

GONZO

Weeklyish #623/4



"Ladies and gentlemen – Zoot Money has left the building. May the circle be unbroken. George Bruno Money 17th July 1942 – 8th September 2024"



Gonzo Facebook Group

<https://www.facebook.com/groups/287744711294595/>

Gonzo Weekly on X

<https://twitter.com/gonzoweekly>

Gonzo Multimedia (UK)

<http://www.gonzomultimedia.co.uk/>

LEST WE FORGET



John Brodie Good



Dave McMann



Mick Farren



Corinna Downes



Doug Harr



Tim Rundall

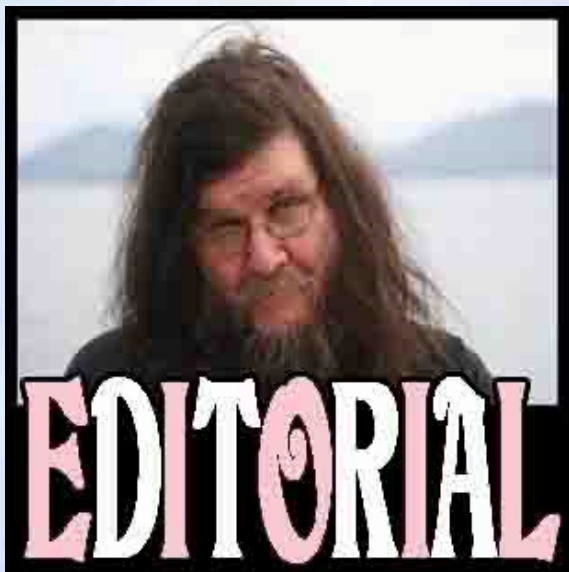


Phil Bayliss

THE THREE COMMANDMENTS OF GONZO WEEKLY:

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

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



Hello dear friends,

Welcome to another issue of this singular little publication. Someone asked me the other day why there were sold in any book reviews here anymore, and I replied as it was basically because an awful lot of the books that I read end up being the subject of my main editorials. And this time it is no exception.

I was recently sent a copy of Chris Charlesworth's autobiography about the years he worked for Melody Maker. And very entertaining, it was if you like accounts of dealing with intransigent celebrities, and the author's sexual and druggy reminiscences. I am sure that I would've enjoyed this book far more years ago.

It is like watching old TV shows. The sight of somebody smoking a cigarette is now quite shocking. I quit smoking finally eight years ago, and whilst I certainly don't get tempted to have a fag every time that I see somebody in the past indulging in one, I will admit that for some reason it gives me an unsettling feeling. And it is a feeling that I am finding it very hard to try and analyse.

Likewise, I spent much of my life taking a wide range of drugs. My favourites were various opiates and benzodiazepines. However, as I ingested most of my drugs by smoking them, I quit marijuana, hashish, and the harder opiates at around the same time as I stopped smoking. If I wasn't gonna smoke tobacco, it seemed stupid after having trained my



GULLIBLE'S TRAVELS

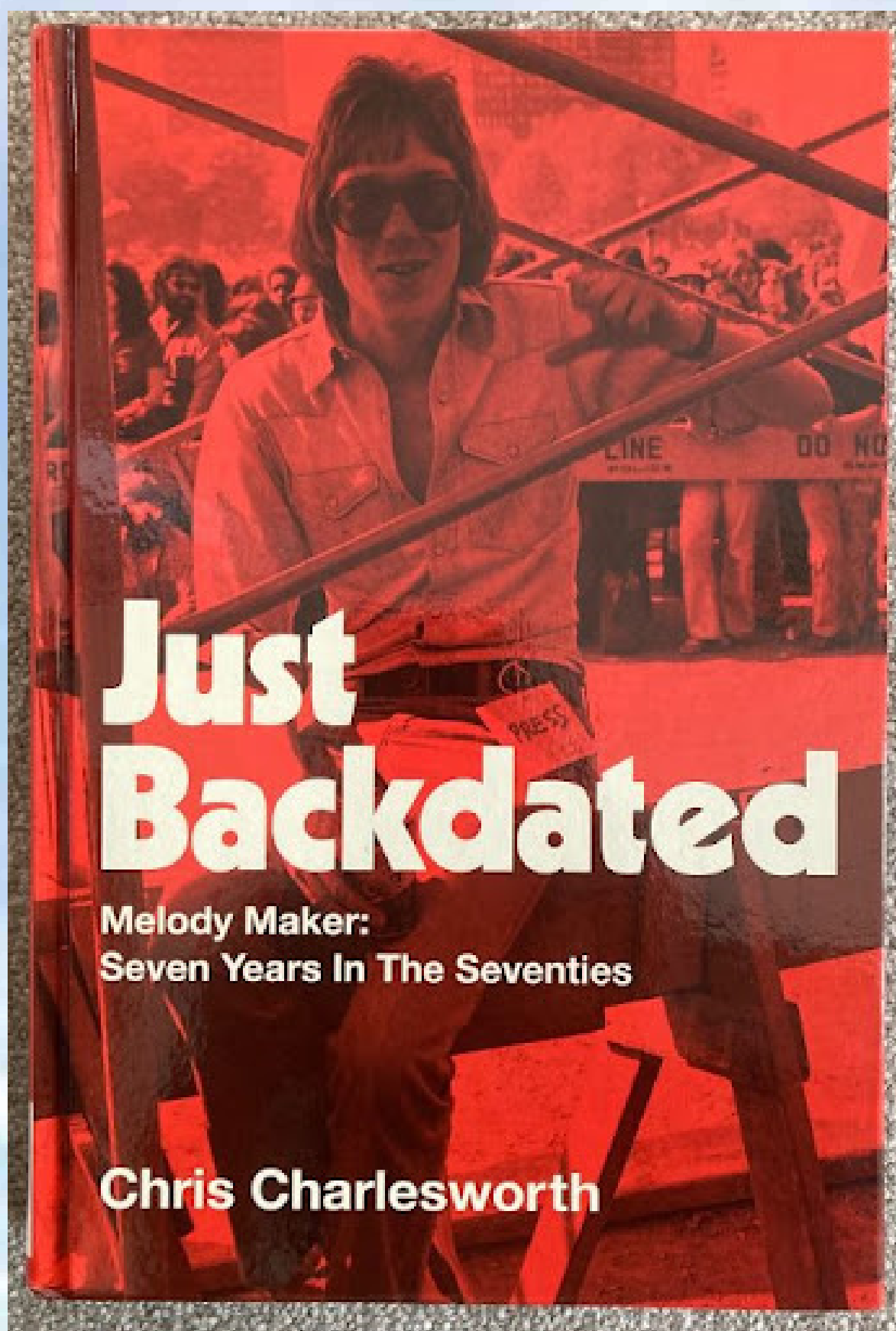
lungs not to crave the stuff, to then smoke joints or pipes. So I stopped. And I hadn't smoked opium for years anyway, mostly because I couldn't find any, and having left Exeter where I did know people within the druggie community, I didn't want to seek out the company of such people in a village where I was trying to appear relatively civilised.

And as far as unprincipled rumpo is concerned, When I was younger, and especially during the gap between my two marriages – that is 1996 to 2005 –

I was fairly unprincipled in my promiscuity, but even though I am now single, since the death of my wife four years ago, I am behaving far more appropriately for my age and circumstances.

So both stories of drugs, and stories of women, are peculiar to read for me. And although I know why I feel like this, I am still finding it particularly hard to analyse my emotions on the subject. And as far as I am concerned, one of the main roles of art is not just to hold up a mirror to the universe, but to





provide a prism through which to examine the contents of one's own head. But sadly, although the ingredients are all there, I didn't really enjoy this book. It's a bit like when I read Lemmy's autobiography. There was sex, drugs and rock 'n' roll aplenty, but it all seems rather joyless.

I have read quite a few autobiographies of people who were music journalists during the 70s and 80s, and the late 60s for that matter. I massively enjoyed the books by Mark Ellen, Nick Kent and Mick Farren, for example, and I have read books by Chris Charlesworth and enjoyed them very much indeed. Why, therefore did I not enjoy this one?

I first started reading the music person in 1974 when a friend of mine on the school bus gave me his copy of the *New Musical Express* and his copy of *Disc and Music Echo*, when he had finished reading them, and I almost immediately became a mess in this strange and fantastic new world. And it made me want to be a music journalist, alongside all the other things I wanted to be when I was 14. I already liked pop music, of course, but these heavyweight periodicals introduced me to a whole new concept; that there was music that needed to be taken seriously man! And what a complete headfuck that was. And it is a headfuck which has continued fucking my head ever since. For half a fucking century.

From then on I bought all three of the major music newspapers each week, even back then I found *Melody Maker* a little pretentious and po-faced. It was very self-consciously aimed at "proper" musicians, whereas the *NME* was far more about anarchists just wanting to have fun, even before the great punk wars of 1976 to 1978. I soon discarded *Record Mirror* as being childish and lightweight, and I never liked *Sounds* much.

I don't know whether this has any bearing on my reaction to Chris Charlesworth's autobiography. He, after all, worked for *Melody Maker* during their golden years. But Charlesworth's prose is neither

po-faced or pretentious, and I find it very hard to try to analyse why this book just hasn't jelled with me. This is quite possibly because he was in America for most of the time period covered by this book, and although I like American music, all my favourite artists of the time - at least - are most usually British. I like Steely Dan, for example very much indeed, but I don't enjoy reading about them, The same for the Steve Miller Band and even the Grateful Dead. For some reason, British artists tend to be far more interesting to me even though the trans Atlantic on vinyl are perfectly engaging.

For example:

"Although they looked and dressed like a bunch of lumberjacks from northern Canada, The Band blended so many influences – blues, country, R&B, folk, Cajun, rock 'n' roll, jazz, gospel, ragtime, hillbilly, you name it – that what emerged was a distillation of musical Americana that always sounds to me as if it could have been written at any time in the past 100 years. All five of them seemed to play everything, including the drums, four of the five had superb voices – each could have been lead singer – and their instrumental capacity went way beyond the usual guitars, keyboards and drums to include tubas, mandolins, accordions, violins, saxes – again, you name it – so much so that they had an infinite variety of combinations to play with in their music. Rick had just signed a solo contract, the first member of this most distinguished group to do so, and like the rest of the group was a multiinstrumentalist who seemed to have music running through his veins. "He shares the vocal spotlight with Levon Helm and Richard Manuel but it is on the group's emotional songs that he comes into his own," I wrote. "His slightly croaky, lonesome voice with its overtones of breathless exhaustion lend just the right flavour to those Band tunes that echo the hard times of the pioneers of North America." The Palladium show was superb and afterwards there was a party at the hotel where they were staying. I took Anne and when Rick came over for a chat I

introduced her to him, then momentarily left them talking while I went to get her and I another drink. When I returned there was no sign of Rick. Evidently as soon as my back was turned Rick tried to put the make on Anne but she was having none of it. "He wanted me to go to his room with him," she explained. "What did he think I was?" "Welcome to my world," I said. * "

So, I'm very sorry, Chris. Your book is perfectly fine, and I have had great pleasure from your writings over the years, But although pretty well everyone I have seen has enjoyed your book and have been giving it rave reviews, I didn't *not* enjoy it, but my reaction to it is sadly lukewarm. I was disappointed with it, but equally disappointed with my own reaction to it, because I can see – looking at it as fairly as I can – it is a perfectly fine book, it is just not the book that I was hoping for. And I still would like to know why.

I hope that this editorial hasn't come over as too badly self-examinatory, but I, for one, found it interesting that I was so disappointed with something that I really should've enjoyed. Maybe it is just that my biorhythms were in the particularly crappy part of the cycle, whether it was because my heart was playing up particularly badly last week and I was on a lot of medication, which then set off my peripheral neuropathy, and I have all in all had a pretty crappy week, but usually when I am pulled up to the eyeballs and in a lot of pain, retreating into books is something I do much better than I do at some other times in my life. So forgive my self examination, turgid though it may have been. And let's all look forward to the next issue...

Hare bol

Jon



IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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

Dramatis Personae



THE GONZO WEEKLY
all the gonzo news that's fit to print
ISSN 2516-1946

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

NAMING THOSE RESPONSIBLE

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

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

Richard Freeman,
(Scary stuff)
Orrin Hare,
(Sybarite and literary *bon viveur*)
Mark Raines,
(Cartoonist)
Davey Curtis,
(tales from the north)
Phil Bayliss
(Ace backroom guy on proofing and research)
Dean Phillips
(The House Wally)
Rob Ayling
(The *Grande Fromage*,
of whom we are all in awe)
and **Peter McAdam**
(McDada in residence)

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

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

Jonathan Downes,
Editor: *Gonzo Daily* (Music and More)
Editor: *Gonzo Weekly* magazine
The Centre for Fortean Zoology,
Myrtle Cottage,
Woolfardisworthy,
Bideford, North Devon
EX39 5QR

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

so what's it all about, Alfie?

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

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

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

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

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

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

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

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

THE ^{gonzo} NEWSROOM

Because we no longer do the daily Gonzo blogs, we are making changes to the news pages here in the magazine. For over a decade, we have been subscribed to Google News alerts for each of the Gonzo artist, and have we posted interesting pieces of news on the blog. Now, there is no blog, so we will be re-posting them



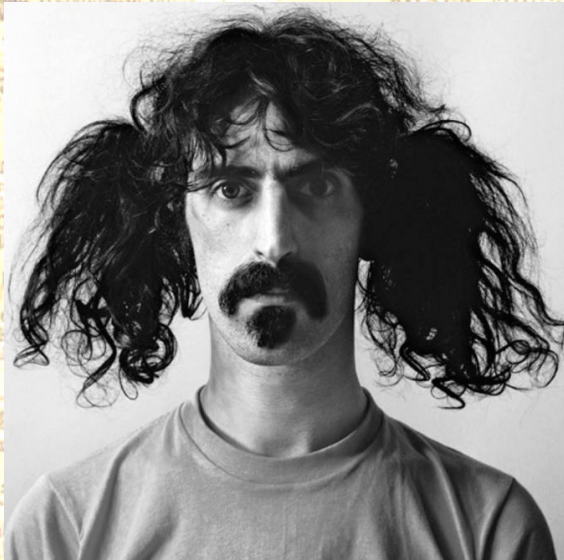
Steve Howe - Guitarscape (Album Review) -

The Prog Report

<https://progreport.com/steve-howe>

[guitarscape-album-review/](#)

Interview: Legendary singer Jon Anderson on the new... Reviews · Jon Anderson and The Band
Geeks – True (Album Review) · News · New book



series of Yes ...

Joe Boyd discusses 'And the Roots of Rhythm Remain,' his opus about world music

<https://www.washingtonpost.com/books/2024/09/13/roots-rhythm-remain-world-music-joe-boyd-interview/>

Joe Boyd's career began in the jazz and folk world, notably as the sound man for the 1965 Newport Folk Festival, where Bob Dylan famously "went ..

