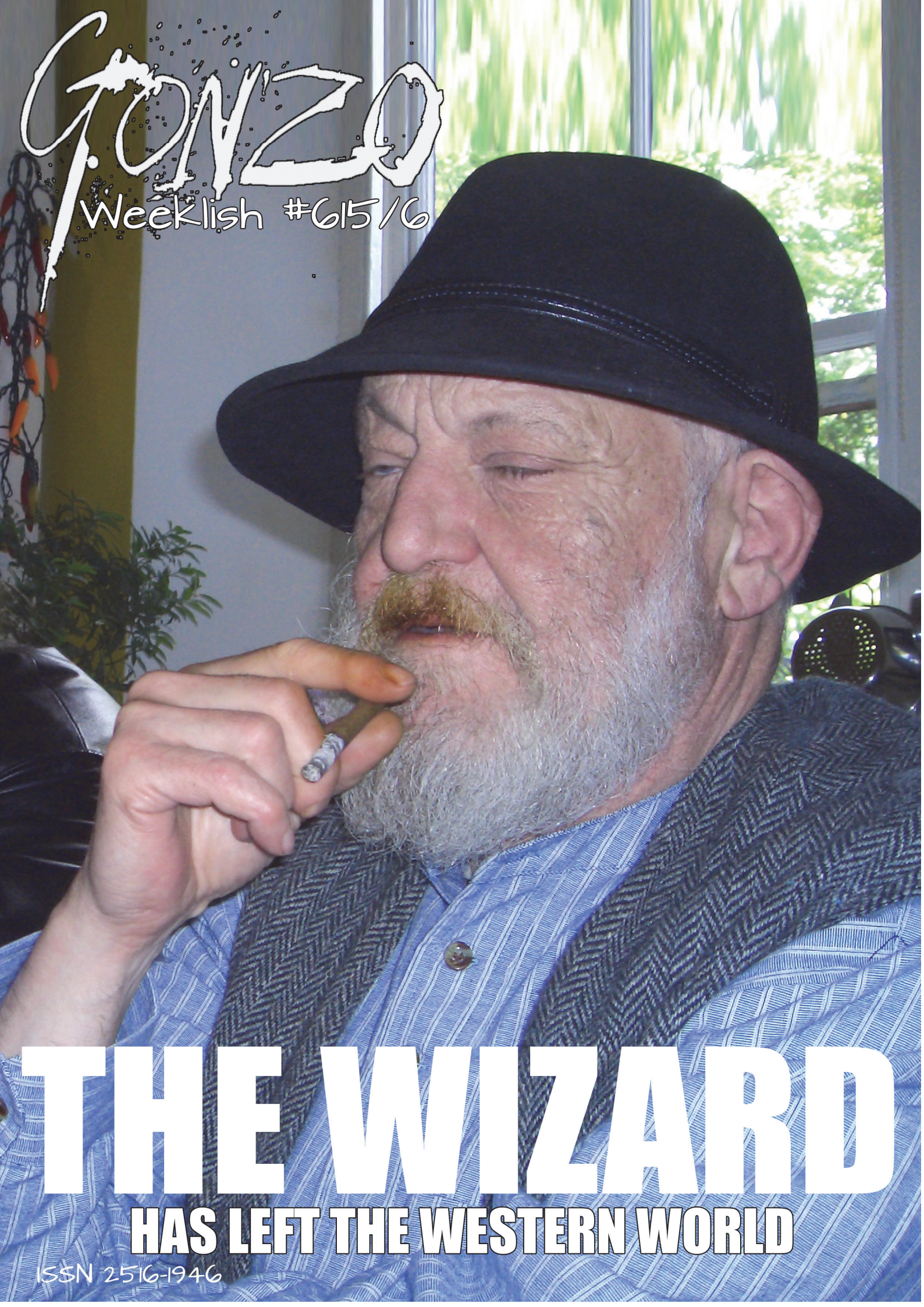


GONZO
Weeklish #615/6



THE WIZARD
HAS LEFT THE WESTERN WORLD

ISSN 2516-1946



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

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Gonzo Multimedia (UK)

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

LEST WE FORGET



John Brodie Good



Dave McMann



Mick Farren



Corinna Downes



Doug Harr



Tim Rundall

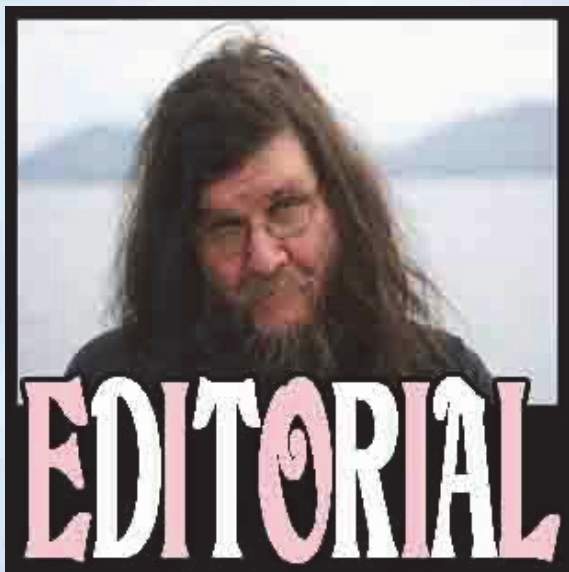


Phil Bayliss

THE THREE COMMANDMENTS OF GONZO WEEKLY:

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

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



Dear friends,

Welcome to a new issue of this ever peculiar little magazine, which gets even more peculiar as time matches on, even though I have no intention of doing this. But, as a wise man once told me, "It's just the way the fucking world works, fucking get used to it". And this issue, in my editorial, I want to speak about this man.

I have told the story on a number of occasions about how, back in 1994, (bloody hell, thirty years ago) my first wife and I were at the inaugural Fortean Times Unconvention, when I found myself sitting at the bar next to a larger than life Irishman. We sat drinking and passing the time of day when a journalist from the Guardian came off and introduced himself to us. "You two gentlemen are obviously important," He began, "Could we have an interview?"

The Irishman, introduced himself. "I am the Wizard of the Western world, and this Saxon bollocks is Britain's leading Cryptozoologist". Of course, at the time, I wasn't anything of the sort, being just a fat bloke who had recently been fired from the employment of the late Steve Harley, and who had published the first issue of a fanzine about cryptozoology. But on the following Monday, the Guardian introduced me to the world as "Britain's leading Cryptozoologist", and my career has never looked back.



GULLIBLE'S TRAVELS

“I am the Wizard of the Western world, and this Saxon bollocks is Britain’s leading Cryptozoologist”.

The introduction to his Wikipedia page reads:

“Anthony "Doc" Shields (born 1938) is a Salford-born artist, magician and writer. After attending the Heatherley School of Fine Art in London, he moved to St Ives, Cornwall where in 1961, following the resignation of Barbara Hepworth, he was made a member of the committee of the influential Penwith Society of Arts. In St Ives he ran the progressive 'Steps Gallery', where he showed artists like Brian Wall

and Bob Law. He had several solo exhibitions in London.”

It goes on to explain his career as an artist, and how:

“In the late 1960s, after moving to live in Ponsanooth near Falmouth, he rediscovered stage magic - something he had been taught as a boy by his father and grandfather - and wrote articles for The Linking Ring and The Budget magazines. This included



Stage kids are brought up on sex, violence, nudity and swearing galore

THE WEIRDEST FAMILY IN THE LAND!

SHOWMAN Doc Shiels is shocking audiences with a "rude and vulgar" show featuring his five children.

An average of 15 people a night are walking out of the sex show—which is backed by a £1,000 Arts Council grant.

Doc's 18-year-old daughter Kate appears topless, and his youngest girl, Lucy, 14, swears throughout the two-hour performance.

One of his sons, Ewan, 18, wears a pink travelling "nude"

by ANN BEVERIDGE

loincloth sporting three artificial breasts.

Doc—real name Tony—admitted: "The whole thing is very rude and vulgar."

But he added: "I don't believe it is unsuitable for children. It is naive to think that kids don't have swearing and violence in their ordinary lives."

Doc, aged 40, said the play,

called *Galleass*, is his own "tongue-in-cheek poke" at sex and violence on TV.

But one playgoer, mother-of-six Mrs Jill Williams, said: "I was horrified. I was even boiling. It is a shocking waste of public money."

Bowdy

Mrs Williams, a builder's wife from Redruth, Cornwall, walked out half-way through a performance although she had paid 80p for a ticket.

Falmouth teacher Leslie Hutton agreed that the script was "outrageous."

But she said: "Although it is openly bowdy, there is nothing nasty about it."

At the moment Doc is touring Cornish theatres and village halls with the show, but he plans to take it to London.

He said he got many of his ideas from his own children Gareth, 19, Ewan, 18, Kate and Lucy, 14.

Investigate

Doc, of Devonian, Cornwall, runs the travelling Tom Fool's Theatre and is well known for his street shows.

But now the South West Arts Council, which awarded his grant—may look into his latest presentation.

Director Ian Watson said: "We could not see Doc's script as it is largely improvised, but we will investigate any complaints."



Frisky family . . . the Shiels on stage in their gear. They are Kate, left, Gareth, Doc, Lucy, Meg and in front Ewan.

interviews with Ray Harryhausen and Ray Bradbury. He also published a trio of magic books: *13*, *Something Strange* and *Daemons Darklings and Doppelgangers* which were sold in both the UK and the US and led to him being associated with 1970s bizarre magic."

And then:

"Between 1970 and 1974, he performed as 'Doc Shiels: Wizard of the West' at

festivals and fayres in Cornwall, UK. This, presented with the help of friend Vernon Rose and the rest of the Shiels family, was a magic show that incorporated illusions such as the headless woman, the sub-trunk and the buzz-saw.

In 1975, he set up 'Tom Fool's Theatre of Tom Foolery', which started as a troupe of 'mummers', before worked closely with the Fooksbarn theatre.

He was involved in a series of 'monster-raising' exploits in 1976, which gave him considerable media attention, particularly when he began 'invoking' the monsters with the aid of a coven of nude witches. His attempts to 'raise' Morgawr the Cornish sea monster, were covered by BBC TV, Fortean Times, local newspapers, and appeared in national newspapers such as the Reville and News of the World. At around the same time he reported on sightings of the 'Owlman' of Mawnan. In 1977 he obtained photos claimed to be of the Loch Ness Monster which appeared on the front page of the Daily Mirror newspaper. This and his associated 'Monstermind Experiment' appeared in other media outlets including The Daily Telegraph and Radio One's Newsbeat.

Alongside the monster-raising, Shiels continued to perform both as Doc Shiels and as a member of Tom Fools Theatre, and he wrote several plays including Spooks, The Gallavant Variations, Nightjars, Cloth Owl the Winking Curtain and Dr Beak Hides his Hands. One of his plays, Distant Humps, was co-produced by Ken Campbell and co-starred Christopher Fairbank. He also had other magic books published, including The Shiels Effect, Bizarre and The Cantrip Codex.

The events of the 1970s and 1980s were covered in his own book, Monstrum, and in the 1996 book Owlman and Others by Jon Downes.

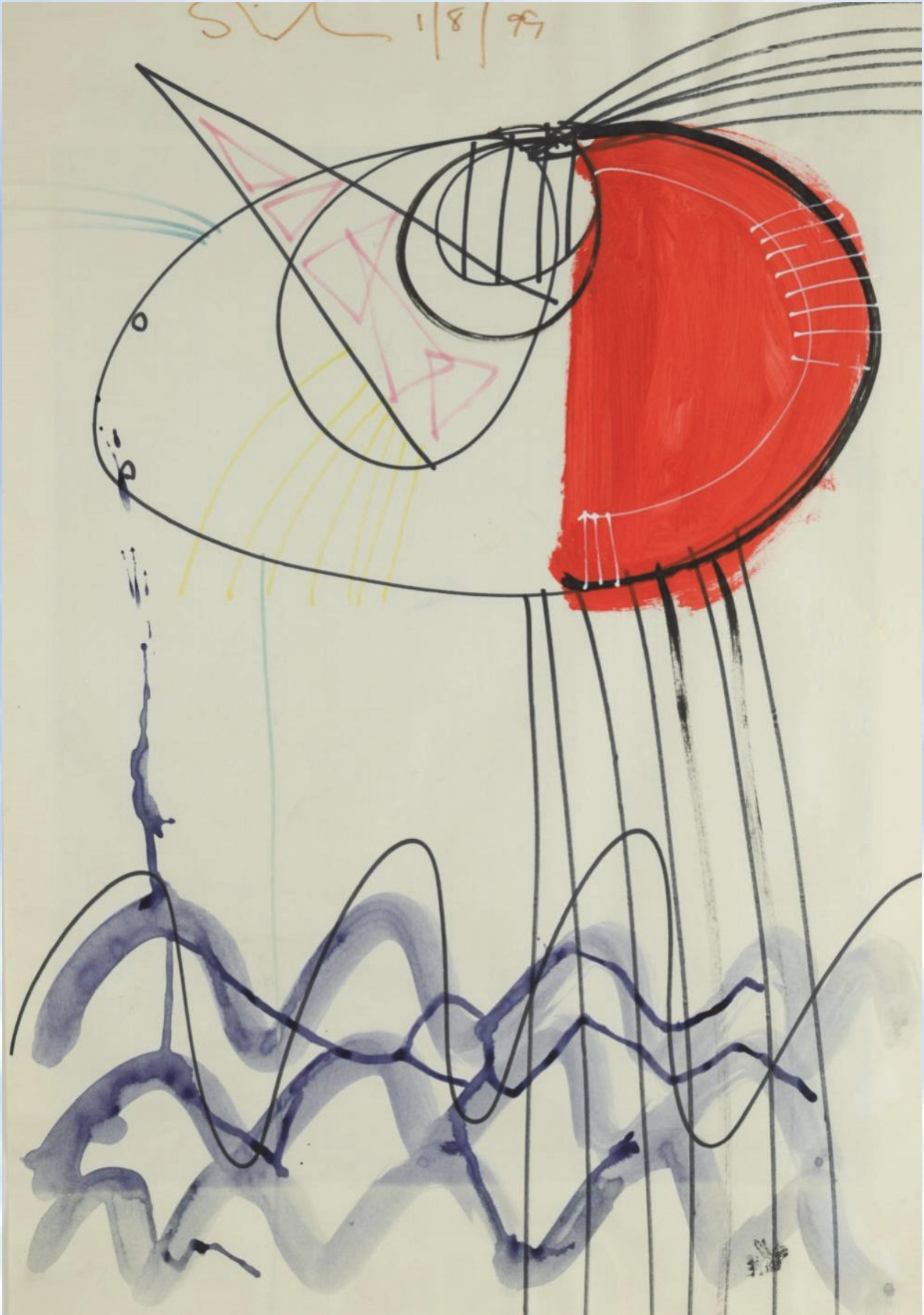
During this period and in the years since he continued to paint and have exhibitions. He considers himself an artist first and foremost, and his life's work to be a form of surrealism that he refers to as 'surrealchemistry'

During the two years, it took me to research and write my book about the Cornish owlman, my then wife and I became very friendly with Tony and his girlfriend, Julie. Tony and his wife Chris

had been together since the mid 1950s and he had been with his girlfriend since sometime in the 1960s and they all knew about each other. How that worked I have no idea, and it wasn't (and isn't) any of my business. Alison and I spent quite a long time staying with them at Julie's house in Falmouth, and later at her flat in Redruth, and so I probably have more insight into the private life of a wizard than any other living Fortean researcher.

I remember, about 30 years ago, At the same time as We were intermittently living with Tony and Julie and Falmouth, I was – as I am today – the editor of a polymath music magazine which dealt with all sorts of other stuff as well. I was sent a copy of Forward the Foundation by Isaac Asimov. I have always enjoyed the series, and was looking forward to what I believed correctly was going to be the final novel in the series. However, it was not a fun read. Slowly, and an extra ably, most of the supporting characters died, and in the end the protagonist Hari Seldon was left alone. And I am beginning to know how he felt. This year, so far (and remember we are only seven months in) I have lost six or seven people who were dear to me, two of whom - Tony Shiels and my long term girlfriend Maxine - I loved very much indeed. I feel completely crippled by their loss, and although it is a cliché to say that my life will not be the same without them, how could it be?

