

GONZO  
#549/50



UPTOWN TOP RANKING JUNIOR





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## LEST WE FORGET



John Brodie Good



Dave McMann



Mick Farren



Corinna Downes



Tim Rundall



Phil Bayliss

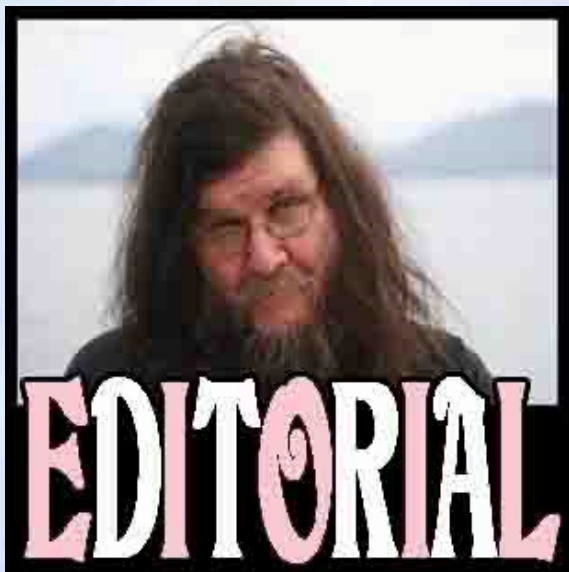


# THE THREE COMMANDMENTS OF GONZO WEEKLY:

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





Dear Friends,

Welcome to another issue of this eminently peculiar magazine. It covers all sorts of esoteric subjects, but - occasionally - it even reverts back to its original purpose of being a music magazine. And, just for a change, this is one of those times.

Recently, I've been thinking, not about music I like and the music I find culturally significant, but music I just don't get.

Two things triggered this train of thought, the first - as so often seems to be the case these days - was purely the fault of Mark Ellen and David Hepworth. I have waxed lyrical on their various podcasts and will continue to do so. There is something intellectually and emotionally satisfying about listening to these two jolly chaps of a certain age talking about music and I quite often have one of their podcasts playing on my iPad as I go to sleep.

On this particular occasion they were discussing classic albums which just didn't do it for me, starting with David Hepworth's selection,, Blood on the Tracks which he found to be sterile and contrived. This isn't an opinion with which I agree, as I basically have been trying to write Tangled up in Blue for myself anytime this past 50 years and always failing significantly



## GULLIBLE'S TRAVELS



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This isn't an opinion with which I agree, as I basically have been trying to write Tangled up in Blue for myself anytime this past 50 years and always failing significantly badly.

badly. But it got me thinking, and in the last few minutes before surrendering to the arms of Morpheus, I decided that I wanted to do an editorial on this subject.

A brief aside here: last week I used the term "arms of Morpheus" in a letter to one of my clients who can also be found in the pages of this magazine. He wrote back assuming that I meant that I was indulging myself in the fruit of the poppy. I wrote back

and said that those days were very much in the past (well, three years in the past) and that the last time I tried morphine I didn't like it very much, but I don't know if he believed me. I was tempted to write a song on this exchange of emails, but it would only have been an excuse to use the title 'Mr Morphine', and so I didn't bother.

And then, the other day I was looking at the BBC news site and I saw that,

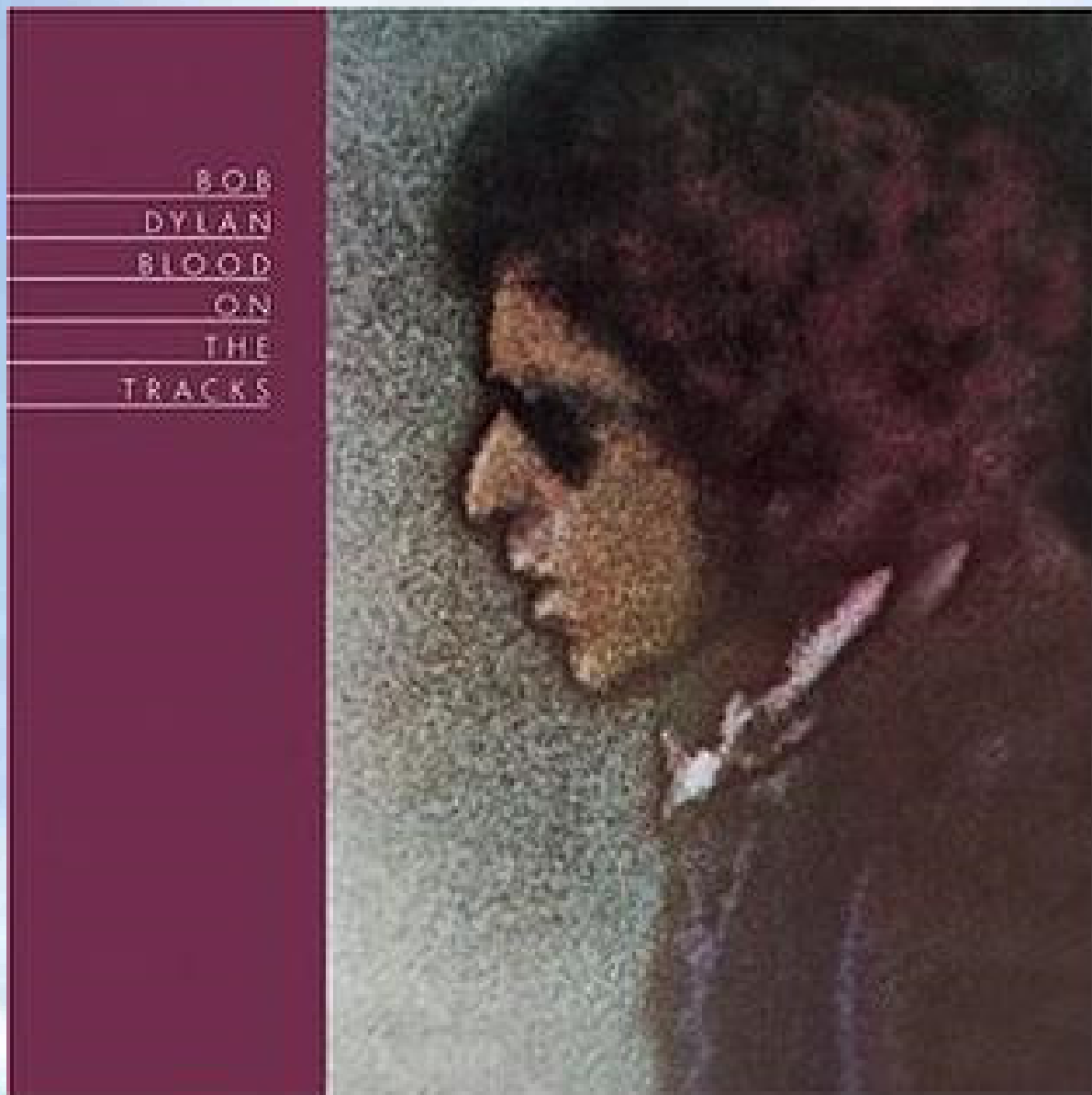




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given equal prominence with the civil war in Sudan, and various shenanigans in the American Republican Party, was the groundbreaking news that Everything But The Girl had come out of retirement and made a new album. I

was somewhat underwhelmed by the news, but decided that it was my duty as a journalist to check this out. I checked it out. And you know what? I liked it about as much as I liked the other bits and bobs over the years. And if I am going to be brutally



اللجنة لهم إذا كانوا لا تأخذ نكتة



---

honest about it, I have always thought that their music was bollocks.

Why? Well basically, I found this very hard to quantify. There is nothing particularly wrong with what they do, but neither the tunes, the arrangements nor the words actually gel with me. Maybe I was being unkind as to label them 'bollocks'. I think it would be kinder and more accurate to say that I found them completely underwhelming. What is more disturbing, is that the BB fucking C chose to put the news of their renaissance on the front page of their increasingly unimpressive news website. How, in anybody's mind, the return of a bland duo of pop singers who haven't done anything much for 30 plus years, can be seen to be on a par of international importance with the latest absurd shit-show of American politics, I don't know.

But this got me thinking about all sorts of things that I have not found very impressive over the years. 40 years ago, I greeted the first few U2 albums with a certain amount of indifference. It wasn't until they went to Berlin and re-invented themselves (I think) in 1990 with, Achtung Baby! and later with my favourite of their albums, Zooropa, that I actually started to enjoy their music. This was seen as abject heresy by my friends at the time who all loved the early albums and thought that I was some sort of cultural vandal for dismissing them. I thought the album Pop was horrible, but the follow-up was great. However, during the early years of this century I lost interest in the band, finding Bono to be a self-righteous boorish look-alike. Richard Heath, the husband of my darling Amanuensis, with cider in hand looking over Karen's shoulder as the poor girl takes my dictation, asserted a Jamie Oliver lookalike - yes I suppose he is, I said.

But, with no great enthusiasm I listened to the new U2 album in which they re-record and re-interpret 40 of their songs over the years "who wants to listen to Bono being sanctimonious while the others play acoustic guitars" the other asked, but I listened to it anyway. But guess what kiddies, it is rather melancholy and the songs are much slower than the originals, but it is an absolute cracker of a record. Moreover, it is one I would recommend to anyone and I am sure it will end up in my end of year top ten.

But the total opposite can happen. Roger Waters has been in the news recently increasingly portrayed as a surly old bastard with dodgy political taste. And this may well be the case although I am rather looking forward to his reworked version of the Dark Side of the Moon, which is due to be released next month. I have found his lyricism on recent releases to be equally dodgy in parts with his song about 'shit houses' and 'whore houses' on the most recent albums to be particularly egregious. In fact, you can go back 30 years to the Amused to the Death album and although it had some very good lyrics in parts, his song about the Chinese girl killed in Tiananmen Square is so clumsy and ill thought out that I would not have been surprised if it had been written by a not very gifted 14-year-old.

However, the album before that Radio K.A.O.S has gone down in history as a colossal mistake which Waters has spent the last three and a half decades trying to forget. But it's a cracker. One of my favourite records and, even 35 years after I first heard it and rejoiced in his attempts to upgrade his sound and not sound like Pink Floyd anymore, I still listen to it regularly. It is a very clever concept, the lyrics are witty and erudite, and music may have been







made with sequencers but it is still joyful and visceral.

So, one is left with a probably insurmountable conundrum. Is a work of art good because the artist thinks so? Or is a work of art good because a critic says so? Or is a work of art good because it is popular? Or is there no such thing as good or bad when trying to evaluate works of art? Richard has just interrupted asking whether it is even art, but Karen and I are ignoring him!

I truly don't know the answer to the questions posed in the previous paragraph but for the first time since recorded music became a thing, it really doesn't matter. Because pretty well everything that has ever been recorded is available through a streaming service, through YouTube or through some dodgy blog linked to an anonymous Google Drive account. Therefore, it doesn't really matter. Music is only as good as the person listening to it thinks it is, and that's all that, really.

And this is one of the few aspects of the modern age where social media rules OK, and governments and, one suspects, even Royal Families do exactly what the focus groups and spin doctors tell them what to do, so that it doesn't make me want to go out on a blood-fuelled killing spree, putting the whole villages of men, women and children to the sword. And that has got to be a good thing.

Enjoy this 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](mailto:jon@eclipse.co.uk)



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

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

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

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

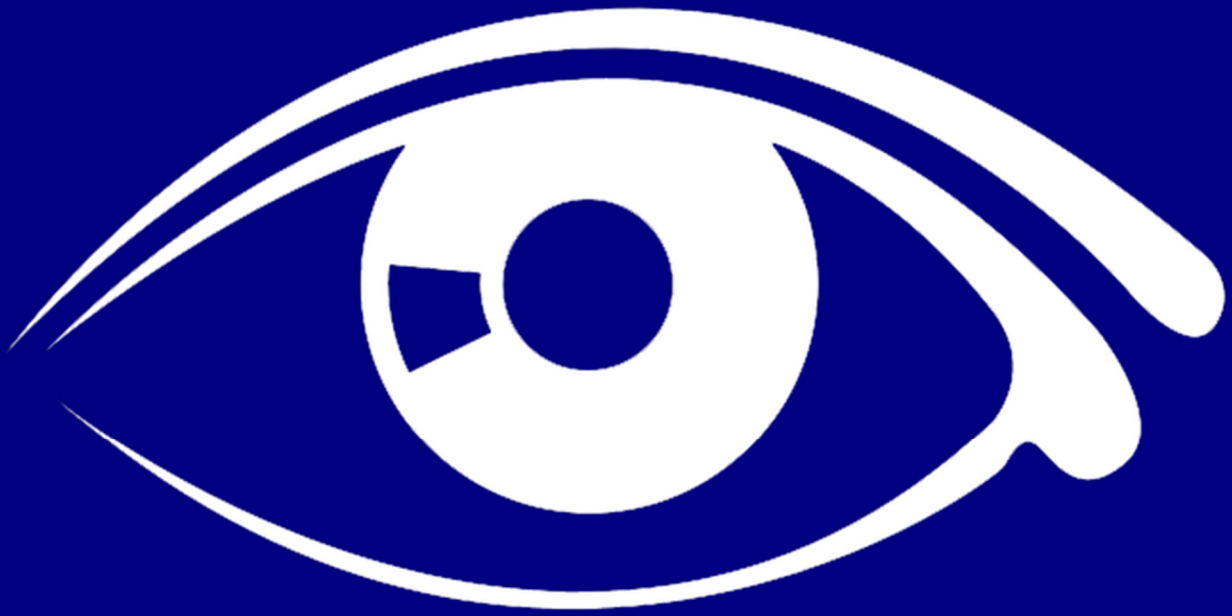
I look around and see that we are living in a world where the things that I think are important are valued less and less by society as a whole; a world where asinine gameshows and so-called reality TV (which is actually a complete oxymoron, but don't get me started) are of more importance to most people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

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

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

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

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



# EYEWITNESS



**THE  
BEAT**  
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**FRIDAY 14TH APRIL 2023**

**SUB 89 READING**

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**IAN SQUIBBS**



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In Birmingham in 1978, the Beat were formed. The band consisted of Dave Wakeling (vocals, guitar), Ranking Roger (vocals), Andy Cox (guitar), David Steele (bass), Everett Morton (drums), and Saxa a.k.a. Lionel Augustus Martin (saxophone).

The band fused Latin, ska, reggae, soul and punk, and achieved chart success after riding the late 70s ska revival wave, along with bands such as the Specials, Madness and the Selecter.

After producing three acclaimed albums, the band split up in 1983. In the years since, the band has reformed in various guises with a combination of new and original musicians.

Singer, Dave Wakeling has toured the US for many years, with his version of the band, aptly named The English Beat, who will tour the UK from the end of May this year. Ranking Roger has simultaneously, toured the UK with his version of the band, retaining the original name, The Beat, and recruiting his own son, Mathew Murphy, appropriately nicknamed Ranking Junior, to

join him on singing duties. All very confusing I'm sure you'll agree.

Sadly, Ranking Roger died in 2019, this followed the passing of Saxa in 2017 and drummer Everett Morton died in 2021. Only three of the original members of the band are still alive, Andy Cox and David Steele no longer have any involvement with the Beat, and Dave Wakeling performs with the English Beat mainly in the US. Not to be deterred by this, Ranking Junior now continues his fathers legacy and performs with his band under the name of the Beat, though this incarnation of the group has none of the original members.

It was Ranking Juniors version of 'the Beat' that I headed out to see live at Readings music hot spot Sub89.

Though he is referred to as Ranking Junior, he has been performing these songs for almost 20 years and for the most part with his father as a mentor.

I have seen the Beat before, but this was the first time that I was going to see the band without any of their original members.









I entered venue at 8pm, to see a packed crowd of all ages, the Beat clearly have a pull factor for newer fans as well as ones from back in the day.

The DJ blasted out a selection of ska classics from yesteryear as we waited for the band to take the stage, which they eventually did, minus the lead singer much to the delight of the audience.

Ranking Junior then burst onto the stage and kicked off with a rendition of the Beats political classic 'Stand Down Margaret.'

A band that often had a political message, and 'Stand down Margaret' was a message for the then Prime Minister, Margaret Thatcher.

In 2004, I saw Dave Wakeling perform the track live at the 100 Club on Oxford Street, and that night he changed the lyrics to 'Stand down Tony.' As long as the current prime minister has a two syllable name, the song can be adapted for present times.

Ranking Junior missed a trick there as

'Stand down Rishi' would have fitted nicely.

What followed was a night of classic hits and newer cuts. Ranking Junior belted out the Beats back catalogue, with tracks such as Twist and Crawl, Hands off she's mine, and Too Nice to Talk to. The band then provided a massive up tempo ska fix with Ranking Full Stop

They also did not shy away from classic covers as they threw out their own rendition of Prince Buster's 'Rough Rider' much to the appreciation of the crowd. Smokey Robinson's 'Tears Of A Clown' and Prince Buster's 'Whine And Grine' were also enthusiastically welcomed.

Ranking Juniors vocal delivery and confidence on stage was key in making them a delight to watch, as he clearly utilised his own style and personality whilst honouring his late father's legacy.

This legacy must not be understated, and the vocalist knew as much as he paid tribute to Ranking Roger and he explained





his reasoning for taking up the frontman mantle. He stated that he promised to keep The Beat alive, allowing them to continue as he would carry the flag, and he does so with his own distanced energy and flair.

Following this, through rapid fast vocal delivery and a band that kept up the pace, the night was a fantastic throwback to an important era in UK music, with some of the smoothest saxophone solos you are likely to hear. And Ranking Junior's flawless freestyle toasts are a joy to behold.

The evening ended off with the band exiting the stage only to return for the traditional encore. They broke into the immediately recognisable drum and bass intro to 'Mirror in the Bathroom,' perhaps the bands most famous hit, much to the delight of the crowd.

We cannot expect to see the original line up of a band 45 years after their heyday. If I did see the Beat with the original members on Friday night, then I would have witnessed a 93 year old saxophone player bouncing across the stage.

