

# GONZO

Weeklyish #617'8

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CAPTAIN SPEAKING





**Gonzo Facebook Group**

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

**Gonzo Weekly on X**

<https://twitter.com/gonzoweekly>

**Gonzo Multimedia (UK)**

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

**LEST WE FORGET**



John Brodie Good



Dave McMann



Mick Farren



Corinna Downes



Doug Harr



Tim Rundall



Phil Bayliss

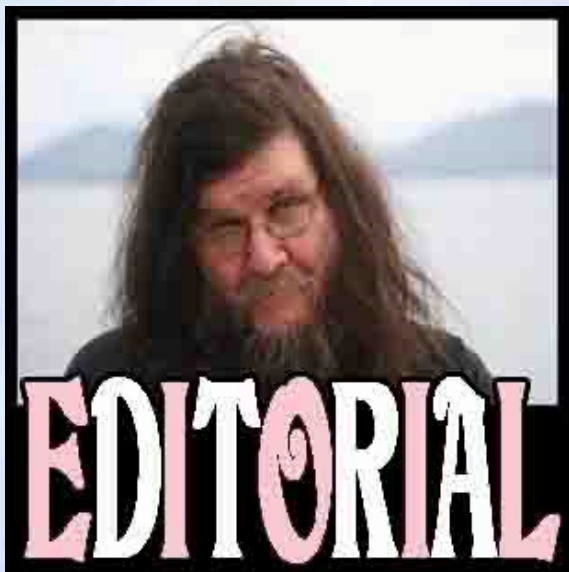


# THE THREE COMMANDMENTS OF GONZO WEEKLY:

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

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





Dear friends,

Welcome to another issue of this ever peculiar, indeed ever more peculiar little magazine. With this issue you will see some fairly major changes to the magazine, and although I have no intention of explaining myself any further,

these changes are the direct result of the subject of this weeks editorial.

I think I have expressed my feelings on the subject of social media before. I think this is probably the single most divisive and, indeed, egregious, thing in the world right now. And, I would go so far as to say, social media has caused more harm to the current social structure of the western world than anything else. I remember something like 15 years ago when I first read the term Web 2.0 In an article in the late lamented Word Magazine, and we were promised a fantastic utopian future of interactivity and free global communication, and look where it got us all.

It's another one of those things that sanded great on paper, but with the view



# GULLIBLE'S TRAVELS



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# I want to tell you a story about one occasion that happened recently when things got completely out of hand

of that wonderful thing hindsight, was always going to be a horrendously double edged sword.

But I want to tell you a story about one occasion that happened recently when things got completely out of hand for a whole bunch of people who live in one of these communities in cyberspace located on a Facebook social media hub. Now, I'm

going to do my best to be tactful here. Indeed, I have to be because the whole affair is still being investigated by two different police forces. So I won't name names, and I will obfuscate as much as I believe is necessary in order to tell my story, make my point, and not end up in the chokey for contempt of court.





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As many of you will probably know, my day job is Director of the Centre for Fortean Zoology. Another word, I organise the largest mystery animal research group in the English speaking world. Towards the end of last year I was approached by a young man called Daniel who was researching sightings of Bigfoot type creatures in the UK. Over the years, I have always found the so-called British Bigfoot research community, to be completely toxic, and after the last clash I had with them, about eight years ago, during which I was sent death threats and there was a concerted effort to destroy my reputation, I thought “fuck this for a game of soldiers” and vowed that I would never to have anything to do with the subject again, even though I had seen one of these apparitions back in 2003.

Daniel was such a nice boy, and seemed totally unaware of the cesspit that he was just about to go swimming in, that I broke my vow and joined the community again. And never a week went by, that I didn't regret it and wish I could leave again. But I had become very fond of Daniel, and decided that I would do my best to protect him.

What is the leading lights of the community back, eight years ago, when I had undergone such a horrible time there was a lady from the north of England whom I shall call Snarky Sue. (Handy hint: she wasn't called Sue). She had quite a large personal following who apparently

believed that flesh and blood Bigfoot-like creatures were roaming the north of England willy nilly. Well, some people believe any old shit, and – of course – they have right to do so. But regularly Snarky Sue, and her brigade of idiot followers appeared to take the light and declaring war upon hapless fellow toilers in the cryptoinvestigative vineyard. On one occasion, there were even allegations that she had barred into somebody's house with a heavy glass ball in a sock and flailed around with it destroying property and causing pain until she was eventually ejected. For some reason one of my team at the CFZ fell foul of her, and there were claims that he had stalked her, and even tried to sexually abuse her niece.

All of this, to the best of my knowledge, is complete bollocks.

But then it became my turn. I'm still not sure what I did wrong to have her wrath turned upon me, but something had happened. I was subjected to email death threats from people I assume were her followers, and she then teamed up with another so-called researcher for whom I have very little regard, and together they sabotaged my appearances on American radio by telling them that they would take out an injunction to stop them mentioning anything to do with British Bigfoot research if I was allowed to speak on the subject.



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She wrote to particularly foul essay which was posted somewhere online accusing me of running a cult and saying that we were training up people to be Internet trolls. I'm not, and we weren't.

I kicked everybody that I knew who was part of her organisation out of all the CFZ Facebook groups, and I appointed my old friend Ve Macrinnon Trollfinder General, and after about six months of deleting any abusive remarks and kicking the authors out permanently, the whole bloody thing eventually died down.

Then, last week, it all flared up again. This time, poor Daniel was the unwitting victim. Snarky Sue posted a piece of vitriol all over the Internet claiming that Daniel had hacked into her Facebook page and used Facebook messenger to spread all sorts of nasty things about her. She included the screen grab which apparently had Daniel (according to her) claiming to have faked all his findings and to have done it in order to take over her group. however, what you didn't know, was that one of Daniel's relatives was a serving police officer, and he immediately reported this as online bullying. Something I forgot to mention is that Daniel is autistic, and therefore a protected class (I think it's the word) under the Equalities Act.

Then, The shit really hit the fan. Everybody in the relevant parts of the cryptoinvestigative community polarised.

And unfortunately, two people who are, or were, holding posts within the CFZ decided to openly support Snarky Sue who was by this time openly attacking us again for no apparent reason except for the fact that she could. Although I didn't like doing so, I gave instructions for them to be removed from all contact with us, and therefore the contagion didn't spread.

A well-known American TV person also decided to support her, and it turns out that they appear to have been in cahoots for awhile. However, events continued to unfold and it eventually became obvious that Snarky Sue, was more sinned against than sinning in this particular juncture. Her Facebook page has been hacked, and it hadn't been hacked by Daniel or anybody to do with him.

It turned out that a person who had been in Daniel's team, and who had been behaving oddly for a while was probably the culprit. At the time of writing nothing has been proven one way or the other, and I have no intention of naming names or pointing fingers, especially at this stage. The aforementioned American TV woman also had some sort of financial beef against the company who had been filming Daniel, and I suspect that this will prove to been part of the motivation for all the nastiness. And that is just about that.

Oh yes, I sang a silly spoof of *I fought the law*, by Sonny Curtis of The Crickets,



and at the time of Writing it has been viewed over 3000 times.

But the real moral of the story is that none of this would've happened if it wasn't for social media. Giving everybody an equal voice sounds like an admirable and a laudable Concept, but the sad thing is that many people don't deserve an equal voice. Back when our written disputes were made by letter, people had time to think about what they were writing, and therefore what they were accusing the other person of. But now, we can Contact people all over the world and communicate with them almost Instantaneously, and there is no need to think, or even contemplate the results of one's words. Therefore, there is a whole generation of people who have been conditioned by social media and who are liable to behave in the nasty and vitriolic manner. I'm

On this occasion, mainly due to the prompt actions by the aforementioned policeman, and some remedial action by me and my team, the whole affair died down fairly quickly. But it could've been so much worse.

I don't suppose that there is anybody reading this who is in a position to do anything about it. I did what I had to do, and I still feel bad about it. I just hope that somebody is going to start doing something about the rampant hooliganism that can be inherent in social media,



#### 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:

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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.

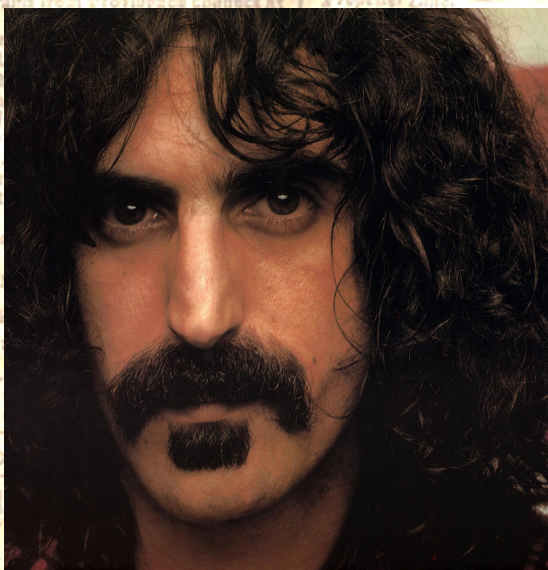
Now is an even better time than usual to subscribe because, not only is it FREE (yes, Oxford English Dictionary free, not yer usual publisher free which means that we sell all the mailing list emails that we garner to a company trying to flog Viagra and/or Double Glazing).

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 <sup>gonzo</sup> 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: Whisky a Go Go, 1968  
(ZAPPA/UMe) - review | Under the Radar Magazine  
[https://www.undertheradarmag.com/reviews/whisky\\_a\\_go\\_go\\_1968\\_frank\\_zappa](https://www.undertheradarmag.com/reviews/whisky_a_go_go_1968_frank_zappa)

Frank Zappa. Whisky a Go Go, 1968.  
ZAPPA/UMe. Aug 01, 2024 Web Exclusive  
By Hays Davis Bookmark and Share. That the audio of this epic piece of '60s ...

The Frank Zappa Song Edward Van Halen Admitted He Could Never Play  
<https://www.vhnd.com/2024/07/31/the-frank-zappa-song-edward-van-halen-admitted-he-could-never-play/>

It turns out there was one guy who could stump Edward Van Halen and that was Frank Zappa. During a recent radio interview, Dweezil Zappa revealed ...

Frank Zappa Announces New Rare Vault Giveaway - uDiscover Music  
<https://www.udiscovermusic.com/news/frank-zappa-new-vault-giveaway/>

uDiscoverMusic and UMe have announced another Frank Zappa rare vault giveaway, including exclusive merch and rare test pressings.

Moon Unit Zappa explores coming of age in Hollywood in new memoir  
<https://www.washingtonpost.com/washington-post-live/2024/08/15/moon-unit-zappa/>



# The Gospel According to *BART*

Look what my favourite roving reporter sent me...

Sad news



Henry Fambrough, last original member of R&B group the Spinners, dies aged 85

The group was known for hits like It's a Shame and Could It Be I'm Falling in Love and were inducted into the Rock & Roll Hall of Fame in 2023

Read in The Guardian: <https://apple.news/AwAf7eQjbQJ-9-T7Ci2JdFQ>

<<https://apple.news/AwAf7eQjbQJ-9-T7Ci2JdFQ>>

unit-zappa-explores-coming-age-hollywood-new-memoir/  
Earth to Moon by Moon Unit Zappa  
review – waspish, funny account of life as Frank Zappa's daughter  
<https://www.theguardian.com/>

# EARTH TO MOON MOON UNIT ZAPPA A MEMOIR

books/article/2024/aug/05/earth-to-moon-by-moon-unit-zappa-review-frank-zappa-daughter-life-with-americas-most-dysfunctional-family

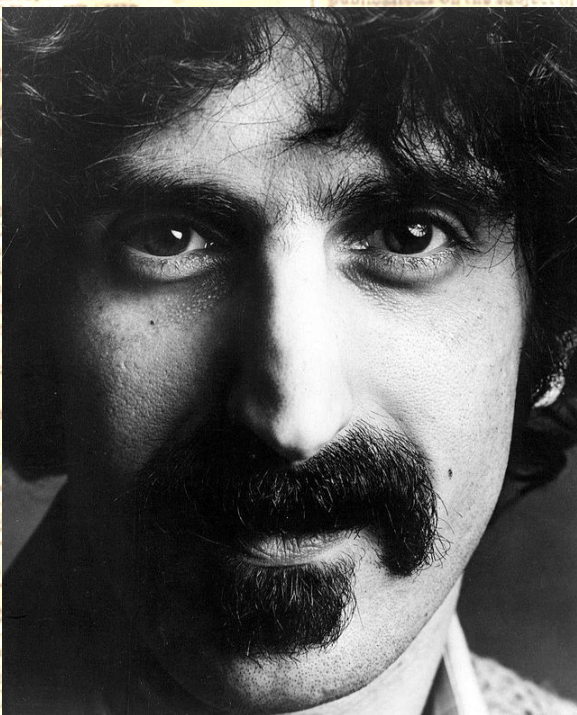
Even those of us who know precious little about Frank Zappa seem somehow to know the basics: avant-garde 60s/70s rock star, routinely hailed a ...

... Frank Zappa. On Thursday, Aug. 15 at 12:00 p.m. ET, Zappa joins Washington



"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



Sound

<https://www.loudersound.com/news/rick-wakeman-pens-new-adaptation-of-yes-music-for-vinyl-release>

Rick Wakeman has adapted the music from his former band Yes for a new, limited edition vinyl release. Yessonata, his first solo album, is being released through Esoteric.

Jon Anderson Channels Yes on New Song with The Band Geeks, "True Messenger"

<https://americansongwriter.com/jon-anderson-channels-yes-on-new-song-with-the-band-geeks-true-messenger/>

Post national arts reporter Geoff Edgers to discuss her path as an ...

Rick Wakeman pens new adaptation of Yes music for vinyl release - Louder

Ex-Yes singer Jon Anderson has debuted a new song called "True Messenger," from his forthcoming album 'True,' featuring his current backing





## 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

group ...

**Barbara Dickson at Fife festival to talk about her career on stage and screen**

<https://www.fifetoday.co.uk/whats-on/arts-and-entertainment/barbara-dickson-at-fife-festival-to-talk-about-her-career-on-stage-and-screen-4721668>

Renowned singer Barbara Dickson is returning to her home city in Fife to talk about her remarkable career on stage, television and theatre.

**The Leonard Cohen masterpiece ruined by poor production - Far Out Magazine**

<https://faroutmagazine.co.uk/anthem-leonard-cohens-masterpiece-ruined-by-rebecca-de-mornay/>

Leonard Cohen's originality is a key component to his success, which is why the track 'Anthem' couldn't take off, as all originality was stripped.