In 1996 Alison and I split up, and she filed for divorce. It was a messy, painful time, And although now I freely admit that the breakup of my first marriage was mostly my fault, I didn't realise it then and I went through Hell. My father and I had a bitter falling out over my divorce and he wrote to me saying "may God forgive you, because I never shall". He claimed that by being the first divorcee in my family I had brought shame upon it (conveniently ignoring the fact that both his nieces and his sister were divorced years before I was). But my father didn't let the truth get in the way of a good





moral argument and he left me alone to deal with my pain. Help came from an unexpected quarter, and much to my surprise, Tony Shiels took up the mantle of an unofficial father figure, and if it hadn't written for him, I don't think I would've got through it. It didn't take long before my father came back into my life, but I have never forgotten Tony's kindness, and whilst it always annoyed him when I referred to the period when he was my unofficial father figure, I continued to think of him as such for the rest of his life. And my second wife, Corinna, always referred to him as her Wizard-in-Law.

There was always a bond between Tony and my wives and girlfriends. Both of my wives adored him and he them. And he also got on very well with Linda, the girl to whom I was engaged about 25 years ago. Back in September 2009, Corinna and I, together with one of our unofficially adopted nephews, Max, now Dr Max Blake of the forestry commission invasive species unit, Went to visit him and Chris at their home in County Kerry, and spent a happy few days wondering about his slice

of Southern Island with them. It was probably the happiest time I ever spent with him.

We saw him again the following year when he was visiting Julie in Redruth, but apart from letters and phone calls I never saw him again. In about 2013, my life became taken over with family health problems. First one of my stepdaughters, then my mother-in-law, and finally my wife were seriously ill (The final two dying) and I lost touch with many people from the rest of my existence. A few weeks ago, we were visited here by Thomas Jorgenson from Denmark who is a Fortean investigator. He asked me whether Tony was still alive and I told him that I truthfully didn't know. His travels took him down to Falmouth, and he went into the Seven Stars, which have once been both mine and Tony's watering hole of choice. He asked after the health of the good doctor, and the bloke behind the bar told him that as far as he was aware Tony had been dead for about 10 years. I was a little surprised because I figured that I would've heard if he had died, but took this

news at face value. The next day he went into a bookshop which had various items of Tony Shiels related literature for sale, and the bookshop owner told him that Tony'd had a stroke but was still alive although Chris had died a few years before.

Not for the first time during my dealings with Tony Shiels, I was reminded of the character of Merlin in TH White's epic novel the Once and future King. One never found out exactly what happened to Merlin; he was left in a weird Schrödinger like state of uncertainty, where nobody knew whether he was alive, dead, or kept prisoner by the wood nymph Nimue. And I thought that it seemed fitting for the same thing to have happened to the Wizard of the Western World.

And then last Friday night I was in bed hoping to be propelled into the arms of Morpheus by those jolly nice people at Sanofi S.A., when Ian Squibbs, a regular contributor to my web TV show, and one of my favourites Loch Ness watchers told me that there was a rumour going around the net that Tony had died. It didn't take me long to check with the source of this rumour, who sent me to Kate, Tony's eldest daughter, who confirmed that the story was true.

And so, there we have it. One of the most important relationships in my life is now over. The man who taught me more than anybody else about the way that the universe works is now dead. And, as I said above, although that is a cliché, my life will never be the same again

See you on the other side, Tony. I love you. I always loved you, and will always love you, very much indeed.

I hope you enjoy this issue,
Hare bol

Jon



IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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

Dramatis Personae



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

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

NAMING THOSE RESPONSIBLE

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

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

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

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

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

Jonathan Downes,
Editor: *Gonzo Daily* (Music and More)
Editor: *Gonzo Weekly* magazine
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So what's it all about, Alfie?

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

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

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

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

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

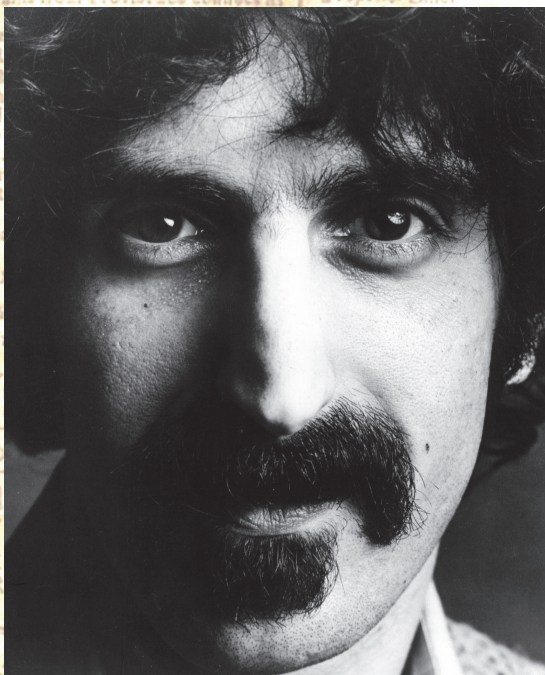
So this is what I have been doing for much of my life. I am also naive enough to think that music and art *can* change the world, and as the world is in desperate need of change, I am gonna do my best to help.

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

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

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



FRANK ZAPPA

The unique quality of Frank Zappa as a guitar soloist - Far Out

Magazine <https://faroutmagazine.co.uk/frank-zappa-most-unique-soloist/>

Frank Zappa did not play guitar like anybody else within the rock scene of America, the art-rock icon dedicated himself to improvisation and ...

'Frank Zappa For President' Compilation Headed Back to Vinyl - uDiscover Music

<https://www.udiscovermusic.com/news/frank-zappa-for-president-compilation-vinyl-reissue/>

A new edition of the compilation 'Frank Zappa For President' is headed to vinyl, featuring unreleased compositions made on his Synclavier.

FAIRPORT CONVENTION

Richard Thompson replaces Trevor Horn at Cropredy Festival - MSN [https://www.msn.com/en-us/music/news/richard-thompson-replaces-trevor-horn-at-cropredy-festival/ar-BB1qe0RO?](https://www.msn.com/en-us/music/news/richard-thompson-replaces-trevor-horn-at-cropredy-festival/ar-BB1qe0RO?ocid=BingNewsVerp&apiversion=v2&nosevercache=1&domshim=1&renderwebcomponents=1&wcseo=1&batchservertelemetry=1&noservertelemetry=1)

<https://www.msn.com/en-us/music/news/richard-thompson-replaces-trevor-horn-at-cropredy-festival/ar-BB1qe0RO?ocid=BingNewsVerp&apiversion=v2&nosevercache=1&domshim=1&renderwebcomponents=1&wcseo=1&batchservertelemetry=1&noservertelemetry=1>

The Gospel According to BART

Listen to the brand new Jon Anderson single Shine On | Louder

<https://www.loudersound.com/news/listen-to-the-brand-new-jon-anderson-single-shine-on-here> <<https://www.loudersound.com/news/listen-to-the-brand-new-jon-anderson-single-shine-on-here>>

Listen to the brand new Jon Anderson single Shine On

Jon Anderson with the Band Geek in the studio

(Image credit: Steve Schenck)

Jon Anderson

<<https://www.loudersound.com/features/the-prog-interview-jon-anderson>> has

shared the video for his brand new single, /Shine On./



"Of all the festivals we play, Fairport's Cropredy Convention is my favourite for many reasons," adds Horn. "So it's with great sadness that I ...

"There are qualities of grandeur and flight in her music, yet it comes across as ... - Louder Sound

<https://www.loudersound.com/features/sandy-denny-remembered>

In just 10 years Sandy Denny went from Strawb apprentice to international treasure, showing that folk musicians could rock – and share ...

Cropredy Festival Preview - Fairport Convention: Opinion - At The Barrier

<https://atthebarrier.com/2024/07/21/cropredy-festival-preview-fairport-convention-opinion/>

We conclude our look forward to Fairport's Cropredy Convention 2024 with a look at the band who make it all come round each year.

VDGG

Interview: Andrew Jackson (Van Der Graaf Generator, Jackson/van Commenée)

<https://hit-channel.com/interview-andrew-jackson-van-der-graaf-generator-jackson-van-commenee/?amp=1>

Interview: Andrew Jackson (Van der Graaf Generator, Jackson/van Commenée)

Legendary saxophone and flute player,

David Jackson, talks to Hit Channel ...

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

John Maynard Keynes

Peter Hammill announces Italian live dates for November - Louder Sound

<https://www.loudersound.com/news/peter-hammill-announces-italian-live-dates-for-november>

Van der Graaf Generator frontman Peter Hammill has announced a run of Italian dates for November. These will be Hammill's first solo shows since ...

YES

The one band Jack Black said no one could touch: "Masterclass" - Far Out Magazine

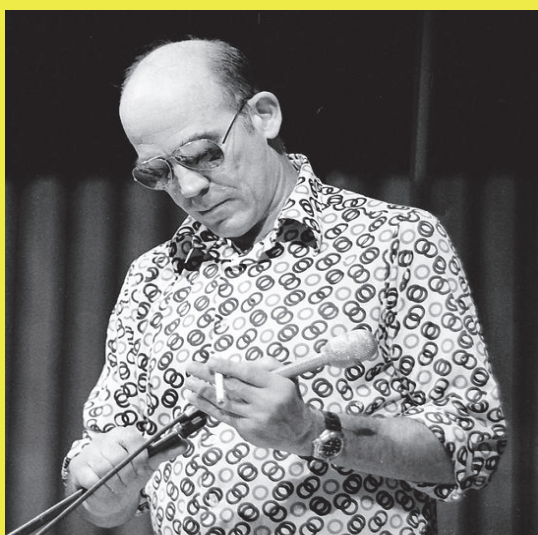
<https://faroutmagazine.co.uk/band-jack-black-said-no-one-could-touch/>

Jon Anderson singing like an angel above everything, and Chris Squire giving

bass players a musical smorgasbord on the low end. That's not to say ...

The influential bass player Geddy Lee called "heroic" - Far Out Magazine

<https://faroutmagazine.co.uk/important-bassist-geddy-lee-called-heroic/>



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

... Chris Squire. A true virtuoso, his work on prog highlights such as

'Roundabout' and their earlier effort 'No Opportunity Necessary, No Experience ...

'No hard feelings': Deep Purple recall delaying Yes' headline slot by setting fire to amplifiers

https://www.contactmusic.com/yes/news/no-hard-feelings-deep-purple-recall-delaying-yes-headline-slot-by-setting-fire-to-amplifiers_6382419

Yes Bassist Chris Squire ... Yes'

Chris ...



HAWKWIND

Hawkwind: the story of the In Search Of Space album - Louder Sound
<https://www.loudersound.com/features/hawkwind-in-search-of-space-album-interview>



Even so, as Dave Brock remembers, it was still a no-frills endeavour: "I think it

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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LED ZEPPELIN E.L.O.
ROLLING STONES
JOHN DIXIE DREGS
TYX HEART WINGS P.F.M.
HAPPY THE MAN KATE BUSH
& MORE!





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

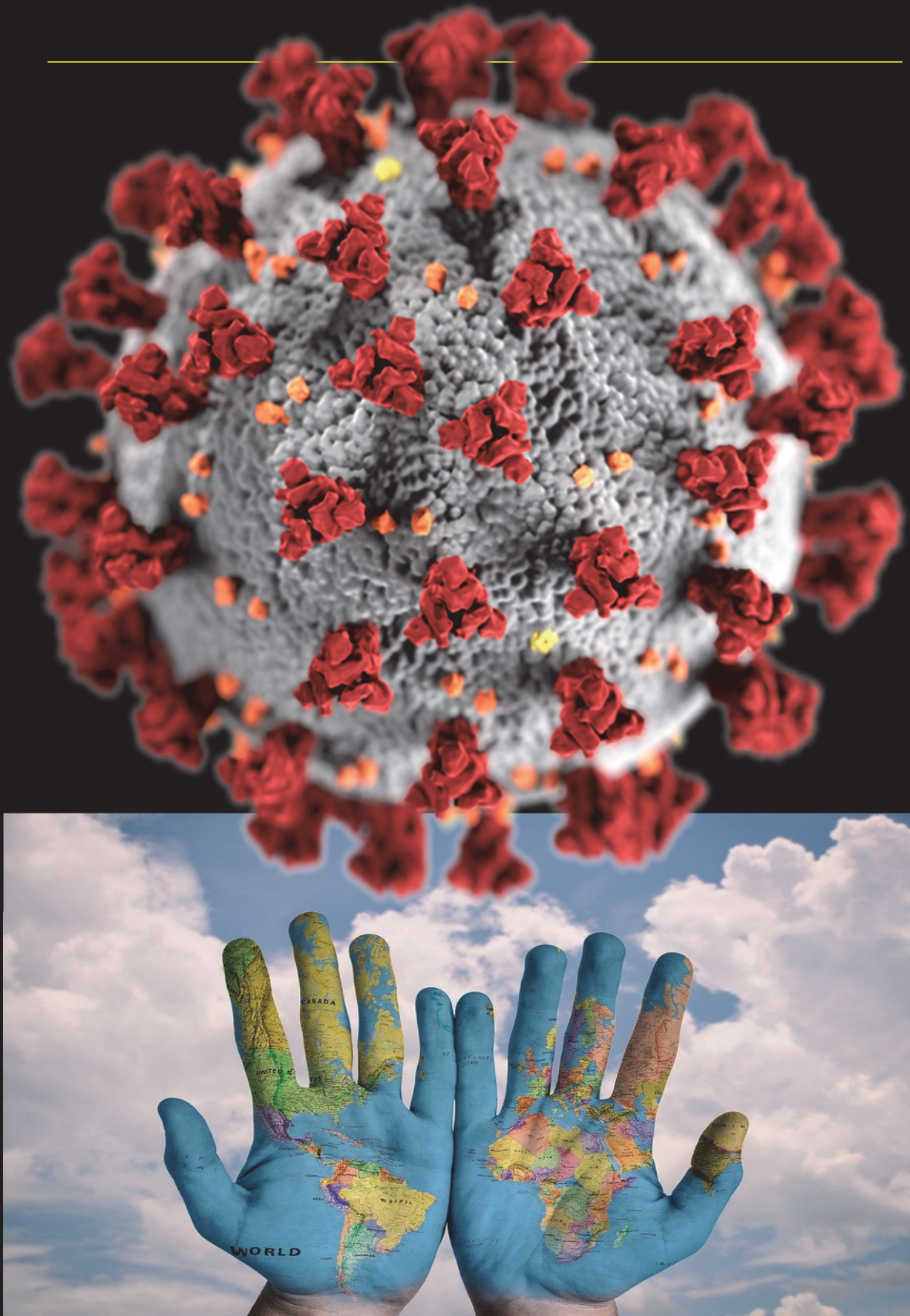


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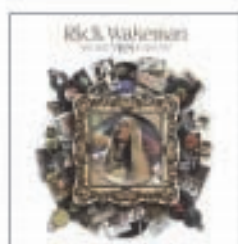
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MFG2004CD



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Parr, Tracey Ackerman,
Ashley Holt, and Roy Wood

MFG2012CD



GASTANK

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

MFG2022DVD



GOLÉ!

Soundtrack album
featuring Tony Fernandez
and Jackie McAuley

REC41-42



COUNTRY AIRS

The original recording,
with two new tracks

MFG2014CD



THE BURNING

The original Soundtrack
album, back in print at last!

MFG2024CD



LURE OF THE WILD

With Adam Wakeman.
Entirely instrumental

MFG2003CD



STARMUS

With Brian May and
The English Rock
Ensemble. DVD

MFG2010DVD



MYTHS AND LEGENDS

Double CD set. The
expanded 2016 version

MFG2016CD



LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco

MFG2015CD



THE PHANTOM OF THE OPERA

Double CD + DVD

MFG2005CD



CAN YOU HEAR ME?

Featuring The English
Chamber Choir

MFG2005



CRIMES OF PASSION

A wicked and erotic
soundtrack!

MFG2018CD



BEYOND THE PLANETS

With Jeff Wayne and
Kevin Peek

MFG2009CD



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and all other good music retailers





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

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

ELDRIDGE CLEAVER

Two types of people visit rhino in the wild

The strong and courageous
take a camera

The weak and cowardly
take a gun

**What sort of
person are you?**

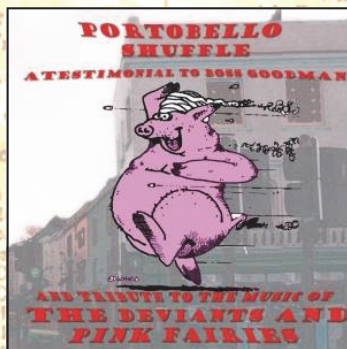
Celebrate wildlife on
World Wildlife Day
don't shoot it.