What I did witness was a night of high tempo, energetic music that had left the crowd exhausted. The whole unit have been touring together for a few years now, and are highly proficient in recreating the sounds of the band at their peak. Despite the band featuring none of the original members, it is hard to believe it, watching them perform today as they dominated the stage and confidently delivered each song with ease.

And knowing that Ranking Junior has such close connections to the original band made the experience all the more unique.

In all, the night is a treat for the rude boys and rude girls who came along, and proves you really can't stop The Beat.





# THE <sup>gonzo</sup> NEWSROOM



## SPELLBOUND

<https://www.rollingstone.com/music/music-news/siouxsie-sioux-performs-european-tour-1234728996/>

Siouxsie Sioux performed live for the first time in a decade on Wednesday at Ancienne Belgique in Brussels. Her set included both Banshees songs and #tracks from her 2007 solo album Mantaray, including "Here Comes That Day" and "Into a Swan." She last played live at Yoko Ono's Meltdown festival at London's Royal Festival Hall in 2013.

Later this month, Siouxsie will head to Pasadena, California on May 20 to headline Cruel World Festival, and in July, she sets off on a European tour that includes the U.K. Latitude Festival that runs from July 20 to 23, 2023, and will headline the BBC Sounds Stage on the final evening, joining previously-announced headlining acts Pulp, Paolo Nutini, and George Ezra.

## Siouxsie – 2023 Tour Dates

- May 3 — Brussels, BE @ Merchant Logo Ancienne Belgique
- May 4 — Amsterdam, NL @ Paradiso
- May 7 — Milan, IT @ Teatro degli Arcimboldi
- May 20 — Pasadena, CA @ Rose Bowl
- Jun 21 — Wolverhampton, GB @ The Halls
- Jun 23 — Athens, GR @ Release Athens
- Jun 29 — Madrid, ES @ Noches del Botánico
- Jul 1 — Belfort, FR @ Les Eurockéennes de Belfort
- Jul 7 — Tynemouth, GB @ Tynemouth Priory & Castle
- Jul 23 — Suffolk, GB @ Latitude Festival
- Jul 25 — Glasgow, GB @ Kelvingrove Bandstand
- Aug 7 — Lokeren, BE @ Lokerse Festival
- Aug 31 — Malaga, ES @ Cala Mijas Festival
- Sep 2 — Lisbon, PT @ Kalorama Festival
- Sep 6 — London, GB @ The Troxy
- Sep 7 — London, GB @ The Troxy

## OZZY OPINES

<https://www.music-news.com/news/UK/158248/Ozzy-Osbourne-wants-to->



# The Gospel According to *BART*

Look what my favourite roving reporter has sent me for this issue:

<https://www.loudersound.com/news/jon-anderson-releases-video-for-brand-new-song-so-limitless>

Jon Anderson releases video for brand new song So Limitless

Jon Anderson has released a promo video for a brand new song, So Limitless, which he's recorded with the The Paul Green Rock Academy, with whom he's been working of late. You can watch the new video below.

"Here we go, making new music with the Rock Academy teens," Anderson exclaims. "So Limitless, because we are limitless in all our loving, being, dreaming..."

Appearing alongside Anderson in the new video are Academy musicians Christian Gallucci, Finn Vora, Harry Bricklin, Jenna Love, Linnea McKinney, Mae Weaver, Oscar Resti, Sean Coughlin and Tess Lobell.



keep-playing-gigs-even-if-he-needs-to-  
get-wheeled-on

Ozzy Osbourne wants to keep playing  
shows even if someone has to "wheel him





"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

out there". The Black Sabbath legend - who has retired from touring the world - has reiterated his desire to still play the occasional gig after a spending the last five decades on stage. Speaking to Tenacious D duo Jack Black and Kyle Gass for Metal Hammer magazine, he said: "I mean, doing a live show is what I live for."

"I've had to cancel my [2023] European tour but I'm determined. I've gotta do more gigs if I have to get someone to wheel me out there. "I mean, you can't retire from this game. It's not a job, it's a f\*\*\*\*\* passion. I don't know how to do anything else. "The thought of sitting in my house all day... I'm a road dog, you know? I've been doing it f\*\*\*\*\* 55 years. It's the best thing to have ever happened to me."

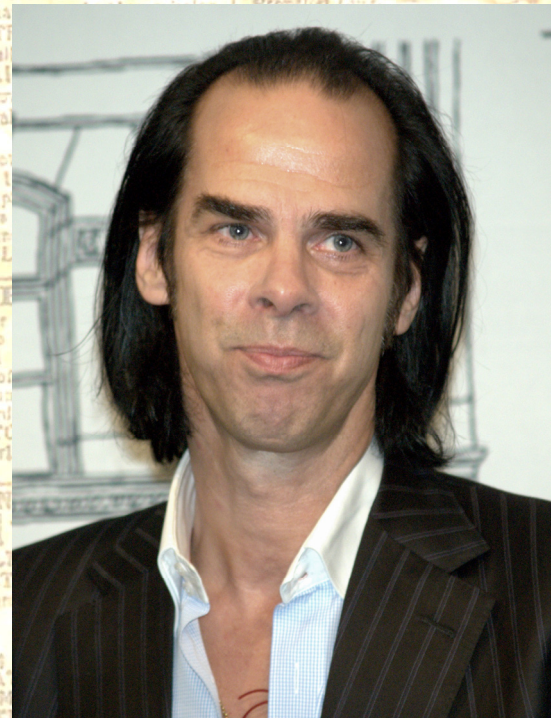
#### CAVE'S CORONATION

<https://www.music-news.com/news/UK/158231/Nick-Cave-defends-decision-to-attend-King-Charles-III-s-coronation>

Nick Cave has defended his decision to

accept an invitation to King Charles III's coronation.

In the latest edition of his Red Hand Files newsletter, the Bad Seeds singer addressed the backlash he'd received about his decision to attend the British monarch's coronation ceremony as part of a







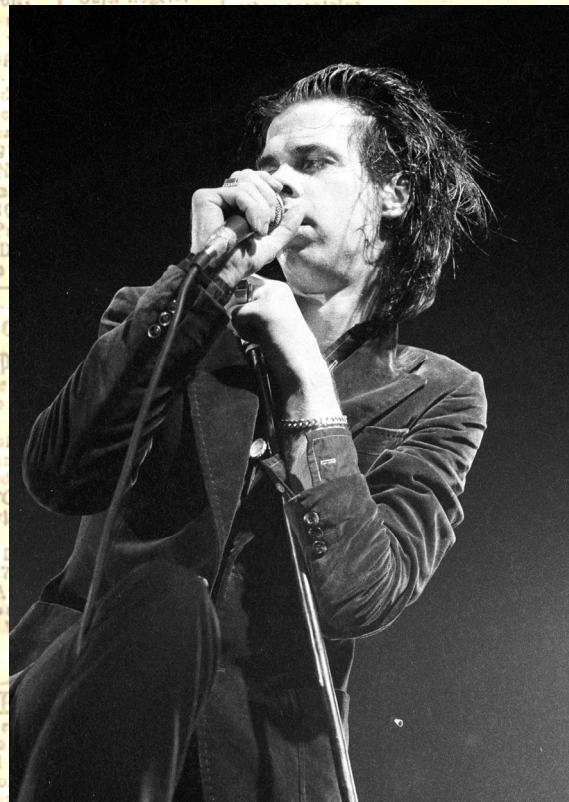
## WHO GONZO? WHY GONZO? WHAT GONZO?

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...

**"In San Francisco - life goes on. Hope rises and dreams flicker and die. Love plans for tomorrow and loneliness thinks of yesterday. Life is beautiful and living is pain. The sound of music floats down a dark street. A young girl looks out a window and wishes she were married. A drunk sleeps under a bridge. It is tomorrow."**

Hunter S. Thompson



delegation representing Australia.

"I'll make this a quick one because I've got to work out what I am going to wear to the Coronation," Nick joked, before responding to fans. "I am not a monarchist, nor am I a royalist, nor am I an ardent republican for that matter; what I am also not is so spectacularly incurious about the world and the way it works, so ideologically captured, so damn grouchy, as to refuse an invitation to what will more than likely be the most important historical event in the UK of our age. Not just the most important, but the strangest, the weirdest."

The rocker, who has lived in the U.K. on and off since 1980, acknowledged that the debates around the abolition of the monarchy are "interminable but necessary" but admitted that he holds "an inexplicable emotional attachment to the Royals".





# ROCKIN' THE CITY OF ANGELS

**I**N 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.

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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!



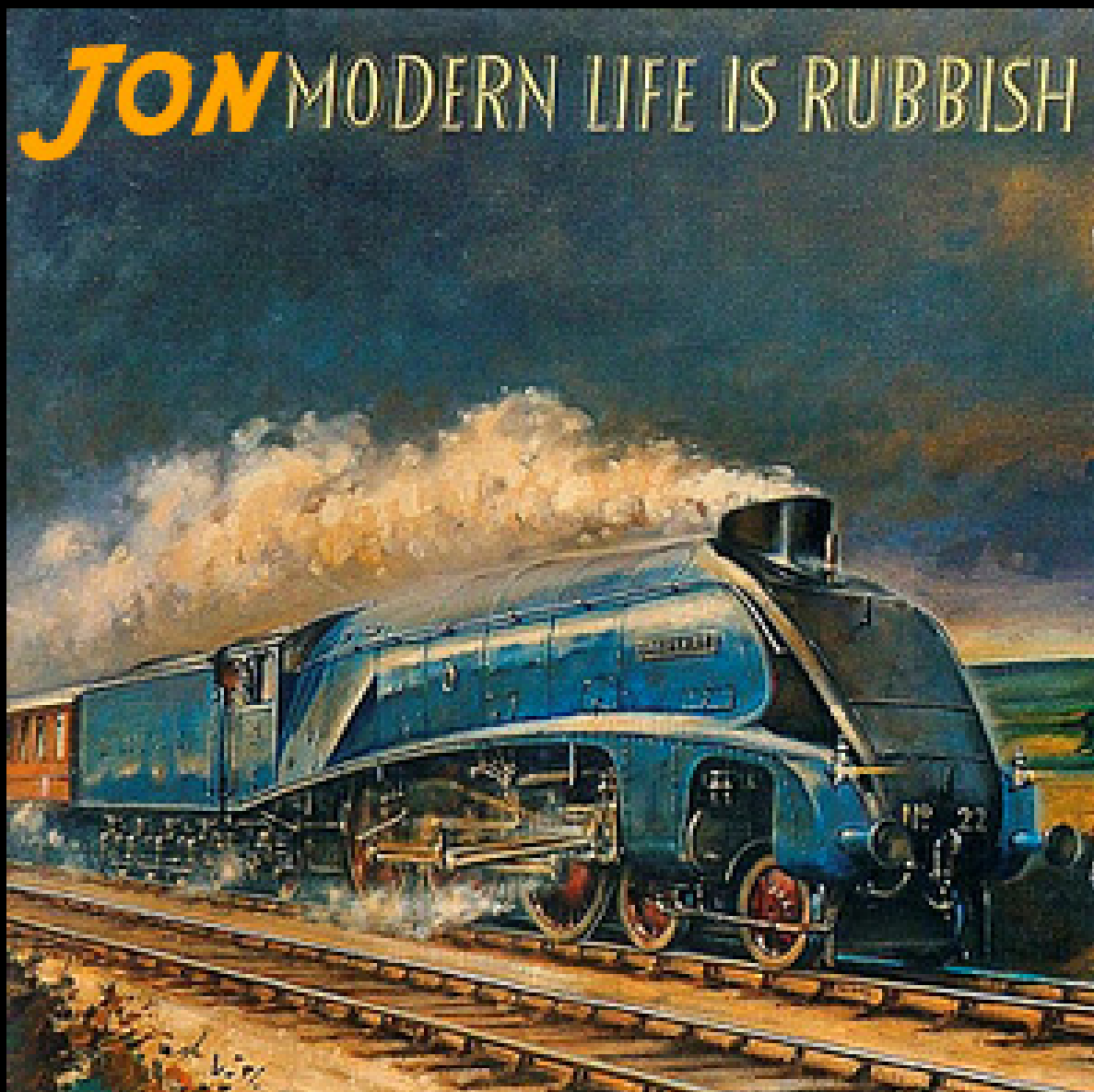
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It is very difficult to be a journalist in these times with the story that is on everybody's lips changing so rapidly. Each day I am receiving stories from all around the world; some from people I know, others from total strangers. This is undoubtedly the worst global crisis to happen in my lifetime, and I am 63 this year, and I wrote a few years ago that I thought that Covid was "going to be the biggest game changer at least since 9-11, and possibly since the end of the Second World War. Whatever happens during the unfolding crisis, nothing will ever be the same again".

But then came a vicious war in Eastern Europe and the threat of Armageddon, and whilst all this shit is going down things all around us are going tits up.

I am not even going to attempt to keep an up-to-the-minute journal of events, but I would like to try and produce an ongoing oral history of what happens, and how – most importantly – it affects the readers of this magazine. Please grab me on Facebook, (using my personal account as Jonathan Downes, rather than the magazine account) or by email at [jon@eclipse.co.uk](mailto:jon@eclipse.co.uk) if you want to contribute.

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# Weird, Quirky and sometimes Wonderful!

**The Free Republik of  
Uzupis, in the Old Town,  
Vilnius, Lithuania**

*Part Two of Alan Dearling's  
adventures*

This is a little post-Covid adventure story. I was booked to attend the 2020 Uzupis

Independence celebrations when the pandemic struck. The events take place around 1<sup>st</sup> April each year, with a street parade on the 1<sup>st</sup> and conference (and an extra-ordinary gathering of the Uzupis Ambassadors from around the world the day before). And so it came to pass that I returned to Uzupis for my first post-Covid visit for 25<sup>th</sup> Birthday celebrations in 2023.

Uzupis started out as an area of edgy, creative poverty. Largely derelict and unloved, abandoned. A place for artists, drinkers, drug-takers, poets, potters, writers. Bohemians. The original inhabitants of the area were in essence 'squatters'. No-one much else wanted to live or work there. It is often compared with Ruigoord outside of Amsterdam, Nimbin in New South Wales, Christiania in Copenhagen and Montmartre in Paris. But, actually it is pretty much unique. A curiosity.

The area of Uzupis is now much more gentrified even compared with my first trip there in 2016. More cafes, up-market 'posh'-shops, galleries and eateries. It still has some unusual establishments, like the local bar, 'Spunka', but there are more places and spaces geared-up for tourists, such the UMI Arts Incubator complex and



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alan dearling





post office and the Border Control shop on the main bridge entering the Uzupis area. And I have an ‘official’ role at the Independence celebrations – I have been the Uzupis Ambassador for the Scottish-English borderlands since 2016. And in 2023 my title and role has changed. More about that a little bit later. There is also a recently published, rather lovely book entitled ‘Zymus’ featuring photos by Marius Abramavicius-Neboisia of many significant ‘players’ in the Uzupis’ story.

Here’s what the official Uzupis website says about the place and its history. But first here are links to more about Uzupis on-line:

Uzupis: (not a secure site)

<http://www.uzupiorespublika.com/en/home/>

<http://uzhupisembassy.eu/>

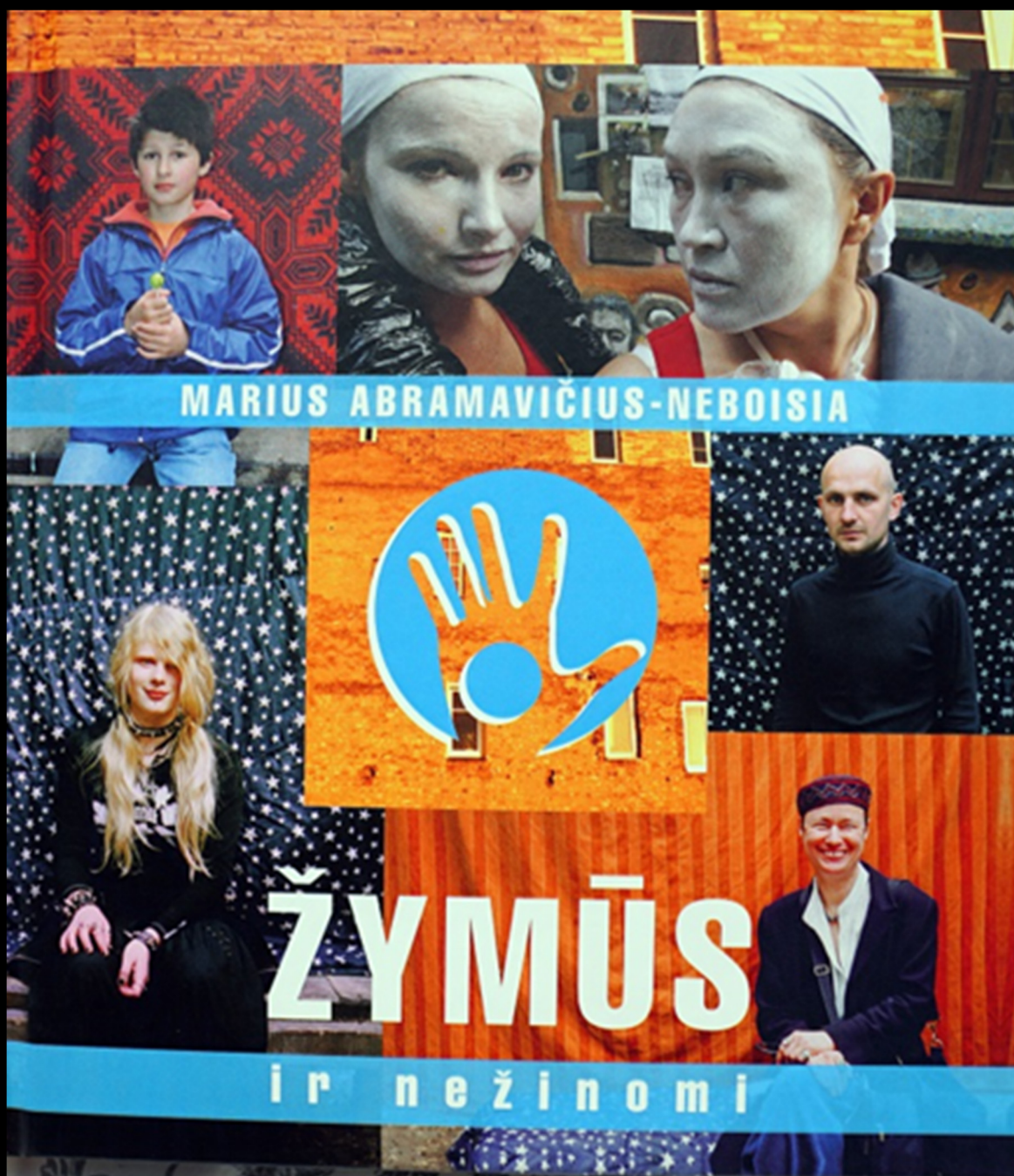
Alis Film: Short but amazing history of the Republic of Užupis 1997-2018 year

(10 min in English)

<https://www.youtube.com/watch?v=gn5eqZZgb0I>

*“In 1998, the residents of the area declared the Republic of Užupis, along with its own flag, currency, president, cabinet of ministers, a constitution written by Romas Lileikis and Thomas Cepaitis, an anthem, and an army (originally numbering approximately 11 men, now disbanded). They celebrate this independence annually on Užupis National Day, which falls on April 1st. Artistic endeavours are the main preoccupation of the Republic; the life-long President of the Republic of Užupis, Romas Lileikis, is himself a poet, musician, and film director.”*

*“It is unclear whether the statehood of the Republic, recognized by no government, is intended to be serious, tongue-in-cheek, or a combination of both. The decision to*



place Užupis Day on April 1st (April Fools' Day) may not be coincidental, emphasizing the importance of humor and non-importance of "serious" political decisions."

