

GONZO

Weeklyish #605/6



LET'S WRIST AGAIN

ISSN 2516-1946



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LEST WE FORGET



John Brodie Good



Dave McMann



Mick Farren



Corinna Downes



Doug Harr



Tim Rundall

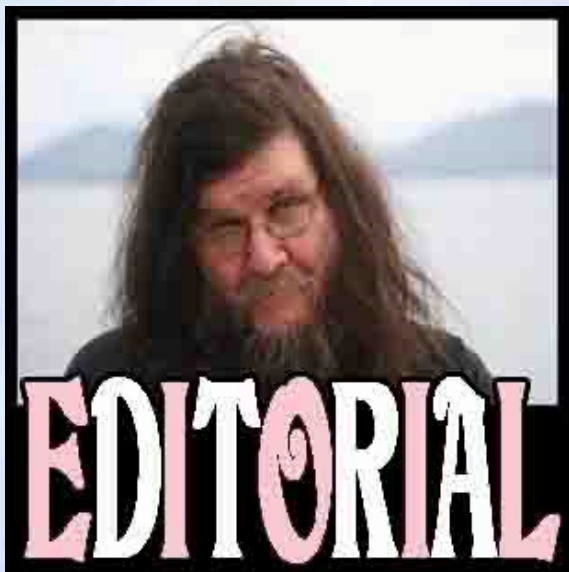


Phil Bayliss

THE THREE COMMANDMENTS OF GONZO WEEKLY:

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

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



Dear friends,

Welcome to another issue of this ever peculiar little magazine. However, this week we have an issue which is even more peculiar than usual. Why is this? Well it's quite simple really, as you all know my personal state of health is pretty ropey, and on Friday

(the day that this issue would normally have come out) I am having an operation on my hand which may well (although I don't know this for sure) mean that I am not able to type or even walk up and downstairs (Because I need to hold the banisters with both hands) for an indeterminate length of time. My hands have been getting more and more numb and less and less able to do fine for some years, and although I thought it was just part of my peripheral neuropathy, it appears that I have something called carpal tunnel syndrome, Which will involve a simple, but allegedly very painful, operation.

So, although this magazine has – indeed – come out this week as per normal, it is not the same as usual; I am writing it considerably less, and I am putting it together on the fly. And it will be coming out a couple of days



GULLIBLE'S TRAVELS

early, so that I do not have anything to worry about on the day that I go under the knife.

I'm sorry to verbal on about my infirmities. I know that they really have no great interest to anybody apart from me and my nearest and dearest, and even my nearest and dearest aren't that worried about my reaction to a relatively simple and straightforward

piece of minor surgery. And I very much hope that it will go swimmingly and that the only real effect will have had on my day today existence is the fact that this magazine has turned up a few days early.

I've been listening to the new *Pet Shop Boys* album, and I think it is easily the best for a long time. I have

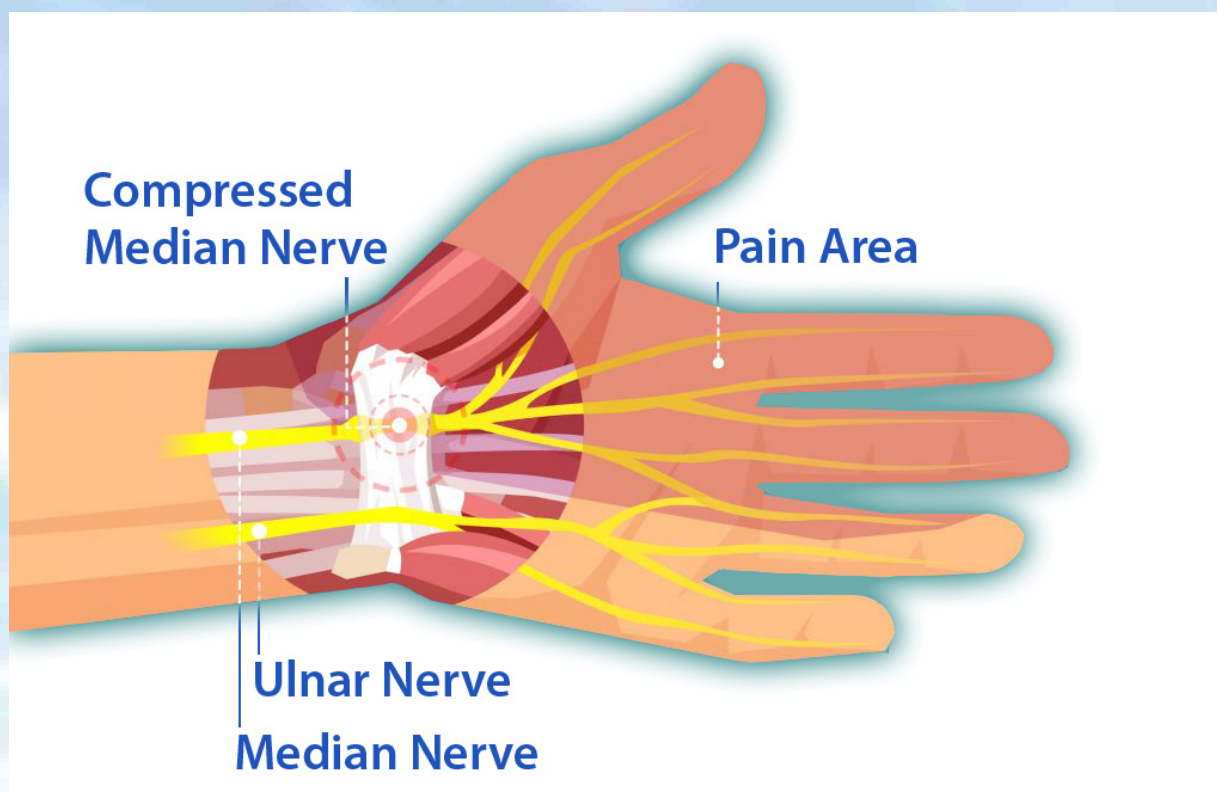
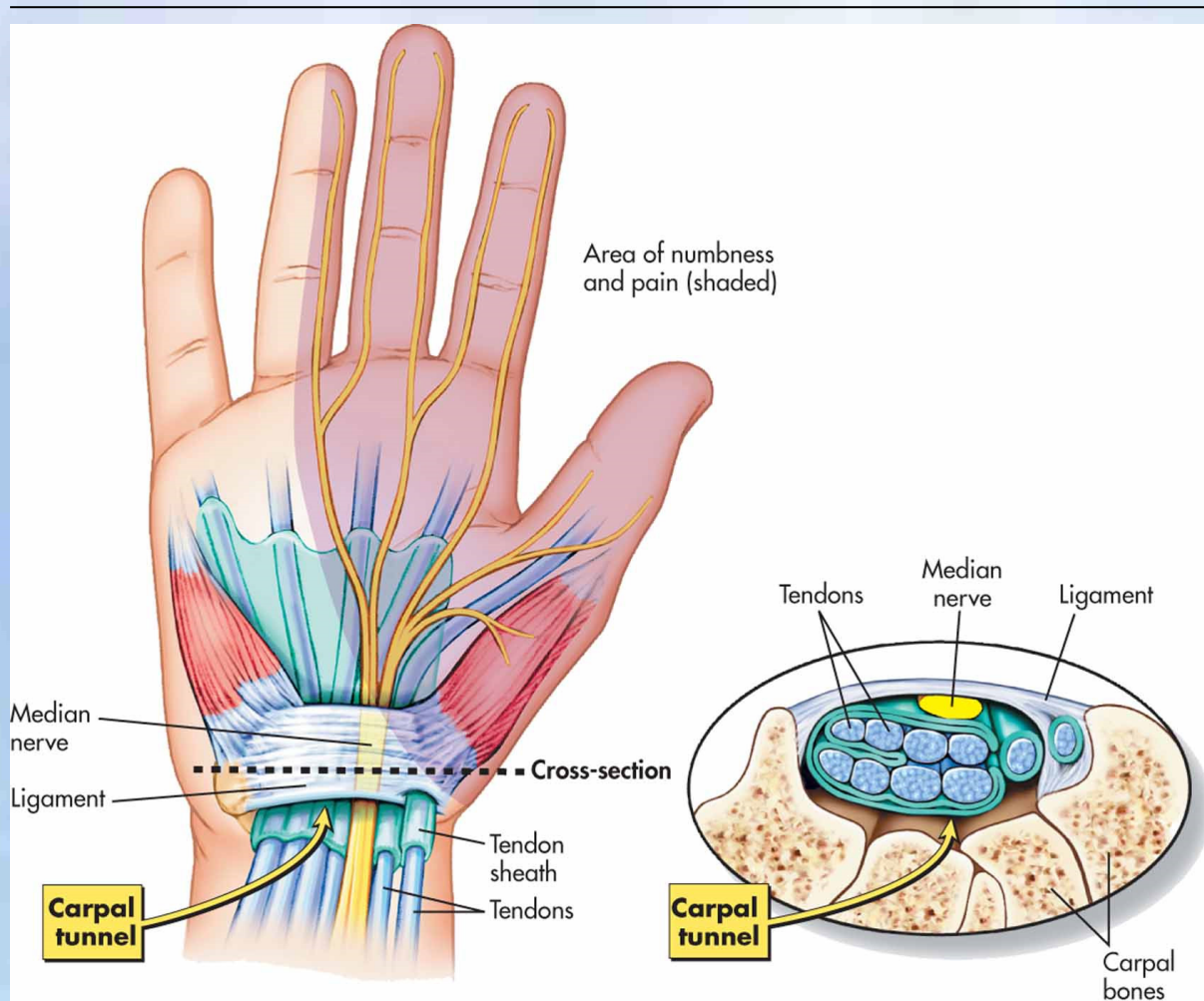


always bought each *Pet Shop Boys* album as they come out, and this new one has really got under my skin. There is so much in it which resonates with me. After all both Neil Tennant and myself are of a certain age, and we both rose intermittently through the serried ranks of music journalism, although I never was anywhere near as high as he did. But we have a lot of our history in common, and so – the first time in about 30 years – if I may misquote *The Smiths*, the Pet Shop

Boys say something to me about my life.

In a statement, Pet Shop Boys expressed that they wanted the album, both its dance tracks and ballads, "to be a celebration of the unique and diverse emotions that make us human", and called the 10 tracks "the strongest indicators of where we are today". They also expressed that producer James Ford had "dared" them to make their "sometimes quite





complicated" demos more minimal in arrangement. Singer Neil Tennant also shared that "every track has an orchestra on it [...] with electronics".

I was not a great fan of the record they made with production team Xenomania some years ago; because I am a great believer unless you are a superstar producer like Phil Spector or Shadow Morton were once upon a time, the producer is there to bring out the hidden talents and abilities of the Artist rather than to impose his own upon them. James Ford has done just that.

This is the lockdown album. Even though that was two or three years ago now, it is the way that modern pop singers work. They write songs as a mirror to the event that are going on a random in the world, but it takes three years for them to be recorded, polished, classified and turned into a recognisable artistic product as an album. There is a song in which Neil Tennant describes dancing by himself in his kitchen, which apparently actually happened. .

I would like to think that by ther next issue, normal service will have been resumed, but knowing what actually constitutes "normal" in this increasingly peculiar world is something which I do not think anyone can claim. So Im will see you then, and we can work it through together.

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,
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EX39 5QR

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

so what's it all about, Alfie?

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

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

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

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

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

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

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

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

THE ^{gonzo} NEWSROOM

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

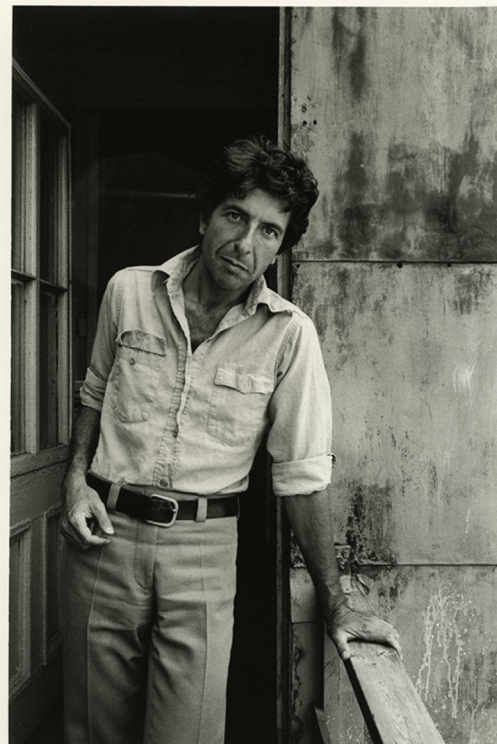
Steve Hackett Isn't Sorry He Left Genesis - Ultimate Classic Rock

<https://ultimateclassicrock.com/steve-hackett-genesis-split/>

Other than short periods of collaboration with figures like Steve Howe and Chris Squire, Hackett has remained a solo act. His last six releases.

Ex-Yes Frontman Jon Anderson Releasing New Studio Album, 'True,' with Current Backing ...
<https://americansongwriter.com/ex-yes-frontman-jon-anderson-releasing-new-studio-album-true-with-current-backing-group-the-band-geeks/>

That record included contributions from his former Yes bandmates Steve Howe, Alan White, and Chris Squire; Rick Derringer; Chick Corea; Journey's ...



3 Songs by Leonard Cohen that Will Make Anyone Tear Up - American Songwriter
<https://americansongwriter.com/3-songs-by-leonard-cohen-that-will-make-anyone-tear-up/>



WHO GONZO? WHY GONZO? WHAT GONZO?

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

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

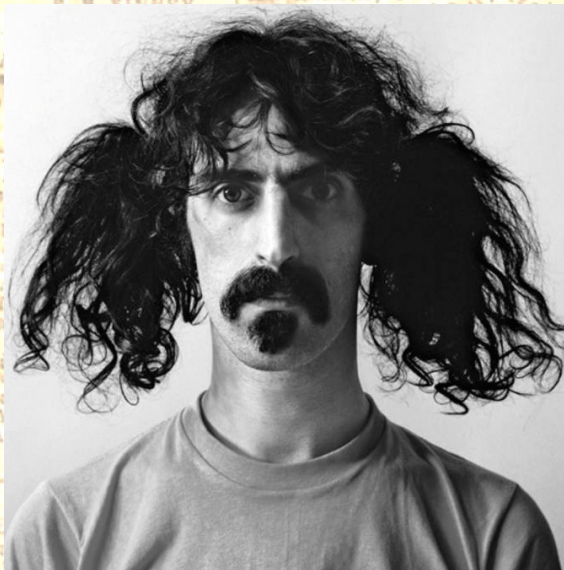
"My life has been the polar opposite of safe, but I am proud of it and so is my son, and that is good enough for me. I would do it all over again without changing the beat, although I have never recommended it to others. That would be cruel and irresponsible and wrong, I think, and I am none of those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

Hunter S. Thompson

Is Leonard Cohen the greatest songwriter who ever lived? Maybe. But either way, he may have written the greatest song of all time—the song covered

When Frank Zappa compared John Wayne to a Nazi leader - Far Out Magazine

<https://faroutmagazine.co.uk/frank-zappa-introduced-john-wayne-as-a-nazi/>



Frank Zappa was as noted for his outspoken views as he was for his incredible music, but his uncompromising nature made him a target for John ...

