-faced young band standing motionless in the California desert.

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Twenty years on, The Joshua Tree remains the album that turned U2 into global superstars, a nearly flawless rock 'n' roll record seeped in big ideas and bigger sounds. To mark that anniversary, the band has issued a deluxe box set featuring a remastered edition of the album, a disc of B-sides and previously unheard outtakes, a hardbound book and a DVD containing a full 1987 concert, a documentary and a couple of period videos. (The Joshua Tree also has been reissued in one- and two-disc versions.)

The album itself sounds wonderful, far richer than the flat original CD release: Adam Clayton's bass rumbles beneath &"With or Without You,&" Larry Mullen's snares snap briskly on &"Bullet the Blue Sky&" and the Edge peals off chiming notes to open &"Where the Streets Have No Name.&"

For fans, though, the real draw is the second disc, which features the album's exemplary B-sides - most of which already have been compiled on a previous best-of - and several unreleased demos from the Joshua Tree sessions. Most are just sketches, but a couple really stand out: &"Desert of Our Love&" rolls along on an uncharacteristically lilting beat, while the haunting &"Wave of Sorrow (Birdland)&" features new lyrics and a recently recorded vocal by Bono.

At \$59.98, the box set is a bit pricey for what's really just an expanded version of a single album. But the extras - including essays by the band and producers Brian Eno and Daniel Lanois, plus the outtakes and B-sides - really do help put The Joshua Tree into a grander and more meaningful context. (MS)

Various Artists The Brit Box: UK Indie, Shoegaze and Britpop Gems of the Last Millennium (Rhino)  
&lt;star&gt;&lt;star&gt;&lt;star&gt;½

The music buffs at Rhino Records have made compiling box sets an art form, and they work their magic yet again on the fantastic Brit Box, pulling together what on paper appears to be an overly broad collection of U.K. rock into a thrilling aural trip abroad.

The four-disc set - priced at \$64.98 and packaged in a telephone booth-like longbox that actually lights up - opens with the Smiths' &"How Soon is Now,&" then travels chronologically: there's late-'80s alt-pop (The Cure, Jesus and Mary Chain, Echo & The Bunnymen), Madchester rave-ups (The Stone Roses, Happy Mondays, Primal Scream), early-'90s shoegaze (My Bloody Valentine, Ride, Chapterhouse), classic Britpop (Oasis, Blur, Suede) and late-'90s indie (Verve, Cornershop, Mansun).

Yet what's best with this set - and all of Rhino's efforts, for that matter - are those forgotten gems that bubble up beside the all-stars, cuts such as the Inspiral Carpets' swirling, organ-led &"This is How it Feels&" or the adrenalized pop kick of the Primitives' &"Crash.&"

Sure, there are a few omissions here - the House of Love and Radiohead come to mind immediately - but The Brit Box is a sure-bet delight for Anglophiles, and perhaps even the beginning of a Nuggets-like series. One can only hope. (MS)

Various Artists Dick Clark's American Bandstand: 50th Anniversary (TimeLife)  
&lt;star&gt;&lt;star&gt;&lt;star&gt;&lt;star&gt;

It's hard to imagine a more comprehensive set of chart-topping pop tunes from the past 50 years than this &"American Bandstand&" set, a collection of original studio recordings of songs danced to on Dick Clark's venerable variety show. The 12-disc set (available only through [www.timelife.com](http://www.timelife.com)) includes oldies (Bill Haley, Jerry Lee Lewis, Chuck Berry), Motown (the Supremes, Stevie Wonder), British Invasion (Herman's Hermits, the Animals), Woodstock-era rock (Jefferson Airplane, Sly and the Family Stone, the Guess Who), disco (Donna Summer, Gloria Gaynor) and much more, right up to '80s hits from the likes of Blondie, Kim Carnes and Toni Basil.

The set - a staggering array of songs most everyone knows - is arranged neither chronologically nor stylistically, but into six nearly random two-disc sets with vague titles like &"I Can't Help Myself&" and &"Dance, Dance,

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Dance,&" which is a little maddening but makes for some jukebox-style listening: Disc two of the &"Bandstand Boogie&" set, for instance, includes songs by Gladys Knight and the Pips, Hall and Oates, Frankie Valli, Barry Manilow, Rick Springfield, Aretha Franklin and Santana. Clear up some space on your iPod. (GG)

Various Artists Heavy Metal (Rhino) &lt;star&gt;&lt;star&gt;&lt;star&gt;

Heavy metal is a style to be reckoned with, and Rhino manages a respectable chronicle of the genre's birth and various incarnations in a four-disc box set simply titled Heavy Metal.

Banging your head through roughly 25 years and 70 tracks of boot-stomping angst - from Iron Butterfly to Sepultura - may not be good for your health, but it's a fun ride.

Focused heavily on the years between punk and grunge, when metal ruled the airwaves, there are some scattered gems, tracks you'll think are not worthy and, of course, those that have been overlooked. (The inclusion of Dio-era Black Sabbath's &"Neon Knights&" as opposed to anything they recorded with Ozzy Osbourne will seem sacrilegious to some).

The souped-up psychedelic blues that marked metal's birth is here (Uriah Heep, Deep Purple, **Hawkwind**) along with the glam-infused arena rock of Alice Cooper and KISS; the stripped-down approach of early Iron Maiden, Judas Priest and Motorhead; progressive metal courtesy of Rush and Queensryche; and shredding thrash from Metallica, Slayer and Anthrax. Even the oft-mocked '80s hair bands are invited to the party with entries from Whitesnake, Great White and Poison, among others.

Along with a wealth of photos and a track-by-track synopsis of metal's evolution, there are several interesting essays and interviews to help tell the story. And there's even a limited edition amplifier box with a volume knob you can crank up to 11.

Get the message and play it loud. (John Kosik, Associated Press)

Various Artists Love is the Song We Sing: San Francisco Nuggets, 1965-1970

(Rhino) &lt;star&gt;&lt;star&gt;&lt;star&gt;½

For their fourth Nuggets box set, the musical archeologists at Rhino set their sights squarely on late-'60s San Francisco, unearthing four discs' worth of musical memories - leading up to the Summer of Love and afterward - from the likes of Jefferson Airplane, the Flamin' Groovies, Moby Grape, Quicksilver Messenger Service and the Grateful Dead.

Bookended by Dino Valenti's &"Let's Get Together&" and the Youngblood's far more famous cover version (renamed &"Get Together&"), the 77-track set commemorates a music scene that produced far more than just protest songs and noodly psychedelia. Standouts include Count Five's garage classic &"Psychotic Reaction,&" Country Joe & The Fish's mesmerizing instrumental &"Section 43&" and Blue Cheer's sludgy romp through Eddie Cochran's &"Summertime Blues.&"

Just as impressive is the packaging. For this set, priced at \$64.98, Rhino eschewed the longbox format it used on the previous Nuggets sets, and encased the four discs in a 120-page hardbound book that features essays, liner notes and scores of full-page photographs of the participating bands.

Love is the Song We Sing is a gorgeous collection and a fitting tribute to one of the most important musical microcosms in rock history. (MS)

**LOAD-DATE:** December 21, 2007



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Arkansas Democrat-Gazette (Little Rock)

December 6, 2007 Thursday

**SECTION:** STYLE

**LENGTH:** 1019 words

**HEADLINE:** REISSUES Reissues more than mere rehashes

**BYLINE:** BY ELLIS WIDNER ARKANSAS DEMOCRAT-GAZETTE

**BODY:**

Boxed sets are the antithesis of the iPod. While both are welcome gifts under the Christmas tree, the boxed set can take up quite a bit of space, while the iPod prides itself on an ever-shrinking profile.

Even though the tunes of a boxed set can be downloaded into a portable music player, many people still find great pleasure in the physical presence of the set and its CDs with improved sound quality, the sometimes elaborate and artistic packaging and the expansive booklets with informative essays and collections of sometimes rare photographs.

Some recent releases:

Merle Haggard, *Legends of American Music: The Original Outlaw, Time Life*, three CDs, \$39.98 The groundbreaking music of Merle Haggard focused on working men, convicts and men who drowned their romantic sorrows in booze. Haggard's music painted haunting portraits of wounded men and women and told stories with a plain-spoken eloquence sung in a life-worn baritone. His heartfelt music embraces country, swing, blues and folk. This career retrospective of 60 songs, most of them hits, touches all the bases. The booklet is informative and filled with rare photos. But the booklet doesn't identify Haggard's topnotch backing musicians, who included Glen Campbell, James Burton and Texas Playboy Eldon Shamblin. What else could make it even better? A fourth CD of live material or a DVD of performances and music videos.