"Copies of the 39 articles of the Republic's constitution and 3 mottos – "Don't Fight", "Don't Win", "Don't Surrender" – in thirty eight languages (as

to April 2020), can be found affixed to a wall on Paupio street in the area. Some of these articles would be unremarkable in a constitution; for instance, Article 5 simply reads "Man has the right to individuality". Others are more idiosyncratic; a typical example can be found in Articles 1 ("People have the right to live by the River Vilnelė, while the River Vilnelė has the right to flow past





people.”), 12 (“A dog has the right to be a dog”) and 37 (“People have the right to have no rights”), each of which makes an unusual apportionment of rights. There are a number of paired articles, such as Articles 16 (“People have the right to be happy”) and 17 (“People have the right to be unhappy”) which declare people’s

right to either do or not do something, or to be or not to be someone, according to their desire.”

However, Užupis has become a magnet drawing literally thousands of visitors to the Old Town area throughout the year. Visitors have included the Pope Francis in







2018, who blessed the Uzupis constitution, and the 14th Dalai Lama, who first visited the Republic in 2013. He returned in 2018 to plant a tree in the Republik's 'Tibet Square' (which features a rather lovely shrine), which marked 100 years since the Council of Lithuania proclaimed the restoration of an independent state of Lithuania.

A solid silver coin was minted in 2023 to celebrate the 25 years of the Uzupis Republik. And personally I was awarded my second Chevalier Silver Garlic of the Republik from Tomas Cepaitis, the







Minister of Foreign Affairs and my new Ambassadorial designation as Captain UFO: Ambassador to Aliens was

recognised. I rather like the fact that Tomas got the year date wrong! My new home in Todmorden in the







Pennines is the self-proclaimed UFO capital of the UK, with regular alien sightings, and, of course, a fair few abductions including the local policeman, Alan Godfrey. All in a day's plod-work!

Here's the announcement:

*"ALAN DEARLING will be rotated from ambassadors at England-Scottish border to ambassadors among UFOnavts at 18:00 in "Spunk AL"*

*Alan to be awarded the 2nd SILVER GARLIC Order.*







Republique d'Oujupis \* Republic of Uzupis \* Užupio respublika

Ministry of Foreign Affairs

0533

01.04.2022

This is to certify that Mr. *Alan Dearling* is accredited as Ambassador of the Independent Republic of Užupis among *Aliens, UFO* and *Extraterrestrials* Ambassador extraordinary and plenipotentiary has a right to:

1. enjoy life and sustain in people the feeling of life as a beautiful friendship with an Alien ;
2. befriend the river of Vilnele with the Milky Way ;
3. accredit **consuls** in his domains after consulting the Minister of Foreign Affairs;
4. help to develop Embassies of Užupis Republic in the Stars and Cosmos: put signs, flags, mood, organize Užupis presentations and;
5. lecture in Užupis University on faculties of *Extraterrestrial Law, Faith and...* ;

minister of foreign affairs  
of Užupis republic

*Tomas Cepaitis*

Ambassador becomes a member of the world-wide FB club of Užupis Ambassadors and should on her own initiative create the separate page on the site

president of  
Užupis republic

*Romas Lileikis*

[www.uzhupisembassy.eu](http://www.uzhupisembassy.eu)







*6pm in Spunk! Everyone is invited."*

The Independence Day parade was colourful (if rather damp). The theme for the 25<sup>th</sup> year was 'For the Angels'. There was also a bitterly cold swim in the river by the Mermaid down by the Kavine (which also serves as the parliament building).

On the 1<sup>st</sup> April, Uz Euros (worth 4 Euros each) were in use in bars and cafes. Musicians and poets performed around the 2.3 square mile area. I stayed in the Downtown Forest Hostel just outside of Uzupis which was a friendly base (and in the past has provided me with lots of lively musical entertainment – but it was too cold outside the hostel on this visit).





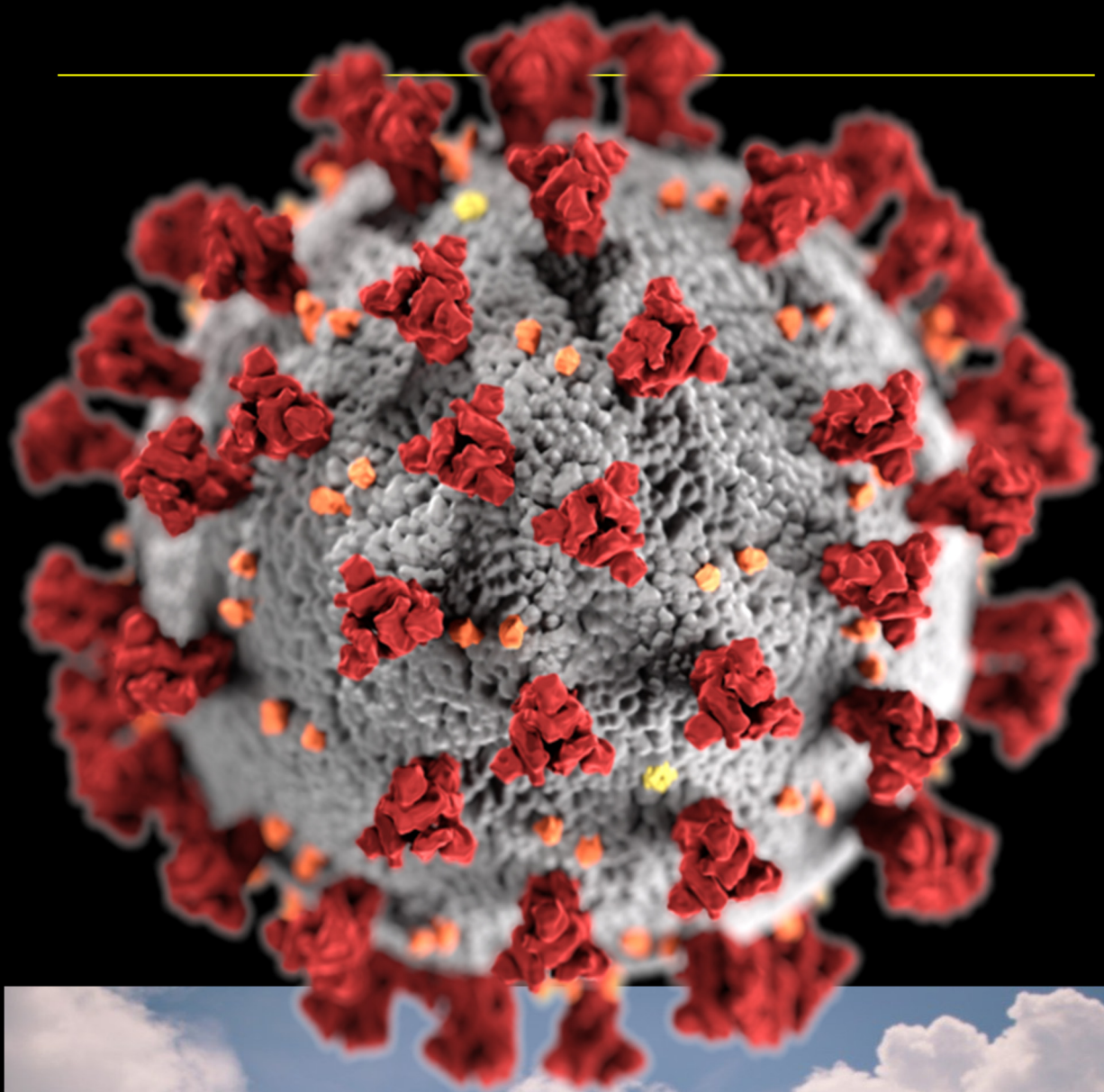


In all, Uzupis is and was really quirky, weird and wonderful. Fun, and a rather lovely mix of reality, frolicsome insanity and artistic anarchy.

(And thanks for some of the pics from Billy and Antonio and the Uzupio Respublika Facebook site)

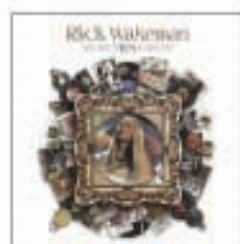








# MORE MASTERPIECES from RICK WAKEMAN



## TWO SIDES OF YES

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



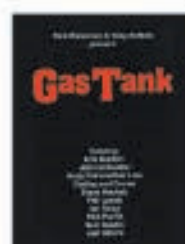
## THE STAGE COLLECTION

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



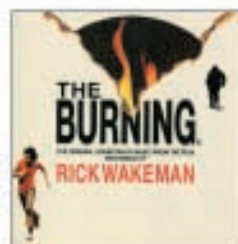
## GOLÉ!

Soundtrack album featuring Tony Fernandez and Jackie McAuley  
HFG2016CD



## COUNTRY AIRS

The original recording, with two new tracks  
HFG2014CD



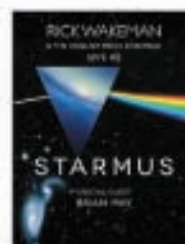
## THE BURNING

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



## LURE OF THE WILD

With Adam Wakeman. Entirely instrumental  
HFG2003CD



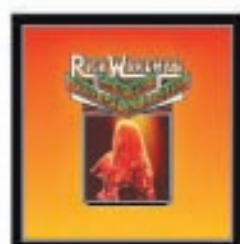
## STARMUS

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](http://rickwakemansmusicemporium.com)  
and all other good music retailers





-Chris Packham



stop.the.cull



# Right On Chris

# IT IS TIME TO STAND UP AND BE COUNTED

# COUNTED

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5000 do. Northern CORN;  
250 Bushels OATS;  
500 do EYE;  
150 do BEANS;  
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CORN AND RYE MEAL.  
OTIS BRAMAN,  
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(Successor to WM. LEGGATE,) 180 MAIN ST.  
MANUFACTURER and Dealer in HARNESSES, SADDLES, BLANKETS, COACHES, CHAIRS and DRIFT COILS.  
LARS. Also, Trunks, Valises and Carpet Bags. Coach  
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Worcester, Jan. 18.

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the safe transmission of Packages, Families,  
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PRATT, DOWNES & SCOTT,





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.

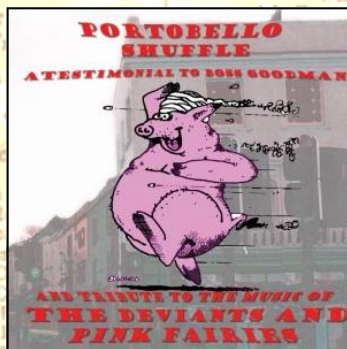






# I'M ON BOARD!

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](mailto: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.



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Gonzo Web Radio started off as a medium by which interviews and radio programmes about the various acts covered by Gonzo Multimedia could be broadcast to an eagerly attentive world.

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

I agreed, and then the floodgates opened. We have regular weekly shows from the mysterious M Destiny on the other side of the pond with *Friday Night Progressive*. We also have a regular visit to the world of the Canterbury Scene courtesy of our friend Matthew Watkins. There are several other shows in the wings, waiting to join us, so stay glued to your seats boys and girls, your life is never going to be the same again!



Bye Daddy! I'm leaving  
for my date tonight!



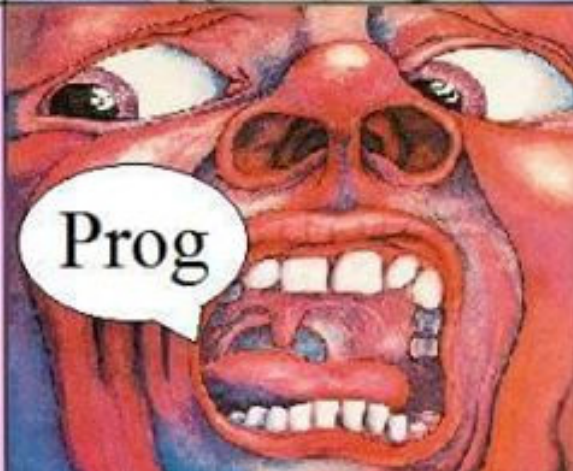
Hmph... You be careful, those  
boys only care about one thing.



Sex?



No...



Prog

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







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

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

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

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

<https://www.mixcloud.com/jonathan-downes3/12-12-2021-show-440-renaissance-scheherazade-x/>

#### 12-12-2021 – SHOW 440 – Renaissance: Scheherazade

Vapors of Morphine:	Drop out Mambo
Bubble Tea and Cigarettes:	Liz
Jonathan Richman:	Whoa, How Different we Are
Renaissance:	Ocean Gypsy
A Fine Place:	It's Your House
Ger Eaton:	Hollow
Jordana and TV Girl	The Party's Not Over
The Melvins:	Sway
Peter Lawson:	The Dead Bird
Stephen Christie feat. Joseph Malik:	Justify Me (north west take 1 rerub)
Black Marble:	Royal Walls
Stealing Sheep and the Radiophonic Workshop:	The Fight
Maya Shenfield:	Body Electric
La Luz:	Watching Cartoons
Bärchen und die Milchbubis:	'Ich will nicht älter werden' ('I do not want to get older')
Robbin Kapsalis and and Vintage #18:	Fever
Martha Tilston:	Come Alive
Jon Hopkins:	Music for Psychedelic Therapy
Renaissance:	Song of Scheherazade
Irreversible Entanglements:	Keys to Creation (Radio Edit)
Sinn Sisamouth and Mao Sareth:	The Night is Soft
David Crosby:	I'd Swear There was Somebody Here

**Listen  
Here**

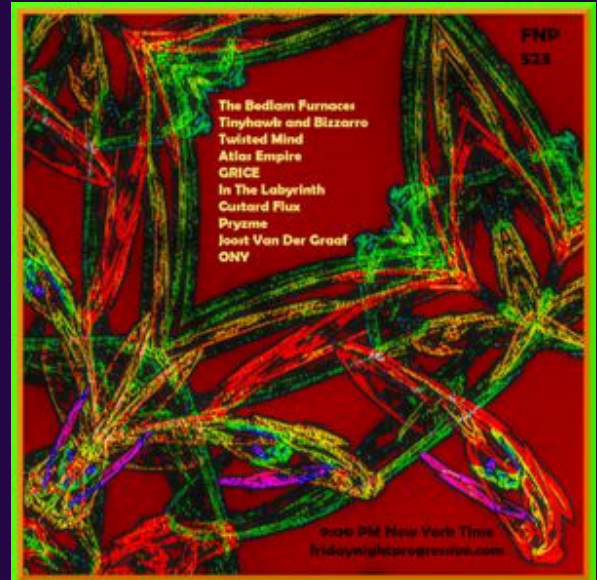




I first came across Friday Night Progressive totally by accident, but I soon found myself beguiled by the style and taste of presenter M Destiny who presents a weekly two-hour show showcasing all sorts of progressive music that you are unlikely to hear anywhere else. This is surely a man after my own heart. I also very much approve of the way that it is the hub of a whole community of artists, musicians, and collaborators. I hope that you enjoy them as much as I do. Welcome aboard, chaps.

Hello, I am M Destiny host of Friday Night Progressive. You will find it to be an incredible independent internet broadcast show. But it's more than that. We tend to boast that the musicians played on FNP are above the status quo. This includes the multi-instrumentalist and the educated musician. We tend to shy away from computer generated creations and rely on talent using musical instruments and steer this talent for purposes of sheer inspirational indulgence. It is only in the FNP chat room where you will find the most talented musicians packed at one time into such an honoured space.

<https://www.mixcloud.com/ronald-marquiss/fnp-523-producer-12-16-2022/>



The Bedlam Furnaces

Tinyhawk and Bizzarro

Twisted Mind

Atlas Empire

GRICE

In The Labyrinth

Custard Flux

Pryzme

Joost Van Der Graaf

ONLY

Listen  
Here

*Friday Night Progressive*





## The Merrell Fankhauser Show- Merrell's Music Performed by Various Artists

During this Show Numerous Artists are performing Merrell's Music. Make sure to check out Merrell Fankhauser's You Tube Channel <https://www.youtube.com/user/manfrommu>

And his Website [www.merrellfankhauser.com](http://www.merrellfankhauser.com) All Music is Written and Performed by Merrell Fankhauser and aired on You Tube with his Written Permission.... Fankhauser Music Publishing Company - ASCAP

<https://www.youtube.com/watch?v=wiHWtvvd9Ds>

**Listen  
Here**





The Real Music Club has been a Brighton musical institution for over 15 years, founded by 'Judge' Trev Thoms, Tim Rundall and Stuart McKay as 'Real Festival Music' the idea was to bring the diverse styles of the anarchistic free music festivals indoors and to make sure the performers got paid. The club has always been run by a committee who decided on the acts that would be asked to play at the monthly shows and that meant that the music was as diverse as its members. I had been going to the club for a few years when Trev died and the loss of one of its founders was a bit of a setback. It did not put any shows on for a couple of months and, when I innocently said, 'You can't let it die down now' I got asked to join the committee. One of the first things I suggested was that we ran a Radio Show and we were offered a weekly slot on Brighton and Hove Community Radio – a station that Judge Trev had helped set up.