# ROCKIN' THE CITY OF ANGELS

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

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Amazon.com and [GonzoMultimedia.co.uk](http://GonzoMultimedia.co.uk)

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



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QUEEN DAVID BOWIE  
KANSAS  
ZAPPA  
EMERSON  
LAKE & PALMER  
LED ZEPPELIN E.L.O.  
ROLLING STONES  
JOHN DIXIE DREGS  
TYX HEART WINGS P.F.M.  
HAPPY THE MAN KATE BUSH



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



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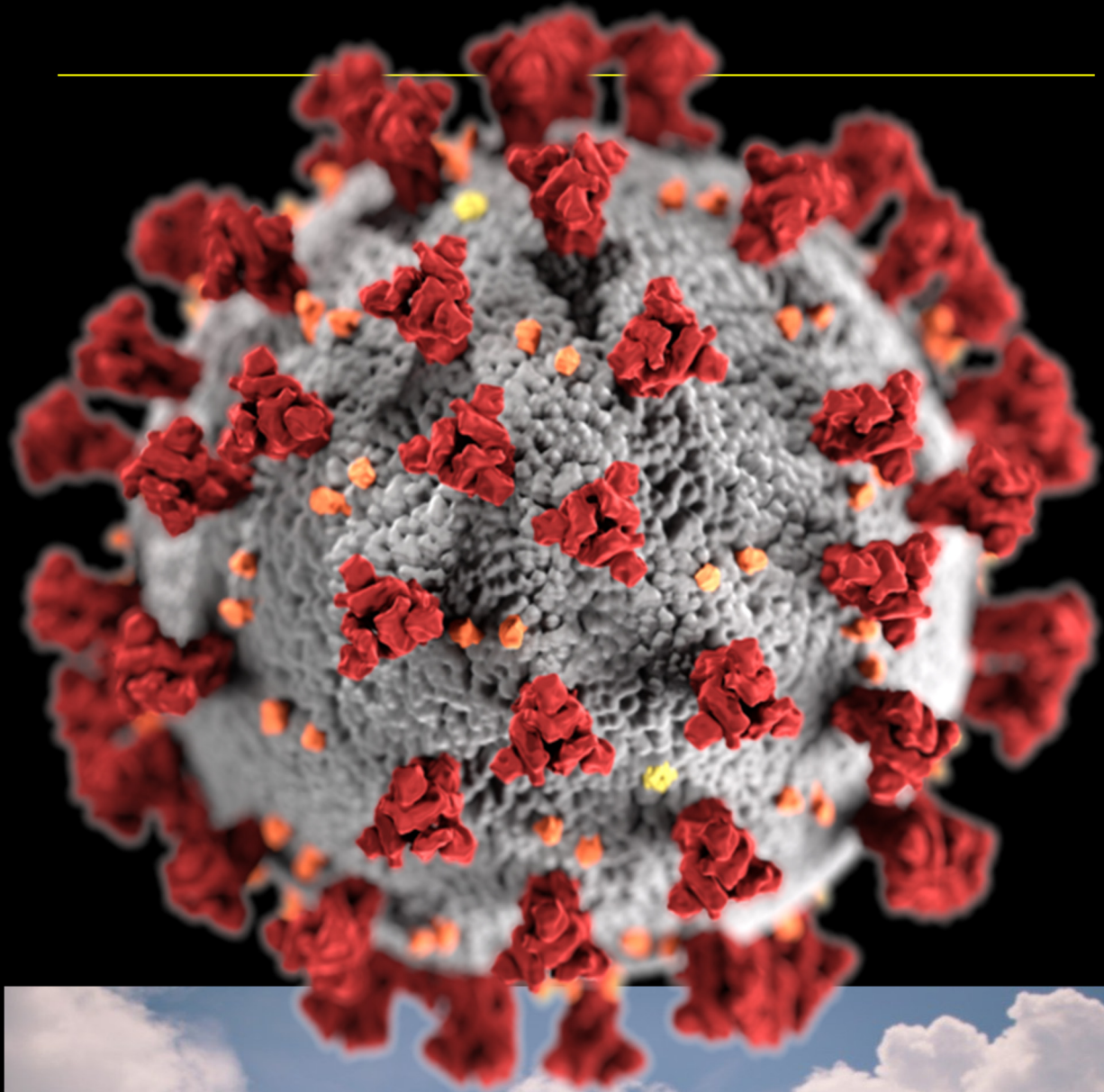


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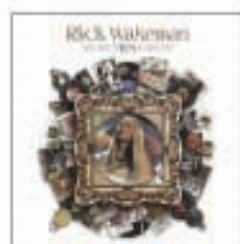
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# MORE MASTERPIECES from RICK WAKEMAN



## TWO SIDES OF YES

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



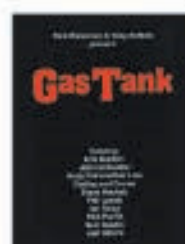
## THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires  
HFG2004CD



## TIME MACHINE

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



## GASTANK

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



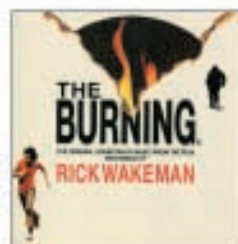
## GOLÉ!

Soundtrack album featuring Tony Fernandez and Jackie McAuley  
HFG2014CD



## COUNTRY AIRS

The original recording, with two new tracks  
HFG2014CD



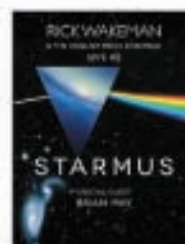
## THE BURNING

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



## LURE OF THE WILD

With Adam Wakeman. Entirely instrumental  
HFG2003CD



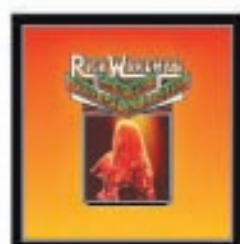
## STARMUS

With Brian May and The English Rock Ensemble. DVD  
HFG2019DVD



## MYTHS AND LEGENDS

Double CD set. The expanded 2016 version  
HFG2016CD



## LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco  
HFG2015CD



## THE PHANTOM OF THE OPERA

Double CD + DVD  
HFG2005CD



## CAN YOU HEAR ME?

Featuring The English Chamber Choir  
HFG2005



## CRIMES OF PASSION

A wicked and erotic soundtrack!  
HFG2018CD



## BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek  
HFG2009CD



WAKEMAN'S MUSIC EMPORIUM

Available from [rickwakemansmusicemporium.com](http://rickwakemansmusicemporium.com)  
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.**

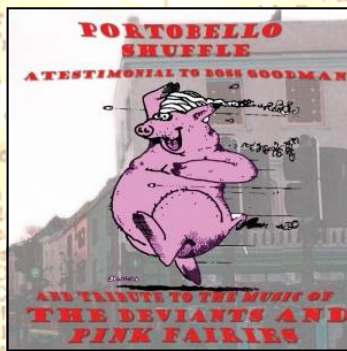






# I'M ON BOARD!

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](mailto:arsydeedee@yahoo.co.uk)



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

*Jimmy Carter*

FB/Sue Fitzmaurice, Author



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



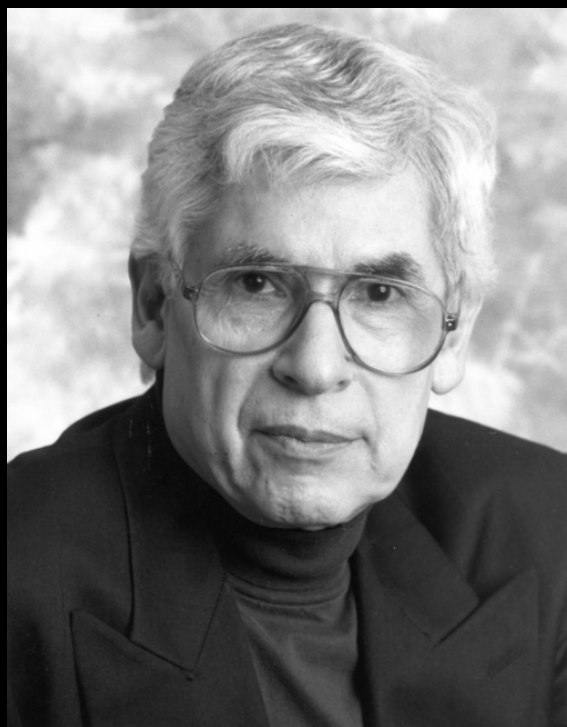
your  cards  
someecards.com





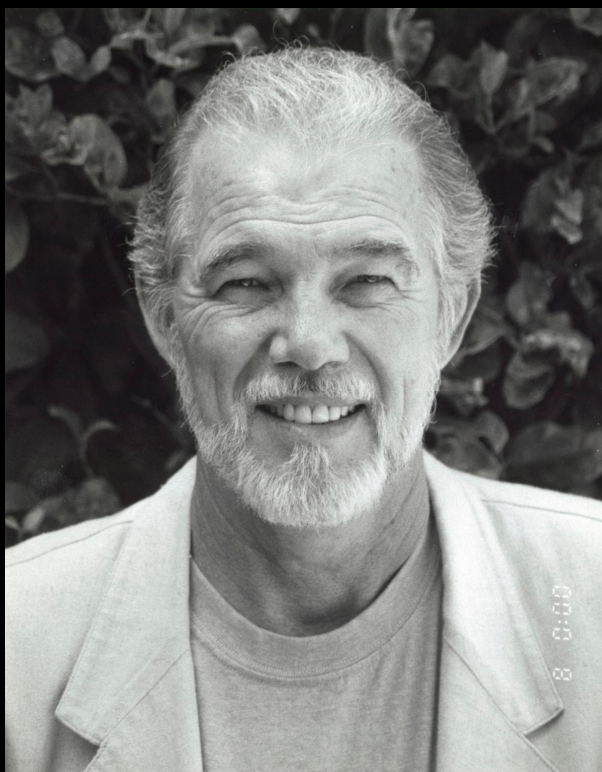
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Alcides Lanza  
1929 - 2024

Alcides Emigdio Lanza CM was an Argentine-born Canadian composer, conductor, pianist, and music educator. As both a composer and performer he was known as an exponent of contemporary classical music and avant-garde music. He was an associate of the Canadian Music Centre, a member of the Canadian League of Composers, and an Honorary Member of the Canadian Electroacoustic Community. In 2019 Lanza was named a Member of the Order of Canada. Lanza died on 17 July 2024, at the age of 95.



Jerry Fuller  
1938 - 2024

Jerry Fuller was an American songwriter, singer, and record producer. He and his brother Bill performed as a duo in their home state before Jerry branched out on his own and began writing his own material. In 1959, Jerry Fuller moved to Los Angeles and signed with Challenge Records. In 1967, he moved to Columbia Records as a producer, discovering and producing hits for Gary Puckett and The Union Gap. In 1970, Fuller founded the Moonchild production company, having written for many notable artists. Later in his career, Fuller released his own versions of his songs in a three-volume album series. He died from lung cancer at

THOSE WE HAVE LOST

COLLATED BY HARRY WADHAM



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his home in Sherman Oaks, Los Angeles, on July 18, 2024, at the age of 85.



Sandy Posey  
1944 - 2024

Sandra Lou Posey was an American popular singer who enjoyed success in the 1960s with singles such as her 1966 recording of Martha Sharp's compositions "Born a Woman" and "Single Girl". Later in her career, the term "countrypolitan", associated with the "Nashville sound", was sometimes applied. Posey had four hit singles in the United States, three of which peaked at number 12 on the Hot 100. She died from complications of dementia at her home in Lebanon, Tennessee, on July 20, 2024, at the age of 80.



Jerry Miller  
1943 - 2024

Jerry Miller was an American songwriter, guitarist and vocalist. He performed as a solo artist and as a member of the Jerry Miller Band. He was also a founding member of the 1960s San Francisco band Moby Grape, which toured the U.S. and Europe, but fell apart as of 1970, though continues to perform occasionally. Miller died in Tacoma on July 20, 2024, at the age of 81.

THOSE WE HAVE LOST





Evelyn Thomas  
1953 - 2024

Ellen Lucille "Evelyn" Thomas was an American singer from Chicago, Illinois, who gained fame for her hi-NRG club hits in the 1980s. She was discovered by producer Ian Levine in 1975 and signed a contract with 20th Century Records. Her first chart hit was "Weak Spot" in 1976, followed by "Doomsday". Despite not returning to the US pop or R&B charts, she had success on the dance charts with songs like "Reflections" and "How Many Hearts". In 2009, she formed an

entertainment company. Thomas died on July 21, 2024, at the age of 70.



Eugene Sârbu  
1950 - 2024

Eugen Sirbu, known professionally as Eugene Sârbu, was a Romanian classical violinist with an international career as a soloist, recitalist and conductor. In 1978, he won both the Paganini Competition and the Carl Flesch International Violin Competition. He premiered works from living composers including Einojuhani Rautavaara, who wrote for him. Sârbu died in a hospital in London, after a long illness, on 21 July 2024, at the age of 73.

THOSE WE HAVE LOST





Kim Min-ki  
김민기  
1951 - 2024

Kim Min-ki was a South Korean singer, composer, and playwright. He was best known for his 1970 song, "Morning Dew," and for his 1994 Korean adaptation of the German musical, Linie 1. His unique style greatly influenced the Norae Undong genre in the 1980s. Despite facing government censorship in the mid-1970s, Kim continued to create music and even composed for a film in 1981. The ban on his music was finally lifted in 1987, allowing Kim to return to performing and also venture into playwriting. He later formed an acting troupe and gained recognition, including receiving the Goethe Medal in 2007. Kim died from stomach cancer in Seoul, on July 21, 2024, at the age of 73.



John Mayall  
1933 - 2024

John Brumwell Mayall OBE was an English blues and rock musician, songwriter and producer. In the 1960s, he formed John Mayall & the Bluesbreakers, a band that has counted among its members some of the most famous blues and blues rock musicians. A singer, guitarist, harmonica player, and keyboardist, he had a career that spanned nearly seven decades, remaining an active musician until his

THOSE WE HAVE LOST



death. Mayall was inducted into the Rock and Roll Hall of Fame in the musical influence category in 2024. Mayall died at his home in California on 22 July 2024, at the age of 90.



Elena Mauti Nunziata  
1946 - 2024

Elena Mauti Nunziata was an Italian operatic soprano. Her voice had spinto qualities, with a slightly dark timbre and an easy upper register. She gained international recognition with the title role in Verdi's *La traviata* at the Teatro Real in Madrid in 1977. She retired in 1994, while

in good vocal condition, with a farewell concert in Brescia, where she performed the end of the first act of *La traviata*. She died in Monte Carlo on 22 July 2024, at the age of 77.