Billie Holiday, *Lady Day: The Master Takes and Singles, Columbia Legacy*, four CDs, \$49.98 If a single CD collection of Billie Holiday classics just isn't enough, *Lady Day* should more than satisfy. This set is an edited version of the Grammy Award-winning 10-CD set *The Complete Billie Holiday on Columbia (1933-44)*, which traces Holiday's evolution to the very definition of jazz diva. She is supported by greats such as clarinetist Benny Goodman, saxophonist Ben Webster and pianist Teddy Wilson. Holiday and the musicians transform even the most ordinary of songs into sublime, extraordinary experiences. Her work with the great tenor sax player Lester Young on "I Must Have That Man"



REISSUES Reissues more than mere rehashes Arkansas Democrat-Gazette (Little Rock) December 6, 2007 Thursday

and "A Sailboat in the Moonlight" thrills, as do "Them There Eyes," "God Bless the Child" and "The Man I Love." Bob Dylan, Dylan, Columbia/ Legacy, three CDs, \$49.98 How many Bob Dylan compilations have there been? Lots. The challenge any compiler of Dylan's music faces is just the process of distilling an impressively rich, varied body of work. Dylan has 48 tunes from early days through recent works, most of which are familiar. Best of all, it is presented chronologically, allowing one to appreciate the artist's evolution as he moves through the various threads of American music. Dylan is an impressive guided tour of a remarkable career.

Genesis, 1983-1998, Rhino, five CDs, five DVDs, \$99.98 Like its predecessor, 1976-1982, this session includes an album paired with a DVD of interviews and videos. The set includes the albums Genesis, Invisible Touch, We Can't Dance and Calling All Stations, plus Extra Tracks 1983-1998. There's a 48-page hardcover book and a DVD of extras. The two boxes trace the band's evolution from progressive rock to blockbuster commercial success with hits such as "Invisible Touch," "Land of Confusion" and "In Too Deep." The packaging, concept and execution are impressive.

Various artists, City of Dreams: A Collection of New Orleans Music, Rounder, four CDs, \$32.98 Rounder Records has a fine modern New Orleans music archive that crosses a wide variety of that city's styles. These 48 tunes are a reasonably good overview of New Orleans' music scene before Hurricane Katrina. There is an undeniable poignancy in hearing pianist Tuts Washington's "Do You Know What It Means to Miss New Orleans." Each disc carries a theme - blues and R&B, street and festival bands, funk and soul and solo pianists. Among other tracks are Eddie Bo's "Check Mr. Popeye," the Dirty Dozen Brass Band's "It Ain't What You Think" and Professor Longhair's vibrant "Go to the Mardi Gras." The boxed set's major shortcoming is the lack of a disc devoted to jazz.

Various artists, The Brit Box, Rhino, four CDs, \$64.98 Packaged to resemble a British telephone booth, this way-cool collection of post-punk British pop music has 78 acts, including obscure acts such as Shop Assistants, the Primitives and Felt, hit makers such as Oasis and Blur, plus selections by the Smiths, New Order, the Cure, Pulp, Stereolab, My Bloody Valentine and Cocteau Twins. There's an 80-page booklet loaded with essays, photos, interviews and more.

Various Artists, Heavy Metal, Rhino, four CDs, \$64.98 Heavy metal rock music in a boxed set is a tough proposition. The mix of the prickly, edgy sounds of **Hawkwind**, Megadeth and Metallica with crossover metal acts (Dokken, Y&T, et al.) won't please fans of either persuasion or the sub-genre followers. The set includes glammed-up arena rockers Alice Cooper and KISS; early Iron Maiden, Rush and more. A booklet with good essays and a cool amplifier-style package works.

John Coltrane, Interplay, Prestige, five CDs, \$59.98 These recordings from 1956 through 1958 are mostly a collection of the great saxophonist's sessions with others. He is sideman, band member and jam-session participant. Interplay has its moments with musicians such as Zoot Sims, Paul Quinichette and Al Cohn. Still, this isn't the Coltrane whose music many of us fell in love with; this precedes the inspired playing that was to come. Best for completists.

Other boxed sets of interest: Luther Vandross, Love, Luther, Epic/J/Legacy, four CDs. \$49.98. Vandross' majestic and expressive voice elevated popular music.

The War, A Ken Burns Film: Deluxe Edition, Legacy, four CDs, \$49.98. A mix of some new material (Norah Jones, Wynton Marsalis) with World War II-era pop, swing and classical music.

Miles Davis, The Complete on the Corner Sessions, Columbia Legacy, six CDs, \$139.98. Recorded a few years after Bitches Brew, it is not for the Kind of Blue or Sketches of Spain fan.

Frank Sinatra, A Voice in Time (1939-1952), Columbia/RCA/ Legacy, 4 CDs, \$49.98 E-mail: ewidner@arkansasonline.com This article was published 12/06/2007

**LOAD-DATE:** December 6, 2007



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Pittsburgh City Paper (Pennsylvania)

**December 5, 2007 - December 12, 2007**

**SECTION:** REVIEWS; Pg. 32 Vol. 17 No. 49 ISSN: 1066-0062

**ACC-NO:** 59118

**LENGTH:** 400 words

**HEADLINE:** Tales From the Southland, Tales From the Sea

**BYLINE:** Theiner, Manny

**BODY:**

**ABSTRACT**

"Skull Bong Rock" (yes, you'll have song titles like that in this genre) has a sinewy twin-guitar line that hearkens back to the days of Skin Yard, and the epic "White Gypsy/ Dirty Talkin' Flower" takes you on a longdistance journey whether you're smoking the "Sweet Leaf" or not. And "Digital Drones vs. Jazzbot 6000" makes it dear how much influence **Hawkwind's** space-rock still has on this generation's sonic experiments.

**FULL TEXT**

Satanic Bat

Tales From the Southland, Tales From the Sea

OSSR

IN THEORY, stoner rock should have nearly matched the popularity of grunge. After all, grunge was a revival of '70s hard rock with an injection of punk spirit, and stoner rock is the continuation of its slower elements, as preached by such early '90s prophets as Kyuss and Monster Magnet. But the reality is that it was pulverized prematurely by nu-metal's ascent, and overall it's still an underground thing.

And that's just fine with Satanic Bat, the latest Pittsburgh band to seriously approach the stoner throne. Its new album, Tales From the Southland, Tales From the Sea, probably derives some inspiration from the stoner/doom giants below the Mason-Dixon: Buzzoven, Weedeater, Dixie Witch, Eyehategod. You'll Eke the Bat if you like those.

Tales From the Southland, Tales From the Sea Pittsburgh City Paper (Pennsylvania) December 5, 2007 - December 12, 2007

"Skull Bong Rock" (yes, you'll have song titles like that in this genre) has a sinewy twin-guitar line that hearkens back to the days of Skin Yard, and the epic "White Gypsy/ Dirty Talkin' Flower" takes you on a longdistance journey whether you're smoking the "Sweet Leaf" or not. And "Digital Drones vs. Jazzbot 6000" makes it dear how much influence **Hawkwind's** space-rock still has on this generation's sonic experiments.

The aspect most clearly setting this band apart is that drummer Steve Sobeck (ex-Forced Under) is also the lead vocalist. When he emits a heavily reverbed rebel yell - courtesy of production by Dennis Warner of Ground Control Studio - Sobeck sounds like he means it, no mean feat while also anchoring a rhythm section that flows like molasses.

Naturally, if you're into the core icons of the stoner underground - Orange Goblin, Electric Wizard, Spirit Caravan - you'll want to add Satanic Bat to your pantheon. But random Pittsburgh hard-rock and metal fans should take note, too - here's a local quartet that offers the same devil-sign-raising feeling in a local club that you'd otherwise only get once a year at Ozzfest. - Manny Theiner

**GRAPHIC:** Photographs

**LOAD-DATE:** December 24, 2007



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Modesto Bee

November 30, 2007 Friday  
ALL EDITION

**SECTION:** LOCAL NEWS; Pg. B7

**LENGTH:** 543 words

**HEADLINE:** CALLED FOR JURY DUTY? WELL, THAT'S NOT SO BAD -- OR IS IT?;  
SENT ON WILD GOOSE CHASE TO FRESBURG

**BYLINE:** BY JAMES MCANDREWS JR.

**BODY:**

Short of receiving a notice in the mail that I am legally deceased, almost nothing can be less welcome than a jury summons. At least that is what I used to think until I learned you can be summoned for something far worse than jury duty at the county courthouse. You can also be summoned to serve on a federal jury in Fresno.

After three calls over two weeks, none of which required me to appear, I made the fourth call and was summoned.

I'll let my iPod Nano's shuffle provide the framework for the highlights of my early September drive to Fresno:

Saga, "Wind Him Up," 5:40 a.m. It was pitch-black out and

I was annoyed about having to make this trip; now I will never listen to this song again without cringing.