Frank Zappa - Apostrophe ('') - 50th

Anniversary Edition: Boxset Review - At The

The Gospel According to *BART*

Look what my favourite roving reporter sent me this week:

"Love it Mate - yours always in America, Bart"

As Fish prepares to move to an island, he reflects on Marillion, going solo and life after music

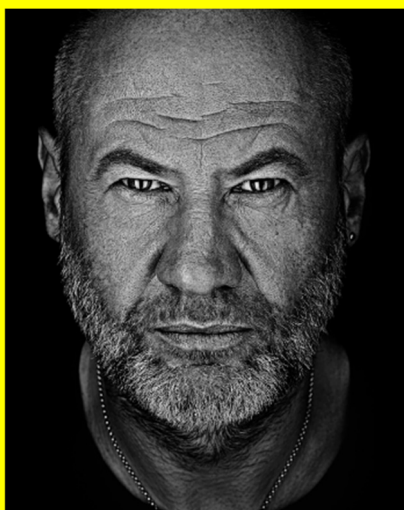
After next year's farewell tour Fish is leaving music and the bright lights

behind to live with his wife (and 13 sheep) on a Scottish island

Read in Louder: <https://apple.news/A3dcJhmCBRo27WPnTDYoC-A>

<https://apple.news/A3dcJhmCBRo27WPnTDYoC-A>

Shared from Apple News <https://www.apple.com/news>



Barrier

<https://atthebarrier.com/2024/09/15/frank-zappa-apostrophe-50th-anniversary-edition-boxset-review/>

Frank Zappa – Apostrophe (') – 50th Anniversary Edition: Boxset Review ... Vastly expanded version of Zappa's most Strictly Commercial album – ...

Hawkwind – Stories from Time and Space Review | CULT FOLLOWING

<https://cultfollowing.co.uk/2024/09/16/hawkwind-stories-from-time-and-space-review/>

It may take some time to grow into, but Dave Brock has a wizened, fearful vocal performance which benefits these latter-day releases from Hawkwind.

'60s Rockstar 'Has Left the Building': RIP to Zoot Money - PopCulture.com

<https://popculture.com/music/news/60s-rockstar-has-left-the-building-rip-to-zoot-money/>

Spencer Davis, Peter York, Kevin Ayers, Kevin Coyne, Humble Pie, Juicy Lucy, Widowmaker and



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

John Maynard Keynes

Thunderclap Newman. Zoot Money also popped up in...

<https://artsfuse.org/297893/book-review-moon-units-earth-to-moon-a-new-age-quest-for-healing/>

Celebrating 90 years of Leonard Cohen - The Australian Jewish News

<https://www.australianjewishnews.com/celebrating-90-years-of-leonard-cohen/>

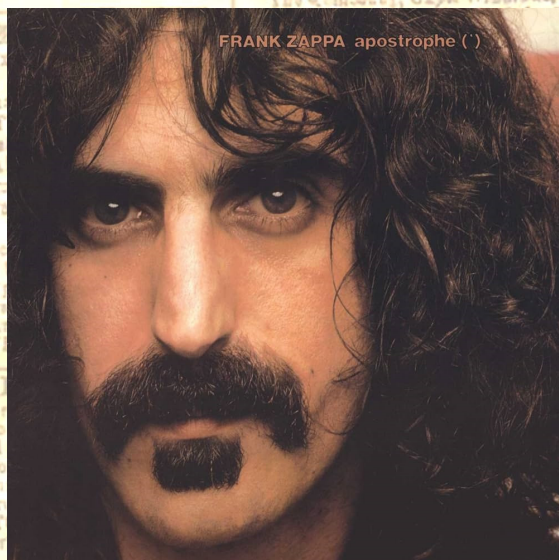
Leonard Cohen's music has often been referred to as depressing, but the musicians behind Monsieur Camembert truly believe that there is a lot of ...

Remember When: The Buggles Briefly Took Over Yes - American Songwriter
<https://americansongwriter.com/remember-when-the-buggles-briefly-took-over-yes/>

When they headed to the studio, they were surprised to find only Squire, Howe, and White present. Horn asked where Jon Anderson was, but no

Book Review: Moon Unit's "Earth to Moon" - A New Age Quest for Healing - The Arts Fuse

Despite his failings as a parent, she wants to



FRANK ZAPPA apostrophe (')

respect Frank Zappa's stature as an artist. Book jacket illustration by Jun Cen, a New York-based ...

Ahmet Zappa Talks Frank Zappa's 'Apostrophe (')' In New Video - uDiscover Music



WHO GONZO? WHY GONZO? WHAT GONZO?

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

C.J.Stone suggested that as well as explaining Gonzo to those wot don't understand, we should do a weekly quote from the man himself...

“My life has been the polar opposite of safe, but I am proud of it and so is my son, and that is good enough for me. I would do it all over again without changing the beat, although I have never recommended it to others. That would be cruel and irresponsible and wrong, I think, and I am none of those things.”

Hunter S. Thompson

<https://www.udiscovermusic.com/news/ahmet-zappa-talks-frank-zappas-apostrophe-in-new-video/>

Ahmet Zappa talks Frank Zappa's 'Apostrophe (')' with Vaultmeister Joe Travers in the latest video about the album's new reissue

Unboxing - Frank Zappa's Overnight Sensation 3LP Limited Edition set - YouTube
https://youtu.be/yC6HJfBPe10?si=P6UZ69nj_xLPZaD3

We crack open one of Frank Zappa's finest records, the classic Overnight Sensation released on 2 45RPM lps and another disc of bonus



material.

Yes's Jon Anderson will draw prog rock Geeks to Garde | Republican-American
<https://www.rep-am.com/life-arts/music/2024/09/18/yess-jon-anderson-will-draw-prog-rock-geeks-to-garde/>



If you go to a prog rock concert such as the one that teams up former Yes front man Jon Anderson with the Band Geeks on Sept. 25 in New

ROCKIN' THE CITY OF ANGELS

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

AVAILABLE NOW!

Amazon.com and GonzoMultimedia.co.uk

www.diegospadeproductions.com  @diego_spade  [diegospadeproductions](http://diegospadeproductions.com) & MORE!

PETER GABRIEL GENESIS
KING CRIMSON RUSH
YES GENTLE GIANT
JETHRO TULL CAMEL
PINK FLOYD THE WHO
QUEEN DAVID BOWIE
KANSAS
ZAPPA
EMERSON
LAKE & PALMER
LED ZEPPELIN E.L.O.
ROLLING STONES
JOHN DIXIE DREGS
TYX HEART WINGS P.F.M.
HAPPY THE MAN KATE BUSH
& MORE!




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

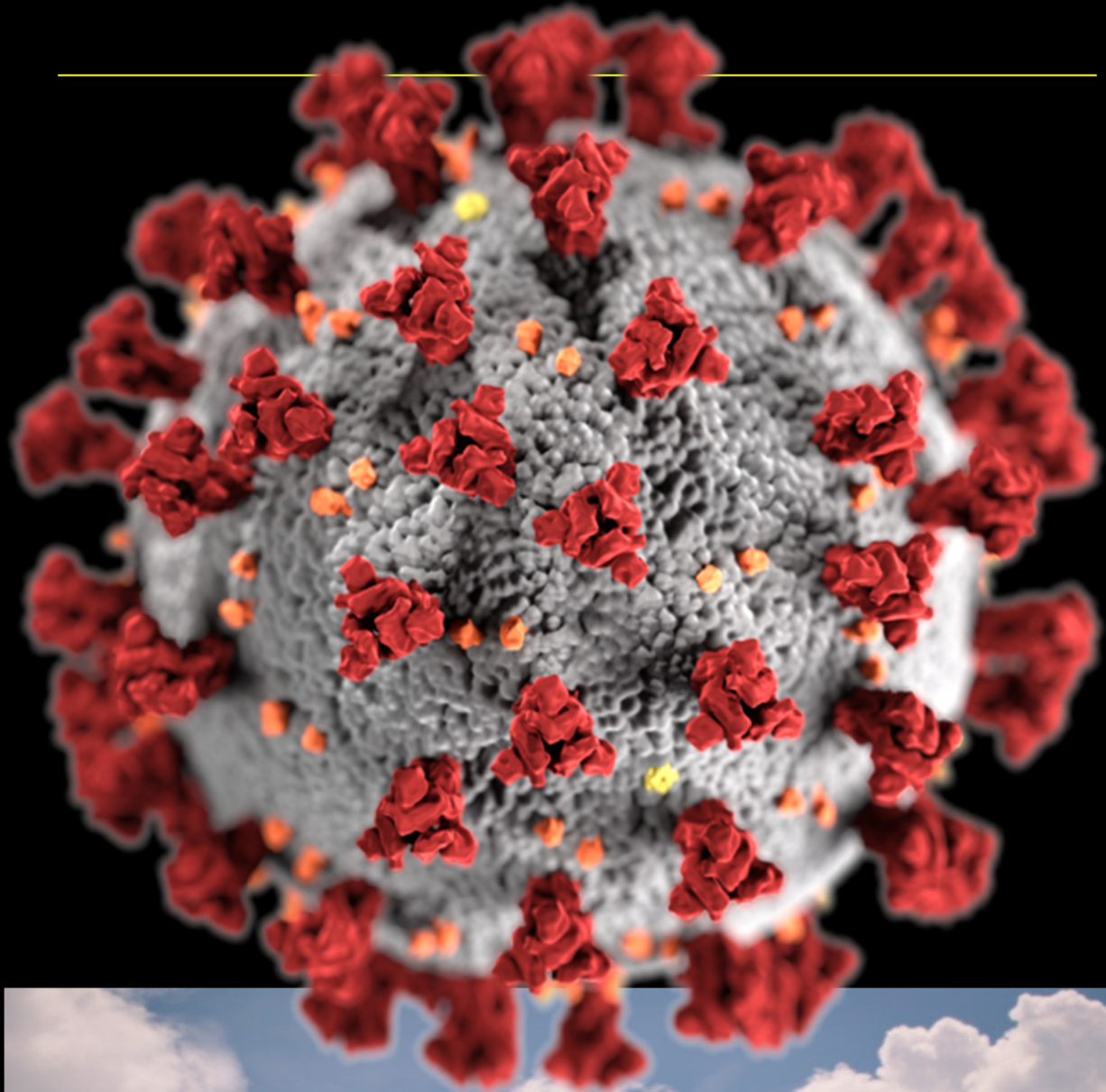


diego spade
productions

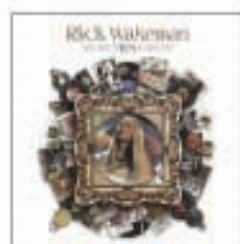
www.diegospadeproductions.com

 @diego_spade

 [diegospadeproductions](http://diegospadeproductions.com)



MORE MASTERPIECES from RICK WAKEMAN



TWO SIDES OF YES

Double CD set. The very best of Yes, Wakeman style
HFG2013CD



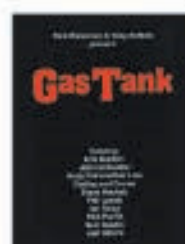
THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires
HFG2004CD



TIME MACHINE

Guest vocalists include John Parr, Tracey Ackerman, Ashley Holt, and Roy Wood
HFG2015CD



GASTANK

Double DVD set. Rick's classic 1982 music and chat show
HFG2022DVD



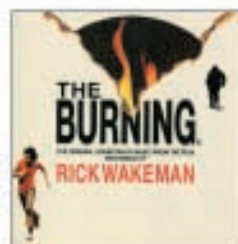
GOLÉ!

Soundtrack album featuring Tony Fernandez and Jackie McAuley
HFG2014CD



COUNTRY AIRS

The original recording, with two new tracks
HFG2014CD



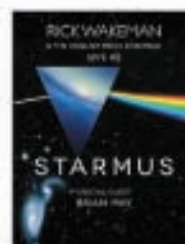
THE BURNING

The original Soundtrack album, back in print at last!
HFG2024CD



LURE OF THE WILD

With Adam Wakeman. Entirely instrumental
HFG2003CD



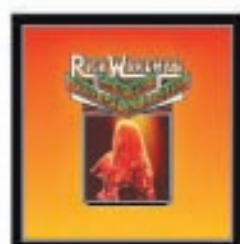
STARMUS

With Brian May and The English Rock Ensemble. DVD
HFG2019DVD



MYTHS AND LEGENDS

Double CD set. The expanded 2016 version
HFG2016CD



LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco
HFG2015CD



THE PHANTOM OF THE OPERA

Double CD + DVD
HFG2005CD



CAN YOU HEAR ME?

Featuring The English Chamber Choir
HFG2005



CRIMES OF PASSION

A wicked and erotic soundtrack!
HFG2018CD



BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek
HFG2009CD



WAKEMAN'S MUSIC EMPORIUM



Available from rickwakemansmusicemporium.com
and all other good music retailers



-Chris Packham



stop.the.cull



IT IS TIME TO STAND UP AND BE COUNTED



For those of you interested in such things several members of the Editorial Team put out a monthly web TV show covering cryptozoology, green issues and all sorts of other stuff that we basically make up as we go along...

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

ELDRIDGE CLEAVER

Two types of people visit rhino in the wild

The strong and courageous
take a camera

The weak and cowardly
take a gun

**What sort of
person are you?**

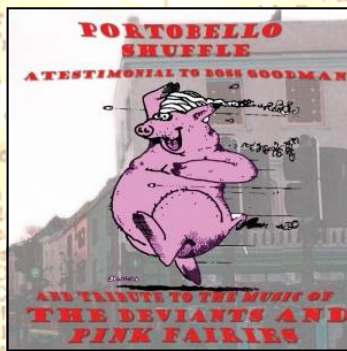
Celebrate wildlife on
World Wildlife Day
don't shoot it.





I'M ON BOARD!

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



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



Butterfly Conservation

Saving butterflies, moths and our environment



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

Jimmy Carter

FB/Sue Fitzmaurice, Author



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



your  cards
someecards.com



Every effort has been made to ensure that pictures used for the obituaries and every other article in the magazine are copyright free or we own the copyright ourselves. However, following in the footsteps of the jolly nice people at Wikipedia, there are occasions in which illustrations which are presumably copyrighted, are used as identification purposes only and as they are already widely distributed across the internet, usually as album covers, we think that we are justified in using them. If, however, you believe you are the copyright holder of any images in this magazine, please do not hesitate to contact the editor at cfzjon@gmail.com.



James Earl Jones
1931 - 2024

James Earl Jones was an American actor. A pioneer for black actors in the entertainment industry, he is known for his extensive and acclaimed roles on stage and screen. He is one of the few performers to achieve the EGOT (Emmy, Grammy, Oscar, and Tony). He was inducted into the American Theater Hall of Fame in 1985, and was honored with the National Medal of Arts in 1992, the Kennedy Center Honor in 2002, the Screen Actors Guild Life Achievement Award in 2009, and the Academy Honorary Award in 2011. Jones died at his home in Pawling, New York, on September 9, 2024, at the age of 93.



Maryvonne Le Dizès
1940 - 2024

Maryvonne Le Dizès, also known as Maryvonne Le Dizès-Richard, was a French violinist and academic teacher. She is best known for her work on contemporary classical music, as violinist of the Ensemble intercontemporain in Paris from 1979 for over twenty years. Le Dizès collaborated with composers such as Pierre Boulez and György Ligeti, and commissioned new chamber music works. She taught at the Regional Conservatory of Boulogne-Billancourt in Paris from 1977. Le Dizès died on 9 August 2024.