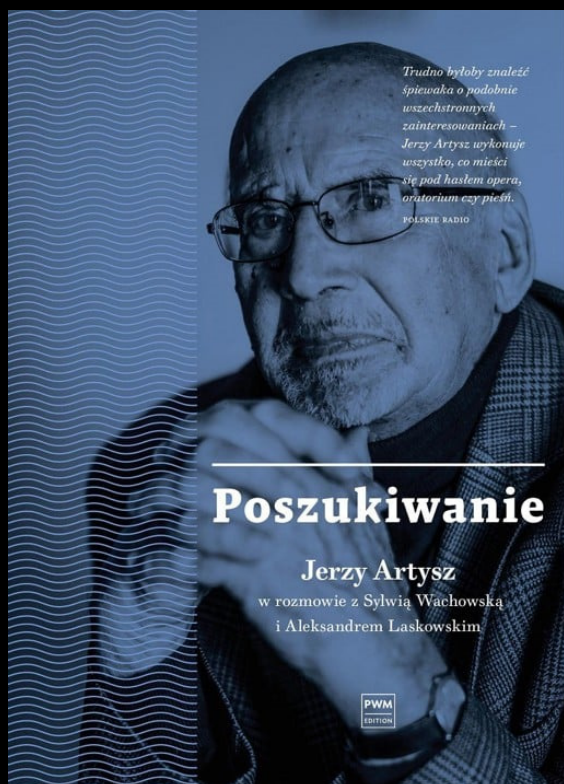


Duke Fakir  
1935 - 2024

Abdul Kareem "Duke" Fakir was an American singer. He co-founded the Motown quartet the Four Tops and performed in an ensemble under that name from 1953 until shortly before his death. The Four Tops were one of the biggest recording groups of the 1960s, with 14 charted hits through the early 1980s. He was the group's last surviving original member. Fakir died of heart failure at his Detroit home on July 22, 2024, at the age of 88.

THOSE WE HAVE LOST





**Jerzy Artysz**  
1930 - 2024

Jerzy Artysz was a Polish baritone and academic teacher. A long-term member of the Grand Theatre, Warsaw, he made an international career, performing all over Europe, Canada and the United States. He performed title roles from Monteverdi's early Baroque L'Orfeo, to Mozart's Don Giovanni. In contemporary opera, he performed in Penderecki's Die schwarze Maske and Menotti's The Telephone, among many others. During the 1970s he focused on teaching, both in Barcelona and in Warsaw. Artysz died in Warsaw on 22 July 2024, at the age of 93.



**Antonio Cabán Vale**  
1942 - 2024

Antonio Cabán Vale, also known as "El Topo", was a guitarist, singer and composer of Puerto Rican folkloric themes. He was one of the founders of the "nueva canción" (new song) movement of the early 1970s. His danza Verde Luz (Green Light) became a popular symbol of national dignity, to the point that it is viewed by many as almost a second national anthem, and has been interpreted by international singers. Cabán Vale also published two books of original poems. Cabán Vale died on July 24, 2024, at the age of 81. He was buried at Los Sauces Cemetery in Moca, Puerto Rico.

# THOSE WE HAVE LOST





Shafin Ahmed  
1961 - 2024

Shafin Ahmed was a Bangladeshi rock bassist, singer-songwriter, record producer and politician. He was the lead singer, songwriter and bassist for the Bangladeshi rock band Miles, which he and his elder brother Hamin joined in 1979 and have led since. He was exposed to rock and roll music in the late 1970s, when he went to London for higher education. He joined Miles in 1979, first as an acoustic guitarist, and later lead singer and bassist in 1991 when many of the past members had left. Miles then reestablished themselves in the 1990s Bangla rock music scene. Ahmed died in Norfolk, Virginia, United States of

America while undergoing treatment for heart and kidney failure, on 24 July 2024. He was 63.



Pascal Danel  
1944 - 2024

Jean-Jacques Pascal, known professionally as Pascal Danel, was a French pop singer and composer. He absconded from his school to become a tightrope walker for a travelling circus. An injury following a fall cut this short and he turned to songwriting as part of his recuperation. Danel started his career as a singer in 1962. After two minor hits, he scored a number 1 hit single in France and various European countries. Danel then recorded many of his songs not

THOSE WE HAVE LOST



only in French, but also in Italian, Spanish or Japanese, and toured internationally. Danel died on 25 July 2024, at the age of 80.



Benjamin Luxon  
1937 - 2024

Benjamin Matthew Luxon CBE was a British baritone. He established an international reputation as a singer at the age of 21 when he won the third prize at the 1961 ARD International Music Competition in Munich. In 1972, Luxon made his debut at both the Royal Opera House, Covent Garden, and at the Glyndebourne Opera Festival. In 1974, Luxon began his long association with the

English National Opera. In addition to his opera work, Luxon also developed a reputation as a concert-giver and recitalist with an unusually broad repertoire. Luxon was appointed a Commander of the Order of the British Empire (CBE) in the 1986 Queen's Birthday Honours. Luxon died from colorectal cancer at his home in Sandisfield, Massachusetts, on 26 July 2024, at the age of 87.



Kelly Nelon Clark  
1959 - 2024

Kelly Nelon Clark was an American inspirational Christian and southern gospel vocalist. Nelon was the head of the family singing group known as the The Nelons. The group was inducted into the Gospel

THOSE WE HAVE LOST



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Music Hall of Fame in 2016. She had continued the Nelon singing name after her father, gospel singer Rex Nelon. In 2017, she released a memoir titled “Coffee with Kelly; Reflections of Hope and Humor”. Kelly Nelon Clark, husband Jason, daughter Amber, and son-in-law Nathan Kistler were among the seven people killed in a plane crash Friday, July 26, 2024 in Wyoming.



Wolfgang Rihm  
1952 - 2024

Wolfgang Rihm was a German composer of contemporary classical music and an academic teacher based in Karlsruhe. He was an influential post-war European composer. The premiere of Rihm's *Morphonie* for orchestra at the 1974 Donaueschingen Festival won him

international recognition. Rihm was professor of composition at the Hochschule für Musik Karlsruhe from 1985. He was composer in residence for the BBC, at the Lucerne Festival and the Salzburg Festival. He was honoured as an officer of the Ordre des Arts et des Lettres in 2001 and received the Ernst von Siemens Music Prize in 2003. Rihm was diagnosed with cancer in 2017. Rihm died in a hospice in Ettlingen on 27 July 2024, at the age of 72.



Misia  
1955 - 2024

Susana Maria Alfonso de Aguiar,

THOSE WE HAVE LOST



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known mononymously as Mísia, was a Portuguese fado singer. She was a polyglot, singing some of her songs in Spanish, French, Catalan, English, and Japanese. Throughout her career, Mísia developed a new style: she modernized fado, shocking orthodox audiences by adding to the traditional instruments (bass, classical and Portuguese guitar) the sensuality of the accordion and the violin. Mísia died from cancer at a hospital in Lisbon, on 27 July 2024, at the age of 69.



Oldřich Janota  
1949 - 2024

Oldřich Janota was a Czech singer-songwriter. He is known for incorporating minimalist and

experimental techniques into folk music, as well as working with pre-recorded tapes. Together with some other musicians, he founded the band Pentagram in 1977. He was also a member of Mozart K between 1978 and 1983. In 2009, a 17-track tribute album *Ztracený ve světě: A Tribute to Oldřich Janota* was released to mark his 60th birthday. Janota died on 27 July 2024, at the age of 74.



Mick Underwood  
1945 - 2024

Michael John Underwood was an English drummer. He first played drums at the age

# THOSE WE HAVE LOST



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of 14 and was a professional musician by the time he left school. Underwood has collaborated with a number of notable musicians and groups, including Jet Harris, The Outlaws (with Ritchie Blackmore), The Herd (with Peter Frampton), Episode Six (with Ian Gillan and Roger Glover), Quatermass (with John Gustafson) and Gillan (again with Gillan). In 2012, he formed Mick Underwood's Glory Road. In 2023, it was announced on Underwood's "Glory Road" Facebook page that he had "mixed dementia" and would no longer be contributing to the page. Underwood died on 28 July 2024, at the age of 78.



Chino XL  
1974 - 2024

Derek Keith Barbosa, better known by his

stage name Chino XL, was an American rapper and actor. He released four solo studio albums. His album Ricanstruction: The Black Rosary (2012), won the 2012 HHUG Album of the Year Award. In addition to his music career, Barbosa acted in numerous films and on television, appearing as a guest star on the Comedy Central series Reno 911!, and CBS series CSI: Miami. His feature film credits include a role in Alex & Emma (Warner Bros. Pictures) and several indie films, including Brandon Sonnier's The Beat. On July 30, 2024, Barbosa's family announced on his Instagram account that he had died at home on July 28, 2024. He was 50.



Joey Gilmore  
1944 - 2024

Joshua Gilmore Jr., better known as Joey Gilmore, was an American electric blues and soul blues singer, songwriter, and guitarist. He shared the stage with James

# THOSE WE HAVE LOST



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Brown, Etta James, Bobby Bland, Little Milton, and Little Johnny Taylor among others. Gilmore's best known tracks include "Blues All Over You". In 2015, Gilmore was honored with a Latin World Talent Lifetime Achievement Award. Gilmore died in Florida on July 29, 2024, at the age of 80.



Onyeka Onwenu  
1952 - 2024

Onyeka Onwenu MFR was a Nigerian singer and songwriter, actress, human rights and social activist, journalist, politician, and X Factor series judge. Dubbed the "Elegant Stallion" due to her significant impact on

African culture and entertainment, Onwenu was a chairperson of the Imo State Council for Arts and Culture. In 2013, she was appointed the Executive Director/Chief Executive Officer of the National Centre for Women Development. On 30 July 2024, Onwenu passed out after performing at a friend's birthday party in Lagos. She was immediately taken to Reddington Hospital where she was confirmed dead at the age of 72.



Carmen Pateña  
1941 - 2024

Carmen Pateña was a Filipino singer whose singing career peaked in the 1960s to the 1970s. She held concerts both in the Philippines and overseas. Among her songs

THOSE WE HAVE LOST



are "Shing A Ling Loo", "Pretty Girl", and "We Only Live Wais". Pateña often appeared in Seeing Stars with Joe Quirino on IBC 13 in the 1970s. Long after her heydays, Pateña, along with Pilita Corrales and Carmen Soriano, would hold concerts together as the Golden Divas in 2008. Pateña died on July 31, 2024, at the age of 83.



Phloen Phromdaen  
เฟลิ้น พรหมแดน  
1939 - 2024

Phloen Phromdaen was a Thai Luk thung and speak story singer, and a 2012 winner of National Artist from Thailand award. He has been actively performing since the

1970's, and was notable in the psychedelic music area. He died on 3 August 2024, at the age of 85.



DJ Randall  
1970 - 2024

Randall McNeil, better known as DJ Randall, was a British jungle and drum and bass DJ and record producer. Randall was introduced to DJ scratching and mixing in the late 1980s, first encountering acid house music at the 1987 Notting Hill Carnival. He quickly rose to being of the most prominent DJs of the breakbeat hardcore scene. He also regularly hosted the jungle show on Kiss 100. In 1997, he founded the Mac II record label, and was still performing up until his death on 31 July 2024, at the age of 54.

THOSE WE HAVE LOST





Nicu Covaci  
1947 - 2024

Nicolae "Nicu" Covaci was a Romanian guitarist, painter, and music composer. He is best known as the leader and founding member of rock and cult band Phoenix, for which he was the lead vocalist and guitar player, with more than 60 years of activity. Covaci died in Timișoara on 2 August 2024, at the age of 77.



Antônio Meneses  
1957 - 2024

Antônio Meneses was a Brazilian cellist. Meneses won the first prize and gold medal at the 1982 International Tchaikovsky Competition in Moscow, and performed as a soloist with orchestras such as the Berlin Philharmonic, London Symphony Orchestra, Royal Concertgebouw Orchestra. He was the cellist of the Beaux Arts Trio from 1998 to 2008 and collaborated in recital with pianists such as Nelson Freire and Maria João Pires. As a teacher, Meneses regularly gave

THOSE WE HAVE LOST



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masterclasses in Europe. In June 2024, Meneses was diagnosed with glioblastoma multiforme. As a result, he announced his retirement and immediately withdrew from all his teaching positions. He died on 3 August 2024, at the age of 66.



Arthur Miles  
1949 - 2024

Arthur Miles was an American blues, jazz, and R&B musician, based in Italy. From the age of 14, Miles played as a professional musician with his own bands. In 1974 he spent several years in Japan and subsequently worked as both an individual artist and vocalist supporting multiple musicians. In 1984, Miles moved to Italy and started working with many Italian artists. Miles died on July 31, 2024, at the age of 74.

THOSE WE HAVE LOST



## A Few Facts About Plastic Pollution



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



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  
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Facts found on [ecowatch.com](http://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/>





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## *Inside Number 3*

# A Visual History Of Apple Records

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





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

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

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

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

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



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

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

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

[-https://www.musicglue.com/gonzo-multimedia/products/fuzzbox-weve-got-a-dot-dot-dot-cd-dot-dot-dot-and-were-gonna-play-it](https://www.musicglue.com/gonzo-multimedia/products/fuzzbox-weve-got-a-dot-dot-dot-cd-dot-dot-dot-and-were-gonna-play-it)



# The Fall

## *Take America*

### 10CD box set

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

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

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

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





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

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

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

The deluxe edition box set also includes:

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





- Six postcards featuring photos by Bainbridge

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

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

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

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

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



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

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

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





## **Dave Bainbridge** *Celestial Fire – Live In The UK*

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

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

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

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

## Celestial Fire

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Gonzo #23 The Michael Des B...