I'M ON BOARD!

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



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

arsydeedee@yahoo.co.uk



Butterfly Conservation

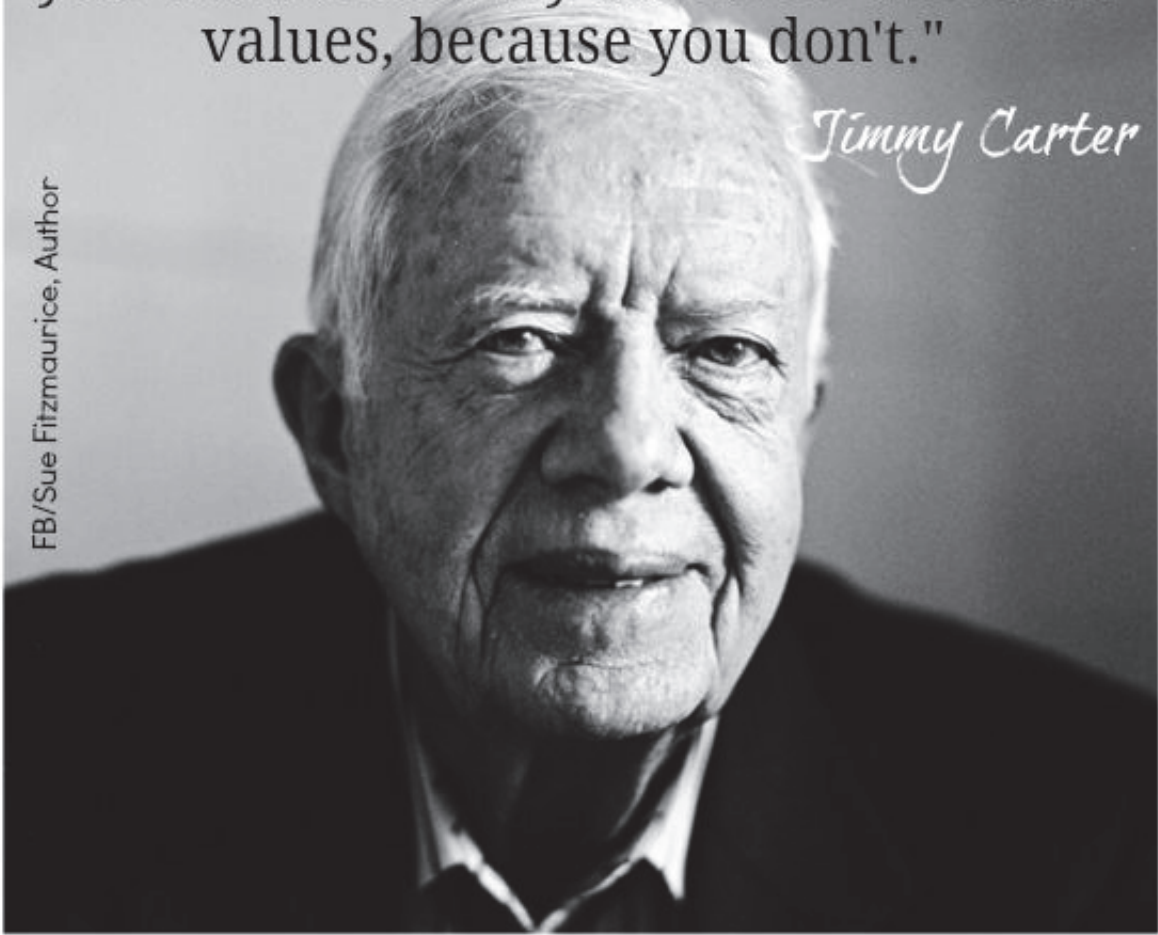
Saving butterflies, moths and our environment



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

Jimmy Carter

FB/Sue Fitzmaurice, Author



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



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Yola Polastri
1950 - 2024

Yolanda Piedad Polastri Giribaldi, better known as Yola Polastri, was a Peruvian children's singer and songwriter, as well as a television presenter, known for her appearances on children's television shows. After starring in América Televisión's *Hola Yola*, she later moved to stage productions. She became an activist for the return of children's programming after its disappearance in the 1990s. Yola Polastri died following a heart attack on 7 July 2024, at the age of 74.

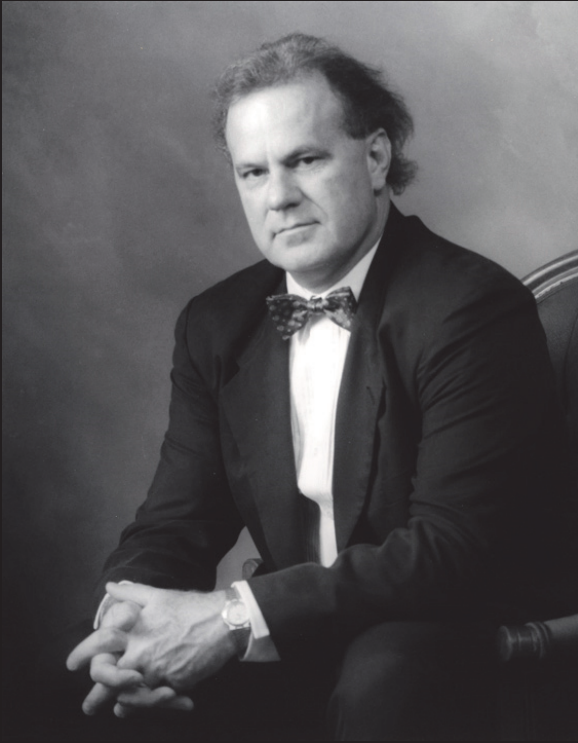


Joe Bonsall
1948 - 2024

Joseph Sloan Bonsall Jr. was an American singer who was the tenor vocalist of the country and gospel vocal quartet the Oak Ridge Boys from 1973 to 2023. Besides charting numerous hits as a member of the Oak Ridge Boys, Bonsall had a solo chart credit alongside the band Sawyer Brown in their 1986 single "Out Goin' Cattin'", on which he was credited as "Cat Joe Bonsall". As an author, Bonsall released a children's book series in 1997, and in 2003 published a book about his parents' lives during and after World War II. He also authored *On The Road With The Oak Ridge Boys*, *An American Journey, From My Perspective*, and *An Inconvenient Christmas*. His latest book, *I See Myself*, a memoir, is slated to be released posthumously in November 2024. Bonsall died due to complications of ALS on July 9, 2024, at the age of 76.

THOSE WE HAVE LOST

COLLATED BY HARRY WADHAM



Dave Loggins
1947 - 2024

David Allen Loggins was an American singer, songwriter, and musician. He is best known for his 1974 hit single "Please Come to Boston" as well as his 1984 duet with Anne Murray, "Nobody Loves Me Like You Do". Loggins also wrote the theme song for the Masters Golf Tournament, "Augusta". He was inducted into the Nashville Songwriters Hall of Fame in 1995. Loggins died in Nashville on July 10, 2024, at the age of 76.



Tommy Drennan
1942 - 2024

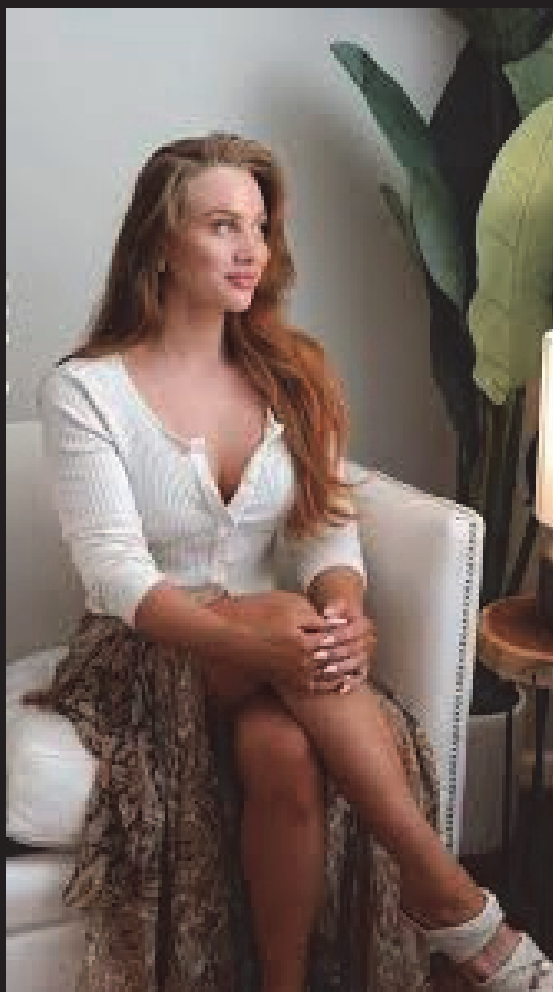
Thomas Drennan was an Irish singer. Drennan began singing in a church choir at age 11. He gained fame with his rendition of O Holy Night in 1953 and studied voice at the Royal Irish Academy of Music. He toured as a lead singer with The Freshmen before joining The Monarchs. The band released albums and hit singles, with Drennan reaching the semi-finals of the 1968 National Contest. Drennan died at Milford Care Centre on 11 July 2024.

THOSE WE HAVE LOST



Ruth Hesse
1936 - 2024

Ruth Hesse was a German opera singer. A dramatic mezzo-soprano, she was a member of the Deutsche Oper Berlin from 1962 to 1995, where she took part in the world premiere of Henze's *Der junge Lord*. She was first invited to the Bayreuth Festival in 1960, where she performed until 1979. Hesse was also a regular guest at the Vienna State Opera from 1965 to 1988. Hesse also performed in concert. Hesse died in Austria on 13 July 2024, at the age of 87.



Sarah Gibson
1986 - 2024

Sarah Gibson was an American pianist and composer. As a pianist, she focused on new music. She worked with the Los Angeles Philharmonic Composer Fellowship Program and taught at California State University. Gibson was a member of PianoSpheres and formed the piano duo HOCKET. She received commissions from various organizations and was the sound investment composer for the Los Angeles Chamber Orchestra. Gibson's upcoming

THOSE WE HAVE LOST

composition "beyond the beyond" is inspired by the experiences of a new mother and will premiere at The Proms in 2024, similarly to her other compositions, many of which have been performed by major orchestras throughout the U.S. and in Europe. Gibson died after a struggle with cancer for several months, at home in Los Angeles on July 14, 2024, at the age of 38.



Édith Lejet
1941 - 2024

Édith Lejet was a French composer and music educator. She began teaching harmony at the University of Paris from

1970–1972, and then became professor at the National Conservatory of Music and Dance in Paris. In 2004, she was appointed professor of composition at the École Normale de Musique de Paris Alfred Cortot. Lejet died on 15 July 2024, at the age of 82.



Wieteke van Dort
1943 - 2024

Louisa Johanna Theodora "Wieteke" van Dort was a Dutch actress, comedian, singer, writer and artist of Indo descent. On 29 April 1999, Queen Beatrix appointed her Knight of the Order of Orange-Nassau. She appeared on many children's television programmes and was best known for her

THOSE WE HAVE LOST

Indo character of Tante Lien in The Late Late Lien Show on Dutch prime time television. Her show was the only television programme ever to showcase Indo (Eurasian) culture and introduced many Indo artists and music to mainstream audiences in the Netherlands. In 2007, she was awarded the Silver Medal of Merit for her contributions in this role from the Dutch State Secretary for Defence. Van Dort announced in May 2024 she was diagnosed with liver cancer that had metastasised to her lungs and brain. She died two months later, on 15 July 2024, at the age of 81.



Irène Schweizer
1941 - 2024

Irène Schweizer was a Swiss jazz and free improvising pianist. Schweizer was a

renowned solo pianist who has also performed with groups like the Feminist Improvising Group. She has collaborated with various drummers and musicians, including Yusef Lateef, Uli Trepte, and Rüdiger Carl. In 2016, a biography was published to honor her 75th birthday, detailing her contributions to European jazz and improvisation. Schweizer died in Zurich on 16 July 2024, at the age of 83.

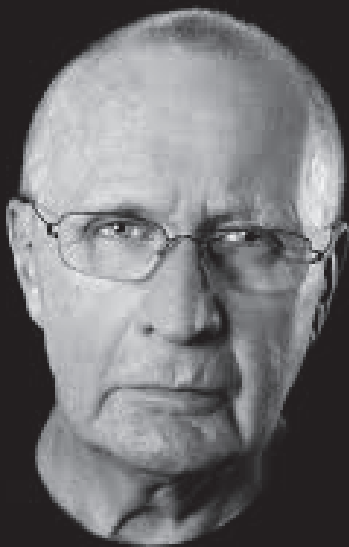


Bernice Johnson Reagon
1942 - 2024

Bernice Johnson Reagon was an American

THOSE WE HAVE LOST

song leader, composer, scholar, and social activist who founded the all-black female a cappella ensemble Sweet Honey in the Rock in 1973. She realized the power of collective singing to unify groups during the 1964 Freedom Summer protests in the South. Reagon devoted her life to social justice through music via recordings, activism, community singing, and scholarship. Reagon died on July 16, 2024, at the age of 81 in Washington, D.C.



Ulf Dageby
1944 - 2024

Ulf Thorbjörn Dageby was a Swedish rock musician, singer and songwriter. Dageby is mostly known for his role in the leftist "rock orchestra" and theater ensemble Nationalteatern. At the 18th Guldbagge

Awards he won the Special Achievement award. Dageby made his debut as a solo artist in 1983 with the album *En dag på sjön*. In addition to his solo work and the many reunions with Nationalteatern, Dageby wrote music for Swedish film and television. Dageby died on 16 July 2024, at the age of 80.



April Cantelo
1928 - 2024

April Rosemary Cantelo was an English soprano. She studied music in London before making her debut in 1950. She performed in various operas and festivals, including the British premieres of Hans Werner Henze's *Boulevard Solitude* and Kurt Weill's *Rise and Fall of the City of Mahagonny*. Cantelo also appeared in the world premiere of Malcolm Williamson's *English Eccentrics* during the 1950s. She also recorded a very wide range of baroque pieces, as well as 20th century classic

THOSE WE HAVE LOST

pieces. Cantelo died on 16 July 2024, at the age of 96.



Happy Traum
1938 - 2024

Happy Traum (born Harry Peter Traum) was an American folk musician who started playing around Washington Square in the late 1950s. He became a stalwart of the Greenwich Village music scene of the 1960s and the Woodstock music scene of the 1970s and 1980s, recording with Bob Dylan and other influential musicians. Traum also studied blues guitar with Brownie McGhee, influencing his guitar style. He formed a duo with his brother, releasing albums and continuing as a solo artist. He is also known as the founder of

Homespun Music Instruction. Traum died on July 17, 2024, at the age of 86.



Fresia Saavedra
1933 - 2024

Fresia Raquel Saavedra Gómez was an Ecuadorian teacher and singer-songwriter. She was well known for her song "El ladrón" and for being politically and culturally active in Guayaquil through her music. In UNESCO's representative list of pasillo singing, it includes a video of a lesson by Saavedra. Pasillo, a Columbian genre of singing, was included in the Intangible Cultural Heritage of Humanity in 2021. Saavedra gave her final performance in February 2024 at the Galápagos Islands. Saavedra died from kidney and liver failure on 18 July 2024, at the age of 90.

THOSE WE HAVE LOST



Toumani Diabaté
1965 - 2024

Toumani Diabaté was a Malian kora player. In addition to performing the traditional music of Mali, he was also involved in cross-cultural collaborations with flamenco, blues, jazz, and other international styles. Throughout his career, Diabaté collaborated with various artists such as Ketama, Taj Mahal, Roswell Rudd, Björk, and Ballaké Sissoko, exploring cross-cultural musical expressions. He also led the Symmetric Orchestra, blending traditional Malian instruments with modern ones. He was appointed as a United Nations Goodwill Ambassador for his efforts in raising

awareness of HIV and AIDS through his music. In 2006, the London-based newspaper *The Independent* named Diabaté one of the fifty best African artists. Diabaté died on 19 July 2024, at the age of 58, after a short illness.