I have been doing the weekly shows for nine years now and the main ideas behind them are to promote the live Real Music Club events by playing tracks for the participating artists and to find and play new and less mainstream music. I have had many guests on the show over those nine years and I usually ask them to bring in tracks that influenced them or that they particularly like and I talk to them about new releases and how they have got started in music.

It has normally gone out live from the BHCR studio but, during the Covid crisis, I have been recording the show at home. I still, however, do it as a live show. When I do the without guests I use tracks I have found or been sent and one of the other problems of the lockdown has been that I cannot browse the shelves of Resident Records in Brighton for new music. I often take a punt on something sometimes you hit lucky and find a new 'Wow!' This is a habit I got into back in the early 70s when I lived in Barking. Just down the hill from the station was a second hand record shop which had shelves of LPs marked 'Not For Resale'. Obviously a reviewer lived in the area and was selling off the stuff they were sent. It was this way I found 'Rupert Hine', an artist I have liked all through his career and, in many ways, that find set the theme for how I seek out music for the show.

There are eight years of archive recordings you can browse (we lost the first couple of years when the archive got wiped):

<http://therealmusicclub.com/radio-archive/>

With an index here:

<http://therealmusicclub.com/radio-show-index/>

Do have a listen.

**Listen  
Here**



# BETWEEN YOU & ME



## Marillion from Fish to h

Regular readers of my inky fingered scribblings, here and elsewhere, will have heard me talk about my old friend, Paul Rose. They will also be aware that, starting in 1993, Paul was the head honcho of the Channel 4 teletext video-games magazine, called Digitiser. Quite a few of Digitiser's readers, including me and my mate Richard Freeman, had next to no interest in video games, but tuned in daily, just because of Biffo's ridiculous humour.

Biffo and I became friends about thirteen years ago, and have collaborated on a few things since then.

The latest project from Biffo and his adorable wife, Sanja, is a podcast about Marillion. For those of whom are not in the know, Marillion are a long-

standing British progressive rock band, and – also for those of you not in the know – my late wife Corinna once went on a date with their drummer, many years before meeting and marrying me.

So, with all these personal and professional links, how could I not add Mr and Mrs Biffo's new project to the Gonzo Web Radio section in this esteemed magazine?

And you know what, readers? I have done just that!

### **Happiness Is The Road - Part 2**

**Ep. 103**

<https://shows.acast.com/between-you-and-me/episodes/happiness-is-the-road-part-2>

**In this episode, we finally begin to delve into Volume One of Marillion's *Happiness Is The Road*, discussing the album's conception, its creation, and the first two tracks - *Dreamy Street* and *This Train Is My Life*.**

**Could this be Marillion's most underrated album?**

**Listen  
Here**





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

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

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

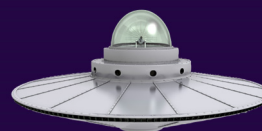


## AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

### The Non-Christmas Christmas Show 23/12/2022

<https://tunein.com/podcasts/Mack-Maloney's-Military-X-Files-p1250977/?topicId=230247035>

In a fan favourite re-boot, the gang talks to Dr. Bruce Solheim about his relative's involvement with Hitler's despised secret police. Author Matthew Roberts on his new paranormal-themed book, "Initiated." Army war vet & paranormal podcast host Jessie Kwasney on his unusual combat experiences in Iraq. Also, Top Ten Weird Warships, a discussion on why the British Navy would name one of its ships, the HMS Pansy, and what U.S. military service has the worst food. Special guest: Empath Valerie...  
Duration:01:52:58



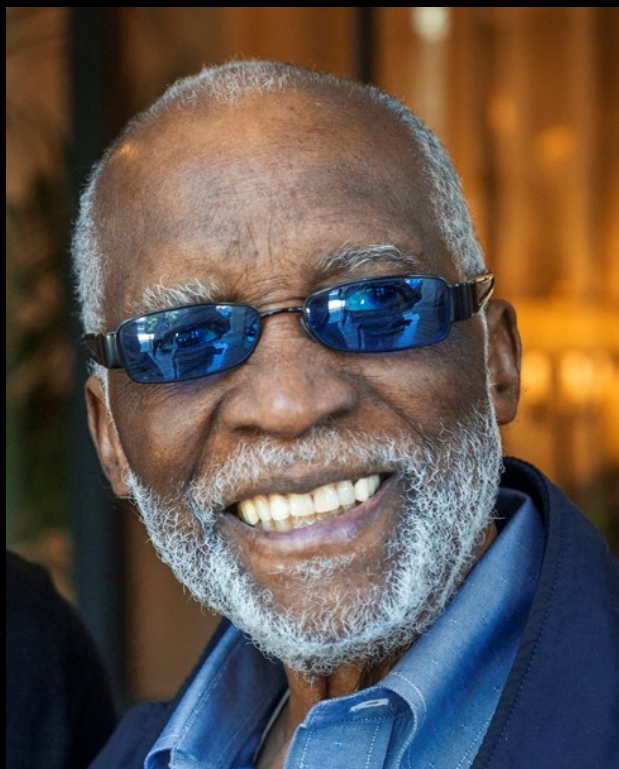
**Listen  
Here**





Chuck Badie  
1925 - 2023

Peter "Chuck" Badie was an American jazz bass player. Badie played double bass on some famous New Orleans rhythm-and-blues recordings. He worked with Hank Crawford, Dizzy Gillespie, and Zoot Sims, among others, but had to stop playing in the 1970s because of stomach problems. He returned to frequent playing in the 1990s, as part of Dr. John's band. Badie was honored at the New Orleans Jazz Museum in February 2020 for 72 years in the music business.



Ahmad Jamal  
1930 - 2023

Ahmad Jamal (born Frederick Russell Jones) was an American jazz pianist, composer, bandleader, and educator. For six decades, he was one of the most successful small-group leaders in jazz. He was a National Endowment for the Arts (NEA) Jazz Master and won a Lifetime Achievement Grammy for his contributions to music history.

THOSE WE HAVE LOST

COLLATED BY HARRY WADHAM





Nikita Storozhev  
Никита Сторожев  
1950 - 2023

Nikita Leonidovich Storozhev was a Russian-American bass opera singer. Storozhev performed in the world's major opera houses, concert halls and international festivals. His vast repertoire consisted of over 50 operatic roles and more than 300 classical songs. Storozhev also put out twenty-five commercial CDs and five DVDs. He later taught voice master classes all over the world.



April Stevens  
1929 - 2023

April Stevens (born Caroline Vincinette LoTempio) was an American Grammy award-winning singer of traditional pop, best known for her collaborations with her younger brother, Nino Tempo, as Nino Tempo & April Stevens – notably her 1963 recording of "Deep Purple". Stevens was an inductee in the Niagara Falls Music Hall of Fame.

THOSE WE HAVE LOST





Federico Salvatore  
1959 - 2023

Federico Salvatore began his career as a stand-up comedian and singer-songwriter of hilarious and sarcastic songs in the late 1980s. After achieving local success, he rose to national prominence in the 1990s as a semi-regular on the Canale 5 programme Maurizio Costanzo Show. In 1996, he competed in the main competition of the 46th Sanremo Music Festival with the song "Sulla porta," the first Sanremo Festival song with homosexuality as the major topic. He died on 19 April 2023, at the age of 63, after suffering a brain haemorrhage in October 2021.



Otis Redding III  
1963 - 2023

Otis Redding III was an American guitarist, and one of the founders of the American funk, soul and disco band The Reddings, along with his brother Dexter and co-founder Mark Lockett. Active from 1980 to 1988, their most well-known singles include "Remote Control" and "Call The Law". On April 18, 2023, Otis Redding III died of cancer at the age of 59.

THOSE WE HAVE LOST





Martin Petzold  
1955 - 2023

Martin Petzold was a German classical tenor who performed internationally in opera and concert. He was for decades a member of the Leipzig Opera, performing more than 80 roles such as Pedrillo in Mozart's *Die Entführung aus dem Serail*, David in Wagner's *Die Meistersinger von Nürnberg*, and Toni in Henze's *Elegie für junge Liebende*. In concert he was in demand internationally, performing worldwide. Petzold worked from 2002 as a lecturer at international master classes, and after retiring from the opera stage, he took to drawing humorous books about music.



Ron "Patch" Hamilton  
1950 - 2023

Ronald Allen Hamilton, also known as "Patch the Pirate", was an American Christian musician, composer, preacher, and radio personality. He was president and owner of Majesty Music, a Christian music publisher, and the creator of the Patch the Pirate Adventure series. Ron Hamilton became affectionately known as "Patch the Pirate" when he began wearing an eye patch after losing his left eye to cancer in 1978. He published hundreds of songs and hymns and wrote numerous cantatas, plays, and children's stories.

THOSE WE HAVE LOST





Yehonatan Geffen

יהונתן גפן  
1947 - 2023

Yehonatan Geffen, also known as Yonatan Gefen, was a prominent Israeli author, poet, songwriter, journalist, satirist and playwright. Much of Geffen's success came from his works for children. He also wrote many popular lyrics for adults, poems, plays and books. Many of Geffen's own lyrics have been set to music, widely performed and recorded by leading Israeli musicians. Geffen was often criticized for his strong left-wing leanings, and anti-Government provocation, for which he received death threats. He died of cancer on 19 April 2023 at the age of 76.



Pamela Chopra  
1948 - 2023

Pamela Chopra (née Singh) was an Indian playback singer. She was the wife of veteran Bollywood film director Yash Chopra and was also a film writer and producer in her own right. Chopra dabbled in several fields connected to film, singing several film songs, co-producing some of her husband's films and also co-writing scripts. On 20 April 2023, Pamela Chopra died from pneumonia at Lilavati Hospital in Mumbai, at the age of 75, having been admitted to the hospital due to 'age-related issues'.

THOSE WE HAVE LOST





Mark Stewart  
1960 - 2023

Mark Stewart was an English singer and founding member of The Pop Group. A pioneer of post-punk and industrial hip-hop, he recorded for On-U Sound Records and Mute Records. Stewart made several albums under his own name as well as collaborating with other artists. As well as music, Stewart has been involved in conceptual art. Stewart remained active in a number of other solo projects and collaborations. Stewart died on 21 April 2023, at age 62.



Sergio Rendine  
1954 - 2023

Sergio Rendine was an Italian opera, ballet, symphony, cantata, and chamber music composer. He taught in the Conservatorio Alfredo Casella, the Accademia Nazionale di Santa Cecilia, and SIAE. From 1997 until 2007, he was the creative director of Chieti's Teatro Marrucino. He garnered recognition with Alice, a "radiophonic opera." The Opéra de Monte-Carlo presented his work Un segreto d'importanza. Rendine died in Pescara on 21 April 2023, at age 68.

THOSE WE HAVE LOST





Ronald Cahute  
Роман Когут  
1955 - 2023

Ronald Cahute was a Canadian recording artist and songwriter. Cahute began his music career in 1962 as a drummer in the band of his late father Maurice Cahute. He was later an accordion player and founding member of the Ukrainian-Canadian music band Burya (Ukrainian: Буря) (English translation: Storm). He was an arranger, sound engineer, music producer, and musical director for Ukrainian dance ensembles in Toronto. Cahute released over 30 albums either with Burya or as a solo artist. He died in Toronto on April 22, 2023, at the age of 68.



Keith Gattis  
1970 - 2023

Quenton Keith Gattis was an American country music artist, songwriter, guitarist, and producer. While initially signed to RCA Nashville, Gattis released two studio albums and charted one single, "Little Drops of My Heart." Gattis joined Dwight Yoakam's band in 2002 as band leader and lead electric guitarist. Big City Blues, Gattis's debut album, was released in 2005. Gattis had had numerous film and television placements including songs in The Jacket, Sicario, and Nashville. Gattis died in a tractor accident on April 23, 2023, at the age of 52.

THOSE WE HAVE LOST



Manfred Weiss  
1935 - 2023

Manfred Weiss was a German composer, especially of symphonies, concertos and vocal music, based in Dresden. He taught composition and music theory at the Hochschule für Musik Carl Maria von Weber from 1959, as professor from 1983, influencing generations of composers. Weiss composed more than 100 works for orchestra, chamber and choral music as well as songs. His works, including manuscripts and recordings, are held by the Saxon State and University Library Dresden.

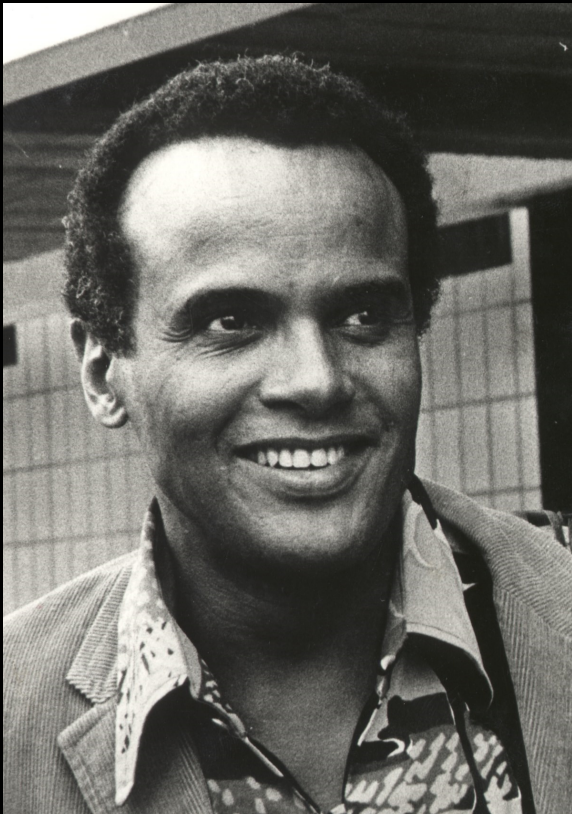


MoneySign Suede  
2000 - 2023

MoneySign Suede, the stage name of Jaime Brugada Valdez, was an American rapper. He gained fame in 2020 through his song "Back To The Bag". MoneySign Suede was killed in the Correctional Training Facility in Soledad, California after being stabbed in the neck. He was 22.

THOSE WE HAVE LOST





Harry Belafonte  
1927 - 2023

Harry Belafonte (born Harold George Bellanfanti Jr.) was an American singer, actor, and campaigner who popularised calypso music among international audiences in the 1950s. Belafonte is one of the few performers who have won an Emmy, a Grammy, an Oscar, and a Tony Award (EGOT). His breakthrough came with the album *Calypso* (1956), which became the first million-selling LP by a single artist. Belafonte's best-known recordings include "Day-O (The Banana Boat Song)," "Jump in the Line (Shake, Senora)," "Jamaica Farewell," and "Mary's

Boy Child." He recorded and performed in a variety of genres, including blues, folk, gospel, show tunes, and traditional American songs. He has also appeared in films. In Spike Lee's *BlacKkKlansman* (2018), he made his final appearance.



Billy 'The Kid'  
Emerson  
1925 - 2023

William Robert Emerson, known during his recording career as Billy "The Kid" Emerson and more recently as Rev. William R. Emerson, was an American R&B and rock and roll singer and songwriter turned preacher, best

THOSE WE HAVE LOST

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known for his 1955 song, "Red Hot." Emerson began recording after joining Ike Turner's Kings of Rhythm in the early 1950s. He recorded for various labels, including Sun, Chess, and Vee-Jay before forming his own, Tarpon Records, where he recorded Denise LaSalle and Matt "Guitar" Murphy. He has worked with blues musicians, such as Earl Hooker, Lonnie Brooks, Sonny Boy Williamson II, and Robert Knighthawk. In the late 1970s, Emerson decided to dedicate himself to his religion and compose gospel music.



Wee Willie Harris  
1933 - 2023

Charles William Harris, better known by his stage name of Wee Willie Harris, was an English rock and roll singer. He is best known for his

energetic stage shows and TV performances starting in the 1950s, when he was known as "Britain's wild man of rock 'n' roll". He was named for his 5' 2" height, and in tribute to Little Richard. He became a popular performer on TV shows and in live performances, and was known for his energy, multicoloured dyed hair (often green, orange, or pink), and clothes. He continued to record, and performed around Europe through the 60s, and resurfaced in the late 1970s as a nostalgia act. Wee Willie Harris died on 27 April 2023, at age 90.



Helge Engelke  
1961 - 2023

Helge Engelke was a German guitar player, composer, and producer. He started playing guitar at the age of 13 and soon became obsessed with the instrument and music in general. He was most celebrated for his

# THOSE WE HAVE LOST



guitar work in the hard rock bands Fair Warning (which originated in 1990, rising from the ashes of a band called Zeno) and Dreamtide. He had also recorded as a studio musician, performing on various artists' albums, such as vocals and guitar for Zeno Roth. Fair Warning reunited in the summer of 2005 and recently recorded some studio albums. Helge Engelke died from colon cancer on 28 April 2023, at age 61, two days after a colon tumor was discovered.



Don Sebesky  
1937 - 2023

Don Sebesky was an American composer, arranger, conductor, and jazz trombonist/keyboardist. In 1960 he began devoting himself primarily to arranging and conducting. He has worked with orchestras all over the world, and he has been nominated for thirty-one Grammy Awards and won three Grammys in the 1990s. Sebesky's work for television has also garnered three Emmy nominations. He also arranged for hundreds of artists, and had

numerous Broadway theatre credits to his name.