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

<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

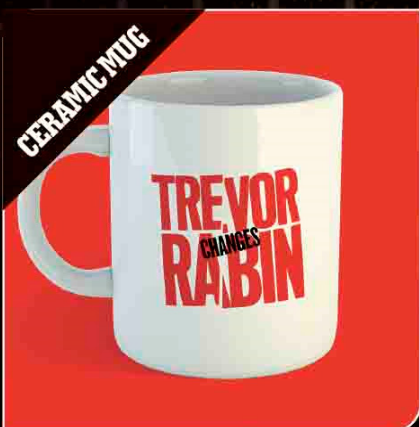
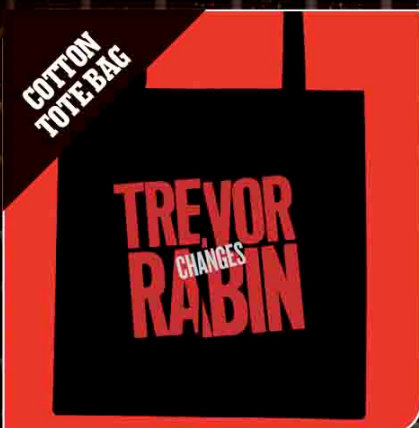
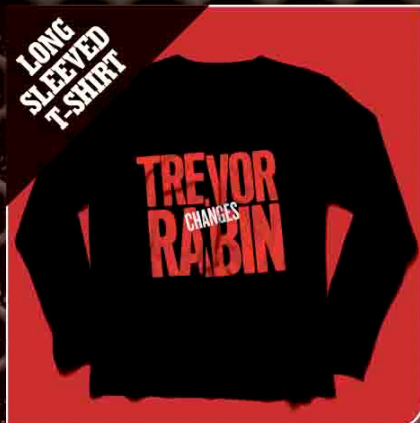
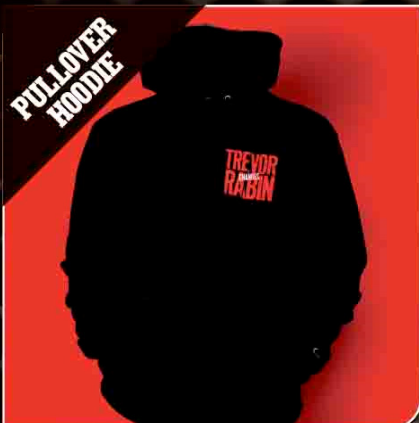


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**Every Line On Point EP**  
**By**  
**MC Juice**  
**Prod by Bankrupt**  
**Europeans**

It's been a while since I last had the Bankrupt Europeans here on the Blog but,

what a release it is to have them back with. The Every Line On Point EP see's MC Juice return too and this EP also sees the first 12 inch release for sometime on the Nobody Buys Records label.

The EP features five main tracks which includes a hot new track, All Day which also gets a remix as well, there are two remixes of the track Unseen from 2021,

# STEVE RIDER





plus a remix of 2020s Where You Go. These are all brand new versions and Digital copies also come with instrumentals and an accapella of Where You Go. As always, cuts are by DJ Grazzhoppa and the cover art comes from Big Crunch.

Without further ado, lets get straight into it...

So, I am going to break with tradition here for this review. Normally I will review a release from top to bottom but, just for this this release, I'm going to treat you to

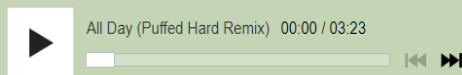
my review of the hot new track and the remix, before I get into the other remixes.

The hot new track here is All Day which has this infectious funk fuelled sound of drums, bass and guitar vibes that gets you moving and grooving from the get-go. Here MC Juice speaks almost matter-of-factly on the things he sees around him and also what it is to be himself, doing what he does in the rap game. There is a hint of that rap braggadocio too as he lays everything on the table in a charismatic way. The track is rounded off with Grazzhoppa getting busy on the cut, what more do you need right...



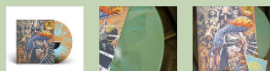
## MC Juice - Every Line On Point EP

by Nobody-Buys-Records



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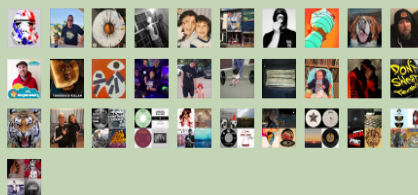
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MC Juice - Every Line On Point EP  
Jul 2024



The All Day (Puffed Hard Remix) brings this real dope drum beat that gets you moving; this is backed by this eclectic mix of sounds from flute to electronic sounds, giving this a vibe that almost has you floating away to the sound but, those electronic elements just about keep you grounded in reality. It adds another depth of feeling to MC Juice's lyrics, allowing you to really get into what's being said again. Once we find that it is Grazzhoppa's cuts that round everything off in style.

Now it's time for me to tackle those new remixes...

For the Unseen (Chaotic Resonance Remix) the heavy beat is backed with this well, chaotic mix of electronic vibes and so much more, giving this one a head nodding, mind numbing vibe. Grazzhoppa brings us some razor-sharp cuts to proceedings, just to reinforce the

solid Hip Hop vibe. I reviewed the original and my opinion of the lyrics of MC Juice still stands "On the streets of this shadowy world MC Juice drops some intense vocals that are unapologetic and seep into your physical body and then reach beyond into your soul. He demonstrates what he does best, taking out emcees and getting to the top of the pile and once there he can just walk away, still at the top, because he has done it all from shadows leaving those emcees in his wake wondering what happened as their opponent came and went in style but, still Unseen".

The second remix of Unseen comes next, the Unseen (Superior Vibes Remix). My opinion on MC Juice, again does not change here but, the Bankrupt Europeans bring this pounding drum beat backed by this cinematic sound of percussion vibes which give this a very different overall vibe, which teases you into closing your eyes and drifting off in another plane as





you allow the vibes and lyrics to sink into your awareness. It is only Grazzhoppa's cuts that bring you back to the present.

We finish up with the Where You Go (String Theory Remix), where the original had this upbeat almost summer flavour to it, this remix brings this orchestral sound alongside the drum beat, which has been dialled back slightly. This gives the track a whole new sound which seems to seep into every fibre of your body, making you feel it on many levels. MC Juice is on fine form once more as he gives you a fine display of the very essence of rap. This is what it's all about with MC Juice drop bars for the fun of it show just how good he truly is. Grazzhoppa also brings the kind of cuts that are the icing of the Hip Hop cake right here.

Ultimately this EP takes me back to a time when it was almost customary that any single release was closely followed by a remix single or remix EP. The Bankrupt Europeans and MC Juice do it in style here by giving us four hot remixes and a hot new track to boot. It also ticks all the right boxes when it comes to a Hip Hop release. Each remix brings a new vibe but, keeps its roots squarely in the Hip Hop sound. Plus, it shows why there is no question as to the pedigree of the skills of MC Juice who gives a solid display of his rap skills and wordplay, mixing up the true essence of rap with those lived experiences and observations of life.





The Every Line On Point EP title, almost does not do the EP, as a whole, justice because every line from MC Juice is totally on point but when you take the production and cuts into account, every line becomes more than just that, it becomes a track, an audible work of art. So, yes, every line is on point but, every track is point too and I kinda want to call it the 'Everything is On Point' EP, if you see what I mean.

Overall, this is another solid release from Nobody Buys Records and is the perfect platform to display both the emcee skills of MC Juice, the turntable skills of Grazzhoppa and the Production skills of

the Bankrupt Europeans. Sleep on this one at your peril...

My huge thanks to Snafu you giving me the chance to bring you this one and for the pics too.

The Every Line On Point EP is out now. The vinyl copies are all selling quick so don't sleep on them.

On that note, I'll see you next time.

Steve.





# CAPTAIN of the LOST & WAVES

*From the very first time I heard his debut back in 2016 I have been fully enamoured by the music of Captain of the Lost Waves, who in many ways is both encapsulating the style of the travelling troubadour and taking music in quite different directions to the norm. Ahead of the release of his next album, the incredible 'Beautiful Ugly', it seemed right to sit down and spend time getting to know the artist more deeply, and the result is a wonderfully in-depth and fascinating discourse.*

**Who, what, when is Captain Of The Lost Waves, and where did the name come from?**

In a nutshell, it's a name, theme and an ethos for the life I wanted to re-negotiate with and to pursue after a serious illness: being bed bound and attempting to arise from the challenges of Glandular Fever.

My affinity for the 'lost waves' was a nod to all the many sacred and fascinating elements of life, that we tend to not align with, ignore, overlook or abandon. I thought of the Captain being the instigator of bringing those often forgotten, lost facets of a more natural and mystical way of living and astute observance/fragments of wisdom into the sterility of this, the post-modern world, bringing these almost ancient and indigenous leanings into existence and face to face with my potential audience.

Plus, I was finally adopting and adhering in doing all the things that I was sternly advised against, when I was a part of the corridors of the universe of the so called 'music industry': just a short duration in that particular world left me in no doubt that my continued existence as an artist





wasn't going to happen within the realms of such control and commandeering.

***What are your earliest musical memories, and who/what inspired you to start playing music?***

My earliest memories are of my uncle's record collection. My first love affair of the sonic variety was with Cat Stevens 'Tea for the Tillerman' - I still shiver at the essence of that record and the baritone voice still feels like the hug from the dearest and most treasured of old friends.

It wasn't long before other forms of music engaged my more primal spirit too: the 'post punk' somewhat, strident offerings from bands like Killing Joke, The Cure, Theatre Of Hate made me want to dance, beat my chest, howl and embrace these untethered rituals of wild musical shamanism. (I've always connected music to the soul... it always feels otherworldly at its best).

***What are you attempting to portray with your name and image, and why did you approach it in that manner?***

There was a definitive attempt to marry the profound, contemplative aspects of music with the poetic, bard type offerings where wordsmithery and a slither or two of pure English eccentricity could excel in varying measures of undulation, texture and expression. I'm deeply, deeply eclectic: I created something that I wanted to see and hear; I couldn't quite find that elsewhere. How could I morph through what I wanted to convert, knowing that it felt as instinctive as that. I wanted to create a mixture of 'real theatre' for the everyday man and woman. Where the transparency and ability to be oneself is the core principle.

Full of spirit, devoid of businesslike stylised approaches or otherwise. I have no fixed genre; I am a fluid flurry or interplay with all musical notions; you might choose to call me a storyteller/troubadour as a basic concept, if I had to describe what it is that I do and as to a genre I come closest to, it's likely the spirit of punk. To have no need to be accepted or follow others, but be thankful you take your own lead, wherever possible.

***You first came to recognition with Shaun T Hunter and Quiet Rebellion, what were you trying to achieve here musically, and how did this lead to the formation of COTLW?***

I never set out with any defined plan, part of my make up is abandoning to the spontaneous creativity, hence never becoming prescribed or defined by some notion or idea, no matter how well thought out or informed it might be. I feel potentially driven by a core of the themes that fly around and gravitate towards me... it is there that I anchor a little seed or two and let nature work her way as to where it might choose to guide me.

Musically it began with 'Shaun T Hunter' and encapsulated differing shifts from pure songwriter acoustic led skeletal offerings, segueing through an alt country sabbatical and on to a more dreamy, prog production around that songwriter model. Quiet Rebellion was born out of feeling restricted within that chapter, wanting to sonically alter and morph into new directions; it is as if singer songwriters are deemed a particular brand of expression, aligned with adhering to the traditional values of yesteryears writers: so, when one strays into other territories, it can be labelled as sacrilege by curators and gatekeepers. And yet, when I look back at the golden age of imaginative music making these 'singer songwriters' were a different breed.

Some of my most inspired and influential offerings in the formative years of my musical journey were informed by such luminaries as Brian Wilson, Cat Stevens, Bowie, Tom Waits, Johnny Cash, John Lennon, Jaques Brel and Leonard Cohen to name a few for starters who were true heavyweights in the public conscience. They were 'singer songwriters', though not in the terms that apply in this post-modern arena. Our need to define music is often why we end up repeating these formulas as acceptable and follow a code. I sense making art is not and has never been about a self-serving compliance. The song is always king to me... no matter how we dress it up or accessorise.

That's the core of anything I create and attempt to do.

***Why did you feel the need for the change in direction and name?***

After a seriously debilitating life episode with glandular fever, I concluded that if I was ever graced by good fortune to return to the stage, and making music again, I would be governed by the itch of the untethered life force and it's singular calling... and not by anyone who deemed it as a commercial exercise. In conclusion, I followed my heart entirely, realising that the Captain would be a myriad of all the aspects of myself, of which I was warned, would lead to people just thinking me insane. I laughed at that particular response and thought 'each of us must embrace fully and see our own madness' - maybe I was feeling that it was time to execute my vision, rather than be guided by the cold, calculating nature of music business talk. Yes, it was eclectic by design, but that's exactly what I am, successful or not, I was in tandem with my calling. I have honoured it and respected it with a deep reverence. It can be both liberating and terrifying in a concurrent fashion, but that freedom is as if you've dropped out of the so-called race in its entirety.

When you stop caring about what others think you should be doing and just follow your own instinctive nudges and call to action, then you have arrived somewhere that is not prone to being imprisoned by someone else's advice, dogma, rules or conservative suggestions.

***'Hidden Gems Chapter 1' is vibrant and exciting, something I described as "music that has been carefully crafted from the finest wood, polished, and honed to perfection, as opposed to yet another piece of throwaway plastic that will only last a few minutes before the bright colours fade: yet another disposable commodity." How would you describe that album to people who have yet to come across it, and what were the changes which led to the Captain coming fully formed some***



---

**seven years after 'Still Talking Scribble'?**

I loved that summary of yours and it warms the heart, knowing when someone just radiates with what you have put forth into the world as an artist. I'd describe the album as my first clear foray into this semi-imaginary Captain world, full of wonderful possibilities and replete with profound reflection, embodying music made from and for the heart, yet also emblazoned with touches of an underground fringe showman, revelling in tales of dark eccentricity and laced with a healthy dose of bombastic abandon, humour and searching, philosophical ponderings.

The music itself is deeply melodic, raw, acoustic, with the huge accompanying sounds of the accordion and mandolins, double bass and percussion caressing the core voice, and interchanging between bouzouki and ukulele.

It's almost tongue in cheek in moments with an Eastern European cabaret sensibility on tracks such as 'Danger' and 'Fat Freddie's Fingers' on some tracks and more Celtic folk, alt folk rock with a touch of klezmer on others. It houses a universal theme... there are moments which sound like drunken Bavarian sailors singing along to choruses, designed to smile and lift.

One of the key things I noticed after my return to music after my serious illness, was that I wanted to have fun in equal measure: maybe as a result of the heavy, challenging times I found myself immersed in. It proved to be the reason I started playing the ukelele and defined that as making something memorable but with feelgood, where possible. Unfortunately, such an instrument carries a lot of baggage and cliches with it. Watching a man in a top hat carrying this 'toy instrument' is liable to inform the casual viewer that I must be a novelty act? That was part of the prejudice that I knew I'd face, yet as stated before, let's approach it with courage and vigour, and not worry about dispelling these long-held beliefs that people hold. I have enjoyed the evolution

with the Captain and the natural selection comes from a higher source, I believe. The Uke hasn't featured on the last album 'Mysterium Tremendum' or the forthcoming record 'Beautiful Ugly': the sonic soundscape demanded something else. Something more brooding, heavier and darker in places.