Heather Wood
1945 - 2024

Heather Wood was an English musician, known best for her co-founding of the folk group *The Young Tradition*, along with Peter Bellamy and Royston Wood (no relation). Most of their repertoire was traditional British folk music, sung without instrumental accompaniment. Their later work became more influenced by mediaeval music. In 1969, the group split up on account of their different musical preferences. Heather continued to work with Royston Wood, but they did not record again until 1977 when they released *No Relation*. Heather Wood lived in New York City from 1977 until her death on 17 July 2024, at the age of 79.

THOSE WE HAVE LOST

A Few Facts About Plastic Pollution



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

ONE MILLION

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



35
BILLION
plastic
water
bottles are
thrown
away every
year

Plastic constitutes
approximately

90%

of all trash floating on the ocean



The average American
throws away
approximately



of plastic per year.

50%

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

Facts found on ecowatch.com



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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

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

The Fall

Take America

10CD box set

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

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

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

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



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

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

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

The deluxe edition box set also includes:

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



- Six postcards featuring photos by Bainbridge

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

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

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

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

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



DELUXE VERSION EXPANDED & REMASTERED
INCL. UNRELEASED TRACK

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

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

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



Dave Bainbridge *Celestial Fire – Live In The UK*

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

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

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

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

Celestial Fire

Live in the UK



dvd/2cd



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Gonzo #32 The Dutch Festie c...

actions



Gonzo #30 The Mick Abrahams...

actions



Gonzo #27 The Prog shirt

actions



Gonzo #24 The Daevid Allen shirt

actions



Gonzo #23 The Michael Des B...

actions



Yer original Gonzo Weekly shirt

actions



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

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



From danger to safety...

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

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

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

One more thing....

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

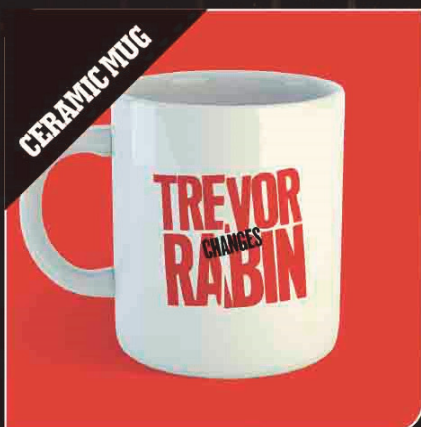
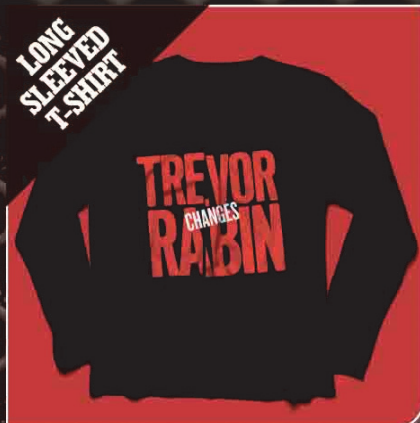
Jonathan & Brad



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Ed Koch EP

**By
Cut Beetlez & King Dion**

It is always good to have new music from my good friends the Cut Beetlez from Finland, and this time they are back with a new EP collaboration with King Dion, an emcee/DJ and producer out of Atlanta Georgia in the US.

The ED Koch EP is not the first time they have worked together as King Dion featured on the 2022 release by Cut Beetlez and The Food Lord 'God Keep Me Safe In This Shity Place'. In fact, The Food Lord repays the fact by featuring on the final track of the EP. It was following this initial collaboration that they decided

STEVE RIDER

to keep working together on more projects.

You can bet that this one is going to be packed with some of the Cut Beetlez slick experimental production, which always keeps you wondering whats coming, so the best thing we can do here is to see exactly what Cut Beetlez and King Dion have in store for us on the Ed Kock EP.

The EP kicks off with the title track Ed Kock, which sees the Cut Beetlez on fine form bringing a fresh sound which seems to reflect the feeling of the warm summer weather. It might take you a few listens to really get a feel for what King Dion is putting across here but, for me, I got that there was this sense that it was all about being you own person, walking solo and not letting others get a hold of or control your own creativity and path in life. It might seem like a lot to pack into less than two minutes but, he really does say a lot here and you just need time to feel it.

Next up is Mommasum which has this big boom bap sound, full of horns, cuts and a pounding beat, which gets the adrenaline levels pushing up as you listen. What you are gonna get out of this one is a huge sense of respect, it really is just that simple here. You can feel that respect that King Dion has for his mom and those around him who are the closest, like family and friends, himself included. Wherever you are in life, whatever you're doing, you gotta maintain that lever of respect for those who have always been there for you and that is where this one takes you.

Topshelfer has this laid-back sound that has a sparse drum beat with keys, while the bridge switches the vibe just enough to keep you guessing. What we get from King Dion here is that rap bragadochio vibe as he makes it plain and simple where he sits in the game. Here its all about claiming that top spot, right there on the top shelf and staying there.

The final track of the EP is Mr Overall which features The Food Lord and sees

the Cut Beetlez strip the sound back even further here. The sparse beat has some flute elements and creates this almost far eastern meditative vibe, this brings the focus to the lyrics. There could be a number of things that this one is saying as you listen but, what I got from this is really making sure your involved in something, being a part of something and not just standing by and letting things slide. Whether you are standing up for yourself or for another person, stand up and make a difference. The appearance of The Food Lord here gives the track an extra dimension as his delivery and vocals have a more gritty and raw edge to them.

Once more we find that the Cut Beetlez production gives us something different on every track here. The first two tracks, although having differing sounds both have this vibe that is upbeat and energetic, giving you something to move to. The second two tracks have more of a thoughtful or reflective vibe. But, at times, the lyrics are almost at odds with the sound, like walking a mountain trail where there is a drop of several hundred feet to one side, you have foundation of the path and are enjoying it but, there is also that sense you are almost on a knife edge, it just works when you think that it won't. It's all about the Cut Beetlez consistently giving the emcee a challenge with which to rap to, which always brings elements that are making the emcee challenge themselves as well.

King Dion does a great job here with vocals that laid-back but, also have an intensity and complexity that hit you just as much as if you were listening to high paced rap style, it makes you want to go back and listen again to see what you missed, even though you have not missed a word. But he does a great job of making his words and flows fit with what the Cut Beetlez have places before him, which makes him worthy of that place on the top shelf and there is more to come from him, so he is one to watch.

Overall, the Ed Kock EP continues the quality production of the Cut Beetlez and

their way of creating a platform for both legendary and those lesser-known names in the rap game and giving them all a challenge to further push their names forward. The EP also will give many their first introduction to King Dion, who gives a solid performance and places his name fairly and squarely on list of ones to watch.

The Ed Koch EP is out now so, check it out and make your own mind up. Huge thanks to DJ J-Man of the Cut Beetlez for giving me the chance to review this one.

I'll see ya next time.

Steve

Jolicoeur
By
Configa x Tommy Evans

Whenever anything comes my way via UK Super Producer Configa, you can bet that there is always a fellow legendary name in Hip Hop attached and this one is no different. Jolicoeur is the hot new release from what is Hip Hop's first Rapper/Producer PhD collaboration, yes indeed both Configa and veteran UK Emcee Tommy Evans, both have a PhD.

If you are familiar with the blog then you will know my previous reviews for Configa and be well acquainted with the main man himself, who has worked with



the likes of Arrested Development, Chuck D and Big Daddy Kane alongside his producer albums but, this will be the first time I have featured Tommy Evans. I am not going to give you a huge lowdown on him but, for those of you who might not be familiar with his work; he was born in Leeds before making London his home. Introduced to Hip Hop in the early eighties, he began rapping seriously in 1995 and was linked with a number of crews before forming Junkyard Tactics in 1996. After JYT supported De La Soul in 1997, Tommy went solo in 1998, and linked up with the YNR Crew in Huddersfield before making his debut on Jehst's 1999 "Premonitions EP" with the track Deadly Combination. Since that time he has dropped his own releases via YNR, his own label run with Jehst and Cee-Why, and worked along some of the UK's best. His debut album, New Years Revolutions, came in 2004 on YNR. It is impossible for me to list Tommy's collaborations and achievements here but just know that it is extensive and worldwide. I followed many of the YNR releases myself back in the late 90's and early 2000's, so it is truly a pleasure to feature his work here.

The album Jolicoeur, meaning A Gallant Heart, is a homage to the late Dave of De La Soul but still encapsulates the artistic ethos and authenticity of both Configa and Tommy Evans. The project features appearances from Speech (Arrested Development), Sarah Sayed (Lebanese-American Poet), Matthew Allman and Malala, alongside some of London's emerging vocal talents including Doella, Glorynade, Nyotaa, Tay-Shan, and VVN, there is even an appearance from another legendary UK emcee in the form of Kyza. You really get the sense, even before listening, that this album is shaping up to be something special, if maybe a little different. However, there is only one way to know that for sure and that is to follow me as I take you through my impressions of the album.

The album begins with Summertime which features Matthew Allman, Configa

brings this stunning funk fuelled beat that has bass, guitars, and keys, all of which combine to give a vibe that is the very definition of how summer sounds. Matthew Allmans soulful vocals are like an audible summer breeze, cooling you from the heat. Tommy Evans brings some uplifting vocals that takes us on brief but enjoyable trip through the summer months, letting us know that it's all about the things that uplift you and bring a smile to your face. That smile remains firmly planted on your face as the bass, drums and keys of Every Situation keeps the vibe going with an infectious sound that keeps you moving. This one sees Tommy Evans speaking on how you see yourself and the outcome of the situations you find yourself in every day. It's all about keeping a positive outlook as you go into each one, even seeing yourself already living in the best possible outcome and keeping that faith as you walk forward.

They Are Not Expecting Us To Fight features Speech and sees regular collaborator Configa bring us a solid boom bap beat with guitar vibes that gets your head nodding and your fists pumping the sky. This one really has that revolutionary vibe to it, which really reflects the feelings of so many of us in today's society. All round the world people are becoming fed up with the narratives imposed on them by the ruling elite and are standing up to be heard and to fight for their rights as free people. Straight after that feeling of the energy of millions of people all around the world coming together Getaway is about the opposite and brings keys, drums and bass to the table with a vibe that brings your focus back to the self with the jazzy vocals of Doella. This one really does look at taking time for yourself, doing whatever it takes to ground yourself and bring you back into who you truly are, because the world around you often gets too much with the constant influx of negative stimulus and just being you again is the best way to reset, regardless of how you achieve it...

We Made It features Tay-Shan and Sarah Sayad, Configa brings us the kind of uplifting sound that is reminiscent of his work with Arrested Development, bringing an infectious vibe you can't help but move to. Tay-Shan's soulful vocals, Sarah Sayad's poetry and Tommy Evans' lyrics all merge to bring you a vibe that brings those good feelings to the forefront as it lifts you up, making you think about all that you have achieved yourself, and invites you to really feel good about those moments because they made you who you are and put you in this place, in the here and now, so be proud of that because you made it too. Thunder and the sound of rain herald the arrival of The Water, featuring Glorynade, this one has drums and keys that bring a more Lo-Fi Hip Hop vibe, inviting you to listen a little bit more. In fact, this one invites you to think more about the part water plays in our lives and just how much our experiences with water so often mirror so many of life's experiences. Water is critical to our survival, but it can also be detrimental if we drink too much; water can also help us travel to places or we can drown in it. We have to respect the part water plays in our lives and treat it with the respect it deserves.

Keep The Faith features Kyza and Nyotaa and has strings alongside the bass and drums, bringing a soulful vibe that you want to close your eyes to and just feel it. The message here is just to keep the faith that all will be ok. There are so many challenges that we are presented with in our day-to-day lives that it is easy to give up or look for the easy way out, but the important thing is to stay in a positive frame of mind and know that the brighter days are coming and soon enough the sun will shine on you. There is this mariachi guitar vibe on Senoritas, alongside a nice head nod beat too of course, that gets you in a reflective mood. VVN brings some chilled soul vibes here as it is all about how that special someone can bring so much to your life, bringing maturity and love. This one also made me reflect on just what feminine energy can bring to your life, you just have to be open to it.

The penultimate track is Memory Lane which features Doella's jazzy vocals once more. Configa brings strings, bass and drums, creating a chilled feel-good sound. Tommy Evans takes us on an uplifting trip down his own memory lane, giving us a great insight into some of the experiences he has had along the way. As you listen, it kind of makes you cast your own mind back to some of those moments that were perhaps life defining or just those which you enjoyed, bringing a smile to your face again. The last track is Love Like This, which features Malala and has this big uplifting sound that will have you moving regardless. You can't get more uplifting than love, and when you can express love for all that is around you, that is something special but, as Tommy says, when you can truly love yourself, then that is a love unlike anything you have ever felt until that moment. So, walk through life expressing love for all you see around you because the more love you give out, the more you will receive.

Now, it is not often that you will listen to an album that uplifts you and keeps you there throughout its duration, but Jolicoeur does just that, it really is a triumph in feel-good music. It really is hard to say anything more about this than it is a true pleasure to listen to. From start to finish, Jolicoeur raises you right up and holds you there, keeping you in this state of near euphoria. The energy seems to emanate from both the music and the lyrics and gives you the feeling that this album has been infused with good vibes. This album is like lighting a good incense, it fills your mind, body and soul with positive vibes, just like the way the incense fills the room with an uplifting aroma.

Configa proves, yet again, why he is one of THE go to Hip Hop producers as he brings the kind of uplifting energy infused beats that you just don't want to turn off, which is really hard when you are trying to review because you don't want to pause the track or stop it to keep writing. He has this knack of being in sync with whoever

he is working with, bringing the perfect sound to life that will create a platform for their vocals and lyrics, and that is perfect for Tommy Evans here. I say that because Tommy's lyrics are from the heart and come with this infectious positivity that takes over your whole body, just like the touch from Midas. To be honest, even the way his lyrics flow has an uplifting feel to it and that is why I say he performs from the heart, because when you truly come from the heart, a place of love, you project nothing but positive vibes into everything you do, and this album really does have that feel about it.

I would even say that all the guest artists who feature on this album also bring that air of positivity and love. They all fit so well into their places on the album,

imbuing each track with an extra dimension of energy and feeling that speaks to you on an unconscious level, perfectly mirroring the overall energy of the album. I really don't think there is much more that I need to say here. Jolicoeur is an uplifting Hip Hop masterpiece that will make you feel good no matter the time of year you listen to it. However, it is out right now so I suggest you listen to it in the present...

My humble thanks to Configa once more for giving me the chance to do my thing on such a truly stunning album.

I'll see ya next time.

Steve.





MARK AT THE MOVIES

Mark Raines



Directed by John Trengove
Release dates
February 17, 2023 (Berlin)
November 10, 2023 (United States)

Plot

Having been fired from his job, Ralphie works as a rideshare driver to support himself and his pregnant girlfriend, Sal. He works out at a local gym with his friend Jason, who sells Ralphie prescription pills. Jason suggests Ralphie meet some of his

friends, claiming they have resources to get him back on his feet.

At a restaurant, Ralphie is introduced to a group of men led by the charismatic "Dad Dan." He notices the men are each branded with a tattoo of a triangle with a line across the top. After the dinner, Dad Dan approaches Ralphie in his car. He tells Ralphie that he understands his pain, suggesting he has the look of someone who never had a father figure. The next day, Jason gives Ralphie a new pair of sneakers, telling him it is a gift from the group for making a good impression.

Ralphie attends a meeting at the group's expansive house outside the city. Each man introduces himself as a "Son" or "Dad," and how long they have been practicing celibacy. Ralphie is surprised by the men's

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

open misogyny, revealing these men have all left their spouses to live on this compound together. While exploring the house, Ralphie discovers a gun inside Dad Dan's office desk. Rather than scold him, Dad Dan warmly invites Ralphie to join this "family." He tells Ralphie that he sees a staggering beauty inside of him, with a power to create and annihilate.

Ralphie drives a young kid, who accidentally leaves his phone in the backseat. Ralphie pawns the phone for cash, much to Sal's dismay. Ralphie attends another group meeting, where Dad Dan breaks him down during an initiation exercise. Ralphie reveals his inner rage and the group suggests he leave his girlfriend. While driving at night, Ralphie picks up a gay couple outside a club. When they attempt to have sex in his backseat, Ralphie slams the car to a halt, then dangerously speeds through the streets.