The Moody Blues, "Twilight Time," 6:09 a.m. Yes, the sky began to get some light to the east, though it was still very dark. On the good side, it meant I didn't have to see Ceres. (For those offended by this comment on Ceres, just substitute Keyes. For those offended by the Keyes comment ... I only get 500 words, so fend for yourselves.)

Stone Temple Pilots, "Plush," 6:43 a.m. The sun was up, and I must admit there is nothing as thrilling as a sunrise in Chowchilla. Then again, I have a very low threshold for finding something thrilling at that time of day.

**Hawkwind**, "Web Weaver," 6:54 a.m. There was light and I could see, but there wasn't anything to see. The area between Merced and Fresno is a lot like Nebraska in winter. Only bleaker.

Daft Punk, "One More Time," 7:03 a.m. I'd made it to Fresno and the freeway was packed but at least downtown is both nice and easy to drive around.

CALLED FOR JURY DUTY? WELL, THAT'S NOT SO BAD -- OR IS IT?; SENT ON WILD GOOSE CHASE TO  
FRESBURG Modesto Bee November 30, 2007 Friday

The Yardbirds, "Over, Under, Sideways, Down," 7:15 a.m. I reached the courthouse and soon was in the juror waiting room. Surprisingly, there were just a few people standing around. A juror asked the woman who works there, "I'm free to go?" With the affirmative reply, the potential juror left. Then I heard the whole story. The case we had been called to hear had been dropped from the court's calendar, but someone forgot to update the recording to tell us we were dismissed! The trip had all been for nothing. Back to the car at 7:30 a.m.

A Flock of Seagulls, "I Ran," 7:48 a.m. I missed the exit for 99 and was driving around looking for the freeway while listening to this piece of '80s kitsch.

The Cure, "Six Different Ways," 7:57 a.m. I finally stumbled across the freeway.

Fine Young Cannibals, "Johnny Come Home," 8:25 a.m. Disaster. For some reason, one of the northbound lanes of Highway 99 turned into a whole other highway and sent me toward Gilroy. I didn't want to go to Fresno, and I certainly didn't want to go to Gilroy.

Traffic, "Light Up or Leave Me Alone," 8:30 a.m. After another excursion through the agrarian landscape of Fresno County, I was back on 99.

Yes, "Starship Trooper," 9:17 a.m. Back in Modesto, and by 9:35 I was home -- and just a wee bit bitter with the government. At least the check for my mileage will be a nice consolation. By the way, I didn't vote in the November election, so how did they find me?

McAndrews is a docent at the Great Valley Museum. E-mail him at [columns@modbee.com](mailto:columns@modbee.com)

Editor's note: County and federal juries are selected from voter rolls and from records kept by California's Department of Motor Vehicles.

**LOAD-DATE:** December 1, 2007



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The Oregonian (Portland, Oregon)

October 5, 2007 Friday  
Sunrise Edition

**SECTION:** Arts & Entertainment; Pg. 16

**LENGTH:** 210 words

**HEADLINE:** The Sadies

**BYLINE:** The Oregonian

**BODY:**

All about the band, in their own words.

Members: Dallas Good, Travis Good, Sean Dean and Mike Belitsky.

Other band names in the running: The Screaming Eyeballs.

Most treasured instrument: Thornes turntable, a record player. Does that count?

(Un)official slogan: "Never break two laws at one time."

Why we rock so hard: Everyone must fight for relevance.

After a gig, nothing tastes better than: A breath of fresh air.

How the group formed: Fighting for relevance.

Musical guilty pleasure: **Hawkwind.**

When not making music: We listen to music.

Touring must-haves: Shows and an audience.

How do you handle an obvious onstage blunder? By yelling at whoever made it.

Any stage banter you wish you could rescind? My uncle once apologized to a Swiss audience for not being able to speak Swedish while Travis and I were playing with him.

The Sadies The Oregonian (Portland, Oregon) October 5, 2007 Friday

Catch us live: 9 p.m. Tuesday, Dante's, 1 S.W. Third Ave.

Web site: [www.myspace.com/thesadies](http://www.myspace.com/thesadies)

\*

HEY, ROCK STAR! Tell us about your act in your own brilliant, G-rated words. E-mail to [arts@news.oregonian.com](mailto:arts@news.oregonian.com) using the above format, at least 14 days before publication (Fridays). Listings are free; they are on a space-available basis and are not guaranteed. Please mail your nonreturnable black-and-white photo or include your 300 dpi JPEG in e-mail.

**LOAD-DATE:** October 9, 2007



Helios Creed is a legendary guitar player and has been churning out warped psychedelic sounds since 1976. Helios was co-founder of the acid punk band Chrome with the late Damon Edge. Melding punk with psychedelia, Chrome were the first true acid punk band. Helios would remain in Chrome until about 1983, at which point he moved on and continued his solo career ever since. Helios has influenced countless musicians such as The Butthole Surfers, Nine Inch Nails, Skinny Puppy, Prong and many more. Helios is an innovator and musical genius, he is one of the greatest, most original guitar players in the world! There are lots of things scattered around on the internet about Helios, but this site will be sort of the final destination containing pretty much everything out there on the legendary psychedelic guitarist. This will also serve to archive everything out there on Helios, so it will most likely be updated on a fairly regular basis. I hope that you fans enjoy this tribute page with all the information, and if anyone has something that they don't see on here that they would like to contribute, please contact me.

[Updated: 9-25-15](#)

**[ALERT: BIGGEST PIECE OF PRINT MATERIAL ON CHROME - LIMITED PRINT COPIES AVAILABLE](#)**

**[\\*\\* It costs money to keep this site up. If you enjoy this content and are able, please consider donating below \\*\\*](#)**

[Donate](#)







Site designed and maintained by [Brent Marley](#)



The interviews section of the site is very extensive. There are lots of Helios interviews scattered across the internet, this section will consolidate all the interviews into one spot for fans to locate. It will also serve as an archiving database for all the interviews as there are times where web-based interviews are lost due to dead links or the publications that contain interviews go out of print and are pretty much lost. Also included are any images that were included with the corresponding interviews, the images will be included at the bottom of the page after the corresponding interview. I hope you fans enjoy the interviews section of the site with all of the information as much of it was painstakingly re-typed from scratch.

**\*\* If anyone has any interviews that are not included here, please [contact me](#) so that we can add it to the site.\*\***

*\* all interviews republished under the fair use doctrine\**

- [Helios Creed Interview](#) - Incoherent House Zine (1983)
- [Helios Creed Interview](#) - Maximum Rock & Roll (1989)
- [Helios Creed Interview](#) - Your Flesh (1989)
- [Bright Sky Tracks On Acid](#) - Skug (1990)
- [An interview with... Helios Creed](#) - Sprogg (1990)
- [Helios Creed Interview](#) - Flipside Magazine (1990)
- [Helios Creed Interview](#) - Rebel Sound (1992)
- [Helios Creed Interview](#) - Hyacinth (1993)
- [Helios Creed Interview](#) - By: Stuart Barr (circa 1993)
- [Helios Creed Interview](#) - Fear And Loathing (1993)
- [Helios Creed: The Forbidden Planet](#) - Rockerilla (1993)
- [Helios Creed Interviews James Brown](#) - Thora-Zine (1994)
- [The Flipside of Nik Turner](#) - Flipside Magazine (1994)
- [Helios Creed Interview](#) - Carbon 14 (1995)
- [A Nice Space To Visit... An Interview With Helios Creed](#) - Gearhead (1997)
- [Helios Creed Interview](#) - Flipside Magazine (1997)
- [Helios Creed Interview](#) - By: Ryka Hyde for CWLE (circa 1997)

[Helios Creed Interview](#) - Bad Acid Magazine (circa 1998)  
[Toxic Tommy Interviews Helios Creed](#) - Heathen World (circa 2002)  
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[Chrome's Own Helios Creed](#) - Punk Globe (2011)  
[Third Time's The Charm: A Digital Q&A With Acid Punk Pioneer Helios Creed](#) - Paraphilia Magazine (2014)  
[The Darkness And The Light Co-Exist - The Helios Creed Interview](#) - Caught In The Carousel (2014)  
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[How Many Years Too Soon: Interview With Helios Creed](#) - Radio On Berlin (2014)  
\* **AUDIO DOWNLOAD**  
[Chrome](#) - Fear And Loathing Fanzine (2014)



## The Flipside of Nik Turner

By: Al

Flipside # 89

April/ May 1994

This notorious English madman, along with Helios Creed, members of Pressurehed and friends are touring an amazing musical collaboration designed to bring the spirit of acid / space rock out of its grave and give it a good 90's shake up.