Hawkwind: The Chronicles Of The Black Sword DVD (United Kingdom) - Blu-ray.com

<https://www.blu-ray.com/dvd/Hawkwind-The-Chronicles-Of-The-Black-Sword-DVD/299205/>

Hawkwind's classic stage production of 'The Chronicles Of The Black Sword' as performed at

ROCKIN' THE CITY OF ANGELS

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

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JOHN DIXIE DREGS
TYX HEART WINGS P.F.M.
HAPPY THE MAN KATE BUSH



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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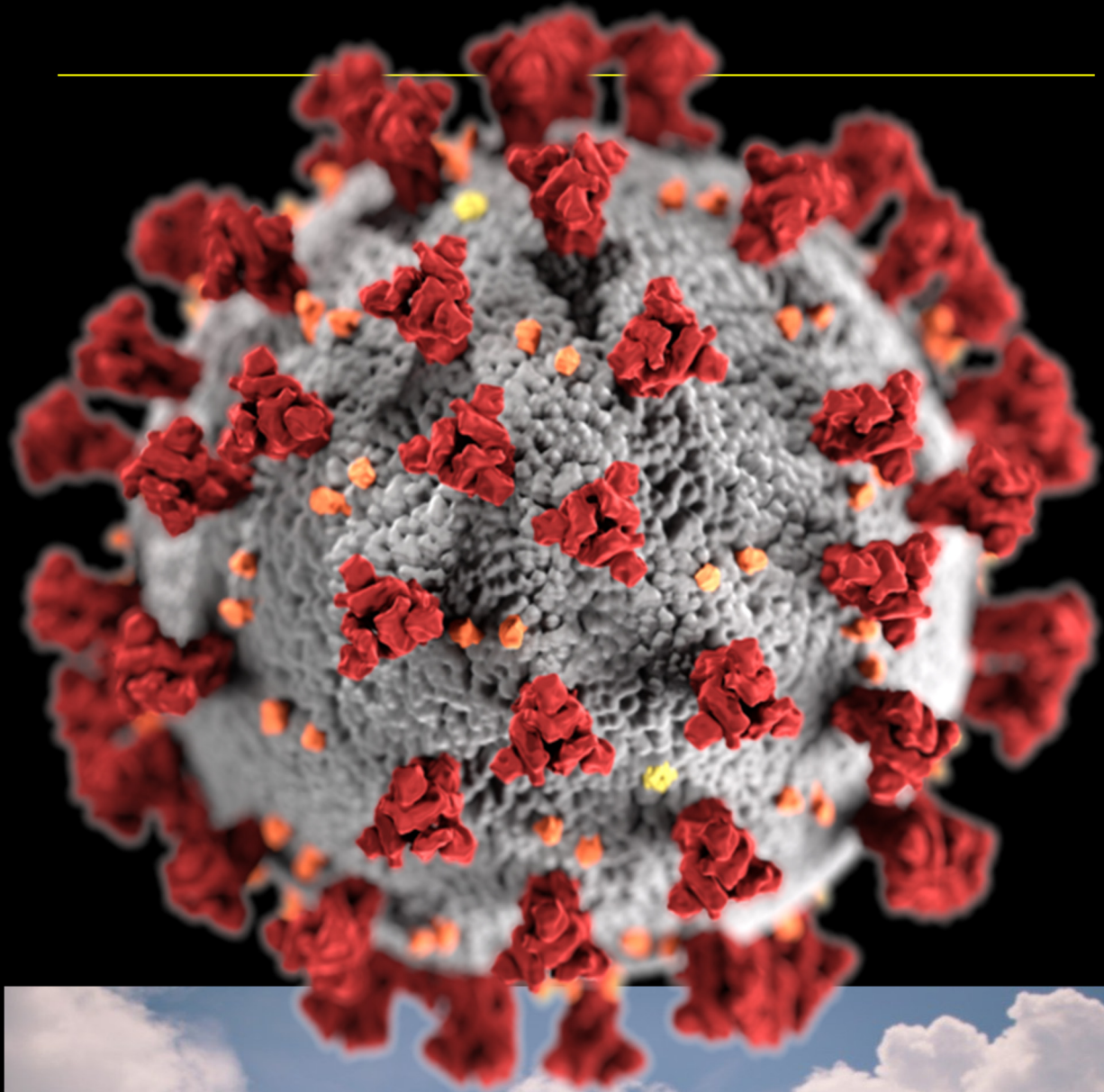
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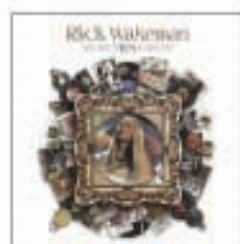
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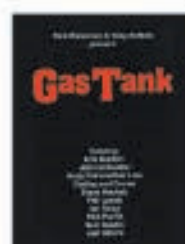
THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires
HFG2004CD



TIME MACHINE

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



GASTANK

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



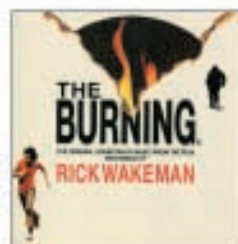
GOLÉ!

Soundtrack album featuring Tony Fernandez and Jackie McAuley
HFG2014CD



COUNTRY AIRS

The original recording, with two new tracks
HFG2014CD



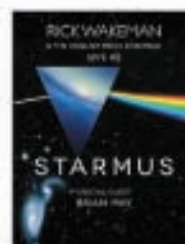
THE BURNING

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



LURE OF THE WILD

With Adam Wakeman. Entirely instrumental
HFG2003CD



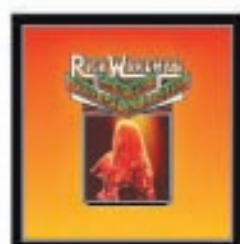
STARMUS

With Brian May and The English Rock Ensemble. DVD
HFG2019DVD



MYTHS AND LEGENDS

Double CD set. The expanded 2016 version
HFG2016CD



LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco
HFG2015CD



THE PHANTOM OF THE OPERA

Double CD + DVD
HFG2005CD



CAN YOU HEAR ME?

Featuring The English Chamber Choir
HFG2005



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BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek
HFG2009CD



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Monday 29th April

KULA SHAKER

Question... What has Kula Shaker and Robert Stephenson got in common?

Answer.... The Boiler Shop, Newcastle.

Where 19th century engineers once built 'Locomotive No1', 'The Rocket' and 'Planet' steam engines, musicians now play in the converted factory.

It's the first time I have been to this venue in the old industrial side of Newcastle Upon Tyne and, I must say, it's quite impressive. They have managed to keep the look of the old place and give it a state of the art P.A. system, with a bar and toilet facilities. Thumbs up for that!

The place is filling up nicely as the lights dim, the stage fills with dry ice and the sounds of Peacocks and Sitar come wafting through the air as the band take to the stage and we are straight into 'Gaslighting' from their new album 'Natural Magick'. I was bit worried the sound might be bouncing around all over the place, but none of that. The band sound great, the P.A. sounds great. Next we are into 'crowd favourite' 'Hey Dude' and the Mosh Pit duly obliged with a bit of the old pogo-ing. I'm a bit long in the tooth for that now, but I was there in spirit.

Then it's another new one 'Waves' and the crowd already know the words 'The Bell's of Durham Town' and a nice little Crispian ad-lib of 'And the Geordies of the Tyne' goes down very well with the crowd as a mighty cheer goes up.

Now things get trippy, as it's time for some 'Natural Magick' and the hall is lit up by those 1970's oil lamps, revolving their kaleidoscope colours all over the walls and ceiling. Far Out

Kula:Shaker



APRIL 1984

- 02 GURNEY TRAMMERS
- 03 SCORPIO DE LA WICK PAVILION
- 05 WIMBORNEHAMPTON THE WILTON
- 06 LONDON ELECTRIC BILLBOARD
- 08 NEWCASTLE COVER SHOP
- 09 GLASGOW SWED TV STUDIO

JULY 1984

- 01 DICKS OF NORWICH
- 02 HITCHCOCK OF RYE
- 04 BRISTOL PUBLIC HOUSE
- 05 BATHINGMOUTH OF FRODO



Man!

Now the fun begins as we listen to an old 'Indian Record Player' it had 'red dials' don't ya know. Hurrah! It's all good stuff this you know, and the crowd are lapping it up!





We are then treated to another old favourite 'Start all over' with the crowd singing their heeds off, yes that's 'Heeds'. We are in Newcastle after all.

Are we ready for the 'Infinite Sun'? You bet your flares and Kaftan we are! Everything she touches changes.....Ummmm Cosmic. It's Chill time with 'I'm Still Here' but not for long, because 'You'll Be Grateful When Your Dead' followed by 'Jerry Was There' and with all the dry ice and 'Far Out' lighting, I'm sure he was.

Good Gad Sir, this jazz cigarette is good stuff. I could have swore I saw Crispian don a Ukulele.

Well fan my brow, it is a Uku, this should be interesting! As the band breeze into 'Bringing It All Back Home'. Beautiful, just beautiful.

The band dig deep again for a gorgeous rendition of 'Light Of The Day'.

We are all nice and mellow now, as Crispian informs us that the 'voice of an angel' who is LaBoni Barua cannot be with them on stage tonight, but if we all think happy thoughts we may hear her voice tonight, and the band break into 'Happy Birthday'. Luckily for us, Jay Darlington [master of the keys] had her vocals sampled. Thank God for modern technology eh! So far so good.

I think the crowd can all sympathize with Mr Mills as he informs us 'I Don't Wanna Pay My Taxes' Hear, hear!

It's the sweary part of the show as the band burst into 'F-Bombs' with the crowd gleefully shouting F**K WAR at Crispian's encouragement. We didn't take much persuasion... I can tell you that. There is not much time to gather our thoughts before its time for the '303' and the crowd go ballistic!

As the cheering subsides and the lights dim.....we hear the words 'Achintya Bheda Abheda' and the crowd go nuts again and we are all off on the trip that is 'Tattva', the crowd singing along to every word. It's amazing.

Now that the band have us all high as kites, they might as well keep us up there and no sooner than we get our breath back, it's right on into a blistering version of 'Hush' and Jay Darlington is frying the keyboard on the Hammond Organ, much to everyone's delight! The band were on fire tonight as the crowd whistle, stamp, clap and cheer their approval as Mr Mills and Co. thank the fans for turning out in numbers on a cold Monday night and leave the stage to huge applause....But we know and they know, they are not going to get away with it that easily. For there is one stone they have left unturned.....and as the stamping and cheering continue....The lights dim again and over the P.A. comes the plaintive cry of a Peacock, Sitar and the monstrous opening riff of 'Govinda'. If I thought the crowd were up for it before, then I was mistaken! You had to have been there, the noise was pronominal! And the singing was just out of this world....Crispian could have kept quiet if wanted too, The crowd was as loud as the band!

What a spectacle! I was gobsmacked. The band must have floated off the stage, high on appreciation and love. They played brilliantly and it was a truly magical gig. They delivered and then we give them the praise they deserved, and as I made my way home from the train station on an updated version of Robert's machine, I wondered what Mr Stephenson would have made of it all? I'm sure Kula Shaka could write a song about it. Ha!



-Chris Packham



IT IS TIME TO STAND UP AND BE COUNTED

Worcester, Feb 11. 215 13 Washington Square

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?**

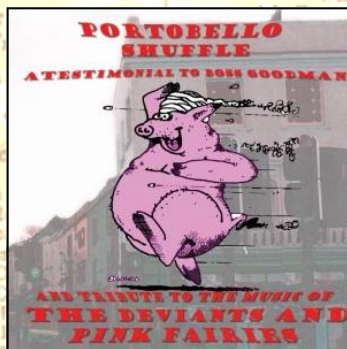
**Celebrate wildlife on
World Wildlife Day
don't shoot it.**





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



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

Jimmy Carter

FB/Sue Fitzmaurice, Author



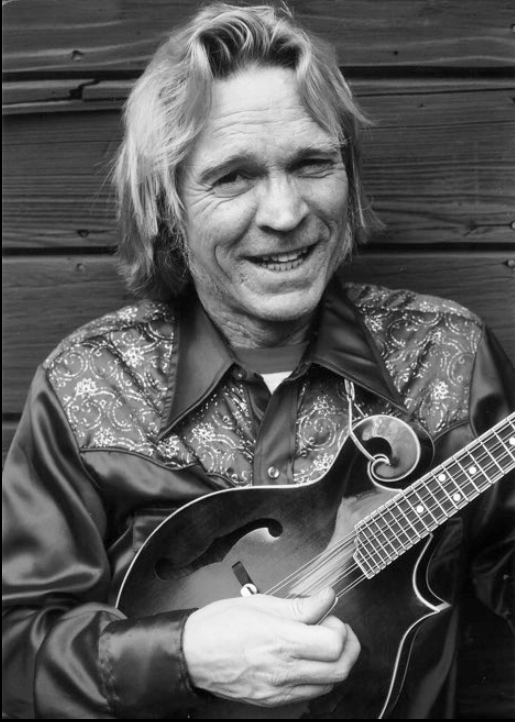
Trying to pick my favorite politician is like trying to decide which STD is just right for me.



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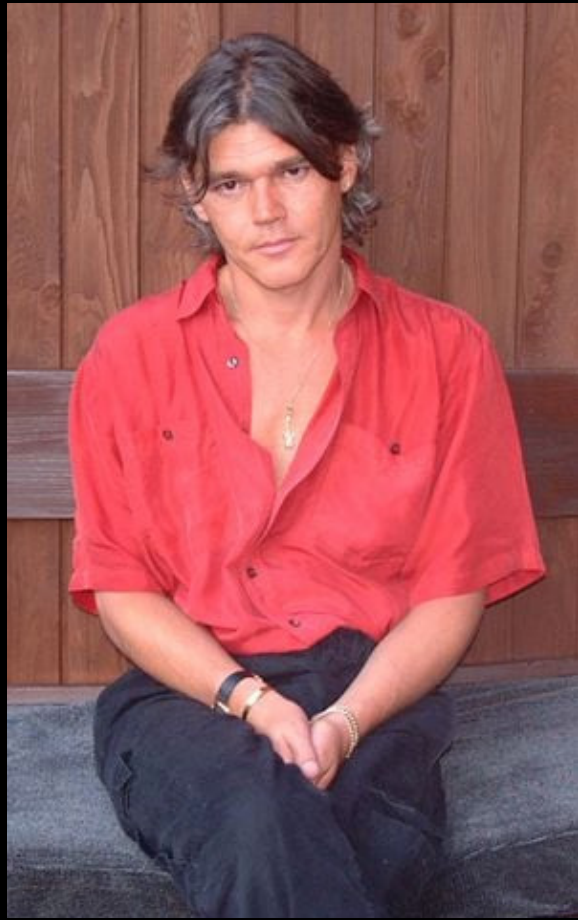


Every effort has been made to ensure that pictures used for the obituaries and every other article in the magazine are copyright free or we own the copyright ourselves. However, following in the footsteps of the jolly nice people at Wikipedia, there are occasions in which illustrations which are presumably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



Frank Wakefield
1934 - 2024

Franklin Delano Roosevelt Wakefield was an American mandolin player in the bluegrass music style, and was known not only for his solo career but also for his collaborations with a number of well-known musical artists, including Jerry Garcia, The Stanley Brothers, and the Greenbriar Boys, among others. Wakefield died on April 26, 2024, at the age of 89.