The group goes shopping at a mall. Ralphie refuses to have Dad Dan pay for an expensive shirt for him, instead using his own limited savings. As the group is leaving they run into group member Brad's spouse, who he had abandoned. Ralphie watches her berate Brad, realizing he has made a mistake and attempts to flee. Dad Dan urges Ralphie to take back his power instead. After slapping himself in the bathroom, Ralphie attacks a stranger in a fit of rage.

Sal questions Ralphie about his behavior, leading to a heated argument where Ralphie walks out on her. Ralphie moves into the group's home and is initiated into the group by being branded. After celebrating, Dad Dan offers his gun

to Ralphie, who reveals that his father walked out on his family on Christmas Day. Dad Dan attempts to fuel Ralphie's descent further by claiming "There is no god, but Ralph." Ralphie strikes Dad Dan and escapes the compound.

After encountering bodybuilder Ahmet at the gym, Ralphie follows him to an industrial factory. Inside, Ahmet proceeds to have anal sex with him. When they finish, Ahmet introduces himself, but Ralphie suddenly shoots him dead, stealing his truck and pawning his personal belongings. Ralphie returns to Sal, who has just delivered their baby Jayce in the hospital. Ralphie returns from grocery shopping to discover that Sal has left him, leaving only a note that says "Forgive me."

Ralphie returns to Dad Dan's compound with his baby, but is soon followed by police looking to arrest him for Ahmet's murder. Ralphie reveals the gun, demanding the group help him. They take the baby upstairs and Ralphie leads the group in a chant, then shoots Dad Dan in the head. He shoots a police officer, then flees the compound and escapes into the woods. Ralphie eventually comes upon a senior living community, where he breaks into the kitchen pantry for food. A worker discovers him and offers to help him. Ralphie puts the gun to his head and pulls the trigger, but the gun doesn't fire and he collapses. The worker cooks a meal for Ralphie and tells him a story. Ralphie curls up into the worker, who embraces him like a scared child as police arrive at the scene.

slow build of tension

Film Trailer

https://youtu.be/GjHIUBplrUw?si=PMT8o_Pd9t0Y_C2f

Running Time 1 H 35 M

Rated 15

3 out of 4



Directed by William Oldroyd

Release dates

January 21, 2023 (Sundance)

December 1, 2023 (United States)

Plot

In Massachusetts during the 1960s, Eileen Dunlop is a young woman working in a corrections facility for teenage boys. At work, Eileen is shunned by her colleagues and fantasizes about one of the guards. At home, Eileen lives with her widowed and alcoholic father, Jim, a former chief of police who suffers

from paranoia and is emotionally abusive towards her. Eileen frequently daydreams about killing herself and her father.

A new psychologist, Rebecca Saint John, joins the prison staff. Eileen is immediately drawn to Rebecca's intellectual conversation and glamorous appearance. Rebecca begins working with an inmate, Lee Polk, who was imprisoned for stabbing his father to death. Rebecca invites Lee's mother, Anne, to speak with her and Lee, but Anne soon leaves distraught after Lee refuses to speak with her. That evening, Rebecca invites Eileen to a local bar. Following a night of drinking and dancing, Rebecca kisses Eileen before leaving.

The next morning, Eileen wakes in her car to find that Jim has locked her out of the house. As she cleans vomit from the seat of her car, a local policeman arrives to inform her that the neighbors have raised complaints about Jim's violent and erratic behavior. As a consequence, Jim has agreed to relinquish his gun into Eileen's care. At work, Eileen is upset to learn that Rebecca has already left for the Christmas holiday. Eileen spends the day sleeping at Rebecca's desk.

On Christmas Eve, Eileen receives a call from Rebecca, inviting her to her house for drinks. When Eileen arrives, they share a drink, but a panicked Rebecca eventually reveals that they are actually in the Polks' house. Rebecca, suspecting that Lee was sexually abused by his father, had arrived to question Anne. The conversation became heated and, following a scuffle during which they fell into the basement, Rebecca tied Anne up and drugged her. She now

plans to coerce Anne into admitting involvement in her son's abuse, with Eileen as a witness. Eileen reluctantly agrees to help, retrieving her father's gun from her car.

In the basement, Anne breaks down after being threatened by Eileen. She admits that, although initially oblivious to her husband's abuse of Lee, she eventually became aware after walking in on her husband in Lee's room. Feeling powerless to stop the abuse, and enjoying her husband's renewed interest in her, Anne instead enabled her husband by giving Lee an enema and bathing him before he went to bed.

As Anne finishes her story, Eileen shoots her in the shoulder; Eileen and Rebecca drug Anne into unconsciousness. Amid Rebecca's unease, Eileen suggests framing Jim for the shooting and running away together, confessing her love for Rebecca. The two load Anne into Eileen's car, and agree to meet at Eileen's house. Rebecca does not show up, and as dawn breaks, Eileen drives to a remote forest and leaves the still-drugged Anne in her car, which fills with engine smoke. Eileen then returns to the main road and hitches a ride, smiling to herself as she leaves the town.

Film Trailer

<https://youtu.be/VLLS8kSIHLg?si=q-797hjLiQwZOwl>

a film both malevolent and playful, morbidly funny and disturbing

Running Time 1 H 37 M
Rated 15

4 out of 4



Directed by Patty Jenkins

Release date

December 25, 2020 (United States)

Plot

As a child, Diana participates in an athletic competition on Themyscira against adult Amazons. After being knocked off her horse, she takes a shortcut and remounts, but misses a checkpoint. Antiope removes her from the race for cheating, explaining that anything worthwhile must be obtained honestly, while her mother Hippolyta advises her to be patient in her pursuit of glory and honor.

In 1984, Diana is working at the Smithsonian Institution in Washington, D.C., while secretly performing heroic deeds as Wonder Woman. New museum employee Barbara Minerva, a shy geologist and cryptozoologist, has trouble getting noticed by her co-

workers, but quickly finds a friend in Diana.

The FBI asks the museum to identify stolen antiquities from a robbery that Wonder Woman recently foiled; Barbara and Diana notice a Latin inscription on one artifact (the Dreamstone) claiming to grant the holder one wish. Neither one openly takes the inscription seriously, but after Diana saves Barbara from an assailant by secretly using her powers, Barbara wishes she was strong, sexy, and cool "like" Diana and thus unintentionally acquires the same superpowers. Because Diana yearns for Steve Trevor, her lover who died heroically, he is resurrected in another man's body and they are reunited.

Failing businessman Maxwell "Max Lord" Lorenzano steals the Dreamstone, hoping to use its power to save his nearly bankrupt oil company. His wish is to "become" the stone and gain its powers: whenever he grants someone else's desire, he can take what he wants from the wisher. This soon results in worldwide chaos, destruction, and instability.

Diana discovers that the Dreamstone was created by Dolos/Mendacius, The God of Lies, also known as the Duke of Deception. It grants a user's wish but exacts an equally strong toll unless they renounce the wish or destroy the stone. Although Diana's powers and Barbara's humanity begin to diminish, neither is willing to renounce their wish.

Max visits the U.S. President, who wishes for more nuclear missiles as protection against the Soviets, but these are detected, bringing the world to the brink of nuclear war.

Max also learns of a new and secret satellite system that can broadcast to anyone in the world. Since his powers are causing his body to deteriorate, he plans to grant wishes globally to steal strength and life force from the viewers and regain his health. Diana and Steve confront him, but Barbara sides with Max, overpowering Diana and escaping with him on Marine One. Steve convinces Diana to renounce her wish and let him go, restoring her to full strength. Donning the armor of Asteria, the greatest of all Amazon warriors, Diana flies to the satellite headquarters and again battles Barbara, who has transformed into a humanoid cheetah after wishing to become an apex predator. After a brutal fight that ends in a lake, Diana overcomes Barbara with an electric shock, then pulls her out of the water.

Diana confronts Max and uses her Lasso of Truth to communicate with the world through him, persuading everyone to renounce their wish. She then shows him visions of his unhappy childhood and of his son, Alistair, who is frantically searching for his father amid the chaos. Realizing the error of his ways, Max renounces his wish and reunites with Alistair, simultaneously renouncing everyone else's wishes, and turning Barbara back to normal. In the present day, it is winter, and Diana meets the man whose body Steve possessed.

In a mid-credits scene, Asteria is revealed to be alive, living among humans and also secretly heroic.

I liked the escapist qualities.

Film Trailer

https://youtu.be/sfM7_JLk-84?si=pUTS0iG32vDSNMZp

Running Time 2 H 31 M

Rated 12 A

4 out of 4



Directed by Veronika Franz
Release dates
January 25, 2019 (Sundance)
February 7, 2020 (United States)

Plot

Laura Hall takes her own life after her estranged husband Richard informs her he plans to marry Grace Marshall, a woman he met while researching a book about an extremist cult. Raised in the cult, Grace was the sole survivor of their mass suicide, led by her father. Laura's death devastates her and Richard's children, teenage Aiden and young Mia.

Six months later, Richard announces that they will spend Christmas with Grace at the family's remote Massachusetts lodge to get to know each other. Aiden and Mia uncover Grace's past, including video footage of the cult, showing the deceased followers draped in

purple silk with duct tape across their mouths reading "sin." At the lodge, the children act hostile toward Grace and refuse efforts to bond with her, even after Richard departs back to the city for a work obligation. Grace's unease is compounded by the abundance of Catholic iconography (including a reproduction of the Virgin Annunciate by Antonello da Messina) in the cabin, which causes her to have nightmares about her father. After being rebuked for watching her shower, Aiden prepares Grace a cup of cocoa and the group watches a movie; during which the siblings decide to use a gas heater indoors and Grace wonders whether it is safe.

In the morning, Grace awakens to discover that her belongings – including her clothing, psychiatric medication, and pet dog – are missing, as well as all the food and Christmas decorations. The generator has gone out, leaving all of their cell phones dead. Grace suspects the children have pranked her but finds their belongings missing as well. She notices the clocks have advanced to January 9th. Aiden tells Grace he dreamed the gas heater malfunctioned and they all suffocated and expresses fear that they may be in the afterlife.

Over the next several days, Grace succumbs to anxiety, medication withdrawal, hunger, and cold. She begins sleepwalking and is tormented by disturbing visions and dreams, including the recurrent voice of her father sermonizing. She attempts to walk to the nearest town, discovering a cross-shaped cabin where she sees her father beckoning to her. She eventually travels in a circle, taking her back to the lodge. Buried in the snow, she discovers a photo of Aiden and Mia in a memorial frame, and inside, finds the children praying over a newspaper article detailing the



deaths of all three from carbon monoxide poisoning on December 22, 2019. Aiden insists they are in purgatory, and hangs himself in the attic as proof that they are dead, only to inexplicably survive.

Grace suffers a nervous breakdown, which intensifies when she finds her dog frozen to death outside. She enters a catatonic state on the porch. Worried she might die of exposure, the children finally admit that they have been gaslighting her the entire time, having drugged her, hidden their possessions in a crawlspace, faked the hanging, and played recordings of her father's sermons via a wireless speaker. With their own phones dead at last, the children unsuccessfully attempt to start the generator and bring Grace her medication, but find her convinced that they are in purgatory and must do penance to be accepted by God and ascend to heaven.

That night, the children witness Grace self-flagellating by burning herself on the hearth. They hide in the attic but Grace confronts them in the morning, insisting they must "sacrifice something for the Lord" and "free themselves from idols" before setting Mia's doll on fire. Richard returns to discover an inconsolable Grace holding his revolver. In an attempt to prove her belief that they are in purgatory, she first fires the gun at herself, however no bullet is fired. Convinced it's a sign of her incapacity of dying for being in the afterlife, she turns the gun and opens fire at Richard, shooting him in the head and killing him. Aiden and Mia attempt to flee in the car, but get stuck in the snow. Grace forces the children back into the lodge, where she seats them at the dinner table with their father's corpse and sings Nearer, My God, to Thee. She affixes duct tape reading "sin" over each of their mouths while a loaded gun rests on the table.

darkly atmospheric horror.

Film Trailer

<https://youtu.be/dCLOqdzAP9E?si=zvajwzpVytdjJhk1>

Running Time 1 H 48 M
Rated 15

4 out of 4



c.j.stone

A magical ritual in the City of London

According to Julian Vayne, magic is “the technology of the imagination”. It’s using certain techniques to focus the mind, to make a change in the world. That change may be internal, to do with our own attitudes, our hopes and aspirations, our limitations and anxieties. Or it may be external. We may use magic as a way of influencing or controlling other people.

CJ Stone

How is this possible, you ask? In a secular world, surely magic no longer has any power. Maybe that’s because we no longer call it magic. Maybe magic is still prevalent in our world, but we call it by other names.

Take money for instance. Money is magic. It is one of the most effective, and all-pervading, “technologies of the imagination” of the last few centuries, particularly in its form as fiat money, paper money.

Think about it. Unlike gold or silver, paper money has no intrinsic value. It costs virtually nothing to produce – fractions of a penny – but can represent any exchange, large or small. And where does that representation take place? In the imagination.

Money is a sigil, a magical sign. It signifies value. We measure the value of things by



how much we are willing to pay for them. It works as an integral part of a system of control. In our world there is very little you can do without money. Those who have



money are made powerful by it. Those who don't become servile or oppressed. People will do anything for money. They will degrade themselves. They will lie, cheat, steal, even kill. So the power of money controls the world, and those who control that power, control us.

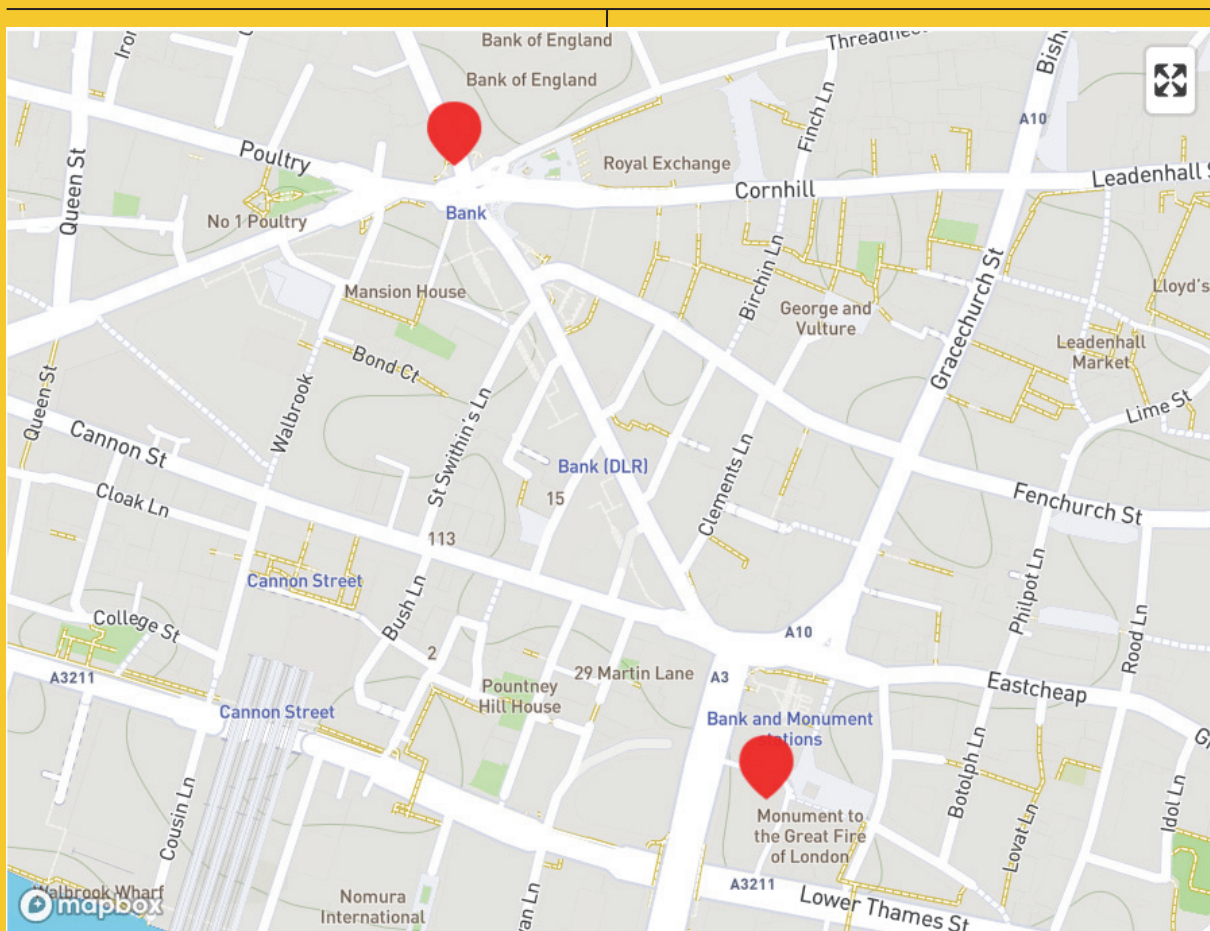
We call the system "Capitalism". The word "capital" is from the Latin. It means head. And on June 5th a new head will appear on the bank notes produced by the Bank of England: the head of our sovereign, Charles III.