So I've been a big Hawkwind fan for a long time and of course the chance to meet any of its many members (ex- or not) is always a welcome opportunity. Well, it just so happens that somehow my good friends in Pressurehed have been doing these recordings with one of Hawkwind's founders, Nik Turner. Not only that, but f\* ckin' Helios Creed, the absolute God of guitar noise, has also joined in with the bunch and now I hear they're taking it on the road! My opinion of reunion shows and has-beens coming back from the dead to play greatest hits tours is pretty low, and when this Turner-Helios-'Hed alliance booked themselves as the 'Space Ritual 94' tour, I was a bit puzzled. Certainly on the strength and reputation of Helios Creed alone could they pull this tour off - not to mention Nik Turner who, although somewhat unknown in the States, is a bona fide living legend in Europe not only for his many years in Hawkwind, but by his solo efforts, the Inner City Unit band and now the two brand new full length releases with Helios-'Hed ('Sphynx' and 'Prophets of Time'). And of course, Pressurehed have two very excellent releases of their own to boast ('Infradrome' and 'Sudden Vertigo'), have done a bit of touring and can indeed command a pretty good cult following locally. Anyway, the booking people could call it what they want. The fact is this alliance was doing a variety of stuff from all parties concerned, and that included a few Hawkwind tunes that Nik had penned. So be it, I was amped.

By some odd fate I ran into Nik at a Nirvana concert (of all places!) and immediately decided an interview was in the stars. So we decided to do it during the rehearsal session for this upcoming tour. This was indeed a gas for me, getting to see the band go through and actually develop renditions of each other's material, as well as to chat endlessly. That was also a bit of problem since it was impossible to decide where to actually begin the official interview - like turning the tape on.

At one point Helios, Paul Fox (ex-Trashcan School, now Pressurehed and bass on this tour), and Nik were going on and on about psychedelic drug experiences. This topic came up when it was discovered that both Nik and Helios live in rural areas (Nik in England, Helios in Hawaii) where Psilocybin mushrooms grow quite abundantly. Both of these characters have deep roots in the "acid" rock underground. Hawkwind defined "acid" rock pretty much the same way Helios' Chrome defined "acid" punk, and as you might have guessed the psychedelic experience was a big part of shaping those sounds. Well, things have changed a bit, I guess we're all older and wiser and perhaps of the attitude that 'you get the message, you hang up the phone!' - but the spirit is still ablaze.

When it finally dawned on me to turn on the tape recorder, we were half way through psychedelic memory lane and I guess that's as good a place to start as any...

**Helios:**...it was like 1 in the morning, then I'd look at my watch and it would be 9 o'clock, then I'd look again a little later and it would be 3 o'clock - it kept going forwards and

backwards. It was weird - I thought it was some kind of new kind of acid, some secret government experiment or something like that because I was tripping so hard. I mean I can't believe I was jumping around in time like that.

**Nik:** Ahhhh!

**Helios:** I'd go into blackouts too, coming into different places and not remembering what I was doing. I was drinking a lot too...

**Paul:** Where'd ya get it? Was it blotter?

**Helios:** It was blotter. I got it at this hippie party.

**Paul:** Dead heads?

**Helios:** Yeah...

**Paul:** Oh, they've got the best acid.

**Helios:** I don't remember what kind it was - it may have been "musical notes"...

**Nik:** Oh, I had some of that in London - don't know where I got it.

**AI:** I always figured that those early Hawkwind days must have been wild - everybody just giving you the best of everything.

**Nik:** Oh, it was, it was wild. A gig in London was like a dope dealer's convention. All these people were there, that you knew and they seemed to be giving away everything. It was really good.

**Helios:** Acid is one of the most popular drugs now here in America, with High School kids.

**Nik:** Really?

**AI:** That's what they say, I don't know if I believe that...

**Helios:** It is. I know some High School kids and that's all they think about - doing acid, going to concerts, in Hawaii too!

**Nik:** Things haven't changed much, have they!

**Helios:** Oh, when you're a kid acid is fun, it's cheap, it's better than crack or cocaine...the government doesn't want you to do it... It's like psychedelia itself never disappeared, it just went underground. It's always been here.

**AI:** That's what I mean, it always has been and now the media is just focusing on it again and playing it up big to gain support for their war on drugs.

**Helios:** Yeah, it's always been here. People have always been into it and the music. I've always been listening to old psychedelic music, new psychedelic music, but if it don't have positive lyrics I get kind of bored of it. We just went through a kinda cold wave of depressing

music.

**AI:** What other things were going around besides acid, Nik?

**Nik:** Oh, drugs... PCP, DMT, THC, mushrooms...occasionally bad speed when I was driving a long way...

**Paul:** Now look, you don't even get high!

**AI:** Yeah, you don't drink any more. Helios can't even handle caffeine! What's going on? (Earlier both Nik commented how alcohol zaps his energy if he drinks before playing, while Helios searched for a caffeine-free soft drink!)

**Helios:** Hey, I had to spray bug spray in my house that I'm moving into. I had to get the PCP bugs out of there. I just did some mushrooms out of our field before we left - haven't done them in years - they were OK. Went out into the field, walked around, aired out my brain - they weren't very strong. I wrote this song on my last album about how all they try to push on us are bad, dangerous toxic drugs when they could make really good drugs. They could make really good psychedelic experiences, where you come down and you feel better, you're healthier - mentally healthier.

**AI:** They're here. I think Ecstasy's a really good drug if you can get the real thing.

**Nik:** Yeah, but it gets bad publicity as well, people claiming that it rots your bones...sends you mad...they need to perfect it and they need to give you the real thing.

**Helios:** People say it drains your spinal fluid. Every time I've done Ecstasy it's been a totally different experience. One time in San Francisco we were waiting for a Bomb show, and me and my girlfriend did it and all we could do was sit in our van - paranoid, and cry. Weirdest trip. We tried to have sex...then Mike knocked on the door to see if we were coming in and we were like "Ohhh, who is it? Who is it???" Then I did it again and it was a sex trip. It's a different thing every time. I did it with Z once and she was throwing up all over the place.

**Nik:** The things you do for kicks!

**Helios:** But the weirdest things I've ever seen is on mushrooms, like when trees turn into snakes...one time in Hawaii I did some mushrooms with my girlfriend and we got stuck together! Her leg was connected to my leg, we tried to pull apart but we couldn't! I just flipped out, man! Our skin...and there were these voices talking in our heads, telling a story: "We are all one and flesh." NO!!!! It was weird, man...I could write a book about how weird some of my psychedelic trips were. I still try to do psychedelics every once in a while, but I never have trips like I had when I was younger. I don't know if it's the drug or me or, I don't know.

**AI:** Do you ever do psychedelics any more, Nik?

**Nik:** Magic mushrooms, occasionally, but nothing else really. I quite like healthy drugs.

**Helios:** Oh we have some good pure acid for you Nik, for the desert!

**AI:** Well, this sounds like it could be a pretty fun tour!

**Helios:** Oh yeah, it's gonna be Nik Turner's big comeback.

**Nik:** Oh, I'm glad you think so!

**Al:** How did this all happen?

**Nik:** Well, Brian Perrera from Cleopatra Records got in touch with me because he was interested in releasing an album that I produced in 1978, what was based upon some flute music that I recorded inside the Great Pyramid, in Egypt.

**Helios:** That was sort of what got me, the fact that he recorded inside of the Great Pyramid. I go, "That's different, that's cool, I think I'll support that consciousness."

**Nik:** I turned it into an album at the time and promoted it with a pyramid stage and took it around to festivals and had a really wild, theatrical tour. It was really good and it sold around copies and then it was deleted. Brian thought he'd like to reissue it. But Virgin Records wouldn't let him do it, and they wouldn't reissue it either, so we decided to make a new album. I couldn't get over here at the time so I did some recording, and ran into a lot of problems with equipment and what not. The original recordings of the flute was done in Egypt, on a Sony tape machine powered by motorcycle batteries. So Brian wanted this album, but I couldn't get it together properly so I sent Brian the tapes and he enlisted the help of Helios and Pressurehed and they got thing together and produced it. I went to India in the mean time for 6 months with my family. It's a filthy, stinking place but it's fantastic as well. Lots of flies and disease and poverty but it is a fantastic place too...

**Helios:** I've always wanted to go there.

**Al:** How did you get involved with this, Helios?

**Helios:** Well, I've known Brian for a couple of years because of Pressurehed. I did a show here at Rajis and they came up and introduced themselves. So every time we played here since, we stayed at their house. I knew that they were huge Hawkwind fans and I was like, yeah, I'm influenced by old space rock, too. I used to listen to that when I was a teenager and do acid and stuff like that. Although I didn't know who was who - but they were always talking about Nik Turner and how he was the craziest guy from Hawkwind.