THOSE WE HAVE LOST

COLLATED BY HARRY WADHAM



Pete Wade
1934 - 2024

Herman Bland "Pete" Wade was an American guitarist. Wade worked as a session musician in Nashville, playing on numerous hits including "Crazy Arms" by Ray Price, "He Stopped Loving Her Today" by George Jones, and "Fist City" by Loretta Lynn. He was considered to be part of the Nashville A-Team. Wade died of complications from hip surgery at his daughter's home in Hendersonville, Tennessee, on August 27, 2024, at the age of 89.



Peter Kubik
1975 - 2024

Peter Kubik was an Austrian musician, best known as a founding member of black metal band Abigor. The band's first iteration ran from 1993 to 2003, with a varying lineup, before its reformation in 2006 and subsequent production of new music. The band's earlier works were loosely inspired by J. R. R. Tolkien's *The Lord of the Rings*. On September 2, 2024, the band announced Peter Kubik had died of suicide. He was 49. In a statement, the band said: "immortal in his legacy – blood (family), soil (home) and monuments of Black Metal art. walked through the gate by his own hand, through his own will".

THOSE WE HAVE LOST



James Darren
1936 - 2024

James William Ercolani, known by his stage name James Darren, was an American television and film actor, television director, and singer. During the late 1950s and early 1960s, he had notable starring and supporting roles in films. As a teen pop singer, he sang hit singles including "Goodbye Cruel World" in 1961. He later became more active in television. On September 2, 2024, Darren died from heart failure in his sleep at Cedars-Sinai Medical Center in Los Angeles at the age of 88.



Göran Fristorp
1948 - 2024

Karl Göran Fristorp was a Swedish singer and songwriter. Fristorp, along with Claes af Geijerstam as the duo Malta, won Melodifestivalen in 1973. They then represented Sweden in the Eurovision Song Contest 1973 in Luxembourg, placing fifth. Fristorp was also the pre-act for the Dutch group Ekseption, during their German tour from 1974 to 1975. Fristorp died on 3 September 2024, at the age of 76.

THOSE WE HAVE LOST



Oswald d'Andréa
1934 - 2024

Oswald Antoine Marie d'Andréa was a French pianist and composer of music for film, television and radio. His recorded output varied from pop in the early '60s to jazz and movie soundtracks, one of which won the 1990 César for Best Music. D'Andréa died on 4 September 2024, at the age of 90.



Rich Homie Quan
1989 - 2024

Dequantes Devontay Lamar, known professionally as Rich Homie Quan, was an American rapper. Lamar first saw mainstream success with his 2013 single "Type of Way", which peaked at number 50 on the Billboard Hot 100. Lamar was also a member of Cash Money Records' spin-off project Rich Gang, who found success with their 2014 single "Lifestyle". Lamar's debut studio album, Rich as in Spirit (2018), entered the Billboard 200 at number 33. Lamar died at an Atlanta hospital on September 5, 2024, at the age of 34.

THOSE WE HAVE LOST



Steve Davislim
1967 - 2024

Steve Davislim (born Steven Lim) was a Malaysian-born Australian operatic tenor. He was of Chinese and Irish ancestry and was based in Vienna, Austria. Davislim worked as a horn player in brass groups and orchestras for eight years while studying for his Bachelor of Music. Davislim became a member of the Zurich Opera in 1994. In 2007 he sang the lead role in the world premiere of *Teneke*. He was a frequent concert singer, appearing with symphonies and orchestras around the world. Davislim died on 10 August 2024, at the age of 57.



Władysław Słowiński
1930 - 2024

Władysław Słowiński was a Polish composer and conductor. From 1954 to 1964, he was the conductor of the Grand Theatre in Poznań. From 1970 to 1973, he was the artistic director of Polish Recordings, and in the years 1973–1985 he was secretary general of the Main Board of the Polish Composers' Union. In 1986, he initiated the Warsaw Music Meetings festival, as its artistic director. He was a member of the Polish United Workers' Party. Słowiński died on 5 September 2024, at the age of 94.

THOSE WE HAVE LOST



Sérgio Mendes
1941 - 2024

Sérgio Santos Mendes was a Brazilian musician. His career took off with worldwide hits by his band Brasil '66. He released 35 albums and was known for playing bossa nova, often mixed with funk. Mendes was primarily known in the United States, where his albums were recorded and where most of his touring took place. Mendes died from complications of long COVID at a hospital in Los Angeles on 5 September 2024, at the age of 83.



Martin France
1964 - 2024

Martin France was a British jazz drummer. France began performing at the age of twelve with singers in Working Men's clubs and organ trios in Manchester, England. He recorded on over 100 albums, was involved in composing music for KPM/EMI in London, and was a professor at the Royal Academy of Music in London. France died after a long illness at home, on 5 September 2024, at the age of 60.

THOSE WE HAVE LOST



Roy Cape
1942 - 2024

Roy Francis Cape was a Trinidadian calypso saxophonist who was active as a band musician for more than 50 years. Throughout his career, he has toured and recorded with calypso groups including Lord Kitchener, The Mighty Chalkdust, Black Stalin, and more. He was featured on hundreds of recordings and has released eight albums with the Roy Cape All Stars. Cape later focused his energy on the Roy Cape Foundation, whose goal is to bring hope through music education. Cape died from a stroke on 5 September 2024, at the age of 82.



Irene Ryder
Lí Àilián
黎愛蓮
1949 - 2024

Irene Ryder was a Hong Kong English pop singer during the 1960s. In 1966, Ryder attained the unofficial title of Go Go Queen after winning a talent quest, after which her career began with the release of two singles. In 1966, Ryder became an actress in Hong Kong film. In 1969, she was the only female singer chosen to represent

THOSE WE HAVE LOST

Hong Kong at the 1970 World Expo in Osaka, Japan. Her career ended in 1975 after she was attacked with acid just outside her residence in Tsim Sha Tsui, which caused severe facial injuries and required nearly 20 surgeries. Ryder died on 1 September 2024, at the age of 75.



Herbie Flowers
1938 - 2024

Brian Keith "Herbie" Flowers was an English musician specialising in bass guitar, double bass and tuba. He was a member of groups including Blue Mink, T. Rex and Sky and was also a prolific session musician. He created his most famous

bassline for Lou Reed's 1972 hit single "Walk on the Wild Side" from the album Transformer. By the end of the 1970s, Flowers had played bass on an estimated 500 hit recordings. Flowers died on 5 September 2024, at the age of 86.



Screamin' Scott Simon
1948 - 2024

Scott Jared Simon, also known as Screamin' Scott Simon, was an American pianist known for playing in Sha Na Na

THOSE WE HAVE LOST

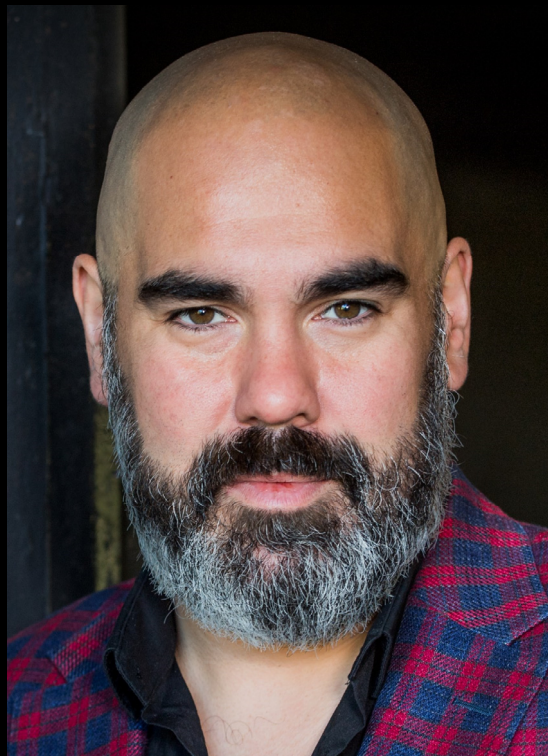
from April 1970 until the band's disbandment in December 2022. Simon died of sinus cancer in Ojai, California, on September 5, 2024, at the age of 75.



Dan Morgenstern
1929 - 2024

Dan Morgenstern was an American jazz historian and archivist. Born to a Jewish family in Germany, Morgenstern fled Nazi-occupied Austria with his mother and in 1947 emigrated to the United States. He first began visiting jazz clubs as a teenager and worked at The New York Times. He went on to become a professional jazz critic and editor, leading several jazz magazines and directing the Institute of Jazz Studies at Rutgers University from 1976 to 2012. He

earned eight Grammy Awards, and wrote two books on jazz. Morgenstern died from heart failure in Manhattan, on September 7, 2024, at the age of 94.



Ben Thapa
1982 - 2024

Ben Vishala Thapa was an English opera singer, best known as the low tenor in G4 from 2004 to 2018, when he left G4 to concentrate on his solo operatic career. He sang in numerous opera productions with multiple operas and festivals. Thapa died on 8 September 2024, at the age of 42 due to kidney failure.

THOSE WE HAVE LOST



Puput Novel 1974 - 2024

Putri Zizi Novianti, also known as Puput Novel, was an Indonesian singer, politician, actress and television show host. She trained to become a singer when she was a child in the 1970s, resulting in a musical output of more than 30 albums. She died from breast cancer on 8 September 2024, at the age of 50 at MMC Hospital, Kuningan, South Jakarta.



Zoot Money 1942 - 2024

George Bruno "Zoot" Money was an English vocalist, keyboardist and bandleader. He is best known for his playing of the Hammond organ and association with his Big Roll Band. He was drawn to rock and roll music and became involved in the music scenes of Bournemouth and Soho during the 1960s. He took his stage name "Zoot" from Zoot Sims after seeing him in concert. He is also known as having been a bit part and character actor. Money died on 8 September 2024, at the age of 82.

THOSE WE HAVE LOST



Viktor Lyadov
Виктор Лядов
1966 - 2024

Viktor Ivanovich Lyadov was a Russian pianist. Whilst still a student at the Moscow Conservatory, he won prizes at Zwickau's Robert Schumann and Paloma O'Shea Santander International Piano competitions. In 1994 he won the Hamamatsu International Piano Competition. He achieved 6th prize at the 1995 Queen Elisabeth Competition. Lyadov died on 8 September 2024, at the age of 58.



Tarek Ali Hassan
طارق على حسن
1937 - 2024

Tarek Ali Hassan was an Egyptian endocrinologist who was a professor of medicine and chief of endocrinology at Al-Azhar University in Cairo. He was also a composer, musician, writer, painter, and philosopher. He was a member of Ordre des Arts et des Lettres and his name was recorded in the International Who's Who in Music 11th edition 1988 for his musical contributions. Hassan died on 8 September 2024, at the age of 86.

THOSE WE HAVE LOST



Senaka Batagoda
සේනක බටගොඩ
1958 - 2024

Senaka Batagoda was a Sri Lankan singer and music composer. He has sung numerous songs in his singing career, where he rose to prominence and limelight for his ability to deliver songs with a mix of unique blend of folk influences, versatile vocals, and mastery of various genres. Batagoda had undergone two surgeries due to a condition in his leg at the Ragama hospital. After the second operation, he developed respiratory distress and later died on 11 September 2024, at the age of 66.



Papa Kojak
1959 - 2024

Papa Kojak, also known as Kojak or N----r Kojak (born Floyd Anthony Perch), was a Jamaican reggae deejay and singer. Perch began his career under the name Pretty Boy Floyd, deejaying on various sound systems. Taking inspiration from Telly Savalas' television character, Kojak, Perch changed his stage name to N----r Kojak. Perch resurfaced in 1996 as a singer, releasing an album of soul cover versions under his real name on the Mouthpiece record label. Perch died on 12 September 2024, at the age of 68.

THOSE WE HAVE LOST



Moisés Canelo
1950 - 2024

Moisés Canelo, known by the pseudonym of Moisés Canelas Withol, was a Honduran singer and songwriter of international recognition. Moisés demonstrated artistic aptitude as a singer from age eight. Moisés' first international tour in the 1970s was off the back of his joining the group Happy Boys. He performed at and on multiple international festivals and television shows. Canelo died from a stroke in New York City, on September 13, 2024, at the age of 74.



Tommy Cash
1940 - 2024

Tommy Cash was an American country musician. His elder brother was Johnny Cash. He formed his first band in high school. After high-school graduation, he enlisted in the U.S. Army, and worked as a DJ for the Armed Forces Radio network. In late 1969, while on Epic Records, he delivered his biggest hit, "Six White Horses". He continued to tour until at least late 2016. Cash died on September 13, 2024, at the age of 84.

THOSE WE HAVE LOST



Kenneth Hyslop
1951 - 2024

Kenneth John Hyslop was a Scottish drummer. He joined the band Salvation, which later became Slik. He also went on to play with the Skids. In 1981, he joined Simple Minds. In 1982, Hyslop formed Set the Tone, and then later formed the One O'Clock Gang. Hyslop went on to write songs for Les McKeown. Hyslop became an alternative DJ until leaving the UK, and after returning, started teaching drumming as well as producing new music published through Myspace. Hyslop died on 15 September 2024 from prostate cancer, at the age of 73.



Dean Roberts
1975 - 2024

Dean Roberts was a New Zealand musician and composer who worked with electroacoustic music, minimalism, free improvisation, song cycles and prog rock. During the mid-1990s he was a member of the trio Thela with Rosy Parlane and Dion Workman. After Thela disbanded, Roberts recorded three solo albums under the name White Winged Moth, followed by a series of releases under his own name. Roberts died on 10 August 2024, at the age of 49.



Teresa Bright
1960 - 2024

Teresa Bright was an American vocalist

THOSE WE HAVE LOST

and musician of native Hawaiian music who played ukulele and guitar. Her music is popular in Japan as well as in Hawaii and the United States mainland. Much of her repertoire features lyrics in the Hawaiian Language, but she had an extensive jazz and hapa-haole repertoire as well. She received a lifetime achievement award from Hawai'i Academy of Recording Arts on December 6, 2020. Bright died on September 1, 2024, at the age of 64.



Pat Lewis
1947 - 2024

Patsy Ruth Lewis was an American soul singer and backing vocalist from the 1960s. Lewis was inducted into the National Rhythm & Blues Hall of Fame twice; as a solo artist in 2015 and as a member of Isaac Hayes' Hot Buttered Soul group in 2017. On September 2, 2024, it was announced that Lewis had died at the age of 76.



Bora Đorđević
1952 - 2024

Borisav "Bora" Đorđević, also known as Bora Čorba, was a Serbian singer, songwriter, and poet. He was best known as the frontman of the rock band Riblja Čorba. Renowned for his brand of poetic lyrics and husky baritone voice, Đorđević is widely considered one of the top and most influential authors of the Serbian rock scene. At the end of August 2024, Đorđević was admitted to a hospital in Ljubljana due to acute exacerbation of COPD. He died from pneumonia on 4 September, at the age of 71.



Will Jennings
1944 - 2024

Wilbur Herschel Jennings was an American lyricist. He is popularly known

THOSE WE HAVE LOST

for writing the lyrics for the songs "Higher Love", "Tears in Heaven" and "My Heart Will Go On". He was inducted into the Songwriters Hall of Fame and won several awards including three Grammy Awards, two Golden Globe Awards, and two Academy Awards. Following several years of declining health, Jennings died at his home in Tyler on September 6, 2024, at the age of 80.