This is a crucial moment in British history, the birth of a new age: the third Carolean era. The first Charles had his head lopped off in 1649. The second oversaw the restoration of the monarchy in 1660. The reign of both monarchs saw significant shifts in the constitutional arrangements in these Isles. It is our purpose to ensure that the third Carolean age is as transformative as the previous two.

The Bank of England was established in

1694, not long after the death of the second Charles. It is the world's eighth oldest bank, and the model on which most modern central banks have been based. It has been at its present location, on Threadneedle Street, since 1734. The current building was designed and built by John Soane in 1806. This whole period, from 1660 to 1806, saw the rise of Britain, from a parochial off shore Island on the outer margins of Europe, to a global empire. Part of this was done using the resources of the Bank of England.

It is here that the gold reserves of the United Kingdom are held, and it was from here, from this fortress in the middle of London, that the British Empire was created. And on the North West corner of the Bank, at the junction between Princes Street and Lothbury, there is a weird little architectural anomaly: a copy of the Temple of Vesta in Tivoli, Italy. The perfect place for a ritual. Vesta is a flame. She is the goddess of the hearth. In Rome she was considered the guardian of the Roman people. Unlike most Roman gods, there



were no statues of Vesta, only a perpetual fire that was kept burning by her servants, the Vestal Virgins. So it is appropriate then, that on the 6th June 2024, a New Moon, one day after the head of Charles makes its first appearance on our bank notes, that we should put our notes to the flame, as a burnt offering, a ritual sacrifice to the gods.

We do not do this to do any harm to Charles, the man, who, let's face it, had no choice in his position. He was born to it. But as well as being a man, a mere mortal—with all the vulnerabilities that this entails—he is also a symbol. As a man he will die. As a symbol he will not. He is the sovereign. He represents sovereign power. It is through this power, called the Royal prerogative, that we are ruled on these Isles.

The Royal prerogative is no longer wielded by the sovereign himself, but by his

representative, the Prime Minister. British people are not citizens. We are subjects. We have had our sovereignty taken away from us and invested in the head of state, who in turn has invested it in the institutions of the state, the government and the Bank of England. By burning the note we are letting go the power that is inherent in it.

According to David Graeber, in his book, *Debt: The First 5,000 Years*: In 1694 a consortium of English bankers made a loan of £1,200,000 to the king. In return they received a royal monopoly on the issuance of banknotes. What this meant in practice was they had the right to advance IOUs for a portion of the money the king now owed them to any inhabitant of the kingdom willing to borrow from them, or willing to deposit their own money in the bank – in effect, to circulate or ‘monetize’ the newly created royal debt. This was a great deal for the bankers (they got to charge the king 8 percent annual interest for

the original loan and simultaneously charge interest on the same money to the clients who borrowed it), but it only worked as long as the original loan remained outstanding. To this day, this loan has never been paid back. It cannot be. If it were, the entire monetary system of Great Britain would cease to exist."

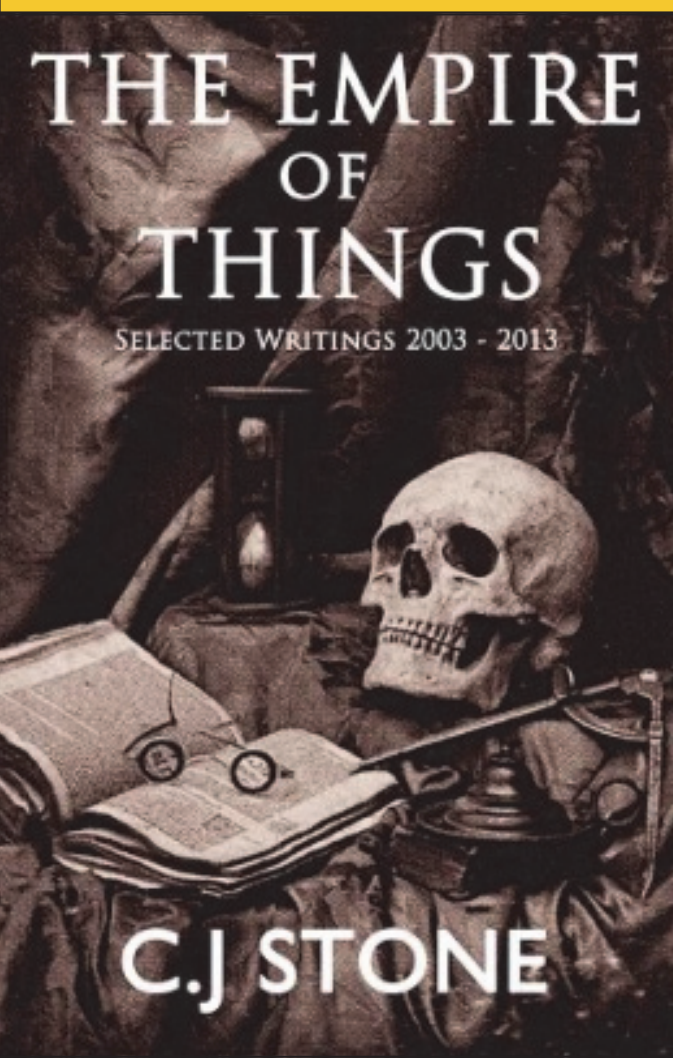
In other words, money is debt. It was created as debt and is maintained by debt. By burning our money, we are forgiving the debt. We are releasing the sovereign power of money into the world. We are changing our relationship to money. We are redeeming ourselves. The word "redemption" means to pay back what we owe, and thus to redeem our property. In the ancient world it referred specifically to debt slavery: enslavement due to debt. To be redeemed was to be bought out of slavery: to become free. Thus to burn money is to set yourself free, both from the enslavement of debt, and from the dark enchantment of the money sigil.

We will be gathering at the Monument to

the Great Fire outside of Monument station, about three minutes walk from the bank, at 12 noon on Thursday 6th June. I will be wearing a top hat with a caduceus on it, and carrying a staff made of English bog oak, with a Celtic cross on top. From the Monument we will process to the bank. Those who wish to burn money can go into the bank to have your old notes exchanged for new. If you wish you can mark your old notes with your own magical sigil. The sigil I will use is called "The Equalizer" and was designed by Julian Vayne. It consists of a less than sign < crossed by a more than sign >, crossed by an equals sign =. (See right).

Once everyone has their notes, we will process to the Temple of Vesta, where, after a suitable prayer, and a reading from our holy books, we will perform the ritual. We will burn our notes. Don't worry if you don't want to burn money yourself, merely being there is enough. I will burn mine and you will be a witness to history.

Christopher James Stone



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"Stone writes with intelligence, wit and sensitivity."

Times Literary Supplement

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

Herald

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

Independent on Sunday



The Unthanks on tour Summer 2024

Links on Youtube: <https://www.youtube.com/channel/UCn70mqfeQkRboNDHr6-pBIA>

This Includes 'The Bay of Fundy' from the 'Sorrows Away'
album *Some words and images from Alan Dearling*

The Unthanks were very much lauded as 'Nu-Folk' at the beginning of the 2000s. Hailing from Tyne and Wear, the sisters, Rachel and Becky, brought some northern grit to folk music, whilst remaining very true to the traditional musical, social and economic heritages depicted in many of their 'story' songs. Some of their singing is almost glacial in its dark magic. Sometimes they are

alan dearling

mischievous.

Last night, for the first time playing in Todmorden at a totally sold-out event, the five-piece Unthanks performed a show in the Unitarian Church. It took place immediately after the England-Slovakia footie match in the European Championships. However, this was no rowdy football crowd, the audience sat in the church pews, spell-bound by the musical magic weaved by the two Unthank sisters and the other three members of the current line-up. I've included a few pics from the gig - don't worry folks, even if it was a concert-style and at times almost reverential atmosphere, there were jokes, there was a bar and even clog dancing!!!!

As Becky Unthank told the packed audience, she is the quiet one, Rachel is the noisy one! Their musical colleagues in the Unthanks are: Adrian McNally; Niopha Keegan, fiddle and vocals; and Chris Price.

Rachel and Becky Unthank at the Unitarian Church.

I first saw them at The Maltings Theatre in Berwick-upon-Tweed when they were still billed as Rachel Unthank and the Winterset. It was at about the time of the release of

their second album, 'The Bairns' around 2007. Theirs is often described as an, "... *eclectic approach in combining traditional English folk, particularly Northumbrian folk music, with other musical genres.*" (from Wikipedia) .

They've released a diverse range of albums and many of their songs have the ability to remain 'haunting' your own personal memory. For me, one such is, 'Here's the Tender coming', about the Press Gangs, from their third album released in 2009. Many songs contain dark themes, not quite murder ballads, but certainly tinged with doom and sadness. I believe they've now topped a dozen album releases. Their debut album, 'Cruel Sister', was Mojo magazine's Folk Album of the Year in 2005. 'Mount the Air', released in 2015, won the award for the best album in the 2016 BBC Radio 2 Folk Awards. At this concert they featured songs from Molly Drake, mother of singer-songwriter and musician Nick Drake along with songs based on the words from the writings of the Brontë sisters.

Todmorden, like Haworth, the home of the Brontës, is in Yorkshire's Pennines. Somehow, the Unthanks' style of almost minimalist music, with its intensity, piercing harmo-





nies and sometimes off-kilter time changes seems at one with the local landscapes. They also included songs that have been

used in TV programmes such as 'Worzel Gummidge'...'Farewell Shanty':

<https://www.youtube.com/watch?>



[v=NiB9y9m91qY](https://www.youtube.com/watch?v=NiB9y9m91qY)

And here is them live performing the truly memorable, 'Magpie', which was used in 'True Detective':

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

"One for sorrow, two for joy...seven for a secret never told."

Their music evokes stark, yet beautiful landscapes, and sometimes the darkness of 'real' lives. Their repertoire includes many traditional songs about working class histories in the fishing industry and industrial settings.

One example, ‘Sorrows Away’ which I think they said hails from Nova Scotia, (and which features on the album of the same name), they learned from their dad, George, who is himself a singer with Keelers’ folk group in the North-East of England.

A rich variety of enterprises...

On their Facebook page they wrote just before performing in Todmorden,

“(We’re) hitting the road today. Usually we keep shows and singing residentials well apart but this next few days we’ve got 3 festivals in 3 days and then straight to Allendale to start prepping food for a singing residential, so although we’re heading to London tonight with our stage gear and fancy garb, we’ve got pans and potato peelers in the van!”

This June, we’re celebrating the lives and legacies of the Brontë sisters with a series of events surrounding our production of Underdog: The Other Other Brontë.”

Another recent venture is their contribution to the new album, ‘Proxy Music’:

The Unthanks tell us that,

“There’s lots of love and great reviews out for Linda Thompson’s new record, on which we feature! Proxy Music features The Unthanks, John Grant, Eliza Carthy, Martha and Rufus Wainwright, Kami and Teddy Thompson, interpreting songs newly written by Linda Thompson, robbed of her own wonderful voice by the onset of spasmodic dysphonia, a neurological voice disorder.



THE UNTHANKS THIS SUMMER

8/06, 11/06, 3/07, 6/07 Allendale, Northumberland
St Cuthberts, Allendale (5-Piece)

15/06 Northern Stage, Newcastle
(Emily Brontë Song Cycle Interview and Performance)

28/06 Auckland Castle Gardens, Co Durham
(10 piece show in castle gardens)

29/06 St George's Arts Festival for Beckenham, London (5-piece)

30/06 Unitarian Church, Todmorden (5-piece, Sold Out)

23/07 Ryedale Festival, N Yorks (10 piece, Sold Out)

25/07 Warwick Folk Festival (10 piece headline show)





The Unthanks take on 'Three Shaky Ships', co-written by Linda Thompson and Richard Thompson, performed by Rachel Unthank (voice), Becky Unthank (voice), Adrian McNally (piano, Fender Rhodes, keyboards, drums) and Chris Price (guitars, bass), recorded at Unthanks HQ in Northumberland.

Linda's songs deserve your ears!"

Again, and an example of their versatility, two of the last albums which I purchased from The Unthanks, were: Diversions series Vol. 1 (The Songs of Robert Wyatt and Antony &

The Johnsons), released in November 2011, and Vol. 3 (Songs from the Shipyards), released in November 2012.

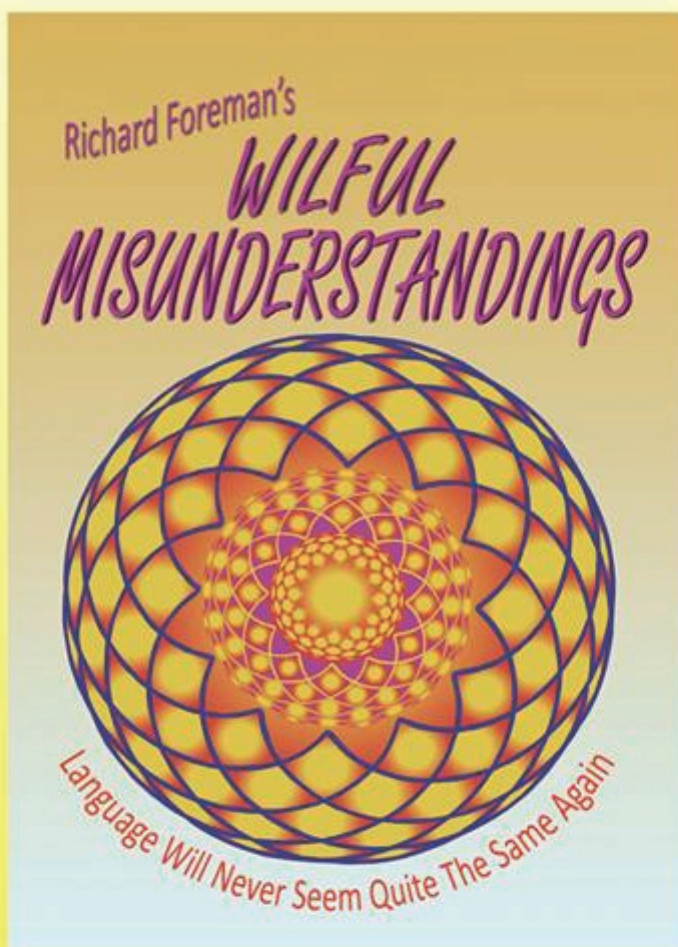
The Unthanks are a unique talent... and achieve their popularity at their many live events by being engagingly up-front and personal through being able to communicate with every single member of an audience.

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
A BETTER LIFE
JAM RECORDS**

This is another album from the duo of Jeremy Morris (The Jeremy Band , The Lemon Clocks) and Ken Stringfellow (The Posies, REM, Big Star), with Jeremy providing the songs, vocals and guitars and Ken everything else, including production. I've lost track of how many albums they have recorded together, but I think it is either the fourth or fifth, while this is the 15th solo album I have reviewed by Jeremy in a very short

while, as I numbered them to ensure I wrote about them in the correct sequence, and this one is from March 2023, so I am slowly catching up. I hate to think how many of his releases I have reviewed since we got in touch 30 odd years ago, but we will say more than 50 and leave it at that.

The thing is, I have yet to come across a duff release from Jeremy, as each one tends to be in one musical genre, and whichever he decides to work on that day (psychedelia, power pop, acoustic guitar, piano, prog etc) is always absolutely fine and dandy. The same is very much true of this one, which is material that is mostly around the four-minute mark in a jangly power pop style that lyrically is one of his gospel releases. Jeremy likens it to the style of Beatles, Byrds, Posies, Big Star and Badfinger and that is certainly very true as it somehow has that last Sixties innocent feeling of well-crafted pop/rock songs when all seemed right with the world. This album is certainly far more uplifting and interesting than anything on the news, and if people followed some of the words contained

KEV ROWLAND

within then surely, we would all be in a much better place.