Robin George
1956 - 2024

Robin Charles George Sidebotham was a British rock guitarist, singer, songwriter and producer. He achieved success during 1985 with the song "Heartline". The single was notably featured on George's 1984 debut album *Dangerous Music*. George also collaborated with several artists during his career including David Byron, Phil Lynott, Glenn Hughes, Robert Plant, John Wetton and Magnum. George died on 26 April 2024, at the age of 68.

THOSE WE HAVE LOST

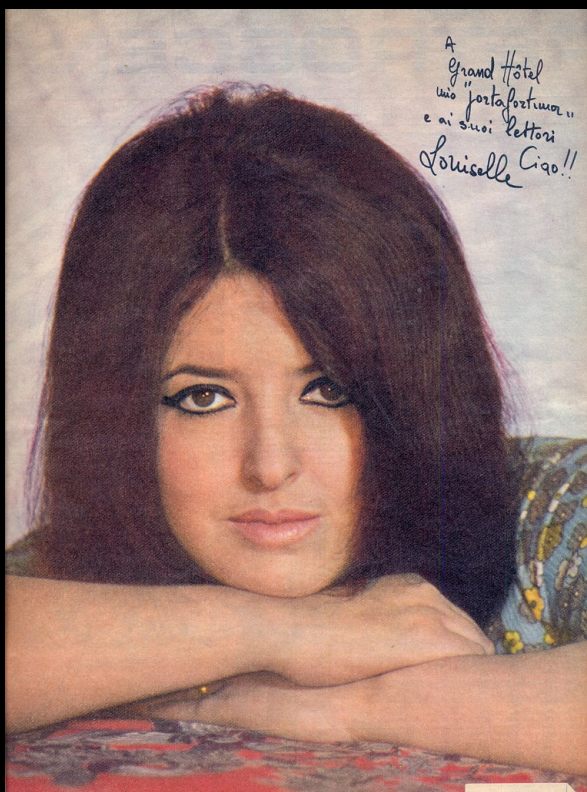
COLLATED BY HARRY WADHAM



Renna Kellaway
1931 - 2024

Renna Kellaway, Lady Manduell MBE was a South Africa-born British pianist and music teacher. Kellaway made her concert debut in Durban City Hall at the age of 13, later touring as a concert pianist and chamber musician in Europe, Asia, the US and South Africa, as well as giving master classes. Kellaway began teaching at the Birmingham School of Music in the 1970s, and at the Royal Northern College of Music from 1980. Kellaway founded the annual Lake District Summer Music festival in

1985 and ran it for 35 years as artistic director, and was appointed a Member of the Order of the British Empire for services to music in the 2009 New Year Honours. Kellaway died at her home in High Bentham, on 26 April 2024, at the age of 92.



Louiselle
1946 - 2024

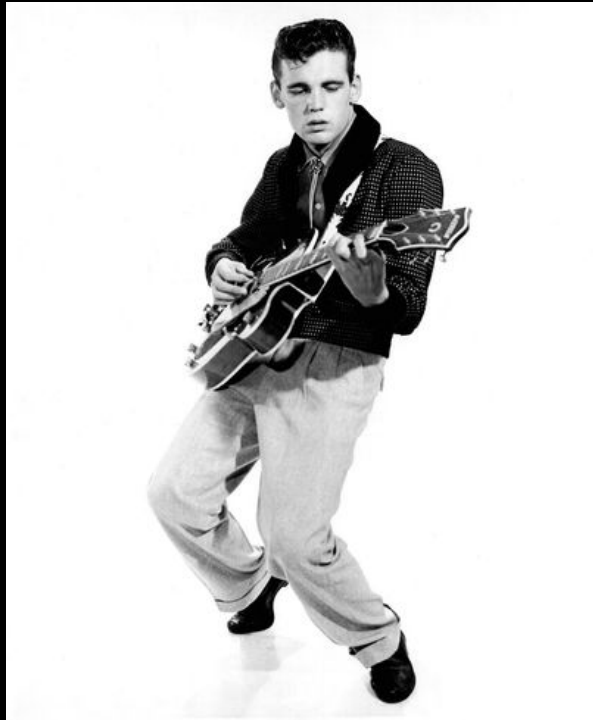
Maria Luisa Catricalà, best known by the stage name Louiselle, was an Italian singer of the 1960s and '70s. She achieved success with "Ascoltami" in 1965. Catricalà died on 27 April 2024, at the age of 77.

THOSE WE HAVE LOST



Dagne Groven Myhren 1940 - 2024

Dagne Groven Myhren was a Norwegian literature researcher, folk musician and educator. Her literary studies have included significant works on Henrik Wergeland (earning her a PhD) and on Norwegian folk poetry. As a singer, she focused on the traditional songs of Telemark, a county in Norway, frequently contributing to radio programmes. Until her retirement in 2003, she was professor of Nordic Studies at the University of Oslo. Myhren died on 29 April 2024, at the age of 83.



Duane Eddy 1938 - 2024

Duane Eddy was an American rock and roll guitarist. In the late 1950s and early 1960s, he had a string of hit records produced by Lee Hazlewood which were noted for their characteristically "twangy" guitar sound, including "Rebel-Rouser", "Peter Gunn", and "Because They're Young". He had sold 12 million records by 1963. Eddy was inducted into the Rock and Roll Hall of Fame in 1994 and the Musicians Hall of Fame and Museum in 2008. Eddy died of cancer in Franklin, Tennessee, on April 30, 2024, four days after his birthday, at the age of 86.

THOSE WE HAVE LOST



Uma Ramanan
1955 - 2024

Uma Ramanan was an Indian playback singer, predominantly in the Tamil language. She was also a live stage performer, enjoying a lengthy live career spanning 35 years. Uma Ramanan was also a classically trained dancer. She died on 1 May 2024, at the age of 72.



Richard Maloof
1940 - 2024

Richard David Maloof was an American musician who played bass and tuba for the Lawrence Welk orchestra. While stationed at the North American Air Defense Command (NORAD), Richard played in the NORAD Commanders Jazz Band, and was invited in 1967 to join Lawrence Welk, both with the orchestra and on his weekly television show. He remained until the show ended in February 1982. Maloof also performed music for several television shows, commercials and feature films. Richard Maloof died on May 1, 2024, at the age of 84.

THOSE WE HAVE LOST



Hasna El-Bacharia
 حسناء البشارية
 1950 - 2024

Hasna El-Bacharia was an Algerian singer and multi-instrumentalist who specialized in diwan music. El-Bacharia's playing career spanned three decades. Her style combined religious music with the profane,

playing a combination of the electric guitar, the lute, the banjo, and the sinter. In 2015, she joined the musical group Lemma Becharia comprising 12 female artists who performed Saoura music. Hasna El-Bacharia died on 1 May 2024, at the age of 74.



John Pisano
 1931 - 2024

John Pisano was an American jazz guitarist. Pisano worked with Herb Alpert, Billy Bean, Chico Hamilton, Peggy Lee, and Joe Pass, among many others. He died in Los Angeles on May, 2, 2024.

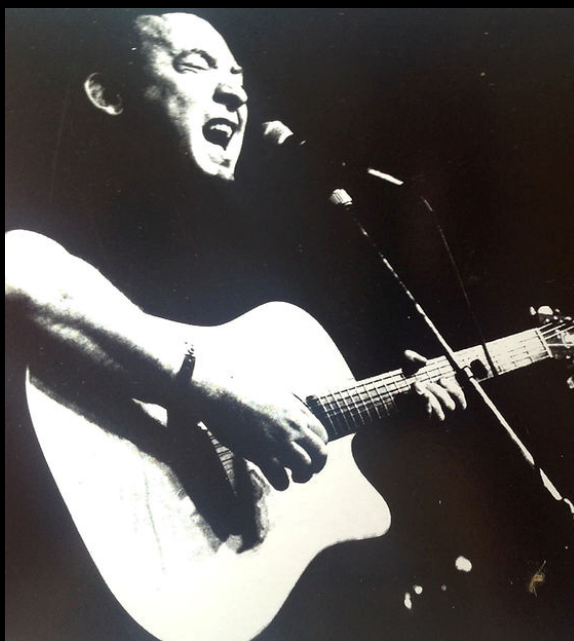
THOSE WE HAVE LOST



Jim Mills
1966 - 2024

James Robert Mills was an American musician known primarily as a bluegrass banjo player who played in the three-finger style popularized by Earl Scruggs. Mills was also well known as an expert on pre-war Gibson banjos. In the 1980s, prior to his stint with Skaggs, Mills performed for five years with Doyle Lawson & Quicksilver. Mills worked as the banjo player for Ricky Skaggs and Kentucky Thunder for 14 years until the summer of 2010, when he left the band to focus on his business buying, selling and trading rare pre-war banjos. He has three solo albums and has performed on many others. He has won the IBMA banjo player of the year award six times, and also won IBMA Instrumental Album of the Year for his *Bound to Ride*

album. Mills has won six Grammy Awards. Mills died from a heart attack on May 3, 2024, at the age of 57.



Ron Kavana
1950 - 2024

Ronnie Kavanagh, known by his stage name Ron Kavana was an Irish singer, songwriter, guitarist and multi-instrumentalist, and band leader. Performing with a lengthy list of bands, Kavana performed with influential musicians from the worlds of Celtic music, British soul, blues, rhythm & blues, rock, Irish folk and folk-rock, and worldbeat music. His *Galway to Graceland* album was described as an album of blues, Tex Mex, country, rock, cajun, and occasionally Irish influenced music. A broad songwriter, Kavana has written songs exploring history

THOSE WE HAVE LOST

and politics, as well as drinking, dancing, and playing music. He was also educated, with first-class honours in Irish studies and film studies. Kavana died on 4 May 2024, at the age of 73.



Willie Hona
1953 - 2024

Wiremu Hona was a New Zealand musician. Hona's career began alongside Mark Williams, Mack Tane and Gregg Findlay in the band the Face. In 1983 he released *She Needs You* and it reached #41 on the New Zealand Charts. In 1983 he also joined Herbs as singer and guitarist, appearing on two albums, *Long Ago* (1984) and *Sensitive to a Smile* (1987) and on multiple singles such as songs *Slice of Heaven*, *Sensitive to a Smile* and *Listen*. He

left the band in late 1988. In 1991 he released a solo album called *Keep an Open Heart*. Hona died from pancreatic cancer in Paraparaumu, on 5 May 2024, at the age of 70.



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Christiane Stefanski
1949 - 2024

Christiane Stefanski was a Belgian francophone singer. During her youth, she was part of several folk groups until she began singing in the 1970s. In 1980, she produced her first LP. In 1985, Stefanski participated in a youth festival in Moscow and took part in a series of tours in France and Switzerland. In 1987, she founded the band *Lush Life*, and in 1994, she released her first CD, titled *Carnet de doutes*. In

THOSE WE HAVE LOST

January 2007, she recorded the album *Belle saison pour les volcans*. Stefanski died in Liège on 6 May 2024, at the age of 74.



Wayland Holyfield
1942 - 2024

Wayland D. Holyfield was an American songwriter and leader in the songwriting community. Prior to his musical career Holyfield was a wholesale appliance salesman and advertising account manager. In 1972, Holyfield left Arkansas and moved to Nashville, Tennessee, to pursue a songwriting career and his first song was recorded in 1973. In addition to his collaborations with Williams, Holyfield's songs have been recorded by numerous Nashville singers including Kathy Mattea,

Conway Twitty, Ernest Tubb, Anne Murray and Charly McClain, among others. During his career, Holyfield was writer of over 40 Top Ten hits and 14 #1 hits. Holyfield died at his home in Nashville on May 6, 2024, at the age of 82.



Jan "Ptaszyn"
Wróblewski
1936 - 2024

Jan "Ptaszyn" Wróblewski was a Polish jazz musician, composer and arranger. He played the tenor and baritone saxophones. Wróblewski began his musical career in 1956 at the first Sopot Jazz Festival in Krzysztof Komeda's group. In 1958, he became the first Polish jazz musician to

THOSE WE HAVE LOST

perform at the Newport Jazz Festival as a member of the International Youth Band. He toured around the world and for a decade, beginning in 1958, he directed the Polish Radio Jazz Studio. Wróblewski also hosted the DJ of Europe's longest running jazz program, broadcast weekly by the Polskie Radio Program III from 1970. Wróblewski died on 7 May 2024, at the age of 88.



John Barbata
1945 - 2024

John Barbata was an American drummer who was active especially in pop and rock bands in the 1960s and 1970s, both as a band member and as a session drummer. Barbata served as the drummer for The Turtles, Crosby, Stills, Nash & Young,

Jefferson Airplane (for its final album and tour only), and Jefferson Starship (from 1974 to 1978). Barbata claimed to have played on over 60 albums in an uncredited capacity. Barbata died on May 8, 2024, at the age of 79.



Bill Holman
1927 - 2024

Willis Leonard Holman was an American composer, arranger, conductor, saxophonist, and songwriter working in jazz and traditional pop. His career spanned over seven decades, starting with the Charlie Barnet orchestra in 1950. In 1952, he joined the Stan Kenton Orchestra, forming a longstanding association with the group. He also wrote for several other

THOSE WE HAVE LOST

big bands, groups in the West Coast jazz scene, and pop groups, such as The Association, The Sandpipers, and The Monkees. He also formed the Bill Holman Big Band in the 1950s. He died on May 6, 2024, aged 96, in Los Angeles, California.



Richard Tandy
1948 - 2024

Richard Tandy was an English musician. He was the full-time keyboardist in the band Electric Light Orchestra ("ELO"). His palette of keyboards was an important ingredient in the group's sound, especially on the albums *A New World Record* (1976), *Out of the Blue* (1977), *Discovery* (1979) and *Time* (1981). He collaborated musically with ELO frontman Jeff Lynne on many projects, among them songs for the *Electric Dreams* soundtrack, Lynne's solo album *Armchair Theatre* and Lynne-produced Dave Edmunds

album *Information*. Tandy was inducted into the Rock and Roll Hall of Fame in 2017 as a member of Electric Light Orchestra. Tandy died on 1 May 2024, at the age of 76.



Ignatius Jones
1957 - 2024

Juan Ignacio Rafaelo Lorenzo Trápaga y Esteban AM, known professionally as Ignatius Jones, was a Filipino-born Australian events director and journalist who fronted the shock rock band Jimmy

THOSE WE HAVE LOST

and the Boys. From 1976 to 1982, the group pioneered the use of shock theatrics in Australia. In 1981, they scored their only top 10 single with "They Won't Let My Girlfriend Talk to Me". In 1982, after their disbandment, Jones pursued a solo career and by the mid-1980s was a member of a swing jazz-cabaret band, Pardon Me Boys. As an actor, Jones also appeared on a few TV series. Jones died after a short illness at his home in the Philippines, on 7 May 2024.

Giovanna Marini 1937 - 2024

Giovanna Marini was an Italian singer, songwriter, researcher and ethnomusicologist. In the early 1960s she befriended artists and writers who were passionate about Italian popular traditions. An ardent communist, Marini identified in contemporary folk music the perfect vehicle to express her political ideas. Over the course of her career Marini wrote many protest song lyrics, embracing the themes of social justice that characterized the Italian '68 period and other political issues. From 1991 to 2002 she taught ethnomusicology at the University of Vincennes (Paris-VIII). Marini died in Rome on 8 May 2024, at the age of 87.