Caterina Valente 1944 - 2024

Caterina Valente was an Italian-French-German multilingual singer, guitarist, dancer, actress in film and television and entertainer. While she was best known as a performer in Europe, Valente spent part of her career in the United States, where she performed alongside Bing Crosby, Dean Martin, Perry Como, and Ella Fitzgerald, among others. In 2019, her hit song from

1959, "Bongo cha cha cha" was included in the soundtrack of *Spider-Man: Far from Home*, becoming viral and rising to new popularity. In 2021, the song went viral on social media platform TikTok. Valente died at home in Lugano on 9 September 2024, at the age of 93.



Frankie Beverly 1946 - 2024

Frankie Beverly (born Howard Stanley Beverly) was an American singer, songwriter, and producer known primarily for his recordings with the soul and funk band Maze. He formed Maze, originally called Raw Soul, in his hometown of Philadelphia in 1970. After moving to San Francisco and an introduction to Marvin Gaye, Maze later released nine Gold albums and created a large and devoted following. Beverly died on September 10, 2024, at the age of 77.

THOSE WE HAVE LOST



Elisabeth Kværne
1953 - 2024

Elisabeth Kværne was a Norwegian musician. She played the langeleik, a string instrument similar to the Appalachian dulcimer. She won the 1985 Spellemannprisen in the category folk music and old dance for På langeleik. Kværne died on 12 September 2024, at the age of 71.



Roli Mosimann
1955 - 2024

Roli Mosimann was a Swiss-born American drummer, electronic musician, and record

producer who worked in genres ranging from industrial to pop. Originally from Switzerland, Mosimann first came to attention with the New York City no wave band Swans and later collaborated with Foetus leader JG Thirlwell in the duo Wiseblood. Mosimann died from lung cancer at a hospital in Wrocław, on 15 September 2024, at the age of 68.



Tito Jackson
1953 - 2024

Toriano Adaryll "Tito" Jackson was an American musician. He was a founding member of the Jackson 5 (later known as the Jacksons), who rose to fame in the late 1960s and 1970s with the Motown label and later had continued success with the group on the Epic label in the late 1970s and 1980s. Tito began a solo career in 2003 performing as a blues musician. On September 15, 2024, Jackson suffered a heart attack and died at the age of 70 in Gallup, New Mexico.

THOSE WE HAVE LOST

A Few Facts About Plastic Pollution



Enough plastic
is thrown
away each year
to circle the Earth
4 times!

ONE MILLION
sea birds & 100,000
marine mammals are
killed annually from
plastic in our oceans



35
BILLION
plastic
water
bottles are
thrown
away every
year

Plastic constitutes
approximately

90%
of all trash floating on the ocean



The average American
throws away
approximately



of plastic per year.

50%

of the plastic we
use, we use
JUST ONCE
and throw away.

Facts found on ecowatch.com



SAVE

Stonehenge World Heritage Site

**FROM THE
BULLDOZERS!**



**PLEASE SIGN
THE PETITION**



change.org

visit stonehengealliance.org.uk for further details

GONZO
MULTIMEDIA

Eclectic & Unique!
THE LABEL FOR CONNOISSEURS

Jethro Tull

Spin Me Back Down The Years deluxe edition



One of the longest-running groups in British rock music, Jethro Tull are more than band, they are an institution. With their latest album, *The Zealot Gene*, breaking an almost two-decade silence, now is the time to celebrate their 50-plus year history in all its tangled glory...

With *Spin Me Back Down The Years*, Jethro Tull archivist Pat Kent has done just that across a two-volume collection that recounts the group's epic history – from pre-Tull outfits such as The Blades and The Dwellers, through to the post-Tull exploits of former band members. In between are the tales of the career-making *Aqualung* and *Thick As A Brick* albums, the group's folk-rock excursions of the late 70s, and the incorporation of Middle Eastern music that characterised 90s outings such as *Roots To Branches*. A companion volume, *The Boy Scout Manual*, adds an array of previously unpublished photos, rare memorabilia and biographies of key band members.

Based on the unparalleled research of Pat Kent, along with Charlie Kenney and Erin Ward, of the renowned fan collective The Jethro Tull Group, *Spin Me Back Down The Years* is the detailed history the group's legacy demands.

Available in hardback and softback, a limited slipcased edition includes an exclusive 7" vinyl of a 1968 acetate recording belonging to founding drummer Clive Bunker, featuring "Clive Bunker & Friends". You'd be thick as a brick to miss it. "The book has been a labour of love for the three of us... dedicated to a band that has provided the soundtrack to our lives" – **Pat Kent**

<https://www.musicglue.com/jethro-tull-spin-me-back-down-the-years-by-pat-kent/>



Inside Number 3

A Visual History Of Apple Records

Looking from the outside like an unassuming terraced town house in the centre of London, Number 3 Savile Row was the site of an unprecedented outpouring of creativity in the late 60s and early 70s. Home to The Beatles' Apple Records, it was where the group recorded much of the material for their Let It Be album – including the legendary rooftop concert of 30 January



1969 – and also acted as the nerve centre for a string of projects conceived under the Apple banner, among them solo Beatles records and albums by artists as diverse as James Taylor, The Modern Jazz Quartet, Billy Preston and Badfinger.

For Inside Number 3 – A Visual History, collector Nigel Pearce opens the lid on a privately curated collection of records, press releases, internal memos and photographs that stretches back to 1968, granting readers unprecedented access to the inner workings of The Beatles’ fiercely guarded creativity. Both a tribute to one man’s passion and a celebration of one of the most important bodies of work in popular music, Inside Number 3 is an essential purchase for Beatles collectors around the world.

Limited to 100 copies worldwide, the deluxe edition of Inside Number 3 comes signed and numbered, and includes repro memorabilia from Pearce’s personal treasure trove.

“This book has the ability to astound all who care to enter this lost and much sought-after world... It shows what went on behind that famous door” – Nigel Pearce

<https://www.musicglue.com/inside-no-3/>



Fuzzbox *We've Got A... CD... And We're Gonna Play It!*

Cult Birmingham four-piece We've Got A Fuzzbox And We're Gonna Use It!! became darlings of Britain's late-80s alt-rock scene thanks to a string of much-loved releases, among them the album Bostin' Steve Austin and the UK Top 20 singles International Rescue and Pink Sunshine. Subtitled The Best Of Fuzzbox Reimagined, We've Got A... CD... And We're Gonna Play It! finds the remaining duo of Vix and Maggie Dunne giving their catalogue a gleeful overhaul, stripping Pink Sunshine's bubblegum pop back to a rockabilly-tinged guitar rocker, and refashioning their punk-pop assault on Spirit In The Sky into a dubbed-out sound collage that spins off into the stratosphere. Seems they've still got a fuzzbox... and nothing is off-limits.

“This is a great comeback album and a joy to behold” – Louder Than War

<https://www.musicglue.com/gonzo-multimedia/products/fuzzbox-weve-got-a-dot-dot-dot-cd-dot-dot-dot-and-were-gonna-play-it>

The Fall

Take America

10CD box set

Led by the Mancunian revolutionary Mark E Smith, The Fall were a quintessentially British post-punk band, critiquing the fabric of social constructs while tearing up all notions of music-making in the late 20th century. Spanning the years 1981 to 2006, the 10CD *Take America* box set presents a quarter of a century of sonic assaults, following the group across the Atlantic as they strafed audiences from New York City

to Los Angeles, Detroit to Chicago, and way down south in Austin, Texas. Tracing The Fall's development from their legendary 1982 record *Hex Enduction Hour* to their uncompromising 2006 outing, *Fall Heads Roll*, it offers a parallel discography to their notoriously intimidating studio catalogue, with Mark E Smith and co gleefully dismantling and rebuilding their own legacy every time they take the stage.

"The gigs I enjoy are the ones where I'm so angry and paranoid... that I put everything into it to feed off the aggressive side of it" – Mark E Smith

<https://www.musicglue.com/cog-sinister/products/the-fall-take-america-10-cd-box-set>



Dave Bainbridge *To The Far Away* **limited deluxe-edition box set – final copies remaining**

Having been re-pressed due to demand, the final copies of the 2CD deluxe edition of Dave Bainbridge's fourth solo album, *To The Far Away*, are fast running out. Featuring the full album on Disc One, plus over an hour's worth of demo recordings, alternate mixes and five extra songs, the limited edition box set presents the whole picture of a deeply personal work for the IONA co-founder.

Written during lockdown and released at the end of 2021, *To The Far Away* captures Bainbridge in a period of reflection, and was written in response to his forced separation from his soon-to-be wife, Sharon, just says before their wedding. With the Atlantic Ocean literally keeping the couple far away from each other, Bainbridge recorded an emotive work that sought to make a connection during a time of uncertainty. It has since been hailed as one of his greatest achievements.

The deluxe edition box set also includes:

- A signed, numbered certificate
- Hardback photo book with over 100 photos taken by Dave Bainbridge himself



- Six postcards featuring photos by Bainbridge

Grab the final copies before they are forever out of reach...

“Powerful, heartfelt and exhilarating progressive rock of the highest order” – Prog Archives

<https://www.musicglue.com/iona/products/dave-bainbridge-deluxe-box-set-with-signed-and-numbered-certificate-includes-cd1-high-quality-wav-for-immediate-download-in-stock-now-2>

Pre-order: **Maggie Reilly** *Echoes (Deluxe Edition)*

Originally released in 1992, Maggie Reilly's debut album, *Echoes*, continued to build on the early fame she found as a guest singer with Mike Oldfield in the 80s. Now celebrating its 30th anniversary, the Norwegian chart-topping album is a one-stop shop of everything that makes the



**DELUXE VERSION EXPANDED & REMASTERED
INCL. UNRELEASED TRACK**

Glasgow-born singer such a unique voice: from the pop-rock album opener, Everytime We Touch, to the heartfelt charity recording What About Tomorrow's Children and the electronica-fuelled Wait, Echoes continues to resonate as a landmark recording from one of the UK's most gifted singers. The deluxe edition bonus tracks Break The Ice and a Rhythm Mix of Everytime We Touch offer further evidence of Reilly's beguiling voice.

"Listening to these good friends, that are a part of so many people's soundtracks, will be a whole new experience" – Maggie Reilly

<https://www.gonzomultimedia.co.uk/products/maggie-reilly-echoes-deluxe-version>



Dave Bainbridge *Celestial Fire – Live In The UK*

If you thought Dave Bainbridge's 2014 studio album, *Celestial Fire*, was a mind-boggling trawl through his formidable bag of tricks, then brace yourself for the *Celestial Fire* live experience. Taking their name from that record, Bainbridge's group do true justice to their leader's legacy on *Celestial Fire – Live In London*. Recorded during the band's first live tour, the 2CD+DVD set includes a full concert

performance during which the band run through solo Bainbridge material, stand-outs and rarities from his former group, IONA (including the seldom travelled Brendan's *Voyage/Return*), plus a head-spinning cover of Yes' *Roundabout*. From beginning to end, it is an incendiary experience.

"A masterful package that deserves a huge audience" – Prog Archives

<https://www.musicglue.com/iona/products/dave-bainbridge-celestial-fire-live-in-the-uk-2cd-slash-dvd>

Celestial Fire

Live in the UK



dvd/2cd



Gonzo Distribution Ltd

**Sunrise Lodge,
Sunrise Lane,
Houghton le Spring,
DH4 5AL**



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



Gonzo #32 The Dutch Festie c...

actions



Gonzo #30 The Mick Abrahams...

actions



Gonzo #27 The Prog shirt

actions



Gonzo #24 The Daevid Allen shirt

actions



Gonzo #23 The Michael Des B...

actions



Yer original Gonzo Weekly shirt

actions



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

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



From danger to safety...

When we started flying missions, we had no idea where this adventure would take us. We just knew that pups were in danger, so we had to help them. Over ten years later, thanks to YOU, we've run hundreds of missions and rescued more than 13,000 animals across the country! Just as importantly, we're stronger than ever and ready to keep flying.

That's why we're very excited to make a big announcement. Starting today, we are changing our name to No Dog Left Behind. It reflects the national network of shelter partners we've built in our first decade of work.

Pittsburgh will always be the heart of our operation, and everything we do is thanks to the love and support of our Steel City volunteers and supporters. Thanks to YOU, our mission is growing. We are excited to see where the next ten plus years takes us!

One more thing....

While the large majority of the animals we have helped over the years have been dogs, we do equally love our little kitties. We are super excited to show you our new Cat logo, No Cat Left Behind! She doesn't have a nickname yet and we are definitely open to suggestions!

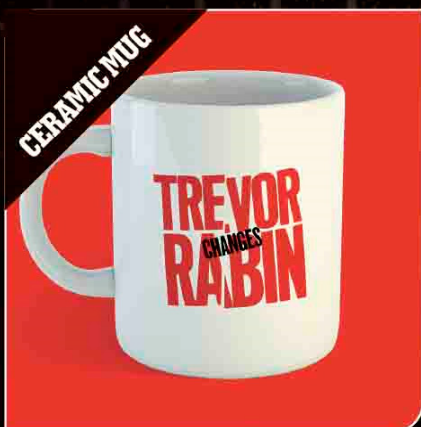
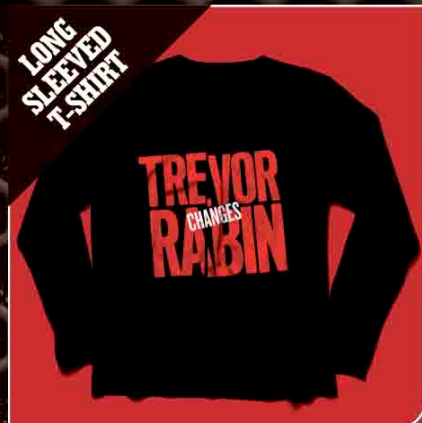
Jonathan & Brad



**NO DOG
LEFT BEHIND™**
Saving Animals | Enriching People

<https://nodogleftbehind.org/>

TREVOR RABIN



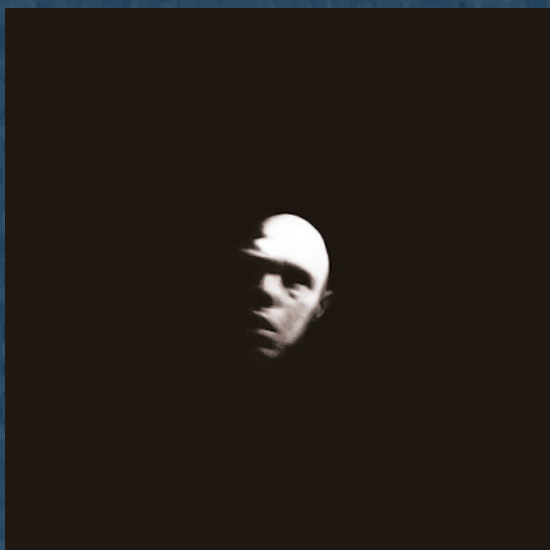
LIMITED EDITION

'CHANGES' DELUXE 10 DISC BOX SET

Containing: Expanded edition CDs, Signed and numbered certificate, 24 page A4 photo book, 24 page A4 photo / scrap book, A3 reproduction poster, Four 10"x 8" reproduction promo photos

Official Merchandise

**ONLINE
ONLY
EXCLUSIVE
DEALS!**



S.T.A.R.V.E

By
CAPPO

This review was originally written for the September Issue of the Killa Tapes Magazine. It is amazing to think that my reviews are being featured in physical magazine. There are not many magazines out there right now and it was reading magazines such as Hip Hop Connection and others that were part of the inspiration for me to do what I do now, because I wanted to do reviews which expanded on those short reviews and gave an insight from the point of view of a person who might buy and listen to the music. Anyway, back to the review...