Moonbin  
문빈  
1998 - 2023

Moon Bin, known professionally as Moonbin, was a South Korean singer, actor, dancer, and model under the label Fantagio. Under the influence of his mother, Moonbin debuted as a child model in 2004, and trained as an idol from the fifth grade onwards. He was a member of the South Korean boy group Astro and its later sub-unit Moonbin & Sanha, and acted in television and web dramas, was a music show host, and modelled for the brand Nerdy Café. Moonbin was found dead of an apparent suicide at his home in the Gangnam District of Seoul on the evening of April 19, 2023, at the age of 25.

THOSE WE HAVE LOST

## A Few Facts About Plastic Pollution



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**BILLION**  
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bottles are  
thrown  
away every  
year

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approximately

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of all trash floating on the ocean



The average American  
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approximately



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**50%**

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## **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/>





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## *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](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>





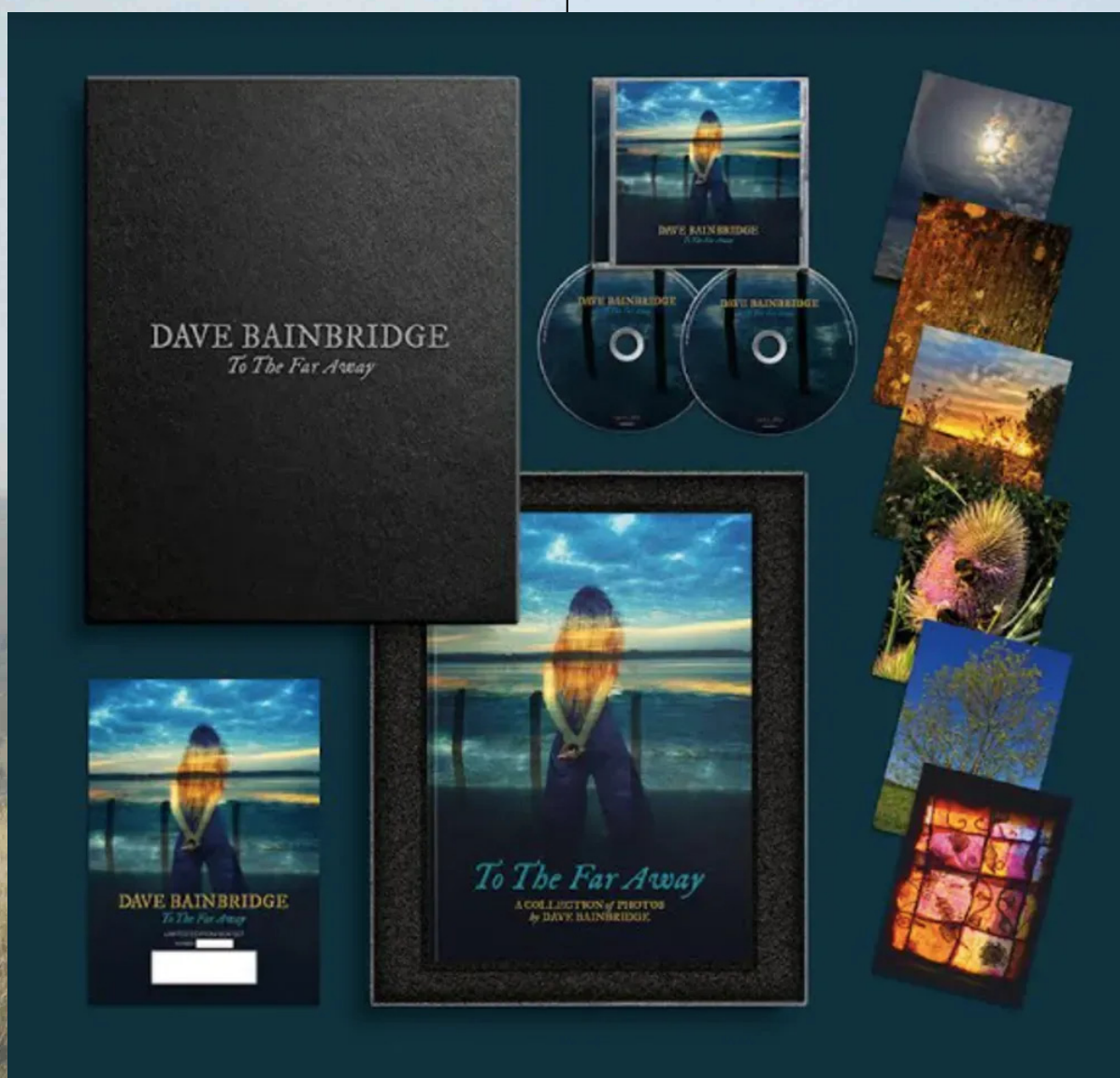
## **Dave Bainbridge** *To The Far Away* **limited deluxe-edition box set – final copies remaining**

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



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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>

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Gonzo #23 The Michael Des B...

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

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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!

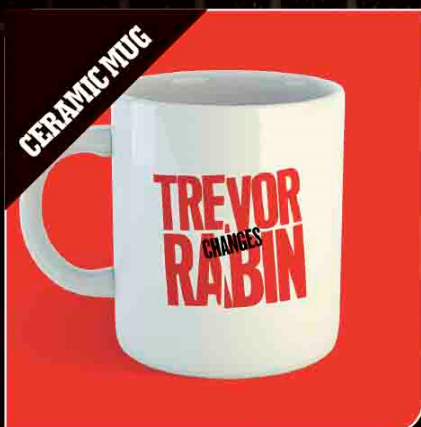
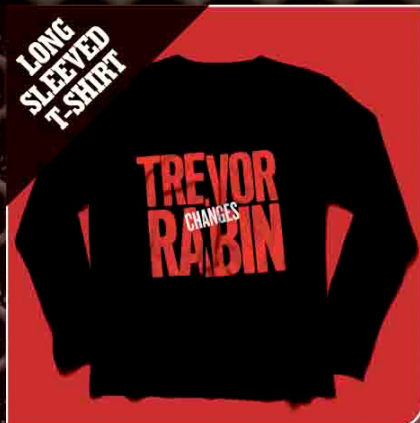
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Rescue Me  
By  
Planky ft 2nd  
Generation Wu

Rescue Me is the new single from beat maker and producer Planky, which features 2nd Generation Wu who first burst onto the scene back in 2019. But, before I get into the review of this track, let me give you a little background on Planky who features here for the first time.

STEVE RIDER

---

Planky hails from Hampshire on the south coast of England, also the county I was born and grew up in as I hail from Southampton. His musical roots are in the UK Garage scene back in 2002. He was originally part of The Looney Toon Kru (L.T.K) who supported acts like The Dreem Team, Pied Piper & The Masters of Ceremony and DJ Luck & MC Neat. He explored many genres of music but, found that it was Hip Hop that became his true passion. His influences range from The Wu-Tang Clan and Jurassic 5 to J-Dilla, Jazzy Jeff and DJ Premier and he has kept an open mind with his production, experimenting with influences from other genres such as blues, soul, Motown and more heavy rock influences that include Rage Against the Machine, Limp Bizkit and Metallica.

In 2009 Planky joined forces with a DnB Producer, Zen, and over the the next couple of years they released several tracks including Your Shout (2009 Grid Recordings) and Show Me The Love (2010 Flip Audio). After this he focused on getting his own studio of the ground, advancing his scratching skills, playing the guitar and returning to his drum kit. Retuning to the drums led to a number of new career opportunities and collaborations, most notable of which was the 2020 boom bap single Today's Life, which featured Chester P, Micall Parknsun and Carasel. More recently was Soul Plane which saw him working with Harry Shotta, PAV4N and Dynamite MC, another track will follow this called Adrenaline Rider, later this year. 2023 looks set to be a busy year for Planky with tracks alongside iNTeLL and Pxwer, the sons of U-God and Method Man respectively, already done as well as a partnership with Akil the MC of Jurassic 5. Much of this new music will be released via his own label, Rekkkit Records, which he hopes will continue to provide a platform for his own releases.

There is a lot to take in there and proof that Planky has a wealth of experience that is likely to see a very bright future for the South Coast DJ / Producer.

So, without further ado, lets get into Rescue Me...

Rescue Me features live instrumentation, always a plus in my book as it adds more depth, from Louis Sellers (Drums) and Dean Gladwyn (Bass) with Planky mixing in horns and vocal samples to give you this funky soulful vibe, with a raw edge, that immediately raises the adrenaline levels all the way. The 2nd Generation Wu drop these powerful verses with inventive and intellectual word play that demonstrates they more than have the ability to continue the Wu legacy in the coming years.

This is one of those tracks that will no doubt be a staple in clubs, in your headphones and booming out the speakers in your car. Rescue Me is a banger of a track that shows that the Wu mantle now stretches from the US to the UK, with Planky's production more that worthy of being stood alongside those classic Wu singles. It just has everything you might want from a solid Hip Hop boom bap single. You might want to listen and bounce to sound or, you might want to listen a bit more intently to vocals, picking apart the lines, similes, and metaphors but, however you want to listen, this is one to enjoy and to feel the energy.

Rescue Me is released through Rekkkit Records today and is one track you should not sleep on right now.

My humble thanks to Planky for asking to review the track and for sending me the info that I included in the intro, it might be a bit lengthy but, it needed to be said.

On that note,

I'm out, See Ya...

Steve





## Golden Ape Beat -Tape By Live From The Groove

The Golden Ape Beat-Tape is the latest release from one of the UK's newest Hip Hop labels. Originally started back in hazy days of 2020, Live From The Groove was

an online platform dedicated to radio shows and online performances during those painful lockdown pandemic days. Things grew quickly for the guys who decided to start a label alongside the online shows, and they released their first single this year the dope and very funky 23 'til Infinity by Dweller and featuring Nilla (Canada).

Dweller aka Al English is no stranger to Infinite Sounds as I reviewed his album 'Record Of Achievement' back in January of 2020. Firstly, let me introduce you to the guys who form Live From The Groove: Dweller aka Al English from Manchester is an emcee/producer, Dave Taylor aka TMB from Worthing handles art plus behind the scenes stuff and Simon Canon aka DJ



Simon C also from Worthing is the turntable trickster. They are also part of a DJ collective known as the Get It Together DJ's alongside fellow DJ Trick.

What the guys have done with Live From The Groove, is to create a label that does everything or as much as possible in house. So, all the recording, mixing, and mastering, the artwork and design, even down to the shrink wrapping, is done internally. Something that really goes back to the independent record label mentality and very Hip Hop in one sense too.

Back to the Golden Ape Beat Tape which is a hand selected line-up of producers that Al English has had the pleasure of working with over the years. Side A has been

compiled and arranged by himself while the B-Side has been mixed by the legendary DJ Jazz T (Jehst, Fliptrix, Ramson Badbones DJ) of Boot Records. It promises to have a slightly different feel to each side and Dweller promises me that the A-Side will be a bit more on the chilled side But, the B-Side will have a more upbeat vibe with Jazz T doing all the mixing live on the turntables.

With all that said, there is only one more thing to do and that is for me to take you through the album. So, let's go...

The Golden Ape Intro has the of walking down the street and passing a venue when you hear the sound of a DJ cutting up some Hip Hop inside and your instantly draw to head in and see what's going on. The first



track to grab your attention is Speedboat by Gadget & GrandHuit, this is mellow sound created out of guitar, sparse drums, and a mixture of organ vibes that you just kinda want to sit back and nod your head to. Next up is Decadent by Kuartz, which has that lo-fi vibe of keys, drums and assorted background sounds that is really mellow but, has an uplifting feeling too. Backseat Drivin' by D\_Piff sees the drums take a backseat to this melodic sound which almost takes the feeling of being the open air that puts this kind of industrial vibe on it but, it's still mellow and still laid-back. The sound then lightens up with the piano in Working by Conbel Evrence, which softens the drum element almost to the point it is barely audible, creating this fresh sounding vibe that puts you in mind of standing on the seashore on a bright early summer morning and that feeling continues with the sound of gulls, soft drums and organ notes on Apterlude, another track from Conbel Evrence that keeps you drinking in that feeling of a fresh sea breeze blowing away the cobwebs. No compilation of this nature would be complete without at least one beat from the man himself and here Dweller gives us On The Grass, complete with the uplifting sound of guitars, flute and drums which have you floating of into the wide blue yonder feeling as free as the birds.

From floating in the sky, we glide gently back to earth with the sound of Last Man Standing by Chilla Ninja, the soft sounds, drums and cuts, really makes you feel you're standing on a street, bathed in light of a setting sun and listening to the music floating to into your awareness from all around you. Those sounds begin to merge into one sound, electronic vibes and acoustic guitar that is Three Paths by Mazzini. Via a vocal sample we are presented with the notion of three paths to one God, which in this moment feels like three paths to one sound, that sound is the music that uplifts us and takes us wherever we want to go, perhaps music is our god?

With that thought in mind, piano notes draw us into Take A Cyde by Chills Myth. Drums drop in alongside the piano notes and once more we find ourselves being overtaken by the music which expands our consciousness to new levels as we allow it to do so, simply by the art of listening. The final track of Side-A is Runny Colours by Orange Feel, The perfect way to end this side as the sounds of harps, soft drums and vocals have you feeling like you just awoke from a meditative music dream and the sights and sounds of the world are just beginning to become a part of your awareness once more.

With our awareness now squarely back in the room, we flip the tape over to side B,





both wondering and preparing ourselves for what's to come, already knowing that DJ Jazz T is about to be live in the mix. Welcome To Side B finds Jazz T cutting up some chillers, tweaking those adrenaline levels a bit and creating anticipation for what's coming. First track to get the full-on treatment is No Perps by Chills Myth, a synth heavy sound with various drums and cymbal sounds that begin to elevate those upbeat, head-nod vibes. Full Court by Lone Apostrophe almost takes us back into that Lo-Fi vibe with its chilled horns But, the drums elevate this one alongside the initial cuts from Jazz T.

The piano notes and orchestral vibes of Lost Potential elevate the upbeat vibe once more as Jazz T raises things up just a few notches before raising it up again with the heavy piano vibes of Who I Hang With by Chills Myth. This one has some nice drums and bells too that give this a sweet Hip Hop undertone but the piano notes take the forefront, making this one perfect for a summer drive. The drums and multi-layered sound of Big Slacker (WYCypher Theme) by ExP, has this upbeat electronic jazz vibe that just continues that summer drive chill-out cruise. From there we break into a more traditional Hip Hop sounding drum vibe of Downrock (Breaktime Pt 3) by Gadget, which has some almost far eastern elements to the sound while also being one of those tracks that maintains a certain b-boy element to it as well, especially when you add in some cuts from Jazz T.

Woah by Conbel Evrence brings a drum and synth infused sound that seems to continuously get you ready for something but also keeps you waiting..... and what you are waiting for is an Interlude that is this upbeat xylophone heavy sound over some vocal samples, it kind of raises you up into the stratosphere once more. The interlude takes us into the penultimate track On My Knees by V, which has this solid Hip Hop sound with piano notes and drums with some guitar notes and vocal samples which really elevate the upbeat vibes getting those heads nodding. An explosion of sound and some deft cuts catapult us into the final track Spirit Levels by Dusty Methods, which has

drums, guitar sounds and much more that give this one an almost nerve-jangling sound with a jazzy vibe.

This is definitely a Beat-Tape of two halves and all the tracks are seamlessly mixed into each other. Creating this Lo-Fi Hip Hop sound that you can float, nod, bounce, or simply just kick back and chill to.

Let's take the A-Side with its eleven tracks of goodness that says 'you don't have to have more bounce to the ounce' to be Hip Hop, you can also be chill and still be Hip Hop.

It also shows how Hip Hop vibes have influenced and given rise to such genres as Lo-Fi, Trip Hop and Chill Hop. Here Dweller has chosen nine tracks by ten producers, plus one from his own repertoire (two if you count the Intro) to show the calibre of those who produce a more chilled out form of Hip Hop. All mixed in a way that creates this beautiful, relaxed flow that allows you to kick back, close your eyes and let the music take you wherever you want to go.

Now, the B-Side also has that Lo-Fi, lazy summer days kinda feel to the music but, here DJ Jazz T adds his own stamp to proceedings by seamlessly cutting and mixing the entire twelve tracks all in one live session. That addition of cuts, scratches and mixing adds an extra dimension that does the job of raising vibe enough as to give you the perfect soundtrack to a warm summer's afternoon drive to nowhere in particular, except into the heart and soul of the music.

I have always loved instrumental music such as this because you can listen to it over and over again and it always takes you somewhere different and the Golden Ape Beat-Tape does just that. I have listened to this a few times but sitting and being more focused on the tracks for the review had it sounding entirely different to when I first heard it. That first listen had a certain anticipation attached to it as I was literally the first person outside of the label to hear it, which meant I was hearing something fresh





and new, and I'm still amazed how I remember something totally different to what I heard today. That is the power of good music.

There is nothing for it but, for you to give this one a go and I'm pretty sure you won't be disappointed. The Golden Ape Beat-Tape will have a strictly limited run of good old fashioned cassette tapes for all of you who love that retro feel. There will also be some limited CDs too and remember all those tapes and CDs are done in house with one of a kind artwork. I mean, what more do you want? Seriously.

The Golden Ape Beat-Tape shows exactly what independent labels are capable of, in their desire to bring you the best music and

best in limited physical releases. Live From The Groove have produced something that is a little different perhaps, but still has its roots in the foundation of Hip Hop music.

Pre-release orders will be up on Bandcamp and streaming on 28th April with the full release exclusive to Bandcamp on 15th May. Full streaming release will follow.

My huge thanks to Dweller for asking me to review this one.