**Nik:** (Laughs!) They were putting me in the same bag with Roky Erickson and Syd Barrett I seem to remember!

**Helios:** I started to realize that his trip was very similar to my trip in the sense that there was this partner that took off with the band and the name...

**Nik:** A music business bullshit trip...

**Helios:** Yeah, music business bullshit sort of left him without credits and stuff like that. So I feel maybe he's more of a Hawkwinder than the Hawkwinds, you know?

**Nik:** Well I used to be called Hawkwind, that's where we got the name.

**Helios:** So I sort of knew all about Nik before I met him. People thought we were old friends!

**Nik:** I had never heard of Helios, and then suddenly I got this record back ('Sphynx') with Helios Creed on it. I said to a friend of mine "Do you know who Helios Creed is?" And he was like "yeah, he's great!" So I got Helios to send me some albums of his. I told other friends that I was doing this tour with Helios Creed and they were impressed, saying how they admired his playing and his albums, brilliant...

**AI:** Oh, when I saw that Nik had teamed up with Pressurehed and then teamed up with Helios, it was like how f\*cking perfect!

**Nik:** It's a match that I am very interested in making work, it's very exciting.

**Helios:** Music, since it's been so negative all these years - the cold part of it... In the late 60's and early 70's, maybe this is kinda corny, but it was really positive music. Then we went into punk rock and explored the negative aspects of music, now I think music could kinda reach a synthesis of negative and positive knowledge. Sort of a tree of life. A lot of Helios Creed songs are like bad acid trips but a lot of them are like GOOD acid trips.

**Nik:** A lot of the Hawkwind stuff, a lot of that was like bad acid trips too. The first album was exciting, and in many ways it was great but a lot of it was Dave Brock trying to freak people out. And not in a nice way. He used to go around his house and just try to freak you out all the time. You would think it's funny sometimes but when you're feeling a bit sensitive... like what happened to Huw Lloyd-Langton, he took some acid and, well, he got freaked out by it all and Dave wasn't very understanding about it. He's quite sadistic really...

**Helios:** One approach that we had, that I guess I discovered by accident in listening to other bands - something that is really fun on acid is when the music is scary AND funny at the same time. It really creates an... you laugh, you're scared and all of a sudden you're at a different level. That's what the Butthole Surfers like to do, on that song "Late Bloomer". It's like this big monster thing, and I lower the frequency and it's a scary kind of song but what he's saying is how he has to stay in bed... "his mother said you gotta to stay in bed, or you'll catch a cold..." You know what I mean? If you hear the lyrics, you go "What? This doesn't fit the music." I like it. That's the one I want to do with this band because our set needs a funny/scary song.

**Nik:** I used to write quite serious songs with Hawkwind - the self experience type of thing, "Brainstorm" and "Master of the Universe", that sort of thing. But when I left the band I got into more satirical sort of lyrics, very political, but very satirical with a lot of analogies so that it didn't appear to be about what it was about. Things could be taken on many levels - you could take it as a cheap trashy pop song but it could actually have a very deep meaning. A lot of people are just not into deep meaning. I'm not always, I just want to be entertained really - so by the end of the day things have got to be entertaining.

**AI:** I think Hawkwind had a good balance of the "deep meaning" songs and the lighter "Sci-fi" kinda stuff.

**Helios:** You know I always thought it would be great to play guitar on 'Master of the Universe', and now here I am playing guitar on it.



**AI:** Was there a falling out between you and Dave, Nik?

**Nik:** Oh no, I've never had a falling out with him. I mean I feel sorry for him really. I've been sacked from the band twice, and he's basically instigated it to make sure it was his band - when everybody else in the band thought it was their band. You know, we had this band that everybody put all of their energy into. I got a lot of the gigs for the band and established a lot of its' street credibility by doing a lot of free gigs and benefits and being agreeable to play anywhere - establishing the band like a people's band. We were even quoted as being the British Grateful Dead, and I was like the British Jerry Garcia, you know!

**Helios:** You kinda are, I mean if you were still there and the band had maintained like Jerry did, you guys would be huge.

**Nik:** Yeah, well that was one of the mistakes of the band...

**Helios:** Same thing with Chrome, if we would have kept it together...

**Nik:** It's consistency, really, our mistake was not following through. I mean everybody in the band though it was their band and then suddenly Dave starts sacking people. It got to the point where people realised it wasn't their band, it was his band - that sort of devalued the whole thing as far as I was concerned. It wasn't what it was purporting to be. On the one hand, there were a lot of people putting a lot of energy into it because they thought it was the democratic thing, that it was the people's band, the people that created the imagery, the artwork, graphic design, the light show - all the peripheral people that did things for the band for the love of it - suddenly found out that it wasn't what they thought it was.

**Helios:** When we played in London some muppet boys with dreadlocks came up to us and were like "You should do festivals like Hawkwind." And we're in this shitty club, "Sure, I'd like to to do a big festival for free!" I had heard about the Stonehenge festival.

**Nik:** Yeah, they were real events, milestones really. They were quite reactionary and totally anti-establishment, absolutely anarchistic. That's why they failed really, there was no organization, no strengths to them. A sort of "divide and rule" sort of thing. Anarchy was a convenient thing to be going on for the establishment because it was a divide and rule thing - because it was an anarchist situation it was unorganized. Anarchy by its very nature is a disorganized thing but it's played itself right into the authorities hands by that. The last year before they shut the festival down I was talking to guys who had been talking to the police, and I had discussed it with the chief of police myself...they were saying they don't mind the festival going on but they have to have somebody to talk to, who is responsible or who the people will be responsible to so that the thing can maintain itself and not be destructive to the people around it. Because that was what was happening, you'd go to the site after the festival and you'd find like 15 stolen cars there - all wrecked.

**Helios:** I heard there was a problem with graffiti on the stones?

**Nik:** No, that was never a problem, that was a publicity lie. If there was graffiti on the stones it was put there by students from Bristol University to whom Stonehenge is nothing. It's just a pile of stones down the road to them that they piss on when they've had too much to drink.

**AI:** You can't even get near them now, right?

**Nik:** Right, and they've used this as an excuse. They've used the whole scene at Stonehenge to actually change the law in Britain.

**Helios:** It's all your fault!

**Nik:** Ha haaaa... They blew the whole Stonehenge anarchistic angle up so that they made people afraid of people with long hair. To the point where they were sh\*t scared that these people might be moving in next door to them, or whatever, perverting their kids... So when the police wanted to stop Stonehenge they just stormed in, wrecked all the people's vehicles, beat up pregnant women and all sorts of things like this and totally justified it because the British public were behind it. They had created this monster, this Bogeyman, which was the freedom-seeking individual who didn't want to live in a council house and want to be part of the system. He wanted a slightly different lifestyle. They created this paranoia amongst the general public that these people were dangerous.

**Helios:** What did the English punk rockers feel about Stonehenge? Was it as sacred to them as the older hippies...

**Nik:** No, actually, because the punk movement was a reaction against hippies in a way.

**Helios:** Yeah, at first...

**Nik:** Although Johnny Rotten publicly sort of disclaimed anybody with long hair, he was actually secretly known to have been a roadie for Hawkwind at one point. Unbeknown to Hawkwind too! Ha haaa. It was only later when he was famous that he mentioned that he had roadied. I think he mentioned it to Bob Calvert once...

**Helios:** I know Jello Biafra was a big Hawkwind fan...

**Al:** A lot of later punk bands ended up playing at the festivals, like Citizen Fish...

**Nik:** A lot of the neo-punk bands, I saw Nicky Tesco at Stonehenge and said "What are you doing here? I thought you people didn't like this sort of thing?" and he was like. "No, it's great!". The publicity angle of it was that punk was a reaction against the old guard of long hair and LSD and drugs.

**Helios:** And a few years later and they were sucked up into it too!

**Nik:** But there was a whole crossover movement centered around this group called Crass...

**Helios:** Oh, I love Crass...

**Nik:** And Poison Girls and a few other bands and they were basically old hippies and they created this Anarchy center, a gathering point. And they were really nice people and they would be at Stonehenge. I was at Stonehenge when all these bikers were backstage and I think Poison Girls were on stage and they were throwing cans at them. I was in a unique position, I was in Hawkwind and I knew the bikers and the bikers were fans of the band, and I knew loads of them personally in England from all over the place. So there was me, who they had some respect for, and they were throwing cans at this punk band, calling them a

load of spikey haired bastards and all that sort of thing. So I said, you know, "What are you doing?" And it ended up it was really only one guy that was really anti- punks, and by talking to him I sort of defused the situation. I mean, they were getting ready to have a f\*cking riot, but I pulled the plug out and it sort of went away. But this was all part of punks becoming part of Stonehenge. There were psychopunks and then they sort of became psychedelic punks and part of the whole movement...