Way back in the early 2000's I became aware of a highly rated album by a UK emcee called CAPPO. This album, Spaz The World, quickly became hot property and one of the must haves of the time. So, to have the chance to review his latest work for my first review contribution in Killa Tapes Magazine is something special.

Cappo was born and raised in Nottingham UK and originally began his Hip Hop journey as a Graffiti writer. He also began rapping from an early age and by the Mid-1990's getting noticed with his first proper show coming in '97 at the Nottingham carnival. His first Demo 'First Knight' came in '98, closely followed by the self-produced and self-financed 'The Cap Tape Vol 1'. After getting noticed by SON records Cappo had a few releases via the label before his first solo album 'Spaz The World' came on the Zebra Traffic label in 2003. Since then, he has become a legendary UK emcee, with a string of releases under his belt, the latest of which 'CANON' came in 2023.

S.T.A.R.V.E is released via Plague records and is a nine-track album with some incredible physical releases on the cards too. The album is written and produced by Cappo, with some additional production coming from Congi, Theorist and Sam Zircon. Recorded and mixed by 1stBlood and mastered by Irn Mnky, the design and layout come from Rich Brown at Bee Graphics.

With all that said, there is only one thing left to do, and that is for me to take you through the album, top to bottom, giving you my impressions along the way...

It all kicks off with Jar which is produced by Congi and has a heavy pounding beat, interlaced with keys and more, giving it a sound that is deep but, also switches along the way keeping you focused on the words. Cappo's vocals here seem to have this reflective air to them which mirrors the tone of the beat. Jar grabs you deep in your chest as Cappo speaks on what feels like the thoughts of someone musing on a

STEVE RIDER

broken relationship or even the loss of someone close, things that have a close emotive energy and leave you wondering what hits home more, the loss or the wonderful memories left behind. With those thoughts still so clear in your mind the intro to Drip, suddenly jerks you back to reality, produced by Theorist, this one has a sparse beat mixed with piano and the sound of dripping water. This all comes together for a vibe that plays havoc with your mind, much like Cappel's words, which at first seem to be reflective of things he sees around him, from the struggles of relationships and changing aspects of who you are to fit with that relationship, to the struggles of a parent doing their best but, seeing their frustrations explode on those closest to them. However, as you listen you begin to question those thoughts and wonder if this all about one person's experiences in life, dripping into his current awareness. There is not time to sit and contemplate those thoughts as Terrace 3 – Void hits with an accapella vibe, where Cappel's words have the emotive strength of a person grappling with their own mental health, stepping back from those closest to them. The beat kicks in about halfway through and has a more modern sound to it, mixed with some electronic vibes that seems to match the feels of those intrusive thoughts that hit every day, matching the air of the lyrics perfectly.

Window is next and opens with an eerie intro, which I'm not gonna try and translate here, and sets a tone that has you wondering what's coming. When the beat drops, it has a pounding feel that seems to weigh heavy on every nerve. Cappel's words seep into your mind and speak on someone struggling with life, medicating and immersing themselves into anything that numbs the pain. Just as you are coming to some understanding, the beat changes, becoming slightly more upbeat with a sound that gets your head nodding. Here, it feels like this is a moment of clarity in an otherwise pain filled haze. This is a moment where you can suddenly see your own struggles and where you need to be to get back to who you are but,

it is also the moment where you may question if you have the strength to do it? Terrace 2 is a short that has a huge impact, with Cappel's words those someone might record in a live video, recording their thoughts as they continue to struggle with the strains of life where there is not enough money or help for those who need it most. I have seen this stuff first hand on the streets and in talking cafes and it hits so hard because these few words are so real and reflect the sad reality that so many live. With those words hitting so hard, it is almost a relief when the piano and head nod beat of Strongbow kick in but, that relief is short lived as the reality of Cappel's words hit home once more. There is a glimmer of hope here though as this one focuses on someone doing their best to recover, swapping the spliff for a four pack of Strongbow, doing their best to take their meds in an attempt to get better but, only finding solace within their own four walls while the system looks down on them, labelling them and failing them and those around them. This is where the medical model favours legal drugs over giving more support and therapy that can truly help people get back into society and back on their feet.

Slow Poison is produced by Sam Zircon and brings a heavy modern sound with a grime edge to it. The piano elements give this one an emotive edge; that emotive edge fits with the vibe of the track which really seems to be focused on addiction in its various forms, and that is the poison which slowly invades you, gaining control of who you are, taking away your true self and separating you from those who care. Coming back from addiction is hard and takes willpower, something that has to come from deep inside, from your true self, and you have to recognise that and find who you truly are. The penultimate track is another short, Terrace 1, which brings another glimpse of the sun through the dark storm clouds. Here we hear the words of someone fighting to kick the darkness and find the light of the true self, realising that they have retreated from everything and everyone who brought

light to their life. This is one of those huge steps forward in finding your true self, asking for the help. The last track of the album is Writeful Owner and brings another emotive vibe of electronic keys and heavy pounding beats that reinforce the deep aspects of the words. Those word here see Cappo opening up on moving forward with a clean slate, starting again after all the struggles, pain and suffering, this is where the new journey begins and walking forward into a future that you get to write yourself, written in a place that is illuminated by the light of love and positive vibes...

Sometimes you have to give yourself a minute when you are summing up the overall vibe of an album such as this, and this is one of those times.

On the face of it this album is about so many of the struggles that people go through in life but, it is so much more than that. S.T.A.R.V.E has such a deeply personal edge to it that you can't help but feel as you listen to every track. It hits every emotion you have as you listen, from sadness and empathy to a conclusion that culminates in a feeling of relief as you understand that all the battles throughout the album have not gone in vain and there truly is a brighter horizon in view.

Cappo touches on so many subjects that anyone of us can relate to, and it is the strength of those words that impacts you so deeply as you listen; you can feel his pain because you know that pain but, more than that, you can feel the positive nature of the final track because you feel that too, and you feel all this because of the skilful way in which Cappo delivers every word of every line across the album and those spoken word elements carry such impact too, it's almost unreal. The wordplay is incredible too as it matches the impact of the delivery, allowing you to hear and feel every word on a whole different level.

Production wise too, you can't get much better here as every track has this sound

that matches the tone of the lyrics perfectly, allowing every track to reverberate through your entire being, eliciting an emotive response that you might not be expecting. I have to commend the guest producers as much as the production from Cappo himself, it's a cracking piece of work to say the least.

I don't know how much of this might come from Cappo's personal experience but, from sitting here and letting every word in, feeling those words too, it makes me think that these words could very well come from his own lived experience, which is why this album hits on so many levels, because it comes from a place that is rooted firmly in reality and true emotional experience and for someone to be that open and honest takes story teller to a whole different level. In fact, you could even say that this goes beyond story telling and becomes a beacon to those out there going through their own personal hell, and shows them a light, a direction to a true path of recovery.

S.T.A.R.V.E is out on Plague records now.

You should also check out the additional release by Cappo and Plague called Vignettes, a collection of additional shorts that serve as an expanded narrative for S.T.A.R.V.E and its protagonist. This is available as a free or Pay what you can download and well worth listening to once you have digested the original.

My humble thanks to Craig at Killa Tapes for asking me to do this and also huge thanks to Danny over at Plague for giving me the chance to review the album.

I'll see ya next time.

Steve – Infinite Sounds UK

Space Bear Clique / Waiting in the Wings



By
Doozer
Produced by Djar One, Cuts by
Specifik

It is an absolute pleasure to bring you an exclusive review of the upcoming addition to the B-Line Recordings catalogue. Space Bear Clique and the flip side Waiting in the Wings is a forthcoming single release from longtime B-Line collaborator the Doozer (Critically Ill, Contraflow Collective), featuring production from French producer and another B-Line collaborator Djar One, the single also features cuts from B-Lines head honcho himself, Specifik.

Now, this single has actually been sitting on the shelf for a little while, so its interesting that the B-side is called Waiting in the Wings as this single has been doing just that. I had a sniff of this one while having a chat with B-Line's own Whirlwind D on a trip to Southampton some months back. This review was initially written for the Headz-zine Vol. 2 Issue 2, written and compiled by Adam De Paor-Evans (Project Cee). It came about when my initial review for this edition did not materialize and so I decided to reach out to Specifik to see if he would like me to review it here and give you a taste of what's to come.

Without further ado, let's get into it...

Space Bear Clique

Violins, cuts, and a proper funky beat get your head nodding from the get-go on this one, in fact there is something about the sound and the vibe from Djar One that's gets your whole body movin', swaying from side to side as your head moves. This one seems to be precariously balanced between a serious and tongue-in-cheek as Doozer takes a shot at the social media era that we now find ourselves in. It is a time where so many people appear less interested in their own lives and dreams and far more interested in the latest funny meme that everyone is customising for their own ends, just to get a laugh or poke fun at some unfortunate person or celebrity figure. But, it's not all that serious as Doozer takes a shot at flat earthers and the fact that there are plenty of people out there who will believe anything that is one the internet, as he points out you could say the earth is round and is being juggled by huge space bear and shortly there would be a whole clique rising from the belief that it is real. There are messages within this, like don't be so serious about what you see on the internet, take a lot of it with a pinch of salt and don't get drawn into everything you see. Also, don't get distracted by the constant stream of memes that constantly invade your awareness when you scroll your social media feeds, they might be funny but, they also distract you from the reality of what's going on around you and some, to be honest, are simply exploiting the pain of others. The real message though is just to not forget who you are and the dreams you have and don't let the internet and social media distract you from what truly matters.

Waiting in the Wings

For this one Djar One combines another solid boom bap beat with some xylophone notes to create another infectious sound that has the energy to get you moving or just sit nodding your head to, like I'm doing right now. This one has a bit more of a serious edge to it as Doozer focuses on what's going on in the world around

him right now. The more you listen the more it become apparent that this is looking at all the changes that happen around us from the rising cost of living to those who govern and those who protest. So many of the choices we encounter or make, result in a negative outcome because too much focus is placed on making one thing happen and less on just how to get to that conclusion. Rising prices put more and more pressure on those who already struggle, because prices rise because of the greed of those with the ultimate control. So, many poor decisions are made because too many are feeding their own ego's instead of focusing on what truly matters in their lives. The thing is that with every facet of life in all we do there is so often someone else standing by to take our place either through our own failings or by taking advantage and pushing you aside. We need our choices to have a positive impact on our lives and the lives of those around us. We all stand by those who mean something to us, if that sentiment could be broadened and adopted by everyone then who knows what world we could create for ourselves.

It is obvious from my extended reviews for each track here that they both elicited and fairly strong response in me; in fact, and if I'm honest, I could have written much more but, I always enjoy when I listen to something that allows me to do this because it means that even if I have not got the meaning of the track exactly, it does mean that I felt enough for it to allow my feeling to connect on some level and often that enough and Doozers words and how he crafts those for each track, certainly got me thinking and feeling, to the point my mind was nearly running away with me. He definitely has a skilful way of taking a message and spinning it in such a way through wordplay that it is both entertaining and thought provoking. Doozer is definitely one of the UK's underrated rap artists, in my humble opinion.

If we are speaking of skill, then we can't overlook Djar One or Specifik. Djar One

is one of those producers who has this uncanny talent for taking the most obscure samples and flipping them into something brand new that can bring a smile to your face and have your head nodding on an almost unconscious level, and here are two great examples of what he does. One the face of it they seem to be two cracking Hip Hop boom bap beats but, when you go beyond that you realise that it takes a keen mind to know exactly how to chop up a sample and to add in all the little elements to get it just right and here two perfect examples as to why Djar One is one of the best out there. As for Specifik, well, what would a Hip Hop track be with out some cuts? Well, without cuts it could always be a little better and here Specifik shows just how a DJ/Producer knows how to put the right cuts in the right place to add that extra something to each track. It seems like a sixth-sense know how to select the right cuts and scratch pattern to bring the track alive.

When all is said and done Space Bear Clique and Waiting in the Wings are not just a welcome addition to the B-Line catalogue but, I can see this single doing big things on its release. So, I would say don't sleep on this one because those 7-inch singles are gonna go quicker than a shooting star streaking across the night sky.

Space Bear Clique and Waiting in the Wings will be available soon through B-Line Recordings in conjunction with Hip Hop Be Bop and features some great artwork and direction from John Dyer.

On that note,

I'll see you next time.

Steve



Dark Star Demoralizer

By

Ill Sykes

Prod. Bogart

It was back in November of last year that I reviewed *The Chronicles of Nefaria Volume 1* by Ill Sykes, and now he is back with a new single *Dark Star Demoralizer*. This new single is the first collaboration between the London based rapper and the Swiss based duo Bogart aka Marin and Jayztylez.

Released at the end of August, the first thing that hits you about *Dark Star Demoralizer* is that the opening almost teases you that this one might be a laid-back affair until the pounding beat drops in and gives those background vocal samples an entirely different edge, suddenly the whole thing takes on this dark, almost sinister air. Ill Sykes delivers his rugged poetic vocal style and wordplay in a way that mimics the vibe of Bogarts production and you begin to feel there is this dark, almost demonic feel that penetrates you, chilling you to the core. However, listen a little deeper and what appears to be the cry of a damned soul, is

more like the cry of a soul that fears the eternal damnation and is looking for redemption. You almost feel that this reflects someone wrestling with their own sanity, with the devil on one shoulder and an angel on the other.

Dark Star Demoralizer is an exciting introduction into what promises to be an





exciting collaboration between Ill Sykes and Bogart. The sound has this deep vibe that reflects the state of modern society but also keeps its roots in Hip Hop of the late 90's and early 2000's. What is also apparent here is that Ill Sykes rap style and Bogart's production work very well together, each seemingly aware of exactly what is needed to breath life into the particular vibe they are looking for.

With this insight into what they are about to bring to the Hip Hop community, I for one will be eager to see what they bring in the form of a full album. With this mix of

deep emotive beats and vocals that twist the senses with relatable topics and more, it looks to be a highly anticipated sound.

Dark Star Demoralizer is out now with artwork from Sinisa Kandic and a video from Full Clip Media and is released through their own Tu Phaze indie label. Go check it if you haven't already.

See ya next time...

Steve



c.j.stone

Paganism is not a religion.

Paganism is not a religion. Paganism is to religion as anarchism is to politics. It is anti-religion, the opposite of religion. Not religion's friend: its enemy.

There is no such thing as a pagan priest. The words "pagan" and "priest" are a contradiction in terms. Paganism is what the people get up to when the priest's not looking.

You probably already know the derivation of the word: from the Latin, *paganus*, meaning "villager"; from *pagus*, "province" or "rural district."