One that note,

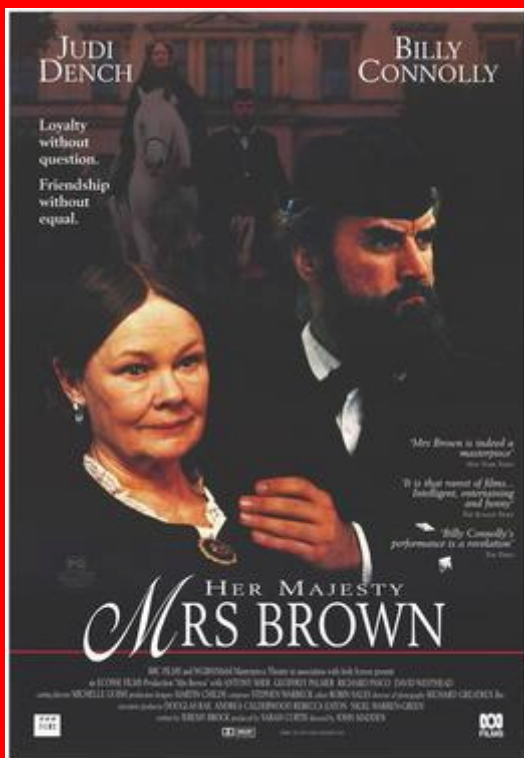
I'll see ya next time.

Steve



# MARK AT THE MOVIES

*Mark Raines*



## Mrs Brown

### Released

18 July 1997 (United States)

5 September 1997 (United Kingdom)

Directed by John Madden

### Plot

The film shows the story of a recently widowed Queen Victoria and her relationship with a Scottish servant, John Brown, a trusted servant of her deceased husband, and the subsequent uproar it provoked. Brown had served Victoria's Prince Consort,

Prince Albert; Victoria's Household thought Brown might help the Queen who had remained in mourning since the Prince Consort's death in 1861.

In 1863, hoping to subtly coax the Queen toward resuming public life after years of seclusion, Brown is summoned to court. The plan succeeds a little too well for the liking of Victoria's Chief Secretary Sir Henry Ponsonby and The Prince of Wales as well as other members of the Royal Family; the public, press and politicians soon come to resent Brown's perceived influence over Victoria. Brown takes considerable liberties with court protocol, especially by addressing Her Majesty as "woman". He also quickly takes control over the Queen's daily activities, further aggravating the tensions between himself and the Royal Family and servants.

Here we have a new series for Gonzo Weekly. It comes from none other than our regular cartoonist Mark Raines who has contributed other articles (most notably his critique of the recent Disney Plus series about the Sex Pistols.

He described the series that he wanted to write to me and it sounded smashing, so I told him to go full



---

The moniker "Mrs Brown", used both at the time and in the film, implied an improper, and perhaps sexual, relationship. The film does not directly address the contemporary suspicions that Victoria and Brown had had a sexual relationship and perhaps had even secretly married, though cartoons from the satirical magazine *Punch* are shown as being passed around in Parliament (one cartoon is revealed to the camera, showing an empty throne, with the sceptre lying unhandled across it).

As a result of Victoria's seclusion, especially at Balmoral Castle in Scotland (something initially encouraged by Brown), her popularity begins failing and republican sentiment begins growing. Prime Minister Benjamin Disraeli's hold over the House of Commons is weakening and there is a fear of rising anti-monarchical sentiment in the country. He convinces Brown to use his influence with Victoria to persuade her to return to the performance of her public duties, especially the speech from the throne at the opening of Parliament.

Brown is reluctant to do so, rightly fearing that Victoria will take this as a personal betrayal. When he urges her to return to London and fulfil her public duties, an argument ensues. Feeling betrayed by Brown, Victoria becomes visibly agitated. When Brown once again refers to her as "woman", she sharply rebukes him. Leaving the room, she turns to Ponsonby and Jenner requesting that they serve her needs, visibly demoting Brown's contact and influence. Their relationship was never to be the same again. Victoria's eventual acquiescence and her decision to return to public

life leads to a revitalization of her popularity and a resurgence in public support of the monarchy.

Brown continues to serve Victoria until his death in 1883. In his final years, his duties become reduced to head of security. The palace staff has become weary of Brown's dogmatic ways and they mock and rebuke his security efforts as paranoid delusions. Finally, during a public event, a gun-wielding assassin appears out of the crowd leaping toward the Royal Family. An ever-vigilant Brown successfully thwarts the assassination attempt. At dinner the next evening, the Prince of Wales retells the story, bragging to their dinner companions that he had been the one to warn Brown of the assassin. Seeing through her son's bragging, Victoria announces instead that a special medal for bravery, the "Devoted Service Medal," will be minted and awarded to Brown.

Years later, Brown becomes gravely ill with pneumonia after running through the woods late at night chasing a possible intruder. Hearing of his illness, Victoria visits his room and is shaken to see her old friend so ill. She confesses that she has not been as good a friend as she might have been in recent years, and the pneumonia proves fatal for Brown. During his years of service, Brown had kept a diary and, upon his passing, Ponsonby and Jenner discuss its contents stating that it must never be seen by anyone.

The film's closing notes state "John Brown's diary was never found." Jenner also reveals that the Prince of Wales hurled the Queen's favourite bust of Brown over the palace wall, referencing the film's opening sequence.

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## Film Trailer

<https://youtu.be/DsnOyuU2o6A>

It is not about sexual love, or even romantic love, really, but about that kind of love based on challenge and fascination

**Running Time (1h 46m)**

**Rated(PG)**

**4 out of 4**



## King Ralph

**Released**

**February 15, 1991**

**Directed by David S. Ward**

## Plot

The entire British Royal Family is electrocuted and killed in a freak accident outside Buckingham Palace while having a royal portrait taken. Sir Cedric Willingham leads a search for any surviving heirs to whom to pass the crown. After days of searching, a living heir is found:

American Ralph Jones.

Shortly after being fired from his job as a lounge singer in Las Vegas, Ralph is informed by Cedric's assistant secretary Duncan Phipps that he has royal blood. His grandmother Constance had a brief encounter with the first Duke of Warren while a hotel waitress in the US. A ring is given as proof, a duplicate of the ring she used to wear that the Duke had given her.

Ralph is flown to London, where Cedric gives him a crash course on royal etiquette. On only his second day, he goes to a strip club and meets Miranda Greene, an out-of-luck exotic dancer and aspiring fashion designer. He dares her to go out on a date with him if the British press proves his claim to the monarchy. Meanwhile, Lord Percival Graves is opposed to having an American on the throne and proposes to declare the reigning House of Wyndham at an end and replace it with the House of Stuart, of which he is patriarch. Prime Minister Geoffrey Hale states that Ralph's succession is legitimate unless he commits a grievous error. With this in mind, Graves bribes Miranda to stir up controversy by having a public relationship with Ralph. Despite warnings by Cedric not to commit a mistake similar to that of King Edward VIII, Ralph sneaks out of the Palace to have a date with Miranda in Hyde Park. The next day, she returns Graves' money, but he already has photographs of her with Ralph. To preserve Ralph's reputation, Miranda breaks up with him.

Despite Ralph's reluctance to accept British culture and his ineptness in formal affairs, he makes a positive impression on King Mulambon of Zambezi during his state visit. They



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share concerns about the role of leadership they have assumed and the economic interests of their nations. Ralph accumulates a small but loyal following.

It is arranged for Ralph to marry Princess Anna of Finland to continue the royal bloodline and guarantee jobs for the UK in Finland's newly discovered oil reserves in the Baltic. On the night of the Finnish Royal Family's visit, Ralph is turned off by Princess Anna's unusually deep voice, her bizarre sexual preferences, and her nonchalant acceptance of arranged royal marriage. Miranda attends the royal ball as a set-up by Graves, and photos of her kiss with Ralph are shown to Anna's father King Gustav which, along with Ralph's wild performance of "Good Golly, Miss Molly", results in Finland turning down the UK in favor of Japan for the offshore equipment contract.

Ralph accepts a stern rebuke from Cedric and endeavors to set things right. Miranda confesses her role in the scandal and he walks out on her. Becoming suspicious about his situation, Phipps tells Ralph that Cedric is also an heir to the throne (his great-grand-mother, a parlor maid, had a one-night stand with a British prince) but had turned it down.

Ralph addresses Parliament, apologizing for his recent actions and informing the country he has organized with King Mulambon for Zambezi to purchase £200 million worth of British mining equipment and open three car engine plants in Britain, ensuring jobs for Miranda's family and thousands of other Britons. He then reveals Graves has

been sabotaging his succession to the throne and has him arrested for violating the Treason Act of 1702. Finally, he announces he will abdicate and reveals Cedric as his successor.

Cedric accepts his duty as king, Ralph is created the third Duke of Warren, with a lucrative annual stipend and his own recording studio in his country estate. Cedric warns Ralph that since he has no children, he may have to be king again after he (Cedric) dies. Ralph marries Miranda and raises his son Ralph II with her while fronting his own singing group, Ralph and the Dukettes. They perform a cover of "Duke of Earl" as the credits roll.

#### **Film Trailer**

<https://youtu.be/zdrnCSK9IP8>

Poor, even for a 'funny because he's fat' film."

**Running time (1h 37m)**

**Rated (12)**

**2 out of 4**

#### **The Queen**

##### **Released**

**2 September 2006 (Venice)**

**15 September 2006 (United Kingdom)**

**18 October 2006 (France)**

**Directed by Stephen Frears**

##### **Plot**

The 1997 general election has Tony Blair and the Labour Party elected as government, on a manifesto of reform and modernisation. Less than four months later, Diana, Princess of Wales, is killed in a car crash at the Alma Bridge tunnel in Paris.

Immediately, her death presents problems for her former husband, Prince Charles, and the Prime Minister, Tony Blair, to accord the



mother of a future king who is no longer a member of the royal family. Queen Elizabeth II wonders if Blair will turn his modernisation pledge on to the royal family since he attempts to have her reconsider her views on the funeral plans. Diana's family, the Spencers, calls for the funeral to be private.

In the press, Diana is dubbed the "People's Princess"; this begins an outpouring of grief by the general public in broadcasts, and displays of floral tributes so numerous at Buckingham and Kensington Palaces that the main entrances onto the complexes have to be rerouted. The royal family's senior members make no effort to acknowledge Diana's significance to society as the Queen feels that her duty is to comfort and shield her grandsons following the death of their mother and so remains on holiday at Balmoral. The royal family's popularity plummets, while Blair's approval rises as he responds to the royal family's public

outcry of inaction.

Blair's attempts to guide the royal family through the controversy are met with resistance: the Queen describes them as a surrender to public hysteria. Despite the Queen and Prince Philip's indignation toward any sympathy toward Diana or acknowledgment of the country's mourning, he is encouraged by the private secretaries of both the Prince of Wales and the Queen to continue with his attempts to change the attitude of the royal family. As Britain continues its outpouring of grief, Blair attempts to defend the royal family publicly, but his attempts are futile. Blair's compassion earns him overwhelming praise and adoration, while the royal family's indifference earns them fiery condemnation from the people. As Britain's outrage hits a critical mass, Blair cannot placate the Queen's refusal to acknowledge Diana and the public any longer, revealing to her that 70% of the country believes her actions are damaging to the monarchy, and "1 in 4" people are in favour of abolishing the monarchy altogether. Blair adamantly insists that the royal family fly the flag at Buckingham Palace at half-mast, that the Queen pay her respects to Diana, and give a public address consoling the country.

Although she is demoralised by the country's reaction and the Prime Minister's suggestions, the Queen comes to realise that the world has changed during her reign. She and Prince Philip return to London, despite their disagreement. The Queen finally pays public tribute on live television to Diana's significance to the nation and society and can somewhat quell Britain's agony. The royal family attends the public funeral for Diana at Westminster Abbey.

At Blair's next meeting with the



Queen, they exchange views about what has happened since their last meeting, including the controversy surrounding Diana's death and the actions that followed. Then she cautions the prime minister that, just as public opinion has changed about how the royal family should react to a new Britain, so must he as he may very well find himself in the same position of changing public opinion.

#### **Film Trailer**

<https://youtu.be/mqL42sjb96I>

Full of wit, humour and pathos

**Running Time-(1h 43m)**

**Rated(12)**

**4 out of 4**

#### **The Kings Speech**

**Released**

**6 September 2010 (Telluride Film Festival)**

**23 December 2010 (Australia)**

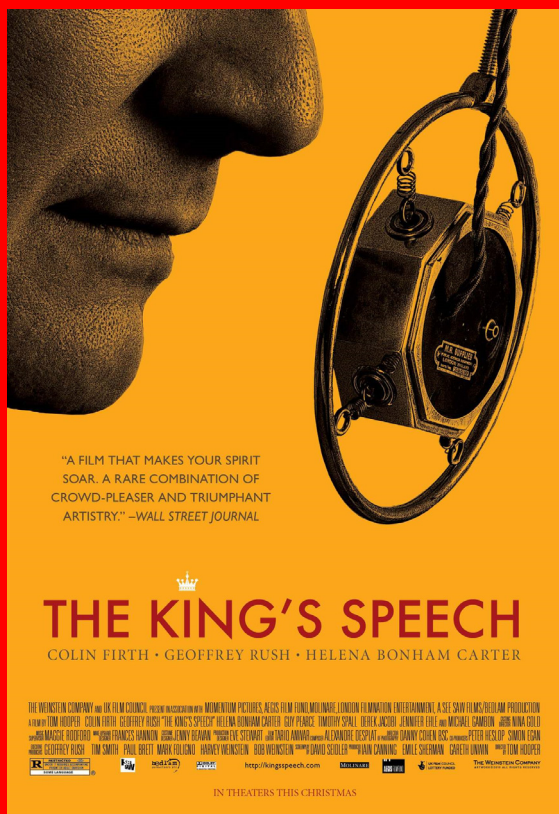
**7 January 2011 (United Kingdom)**

**Directed by Tom Hooper**

#### **Plot**

At the official closing of the British Empire Exhibition at Wembley Stadium, Prince Albert, Duke of York, the second son of King George V, addresses the crowd with a strong stammer. His search for treatment has been discouraging, but his wife, Elizabeth, persuades him to see the Australian-born Lionel Logue, a non-medically trained Harley Street speech defects therapist. "Bertie", as he is called by his family, believes the first session is not going well, but Lionel, who insists that all his patients address him as such, has his potential client recite Hamlet's "To be, or not to be" soliloquy while hearing classical music played on a pair of headphones. Bertie is frustrated at the experiment but Lionel gives him the





acetate recording that he has made of the reading as a souvenir. After Bertie's father, King George V, broadcasts his 1934 Royal Christmas Message, he explains to Bertie that the wireless will play a significant part in the role of the royal family, allowing them to enter the homes of the people, and that Bertie's brother's neglect of his responsibilities make training in it necessary. The attempt at reading the message himself is a failure, but that night Bertie plays the recording Lionel gave him and is astonished at the lack of stutter there. He therefore returns for daily treatments to overcome the physical and psychological roots of his speaking difficulty.

George V dies in 1936, and his eldest son David ascends the throne as King Edward VIII. A constitutional crisis arises with the new king over a prospective marriage with the twice-divorced American socialite Wallis Simpson. Edward, as the supreme

governor of the Church of England, cannot marry her, even if she receives her second divorce, since both her previous husbands are alive.

At an unscheduled session, Bertie expresses his frustration that, while his speech has improved when speaking to most people, he still stammers when talking to David, at the same time revealing the extent of Edward VIII's folly with Simpson. When Lionel insists that Bertie himself could make a good king, Bertie accuses Lionel of speaking treason and quits Lionel in anger. Bertie must now face the Accession Council without any assistance.

Bertie and Lionel only come together again after King Edward decides to abdicate in order to marry. Bertie, urged ahead by Prime Minister Stanley Baldwin, ascends the throne as King George VI and visits Lionel's home with his wife before their coronation, much to the surprise of Mrs. Logue when she comes upon Queen Elizabeth having tea at her dining room table. This is the first time that she learns who her husband's patient has been.

Bertie and Lionel's relationship is questioned by the King's advisors during the preparations for his coronation in Westminster Abbey. The archbishop of Canterbury, Cosmo Gordon Lang, brings to light that George never asked for advice from his advisors about his treatment and that Lionel has never had formal training. Lionel explains to an outraged Bertie that at the time he started with speech defects there were no formal qualifications and that the only known help that was available for returning Great War shell-shocked Australian soldiers was from personal experience. Bertie remains unconvinced until provoked to protest at Lionel's disrespect for King Edward's Chair and the Stone of Scone. Only at this pivotal moment, after realising he has just





expressed himself without impairment, is Bertie able to rehearse with Lionel and complete the ceremony.

As the new king, Bertie is in a crisis when he must broadcast to Britain and the Empire following the declaration of war on Nazi Germany in 1939. Lionel is summoned to Buckingham Palace to prepare the king for his speech. Knowing the challenge that lies before him, Lang, Winston Churchill, and Prime Minister Neville Chamberlain are present to offer support. The King and Logue are then left in the broadcasting

room. He delivers his speech with Logue conducting him, but by the end he is speaking freely. Preparing to leave the room for the congratulations of those present, Logue mentions to the King that he still has difficulty enunciating w and the King jokes back, "I had to throw in a few so they'd know it was me."

As the Royal Family step onto the palace balcony and are applauded by the crowd, a title card explains that Logue, who received the Royal Victorian Order for service to the Crown, was always present at King George VI's speeches during the war and that

they remained friends until the King's death from lung cancer in 1952

#### Film trailer

<https://youtu.be/EcxBrTvLbBM>

**What we have here is a superior historical drama and a powerful personal one**

#### Running Time

(1h 50m)

(12)

4 out of 4



**Mucho weirdness with Bob  
Log III**  
*Alan Dearling describes the  
Bob Log III Experience*

---

alan dearling





Arriving (perhaps and probably) from a low flying UFO above the Pennine Tops... Bob Log III is definitely a Blues Alien. A chaos, a cacophony of weirdness, eccentricity, blues noise, Bucks Fizz. And, of course, equipped with a rubber duck (his tour manager), an inflatable boat and lots of burnt toast.