But it may return from time to time, variety is the spice of life we were told. I still go by the old adage.

***Over time you have explored different musical partners, what has led to this voyage as opposed to staying with the same people and format each time?***

I try my utmost to resist repeating myself. Of course, that, in itself, is an impossible dream, when primarily playing a series of core stringed instruments accompanied by a human voice: though how you dare to compose, arrange structures and push in ways that feel both utterly natural and yet experimental is what, I trust, transpires in the evolving visions.

I work with people who embody the unrelenting spirit of those components; I have never had the intention of consciously changing line ups. It only happens when something stops serving the whole. I am not prescribed in any way; often what might have served me extremely well might dissolve, due to a fresh approach that becomes ever more inspiring. If that is clearly evidenced, it's then watching how the current line-up responds to that dichotomy. If it's meant to progress, it shall do so. In complete honesty I've not yet witnessed someone leaving due to musical differences; it's been more about life circumstances and their priorities that have led to such dissolution.

It's a mixed bag; the trust in working with a long-time partner/line-up can reap huge dividends. I have had that with my long-time friend Damian Clark, who has done everything in a truly collaborative sense: from original design work with the Captain logo and website, to his wonderful musical ability on synths, keyboards and musique across the breadth of my releases.

He has been a massive help in his commitment and his support and invaluable advice in the many personal life matters I have navigated might be the greatest gift of all that he has bestowed.

***'Mysterium Tremendum' was recorded under COVID conditions. What was that like and how did that period impact on the album itself?***

Very tough, very trying, very complex in a word. It was like many things at that time. Hard to do, but imperative that you do it. I attempted to keep finding the positive, though there was many a day when it felt like you had to keep reinforcing the idea that something positive might surface from such constrictive and difficult circumstances. There was also the notion that the joy of creating might be halted, due to the aforementioned. As I wrote the album, I realised that it was becoming an almost reverential nod to many styles and juxtapositions that felt like a distinct calling; eclectic elements that still felt like a homogeneous tapestry. Big choruses and progressive sounding ambience infused 8-minute songs, arriving like an imaginary pairing of Morricone jamming with Arthur Lee's Love on "Getaway Drivers" then alongside the pure synth driven dark disco of "Clarabelle" and the nod to "Grantchester Meadows" by Pink Floyd in the natural sounds of rivers and bees in the pastoral "How Big The Small Can Be".

***Before we get onto the new album, it is important to discuss the accident and the impact that had on your family and your musical outlook as there has been quite a shift between the last album and this one. Please explain what happened and how that has changed your view on what it is you want to achieve.***

I sense that the main core of my life had changed in so many ways over the years. It was never in me to attain the societal ideal about what was termed as music achievement. I failed to adopt the drive for any kind of commercial success, but more of being at one with the mystical nature/enchantment and the magic of

making music for the sheer reward of making music. As those things became ever more profound, it was as if I was disappearing. I had a mind altering/life altering experience back in 2019. It's another complex chapter entirely, but maybe a mixture of silent meditation and my dedication to the spiritual path over so many years that suddenly ignited into something else that was both liberating and terrifying. As if all notions about life felt defunct and you become unrecognisable to yourself. Those dualities were ever present until January 2019 when I seemed to morph into this constant blissful state which lasted around 13 weeks: it sounds like a psychedelic trip to anyone who has knowledge of such experiences. Though no social/recreational drugs were ever adopted on any part of my adherence to this path.

In light of this change, the horrific nature of the accident in May '22 - when hit by a stolen car in a multiple police car chase at high speed manifested itself, yet only seemed to further solidly this sense of transparency and a gloriously fulfilling emptiness. Yet also the much darker qualities of nihilistic states and remote disassociation were rampant and as visceral as the former more desired states.

It is as if I had been concretised into this unrecognisable shape. Still pondering the great questions and often wondering if anything I was doing was relevant in much of the 'beige' media world I confess to shyly and introvertedly inhabit; and of which seemed primarily fuelled by numbers, status, hierarchical models and searing popularity. Post crash there have been symptoms of existential woe, stark, cutting depression and deep trauma related injury, both physical and psychological. My wife, son and I all shared a telling notion: we often expressed a state of being recognised as if large parts of us had died.

Something fundamental had shifted in each one of us.





Asking what was life asking of me? Was I carrying out the tasks I was supposed to, destined to, designed to? I often thought my job in navigating the world of music and its curators and accepted gatekeepers felt like a paradoxical symbiosis of oil and water: an imbalance, a crooked, gnarly, atrophied sojourn...the rites of passage that seemed not to align with my offerings. The creation of music has always felt deeply sacred, something indescribable, ethereal, wildly intangible and mystical. The business was something else altogether. What was I doing? Why was this so difficult?

These all become like a flurry of temporary solutions to permanent problems ... our fleeting foray into some newfangled conclusion. As long as you're alive, I reminded myself, then contradictions continue to reign.

Aside from the real issues of injuries, the crash left us devoid of the tenacious nature and energy required to survive in retaining an income and continuing to make a living as an independent artist. There is the ongoing act of surrender, of giving in

and not giving up and trying to just let be when it feels too hard to fully let go.

Things have changed beyond all and any remaining ideas I ever held... about my life, about my music and about the correlation between the bridges of these ephemeral and business relationships I often struggle to balance or make sense of.

The only notion that remains unaltered is in my music itself. It was always about service, always about reaching those I believed it needed to reach. For those who felt as I did. I was a voice in the wilderness of their own exile; what I did, for those confused and conflicted by the turbulent madness of the rigid, prescribed ways of living that we all must juggle. Our authentic selves in a battle with the programmed selves that might lead to those ill-defined yet normalised expectations, awash in nepotism and vaulted career trajectory.

I confess that I might just be a free spirit who has become scarily freer with each life altering incident, true creativity has no limits, and when you have no limits, you are free. This is a declaration, from one

who knows not how to maintain a pseudo posture or exchange favourable language that 'might feather my cap' ... what it is, is what it isn't, I guess. Self-acceptance is not waiting for a perfect version of myself to emerge but accepting the flawed reality of my own idiosyncrasies and human blind spots.

I'm not here in the way that I once was.... that is both blessed and cursed possibly, but it's my journey and only I can take it.

***'Beautiful Ugly' is the new album, what made you decide to work this time with just Damian and Wendy?***

It was the whole encapsulation of the pervading moods that seemed to ask that it be completely honoured - it was in that total surrender that I felt compelled to allow what the muse was asking of me. To be kindly dictated to, to not try and figure out what was happening and to persuade any left-brain biases to just let go of any dry, pragmatic ideas or premature conclusions I may have had. Though I've always created from the opposite position in general; where I feel the imaginative process is governed by something far beyond my own ideas and limited human knowledge. This was a time when any persona characteristics were outweighed in every notion.

To dare be engulfed by spirit without logic and to willingly drown in exactly what should be realised in these painful moments; and thus, in the aftermath of both raw physical/emotional wounds, in the wake of the horrors of the car accident, I felt as if I was in the healing arms of a maternal energy. It implied that this now unfold like a moving meditation, a contemplative sonic journey; as if the universe was whispering in my ears, where the presence of the sacred was in the subconscious utterings emanating from my bruised and battered gut.

These were such visceral yet delicate expressions. I knew from the first song 'Success In Failure' that called to me in the wake of real discomfort, grabbing at my bouzouki to try translate the melody

and words that were forming in my head; albeit with such weary tenderness and a burning sensitivity in my body's pain responses, knowing that this was going to be a most intimate affair of the heart. I imagined the wonder of the modular synth patterns that Damian might provide with touches and featherlike caresses courtesy of Wendy on the violin, no bombastic sing along choruses or the pleasingly terpsichorean additions of earlier releases. in unison.

This album, I hoped, would aim to excel in reflecting my own stripped back, skeletal and hauntingly empty, scooped out disposition, possessed by those untethered subtleties and spaces that are often not seen or heard in anything like the same fashion. The shadows and musings of the psyche that I felt were becoming ever louder, raising the amplification in my finite body amidst its relative imprisonment. It was almost reflecting this singularity of my struggles, yet I was equally awash in the expansiveness that was nonetheless nourishing and incalculably beautiful, hence how the album's title of 'Beautiful Ugly' happened.

Both aspects of my nature were being equally and evidently felt, each counteracting the telling argument or ethos that it proposed. I would endeavour to create something that felt like musical poetry. The impacted, restricted human essence at the core of it, yet being in this florid landscape of wide-open possibilities. Art is taking a step and never knowing where you are heading. Maybe that's why it is so arresting?

***What was the recording process like?***

Very strange, unusual but life affirming.

Each song was created amid my greatest physical and mental struggles. The oddest thing was that I felt no 'mojo', no inspiration prior to a fully formed song arriving, it was alien: I felt bereft and in so much pain, my trauma often arriving in the shape of emotional despondency, brain fog, hopelessness and more than a nihilistic tendency or two. I was a fully wound-



ed animal, looking at my kin, they as deeply wounded as I, having to face their own painful reflections too. As if another long chapter of 'lockdown' was upon us. I wondered if there was any wisdom in maintaining this soupçon of light, this atrophied drive? In exploring my futility and concluding that I would work through the sheer heaviness of this muddy sadness, this blanket of darkness and try to still see the beauty in it...harder to do than you might suggest? It was a constant to and fro with myself. What am I doing, why am I doing it, is it over, is it done for me? At least on a temporary basis.

But what those songs revealed were astonishing sound bites of profound help.

They kept the creative part of me alive; they may have indeed saved me on some level. All my vocals on the album are the original guide tracks. I thought, as I struggled to replicate my previous vocal range and spinning off into my distinctive tremolo/falsetto style, that I would return to this once my rib cage and chest injuries healed considerably, I would re attempt the voice. Though as I listened back it became clear that there was a quality and a range of inflections that would be impossible to replicate; at least on a true scale of what I was going through at that exact moment and time. That's why I stuck with them. They 'house' a distinct texture in their expression that is rooted in these unexplainable, mystical episodes of my rehabilitation. It's such a precious thing to hear myself teetering on the tight-rope of such enormous disaster and fleeting bliss concurrently, beautiful ugly indeed.

***I have said this is a very different release to your other albums, how would you describe it and what are you attempting to achieve with its release?***

Much like everything I've stated above, some may see my responses as 'hocus pocus' or infused by some fantastical unadulterated infantile posturing. I wear my own experiences as transparently as I do, I make no apologies for that, and I don't really need others to believe in what I say

or what I am trying to convey. All I will say is that in a world mostly devoid of the higher powers or cosmic wonders of life, I render myself completely to its purpose. I know without knowing how I know in that I know nothing; I am humbled and accept my position as a beginner... it came together in a way that was completely unexpected. I attest to its purity and intuitive nature in how it somehow was created without my being too conscious of how? All the how's, why's and the what if's seem defunct to me. It's a record that was made by my heart for my heart, when I had never felt the need greater. I was completely there without knowing that I was. Go figure. It remains a mystery, but an auspicious one all the same.

I wanted to execute something that seemed to wrap me unconditionally in her arms; the synths parts radiate with such a depth of warmth and fuzzy richness and are designed in breathtaking detail; they are beyond sublime in their craft and provide the bedrock upon which the contemplatively shy, introverted, somewhat broken and battered voice sit in the middle of those shores. Coupled with the gorgeous melancholy of the violin's sole sonorous voice it seems to beg and summon the minor key tones of my battle-hardened human construct maybe? It feels like a sonic marriage of fragility, devout trustworthiness, searing sour encounters and bliss all equidistant, alive in a duvet of bittersweet suffocation.

***What is next for the Captain?***

I've given up any notions I have about planning. I think I'll just keep letting go of notions that neither serve me or the collective and take all the lessons that I can manage hopefully.

To keep letting go or at least letting be when letting go is a struggle. I'm trusting in the higher source at all times possible, following the nose of my heart and realising that wisdom cannot be learned, only revealed. Reminding oneself that it's all such a short time we get to spend here



on this planet. Far too short to get lost in other peoples need for ongoing drama and division. I want to keep making the best music that I can, to grow as much as I can as a being, and to acknowledge my place here. If I retain reverence for the sacred gift of music itself, I trust that my path, as an outsider, will bring me into circles where more free minded curators might just include that Captain bloke on their bill.

***To end, what one piece of music would you take with you into solitary confinement of say, a desert island or a dystopian wasteland, if you were allowed just one?***

“Barbers Adagio For Strings” It never fails to amaze and dumbfound me on each listen. If ever the themes of life were summarised in perfect measure, it is in this piece that I hear the entire cosmos and it’s play whenever it is aired in the vicinity of my person. Choral music floors me and the choral versions of the aforementioned are beyond description.

For more details about the Captain, where he is playing and how to discover his music, please use the following links.

Website:

<https://captainofthelostwaves.com/>

YouTube:

<https://www.youtube.com/captainofthelostwaves>

Bandcamp:

<https://captainofthelostwaves.bandcamp.com/>

Spotify:

<https://open.spotify.com/artist/1QdYZe0cCFTrAFkCbyxO4S?>

Instagram:

<https://www.instagram.com/captainofthelostwaves/>

Facebook:

<https://www.facebook.com/captainofthelostwaves>



CAPTAIN of the LOST WAVES  
beautiful  
UGLY





c.j.stone

# ELVIS'S GHOST

When people ask me about my belief system, I always say that I am a sceptic. By which I mean: I neither believe nor disbelieve, but rather choose to reserve my judgement on most things.

Take the subject of ghosts, for instance. I've never seen one myself, but other people say they have. So I can't believe in ghosts, but I can't disbelieve either. I guess it depends on who is telling you the story and what you think they might be getting out of it.

My friend Jude, who lives in Glastonbury, quite often has ghostly experiences. She told me that one day, walking along Chilkwell Street, she was greeted by an old lady on a doorstep.

"Hello," the old lady said, brightly.

"Hello," said Jude, and then walked on, not thinking any more about it. It was only later that she heard that the old lady had died the day before she met her.

It's the sheer mundaneness of the encounter that makes this particular story at least plausible. There's no histrionics here, no ghoulish ghastliness, just a little old lady hanging around in the world a little longer than is normally expected of dead people, saying hello to any passing person with the extra-sensory equipment to notice her.