It is an insult, the equivalent of calling someone a yokel.

It was also an army word. A *paganus* was a civilian or an incompetent soldier, a derogatory term applied by the professional soldier to conscripted peasants during times of emergency.

There were pagans long before there was Christianity. Probably it applied to villagers and their peculiar rustic practices when the city-dwellers were worshiping state-sponsored gods like Jupiter and Mars in the official temples of Rome.

There were a number of archaic practices which survived into Classical times, and the country gods were a dissolute lot: Faunus, a nature god, similar to Pan, often depicted with an enormous phallus, and Bacchus, the equivalent of Dionysus in the Greek world, the god of agriculture and wine, of ecstasy and sensory disruption.

Were these gods "worshipped" in the way the state gods were?

No. There were rites. There were festivities. There were sacrifices. There were celebrations. There was plenty of drinking and dancing, and no doubt any number of secret trysts in the woods and groves, but you didn't need a priesthood to intervene on your behalf. You just got on with it. The pagan gods were understood as the presence and personification of nature and its powers and anyone could get in touch with them in the spirit of wildness and ecstasy.

Spirituality

As a catch-all term for the various expressions of modern alternative spirituality, the word is so vague as to be almost meaningless.

Does it apply to crystal healing or Angel healing? What about Wicca? Or Druidry? All of these are recent additions to the shopping-list of religious products in the spiritual supermarket. Both Wicca and Druidry, while they claim antecedents in the remotest corners of history, are modern inventions. Druidry has its roots in the romantic movement of the late 18th and early 19th centuries, while Wicca is only a little over half a century old.

That's not to say that they're not valid as ways of engaging with the world, but, we have to be clear: we're also not hearing some ancient revelation from the dim and distant past. These are modern people's interpretations of what an earlier people might have thought. What we know of ancient Druidry, for example, is filtered through two sets of prejudices: those of

the original Classical writers with their sense of moral superiority over the quaint or barbaric practices of a rival culture; and the fantasies of the modern antiquarians who have interpreted these scanty texts through the filter of their own Romantic imagination.

None of it is "true". All of it is fiction. You can call it religion if you like. Really it's a form of poetry.

Anyone can enter the circle. Anyone can preach. Anyone can say a prayer. Anyone can let their voice be heard

Modern paganism is only the most recent convulsion of the protestant reformation. It stems from Martin Luther standing up against the Universal Catholic Church back in the 16th Century. Since then we've been inventing and re-inventing our religion in a thousand different ways. Some of us have divested ourselves of religion altogether. We've come to understand, as that great English Sage, William Blake, put it, that "All deities reside in the human breast."

The idea that I have to go to Druid camp to learn Druidry from someone born in the same century as me is absurd and not a little annoying. The idea that someone can stand in

the centre circle of Stonehenge and chant material he got from reading Crowley, is likewise aggravating. Maybe we need facilitators on these occasions. Standing in circle and opening the four quarters is a nice ritual touch as it orients us in our world; but it also reminds us that we are all created equal in the great circle of life. Anyone can enter the circle. Anyone can preach. Anyone can say a prayer. Anyone can let their voice be heard.

The idea that one man should speak for everyone is an insult.

So this is what paganism is to me. It is we the people burying our own dead in rites we fashion ourselves. It is we the people marking the great changes in our lives, from birth, to marriage, to death. It is we the people making our own peace with the Universe, creating our own gods, singing our own hymns. It is we the people seeking the mystery within ourselves.

THE EMPIRE OF THINGS

SELECTED WRITINGS 2003 - 2013

C.J STONE

NOW AVAILABLE FROM GONZO MULTIMEDIA

"Stone writes with intelligence, wit and sensitivity."

Times Literary Supplement

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

Herald

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

Independent on Sunday



DRAG - Observing the Glamour of Subversion at Proud Galleries

*Alan Dearling takes a brief trip into the world of
Drag at this exhibition in London's Charing Cross*

First up, my thanks and appreciation to the Proud Gallery and the show's curator, Youssef

alan dearling

D R A G:

OBSERVING THE GLAMOUR OF SUBVERSION

30 AUGUST TO
09 SEPTEMBER
2024

32 JOHN ADAMS ST
WC2N 6BP

WWW.PROUDGALLERIES.COM

A DIVERSE
ARRAY OF
ARTWORKS
WHICH CAPTURE
THE ETHOS OF
DRAG IN ALL ITS
COMPLEXITY;
GLAMOROUS YET
GRITTY, JOYOUS
YET DEFIANT.

FEATURING ARTWORK BY

DANILO ZOCATELLI
DOUGIE WALLACE
KEL ENDERS
MAGNUS HASTINGS
PAUL MADELEY

CURATED BY
YOUSSEF EL KHOULY

proud
galleries

El Khoully, for sending me an invite and allowing me to take some photos of the powerful range of images. They are provocative, sensual and perhaps almost all aimed to intimidate people who are frightened by, or alienated by Drag. The images feature works from a diverse range of artists including Danilo Zocatelli, Dougie Wallace, Holly Revell, Kel Enders, Magnus Hastings, and Paul Madeley. Some are photographs, some are art-works and some are mixed medium pieces.

The gallery was first established by Alex Proud, and Proud Galleries have an enviable reputation for their cutting-edge photographic exhibitions, mostly of music-related subjects, the world of glamour,

and the arts in all their incarnations. This brief show offered an opportunity for a glimpse into some of the more extreme aspects of Drag culture, what the gallery calls, “the vibrant and transformative” elements of Drag. But, in reality ‘Drag’ has entered into the mainstream media and public attention much more in recent times. Its gender-bending art has always existed, of course, but mostly at the fringes, sometimes becoming more generally appreciated often through collaborations of art and music, such as David Bowie’s chameleon transformation and Lou Reed’s invitation to take us on a ‘Walk on the Wild Side’. And that new acceptability has occurred for a variety of reasons ranging from the personas of Lily Savage, through the friendly,



even, one might say ‘fluffy’ cross-dressing of artist, Sir Grayson Perry, through to the high profile, RuPaul, (and the much viewed) ‘Drag Races’.

A lot of the images on display have been chosen to challenge the onlooker’s perceptions, their morality and willingness, or otherwise, to be shocked. But in a

way it is also a modern take on ‘naughty but nice!’, with occasional transgressions into the darker sides of Drag, edgy sex and S&M.

The fact that the Proud Gallery show took place only a couple of stone throws from Soho, seemed to resonate too.



Recently, Stephanie Osztreicher from 'West End Best Friend' on-line, spoke with the curator of the exhibition, Youssef El Khouly.

Stephanie: *How would you describe the UK drag scene?*

Youssef: *The UK drag scene is a vibrant*







tapestry of identity and expression, where tradition meets rebellion. It's a dynamic space where the old-school glamour of cabaret collides with the gritty innovation of underground culture. Here, Drag is more than performance; it's a living, breathing art form that challenges norms and celebrates diversity with unapologetic flair. It's constantly evolving, rooted in history but always pushing boundaries, reflecting the soul of British creativity.

Stephanie: *What do you want people to take away from this showcase of work?*

Youssef: *I want people to leave with a deeper understanding of Drag as a powerful form of self-expression and a testament to resilience. This exhibition isn't just about the aesthetics — it's about the stories, the identities, and the courage behind the glamour. I hope visitors feel the energy and passion that drives this art form and recognize the profound impact Drag has on culture, both in London and*

beyond. Ultimately, I want them to see Drag not just as performance, but as a bold, living statement of freedom and creativity.

roud Galleries website: <https://proudgalleries.com/>

Some words from the Proud site...

collection of photographs that delve into the many facets of Drag. From intimate backstage moments to grand performances and poses, these images celebrate the artistry and individuality of Drag performers. Each photograph tells a story, inviting you to explore the layers of identity, gender, and performance that define Drag.

Expect the Unexpected!

'An excursion to a strangely familiar place that you have never previously dreamed of.' (Alan Moore, writer Jerusalem, From Hell)

'Utterly beguiling and often unsettling... a tour de force of storytelling.' (David Caddy, editor 'Tears in the Fence')

'Within five minutes of picking the book up I was immediately entranced.' (Jonathan Downes, editor 'Gonzo Weekly' magazine)



Readers' comments:

'Stories like dreams half remembered, tapping into a seam (or seeming) of the unconscious mind.'

'A sanctuary, a haven, a totally immersive other world...'

'A book to tickle and amaze, to ruffle and amuse and sometimes to raise the hairs on the back of your neck.'

Richard Foreman's Wilful Misunderstandings

Cost £6.95 (+p&p) at:

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

All copies from Lepus can be signed by the writer on request
For sample stories & more info visit: Richeff.moonfruit.co

KEV'S WORLD



MEDICINE HEAD HEARTWORK TALKING ELEPHANT RECORDS

Back in 1973, one programme I would never miss was Top of the Pops, as it was the best way to discover music at the time (at least through TV), and this was where I first came across the duo of John Fiddler (vocals, guitar, piano, drums) and Peter Hope-Evans (harmonica, Jew's Harp, guitar, mouthbow) when they performed "One and One Is One". They never really gained the success expected of them, and by 1977 the band was no more. Over the years both musicians have appeared with others, and Fiddler in particular has released some fine solo albums (I remember reviewing 'Return of the Buffalo' nearly 30 years ago), while he has also brought the band name

back from time to time.

2021's 'Warriors of Love' was the first album by Medicine Head in a decade, but only a few years later he is back with another. On this release Fiddler provides vocals, guitars, keyboards, harmonica and programmed drums, Dzal Martin and Dave Colwell also provide guitars while Belinda Campbell provides backing vocals on some of the tracks. If this was recorded last year, it means that Fiddler was 77 at the time but he never really shows his age on this album which takes the blues as its base and then moves in different directions around that. It is when he allows himself to slow down and provide real gravitas that the soul really shines through, with "Love Is Not A Dream" coming across very Johnny Cash in style with weeping steel guitar as he moves into C&W. Sadly, for the most part this is quite a middle of the road polished release with little in the way to really make it stand out. Yes, while it is playing it is pleasant enough, but there is little here which would make me choose to take it down off the shelf and put it on for pure listening pleasure. That he is still making music at his age is to be commended, and I am sure there will be rave reviews about this in many places, but in all honesty this an enjoyable release but nothing like as essential as some might want you to believe.

KEV ROWLAND



**MYRATH
KARMA
EARMUSIC**

It has been way too long since I heard Myrath, as the last album of theirs I reviewed was 2011's 'Tale of the Sands' and there have been two more since, but at least I now have 'Karma' which is a blast of joy from the first note to the last. It is said that when the guys signed to Brennus to release 'Hope' back in 2007 they were the first band ever from Tunisia to be signed to an international label. I don't know how true that is, but I certainly can't think of any other bands from there (a quick check of PA's charts for top albums from Tunisia finds them the only band listed). The only true description of their music is prog metal, but they have been through different styles and influences over the years and here we find them quite removed from their more folk influence norms, but they still find room for Middle Eastern touches here and there, plenty of orchestration and loads of polish. Guitarist Malek Ben Arbia has been at the helm for more than 20 years, founding the band originally under the name XTAZY (who released a demo in 2005), while bassist Anis Jouini played on the debut album, which was produced by Kévin Codfert. The following year they gained a new singer in Zaher Zorgati while drummer Morgan Berthet finalised the current line-up in 2011. However, before they started recording this album they lost keyboard player Elyes Bouchoucha, who originally joined XTAZY back in 2003 and had played on every release, but they found a guest replacement in Codfert. What this means is that since they became Myrath and a full recording unit they have had pretty a stable line-up, and that shows.

My only complaint with this is not in the songs, which are packed full of hooks, or the vocals (which are sublime) or any of the musicianship (which is superb) or even the use of strings to emphasise the Middle Eastern roots, but with the production. This has been polished within an inch

of its life, and possibly more so, which means it is just too sweet and leaves something of an aftertaste in the mouth. It is still an excellent album, but if the production had been pared back and been less (dare I say it) American, then this would probably have been essential. It is an album which dares the listener to turn up really loud and join in, letting the music swirl as the beat and groove gets everybody dancing, but I just wish it was a little rawer and rougher around the edges. What I do know is that it has been way too long for me to miss out on Myrath who are Angra taken in a different direction, and like the Brazilians are certainly worth discovering.



**NEKTAR
JOURNEY TO THE OTHER SIDE
DEKO ENTERTAINMENT**

Having once been threatened with legal action many years ago by saying in a review which version of a band I thought was the real one I am not going to make that mistake again. All I will say is that this version of Nektar, based in America instead of the one in Germany, had the last three surviving members of the original group in Derek "Mo" Moore (bass, vocals), Ron Howden (drums, percussion, vocals) and special effects maestro Mick Brockett (who was always considered a full member of the band) while Ryché Chlanda (guitars, vocals) had been a member in the Seventies and Randy Dembo (bass, 12-string guitar, Taurus pedals) joined in 2003, which only leaves keyboard player Kendall Scott and backing singer Maryann Castello as "newbies".

Nektar were huge in Germany back in the day, with their early albums like 'A Tab in the Ocean' being rightfully regarded as classics, but for some reason they never gained the acclaim in their home country that they should have and even now are not as highly regarded as they should be, mostly because they remain an unknown entity. Although the band were by this time missing Royce

Albrighton and Allan "Taff" Freeman due to their passing, there is no doubt that here we have a band determined to recreate the Seventies with harmonies, wonderful melodies and intricate playing. Recorded on June 10th, 2023, here is a band full of passion and power, and it is difficult to comprehend the ages of those involved. This is the last recorded to feature drummer Ron Howden who died a few months later at the tender age of 78, yet he is playing on this set as if he was 50 years younger. The keyboard sounds being used by Kendall are from a time gone by, and this never feels like a new release but as if it is something which has been long lost and now discovered. True, the vocals are a little quavery at times, but this is the only place where the ages come through and given that Roye was normally the lead singer perhaps it is not surprising there is some frailty in that regard.

We get material from their 2020 release 'The Other Side' all the way back to 'A Tab in the Ocean' from 1972, and that they sit happily side by side is a tribute to the quality of the songs. Their mix of symphonic prog with space rock and psychedelia is as enjoyable today as it has ever been, and this is a great introduction to the band to anyone who has yet to come across them, while those of us who have enjoyed their music for years will just sit back and smile as we relax into the world of Nektar.



OLIVER WAKEMAN
ANAM CARA
SPIRIT OF UNICORN MUSIC

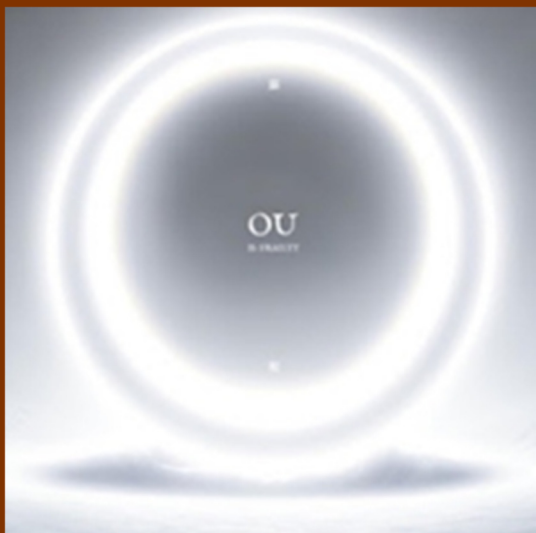
I often feel that Oliver is somewhat overlooked when compared against his brother Adam, even though he has appeared on more than 60 albums, was a member of Yes, has toured and recorded with The Strawbs, as well as being responsible for a number of well-received collaborations with the likes of Steve Howe, Gordon Giltrap and Clive Nolan. In fact, one of those albums with Clive, 'The Hound of the Baskervilles' is still a frequent

visitor to my player. Yet even I was not prepared for the sheer majesty and beauty of this album, which is surely going to end up in my Top Ten releases for 2024.