This was a heck of a lot of fun, frolics and insatiable performance idiocy. It was pantomime, a spectacular spectacle. The packed audience upstairs at the Golden Lion in West Yorkshire loved it. And lapped it up – literally. In fact, Bob poured his bottle of Bucks Fizz into the rubber duck and passed it out into the crowd to lick and slobber it up. Annually, Bob Log III apparently plays upwards of 150 gigs across and beyond the known and un-known universes. He is from Tucson, Arizona, a one-man blues-legend. He sings from within a microphone equipped helmet, beats up drums and percussion instruments with his feet, along with pedals and switches to add even more warped distortion into the

proceedings.

Earlier in the show, at the end of a searing slide guitar blues, Bob handed out a big pack of balloons into the audience for the folk to blow up. Then Our Blues Hero jumped on them! He plugged his toaster into a socket on stage and instructed the audience to make toast and hand it out around to the jostling throng. Amidst clouds of smoke and pink and blue lights, burning toast was the flavour of the night! Bob Log III told the audience that if he got to the end of a particular blues-tune without messing up, he wanted every single one in the audience to buy him a drink... minutes later, a small ocean of strange drinks surrounded Alien Bob. And Bob told them that he loved them all and that they were now all living in a special place high up above the City of TOD-MORE-DAN! Here's a video of 'Log Bomb':

<https://www.youtube.com/watch?v=3xaGeTEAkF8>



Over an hour later, and the finale: Crowd members (obviously including Golden Lion's Mistress of Ceremonies, Gig) took turns to perch on Bob Log's knee and crunch their toast... A justifiably

bonkers evening. Bob Log III is well worth 'experiencing'.

Bob Log describes his on-stage setup in the song, 'One Man Band Boom', introducing













himself to the audience as, *"Bob Log the third, one-man band, Heyeeeh! Lemme introduce the band to ya. On cymbals, left foot. Over here on the bass drum we got right foot. Shut up! This is my left hand that does all the slide work, right hand does the pickin'. My mouth hole does most of the talkin'. And you're looking at my finger. My finger is an asshole."*

Mid-evening, there was a support slot from Edgar Jones, formerly of The Stairs, who provided a selection of solo versions of slightly off-kilter songs from his next as yet un-released album, including the rather touching song, 'What comes after love?' Video:

<https://www.youtube.com/watch?v=jb6XcqmULhw>

Plus, Edgar played an oddball version of Charlie Mingus, 'Freedom', I think. He has recorded at least six albums including the 'Way it is: 25 years of solo adventures'.

A bit earlier, the incendiary 'Hot Soles' duo from Sheffield helped the venue burst its aural seams... the ultimate in thrashed-out Rock-Metal-Noise. It seemed to well-please the Golden Lion punters. Phew!!!!

Live from the Snug Sessions:

<https://www.youtube.com/watch?v=HVZtF2EJefw>





# Expect the Unexpected!

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

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'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

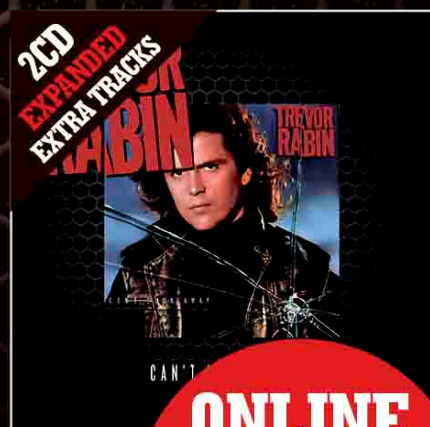
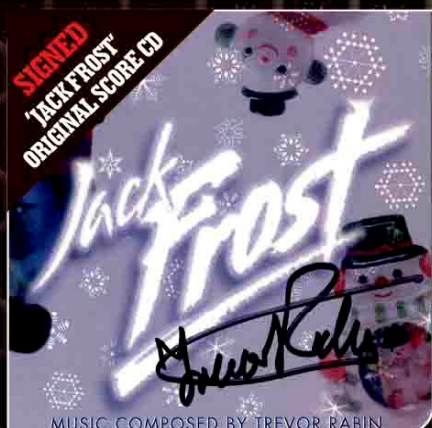
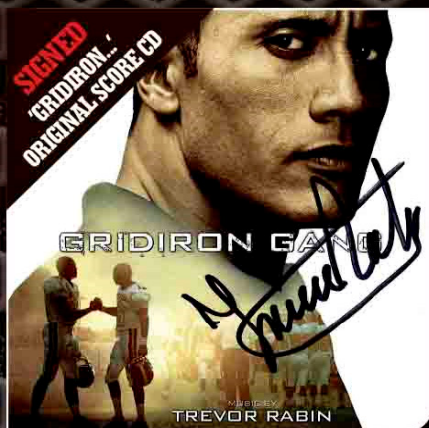
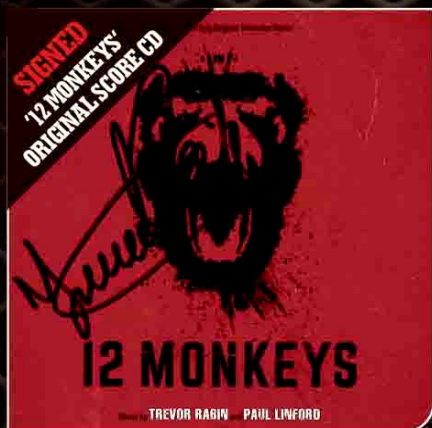
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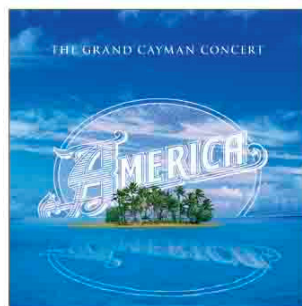
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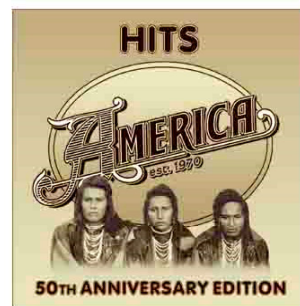
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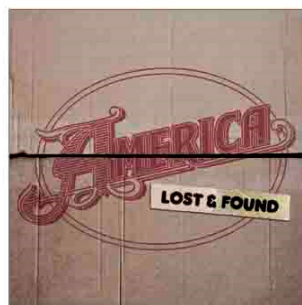
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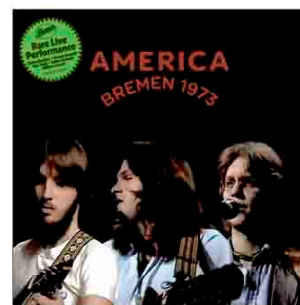
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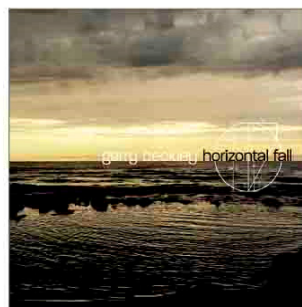
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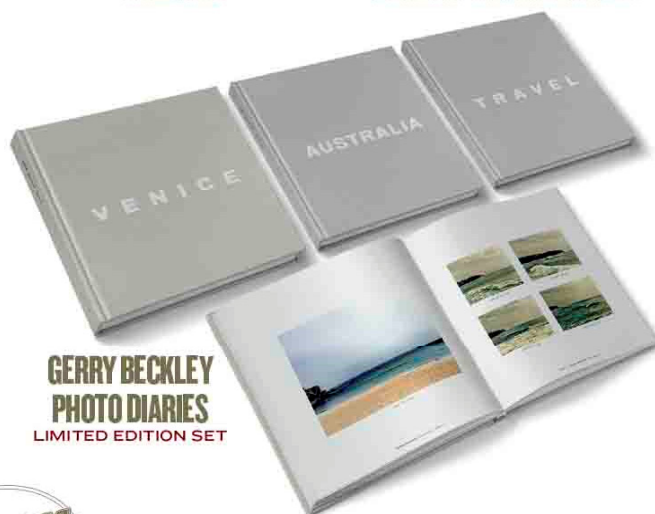
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This is the most important moment in history to do something for African elephants. Because it's the worst time in history to be an elephant.

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks  
Director, Africa Region  
The Nature Conservancy

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







# 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](http://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.



# KEV'S WORLD



**BORDERLINE**  
**GOING HOME (BITTER)**  
**INDEPENDENT**

Here we have the latest single from teen alt pop indie band Borderline, and I can hear from this as to why they have been making such an impression on the scene. They have just completed a quick four date jaunt to promote this but are playing again soon in their home city of Auckland, and it will certainly be interesting to compare their live sound with what I am currently listening to as this has been very heavily layered and produced indeed, and I am sure they are somewhat rockier and abrasive at gigs. They have managed to bring together

elements of the classic Dunedin sound with 80's UK indie bands such as Pulp and Suede to create something which has some nice guitars yet also contains plenty of pop melodies.

The drums and bass provide cut through and a nice solid platform, but I could have done without quite so many vocals as at times it almost seems like a choir, and for me it detracts from what is a nice bright and bouncy song. It is bang on three minutes long, so perfect for the radio and I am sure it will get airplay, but to me the sound is too compressed and almost artificial. Considering how young they are this is still quite an achievement, and I am going to follow their progress with interest.



## KEV ROWLAND





**REHAAB**  
**FAT BOY (STATE HIGHWAY**  
**QUEEN)**  
**INDEPENDENT**

That is not a typo above, as the band's name actually is Rehaab, taken from what was referred to as the traditional Blues "AAB" format, and they feel they combine Blues Rock, Blues, Stoner Blues, Funk, Rock Ballads, Psychedelic and Classic Rock, so pretty much what I grew up on then. If you were a teenager in the Seventies then blues rock was the basis of much you listened to, and when I hear music like this it always makes me feel at home. A standard four-piece, it is obvious these guys have been around the block and know exactly what they want to achieve, and I am sure it is more than just the motorcycle theme which reminds me so much of Saxon, with Roy doing a very passable take on Biff Byford, although they are more hard rock than metal.

We get that rich clean guitar sound which comes from a Gibson going through Marshalls, and I was not surprised to see that guitarist Mutt was part of Phil Rudd's touring band at one point as he is adept at bringing in that swagger, while Grant (drums) and Larry (bass) keep it nice and simple to give us that strong platform. This could easily have been recorded live in the studio (apart from guitar overdubs) and is a blast from beginning to end. This is

blues based hard rock with balls, and I can't wait to hear more.



**PROJECT PATCHWORK**  
**ULTIMA RATIO**  
**PROGRESSIVE PROMOTION**

It is unusual to read a booklet and realise this is the final album from the artist, as usually they are on a high when their art is finally being made available to the public, and that decision is made at some point in the future. However, Gerd Albers decided some time ago that his project was going to have a life span of three albums and as this is the third, he is sticking to that. While Gerd provides guitars, drums & percussion, backing vocals, he brings in other musicians and singers to assist him in fulfilling his dream, and it would be easy to list who they are and what bands they play with, but instead let us just say there are multiple guitarists, keyboard players and singers, plus a few others. I mean, the name gives it away in that this a project bringing together lots of different pieces which Gerd then puts together as a complete whole.

Instead of containing the lyrics, the booklet instead explains the rationale behind each song, and while we have been talking quite a bit about Covid albums over the last few years when musicians have not been able to be in the same room, this is the first one I have come across which uses Covid as the

concept. Everyone will have a different story about their own experiences, and these differ not only between countries but also between different areas – I work in Auckland, the most locked down city in Aotearoa, yet South Island (where I live) was hardly impacted at all (apart from border closures). Here Gerd attempts to describe the social results of the long-term lockdown situation in Germany and worldwide and whether the consequences of those policies are more serious and long lasting than expected.

It is a project, with multiple musicians and singers, and it very much feels that way so is best to think of as an ensemble performance as opposed to a band. This is crossover prog, wonderfully melodic yet also touching into other areas, most notably Neo, and the use of different singers impacts on the overall sound. Interestingly, Gerd says when the songs were originally written and some of them heavily predate the pandemic and were then adjusted accordingly with “Code Red” dating all the way back to 2015 (wonderful vocals on this by Miriam Kraft by the way). Gerd may have completed his trilogy of works under this name, but they are still out there to be discovered, and this one contains more depth and thought than many.



# **RICHARD PINHAS - BARRY CLEVELAND MU CUNEIFORM RECORDS**

Electronic music pioneer Richard Pinhas first came to prominence with Heldon, but he has also had a substantial solo career where he often combines forces with different musicians. On this release he co-credits guitarist and innovator Barry Cleveland, but the rhythm section is deservedly mentioned on the cover as they are none other than acclaimed bassist Michael Manring and drummer Celso Alberti. These four instrumentals were all improvised, with one of them more than 25 minutes in length, and the move through jazz and avant garde into areas more often considered to be the realm of space rock but can also drop into ambient. The result is something which does need a few plays before the listener starts to get some sort of understanding of what the quartet are achieving, and it would be very easy indeed to write this off unless one is prepared to do just that. It can be challenging, with all four moving in quite different directions, but Alberto’s dramatic drumming and Manring’s fluid basslines keeps everything together and allows the two leads to experiment. This will not be for everyone, but those who enjoy their music to be anything but mainstream may well find much here to enjoy.





**RICK WAKEMAN  
THE MYTHS AND LEGENDS OF  
CLEOPATRA**

There are some people in this world who just cannot get enough of Rick Wakeman, and I must confess I am one of those. I have no idea how many of his albums or DVDs I have in my collection, but the official number is probably "lots". So, when I saw that Cleopatra was releasing a four CD set from his most prolific period, I was very excited indeed. Apparently, this comes with an informative booklet but without that to hand I can only comment on the four discs themselves. I don't believe any of these are full concerts, and I would not be surprised if any of them are cleaned up bootlegs as the sound is not always as good as one might expect, but that could always be due to poor recordings at the time.

Although there are some overlaps in terms of tracks, it is not too bad, but any fan will be glad to hear these, although I cannot be confident they have not already been made available elsewhere. Take for example the last CD in the set, which was recorded at The Maltings in 1976, this may well be audio recorded for the film which is now available as the DVD 'Video Vault Volume 2 - Live at the Maltings 1976' which was released back in 2007. No matter if this has already been released previously, I thoroughly enjoyed hearing Rick with the band working through so many songs we now

rightfully think of as classics. With one CD from 1974, one from 1975 and two from 1976, and a playing time of nearly four hours with music from the likes of 'The Myths And Legends Of King Arthur And The Knights Of The Round Table', 'The Six Wives Of Henry VII', 'Journey To The Centre Of The Earth' and more, what is there here not to love. A nice addition to the collection.



**SOUP  
VISIONS  
GLASSVILLE**

What originally started as a one-man project by Erlend Aastad Viken (vocals, keyboards, guitars) back in 2004 is now very much a full-fledged band with Orjan J Langnes (guitars), Oystein Megard (guitars), Jan Tore Megard (bass) and Espen Berge (drums). They have also been joined here by Giant Sky Orchestra who are Liv Brox (violins), Ivan Ushakov (flutes) and Emil Emilson Hølemsland (trumpet). This is Soup's sixth album, and is deemed Crossover Prog by PA, and that is probably the best place for it, while there are no doubts they have been heavily influenced by the slower and more orchestral elements of Radiohead while also containing some of the more pastoral elements of classic Genesis (especially 'Selling England' period). They also bring in some aspects of Sixties psychedelia, and certainly never sound

Norwegian, as they feel British to the core.

The problem with music which contains so much drama and is played often quite slowly, is that if one is not really in the mood then it can just pass the listener by. I must confess I was playing this on headphones, and it had finished before I realized I hadn't really heard any of it as I had become distracted by something else and there was just not enough bite anywhere for me to be hooked. I have obviously been playing it more since then, but I do find my thoughts wandering and it is a conscious effort not to lose sight of the music itself, and there is no doubt they are clever at what they do and produce some wondrous soundscapes, yet for me it is just too lethargic. I am sure there are many progheads who will argue this is nothing short of brilliant and it should be in everyone's collection, it is just that I am not one of them.

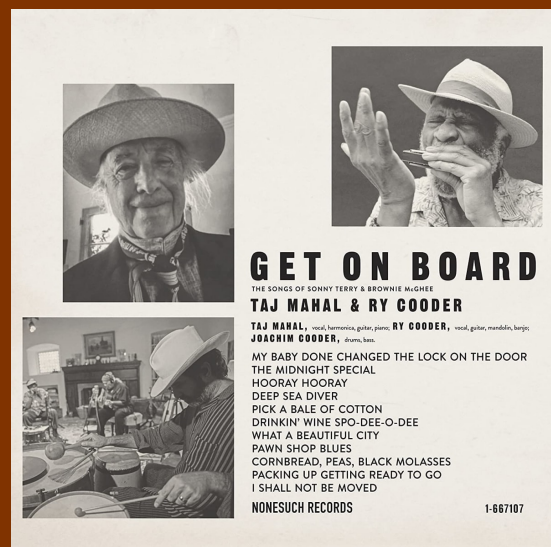


### STEFAN BERGGREN STRANGER IN A STRANGE LAND PRIDE & JOY MUSIC

Stefan Berggren is probably one of Sweden's best-known singers, musicians and songwriters, having been in bands such as Snakes In Paradise, M3, Company Of Snakes, Razorback and Berggren Kerslake Band amongst others and has even deputized in Uriah Heep. This was his first solo album,

released in 2016, and of course he went back to old friends and colleagues, so we have the likes of Bernie Marsden (ex Whitesnake), Neil Murray (Black Sabbath, Whitesnake), Tomas Pomma Thorberg (Snakes In Paradise, Four Sticks, Plankton), Sebastian Sippola (Four Sticks, Plankton), Marcus Jidell (Avatarium, ex Evergrey), Joakim Svalberg (Opeth), Lars Karlsson (Diamond Dogs) and more.