You may wonder why she was hanging

around. Who knows? Maybe it was a nice day, and she didn't feel up to the journey just yet. Maybe she liked saying hello to people. (She was probably a nice person in life, why not in death too?) Maybe Charon was on strike, and the heavenly ferry hadn't arrived. Maybe she was just whiling away the time of day, being far too interested in the local comings and goings to let a little thing like death distract her.

Anyway, she did her small bit of polite domestic haunting for a day or two, and was on her way, never to be seen again.

Another friend of mine, Steve, stayed in a haunted house once. This was in Gabalfa in Cardiff, a few years back. The story of the haunted house had been in the local papers, which were offering a challenge for people to stay in it overnight. So Steve and a friend took up the challenge, got the keys, and spent the night there.

There was some dispute over who, exactly, this ghost was supposed to be. Some said a headless soldier, others the spirit of Elvis Presley (although quite why Elvis Presley would want to visit Gabalfa in Cardiff escapes me: perhaps he'd been recommended it by the spirit of Richard Burton, who might, at least, have heard of the place). Anyway, whoever it was, Steve and his friend nabbed a couple of bottles of wine, and let themselves in.



It was a quite ordinary house, still furnished. Nothing unusual at all. Except that, at certain times, the room would go deadly cold, and there would be this strange smell, like lavender. This is known in the profession as a cold spot, and is quite common, apparently.

Steve is the sensitive type. He knows about these things. Me, I'm far too worldly for that. I probably wouldn't even have noticed the cold spot, being far more likely to be interested in the wine.

Well I'm sorry. My ghost stories seem to lack punch. Steve went to bed, and had a really nice night's sleep. And that's all there is. He says he had a better night's sleep than he normally does.

There was a bit of a kaffuffle the following day, however. Steve went out to the nearby shop to get some stuff in for breakfast, and was instantly surrounded by the local kids, wittering on enthusiastically about the house and its haunted status. Later the previous tenants turned up (these were the ones who had declared the house to be haunted) and

then the tenants before them. It was this last family who had been the source of all the rumours. The grandmother was reputed as a medium, and used to dabble in the occult occasionally. It was she who would channel the spirit of Elvis and who claimed to see the headless soldier.

So maybe now we know what this was all about. A dispute between tenants. The previous tenants and the ones before them hated each other, and there was a good deal of taunting between the two families, the former calling the latter "evil".

Later again the press turned up, and Steve invited the reporter in, but he refused. He stood on the doorstep and asked Steve some questions. Had Steve noticed anything?

"A little bit of astral disturbance," said Steve, and he saw the reporter write it down - "astral disturbance" - very carefully, in his notebook. And what was it like to sleep there?

"Very nice," said Steve. "I had my best sleep ever."

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# MOTORIK PSYCHED-UP KRAUTROCK

*In review from Alan Dearling*

A Dark Matter Promotions live gig. Three contrasting bands. All really fairly frenetic in their own ways. Headliners, **Kombynat Robotron**, from Kiel in Germany. Kraut-ronica, head-banging, loud, fast and furious.

**S W I M** were more nuanced, lots of swirling synth sounds, the drummer sings...described

---

alan dearling



as 'complex, layered, subtly menacing pop'. Well, sort of...

And **The Mushroom Club** joined us at the Golden Lion in West Yorkshire from Glasgow, Scotland offering, tribal, thundering drumming, amidst a mildly addictive melange of hypnotic noise. They were travelling in the company with Robotron to play at Kozfest this weekend down in Devon.

Together with my words, here is a mix of images that perhaps capture the flavour, if not the sounds, of a motorik night...but there are a few links too...

This was billed as a special pre-Kozfest warm-up show for two of the bands.

### Kombynat Robotron

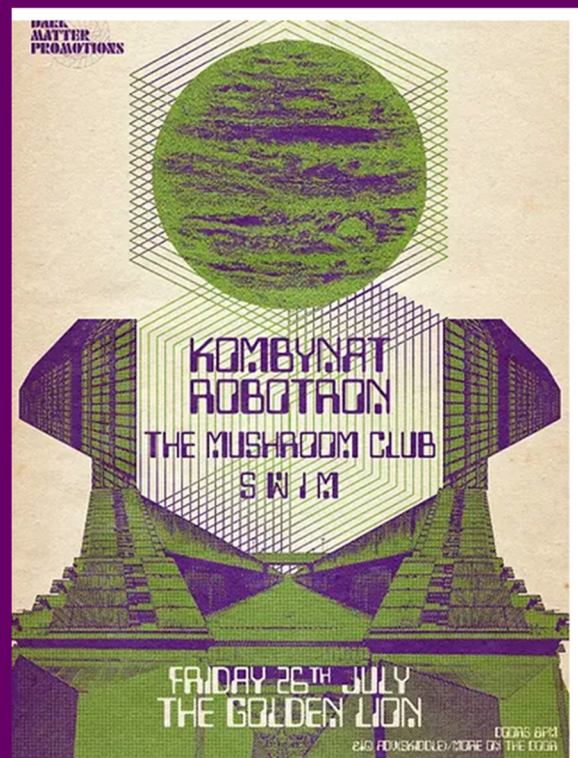
The three, tall German guys arrived on stage in white lab coats. It all felt very much akin to Three Medical Wardens arriving at lock-up time for a real-time performance of 'One Flew Over the Cuckoo's Nest'! Musically it was, at times, reminiscent of Hawkwind's 'In Search of Space' – but louder and more aggressively feral. Pounding drums and bass, swirling synths. Apocalyptic, indeed!

They really are purveyors of Sonic Boom and Doom. Heart-thudding, thundering, shuddering B-A-S-S. Robotronik music from the deepest subterranean realms of Hades...setting the controls not so much for the heart of the sun, but somewhere darker, a place where Thor's mighty anvil is struck propulsively, arc-welding, showering sounds and sparks into the firmament with ear-shredding force.

They say that,

*"The three members were (and still are) playing in other bands before they met for a jam in April 2018. After a few jams we decided to form a band, but instead of writing songs, we've decided to stick to improvising which makes our live shows a unique experience."*

Visually, Kombynat Robotron brought



head-banging, hair-shaking to spectacular pinnacle. A feast to be shared with the head-bangers, shakers and groovers in the crowd. Kombynat Robotron tells us:

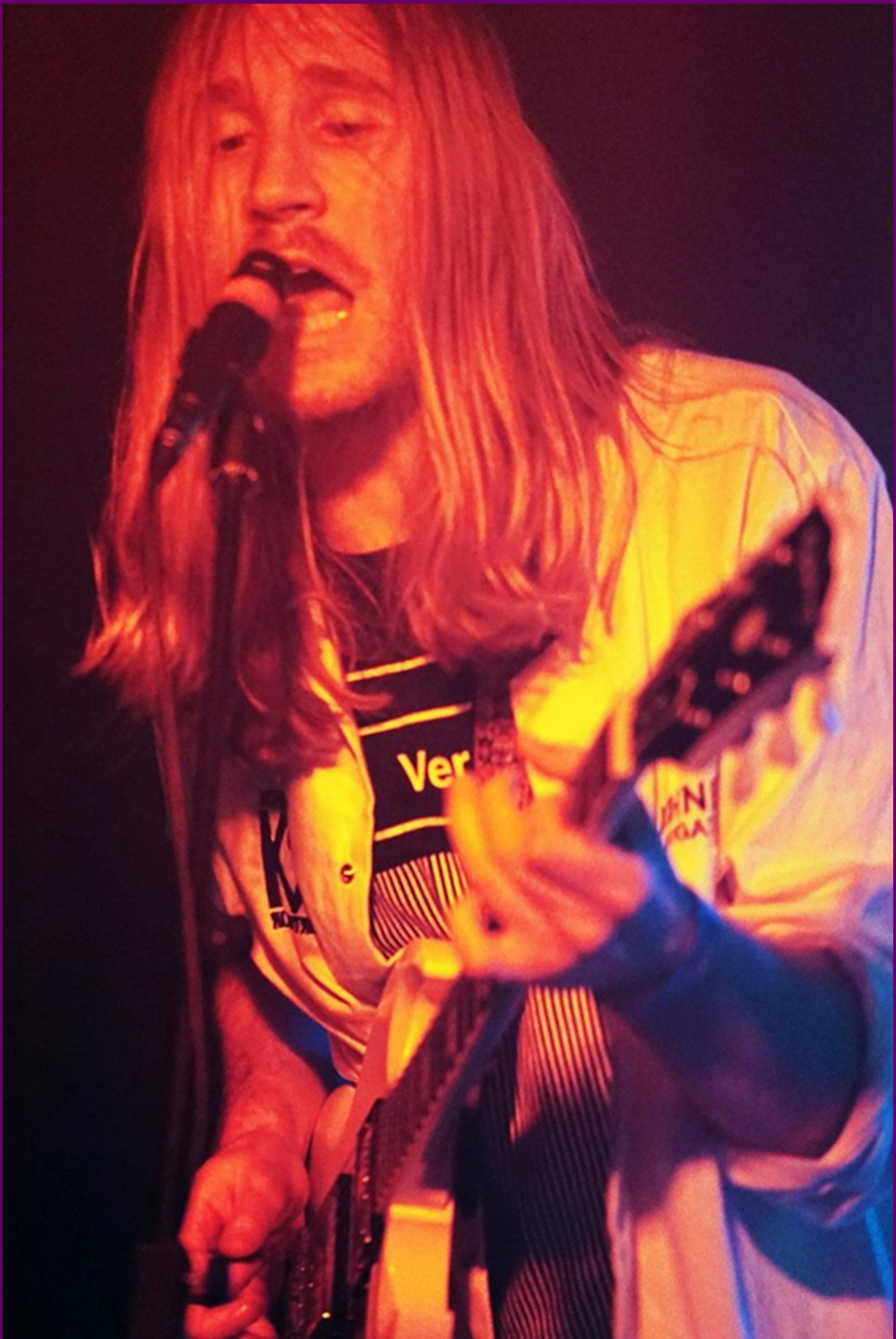
*"The robotronic music is based on repetitive patterns but features a wide range of influences due to the different sonic backgrounds of the musicians. Krautrock-grooves that smoothly evolve, from cosmic spheres into psychedelic fields and back to Krautrock. In 2018, the band started to work with several prolific labels like Tonzonen, Cruel Nature, Drone Rock Records, Misophonia, The Weird Beard, Little Cloud Records, Acid Test Recordings, Cardinal Fuzz and Clostridium Records. We've released 12 albums and splits on vinyl, CD and tape, plus a handful of digital albums."*

This is a sample from Kombynat Robotron live at Desertfest, Berlin:

[https://www.youtube.com/watch?v=u\\_jB742OLvc](https://www.youtube.com/watch?v=u_jB742OLvc)

Here's what was said after a jam at Devon's Kozfest:

*"Kozfest in Devon is a special place..."*











*This kind of thing wouldn't happen anywhere else.*

*German Krautrockers Kombynat Robotron were introduced to the excellent Scot-*

*tish Psych band The Cosmic Dead for the first time and minutes later they were on stage in a tipi tent doing the most mind-blowing jam together!"*

Support came from





**S W I M:** who are self-described as producing: *“Fairground horror space rock.”*

Their music includes some catchy ear-worm moments, especially where the distinctive synth kicks in. The main singing duties are managed by the drummer. According to their local website, ‘Glossop Creates’: They, *“...draw on personal musical, art and film influences to create something that doesn't*

*want to be put in a box. The band comprises singer, songwriter and multi-instrumentalist Gary Phethean, Max Elliott on funky bass and bass synth, Clare de Lune on lead synth and floaty vocals and writer and producer Paul O'Brien, who delivers spacey guitar riffs and synth.”*

Their publicity announces that: *“The S W I M sound feels big – cinematic, even. Seeing them live brings to mind an eclectic array of influences. Imagine John Carpenter tak-*

*ing The Flaming Lips, The Duffer Brothers, Duran Duran and David Lynch for a coffee (a damn fine coffee) – think synth-led, complex, frenetic, layered, subtly menacing pop.”*

‘Supernatural Love’ is their latest single, and features the band’s signature, spacey, synth vibes and experimental beats, complemented by dreamy harmonies and a dark, dramatic edge. We are told that the single has also been made into a Bulletproof remix, a dance version which is guaranteed to get you up on your feet!

‘Supernatural Love’:

[https://www.youtube.com/watch?v=iMmPybxtnYY&list=OLAK5uy\\_k8ZdGQtGYP-nu0P1oGsuxTYopOIA1Jg20&index=1](https://www.youtube.com/watch?v=iMmPybxtnYY&list=OLAK5uy_k8ZdGQtGYP-nu0P1oGsuxTYopOIA1Jg20&index=1)

### **The Mushroom Club**

They were billed as an Ayrshire/Glasgow based Psychedelic Shoegaze Garage Rock &





Roll Band. But this rock ‘n’ roll comes with a fair degree of psychotic menace. And by their finale, it was a thunderous noisome freak-out. More motorik music with a Scottish edginess, typified by the manic stares from the singer/guitarist, who obviously has perfected the Glaswegian ‘hard-man’ look!

This is a very old video from The Mushroom Club - ‘Dreams (Demo's from outer space )’, but it definitely doesn’t really represent their current sound, which features guttural vocals, a wall of often hypnotic sound and repetitive sonic drone attacks. They also managed to provide some inventive passages of bass and doomy keys interplay.

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



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# KEV'S WORLD



**ACTS OF SWINE  
PORK GRIND VOL. 1  
INDEPENDENT**

When I saw that this EP was a mix of death metal and pork grind, and that the band said they were influenced by bands like Toto, Cardiacs, Fishbone, and Frank Zappa, I knew this was something I had to hear. Formed in 2016 by Brian Worth (vocals, guitar, kazoo, and programming), the only official member of the band, he is joined here by Michael Russo (guitar, bass, and programming) and Dan Guenther (guitar, bass, and programming), while there are additional

collaborators and guests, including Chris "The Crypt" Grant and David Ingram of Benediction, as well as Brian Worth's wife and daughter.

The first two songs are more than six minutes in length, although opener "Pork Grind (You Are What You Eat)" has a lengthy comedic introduction, but then we settle down with a couple of numbers at less than three minutes (including a cover of Clutch's "Animal Farm"), and finally getting a song at less than a minute before we end with a series of outtakes and bloopers turned into a "song". There is a sense of humour throughout this EP, and while I cannot hear much Cardiacs or Zappa in there, we do get plenty of Cannibal Corpse, Napalm Death, Necrophagous etc. The vocals are solid, with a very Lee Dorian style at times, and when they want, they provide complex death and grind, but in many ways they are doing themselves a disservice as they would have way more impact if they played this straighter and down the middle, but they have taken the joke just too far. If it was brought back a tad then I could see them in the same vein as Agoraphobic Nosebleed, but while this may not be a classic this is something which will make metalheads smile, and



that is not something which often happens with music of this style.