The genesis of this album began before Wakeman joined Yes in 2009, but it was only in 2023 that he finally set to and finished writing it. To help him achieve the vision, he then invited in Hayley Griffiths (Riverdance, Karnataka) on vocals, Troy Donockley (Nightwish) on pipes and whistles, Oliver Day (Fragile) on acoustic guitars, lute and mandolin, Scott Higham (Pendragon) on drums along with David Mark Pearce (electric guitar), Robert McClung (violin), Steve Amadeo (bass guitar) and Mick Allport (saxophone, clarinet). The album was mixed by Karl Groom (Threshold) and recorded by John Mitchell (Arena, It Bites, Frost*, Lonely Robot), so it was very much him working with people he knew very well indeed.

The result is an album which has Oliver's name on the front cover, but his role in this is to provide the perfect support to Hayley in an album which is very Celtic in nature with nods to Iona as much as to his more symphonic approach. Some of the flourishing and rippling piano is very much like his father, as he demonstrates his more progressive approach than his brother (who has always been more rock based to my ears, and it is perhaps not surprising he is most well-known these days for being sideman to the likes of Black Sabbath, Uriah Heep, Deep Purple and many more). There is a depth to this album which combines with a lightness of touch which is pure Oliver, with plenty of piano against the synths, acoustic instruments against the rock, with Troy making a huge difference whenever he comes in, yet he is not overplayed.

Yet Oliver has made this album all about Hayley, providing material and accompaniment to perfectly suit her voice, and she has grabbed this opportunity and run with it showing both her classical and rock chops as she moves much more into the folk field. That this is beautiful is to surely understate just how magical this truly is, with the album feeling very much like an ensemble with everyone playing their part to lift Hayley up and ensure the vocals truly shine. It will take a while for me to truly gauge if this is Oliver's best work yet, as 'Baskervilles' will take some toppling, but at present I think this may indeed take first place as this is faultless with a stunning guitar break here, the perfect violin there, punchy drums at the right time, all held together with magical keyboards and piano. Months on from its release I note this is the first review on PA, which means a gem is being missed out by many. Available through Cherry Red, this is sublime.



OU
II: FRAILTY
INSIDE OUT MUSIC

I was a little confused when I started playing this as it was not what I expected at all, then I realised this was not the Japanese avant-prog/RIO act O-U but is actually a Chinese prog metal act. That hyphen is definitely important. The band comprise Lynn Wu (vocals), Anthony Vanacore (drums), Jing Zhang (guitars) and Chris Cui (bass), and there is a very little here to state which country they come from (the vocals are obviously foreign, but while I now know they are Mandarin they could be anything tbh) as they have been heavily influenced by the likes of Devin Townsend and his complex wall of frenetic sound and strange djent, and it is not surprising that the mad Canuck guests on vocals on one track.

The only way to describe this is “intense”, as they have taken the heart of Meshuggah and then brutalised it yet somehow also bring in some pop tendencies here and there. Wu has a lovely clear voice which provides a great top end contrast to the heavy bottom, while she can sometimes be singing clear, almost twee, melodies over the top of music which is jagged, shifting and highly complex. Vanacore obviously has more than the requisite number of arms and legs, and he must be exhausted at the end of a performance as he never stops shifting the attack, never taking a rest. The keyboards are an important part of the album, providing the melodic link between the rhythm section, guitar and vocals, yet sadly I do not know who provided them here, yet it is the contrast between the attack and the vocals which really makes this stand out. In many ways it is of little surprise that Townsend agreed to be involved with the production and mixing as it is taking his vision as a base and then moving on from that.

Overall this is a fascinating prog metal release which mixes in many influences, although not the Chinese folk one may expect, and the result is

something which is incredibly heavy at times, pop at others, all brought together with interesting vocals. Well worth investigating further.



PAT STRAWSER
MEMORIES OF ROOSTERVILLE
INDEPENDENT

It was through pure chance that Pat and I came into contact again, decades after I had reviewed his band Volaré, when I was asked to review an album on which he appeared. Since then I have reviewed his last solo album (2023's 'Vignettes'), the latest from French TV where is a member, and now he is back with another solo instrumental release. Apparently, this album is looking back to a period when Pat and his family lived in an old farmhouse in the small west Georgia community of Roosterville, which allowed him to get away from the world and to prepare for what was to come next.

This is mostly Pat, although there is a drummer on a few tracks, and he has multi-layered keyboards to create something which at times feels very Canterbury, is at others more full-on jazz and yet others where he is moving into more eclectic areas of keyboards. The music can be complex and complicated, in your face and dynamic, or it can be more laid-back with restraint and control. One of the real positives about this release is one never knows exactly which way it is going to go as it can be powering one second and then almost loungecore the next, soft jazz giving way to something far more dramatic. One thing that does stay a constant, however, is a feeling of beauty and adoration which permeates everything. The cover, a chair in a field looking over a scene with mist in the distance, definitely captures the feelings coming out of the music as this is a delight.

They say it is darkest just before the dawn, and to my ears “Darkest Hour” is about the time when the world is slowly coming to life with the birds reminding us of our links to nature and how important it is for all of us to live in harmony with

each other. The piano is wonderful, and the result of the layers and harmonies is to deliver something quite special indeed. This is a thoroughly enjoyable album which only gets better the more it is played.



**PESTILENCE
LEVELS OF PERCEPTION
AGONIA RECORDS**

I must confess to have never seen an album so universally slammed as this one, and while I do understand where the reviewers are coming from, I do believe it has been somewhat over the top. Encyclopaedia Metallum has had 11 reviews for this album, average rating 0%. I had to go and look at the individual reviews to check there wasn't an error as seeing a score like this was new to me, but yes, that is what people are saying. But why such horror at this? Firstly, for those who do not know the history of the band, they were formed all the way back in 1986 and their first two albums are very highly regarded indeed. They then broke up in 1994, with guitarist/vocalist Patrick Mameli reforming the band in 2006. The current line-up includes Michiel van der Plicht (drums), Rutger van Noordenburg (guitar) and Joost van der Graaf (bass), with the longest serving being Rutger who joined in 2019. Mameli decided it would be a good idea to re-record the band's "greatest hits" with the current line-up.

The main issue here, and the most obvious one, is that of production, particularly with the bass which sounds as if it belongs on another album altogether given how clean it is. Mind you, the none of the other instruments hang together as they should either, with the result being a feeling that everything was recorded separately and with a major argument going on as to which instruments should be up in the mix, so none of them are. Add to that the vocals which are not as threatening or powering as they should be, and the inclusion of some songs from their latest album (which featured the same line-up) one has to wonder what

was really the point?

This is death/thrash which is not nearly as bad as some would want you to believe, but with only two other studio albums in more than a decade one must wonder if these guys are running out of steam. If you want to hear Pestilence at their best that probably seek out 'Malleus Maleficarum' or 'Consuming Impulse' as this is not really a true representation of them or their music.



**PRESENT
THIS IS NOT THE END
CUNIFORM RECORDS**

When an album is released after the death of the artist it is not unusual for people to say marvellous things about it, even if it is not worthy, just because there is a sense of loss and a knowledge that there will be no more, but that is not the case here. Yes, many reviewers and critics are saying wonderful things about this release, but that is because it is truly remarkable in so many ways. Roger Trigaux released some incredibly important albums with Univers Zero before forming Present in 1979 since when his significance within the RIO scene has been rightfully recognised, even though he never had a massive output. Indeed, this album was the first new album since 2009's 'Barbaro', and it was only through the exhortations of Michel Besset that Roger pulled together a band to record his compositions. It took five years, with Roger passing away during the process, which was then completed by Pierre Chevalier (piano, keyboards, vocals) and sound engineer Udi Koomran. The rest of the band are François Mignot (guitar), Dave Kerman (percussion), Keith Macksoud (bass), Kurt Budé (saxophone, clarinet, bass clarinet) and Liesbeth Lambrecht (violin). Many of these were involved with the last album, answering Roger's call one last time, although I am not sure why Réginald Trigaux was not involved, although I do believe he is more of an illustrator than a musician these days.

This is RIO being taken into quite new directions, with strong comparisons to both classic Present and Art Zoyd while also bringing on board modern classical. In many ways this is music which is transcending what many people think of as progressive rock, instead shifting into a different artform altogether. The title in the album has 'NOT' in capitals while the rest is in lower case, and one can only hope that this means there is yet more to come from the sessions, which have only provided us with three tracks. I must confess to loving the way we get "This Is Not the End, Part 2" before "This Is Not the End, Part 1", and we gradually build up in length from 7:58 to 12:15 before finish on 26:30. This is compelling, powerful, beguiling, intriguing, passionate and absolutely full of life, making it very hard indeed to understand what Roger must have been going through during its recording, by which time he was in a wheelchair.

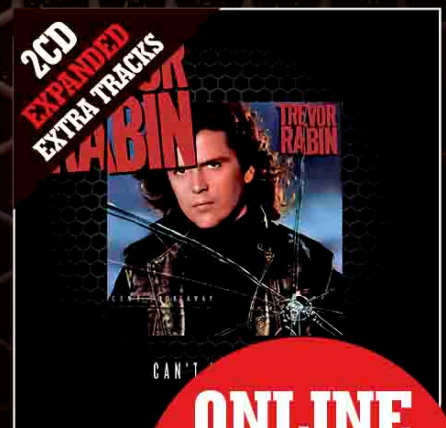
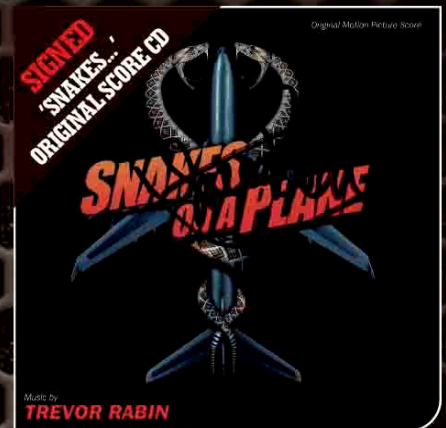
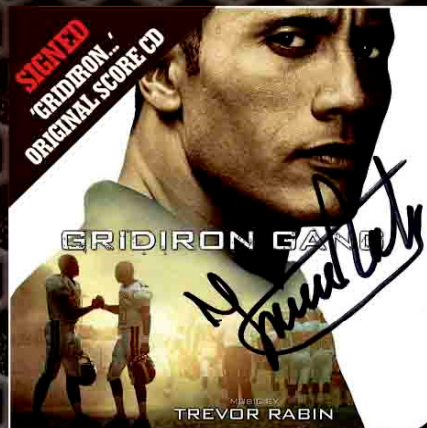
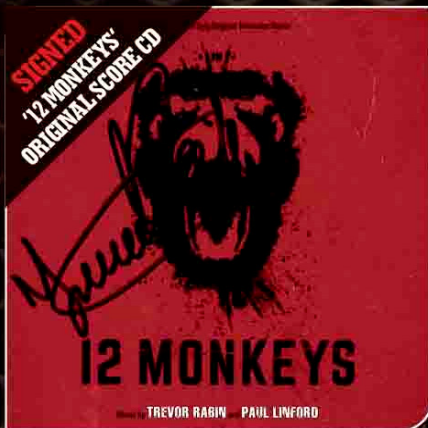
I have been fortunate enough to hear quite a lot of Roger's work over the years, although by no means all, and there is no doubt in my mind that this is his most essential work and one which any lover of music which refuses to conform needs to investigate immediately. It is jagged, it is broken, RIO, eclectic, orchestral, modern and ageless, all brought together in an arrangement which is totally unlike anything else around. Roger may be gone, but his legacy is secured with what is possibly his finest achievement.



Kev is a self confessed music addict who has been toiling in the rock and roll vineyard for many years, and Gonzo are chuffed to bits to be publishing his remarkable series of books which disprove any suggestion that prog died with the advent of punk...



TREVOR RABIN



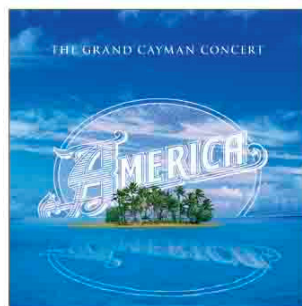
ONLINE STORE: www.musicglue.com/trevor-rabin
 WEBSITE: www.tevorrabinmusic.com TWITTER: @tevorabin
 FACEBOOK: www.facebook.com/tevorabin
 INSTAGRAM: www.instagram.com/explore/tags/tevorabin/?hl=en

**ONLINE
ONLY
EXCLUSIVE
DEALS!**

AMERICA 50



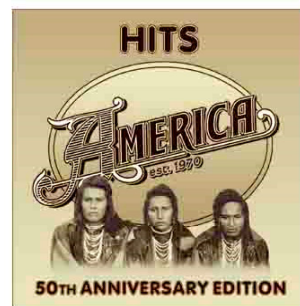
LIVE IN CENTRAL PARK
HST508 CD+DVD



GRAND CAYMAN CONCERT
USGZ104CD



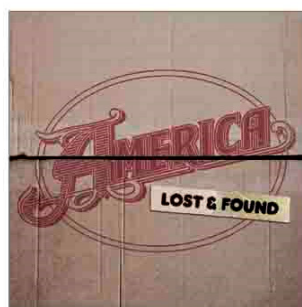
ARCHIVES VOL 1
USGZ104CD



HITS - 50TH ANNIVERSARY
USGZ105CD



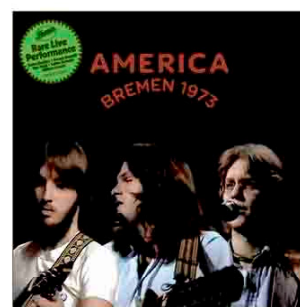
WILDWOOD SPRINGS
USGZ106CD



LOST & FOUND
USGZ114CD



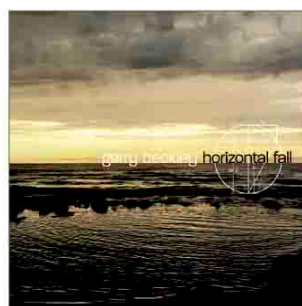
HOLIDAY HARMONY
USGZ115CD



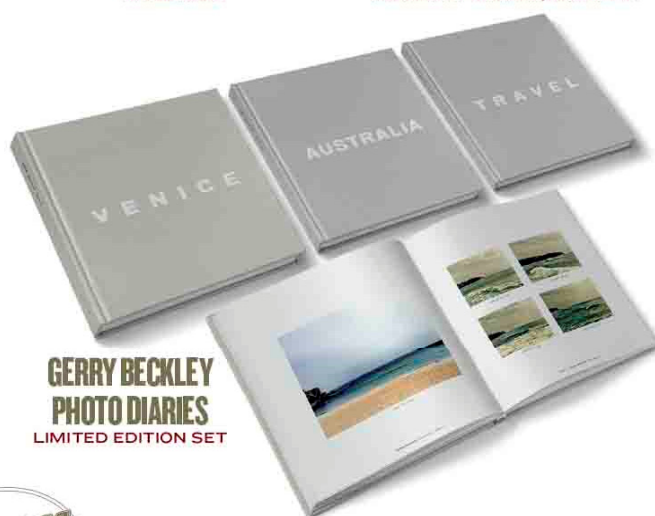
BREMEN 1973 - GREEN VINYL
USGZ116LP SIGNED, 100 ONLY!