THOSE WE HAVE LOST

A Few Facts About Plastic Pollution



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marine mammals are
killed annually from
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plastic
water
bottles are
thrown
away every
year

Plastic constitutes
approximately

90%
of all trash floating on the ocean



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throws away
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of plastic per year.

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use, we use
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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/>



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

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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

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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

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Celestial Fire

Live in the UK



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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...

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



From danger to safety...

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

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

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

One more thing....

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

Jonathan & Brad



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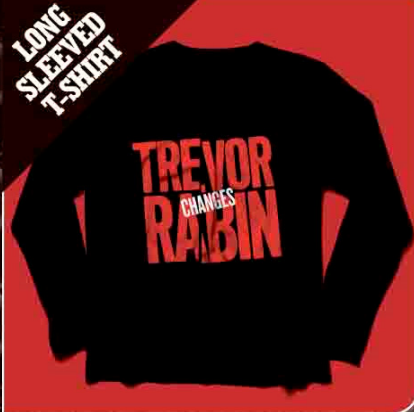
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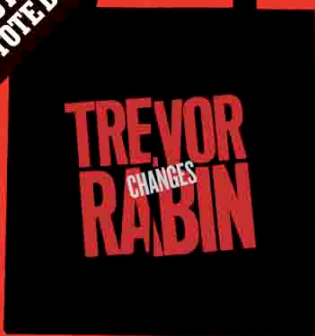


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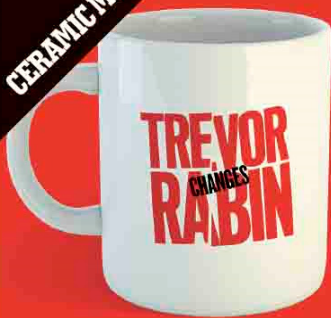
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Overview Effect By FR4NKIE

Overview Effect is the latest release from Manchester, UK Grime artist FR4NKIE. This album is his sophomore release and will mark the first time I have reviewed a full album from the grime genre. The album includes features from underground artists including LPNoID, Illy From Da NW Side, Cosmo Laurie, Trapson, Dizmack, Masovelli, and Manchester Hypes. Production comes

STEVE RIDER

from Trolley Snatcha and promises to blend Road Rap and Grime influences with such elements as Folk and Guitar music as a backdrop to showcase FR4NKIE's versatility.

Now before I get into the album it seems only right that I detail some background on FR4NKIE for you. The Manchester based artist was formerly known by the name XP Burstgang, and over the years he has achieved international recognition for his contributions to the Grime scene. Alongside collaborations with the likes of Mike Skinner and President T, his career has also seen victories in Lord of the Mics and Red Bull's Grime-A-Side. Although his roots are in the Grime scene, he has also built a diverse discography that spans the likes of Trap, Drill, and some genre-defying ballads. This latest release draws on the experience gained throughout his career to bring a release that has a well-rounded and mature approach to street music.

So, with that said, let's get into Overview Effect...

The album kicks off with To Be Frank, featuring LPNoID, the organ notes ease you into this one but, soon the heavy bass hits, ramping up the energy but, retaining those organ notes which bring an eerie and almost dark quality. This one sees FR4NKIE taking us into the realities of street life in the UK, hence the dark tone of the track, because there are so many aspects of the street life in the UK that bring pain and violence, all in the name of making money. With those visions of the stark reality imprinted on your awareness, Brick In The Wall brings a sound that merges that street beat mixed with the folk guitar vibe that has a reflective edge to it. There is a touching element to this track which looks deeply at the struggles of living in a society that is set-up to keep most of us down. In our desire to be all we can be and to rebel against those who judge us, we often lose friends and loved ones along the way but, it is their memories that often keep us striving for more, rather than giving in

and choosing to take that one step that will make us fall. Next up is Simon Says which features Illy from da NWside. Here the sound is back to that more classic grime sound with heavy bass, but with a mix of guitar and electronic vibes that tweak your nerves, just a little. The lyrics are delivered with more than a drop of venom and seem to be a demonstration of lyrical prowess of both artists. There is also a heavy dose of that street mentality and vibe here reflecting the reality of what many refuse to see.

Another Day In Britain keeps that grime vibe but, there are elements to the sound that really give this one a reflective air to it. It's the kind of focused sound that helps you pay attention to what is being said, and here FR4NKIE has a lot to say; it's a track that really mirrors the voice of so many of us these days. It might just seem like this is just a shot across the bow of the establishment but, more than that, it is the voice of the youth, the voice of those who are unheard in society. This is the voice that needs to be heard by those who refuse and chose not to listen. Janis Joplin merges the heavy bass grime sound with some melodic organ notes, which has the strange effect of making you almost just want to sit back, close your eyes, and listen. There are elements here that make this one seem like a homage to the late great blues singer. However, as you listen there is much about FR4NKIE's own musical journey here too and that could well link to the inspiration of Janis. Guitars take the forefront on Benzema producing this melodic and atmospheric sound that you can easily lose yourself in. This one seems to flip the idea of the classic ballad as FR4NKIE brings us a track which is seemingly focused on being the best, which is mirrored, metaphorically speaking, by Real Madrid's Karim Benzema and his achievement of winning the Ballon D'or in football.

Walk Through Fire features Cosmo Laurie and Trapson alongside FR4NKIE over a beat that has a more LoFi Hip Hop vibe with head nod drums, bass guitar and



a multi-layered sound that has a chilled quality. This one really seems to take a look at the key experiences we have in growing up, the kind of situations that shape and mould us into who we are, these situations are not always easy but, we remember them and the strength they gave us to get to where we are. With that retrospective vibe still present the sound of rain enters our awareness with easy

going keys, when the drum beat hits, the sound still retains a chilled element for One Of Them. This one has that ballad feel to it as FR4NKIE take us on a self-reflective journey that looks at mental health and how we can be too hard on ourselves, which is very much a result of our life experiences in growing up. The message here is really to lighten up and be easy on ourselves, this way we can be

more our true selves. Is That You Yeah features Dizmack and Masovelli and has a more heavy bass sound to it which is underpinned by synth and strings to provide a more energetic vibe. This one was far more difficult to read as there was a lot of reflective thoughts and visions of how people are treated but, there is also a lot about striving to be better and believing in yourself.

We move into the final two tracks of the album with the penultimate track Mess, featuring Manchester Hypes, this one has a heavy bassline backed by electronic notes that play with your awareness, which works well with the titles of the track. Living in an urban environment seems to be getting worse and this track speaks on that by noting you see around you or experience day-to-day in the cities. There is violence on the rise, rubbish, pain and suffering all around, it's a mess but, there is a yin and yang to everything and its not doom and gloom but, it us that has the power to change it. Moving into the final track, On My Own has guitar that takes the to the forefront alongside the drumbeat. Once more there is a reflective vibe to this one, which fits perfectly here with the deeply personal nature of the track. FR4NKIE looks back over some of his toughest struggles and shows how he work through these on his own by drawing on his internal strength to get him through.

Firstly, I have to backtrack a bit here. Earlier, in my intro, I noted this was the first grime album I would have reviewed But, after listening to the full album it is clear that this is not just a grime album, there are influences here from many genres including grime, Hip Hop, drill, trap and even EDM, making this a cross-genre album that may very well appeal to many different ears.

This was also a great challenge for me and was definitely not the easiest album I have ever reviewed. There are some musical influences here that are not genres that I ordinarily listen to, and I have never really gelled with the likes of

EDM, for example, it was just a challenge to immerse myself in something different and find my own way to interpret what I was hearing. It is clear from the many influences that FR4NKIE is an accomplished artist who is more than able to mix up his rap styles and flows, using his chosen wordplay style to great effect to convey his messages. The use of his own personal experiences, some of which are deeply personal, gives this one an authentic and relatable edge, something that will appeal to many people even if the sound is not immediately to their liking.

There are some great features here and although none of the names are familiar to me, everyone of them works well on the individual tracks and alongside FR4NKIE. There are no points where anyone feels out of place, and they all display their own individual and unique rap talent.

The production is solid and provides the perfect musical backdrop. The wealth of influences really comes through here and shows an adept quality by Trolley Snatcha that reflects someone who has collaborated with the likes of Chase & Status and Flux Pavillion but, is willing to go beyond the type of music that he would normally be associated with and produce some more experimental work.

The title of the album, Overview Effect, comes from an experience that is described by astronauts, while in space and looking back at earth. Described as “a cognitive shift” and “a state of awe with self-transcendent qualities”, you can see why this was chosen as the title as FR4NKIE has put his experiences across life and the challenges of the working class in the UK today into and musical trip that touches on such themes as drug abuse and falling into a life of crime, alongside his musical journey and the cross genre sounds; something which, to me, is as much a cognitive shift as you can get in the underground music scene.

I definitely recommend you give this a listen, because I know there are people who are gonna love this but, also, as much as it was a challenge to me to step outside my normal box and listen to something completely different, I would say give it a listen before you judge it based solely on your own musical tastes, because you might be surprised.

The Overview Effect is released independently and is out now on all streaming platforms.

My thanks to William from the BH.WAV brand for bringing this one to my attention.

I'll see ya next time,

Steve

Don't Stop By Layman & Abstract Soundz

Don't Stop is the latest release from Layman (Stroud, Gloucestershire) and



Abstract Soundz (Banbury, Oxfordshire). It is also the final and lead single to be released from their upcoming Don't Stop EP, which will be dropping soon.

I know that producer Abstract Soundz has featured on the blog before and I was sure that I had featured Layman before but, it appears not and so I have not sorted any sort of Bio for the man to give him a bit more of an intro, I'll have to rectify that soon...

With the prospect of their forthcoming EP, let's let the music speak for itself and straight into Don't Stop...

The organ notes that lead us into the track give you an instant impression of a reflective vibe, which is only reinforced as Abstract Soundz brings in a solid boom bap beat with horns and more keys, giving you the energy to nod ya head. You realise that the reflective vibe is a perfect backdrop for Layman to drop a deeply personal track that details the struggles of addiction and coming out the other side to make it past those dark days. This is emotive and deeply touching for anyone who has struggled with an addiction of any kind, which is why this one is so relatable.

The thing is here that regardless of whether it is drugs, alcohol or even an addictive behaviour, many of us are

touched with this realisation and we don't always understand that what we are doing is an addictive behaviour. It is only when we finally understand and accept it for what it is can we look to find the reasons and the help that will bring us back from the addiction and help keep us in a better place with the ones we love.

You really get this sense that what Layman is saying here is don't stop doing what you are doing in finding a way back to being your true self. By being truly open and bearing his soul on this track, it's such an inspiration to others out there to do the same. So, don't stop and don't give up, you can do it.

Great track that I found instantly relatable, I had an addictive behaviour that I did not understand could cause so much pain, and so accepting that and changing the way I was, as a hard thing but, the benefits were so great. The production from Abstract Sounds is boom bap infused but, has a deep vibe about it that makes it work so well with message within. Layman paints a harsh but necessary picture of the struggles behind addiction and coming at the other side. His vocals flow in a way that allow the impact of each line to sink deep into your awareness but, at the same time, there is that energy that uplifts too.

This is a cracking track that will live with you long after the speakers have fallen silent...

Don't Stop is out now on Definition Records for Download or streaming.

I'm out,

See ya.

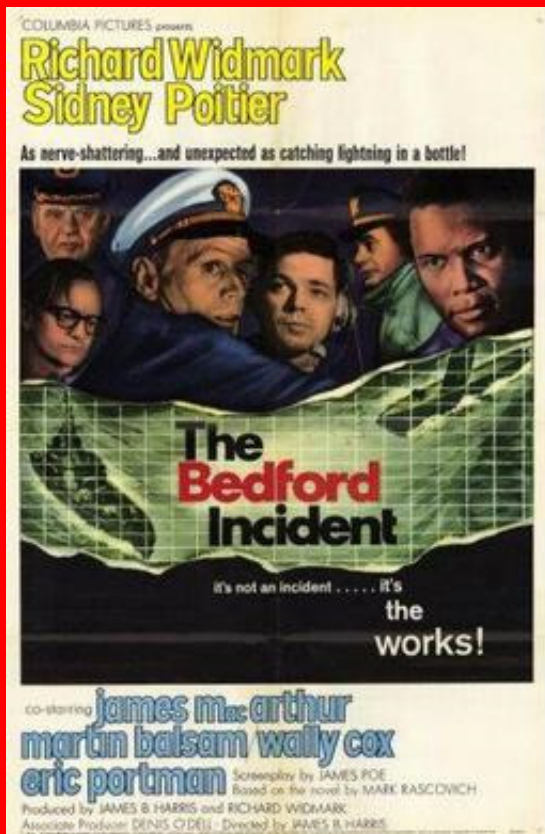
Steve





MARK AT THE MOVIES

Mark Raines



Directed by James B. Harris

Release dates

11 October 1965 (Connecticut)

14 October 1965 (London)

2 November 1965 (New York City)

Plot

The United States Navy destroyer USS Bedford, under the strict command of Captain Eric Finlander, is sailing in the Greenland, Iceland, and United Kingdom gap. Aboard are Ben Munceford, a civilian photojournalist; Commodore Wolfgang Schrepke, a

German Navy NATO naval advisor; Ensign Ralston, an inexperienced young officer who is constantly criticized by Finlander for small errors; and Lieutenant Commander Chester Potter, the ship's new doctor.

When the Bedford detects a Soviet submarine just off the coast of Greenland,[a] Finlander mercilessly stalks his prey into international waters and plays a waiting game after losing sonar contact in a field of icebergs, knowing the diesel-powered sub will have to surface within 24 hours to replenish its air and recharge its batteries. The crew never complains, but Potter is concerned that maintaining this level of vigilance is dangerous and suggests modifications, all of which Finlander dismisses out of hand.

Munceford is aboard to photograph

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

life on a Navy destroyer, but his real interest is Finlander, who was one of only a few military officials to publicly state that the United States should have used greater force during the Cuban Missile Crisis. When Munceford asks Finlander if this is why, though he gets results, he was recently passed over for promotion to admiral, Finlander becomes hostile and accuses Munceford of misinterpreting the facts. He says he would go "all the way" to save his country, but, after calming down, insists his current action is just a deterrent.

The Soviet submarine is spotted by the Bedford's radar when it finally pokes its snorkel above the surface. It was not seen first by the sonarman because he is having exhaustion-induced delusions. Schrepke reminds Finlander that his orders are just to escort the sub out of Greenland's waters, but Finlander sends a message ordering the sub to fully surface and identify itself. When the order is ignored, Finlander runs over the snorkel. Munceford and Schrepke protest that Finlander is forcing the sub to fight, and Finlander orders Ralston to arm an anti-submarine rocket. He reassures Munceford and Schrepke that he will not fire first, but when he says that "if he fires one, I'll fire one", the fatigued Ralston just hears "fire one" and launches the rocket.

Before it is destroyed, the Soviet submarine launches four nuclear torpedoes. Although Finlander orders evasive maneuvers and countermeasures, the torpedoes continue to home-in on the Bedford. Finlander silently leaves the bridge, followed by Munceford, who frantically pleads for him to do something. The captain looks away sheepishly, and the Bedford and her

crew are vaporized in an atomic blast, resulting in a mushroom cloud.