Whenever someone has a huge catalogue then it can be quite offputting as to where to start, something which had me avoid Zappa for years, but don't do that with Jeremy Morris, just dive right in as fans of well-crafted music will find much to enjoy. Just be aware that the next album can, and often is, quite different to the last.



JEREMY
BRIGHT SIDE OF THE SON
JAM RECORDS

Even before I looked inside and realised that this time Jeremy Morris was working with old friend and drummer Dave Dietrich, I had a huge smile on my face, as the album title is very much a double pun. 'Bright Side of the Sun' is of course the opposite of 'Dark Side of the Moon', and by switching 'Sun' to 'Son' he showed that this was lyrically another of his religious releases. Just in case people didn't get the joke there are two covers on this album, "Interstellar Overdrive" and "Obscured by Clouds". Musically this is Jeremy spreading his wings and moving away from the power pop for which he is well-known and far more into prog with only one song under five minutes long and two

more than 13. It is also an album where he shows that while he is often happy to be strumming an acoustic, he can then overlay rich work guitar over the top.

I smile every time I listen to "Interstellar Overdrive", probably my favourite Floyd song when I was a young teenager, as somehow, he has smoothed it out, brought it up to date, rocked it and grounded it in the late Sixties all at the same time, something which I never thought possible. The introduction to the next song, "Heading To The Light", sounds as if it is also classic Floyd, but it had synths over the top which felt far more like Hawkwind and space rock. After two minutes the song changes totally and I found myself listening to something which had a very similar riff and progression to "Brainstorm" before it moved away. I am sure this is deliberate, as later we have "Revolution #7" which is anarchic in the same way as "Revolution 9". In many ways this album is aimed more at the prog market, especially for fans of the likes of Pink Floyd, Porcupine Tree, Steve Hackett and Hawkwind, but it is also one of his most diverse in that he is not only bringing in different influences to the norm but he also allows himself to musically go wherever he wishes as opposed to keeping strictly within one format which is how he usually works.

Released in August last year, I am less than a year behind on his most recent releases, but somehow, he has still released three more since then, so I still have plenty of catching up to do. As always with his releases, definitely well worth investigating.



JEFF AUG
KISS OF THE LIQUID MOON
HEAVY PROGRESSIVE

After blasting around the scene with his instrumental rock outfit Ape Shifter, here we find Jeff as I first came across him some years back, as a solo acoustic guitarist (with some guests on some tracks to assist in filling out the sound). As well as touring as support for the likes of Allan Holdsworth, Soft Machine, Scott Henderson, Stu Hamm, Greg Howe, Alex Skolnick, Carl Verheyen, Johnny A. and Albert Lee, he has been touring and recording with Anne Clark for the last 20+ years, and famously set the world record for the “most concerts performed in different countries in 24 hours” twice (2009, 2012).

The album is a cross section of his solo acoustic instrumental fingerstyle guitar playing from the last few years, and while some have been played in concert they have not been recorded and not played like this, while some of these songs will never be played again. There are some real highlights on here, with “Matilda’s Lullaby” a case in point. The piano and cello combine with the acoustic to take us on a journey which is pure Anthony Phillips and is something I can happily

play on repeat in the evening as it really sets the mood. There is a delicacy and thoughtfulness in this piece while on others there is levity and grace yet at all times it is music that demands close attention as when it is as good as this it should never be allowed to fall into the background.

Given it has been eight years since Jeff last released a solo album, and there have been three from Ape Shifter in the intervening period, I did not think we would ever get another album from him in this style, but I am so very glad indeed that we have this one as it is a beautiful delight from beginning to end.



COMEDY OF ERRORS
HOUSE OF THE MIND
INDEPENDENT

It was only when recently reviewing the latest opus from Comedy of Errors that I realised I had somehow missed their 2017 album, ‘House of the Mind’. This was their fourth album since they got back together, and of course there have been two more since then. At this point they were releasing an album every two years, something somewhat unusual for bands from the Neo scene, as while most had a heavy release schedule in the Nineties it had somewhat diminished

in recent years. But given they were not active at all for 20 years perhaps they were making up for lost time. Unlike many of the bands who started making a name for themselves in the Neo scene in the 90's and beyond, CofE are from an earlier era, having been formed in 1984 by Joe Cairney (vocals) and Jim Johnston (keyboards), who are still there in the current day. They recorded with Rog Patterson (who recently has been found opening for Pendragon on their recent tour), and due possibly to their geographical remoteness from the South have always pursued their own path, with this album being very much a case in point as while there are obvious Yes and Genesis influences, as well as bombastic symphonic, there is also a definite nod to Horslips. Joe's vocals are not diminished by age, and even though they utilise two guitarists in Mark Spalding (who was in the band from very early days) and Sam McCulloch, it is Jim Johnston who normally provides the attack with the guitars coming in over the top to provide additional emphasis at the right time. They are quite different to many prog bands with twin guitars, such as Final Conflict, as for them the twin leads are about drama and effect. The line-up is completed by John Fitzgerald (bass) and Bruce Levick (drums) who provide the foundation for the band to move and swirl in sound.

Although still Neo, which means some progheads will naysay the music without even listening to it, there is a large symphonic feel to this album which was released on vinyl as five tracks and 41 minutes, while the CD has one more and an additional nine. Their music has a somewhat commercial approach, which makes it very easy to listen to and get inside, yet there are also hidden depths which means the more it is played the more there is to discover, moving from

pastoral orchestral to music which hard rock guitar and all forms of prog in between. I am late to the party on this one, but I am so glad I finally discovered it as this is yet another great release which is well worth discovering if you enjoy Neo.



THE CONTRACTIONS 1980

LIBERATION HALL

The Contractions (I don't know why there is no "The" on the cover, but everything I can find on them has "The") were an all-female punk trio from San Francisco featuring Mary Kelley (guitar & vocals), Kathy Peck (bass & vocals) and Debbie Hopkins (drums & backup vocals). They were active for five years, from 1979-1984, during which time they played with punk royalty such as Dead Kennedys, 999, The Cramps, Circle Jerks, Dickies and many more (all helpfully listed on their website). The album itself is mostly taken from two live recordings at the same venue in 1980, plus one tracks from a single and two more from the lone-deleted album 'Something Broke'.

When one starts playing this the initial reaction is that here is just another over the top obnoxious punk band out to make a noise and take the audience with them on a wave of

energy and sweat. But when one starts paying attention one starts to realise this was a group of good musicians who were fooling people into thinking they could not play. There is no doubt that Debbie Hopkins is one of the most dynamic drummers in the scene, coming across as someone who is never satisfied with just providing the beat but is always looking to add to the overall sound. In "Magazine Phobia" we get rolls, toms, different shuffles, and attacks, all in under three minutes. Kathy also has the approach of playing all over the neck, showing plenty of counter melodies as well as keeping it tight when needed, while Mark drives the music in multiple different directions. I admit to not being a massive connoisseur of the classic punk scene as I was fully into metal during this period, but I must admit to being somewhat surprised at not coming across them before this as this is punk being driven by musicians who are able to adapt to the genre they want to perform. The live recordings do sound somewhat dated, but they give a great feeling of the time, the result being an album that fans of punk will do well to discover.



CRUCIAL VELOCITY CRUCIAL VELOCITY INDEPENDENT

I must admit the reason I grabbed this album was due to some of the people involved as it sounded interesting. This band originally commenced as a project between songwriter Nate Bauer (guitar, bass, keyboards) and veteran mixing/mastering engineer Gary Long, owner of Nomad Recording Studio, in the Dallas/Ft Worth area. There was a need to bring in further musicians to carry out Nate's vision of melding the dark atmosphere and complexity of Opeth, Black Sabbath and Voivod into shorter, more accessible songs with the hooks and vocal harmonies of Queen, Alice In Chains and Ghost. To that end they recruited King Diamond drummer Matt Thompson, singer/keyboard player Androo O'Hearn, (Shaolin Death Squad) and lead guitarist Michael Harris who has recorded 18 albums consisting of solo projects and bands such as Thought Chamber, Darkology and Arch Rival while he has also recorded with David Chastain and Vitalij Kuprij.

One would expect a very heavy band from the description and the backgrounds of those involved, but instead the focus here is on

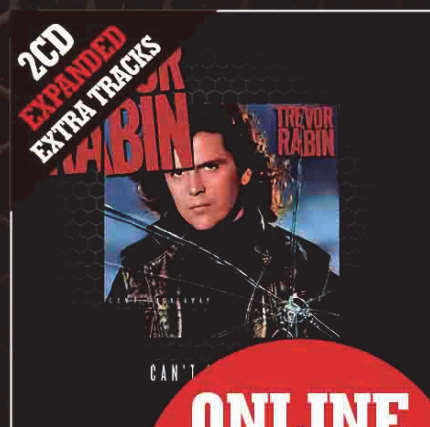
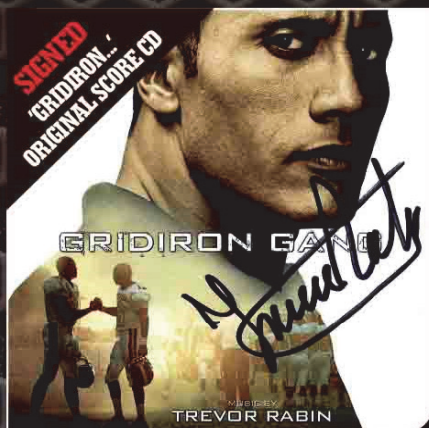
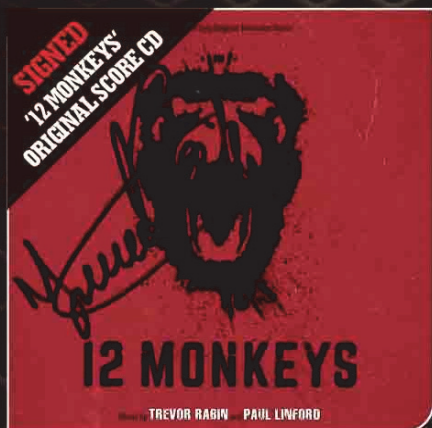
commerciality and polish, which somewhat negates the guitars. Musically the best part of this is the drumming from Matt Thompson, who has been the powerhouse with King Diamond since 2000, while also recording and touring with other bands (such as Shaolin Death Squad with Androo). He provides the heart and soul of the release, with the bass locked in tight, and then at the front we have some great vocals. What lets this down is not the guitar solos which have been provided by Michael, but the lack of real powering guitar when he is not involved. Add to that some very lacklustre keyboards and songs which are okay but not brilliant and we soon discover that while the vision is commendable the execution is somewhat more basic. If the band is to move forward then they need to use a full-time guitarist and have a keyboard player who can really add to the band, and that will then allow them to experiment more with the arrangements as here is a band which shows promise but is not there yet.



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



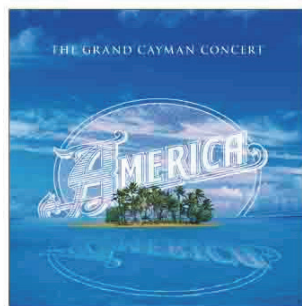
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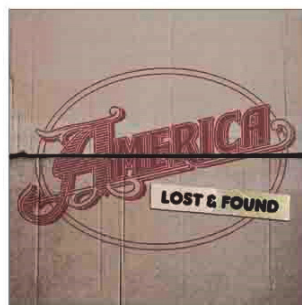
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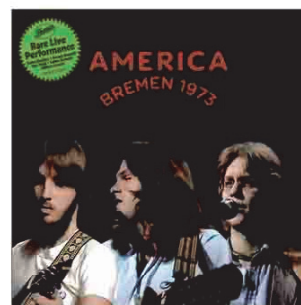
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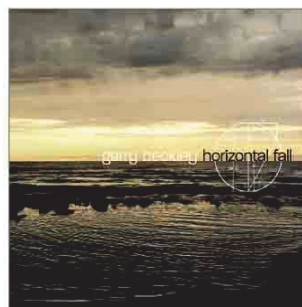
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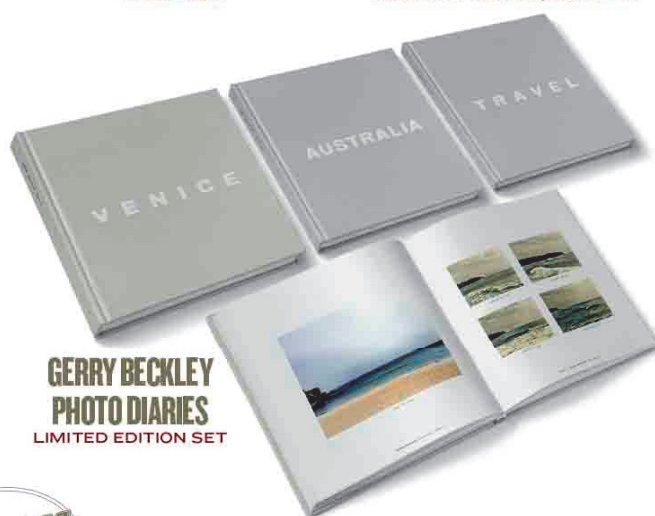
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This is the most important moment in history to do something for African elephants. Because it's the worst time in history to be an elephant.

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks
Director, Africa Region
The Nature Conservancy

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





Hawkwind Earth Visitors Passport - The "Hawkwind Passport"

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

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



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

JONATHAN DOWNES



WILD COLONIAL BOY

a childhood with animals and ghosts in hong kong

tinyurl.com/13jgqcbg

NEWS FROM THE POTTING SHED

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

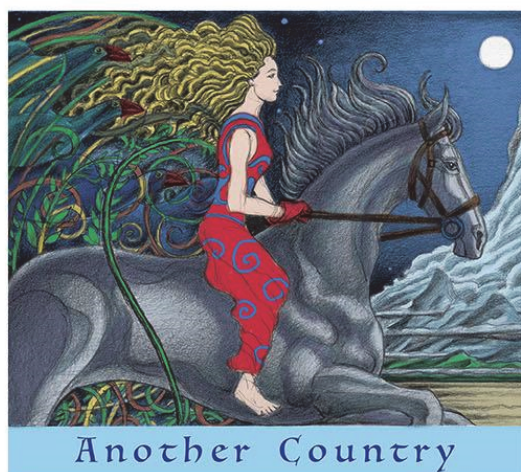
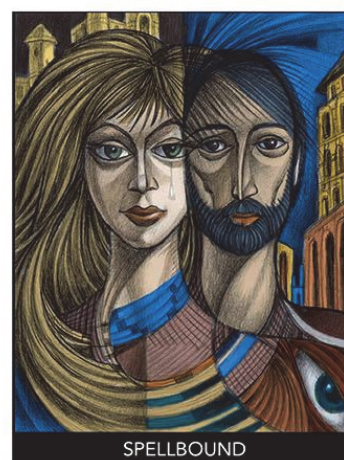
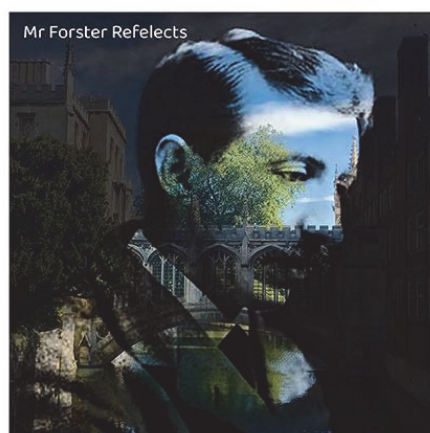
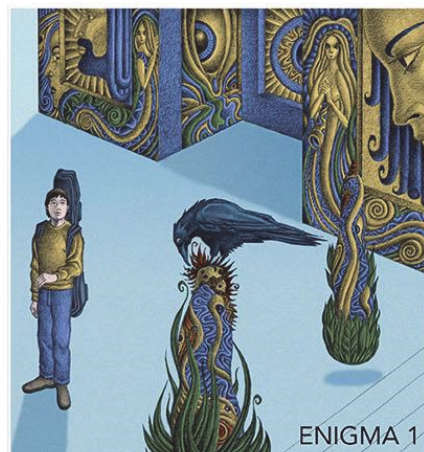
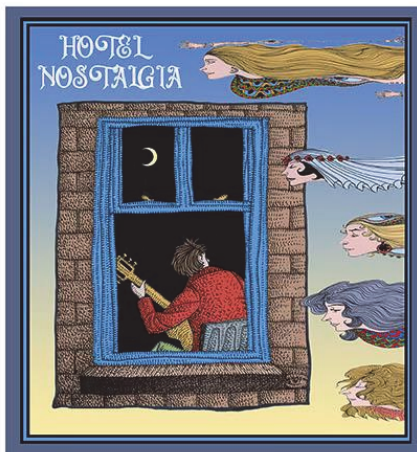
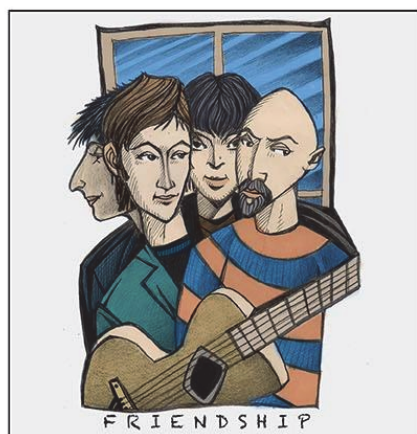
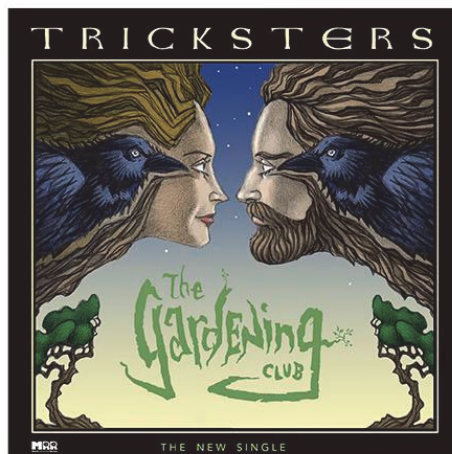
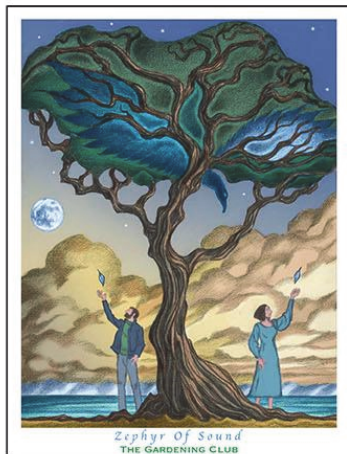
While in London Martin started to illustrate and design record covers for Columbia records. Upon his return to Vancouver, Martin carried on with music and illustrated various books and magazines. In 1978 he moved to Toronto, maintaining activity in every area where illustration is required. He released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