#### **VARIOUS ARTISTS REIMAGINING THE COURT OF THE CRIMSON KING CLEOPATRA**

As one may well gather from both the title and the artwork, here we have a group of very famous musicians undertaking a re-evaluation of one of the most important progressive albums of all time. We get seven tracks instead of the original five as it ends with two additional versions of "21st Century Schizoid Man", and although some musicians play on more than one track, no song features exactly the same line-up as another. Todd Rundgren and Arthur Brown are the perfect choices to sing that song, as they add just the right amount of craziness while they are joined by former King Crimson saxophonist Mel Collins, guitarist Chris Poland and drummer Ian Paice. Also included on the album is current King Crimson vocalist/guitarist Jakko Jakszyk, Joe Lynn Turner, James LaBrie, Marty Friedman, and Carmine Appice. Adding to this stellar lineup are rock and prog giants such as Steve Hillage, known for his work with Gong, and Jah Wobble, the post-punk bass maestro and PIL & Eno collaborator; and the Hawkwind alumni trifecta of Alan Davey, Paul Rudolph and Nik Turner.

While playing this, and thoroughly enjoying it, I kept asking myself the same question, "Why?". I am sure every proghead in the world has the original album in their collection, and while this is fun, at the end of the day it is just some guys covering the album track by track. True, the recording is modern, but while the arrangements are different in places, there is nothing too dramatically different between this and what happened 55 years ago. I know there are many King Crimson completists out there who will be interested in hearing what this is like, and will want it for their collection but I am sure many of them will be like me and play this a couple of times for interest's sake and then rarely, if ever, play it again.



#### **CHEER-ACCIDENT VACATE CUNEIFORM**

When I write a review I always do so in the spur of the moment, and when done I check it for grammar and spelling and move straight onto the next one. It's the only way I can review so many albums as I do each year, so having to rewrite a review is something I loathe with a passion but given that Word crashed on me the other day just after I finished writing this one, before I saved it, all I can do is try again to capture those feelings.

Over the years the band has included many musicians, and has pursued many

different stylings, but this album can actually be traced back to the Nineties. On January 31<sup>st</sup>, 1999, Thymme Jones (piano, keyboards, Moog bass, vocals, trumpet, tambourine, mouth snare, mouth percussion, handclaps, shaker, ambience) was in Solid Sound with Jeff Libersher (electric & acoustic guitars), Dylan Posa and Phil Bonnet working on 'Salad Days' when during a break he and Phil discussed their joint love of Burt Bacharach. Just a few days later, Phil died from a brain aneurism, and it has taken until now for Cheer-Accident to record their own album of easy listening. Given that Thymme grew up on a heavy diet of Herb Alpert before discovering Burt Bacharach, it is somewhat of a surprise that it has taken him this long to undertake his own version of the genre, but there again the band have never been content to follow any sort of normal path.

The only true constant in Cheer-Accident has been Thymme as over the years he has used multiple musicians (although Jeff Libersher has been there for most of it), as the band have continually reinvented themselves and their musical style so no-one ever really knows what will be contained within. Steve Albini has again worked with them on this album, continuing an association which stretches all the way back to the Eighties, and together they have created something truly magical. Apart from Thymme and Jeff there are 16 musicians listed on this album, and the result is something which sounds huge, with Thymme's trumpet incredibly important to the overall proceedings. Up until now I would have probably pointed to 2017's 'Putting Off Death' as my favourite release, but there is something truly special about this album, and with Word crashing on me it has allowed me to play it a few more times, for which I am truly grateful. Sometimes based on piano, sometimes gentle guitar, there are an amazing number of layers here on an album which really does sound inspired by Bacharach, The Carpenters, Dionne Warwick and more. I love it.



**CLOUD OVER JUPITER**  
**ATOMIC JUPITER**  
**INDEPENDENT**

I am in the fortunate position of being a friend of Jerry King, so consequently he sends me material he has been working on, and given he is wonderfully prolific it means I get to hear music from some very different bands. One of these is Cloud Over Jupiter, and while it has taken four years, he is finally back with the fifth album. Unlike many of his other musical adventures, where he is either a full member of the band he is working with or coming in for session work, COJ is Jerry's outfit and he brings in friends to help fulfil his musical ideas which means he is the only person who plays on every track adding lead guitars, rhythm guitars, bass, trombone, synth, and arrangements. He often works with Dave Newhouse (Muffins) and Ian Beabout (Colouratura) so it is no surprise to see them involved, while Paul Sears (Muffins), Ric Parnell (Atomic Rooster, Spinal Tap), Bill Jungwirth, Michele King and Pete Prown are just a few of the very familiar names who are back again.

What makes this such a fascinating release is there is a multitude of different styles on offer, from hard rock-based 70's prog ("Lord of the Flies") through complex King Crimson jaunts ("Leaf In The Wind") to songs which are dramatic yet timeless ("Levitation To Eden"). We



even get a traditional power trio in “Love Under The Blue Oyster Cloud” where Jerry is joined by drummer Bill Jungwirth and guitarist Richie Castellano (Blue Öyster Cult of course) in an instrumental which is way more rock-based. I often think of Jerry working in a jazz or experimental field, especially when playing with Dave Newhouse, who plays on half of the tracks on the album, but here he has allowed his imagination to run amok as musically this is all over the place, but always maintaining a progressive viewpoint as its base. This makes for a wonderfully satisfying release as one never knows what is going to come next, and while it is a patchwork of ideas this album has come together like a wonderfully designed quilt, guaranteed to keep the listener warm and to stand the test of time. When an album musically shifts as much as this one there is always the danger that it sounds disconnected and disjointed but that is not the case with this one, which to my ears is the finest Cloud Over Jupiter release to date.



### **DRIFTING SUN VEIL INDEPENDENT**

It is strange to think that it is now nearly 30 years since the release of the debut Drifting Sun album, which I reviewed at the time, and although the band had a long time away from the scene they returned with their third album in 2015, and since

then have been quite prolific with this being the eighth overall. I must confess I missed out on 2021's 'Forsaken Innocence' and did not realise the line-up now involved bassist John Jowitt (IQ, Ark, Arena, Jadis etc) who replaced founder Manu Michael. John has returned for this one along with founder and keyboard player Pat Sanders and singer John 'Jargon' Kosmidis, who was also on the last release, while they have been joined now by Ralph Cardall (guitars, mandolin) and long-time Pendragon sticksman Fudge Smith.

When I played this the first time, I must admit I was somewhat surprised at what I was hearing as it felt as if the band had really stepped up their approach in all areas, from performance to songs, arrangements and musicianship. I have always enjoyed their music, and their albums since reforming have been wonderful examples of modern progressive rock, but this is taking everything to a new level. John's vocals are delightful, incredibly melodic and controlled, while Pat knows the arrangements do not always need massive bombast when he has a singer like that to work with so he is more than happy to layer keyboards to provide support such as on the lengthy introduction of “Eros and Psych”, while the rhythm section have been major players in British prog for the best part of 40 years and knows exactly what is needed and Ralph Cardell has also been around professional music for many years, being a found member of both Deepstate and Rattlesnake Kiss.

This is neo-prog moving bravely into symphonic, progressive rock at its finest, and one can hear just how much has changed in the camp. Only Pat remains from the 2019 line-up who released 'Planet Junkie', which was until now my favourite album from the band, and there is no doubt that this line-up has produced an album which will surely be in many critics' top ten at the end of the year (I am not surprised to see this safely within PA's Top 20 for 2024). Drifting Sun are a band who have been through a lot of

changes over the years, both musically and with personnel, but now is the time to fully investigate what is a truly wonderful album. I only hope this line-up stays together and we get another album soon as they have combined to produce something quite special which all progheads will love.



**HYDROGEN BAND  
H2 TWO  
INDEPENDENT**

Following on from 'H2 One' we have 'H2 Two', which will soon be followed by 'H2 Three'. Yet again what we have here are two lengthy tracks recorded live and without overdubs by Dave Newhouse (keyboards, flute), Barney Jones (guitar, metal clarinet), and Bev Stephenson (synth, bell tree). Recorded in 1980 the recordings have been de-mixed and remastered by Ian Beabout and are now being made available for our listening pleasure. Dave does make a confession that there are two one-minute sections on "The House on the Hill" where he accidentally combined two different sessions – he was going to delete them but when he listened to what he had created he felt this was a happy accident and perfectly fitted with the ethos of the band. I generally think of Dave as being primarily a woodwind player, but of course he did also play keyboards in The Muffins, and here he is combining with Bev to create layers and ideas while

Barney can often be found moving in a quite different direction, yet somehow, they all combine together to make musical sense of what is taking place. In many ways this is a logical progression from what Dave had already been doing with The Muffins, while Barney was heavily into experimentation with Mars Everywhere (they released 'Industrial Sabotage' the same year this was recorded). Together the trio created music which is still exciting and taking us in new directions in 2024, some 44 years after they created it out of the thin air.



**IHSAHN  
IHSAHN (STUDIO)  
CANDLELIGHT RECORDS**

There is no doubt that Vegard Sverre Tveitan is one of the most important musicians to ever come out of Norway, and if he had just retired after Emperor originally broke up in 2001 his legacy would have been huge. Of course, that was never going to happen, and as well as reforming Emperor a few times he has released solo albums which see him continuing to push music in new directions, although he has always maintained a close connection with his black metal roots. Here we find him combining black metal with orchestra yet ensuring that that the orchestra could still work on its own without lyrics or crunching guitars, producing two albums which are obviously closely linked (same songs and track listing) yet are also very



different indeed.

This is the studio version where he was joined by Tobias Ørnes Andersen and Tobias Solbakk on drums and percussion, with Ihsahn's son Angell Solberg Tveitan adding additional percussion and violins by Chris Baum. Ihsahn has always had a wonderfully melodic vocal style when he is not pursuing a black metal style, while his wall of sound and refusal to conform to anyone's expectations always makes me think of Devin Townsend. He may have some guests, but for the most part this is 100% Ihsahn, and it is no wonder that it has taken him the six years since 'Åmr' to get this out. It is massively complex and complicated, and there are plenty of times when one thinks of this as being Emperor being taken to the logical extremes. There has always been plenty of melody within that band, with influences from the likes of John Williams, and here he is producing a black metal soundtrack for a film which exists only in his mind. It is bombastic, huge, massively over the top and hugely enjoyable. It is progressive metal in a whole new form, and where others have tried to combine metal or rock with orchestra and have normally failed, this is a triumph where the two opposing forces combine to make something quite special.

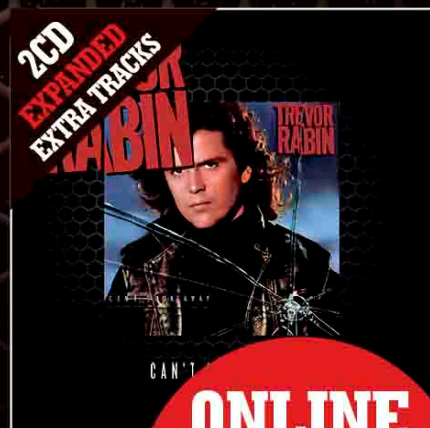
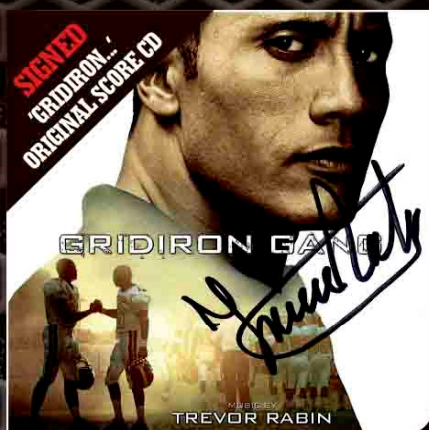
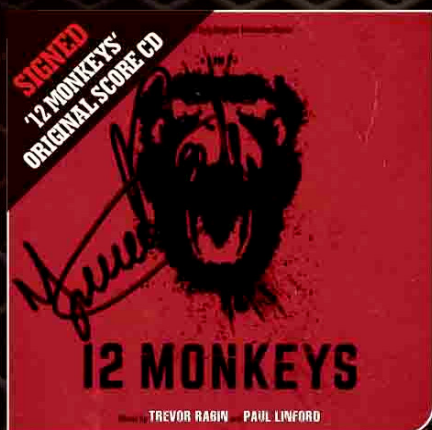


Kev is a self confessed music addict who has been toiling in the rock and roll vineyard for many years, and Gonzo are chuffed to bits to be publishing his remarkable series of books which disprove any suggestion that prog died with the advent of punk...