Based on A True Event

In October 1962, at the height of the Cuban Missile Crisis, the Soviet submarine B-59 was pursued in the Atlantic Ocean by the U.S. Navy. When the Soviet vessel failed to surface, destroyers began dropping training depth charges. Unlike in *The Bedford Incident*, the Americans were not aware that the B-59 was armed with a T-5 nuclear torpedo. As the B-59 had been out of contact with Moscow for several days and was running too deep to monitor civilian radio broadcasts, the Soviet captain thought World War III might have started and wanted to launch the weapon, but he was overruled by his flotilla commander, Vasili Arkhipov, who was using the sub as his command vessel. After an argument, it was agreed that the submarine would surface and await orders from Moscow. It was not until after the fall of the Soviet Union that the existence of the T-5 torpedo and how close the world came to nuclear conflict became known.

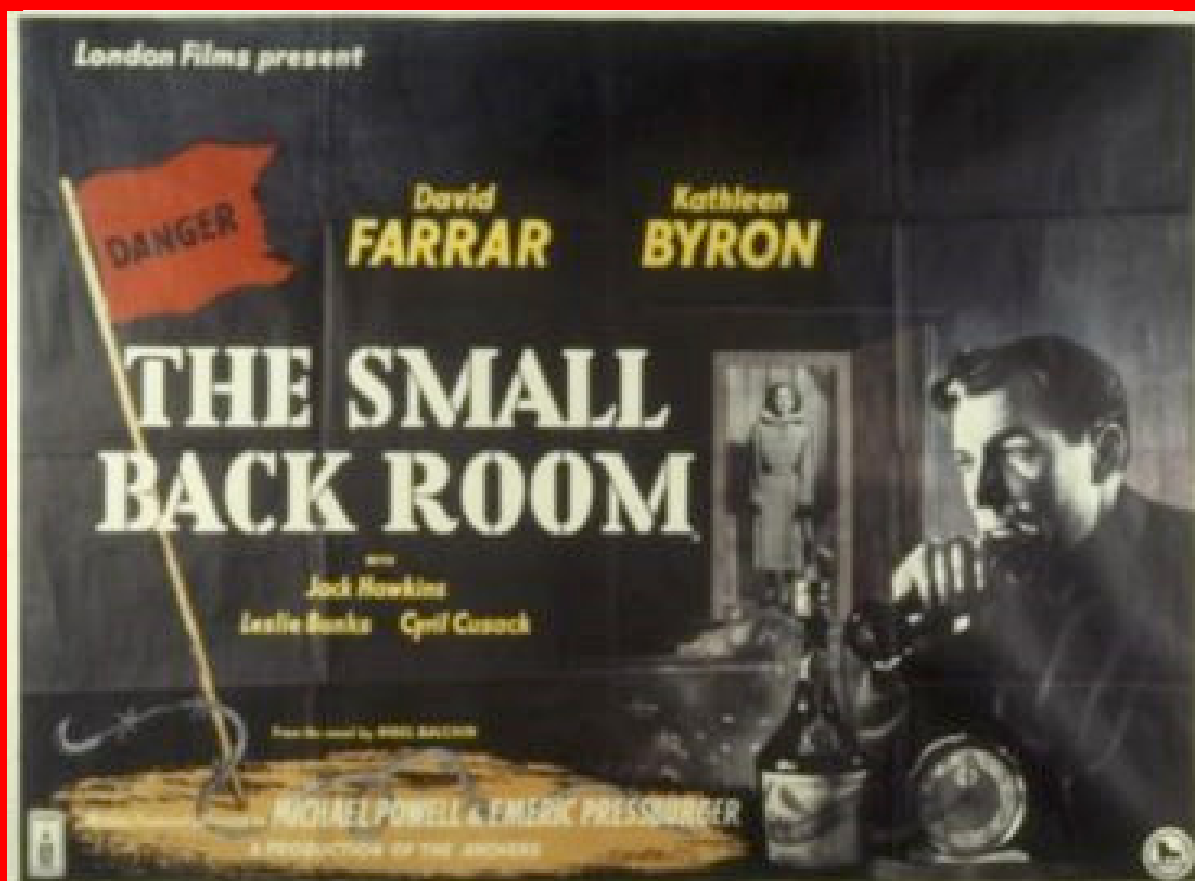
Film Trailer

<https://youtu.be/uA-rgKBq7Ss?si=jRJU41Nwcwc9Z4b2>

Running Time 1h 42m

Rated PG

4 out of 4 stars



Directed by
Michael Powell
Emeric Pressburger
Release date
21 February 1949 (United Kingdom)

Plot

Sammy Rice is a British scientist in a "back room" team evaluating new weapons in London during the Second World War. Their work is constantly frustrated by bureaucrats and poor management. He is drowning in self-pity: he feels unworthy of his girlfriend Susan because he is disabled, and he is in constant pain due to his prosthetic leg. He drinks too much whisky to ease his depression and pain. Susan, who is a secretary in the department, puts up with his temper and self-destructive behaviour until their Minister is forced to resign.

Susan knows that if non-scientists take over, the section will become useless and Rice will be even more difficult to live with. She urges him to take action. When she realises Rice refuses to do anything to stand up for himself, she leaves him.

Earlier, Rice had been asked by Captain Stuart to help investigate mysterious booby-trapped devices (mines) being dropped by Nazi bombers. They received some useful information from a critically wounded soldier. While Rice is getting drunk in his flat after Susan's departure, Stuart calls him: two further devices have been found at Chesil Beach. They look like common thermos flasks. While Rice makes his way to the location, Stuart dies attempting to defuse the first device. Stuart gave a running commentary during the process by radio, recorded by ATS corporal. Rice listens to the transcript



before attempting to defuse the second device. He discovers that the mine has in fact two booby traps, not one, and manages to defuse them both. When Rice returns to London, his reputation and his own self-esteem restored by his success, he is offered an officer commission as head of the Army's new scientific research unit. He accepts. Susan returns to him and they go back to his flat to find she has repaired and reinstated everything he damaged while drunk.

Rather gloomy suspense thriller

Film Trailer

<https://youtu.be/Uhw5du2xAjM?si=tBomjYtkgxZ2WgF4>

Running Time 1h 46m

Rated PG

4 out of 4 stars

Directed by Charles Crichton

Release date

28 June 1951 (UK)

Plot

Henry Holland lives the life of luxury in Rio de Janeiro, and spends an evening dining out with a British visitor. During their meal, he narrates a story concerning how he changed his life by instigating an intricate gold bullion robbery. One year ago, Holland served as an unambitious London bank clerk, who for twenty years was in charge of gold bullion deliveries. Although dedicated to his job due to his reputation for fussing over details, he had begun to devise a scheme to steal a consignment of gold bullion. His plan was missing a way to sell the gold, as the black market in Britain would be too risky, and he did not yet know how to smuggle it abroad.

One evening at his boarding house in Lavender Hill, he meets with artist Alfred Pendlebury, who has taken up lodgings in the building. He learns that Pendlebury owns a foundry that makes presents and souvenirs that are sold in holiday destinations, one of which is Paris.

Realizing that Pendlebury is the key to his plan's success, Holland explains his scheme to the artist who agrees to help. When the clerk discovers he is due to be transferred to another bank department, the pair put their plan into action, recruiting the aid of petty thieves, Lackery Wood and Shorty Fisher. On the day of the robbery, Wood and Fisher hijack the bullion van and switch the gold to one of Pendlebury's works vans. Holland then assumes the role of an unfortunate victim who is hailed as a hero for raising the alarm, after nearly drowning by accident. As his associates melt down the gold bullion and recast it as Eiffel Tower paperweights to be exported abroad, Holland gives false statements and misleading clues to the police, led by Inspector Farrow. The group soon toast to their success, despite Wood and Fisher being unable to travel to Paris to collect their share in person, entrusting the other two to provide it.

The day after their last consignment of stolen gold is sent to Paris, Holland and Pendlebury head to France to retrieve them from a souvenir kiosk atop the Eiffel Tower supplied by Pendlebury's firm. They are horrified when they find one of the boxes containing the golden paperweights has been opened by mistake and six have been sold to a group of English schoolgirls. The pair make a wild chase to pursue them back to Britain, manage to track down the schoolgirls, but only

get back five of the paperweights. The girl holding the sixth one refuses, intending it as a gift to a policeman she is friends with. Holland and Pendlebury pursue the girl, and watch in horror as the paperweight is brought to an exhibition of police history and methods at Hendon Police College. Holland's worst fears come true when Farrow, having begun to realize the truth, spots the paperweight and orders a chemical test on it.

Left with no choice, Holland snatches it, and he and Pendlebury make their escape in a stolen police car. A confusing pursuit begins across London, as Holland uses the car's radio to feed false, misleading information to the officers pursuing the pair. They find themselves forced to offer a passing police officer a lift, causing them to be discovered. As Pendlebury becomes trapped, Holland escapes with the six golden paperweights, which leave him with a tidy sum to enjoy a new life. Back in Rio, after finishing his tale to his visitor, Holland admits that the money is now all gone. As the pair walk out, it is revealed that Holland is handcuffed to the man and has been arrested for his crime.

Touch of polite and gentile mockery applied to wholehearted farce

Film Trailer

<https://youtu.be/5jlyDZvCpCQ?si=Kvdq7HZH6r2J4m2Y>

Running Time 1h 18m

Rated U

4 out of 4 stars



Directed by Sergio Leone
Release date 23 December 1966

Plot

In 1862, in the American Southwest during the Civil War, three bounty-hunters ambush Mexican bandit Tuco Ramirez, who shoots them all and escapes.

Elsewhere, mercenary "Angel Eyes" interrogates former Confederate soldier Stevens for the alias of Jackson, a soldier who stole a cache of Confederate gold. Stevens gives the name "Bill Carson", offers Angel Eyes a bribe and then draws his pistol. Angel Eyes kills him and, intrigued about the gold, kills his own employer.

Tuco is rescued from more bounty-hunters by an unnamed drifter, whom he nicknames "Blondie". Blondie delivers Tuco to a sheriff and collects his \$2,000 bounty. As Tuco is about to be hanged, Blondie severs the noose by shooting it and sets him

free. The two escape and split the bounty. They repeat the process in other towns until Blondie grows weary of Tuco's complaints and strands him in the desert.

Bent on revenge, and after one failed attempt with his gang, Tuco catches up with Blondie and force-marches him across the desert until he collapses from dehydration. A runaway ambulance arrives with several dead Confederate soldiers and a near-death Bill Carson, who asks Tuco for help, offering \$200,000 in gold, buried in a grave in Sad Hill Cemetery. When Tuco returns with water, Carson has died. However, before dying, he revealed the name on the grave to Blondie. The two reluctantly set aside their grudge and work together, since Tuco only knows the name of the cemetery while Blondie knows which grave to dig.

Posing as a Confederate soldier, Tuco takes Blondie to a nearby mission to recover. There, Tuco reunites with his brother, Pablo, who left his family to become a priest when Tuco was a child. Their meeting does not go well and Tuco angrily leaves with Blondie.

On the way, Tuco yells pro-Confederate statements to an approaching group of soldiers who turn out to be a Union patrol. The two are taken to a prison camp that Angel Eyes has infiltrated as a Union sergeant in his search for Bill Carson. Having posed as Carson, Tuco is taken away for questioning. Under torture, he reveals the name of the cemetery and is sent away to be hanged. Knowing Blondie would not reveal the name on the grave, Angel Eyes recruits him into his search. Tuco escapes hanging by killing a henchman working for Angel Eyes, then goes to an evacuated town where Blondie, Angel Eyes and his

gang have arrived.

Blondie finds Tuco and together they kill the gang, but Angel Eyes escapes. En route to the cemetery with the gold, the duo find themselves in a skirmish between the Union and the Confederacy over a strategic bridge. Blondie decides to destroy the bridge to disperse the armies and clear their path. As they wire the bridge with explosives, Tuco suggests they share the location of the grave in case either is killed. Tuco reveals the name of the cemetery is "Sad Hill" while Blondie says "Arch Stanton" is the name on the grave.

After the bridge is demolished, Tuco steals a horse and rides to Sad Hill to claim the gold for himself. Blondie catches up to him as he digs up the grave, but both are surprised by Angel Eyes as Tuco finishes digging up the grave. When it is revealed the grave contains no gold, Blondie admits lying about the name. He then places a rock in the middle of the cemetery's pavement on which he says the true name is written. The other two men understand they must kill or be killed to find out the name on the stone and step slowly away from each other.

The men stand around the pavement in a Mexican stand-off waiting for one of them to draw his pistol. Angel Eyes draws first and Blondie kills him. Tuco discovers his gun is unloaded. Blondie reveals that he had previously unloaded Tuco's pistol, and the gold is in the grave marked "Unknown" beside Stanton's.

Tuco digs up the grave and is elated to find large bags of gold. However, Blondie orders him at gunpoint into a hangman's noose beneath a tree. With his hands bound, Tuco is

forced to stand atop an unsteady grave marker while Blondie takes his half of the gold and rides away. As Tuco screams for mercy, Blondie severs the rope with a rifle shot, dropping Tuco face-first onto the gold. Tuco furiously curses Blondie, who disappears over the horizon.

definitive spaghetti Western

Film Trailer

https://youtu.be/WCN5JJY_wiA?si=OeMuBCPUtWi7B-BS

Running Time 2h 28m

Rated 18

4 out of 4



Directed by Gurinder Chadha

Release dates

12 April 2002 (United Kingdom)

3 October 2002 (Germany)

12 March 2003 (United States)

Plot

18-year-old Jesminder "Jess" Bhamra is the daughter of British Indian Punjabi Sikhs living in Hounslow, London. Jess has a passion for football, but her parents do not support her interest. However, she sometimes plays in the park with boys, including her best friend, Tony, who is gay, although her family thinks he has his eye on her. Her family is occupied with planning for Jess's sister Pinky's imminent wedding.

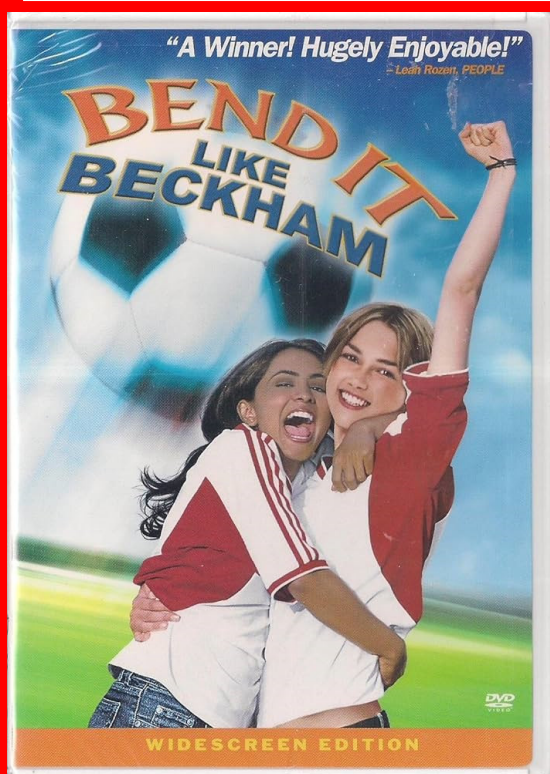
Jules Paxton, a member of the Hounslow Harriers, a local women's amateur football team, notices Jess's football skills, befriends her, and invites her to try out for the team. The coach, Joe, a young Irish former player whose own career was derailed by injuries, accepts her into the team. Although Jess's parents (mainly her mother) forbid her to join the team, she plays behind their backs, claiming to have a summer job when she is actually at football practice. When he learns that Jess is on the team without her parents' permission, Joe pleads with Mr. Bhamra to allow Jess to play, but he refuses, revealing that he does not want Jess to suffer the way he did when he was excluded from a cricket club because of anti-Indian sentiment.