Given his background this was always going to be a blues-based hard rock album, and he has allowed himself room to utilize different styles so he can show off his voice to its best extent. Although he does not have the breadth and depth of the true masters of the art such as Paul Rodgers and even David Coverdale, nor quite the right amount of gravitas, his voice is perfectly suited to the material he has chosen. He rocks when he wishes to, keeps it more rootsy at others, with the result being a very nicely balanced release which is not exactly earth shattering but is enjoyable all the same. I remember seeing him with Company of Snakes years ago, and he is a great live singer, and although he has played it somewhat safe with this release it is still worth hearing, especially when the groove gets going such as on "Coming Home".



### TAJ MAHAL & RY COODER GET ON BOARD NONESUCH RECORDS



This album is a tribute to Sonny Terry and Brownie McGhee, a highly influential pairing who worked with Lead Belly, Woody Guthrie and Pete Seeger among others. Cooder was a teenager when he first saw them play, and were one of the inspirations behind forming The Rising Sons which also featured Taj Mahal. They recorded an album which remained unreleased for many years as it was rejected by the record label at the time, and this is the first time they have come together to record an album since then. Of course, they are now both highly regarded stars in their own right, and have both had highly influential careers in music and in their twilight years they have come back together again. Cooder provides vocals, guitar, mandolin and banjo while Mahal sings and played harmonica, guitar and piano. They were joined by Cooder's son Joachim on percussion and bass, and the songs were recorded in one take, with a feeling and approach which aligns closely to the early days of recorded music.

They were heavily inspired by the classic 1952 album by Folkmasters, 'Get On Board (Negro Folksongs By The Folkmasters)' which featured Sonny Terry (harmonica, vocals), Brownie McGhee (guitar, vocals) and Coyal McMahan (maracas, vocals). The track listing is similar (although not quite identical), while the cover is almost identical, although of course the photos are different. The songs range through early blues and folk, with songs like "Pick A Bale of Cotton" driving alongside classics such as "Drinkin' Wine Spo-Dee-O-Dee" and "The Midnight Special". Like many, I have followed the careers of both these musicians over the years and I have never heard Cooder sound quite so much at home as here is with his old friend and his son. Given their age (one late 70's and one in his 80's) one has to wonder just how much more music they have left in them, but if this is the last then they have provided something truly remarkable with which to end

their careers. It is as far away from modern pop music as it is possible to be, and is true class and passion from beginning to end.



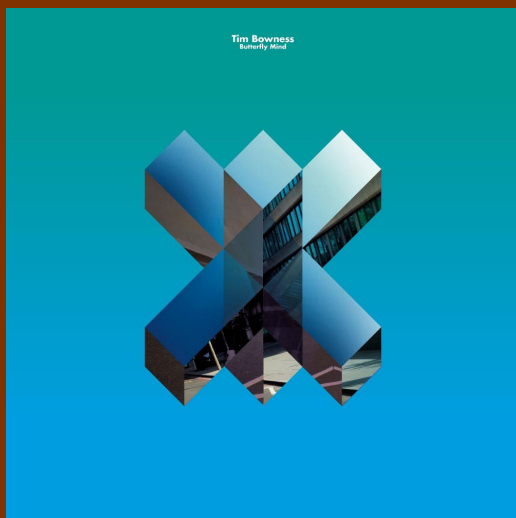
#### **TEMPEST GOING HOME CELTODELIC**

I have had a soft spot for Tempest ever since I first heard them back in the early Nineties, and here they are with what I think is their 12<sup>th</sup> studio album. Lief Sorbye (vocals, mandoguitars, mandolins, mandolas, harmonica, bodhrán) and Adolfo Lazo (drums) are still there, as they have been since the very beginning in 1988, but they have had numerous line-up changes over the years and recent times have seen no difference. None of the others appeared on their last album, 'Thirty Little Turns', namely Lee Corbie-Wells (vocals, fiddle, hurdy-gurdy), Nikolay Georgiev (guitars) and Hugh Caley (bass, vocals) but there is some continuity with an appearance yet again of Robert Berry (keyboards) who has been guesting with them for years.

This is celtic rock with some progressive overtones, for those of you who have not previously come across them then think of some of the music being produced by Jethro Tull in the late Seventies and you will not be too far from the mark, much more that style than that produced by the

likes of Iona or Enya. As always, Leif is the heart of the band with wonderful vocals and his acoustic instruments, and one can certainly imagine him providing the songs to the rest of the band as almost complete entities awaiting their input, although it should be noted that half of them are traditional this time. Their last album was an undoubted classic, but while this is not in quite the same league there is no doubt the addition of Lee on additional lead vocals has provided the band with more breadth. She has a real strength and can stand her ground with Leif, and it allows the band to move in different directions.

Tempest have played more than 2500 gigs in their 35 year existence, and show no sign whatsoever of slowing down yet. Yet again Tempest have delivered an album which any fan of Celtic music will thoroughly enjoy.



**TIM BOWNESS  
BUTTERFLY MIND  
INSIDE OUT MUSIC**

Tim Bowness (no-man) is back with his seventh solo album (as opposed to an album where he is co-credited with another, of which there have been quite a few over the years). He has had a total change of personnel since 2020's 'Late Night Laments' and while he provides vocals, backing vocals, synths, samples, ukulele and Fx there are a host of

guests such as Richard Jupp, Nick Beggs, Ian Anderson, Peter Hammill and Greg Spawton among others. In many ways this is a sequel to the last release, as again we have plenty of softer moments which one can imagine him providing with Steven Wilson alongside, but there are times, such as on "We Feel" which is more dramatic, featuring fluet from none other than Ian Anderson which somehow feels both right and very out of place.

The songs are all very modern, in that they hearken back often to the Eighties as opposed to the Seventies, and often feel as if Richard Barbieri has been involved again as there are plenty of Japan-style moments or early Porcupine Tree. The result is an effective and interesting release which even my wife thinks is a pleasant listen (not what she normally says about my musical tastes). Bowness continues to produce music which is really enjoyable and very different to most withi the prog scene, and long may he continue to do so.



**TO THE RATS AND WOLVES  
ETHRONED  
ARISING EMPIRE**

This was the second album from Trancecore band To The Rats and Wolves, from Essen. Formed in 2012 they broke up in 2020 following one more full-length, which is a real shame as this has



some promise within it. Due not just to the name they remind me quite a bit of Written By Wolves, another band who mix deathcore with dance other genres to create something different to much of the norm. The sextet had two singers in Dixi Wu and Nico Sallach, twin guitarists Marc Dobruk and Danny Guldener plus the rhythm section of Stanislaw "Stanni" Czywil (bass) and drummer Simon Yildirim. The two singers have very different approaches to each other, but are complementary while Dixi, Marc, Danny and Stanni had been members of Beast War returns prior to the formation of TTRAW so know exactly who each works and are very tight indeed.

This style of music is not to everyone's tastes in that it mixes what many people think of as opposing genres, namely dance and metal, and deathcore is in itself one of my least favourite metal sub genres, but when trancore is done well then it can create vibes unlike any other. There are times when TTRAW do just that, getting the dance and metal playoff just right, the energy coming from both sides to create something which is inspired and dramatic. However, unfortunately there are also times when the metal is somewhat spoiled by some insipid keyobards and others where the guitars wash over the top and spoil the desired effect. When they get the mix right, with all six of them firing then this is an impressive album, it is just that it is not like that all the way through. One can certainly hear why they were picked up by Nuclear Blast though.



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...







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

<https://spacewreckrecords.bandcamp.com>



# THE GARDENING CLUB



CIRCLING





## THE UPSIDE DOWN BLACKBIRD



HAVING HEAVED MYSELF  
FROM SOMEWHERE ON HIGH  
NOT NEARLY HIGH ENOUGH  
ON MORE THAN ENOUGH ROPE

I AM SMOKING  
RESIGNED TO SMOKING  
RESIGNED TO AERIAL  
TIN PAN ALLEY MUSIC OF SPOONS  
TOOTLE OF HORNS  
I AM POISED  
I AM KNEELING DOWN  
DOWN  
DOWN  
DOWN

MARK THIS: HERE IS A CREATURE  
ONLY FOUND IN THE WOODS AT NIGHT  
CURLED UP ROUND CRAWLING ROOTS  
THAT HAVE FOUND THEIR WAY  
ABOVE GROUND

2 TWISTING RUINED FINGERS  
ROUND A RUINED STONE  
HERE IS A CREATURE  
WOULD BREAK OUR HEARTS  
LIKE TWIGGS



3 WIND ME UP  
AND I TOTTER  
TALKING ABOUT MYSELF  
CRYING FOR MERCY  
THE BEST OF EVERYTHING  
WATCHED BY THE WIND  
WHEELING  
ONE EYED  
ONE EYED  
ONE EYED



(LYRIC BY CYRIL MCCOLGAN)







# Thom the World Poet

**Rob Ayling writes:**

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

## **LET ME EXPLAIN..**

My father was a train  
I am an airplane  
My father was coal dust particulates  
I am solar powered cells  
My father was work all life long  
I am poem,music,art,song.



# COG-SINISTER

## Official Merchandise

Fall and  
Mark  
E Smith



Cog Sinister:  
Sweatshirt  
£30



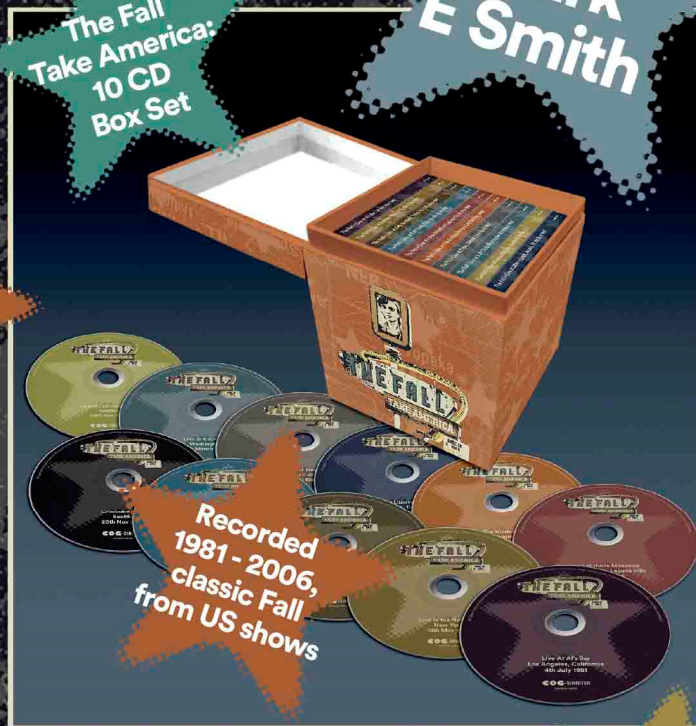
The Fall:  
T Shirt  
£20



The Fall:  
T Shirt  
£20



Cog Sinister:  
Mug  
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The Fall  
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[www.musicglue.com/cog-sinister](http://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](http://www.insideandoutsidenono3.com)



THE WORLD OF GONZO ACCORDING TO

# Mark Raines



Mark has a podcast: The Holsworthy Mark Show podbean. He says that it is a show, "in which I talk about news myself, and do interviews. I set it up as I found video a bit hard. I just hope people like and support it. If anyone wants to be part of it or just to come along for the ride they are welcome".

PS shows can be downloaded

<http://maraines88.podbean.com/>



As regular readers of my inky fingered scribbblings, call me here and elsewhere, will know, I am a firm believer in monarchy. And unlike many people who have a knee-jerk reaction and say that they approve of Royalty, but cannot say why, or even worse say that it's good for tourism, I have a logical reason for supporting the institution. The London Eye is allegedly good for tourism, and I always thought that was a ridiculous vulgar waste of money. And the Millennium Dome was good for tourism, and that has now been flogged to a mobile phone company. No, the institution of the monarchy may be good for tourism, but that is only a tangential benefit. If indeed, it is a benefit.

At any one time, at least 60% of the British public actively support the monarchy, and another large minority don't give a toss one way or the other. There is only about 20% of people in Britain at any one time who actively disagree with the monarchy and want us to become a republic. Forgetting, for the moment that, as Dr David Starkey has pointed out time and time again, we are actually a royal republic, with the benefits of republicanism, and none of the problems. Just take a look over the Atlantic at our "special friends and allies in the United States". They are more divided than ever, with support for the Republican party, and support for the Democrat party being pretty well evenly split. And as both parties are getting more extreme, I cannot truthfully see a time when America is a united country again any time soon. And this is purely because they have an elected head of state. Our



head of state is for life, and takes his or her position immediately upon the death of the previous head of state. Thus the line of succession is always clear, although parliament have the power, as they did with Edward VIII to remove unsuitable monarchs.

And, on Saturday, like millions of others around the world, I shall be watching the coronation of King Charles III, and – yes – I will be partaking in the Royal oath of allegiance. I think that Charles is a damn good bloke, and I feel very sorry for him being haunted by the spectre of his dead ex-wife. I was divorced pretty well at the same time as he was, but luckily nobody ever thought that Alison was a saint, except for a few people that used to work with her whom I don't really like anyway.



# THE BEST LAID PLANS



However, I am confidently expecting protesters to be out in force. These are going to be a mixture of those who still worship at the altar of Saint Diana, and a bunch of people who truly do not understand the role of the monarchy and why it is important for our increasingly beleaguered nation.

You will, I am sure, have seen photographs of protesters holding up signs saying NOT MY KING. These are members of, or at least supporters of, a group called Republic. And guess what kiddies, I truly don't think any of them have thought this through. If they are truly renouncing the reign of King Charles III, they are basically renouncing British citizenship. And it is only because we are still one of the only few very civilised countries in the world that they are not immediately deported. One does not get to pick and choose one's head of state, not in this country at least, and we have already seen what a complete dogs breakfast, the land of the free and the home of the brave, have made of their so-called democracy, which has ended up with 1/2 of the country despising and loathing the other half, with neither party being able to do anything about the real problems which face their country, because it would offend the followers of the other half. Hence, school shootings. Hence the ridiculous medical system.

The British are far more civilised. We may raise an eyebrow at the antics of protesters. People reading this magazine may raise an eyebrow at the fact that I am a monarchist and a member in good standing of the church of England. Yes, I can see that that might seem to be somehow anachronistic, considering I am still a mate of Steve Ignorant and in many ways, consider myself to be an anarchist. But I never pretended that I was going to be consistent.

God save the King!

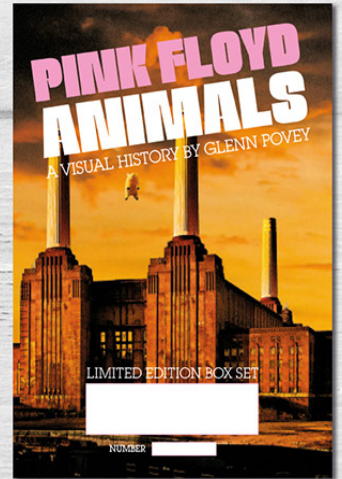
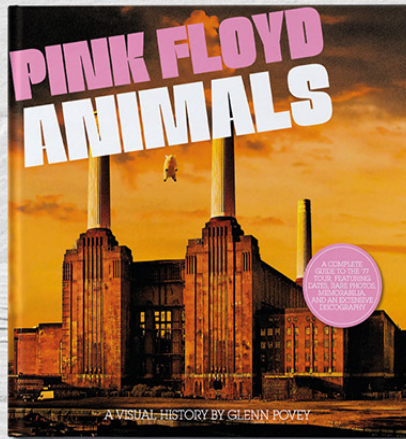
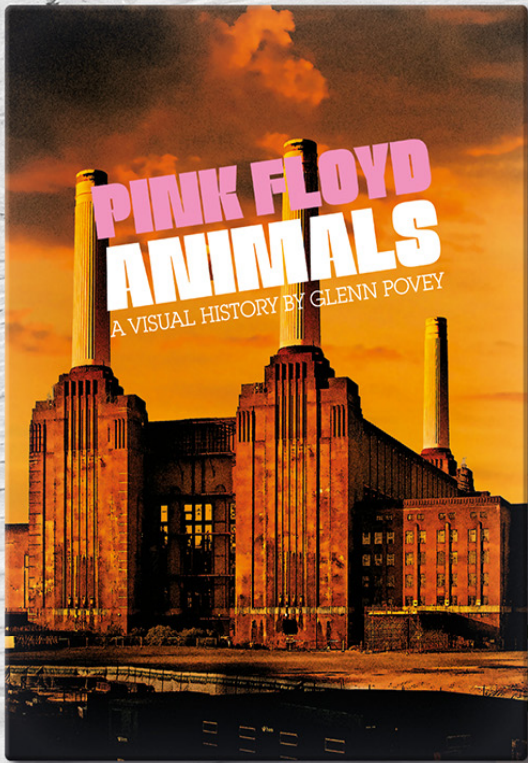
See you next time

Hare bol

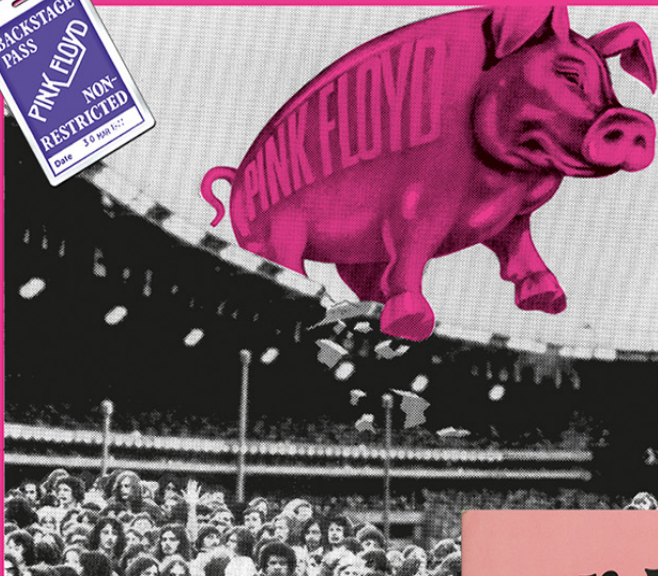
Jon







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



En chair et en os

**PINK FLOYD**

In the flesh

LE STADE OLYMPIQUE

**PINK FLOYD**



TOUR BROCHURE