**Helios:** That's what Chrome was, psychedelic, acid punk. We were considered the first acid punk band...

**Nik:** And that's what Inner City Unit was, that was an acid punk band.

**Helios:** It was a good energy to turn into psychedelic.

(Helios leaves to set up his equipment for the rehearsal.)

**Nik:** And then you had Jimmy Pursey from Sham 69, he would secretly go to Stonehenge because he was a fan of Steve Hillage! It all went round and round and at the end of the day you realised that it was the media that was creating this rift. Nobody else. It was just the media putting words into punk's mouths, the punks weren't really reacting against the hippies. I think, they were reacting against the music business, and what was going down as the music business exerting an influence on what people would get to hear. The punks were basically the same as the hippies really, it's only the media that draws this division. One minute the hippies were great peace loving people that were into love and all the rest of it and the next minute the media were singling them out as drug crazed fiends, sort of Charles Manson types. When I was in Inner City Unit we'd do benefits for people living in squats and they'd crack open a squat and we'd play with these punks and they were all taking psychedelics. If the initial punk thing was that they didn't take drugs, well, they were all taking speed and there's Sid Vicious taking smack. There was smack all around them. I know people who were involved peripherally with the Sex Pistols and there were some real drug casualties amongst them.

**AI:** The early punk scene here was a heavy drug scene.

**Nik:** But there were a lot of different factions: there were punks and psychobillies and skinheads and squatters...they were all in the same boat and it was crazy really, some of them were quite militant and fascist like the National Front, this right wing Nazi organization...

**AI:** More recently, how did the rave culture fit into it all?

**Nik:** I think the rave culture was a reaction against banal live music - what was happening as well was the music was being produced by producers without musicians, really, with sampling and all that sort of thing.

**AI:** What did you think of it all?

**Nik:** Well, I like it but it's not the sort of thing I want to listen to all the time.

**AI:** Right, I like rave music at the raves...

**Nik:** I like live music, and I find it really boring to listen to rave music. I like rap music as well but I think it's sort of degenerated. It used to be a fine medium of expression but it's become a medium for fanning people's egos. I suppose it's a reflection of what is going on but I don't find it entertaining when you have records about stuff like "I f\*cked six women and I nearly killed my kids and I robbed the liquor store and I'm gonna go sell some more crack now." I don't find that very entertaining, I think it's crap. I don't want my children listening to that sort of thing and I don't find it entertaining. Music ought to be entertaining or have some sort of message, but it doesn't have to be offensive. There are areas that we should be enriching. It should make people feel good. It shouldn't make people depressed and suicidal, it should be enlightening... It should be a spiritual experience, really, like John Coltrane, he became really engrossed in music as a spiritual experience, as a spiritual expression, as an expression of love. I think that's a really lovely way to look at it. That's how people should look at it but many people don't understand anything like that. Yeah, the rave thing I thought was healthy. I thought it was great but I don't see it as a permanent thing. In fact, there's sort of a reaction against raves, towards live music, which is quite a good thing.

**AI:** Getting back to your current project, the flyers and publicity seem to put a lot of emphasis on Hawkwind...

**Nik:** Yes, well there is. What these people are into doing and what I'm quite keen on doing as well, is to recreate the sound that Hawkwind had in the early 70's. The material that we're doing, and we're doing several songs by Helios and several Pressured songs, is basically the songs I wrote with Hawkwind. A lot of them are songs that haven't really ever been performed before - or very rarely.

**AI:** Which ones, for instance?

**Nik:** Well, 'Dying Seas of Time', 'D-Rider', 'Kadu Flyer', 'Children of the Sun', lesser known songs. I didn't really come over here to play the "Space Ritual", the album or the material, because I wouldn't feel very good about that. But I don't mind coming over here and singing and producing material that I wrote and I feel good about.

**AI:** Does Dave Brock know about this project?

**Nik:** I think that he does but I haven't really spoken to him about it. We've had a few problems, for one there's a fanzine over here called Kadu Flyer who expressed interest in helping us promote the tour. And then when apparently they talked to Dave and told him they were advertising the gig as "Hawkwind" and how "That's not right", "They shouldn't do that"... The next thing I'm hearing is that Hawkwind are trying to serve injunctions on some of the venues we're playing at because we're advertising it as Hawkwind.

**AI:** I was wondering why you were doing that?

**Nik:** Well, we're not. What we were calling it was "Nik Turner's Hawkwind" to stress the fact that it isn't Hawkwind...

**AI:** It is a bit deceiving, I'll admit.

**Nik:** Well, it might be. That is a problem, especially in a legal situation, trying to pass something off as something it is not. But we're not. It's been stipulated in all the flyers and

promotion material that's been given promoters that it isn't to be presented as Hawkwind. But the fact that they (the promoters) are presenting it as Hawkwind is because if they don't they'll probably only sell half as many tickets. At the end of the day, as well, I think people coming to the gigs are gonna like what we do. I'm confident that they will. And I think that it can't do Hawkwind any bad at all, it can only do them good. **AI:** I think that the strength of Nik Turner, Helios Creed and Pressurehed together is strong enough without riding Hawkwind's coat-tails.

**Nik:** Well, it wasn't my idea really. I came over here to produce this Nik Turner "Sphynx" album. I was coming over here as Sphynx. Then Brian was saying "Well, wouldn't it be a good idea..." I had been toying with this other idea in England of getting this band together called "The Nik Turner Hawkwind". It's Dynamite - TNT Hawkwind, it's dynamite. That was gonna be a really mad show. It would obviously be my band, it wouldn't even seem to be Hawkwind. But Hawkwind is a sort of weird thing, you talk to a lot of people and they ask what happened to them. People don't know about them, they're not like a big name act and I'm claiming their name and using it to capitalize on what I don't have any right to. I was in the band for ten or twelve years and I've been out of the band for ten years and I have a name in my own right, but it was an easy option to use. We'd like to get as big an audience as we can without going through the leg work of one night stands with no people there. The easiest way to do that was to use "Nik Turner ex-Hawkwind". The fact that some promoters are using Nik Turner's Hawkwind with Hawkwind in bigger letters than my name might tend to deceive certain people into believing that that is what we are playing. A lot of people may not know that we aren't Hawkwind, but I'm not out to deceive people personally.

**AI:** Would there be any chance of you teaming back up with Dave Brock?

**Nik:** I don't know really. The reason I left the band was because Dave Brock gave me the sack. Dave phoned up everybody and kinda said "Well, do you think Nik... this and that... do you think he should be in the band" and at the end of the day they said to me, "Well, you're sacked." I was like what does that mean? And Huw Lloyd-Langton says "Oh, we think you're trying to turn Hawkwind into a punk band." And I wasn't really at all. I was just trying to turn it into something interesting, something that would excite people. Then Alan Davies says, "My mate thinks you shouldn't ought to be in Hawkwind, because you're not what Hawkwind's all about." I said, "Well, I was in Hawkwind for ten years and I am what Hawkwind is all about." Not to say that "I" was Hawkwind and I wasn't gonna argue with his friend, that's his opinion - but that isn't justification for me getting the sack. The drummer said he didn't mind, he didn't have any objections. He told me Dave phoned him up and asked him "Don't you think Nik's not taking enough interest in the band? Because he's not showing up to rehearsals all the time." Basically [why] I wasn't showing up is because I knew all the tunes and I was writing new songs. I had read all the Michael Moorcock books, which nobody else had. I started writing songs based on these lyrics, and actually came up with the whole concept which was from "The Black Sword." I think Dave saw me as a threat to his whole domination of the writing credits... So I got sacked and for me there was a total loss of respect for them. It was like "F\*ck this, who wants to be in a band with a bunch of people like this." I was quite happy to leave.