With Pinky covering for her, Jess travels with the team to play a match in Germany; the Harriers lose the match after Jess fails to score on a penalty kick. When they go out clubbing in Hamburg after the match, Jules catches Joe and Jess about to kiss. This sours the two girls' friendship, as Jules also is attracted to Joe despite denying fancying him when Jess asked her earlier. Furthermore, Jess's parents find out she is still on the team by seeing a newspaper article about the Hamburg match. After returning,

Jess goes to Jules's house to try to patch up their friendship, but Jules's mother, confused by overhearing only parts of an argument out of context, thinks they are hiding a lesbian relationship.

Jess's father secretly attends one of her games, and sees Jess mocked with a racial slur by an opposing player, and Joe hugging her afterward to comfort her. The Harriers qualify for the finals of the league tournament, but the championship match—with an American talent scout in attendance—is to be held on the same day as Pinky's wedding, so Jess resigns herself to missing the game. At Pinky's wedding Jess is visibly miserable; her father tells her to go to the game so she can be happy on her sister's wedding day. The Harriers are behind 1–0 when Jess arrives, but they rally, and eventually Jess wins the game with a free kick. The scout offers Jess and Jules sports scholarships at Santa Clara University in California. Jules and Jess share a hug and kiss to celebrate, furthering Jules's mother's suspicions. Jess returns to the wedding, now able to celebrate. Jules's mother gives Jules a ride to the wedding as well, but when they arrive, Mrs. Paxton accuses Jess of being a hypocrite and a lesbian. Jules drags her mother away, angrily clarifying her relationship with Jess.

Later that day, Jess has still not told her parents about the scholarship; she is afraid they might not allow her to go to the United States on her own. Tony, out of friendship for Jess, decides to lie to the family and tell them he will get engaged to Jess as long as she gets to go to any college she wants. The Bhamras happily accept, but Jess immediately confesses the truth. Jess's mother ignores Jess's heartfelt speech and scolds Jess's father for letting Jess



leave Pinky's wedding. But her father announces he doesn't want Jess to suffer as he did, and accepts her desire to play football. Jess runs to the football field to tell Joe of her parents' decision. The two almost kiss, but Jess pulls away, saying her parents would object, and that although they had come far enough to let her go to America to play, she doesn't think they would be able to handle another cultural rebellion from her.

On the day of Jess and Jules's flight to America, the two are about to board the plane when Joe arrives and confesses his love for Jess. The two kiss secretly and Jess agrees to sort out their relationship (and her parents) when she returns for Christmas.

While at the airport, they see David Beckham with his wife Victoria, which Jules takes as a good sign. The two leave through the gate giving happy waves to their families.

While Jess and Jules are away, Mr and Mrs. Paxton patch up their relationship, Pinky becomes pregnant and Mr. Bhamra gets back into playing cricket with Joe.

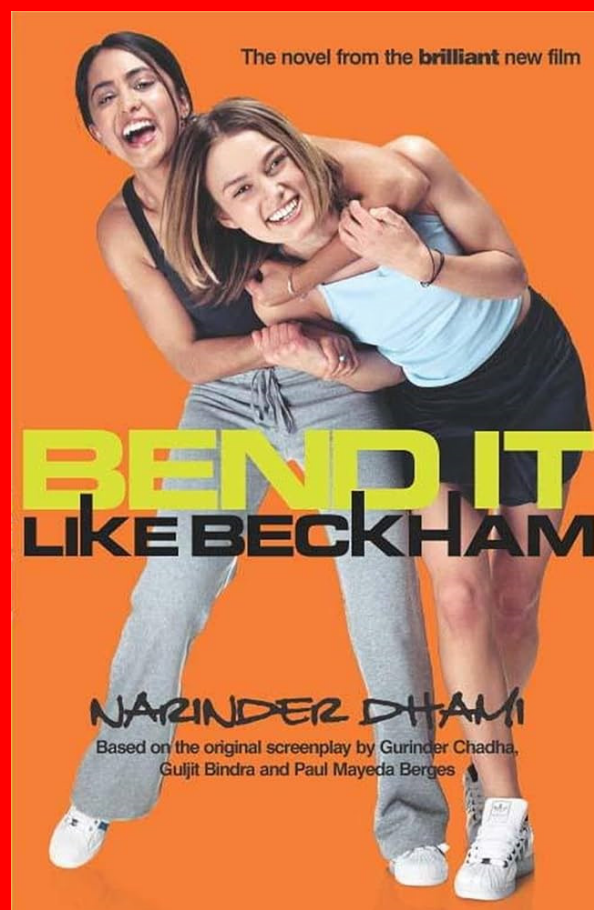
Inspiring, compassionate, and with a sly undercurrent of social commentary

Film Trailer

https://youtu.be/-DNwS_CwEaw?si=VUGUjzBs6pl_jNnE

Running Time 1h 52m
Rated 12

4 out of 4 stars
Wed 12:01 PM





c.j.stone

BEYOND PRICE

The Blean is an area of ancient woodlands, farmland, heritage sites, the Sarre Penn Valley and the villages of Tyler Hill, Blean and Rough Common sited to the north of Canterbury. The area the council wants to develop is Grade 2 & 3 'best and most versatile' farmland immediately next to multiple conservation areas, heritage buildings and scheduled monuments.

Last Saturday more than 150 residents of Blean, Rough Common and Tyler Hill—along with many from Whitstable and Canterbury—took part in Walk The Blean. This was both a protest and a poignant walk through the area where the proposed development of 2,000 houses could destroy a precious natural resource forever. A huge thank you to everyone who supported the event and showed the strength of your concern about this, either by joining us or by getting in touch to ask how you can help.

It is so deeply disappointing that this proposed development—in an area of significant local and national importance—has been put forward by the University of Kent, the custodians of the land. The University has always positioned itself very publicly as a champion of the local environment. Its publicity and social media materials consistently celebrate the privileged position that was gifted to it 70 years ago, when it was built among green fields and woodlands on the site of a

former farm.

So what is perplexing is the gap between the way in which the University presents itself and what it now intends to do.

It proclaims its commitment to local, national and international environmental and social concerns, citing ongoing research and innovation initiatives that explore the impact of climate change on wildlife and communities. The University website consistently pictures the institution nestled amongst trees and fields, above a view of our ancient cathedral. The pioneering Durrell Institute for Conservation and Ecology, celebrated for its work on community and environmental issues, is promoted with a photograph of precisely the habitat that the proposed development will destroy.

For if it goes ahead, the University will actually be placed at the edge of a new settlement of 2,000 houses, amalgamated into a suburban sprawl that erases the spaces between three distinct villages and creates a built up area substantially larger than the medieval city that it overlooks.

It is equally confusing that the University is pressing for a development that would build on quality agricultural land, while simultaneously declaring itself a committed advocate for local food production 'contributing to tackling the

climate emergency through sustainable solutions to food and energy needs'. The University reminds us that 'Kent is known as the Garden of England, with outstanding agricultural produce and acres of land dedicated to food production', and declares that 'We are at the heart of developments to strengthen Kent as the leading region for the production and processing of high-value foods'. Meanwhile it looks at destroying more than 100 hectares of productive fields, and kicking two tenant farmers off the land.

The University has presumably spent thousands of pounds, perhaps more, to engage the agents Avison Young, who are helping them to create what is assessed by the council as a 'large-scale car-dependent' development (December 2023 Sustainability Appraisal of SLAA319 Land north of University of Kent). The University has also been happy for their agents to push the idea, in evidence to the council planners, that this development is necessary because there is 'an unignorable economic need... to ensure the future success of the University'. (Evidence to the December 2023 Sustainability Appraisal of SLAA319 Land north of University of Kent).

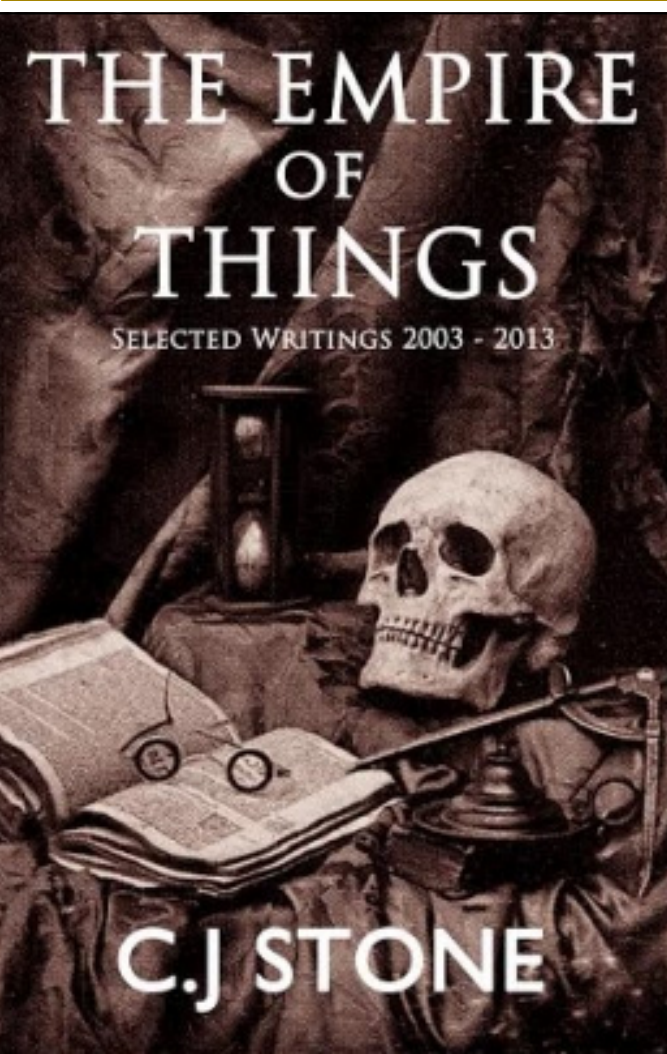
And this, of course, is why we are where we are. Like many similar higher education institutions, the University is in debt and is looking to its

assets for a quick fix. Never mind that their most recent accounts state their 2030 strategy 'returns the University to a surplus performance by 2024/25 and to a sustainable operating position by 2027/28'—this land development looks like a money-spinner if they can make it happen.

And the communities that will be directly affected by this have been completely unaware and uninformed about what was being planned. There was a time when the University was appreciated by its neighbours as a trusted caretaker of the beautiful and delicate environment that it inhabits. But no longer. The University's Community magazine, which was 'designed to keep local residents, businesses and community representatives up to date with the latest news and developments from the University of Kent' appears to have been in abeyance for some time. There has been no communication. The first that residents knew of this development was with the publication of the draft Local Plan.

Change can be a positive thing, of course, and very welcome when it brings clear benefits and new opportunities, and is brought about in collaboration. But this development will bring little of positive value to the landscape, the local wildlife, or the communities that it will alter forever.

READ ON: <https://whitstableviews.com/2024/04/27/beyond-price/>



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Independent on Sunday



Alan's New & Old Music:
spring into summer 2024
*Alan Dearling shares some
musical moments*

alan dearling



The Near Jazz Experience featuring Mike Garson: Character Actor mini-LP

“Wow” was my reaction on my first listen to this limited release black vinyl album for Record Store Day. “Double Wow” was my reaction on a second listen. This is very fine, indeed. Extremely immersive, quirky, darkly, gorgeously played piano enlivened by a finely-tuned recording quality. The music of ‘Character Actor’ segues together seamlessly from the Overture into the Main Title. It is something of a homage to ‘Cracked Actor’ from David Bowie’s ‘Aladdin Sane’, which I believe pianist, Mike Garson worked on with Bowie. NJE are the trio of Terry Edwards (horn player with PJ Harvey, Siouxsie), Mark Bedford (bassist with Madness, Robert Wyatt and more) and drummer, Simon Chatterton (whose musical career stretches back to work with Alex Harvey and the Higsons). Oliver Cheerer (from Aircooled and Miki Berenyi Band) plays keys and synth on the three tracks on side two of the album.

Side B features some great examples of jazz repetition, sounds reminiscent of subterranean or underwater swimming with whales. Sounds from deepest space, followed by horn-solos over swirling soundscapes, and finally vocal syncopation on

‘Lockstep’ which is a bit of a musical oddity. The NJE tell us that, *“They are stand-alone tunes, which have found a home together because in some way they all have filmic qualities.”*

Mike Garson ‘Remembering David Bowie’:

<https://www.facebook.com/mikegarson/videos/1817217215327509>



Raye: My 21st Century Blues

“Give a heartfelt welcome to wonderful Raye”. And so the record opens up as though it is recorded in a late-night soul and blues club in the US of A, with a gushing introduction from the resident MC. But, as the title suggests, it is a 21st century ‘take’ on many much older musical genres. Some rap, some poetry, more rap, ‘Black Mascara’ through a Vocoder, much edginess. It’s a class act from a musical magician. Lots of deep bass lines, smoke-filled, painful stories of drugs and life in the darker recesses of world sounds.

A chameleon of an album, extremely hard to categorise, and likely to be around for many years offering a glimpse into sounds and visions of the future soul of the musical dance hall. Heavy and challenging from

a new Sista of gangsta rap, 'sniffing cocaine' in a little skimpy dress, slipping into sweaty joints...dark music for darker times, perhaps? Raye is also perhaps, a natural successor to Amy Winehouse, but definitely has created her own unique persona. 'Ice Cream Man' is one of Raye's New, yet Old Skool tracks, as she sings, *"I'm a woman...I'm a very strong fuckin' woman...'Cause I put on these faces pretending I'm fine...Then I go to the bathroom and I press rewind...In my head, always going round and round in my head...Your fingerprints stuck a stain on my skin...You made me frame myself for your sins...You pathetic, dead excuse of a man."*

Raye is already a world-wide phenomenon. If you haven't done it already, check her out. It's a chemical high with or without the drugs.

Raye: 'Ice Cream Man':

https://www.youtube.com/watch?v=Ywunlu42_ho

The Strange Encounters: All in the Mind

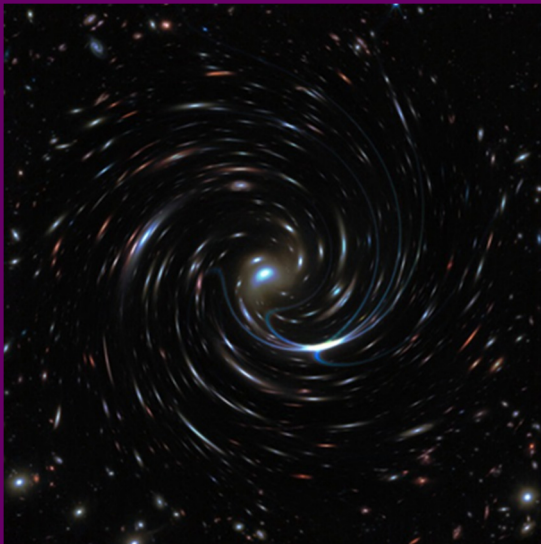
First album from the Berlin-based psych-folk-soft rock outfit. Starts off with a jangly Byrds-like track, 'Don't look back'. It drifts into vaguely Monkees' territory with 'Under the Sun'. Pleasant Valley Sunday.