# TREVOR RABIN

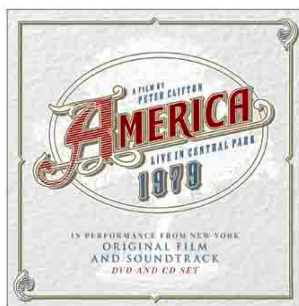


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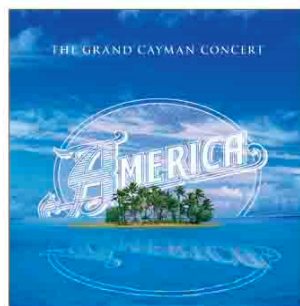
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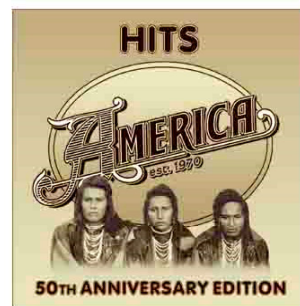
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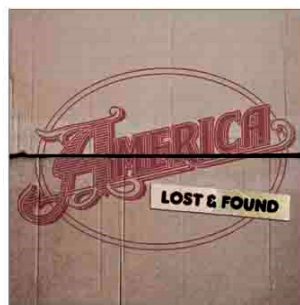
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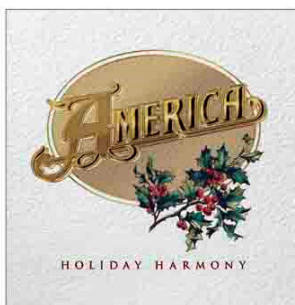
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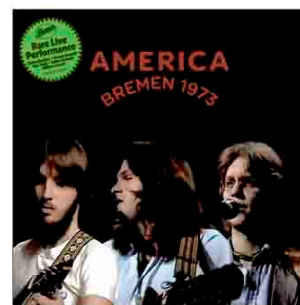
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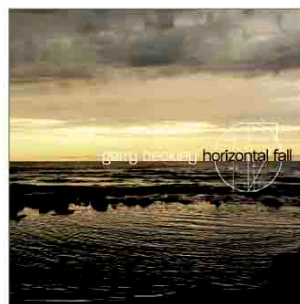
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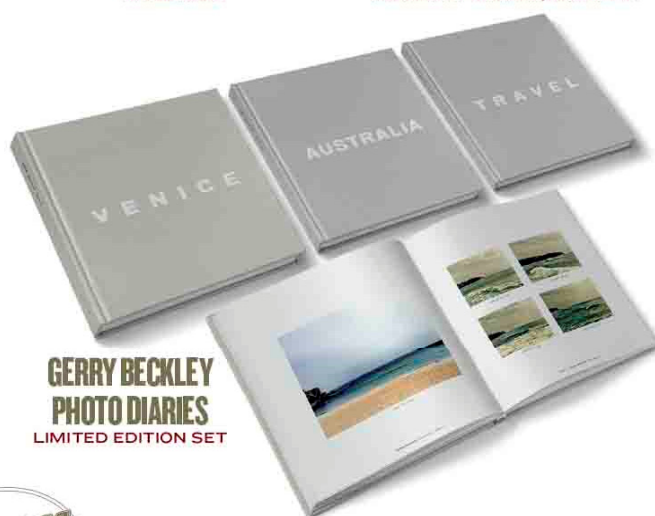
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Martin Guitar has been a leader in elephant protection since the 1970s when the company made the decision to stop using ivory on its guitars and started to phase the material from its supply chain. As the founding sponsor of #SaveElephants, Martin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

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

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

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

Asante sana (thank you very much),

David Banks  
Director, Africa Region  
The Nature Conservancy

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







# Hawkwind Earth Visitors Passport - The "Hawkwind Passport"

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

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





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



JONATHAN DOWNES



# WILD COLONIAL BOY

a childhood with animals and ghosts in hong kong

[tinyurl.com/13jgqcbg](https://tinyurl.com/13jgqcbg)



# NEWS FROM THE POTTING SHED

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

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

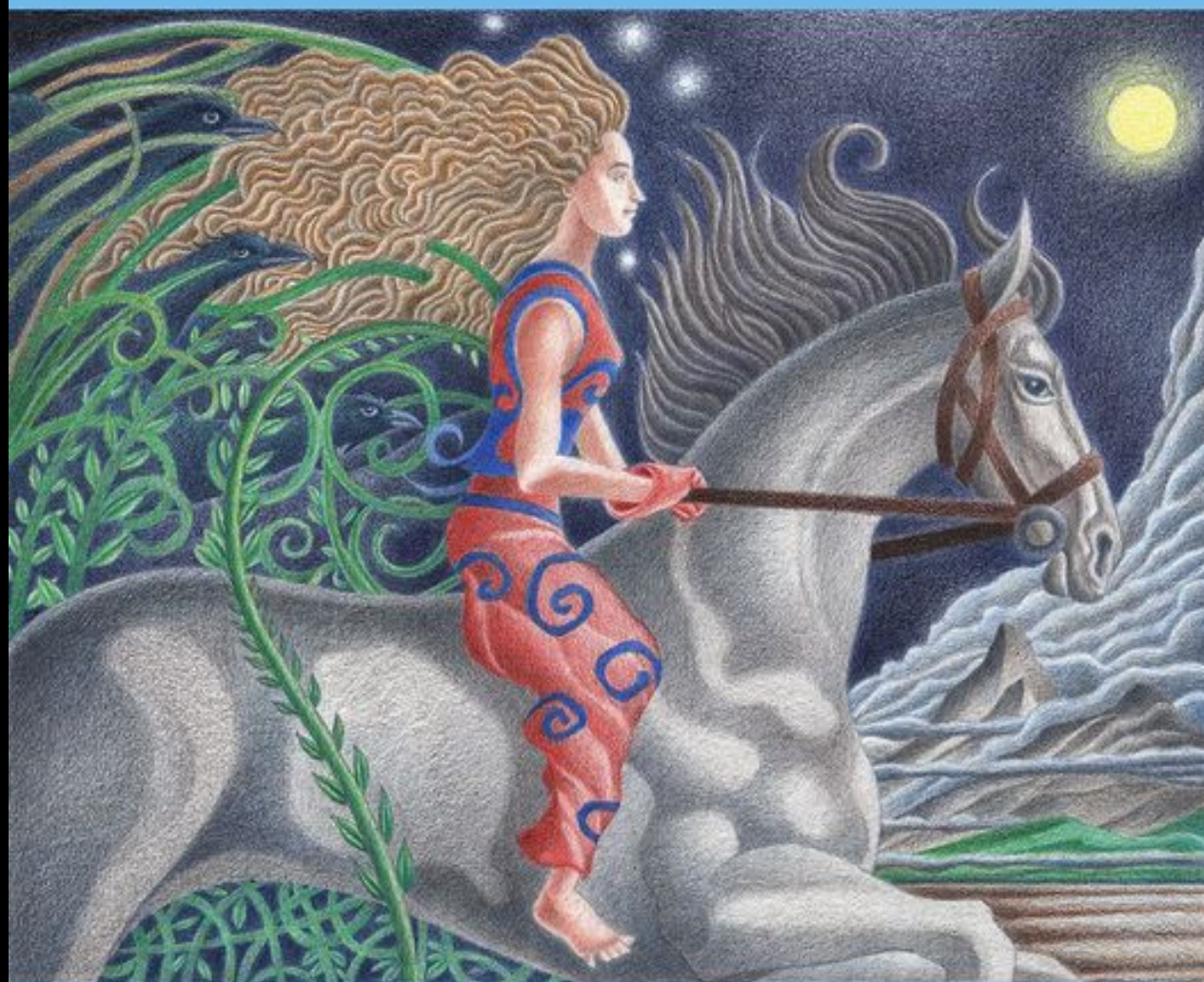
In 1984 Martin was commissioned to illustrate the cover of "The Summer Tree" by Guy Gavriel Kay. This and the subsequent volumes of The Fionavar Tapestry Trilogy were published around the world along with Martin's covers. Martin continued his work in fantasy illustration, illustrating many covers for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

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

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

<https://spacewreckrecords.bandcamp.com>

THE GARDENING CLUB



Another Country





NIGHTS IN THE GNARLY GARDENS

ILLUSTRATION BY MARTIN SPRINGER





# 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!!!"

## **FROZEN VIA WAR FOOTAGE**

Streamed and piped in 24/7  
Despite censorship"guidelines"  
Those are real women and children  
in their real homes in real time  
We are watching ...but who is listening?  
Our Nation's bombs killing civilians(again)on computer screens  
What did we learn from Vietnam,Iraq#1,Iraq#2,Afghanistan??  
And all our based troops in Syria,Somalia,Yemen etc  
We are at war with civilian cultures  
We are at war with Third World Countries  
We are at war with women children,aged  
A constant and continuing war against ourselves  
As we are a part of every body /we are also at one  
With everyone of Creation,Blessed to be Alive  
in these Warring and Wounding Days and Nights  
Until we surrender - to Peace,Prosperity  
Begin again to heal and to mend and build back better  
Than we have ever done before  
More Marshall Plans than war planes  
More planted crops than bombs dropped  
More songs,poeams,dances,art celebrating LIFE!  
than all those uniformed young,dying for no reason..



# COG-SINISTER

## Official Merchandise

Fall and  
Mark  
E Smith



Cog Sinister:  
Sweatshirt  
£30



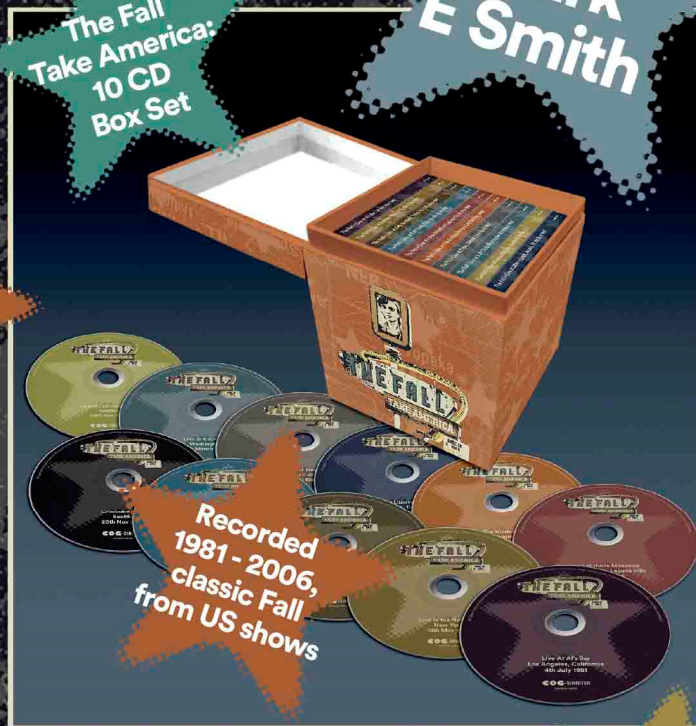
The Fall:  
T Shirt  
£20



The Fall:  
T Shirt  
£20



Cog Sinister:  
Mug  
£20



The Fall  
Take America:  
10 CD  
Box Set

Recorded  
1981 - 2006,  
classic Fall  
from US shows



Smith +  
Blaney CD  
£9.99



The Fall:  
CD  
£10.99



Cog Sinister:  
Pullover  
Hoodie  
£35



The Fall:  
CD  
£7.99



Cog Sinister:  
Zip Hoodie  
£35



The Fall:  
T Shirt  
£20



The Fall:  
CD  
£7.99



The Fall:  
T Shirt  
£20

[www.musicglue.com/cog-sinister](http://www.musicglue.com/cog-sinister)

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



# Inside Number Three.

## *A Visual History of Apple Records*

By Nigel Pearce

*Inside  
No 3*

Deluxe box, hardback,  
and softback editions  
available



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

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

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

Available to pre-order from [www.insideandoutsidenono3.com](http://www.insideandoutsidenono3.com)



Well, ladies and gentlemen, here we are at the end of another issue, and at the end of another one of my two week cycles. This has been a particularly weird issue, because all sorts of things went wrong.

Only minor things, but enough of them to be annoying. Thank you very much to Kev Rowland for finding the pictures that I lost, and thank you very much to everybody else for your kindness.

The whole world is getting very strange at the moment. Wherever I look things are not the way they should be. My friends are divided between those who believe that the current civil unrest and disobedience across the country is the result of agitation by far right activists, and those who believe that it is just normal English people having had enough of the status quo. And no, I don't mean that tedious three record band that went Chugga Chugga.

And as far as the alleged activists are concerned. My friends seem divided upon whether Tommy Robinson is a nasty far right thug, Or whether he is a genuine people's hero. My answer to both of these questions is that it is probably a mixture of both, but in which proportions, I wouldn't like to say.

Everywhere I look on the Internet I see nothing but hatred and disruption, and people hypothesising that the hatred and disruption is a result of some sort of clandestine action by various sinister underground groups whether they be left wing, right wing, illuminati, the secret government, globalists or 100 other groups of underground dissents doing their best to destroy something or other. A disturbing number of people think that the bogeyman is actually the United Nations, whilst others believe that both presidential candidates in the forthcoming United States election have supped with the horned one, and are therefore villains of the deepest kind.



Bloody hell. What a load of bollocks people believe. I know that I believe a fair share of bollocks of my own, but I am relatively sane still. Or just about.

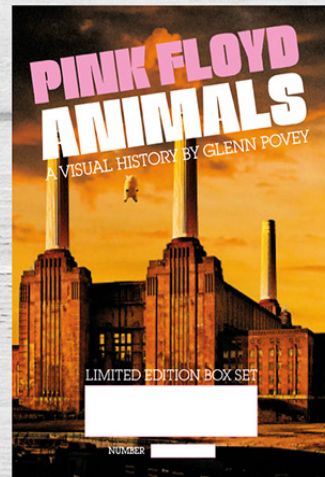
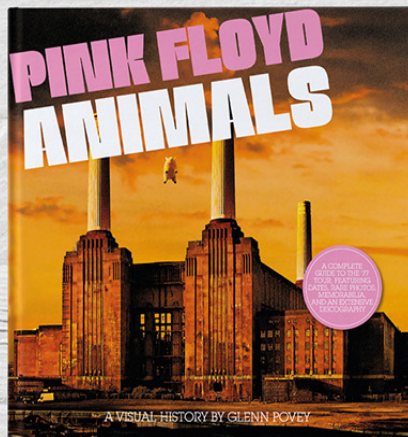
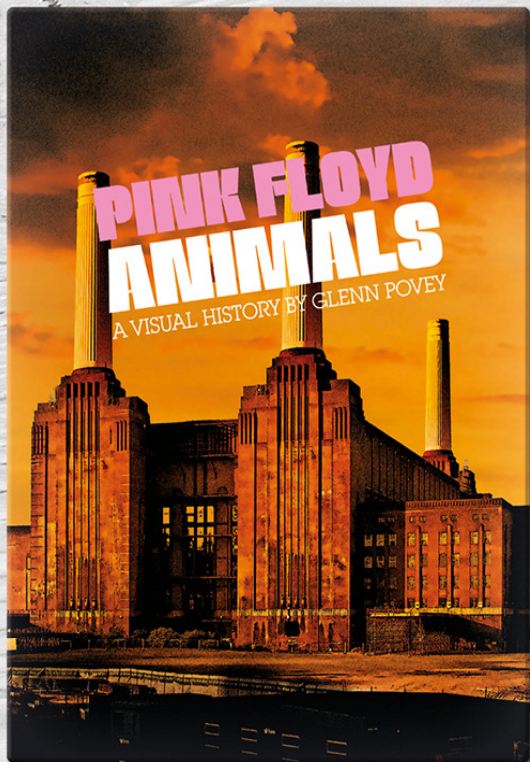
So what is happening? Personally, I think that it is one of those long hot summers that the Rolling Stones about in Street Fighting Man. The summer is here, and the time is right for fighting in the street. I have always dated with the Mick Jagger ever did anything of the sort, but a lot of people are following his example. Will this cause a major change in Britain? I doubt it. We had riots in the early 80s and riots, just over 10 years ago. They are part of the way that society functions. I think that they will all die down when the cooler weather gets here. But I may be wrong. I often am.

See you next time  
Hare bol  
Jon



# THE BEST LAID PLANS





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