**AI:** I know they've had their ups and downs since then, but there have been a few great records recently...

**Nik:** I don't denigrate their efforts in what they do, I just don't listen to it. It's not really what I'm into. I listen to Miles Davis and Charlie Parker, John Coltraine, some Ska music, big

band music... I play in a big band, a soul band, a jazz/funk band, a modern jazz dance band, a circus band - I just do a lot of different things - I play in a space rock band as well! I personally feel quite strongly, and to a lot of people this is true, that Hawkwind is a concept. It's not just a band and it never was just a band. At the time Hawkwind became popular it was the product of a lot of people who put their love and energies into the band. Those people have all withdrawn their support now, one of them committed suicide, as I was told, as a result of the way Dave treated him... A guy called Barney Bubbles who handled all the graphics of the band, created the image of the band. He created the propaganda machinery behind the band. In a way, -I mean this is a bit corny, but I've heard people say similar things and I've found it rather corny as well- but to me it's a rather spiritual thing, in as much as I'd like to do this for those people. There's a lot of people who liked the light show, done by Liquid Len. I mean he was really into [the] band and I coerced him into doing the lights for the band. He was really into it for the spirit and he won't have anything to do with them now... I know that people aren't interested in that side of it - all they want to see is the music and that's fair enough. That's fine, but for me things go a bit deeper. I don't like doing things that I don't like to do. I wouldn't do this tour as anything to do with Hawkwind if I didn't feel some right to it or for a reason that is justifiable to me. That reason, to me, is to do something for the people who created Hawkwind. A lot of people that got involved in the band and were responsible for the success of the band, to a large degree were friends of mine, that I got involved in the band. Like Robert Calvert, I got him involved in the band. They did it because they believed in it and it was me that gave them the belief. Not to blow my own trumpet about it but I was there and was a catalyst to create a situation where they felt like they really wanted to do it. Things were right, in that respect.

**AI:** There must have been a lot of energy around the time those first Hawkwind albums were coming out... It was so different, the whole approach, I enjoyed the spoken interludes between songs...

**Nik:** Oh it was, it was really good. It was a totally different concept really. Having the spoken words accompanied by electronics, there was a marriage together of a lot of things; simple music that anybody could think "Oh, I could play that!" I know loads of people who "Master of the Universe" was the first tune they ever learned! Some accessible music, like Can and all these other bands doing fairly simple based electronic music, rhythmic things...it was all happening at the same time. The different elements that were around at the time got all pulled together. People were building things for us - things to plug my sax into and play through. Sort of avant-garde and new and untested ideas, and it was very exciting.

**AI:** It seemed to me that when "Space Ritual\* was completed there was a sort of turning point.

**Nik:** I think "Silver Machine" was a sort of turning point. We had this success generated by a pop record, and it was selling a lot. We generated a lot of success and a lot of money that we were able to plow back into the band and create this stage set. This whole show, which to a large extent was engineered by Robert Calvert. He devised this "Space Ritual" idea as a concept and wrote a lot of poetry to be used in it. Michael Moorcock contributed partly. So all these very creative people were contributing towards the creativity and success of the band. It broadened the appeal of the band - with Michael Moorcock we were suddenly in the realm of a public that Michael Moorcock was catering to. He had created this new genre of "science fantasy," I don't know anybody else who had popularized it so much. Actually he's in the process of moving to Austin, Texas...

**AI:** I kinda felt that pre- "Space Ritual" Hawkwind was more along the lines of psychedelic inter-dimensional space and drugs and personal insights, and after "Space Ritual" it went heavily to the science fiction / fantasy side...

**Nik:** Yeah, I think Robert Calvert was one of the prime instigators of that change, really, because of "Silver Machine" - a sort of ambiguous song about, oh, I don't know what it's about - hypodermic syringes or silver motorcycles or rocket ships or just a fast car...

**AI:** Some of the science fiction stuff was a bit corny for me personally, but I really liked the metaphysical stuff...

**Nik:** It depends what you call science fiction really. Hawkwind started to get into the realms of sword and sorcery, which is a form of science fiction...

**AI:** Or science fantasy, I guess I didn't see early Hawkwind as either fantasy or fiction...

**Nik:** Yeah, Robert Calvert, he tended to draw the band into sort of J.G. Ballard style of science fiction, with crashed cars and all that sort of thing. Then Robert got into this whole thing of Captain Lockheed and the Starfighters, he went off on his own doing all these solo projects about things that he cared about.

**AI:** Are you doing "The Right Stuff" on this tour? (A Captain Lockheed song that Nik played sax on and Pressurehed cover on their new CD.)

**Nik:** Yeah! It's quite a varied repertoire we have actually, with a few Robert Calvert songs in there and we're gonna be writing material on the tour as well.

**AI:** Good, I'd really like to hear songs that you come up with as a band more so than doing Hawkwind covers - although I'm looking forward to that as well.

**Nik:** Yeah, I've just come over from England a week ago and we've hardly had time to rehearse. But we're going to be doing a lot of playing together, with some long soundchecks - that's what I'd really like. I'm really curious to see what will happen, I'm really excited and stimulated by it. It's a strange beast really, I hope people aren't expecting us to be performing the "Space Ritual" as it was performed in 1973, verbatim, with the same light show, with the same dancers, same everything...

**AI:** When you came over here in 1974, you played a lot of songs from "Space Ritual" but a lot of everything else as well. Was the "Space Ritual" set a tight sequence of songs with the dancers and lights...

**Nik:** I can't really remember what the "Space Ritual" set was - I know what the "Space Ritual" album was and we did do a tour in Britain with the "Space Ritual" with all these dancers - and then we came to the States and did the same show - more or less. It wasn't exactly the same because we didn't have all the dancers...

**AI:** You had one...

**Nik:** Yeah, a girl, Renee from San Francisco.... (Helios returns from setting up equipment and is a bit concerned that some stages might not be big enough for the band that includes 7 members now...)

**AI:** So Del Dettmar has joined in for this tour!

**Nik:** Yes, he's been living in British Columbia, Canada for the last 18 years. I've been keeping in contact with him quite a lot. He's still doing music, he has a studio and does a few gigs now and again and does different things with different people.

**AI:** Does he still have his old synth equipment?

**Nik:** Yeah, he does, he has his EMS VCS3's - which was a sort of "state of the art" electronic gadget in probably 1970 or something like that. It was state of the art in that it was a totally variable package. It wasn't something like you push a button and that's all you get - you had to program it completely. You can't sample sounds on it but it has all these variable contacts that lets you do a lot more than you could ever do with any sort of preprogrammed synthesizer. It's got a lot of versatility and it's still in demand. When I asked Del if he'd do these gigs I told him that if he had any problems getting his equipment in that he could use some of the equipment we have here: Korgs, Moogs and things like that. And he said, "Really, I've been playing this thing for 25 years and I'd rather play that!"

**AI:** What will become of this project. Is there another recording in store?

**Nik:** Yeah, we're gonna do a live recording on this tour, a video as well.

**Brian:** And there's the new studio album "Prophets of Time". It's got Simon House playing keyboards and violin on it as well as some spoken word stuff that Michael Moorcock donated that Genesis P-Orridge does...

**Nik:** It's really good actually...

**Brian:** And Helios is on there and the guys from Pressurehed.

**AI:** When did that get recorded?

**Brian:** In the last couple of months. I like it better than "Sphynx", it's a lot more diverse, more spacier...

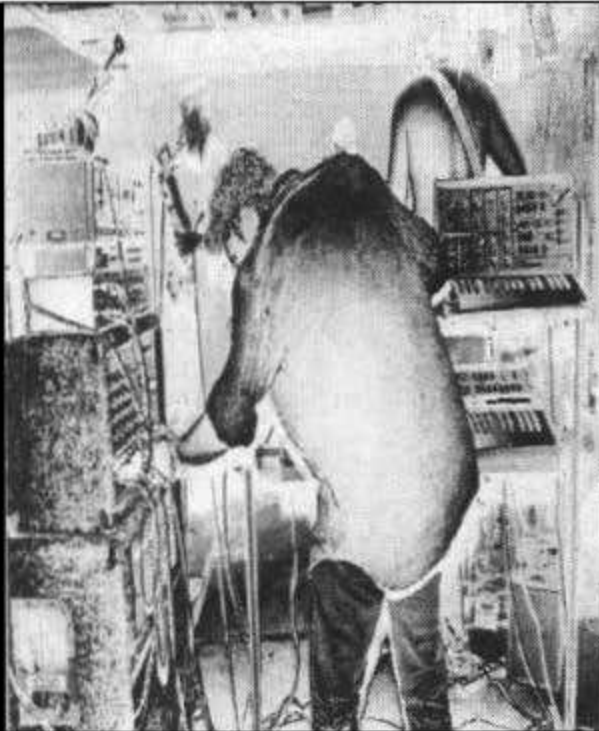
**Nik:** It is, yeah... A lot of it is Inner City Unit based material, but using this lineup. It's quite interesting and quite different as well. The album is like, more or less, the best songs that Inner City Unit had, in my opinion anyway! I like the songs and I felt quite happy about doing it. But on this tour we'll be doing a live album...

(At that point Helios got his equipment warmed up and breaks into "Master of the Universe", of course, nothing else could be heard....)