'Different' takes The Strange Encounter into the John Lennon solo-land with a sad, but pretty little piano-led ballad with added psychedelic effects. 'Twenty Sixteen' evokes something of Western film themes, and by the last track, 'Long , Lost Days' it's almost as if we have stumbled into one of the catchy, rather hammy, Paul McCartney's old music hall sing-alongs. In fact, it is all rather nice, but also rather derivative without carving out a style of its own.

'Recognize' is the first single from the debut album:

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



Dorothy Moskowitz: Rising to Eternity(2024)/Under an Endless Sky(2023)

Ethereal, vocal weirdness, floating into ambient space trip worlds. Blips, oscillating sounds, "...sheltering skies...for eternity...silent circling...what lies beyond..." You need to be in the right (or left) state of mind, or, mindfulness, to cope with the intensity of these recent releases from Mistress Moskowitz. She is now into her 80s. Dorothy was the vocalist on one of my favourite leftfield, underground electronica albums of the late 1960s, 'The United States of America' (1968). That embodied a much more developed sense of melody, despite its mood shifts and overall weirdness. These

recent albums are much further 'out there', delving into the cavities that have intrigued many of the admirers of Nico's solo works. Places of intense bleakness. 'Metallic Rain' is probably the most accessible track on 'Rising to Eternity'. Both albums take listeners into places and spaces of fear and insecurity. Alien and dark. The earlier album includes the 22 minute title track and then cheery little numbers on side two with titles such as, 'My Doomsday Serenade' and 'The Disappearance of Fireflies. All in all, an "...exploding view of mind...an extending galaxy...the night is ever ending..." Her music is so strange, ultimately cosmic, that it does become hypnotic, and one senses that there is a strong element of 'Set the Controls for the Heart of the Sun' in her track, 'Dimension'.

'Rising to Eternity':

https://www.youtube.com/playlist?list=OLAK5uy_mibiTOTHS2Dk0sCzpcqUhUivm3ybafkW0

Ryley Walker: UK Tour 2024

Ryley was somewhat catapulted into the musical limelight in 2015 with his album, 'Primrose Green' followed by the even more impressive 'Golden Sings that have been Sung' in 2016. His guitar playing and



style was at once familiar and yet individual, with echoes of John Martyn and many of the Laurel Canyon troubadours of the

late 1960s and into the '70s. But he has been bedevilled by his own inner demons and addictions. However, I mention him here because he is coming over for a short tour in the UK from his American home in September.

<https://www.rileywalker.com/tour>

The last album I have from him is 'Deafman Glance' from 2018. It's a slow-burn sort of album, a low key affair. There are still glimpses of instrumental magic such as on 'Rocks on Rainbow' and the classy, 'Telluride Speed', the jazzy, '22 Days' and the rather sombre opener, 'In Castle Done'.

On-line, Ryley has recently written, *"I'm Ryley and I'm a gnarly drug addict/ alcoholic of the hopeless variety and I'm celebrating 5 years clean and sober."*

Ryley is very talented. A fragile, quietly slow-smouldering talent. One wishes him well, and a more optimistic future. It would be very sad if he followed the likes of Nick Drake.

'22 Days' from 'Deafman Glance' live from 2018:

https://www.youtube.com/watch?v=SoK5qCgt_dY

'Roundabout' live:

<https://www.youtube.com/watch?v=iKXb1p7gDIIs>

And the beautiful 'Halfwit in Me' live in 2016, full of his trademark harmonics:

https://www.youtube.com/watch?v=yelj8_VoAsw

Frank Zappa: A day with Frank Zappa – Dutch Documentary, 1971

Enough said. 'God Bless America!' Frank-style.

'Call any vegetable!'

<https://www.youtube.com/watch?v=5aFRBbnF-ag>

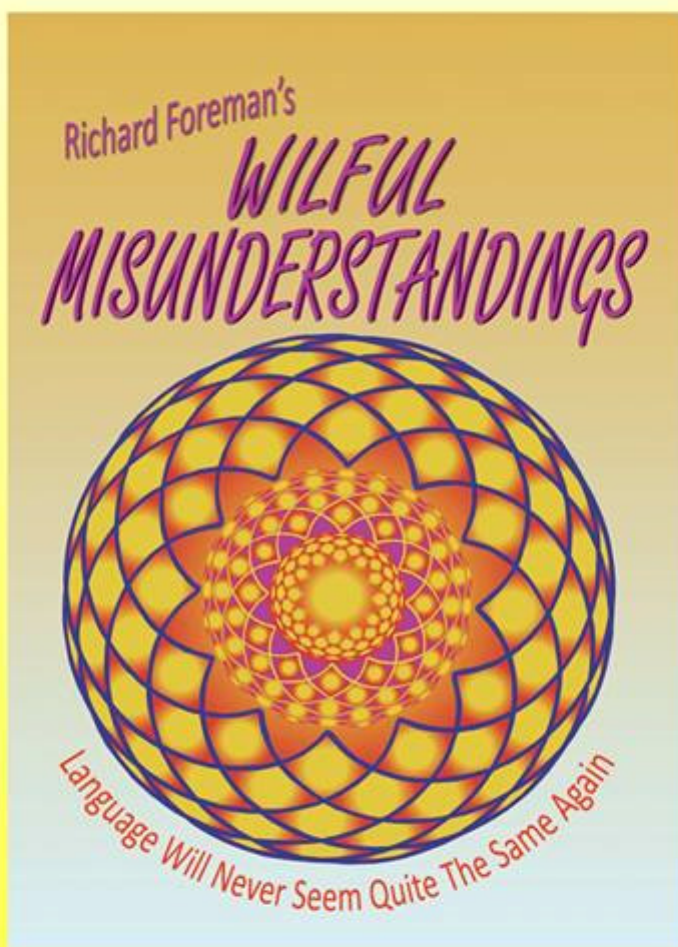


Expect the Unexpected!

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

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

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



Readers' comments:

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

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

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

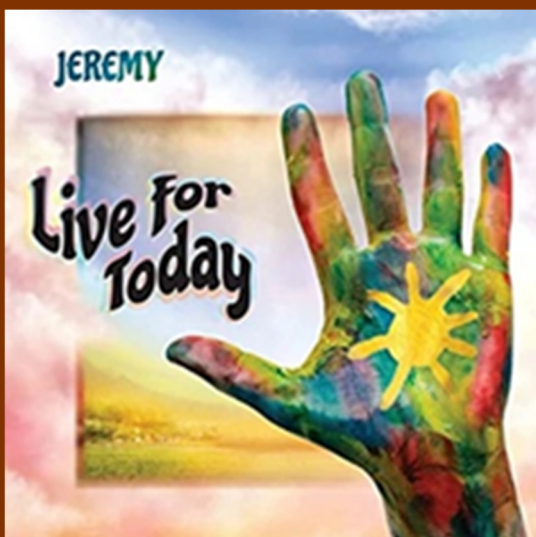
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KEV'S WORLD



**JEREMY
LIVE FOR TODAY
JAM RECORDS**

This is a somewhat unusual album from Jeremy Morris, as while he often has guests involved, it is rare for him to take more of a back seat in the instrumentation stakes, but here he only provides vocals and guitars. The reason for this is that he has been joined by Ken Stringfellow (The Posies, Big Star, R.E.M.) who provides vocals, guitar, bass, keyboards and drums while also

producing it. I almost expected Ken to have written the songs as well, but they are 100% Jeremy, even though this was his fourth album of the year! Until one puts the CD into the player one never knows what one is going to get from Jeremy given he is such a master of so many different styles, and this one is in his wonderful power pop/melodic rock style which has been heavily influenced by the likes of The Byrds, The Beatles (later period), Big Star, The Beach Boys, Barenaked Ladies and Badfinger (and many other bands of this style, who may or may not start with the letter "B"). This is music which makes the listener smile, as the melodies and harmonies are designed for people to relax to, sitting in a pleasant summer's evening with a pleasant beverage or three letting the world go by. Some of the songs have an acoustic heart, some keyboards/organ, but they are always lushly arranged with Jeremy's vocals clearly over the top, with harmonies here and there. This never sounds like music from the 21st Century but instead belongs in the time 50 years ago when songs such as these were appreciated by a wide record-buying

KEV ROWLAND

public.

In an ideal world Jeremy would be as widely known as the likes of Sheeran, but as it is those who do know his material always eagerly look forward to the next release. I always find I can let his music flow over me as I don't need to dive deeply to discover the hidden beauties and meaning as it is all there on the surface. How he maintains quality control with all these albums I have no idea, but yet again this is a delight.



**JEREMY
BRIGHTER DAY
AM RECORDS**

Just a few months after his last release, Jeremy was back with his next album, this time featuring 30 tracks and different guests in Herb Eimerman (Nerk Twins, Hot Mama Silver), Randy Massey (Hot Mama Silver), and Tim Boykin (Lolas) as well as long-time drummer Dave Dietrich. This a punchier release than the last one, driven more solidly from the back and with less keyboards. There are also many more guitar solos which moves this away from power pop and more into the melodic rock area although still with plenty of those elements.

This also gives Jeremy enough room to indulge in one of his favourite pastimes, cover songs. The first on the album is "Do Ya", a song I fell in love with when I first heard it on ELO's 'A New World Record' (age warning – I bought that album, new, on 8-track cartridge). It was only in later years that I heard the original by The Move, and while this version is mostly looking to ELO for inspiration there are elements of the earlier song as well. Overall this is a great version, and hopefully ELO fans will use this to discover this album as it does not stand out of place among the originals, it fits right in. There is no doubt that Cheap Trick have been a major influence to Jeremy over the years, and his take of "Taking Me Back" from 'Heaven Tonight' shows he can easily slip into material slightly heavier than his normal style and demonstrate he is quite content. The other covers are "Yellow Pills" (20/20) and "Thank You Lord" (Rick Nelson), but if you don't know the originals one would think they were written by Jeremy as they fit in that well. "When The Ship Goes Down" is layered full of guitars, including acoustic, and deserves to be a radio hit with a hook and chorus it is impossible not to sing along to, while "Out of My Cave" shows him having some fun with a lovely organ at the root.

Easily one of my favourites of his releases to date, with 30 songs there really is something on here for everyone.

**THE JOHN PAUL MCGEE TRIO
A GOSPELJAZZICAL CHRISTMAS
SUGO**

I'd rather not think of myself as being so far behind on reviewing that this is for a Christmas record which should have been written about in 2023, but rather that I am eight months early for



2024. Here we find John Paul McGee (or should I say Dr. McGee given he is assistant chair of piano at Berklee College of Music in Boston) providing piano and vocals alongside Larry Wilson (drums), Joel Powell (bass), Patrick Arthur (guitar), plus two guest singers in Wendi Henderson Wyatt and Lori Williams, although there are plenty of instrumentals within the 11 songs. McGee is well known within the scene, having worked with the likes of Stevie Wonder, Cory Henry, Najee, Patti Labelle, Kim Burrell, and The Clark Sisters, and here he again mixes together his great loves, gospel music and jazz.

He does this by mixing up the arrangements so while at times we have all four musicians playing, we also get trio, duo and solo. Some of the carols/songs have had little in the way of change in classic arrangements, such as "Have Yourself A Merry Little Christmas", but it is when he gives the band their head and allows them to really play around the original such as on "Little Drummer Boy" that they come alive and start to swing. I have never heard "God Rest Ye Merry Gentlemen" swing quite like this with a chopped rhythm, yet it is instantly recognisable and full of fun. Everyone will know the vast majority of songs on the album,

but it is the arrangements and playing which imbibe them with new life and will certainly make a change from playing the old carols time and again.



JUDGE SMITH MR. McKilowatts DANCES MASTERS OF ART

Although Judge Smith is probably fed up with every reviewer starting their piece by saying he was a founder member of VDGG it would be wrong of me to omit it, even though I have come to him through his recent releases, of which this may just be the best yet. According to the blurb, this album was recorded by "The Weird 'O's Novelty Quartet", comprising the multi-instrumentalists O' Henry (Ondioline), O' Brian (Farfisa Organ), O' Neill (Xylophone, Marimba & Vibraphone), and O' Clare (Theremin & Percussion), together with their special guest, the irrepressible Mr McKilowatts, controversial exponent of 'Neolithic Wild-Dance' and notable for having been banned from folk-dance festivals on three continents.". There is even a picture of each of these renowned musicians, but for some strange reason they are all taken from the rear, and they all look exactly like a certain Judge...

25 instrumentals, all with a sound

which was already out of date by the mid Sixties, there is no way this should work. In some ways it is almost infantile, so basic, but there is actually something incredibly compelling about this set of pieces which are conceived for themes of radio programs which were never developed, existing solely in Judge's mind. The first time I played this I wondered what I had got myself into, as it is almost childish, but then I realised I was revelling in its innocence, its naivety and the feeling of a time gone by. It feels very British indeed, and I wonder if one has to be of a certain age and background to fully appreciate this, but if The Goons were around today then this is the style of music we would want alongside it. Some may well dismiss this out of hand, but this is something to be cherished and loved, and one can never have enough Theremin, surely? That Judge is able to grab our attention and keep it with a series of songs where not one lasts 2:30 minutes, and somehow brings in Canterbury and the Light Programme is nothing short of amazing. I dare you to listen to this and not fall deeply inside the world of Mr. Kilowatt and his merry band.



VANDEN PLAS
THE EMPYREAN EQUATION OF
THE LONG LOST THINGS

I have been reviewing Vanden Plas for more than quarter of a century, and while there are times when their albums are somewhat workmanlike, there are plenty of others where they are truly phenomenal. My first look at this release did cause me some surprise though, as they are famed for having kept the same line-up throughout their career, yet for the first time since their debut 'The Colour Temple' (1994) that is not case. While Andy Kuntz (vocals), Stephan Lill (guitar), Andreas Lill (drums), and Torsten Reichert (bass) are all still there, keyboard player Günter Werno is no longer involved, and his place has been taken by Frontiers in-house producer Alessandro Del Vecchio who is one of those musicians who has the ability to be in multiple different bands at the same time.

Even though there has been that change in personnel, in many ways this is a direct continuation from their last release, 2020's 'The Ghost Xperiment – Illumination'. It is highly theatrical, heavily influenced by Savatage in particular, with complex arrangements and music shifting from heavy and dynamic to peaceful and tranquil, often in the same line. Kuntz is a stunning singer, but it takes him some time to make his impact on this album which commences with some simple piano, thunder in the distance, as it creates an emotional entrance. We get a back and call with the guitar, and gradually the band starts to build with dramatic drumming and orchestrations, and then we are into melodic prog metal with plenty of crunch and drive, but it is still not time for Andy to make his entrance as the band continue to develop themes. It is one of the most powerful introductions to an album I have ever come across, as just three minutes in and already the listener is fully invested as the shredding and bombast is there. Just when one thinks it is going to continue

in the same vein it drops back, the piano takes over, and then Andy is there – it just took four minutes for him to make the right entrance.