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

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

www.martinspringett.com/

<https://spacewreckrecords.bandcamp.com>

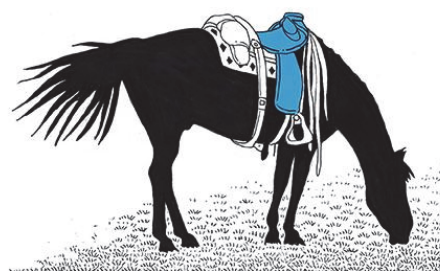


Another Country

THE GARDENING CLUB

Produced by Kevin Laliberte / Norm Macpherson / Martin Springett

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 SMALL TOWN BOY
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 ONLY CONNECT
 MR FORSTER REFLECTS
 SPELLBOUND
 ANOTHER COUNTRY
 THE LAST HORIZON





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



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!!"

WHY DEFINE /CONFINE/REFINE LOVE?

It is what we cannot live without
Leads one to sing,to dance,to shout
To express,not repress,nor be depressed
Love is a fire,a flame,a source of warmth
An antidote to death-more than you expect
Arrival at /more than departure from
It fills the lines of every popular song
Without love,we are left,bereft,singular,solo
Yet even Zen,when,with that illusion of alone
We can still find our human heart home
For love is Light and dark,all colors and tones
Spectrum and spectra,all,each,every,One
We are always more when Love fills our store
Even when love leaves,we relish that singular aromaScent of
Beloved,in air,earth,water-
Love animates,
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Sweatshirt
£30



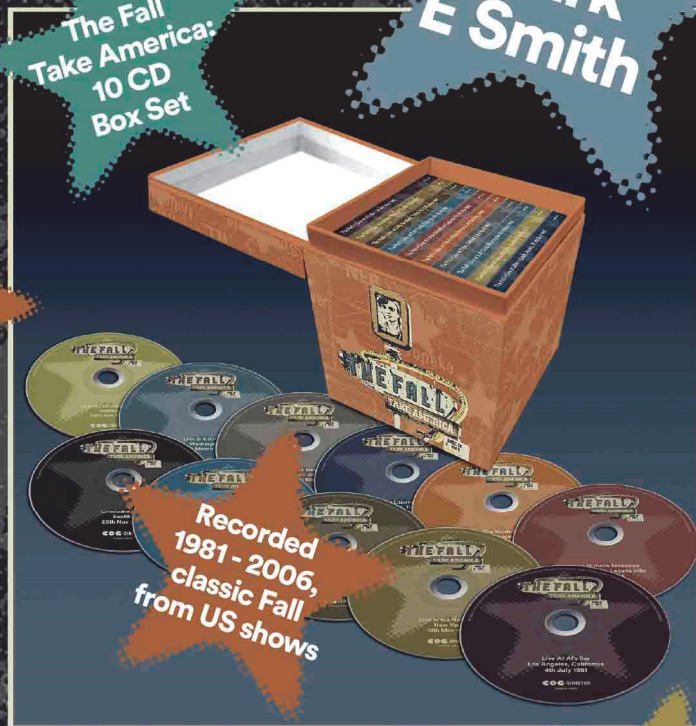
The Fall:
T Shirt
£20



The Fall:
T Shirt
£20



Cog Sinister:
Mug
£20



The Fall
Take America:
10 CD
Box Set

Recorded
1981 - 2006,
classic Fall
from US shows



Smith +
Blaney CD
£9.99



The Fall:
CD
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Cog Sinister:
Pullover
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£35



The Fall:
CD
£7.99



Cog Sinister:
Zip Hoodie
£35



The Fall:
T Shirt
£20



The Fall:
CD
£7.99



The Fall:
T Shirt
£20

www.musicglue.com/cog-sinister

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

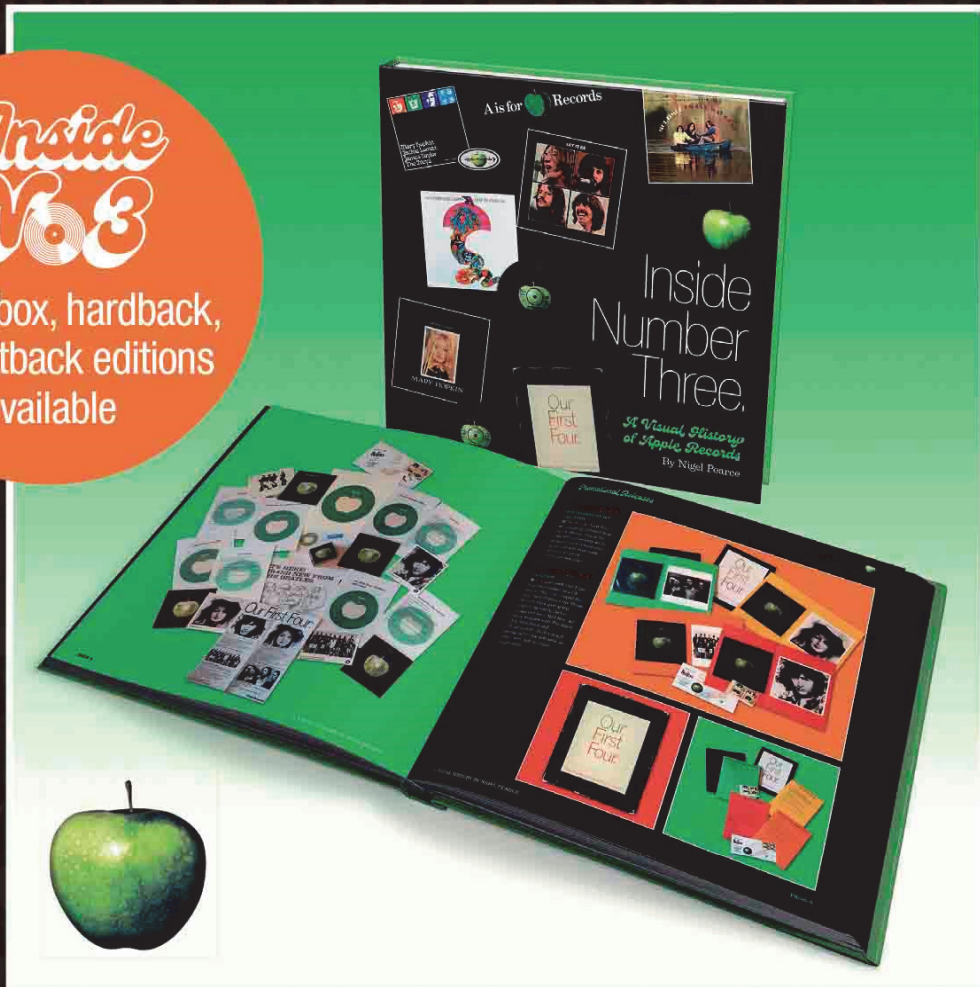
Inside Number Three.

A Visual History of Apple Records

By Nigel Pearce

*Inside
No 3*

Deluxe box, hardback,
and softback editions
available



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

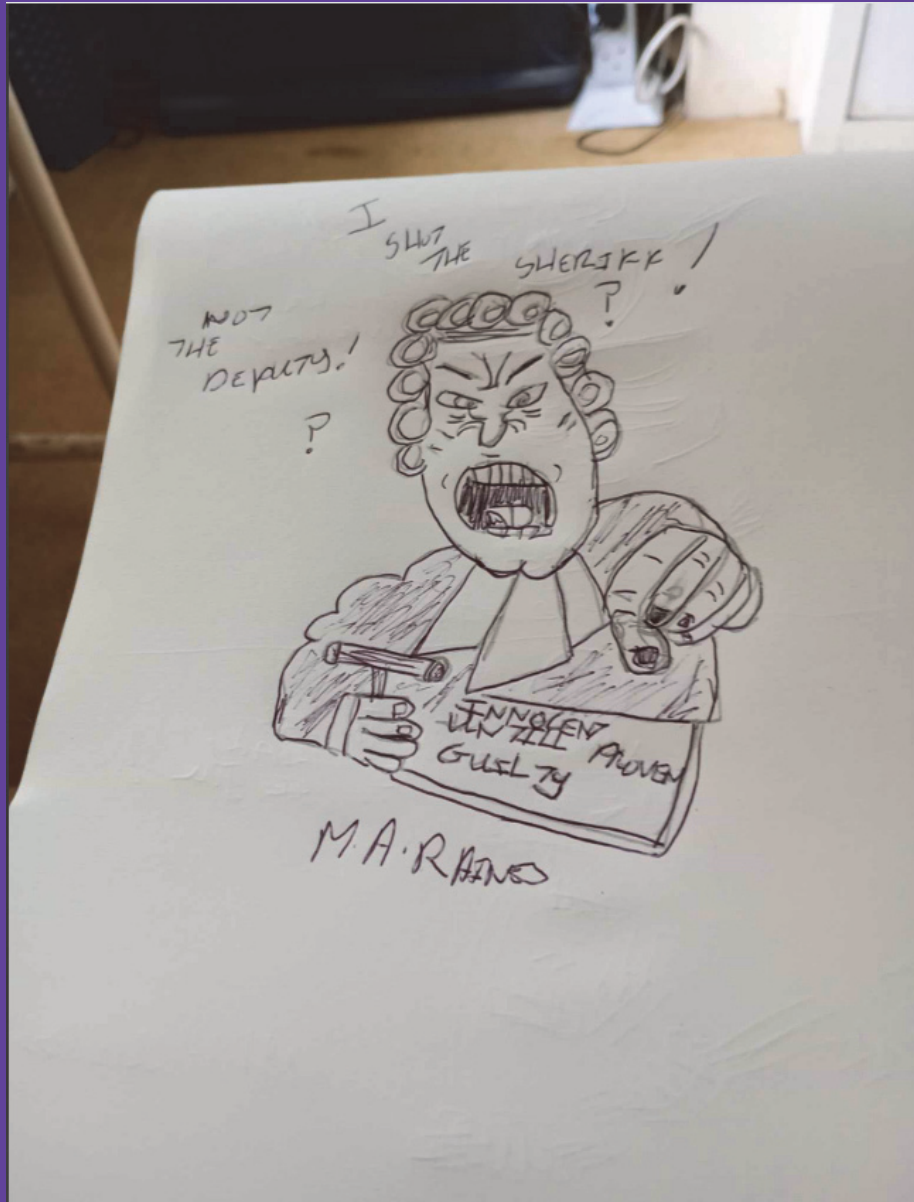
Savile Row was the epicentre of this world, nestling in a sumptuous Georgian Terrace in London's West End commercial belt. No 3 Savile Row is where it all happened in a way beyond belief operation that still inspires artists from all walks and ages of music and life. This book shows a very personal collection,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

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

Available to pre-order from www.insideandoutsidenono3.com

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 dear friends, here we are at the end of another issue, and once again I find myself overtaken by events. John Mayall has died. And without John Mayall the cultural landscape of my life would have been very different.

There would have been no Eric Clapton, *Cream*, *Fleetwood Mac* or lots of others, and most importantly, Mick Taylor would have never joined the *Rolling Stones*.

The whole British blues boom would never have happened, and I think that even the less obvious people that I listened to during my adolescence like *Slade* and *T.Rex* who were basically utilising bluesy chord structures would have developed completely differently had Mayall not done his funky stuff for the first time back in the sixties.



He also lived in a tree for some time, and had an extensive and humungous collection of pornography. So what's not to admire?

And so, once again, one can see a part of our shared heritage disappearing on time's ever rolling stream over some mindfucking conceptual horizon.

I would try and explain the feeling of loss which I have at the moment, but it an intensely personal thing and something I will have to work through on my own.

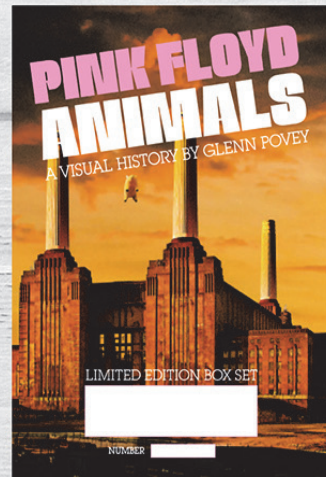
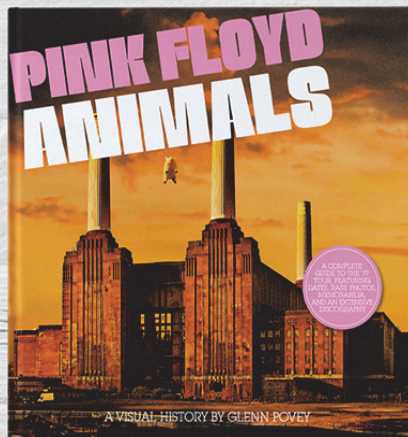
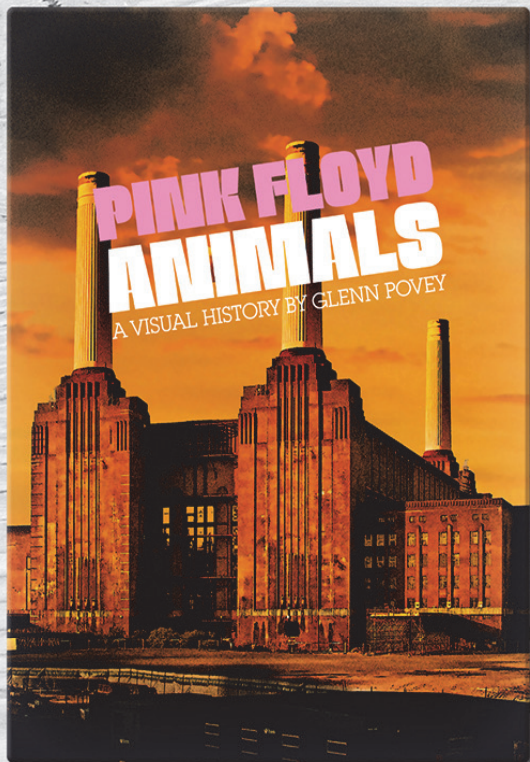
See you next issue,

Love and Peace

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