**Images appearing in this interview:**









# Starfaner's Hawkwind Page

## Hey Mr. Spaceman

This article is from North-East Ohio's long-running publication "Scene", dated January 27th - February 4th 1994 (Volume 25 no. 4). It covers the still-contentious 1994 USA tour by 'Nik Turner's Hawkwind', who were advertised as such (left)

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There's no substitute for the real thing, just ask Nik Turner, saxophonist / flautist / vocalist with the seminal British psychedelic outfit Hawkwind. In England, they drew comparisons to the Grateful Dead in terms of the communal spirit that both bands evoked, and Turner was their Jerry Garcia.

"Captain Trips" or not, Turner is now on the road with a band, who perform music that he believes captures the *spirit* of Hawkwind. Nik Turner's Hawkwind will play Peabody's DownUnder this Tuesday, February 1, but this tour almost didn't happen.

"It's not the same Hawkwind that you might have seen before," Turner says by phone from somewhere on the road. "I'm not the band Hawkwind. What I'm presenting is like the spirit of Hawkwind, so I call it 'Nik

Turner's Hawkwind'. It's a slightly different animal, and the show we're doing is a different animal as well.

What we're doing is re-creating the sound and spirit of early Hawkwind. I hope people will like it. We're doing a very theatrical show. We're calling it 'Space Ritual '94.' "

The show is a flashback to Hawkwind's 1973 double album SPACE RITUAL, which was the band's most commercially successful recording. Turner, who co-founded the band in 1969, left the group in 1976. His latest album, PROPHETS OF TIME, was just released this month, and it features Helios Creed, Genesis P. Orridge, Simon House and Pressured, all of whom will be performing with Turner at Peabody's DownUnder.

The wrangling between the former bandmates has heated up in recent months.

"I've had problems with the *other* Hawkwind," Turner explains. "I didn't think I was on bad terms with them until they suddenly served an injunction on one of the gigs and got the gig cancelled because I'm using the name. Dave Brock [original Hawkwind guitarist / vocalist] is the one who's causing all of the problems," he continues. "What happened with Hawkwind is that Dave was the one who sort of hired and fired everybody. We all thought it was a people's band, like the Grateful Dead, and we were actually likened to the Dead in the early days. I was supposed to be the British counterpart to Jerry Garcia."

"The band went on with everybody thinking it was the people's band, and suddenly people started getting sacked. I was in the band for eight years, and then suddenly I got sacked. I thought it was my band and *everybody's* band, and suddenly it wasn't. It was Dave Brock's band, and he made sure of that."

Turner, ever the hippie, maintains that there is no ill will between him and Brock. "I don't bear any malice against him," Turner says. "I just think it's all a bit stupid. It's not really in the spirit of what Hawkwind should be and what people believe Hawkwind to be about."

Considering the legal action that has already been initiated, the Hawkwind legacy has taken a shot to the groin. Turner, for one, remains deeply concerned about what the ramifications of the legal actions will be.

"We've stipulated to all the promoters that they should advertise it as '*Nik Turner's Hawkwind*' or '*Nik Turner - co-founder of Hawkwind*', something like that," Turner explains. "This is what I'm up against at the moment. I just came over here thinking I'd do a simple, little tour as Nik Turner's Hawkwind, [and it's] obviously not the same as the other Hawkwind. But that's my problem."

So far, the tour is going well, selling out clubs in certain major cities, but not all the dates have been sold out.

"It's going very well," Turner says. "We're getting a great reaction everywhere we go. We did a sold-out show at the Club Lingerie in L.A., and we've done other sold-out gigs. There was one gig, however, in Lubbock, Texas, that wasn't, shall I say, very well attended."

Lubbock, Texas? That's Buddy Holly's hometown. I tell Turner that I wouldn't expect people in Lubbock, Texas to come out to see Hawkwind.

---

"Well, maybe we should've been Buddy Holly's Hawkwind," Turner says with a laugh. "We could have done [Chats & Interviews](#) <|> [Gig/Tour/Festival Reviews](#) <|> [CD/DVD/Book Reviews](#) <|> [Photo Galleries](#) 'Peggy Sue' with synthesizers and oscillators. Actually I'd like to do that someday." [Visit Hawkwind Downloads](#) <|> [Interviews](#) <|> [Other Features](#)

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Hey Nik! Nothing's too weird for 1994...

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### TV star Matthew Wright honours Hawkwind mainstay

Last year Hawkwind mainman and solo artist on his own right, Dave Brock, won the prestigious Lifetime Achievement Award at the Progressive Music Awards.

He received the award from TV presenter and mega Hawkwind fan Matthew Wright, as you can see from this exclusive video clip.



The Lifetime Achievement Award is chosen by Prog Magazine itself and awarded to the recipient on the evening in question. This year the Progressive Music Awards takes place on 11 September at The Underglobe, beneath Shakespeare's legendary Globe Theatre, where this year's Visionary Award winner will be announced.

If you haven't already done so, there's still time to vote in this year's Awards. Head to [awards.progmagazine.com](http://awards.progmagazine.com) and register your vote. Voting closes this Friday, 8 August.

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**john seaton** Posted March 10, 2015 07:47  
Great to see this. Dave is a very under-rated songwriter. Hes in his 70's now and still out there rocking as hard as ever. Pretty scary to think that in another fifteen years he and the rest of his generation will mostly be gone. The age of giants is nearly over. Unfortunately though i think hes wrong when he says that newer generations will take over.



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# Hawkwind star honoured at awards

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**Dave Brock, of space rock veterans Hawkwind, has been honoured with a lifetime achievement award at the annual Progressive Music Awards.**

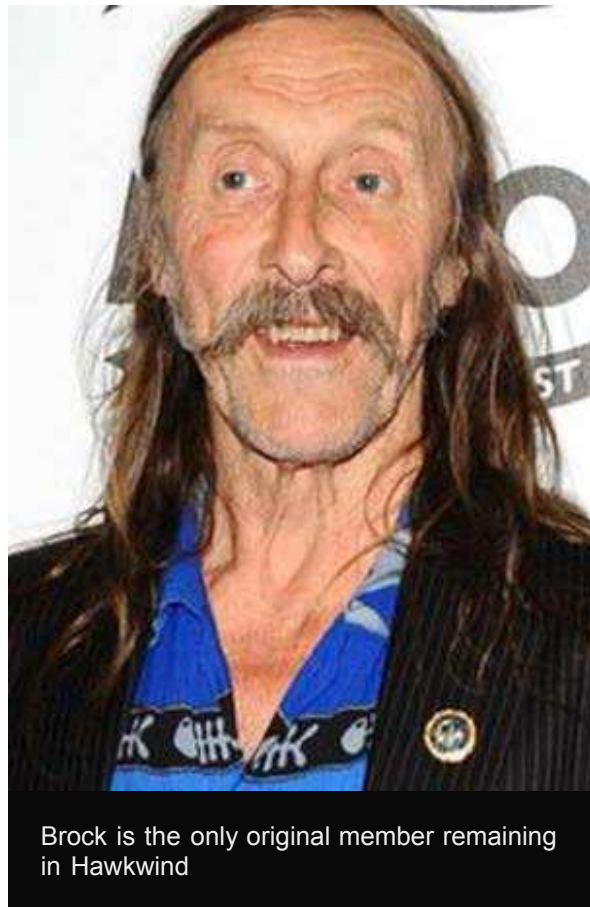
The 72-year-old Devon-based musician, the only original member of the group, said it was a "great honour".

Other winners at the Kew Gardens ceremony, included Marillion, who were named band of the year.

The event, now in its second year, was hosted by BBC Newsnight presenter, and prog rock fan, Gavin Esler.

One of the world's longest-running groups, Hawkwind have undergone countless changes of personnel and musical styles.

Along the way, there have been



Brock is the only original member remaining in Hawkwind

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astounding stage spectacles - notably the lavish Space Ritual tour - legal battles, bust-ups, reunions, and the untimely deaths of several members.

Former members and collaborators include Motorhead's Lemmy, science fiction writer Michael Moorcock, ex-Cream drummer Ginger Baker and the late guitarist Huw Lloyd Langton.

After picking up the lifetime achievement award, Brock said: "It's a hard business to be in, with many ups and downs, but I consider music to be an art form. So come on, you young pioneers, there is plenty of room for change in our music world."

Hawkwind, best known for songs such as Silver Machine, Urban Guerrilla and Master of the Universe (used in a recent Ford car advert), released their 27th album Onward in 2012.

Others honoured at the event - organised by Prog Magazine - included Jethro Tull's Ian Anderson, who was named "prog god" and guitarist Steve Hillage, who has played with Gong and System 7, who won the "visionary" award.

Jerry Ewing, editor of Prog Magazine, said: "From household names who've sold millions of albums to newer talent who we hope to see emulate their heroes with whom they've been sharing the room this evening.

"It all goes to show that in it's many varied guises, progressive music remains the most compelling of rock genres."

The full list of winners is on [the Prog magazine website](#).

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