The album is dynamic and powering throughout, a wonderful example of polished progressive metal, with the only complaint being that the polish has been lathered on just a little too thickly. There is not enough clarity and distinction within the arrangements, and it is only that which prevents me from awarding the album full marks. Alessandro joined the band too late to have any impact on the songwriting, so it will be interesting to see where they go next, but as it is this is yet another fine album from one of top bands in the genre.



PRAYING MANTIS DEFIANCE

FRONTIERS MUSIC

Back in 1979 NWOBHM was in full swing in the UK, the year I became 16, so I was very much the target market and I was doing whatever I could to discover the music and soon had quite a collection of singles and albums from the likes of Samson, Raven, Iron Maiden, Saxon, Def Leppard, Angelwitch, Witchfynde, Mythra, Bitches Sin, Steel, Tygers of

Pan Tang, Venom and many more. I of course grabbed the 'Metal For Muthas' albums, but while I was aware of Praying Mantis, especially their debut album 'Time Tells No Lies' from 1981, somehow, I never got into them and never saw them live either.

The band were formed by Tino (bass) and Chris Troy (guitar) all the way back in 1973, changing to the current name in 1974, which means this is their 50th anniversary and now they are back with their 13th studio album, having had the same line-up since 2013 with Tino and Chris now joined by vocalist Jaycee Cuijpers, drummer Hans in't Zandt, and guitarist Andy Burgess. Many of those NWOBHM bands are no longer with us, while others are still there ploughing a similar style we have known through all the years, while others changed quite dramatically, and that is what we have here.

They may have had many luminaries pass through their ranks over the years (including Burr, Di'anno and Stratton!), but these days their style is far removed from what one might expect.

While there are still twin guitars, their music is now all about highly commercialised and produced melodic rock with some anthem here and there. Jaycee has a rich vocal style with hints of Glenn Hughes, and one cannot tell he is Dutch as there is no accent whatsoever.

Apparently, the band recorded a version of the Russ Ballard song "I Surrender" back at the time of the debut album but were beaten to the punch by Rainbow who of course had a worldwide hit with it, but here they have revisited it and produced something which sounds very much like Ritchie's version. Having not heard Ballard's original I cannot comment how close this is to that, but

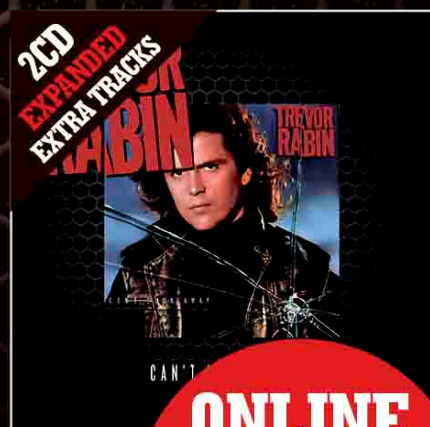
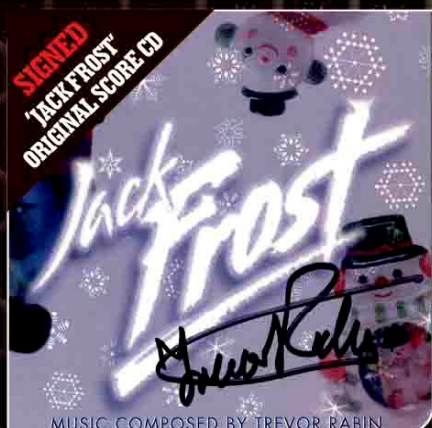
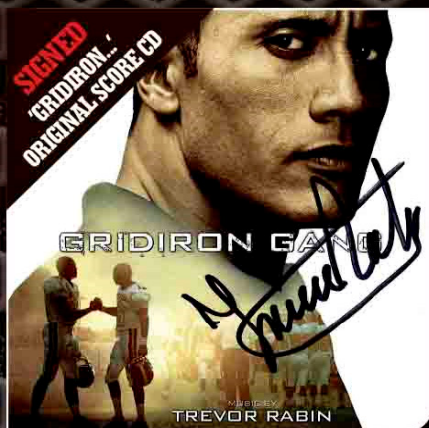
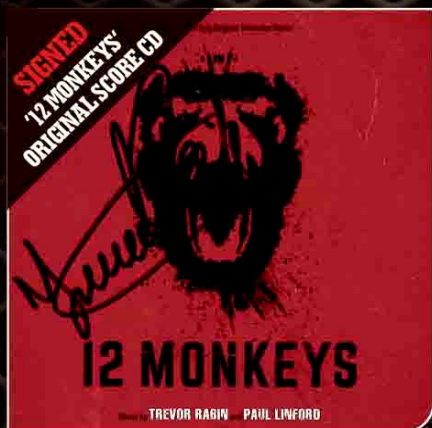
it would have been a better idea to do something quite different as this does not really add anything except prove they are a great covers band. In fact, while this is a good album, it is missing that overall spark which makes it essential. Polished American-style hard rock, well performed, but somehow never quite hitting the heights they want it to.



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



TREVOR RABIN



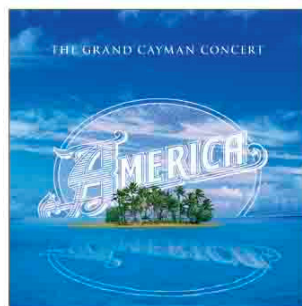
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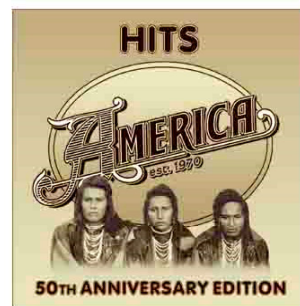
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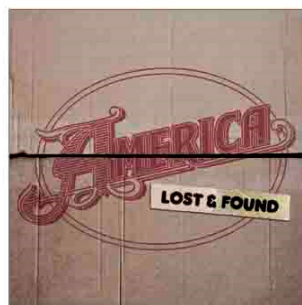
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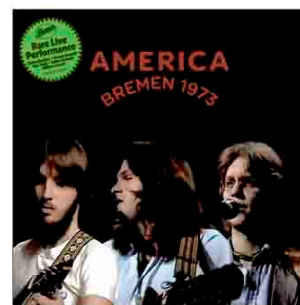
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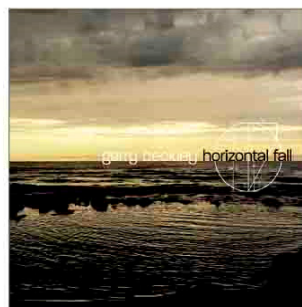
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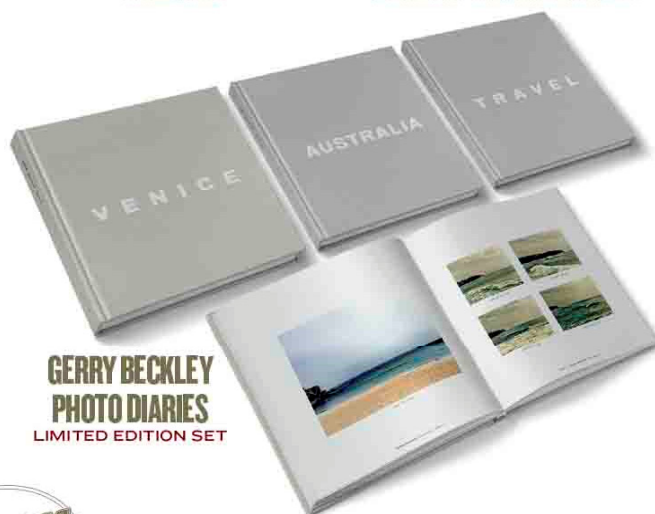
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That's why The Nature Conservancy has teamed up with music industry icon Martin Guitar on #SaveElephants -- a movement to provide people with simple actions to help elephants that will add up to make a difference.

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

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

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

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

Asante sana (thank you very much),

David Banks
Director, Africa Region
The Nature Conservancy

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





Hawkwind Earth Visitors Passport - The "Hawkwind Passport"

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

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



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

JONATHAN DOWNES



WILD COLONIAL BOY

a childhood with animals and ghosts in hong kong

tinyurl.com/13jgqcbg

NEWS FROM THE POTTING SHED

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

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

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

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

www.martinspringett.com/

<https://spacewreckrecords.bandcamp.com>



THE 40TH ANNIVERSARY
The Summer Tree
GUY GAVRIEL KAY
ILLUSTRATION BY MARTIN SPRINGETT

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Thom the World Poet

Rob Ayling writes:

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

THERE ARE HUMAN REMAINS (OF INDIGENOUS)

Under The Alamo and University of Texas.
They need to be exhumed and re-buried
according to tribal practices.
Anything less is desecration. Egyptian "Mummies"
and Aboriginal remains ditto.
Grave robbers used to steal (and sell)
bodies fresh buried for anatomy lessons.
Even now, archaeology digs up tombs to
"learn more" about skeletons.
Doctors research cadavers to find answers to diseases.
But we forget these are human beings-
their very /only bodies naked and vulnerable.
Cemeteries are being uncovered of black people, around "
Insane Asylums"-and (of course) mass graves in Gaza..
These are human beings.
They need to be treated with care, consideration, respect.
As soon as we are seen as a "speciman",
the less we value this basic human connection.
Exhumation, ritual prayers and blessings,
re-burial practices are most basic
We have to change-from the objectification of human corpses
to a human connection-of equality in life as in death....Blessed Be!

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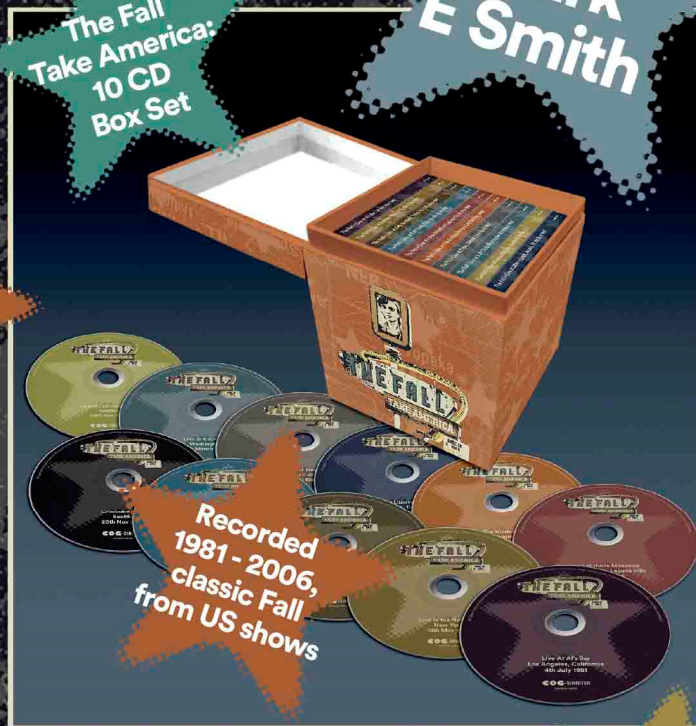
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www.musicglue.com/cog-sinister

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Inside Number Three.

A Visual History of Apple Records

By Nigel Pearce

*Inside
No 3*

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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

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/>

And so, boys and girls, here we are at the end of another issue. Although I warned you in the Editorial that this was going to be a non-standard issue, it has actually worked out much the same as usual. I would like to sync my editorial team, particularly Alan and Kev for helping this work out as simply and a straightforward way as it has. I will be going into hospital on Friday and having my hand chopped to bed. I think it's probably going to be quite an unpleasant experience, but if it means it I can type properly and even play the guitar again, it will be worth it.

This has been a particularly weird week because not only do I go under the knife on Friday, but it will be the third of three hospital appointments this week. As I typed this, I'm just on my way to the second, but the first of them took place yesterday whereas the high-tech ultrasound machine which was supposed to do a scan of my aorta got confused by— in the doctors words — large amount of bowel gas in my body. As someone who still think fart jokes are the hight of sophistication, I will be the first to admit that I found that rather funny.

I always find it mildly heartwarming that I quite often find myself writing, or rather dictating, these end bits on my iPad in the waiting room of Bideford Hospital, while I am sitting around waiting for one of my medical procedures to take place. I think it's rather touching that the staff of the hospital (in the nursing home of which I used to live many years ago) smile indulgently at me as I get on with the various clerical tasks which I have to perform. They seem to take all my eccentricities in their



stride, and let me get on with my peculiar activities. And Long may this continue. Whenever I hear people moaning about the NHS, I always remember these kind girls, who are always cheerful and always helpful, and always so kind to me.

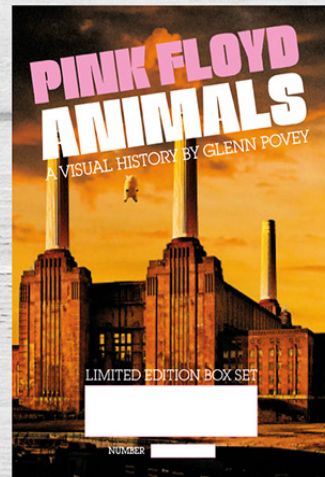
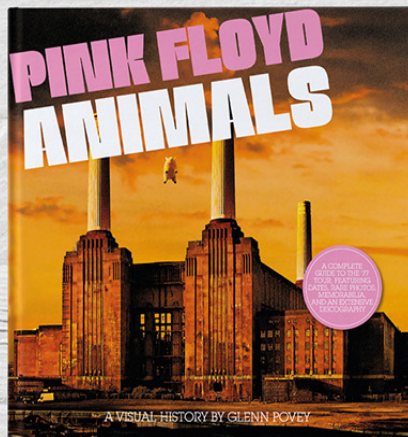
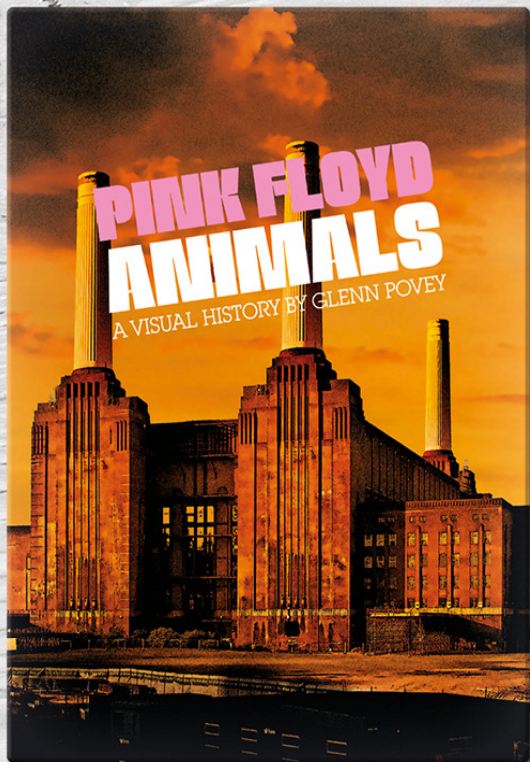
And that is about it. Keep your fingers crossed, my operation issue would be so kind. I will see you in just over two week's time, and hopefully my manual dexterity will be less bollocks than it is at the moment.

Love to you all,
Hare bol

Jon



THE BEST LAID PLANS



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



En chair et en os

PINK FLOYD

In the flesh

LE STADE OLYMPIQUE

PINK FLOYD



TOUR BROCHURE