**GERRY BECKLEY
VAN GO GAN**
USGZ108CD



**GERRY BECKLEY
HORIZONTAL FALL**
USGZ110CD



**GERRY BECKLEY
PHOTO DIARIES**
LIMITED EDITION SET



Available from www.musicglue.com/america/shop



Roy
Weard

This House In Amber

New Album out now

Available on CD from :

www.weard.co.uk

CD / digital download :

<https://royweard.bandcamp.com/album/this-house-in-amber>



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

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks
Director, Africa Region
The Nature Conservancy

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





Hawkwind Earth Visitors Passport - The "Hawkwind Passport"

The stated aim is that Hawkwind fans can have access to special Hawkwind events such as Hawkfest, to obtain limited DVDs and CDs of unreleased material and to attend private Hawkwind parties. So far, six Hawkfests (outdoor festivals), five Hawkeasters, and some other events such as Rock for Rescue have been on the gigs list.

The application form is available via Hawkwind.com and needs to be filled out and physically posted off to Mission Control with two passport sized photographs and a stamped addressed envelope.



DEEP IN THE FOREST SOMETHING STIRS. TWO
NOVELS, ONE HORRIFIC SECRET...

JONATHAN DOWNES



WILD COLONIAL BOY

a childhood with animals and ghosts in hong kong

tinyurl.com/13jgqcbg

NEWS FROM THE POTTING SHED

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

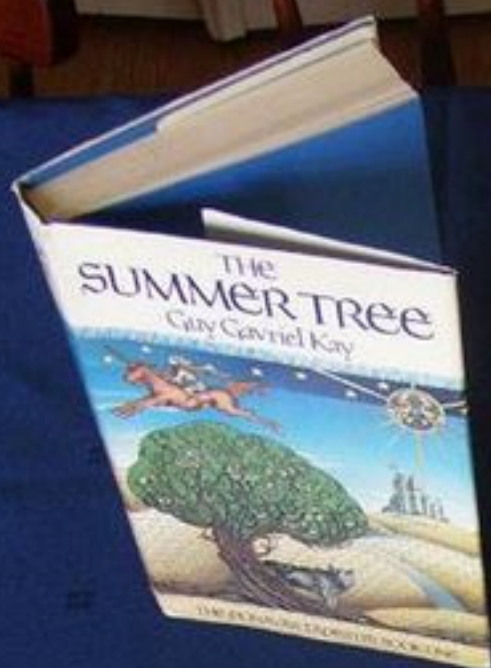
While in London Martin started to illustrate and design record covers for Columbia records. Upon his return to Vancouver, Martin carried on with music and illustrated various books and magazines. In 1978 he moved to Toronto, maintaining activity in every area where illustration is required. He released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

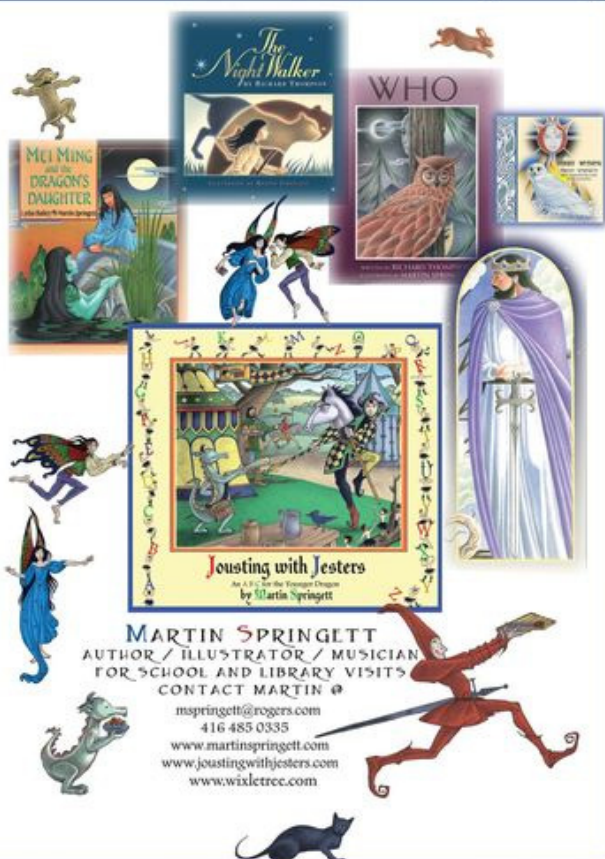
In 1984 Martin was commissioned to illustrate the cover of "The Summer Tree" by Guy Gavriel Kay. This and the subsequent volumes of The Fionavar Tapestry Trilogy were published around the world along with Martin's covers. Martin continued his work in fantasy illustration, illustrating many covers for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

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

www.martinspringett.com/

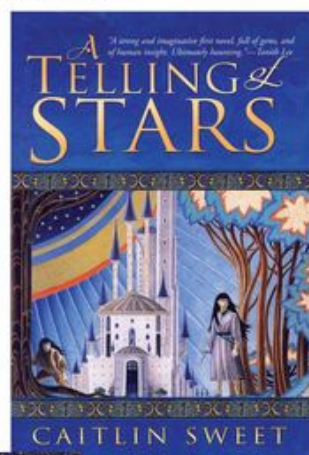
<https://spacewreckrecords.bandcamp.com>





MARTIN SPRINGETT
AUTHOR / ILLUSTRATOR / MUSICIAN
FOR SCHOOL AND LIBRARY VISITS
CONTACT MARTIN @
mspringett@rogers.com
416 485 0335
www.martinspringett.com
www.joustingwithjesters.com
www.wixletree.com

MARTIN SPRINGETT ILLUSTRATION



mspringett@rogers.com
www.martinspringett.com
www.wixletree.com
www.joustingwithjesters.com
416 485 0335



Thom the World Poet

Rob Ayling writes:

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

TRUST YOUR BUTTERFLY EFFECT!

Bee vs Monsanto.

Trust the flowers-they know.

Birds vs.Hunting Season.Hard Times?

Camouflage.

Deer .vs SUVs.Surprise!

Gravity!Ants vs Boots.

We will always outnumber you.

Mussolini vs Hitler.

Fascists always infight.

Trees vs Real Estate.(We communicate like Vietcong-underground)

Springs vs "Development".Recycle all waste water/sewage.Rivers vs Dams.

Only in the flowing -Vitality.

Elders(ignored by young)-Try ignoring your Smartphone.

Virtual Reality vs Projected Fantasies.One of these is yours.

Village.Town.City vs Country.

No body owns the land beneath your feet.

Indigenous vs Invaders.

Waves lap shores-but always retreat.

COG-SINISTER

Official Merchandise

Fall and
Mark
E Smith



Cog Sinister:
Sweatshirt
£30



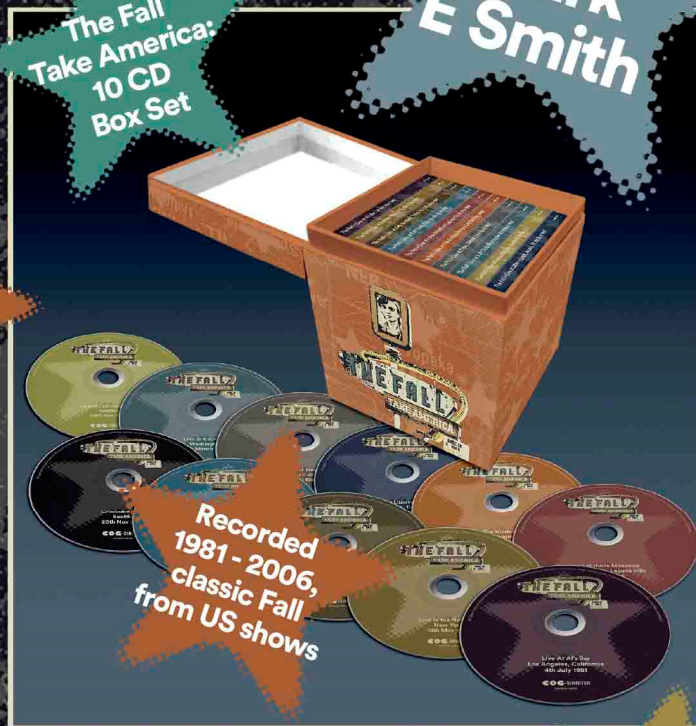
The Fall:
T Shirt
£20



The Fall:
T Shirt
£20



Cog Sinister:
Mug
£20



The Fall
Take America:
10 CD
Box Set

Recorded
1981 - 2006,
classic Fall
from US shows



Smith +
Blaney CD
£9.99



The Fall:
CD
£10.99



Cog Sinister:
Pullover
Hoodie
£35



The Fall:
CD
£7.99



Cog Sinister:
Zip Hoodie
£35



The Fall:
T Shirt
£20



The Fall:
CD
£7.99



The Fall:
T Shirt
£20

www.musicglue.com/cog-sinister

The shop for Mark E Smith and The Fall merchandise, CDs and vinyl

Inside Number Three.

A Visual History of Apple Records

By Nigel Pearce

*Inside
No 3*

Deluxe box, hardback,
and softback editions
available



When you open this beautiful book, you will enter a world that millions of people never knew existed. It's a world of colour, innovation, revolution, coupled with a completely fresh and different mode of marketing from Apple Records, the label owned by The Beatles.

Savile Row was the epicentre of this world, nestling in a sumptuous Georgian Terrace in London's West End commercial belt. No 3 Savile Row is where it all happened in a way beyond belief operation that still inspires artists from all walks and ages of music and life. This book shows a very personal collection, carefully obtained and collated since 1968 that defies description, and has the ability to astound all who care to enter this lost and much sought-after world.

Memos, records, press statements, photographs, albums and so much more. This private collection so carefully assembled, cared for since 1968 has been expertly photographed in full detail to bring this beautiful and innovating world to you, as a tribute and recognition of The Beatles, the world's greatest ever group, and the ever-growing legacy that still astounds fans and historians the world over. It's a record of love, devotion and a longing for all fans, that need wait no more to see this remarkable and stunning world. It shows what went on behind that famous door Inside No 3.

Available to pre-order from www.insideandoutsidenono3.com

Well, ladies and gentlemen, here we are once again at the end of another issue, and therefore at the end of another two week cycle of my mildly peculiar life.

I know that over the years I have told quite a few stories in these pages About various aspects of my life over the past 65 years, but I didn't think I've told you this one. From about the age of 14 until about the age of 22, I used to visit the old Bideford pannier market. And so I met, and made sort of semi friends with, a somewhat seedy sort of bloke whose name I can't remember, who had a bric-a-brac (for that, read rubbish) store at the far end of the lower level. Amongst the general crap that he sold was the occasional guitar and a few records, usually pretty rubbish ones. But I did manage to get some interesting obscurities there over the years, One of which was a record (a couple actually) of original LPs by Brian Auger, Best man for his hit single with Julie Driscoll, showcasing one of the songs from Bob Dylan's basement tapes a long time before they were released officially.

I enjoyed these jazzy, and R&B tracks, particularly a jolly song called George Bruno Money about a chap of that name who was "the strangest cat you ever could meet". I wondered vaguely who George Bruno Money was, And it was some years before I realised that he was the same bloke as the keyboard player on the double live In Living black and white album by Kevin Coyne where he was playing alongside Andy Summers only a brief few months before he joined The police.



And once I had realised who Zoot Money was, The cultural references came in thick and fast. And then, years later, Tony Shiels, whom I told you about a few weeks ago upon the occasion of his death, told me that he had played and sung with him as well.

And now, like the good doctor, like Kevin Coyne, And like so many others, George Bruno has left the building. And despite the fact I never met him, I always wanted to, and the world is a sadder place without him.

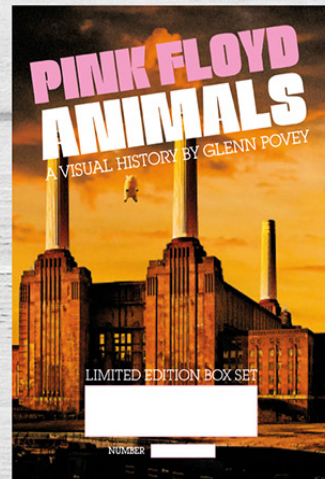
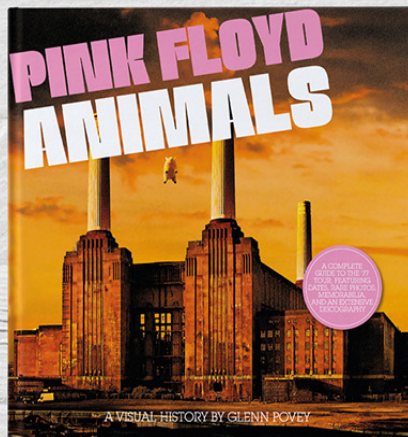
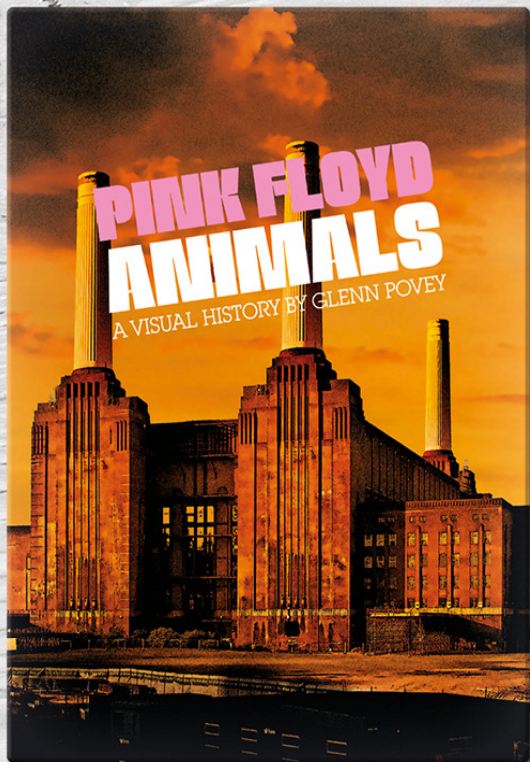
I'll be back in two weeks time. I hope you enjoyed this issue, and I hope you will enjoy the next one.

Hare bol

Jon



THE BEST LAID PLANS



"Oink, Oink,
Woof, Woof,
Baaaaa."



En chair et en os

PINK FLOYD

In the flesh

LE STADE OLYMPIQUE

PINK FLOYD



TOUR BROCHURE

