

GONZO
Weeklyish 625-6



POLITICALLY NON-BINARY

ISSN 2516-1946



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

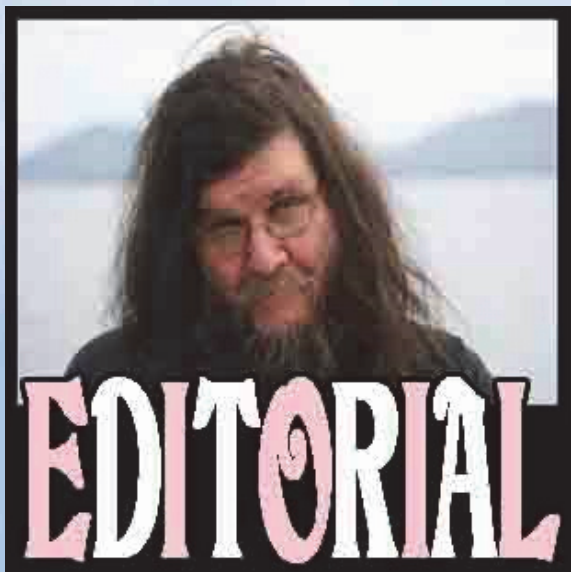


Phil Bayliss

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 increasingly peculiar magazine. You will notice that quite a lot of tweaks have been made design wise, and that for the first time it is actually available as hard copy on Amazon. This is something with which I have

been toying with the sometime, and I think that it is now time to take this magazine to the next level.

Anyone who has ever followed me on social media, or read one of my books will probably know that I self identify as an anarchist. The two cultural influences which propelled me in that particular political direction, which I have followed for about 45 years, were the anarchopunk group Crass, and a 1968 children's novel by Sir John Verney called *ISMO*. Over the years many people have questioned my anarchism, and others – especially my parents – were very angry because of it. And over the years I have come to realise that when I self identify as an anarchist it means something very different to what many people self identify as using that terminology.



GULLIBLE'S TRAVELS

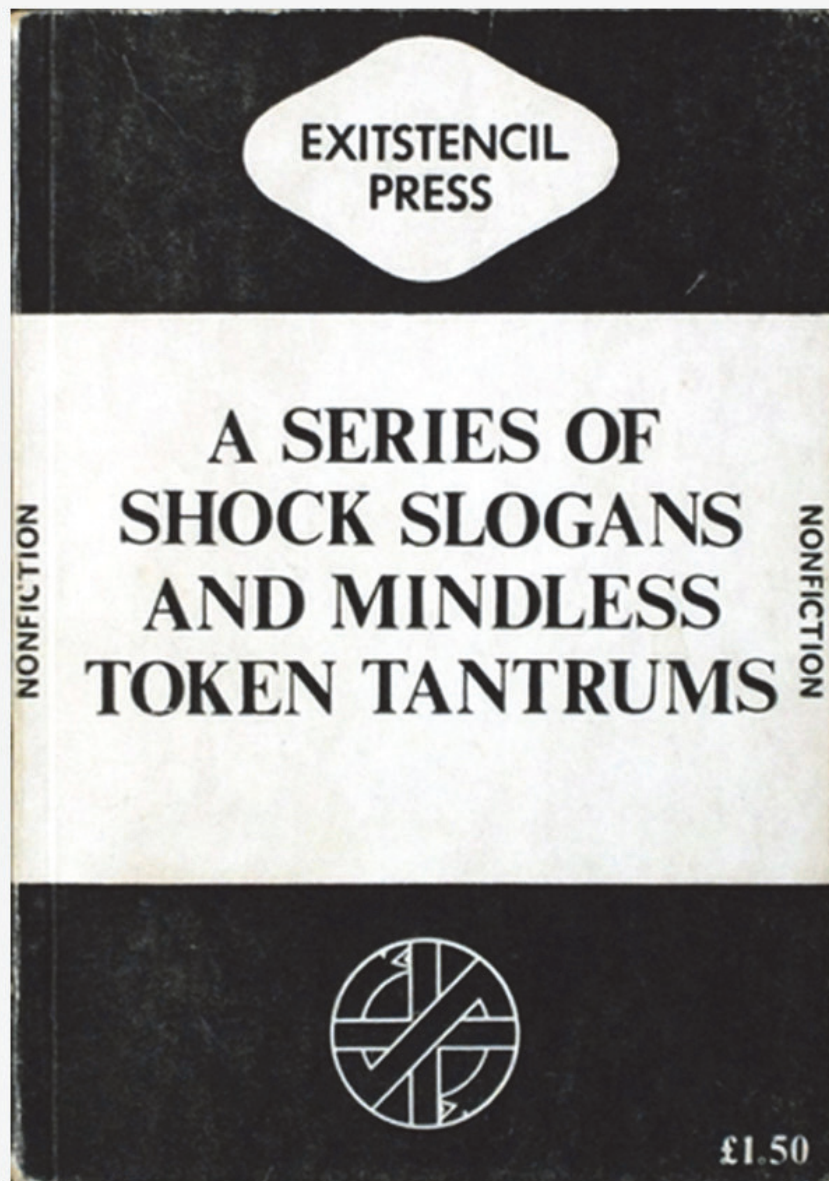
And over the years I have come to realise that when I self identify as an anarchist it means something very different to what many people self identify as using that terminology.

I am currently in the process of packing up my library because, as regular readers will probably remember, I am being forced to move house, which is I own enormous amounts of stuff, is not the easiest of processes. The most bulky items that I own are my collection of books which currently number something in excess of 5000, and when I say that I have a "library" I am not

being pretentious. I have a whole room in my house lined with bookshelves, and intend to do the same with what used to be, my spare bedroom in my Exeter house. But because I'm in the process of packing it all up, I don't know where anything is, so I cannot tell you whether what I am just about to impact was in Steve Ignorant's autobiography, or Penny Rimbaud's autobiography, or in The Story of







Crass by George Berger, But I remember a lengthy quote from Penny in which he said that they proclaimed themselves to be anarchists so that they were not espoused by either the left wing or the right wing.

It was the lengthy essay about Wally.

Hope that was included within the box set Christ the Album in 1982 that finally won me over: "The lives of millions upon millions of people are run by a small handful of ruling elites who own all the wealth, all the land and who have all the control. We are expected to



be grateful to them for the privilege of having them rule our lives. We are expected to be grateful to them for the privilege of paying them for the roof over our heads. We are expected to be grateful to them for the privilege of being slaves in their factories and offices and for the privilege of accepting the miserable wages that they pay us. They grow richer at our expense, but we're expected to look up to them as examples of success. We are expected to be grateful for the privilege of paying them their huge taxes so that they can finance their oppression of us, the people. Finally, we are expected to be grateful to them for the privilege of fighting for them in their wars and killing other people like ourselves, or being killed by other people like ourselves. We are expected to love, honour and obey this wife beater 'til death, quite probably premature, do us part – in this particular marriage divorce is a hard case to fight for.

'Do they owe us a living? – Of course they

fucking do!'"

And I discovered, that to my somewhat addled mind their cheeky prankster anarchism of Sir John Verney and the anarcho-utopia Suggested by Penny Rimbaud fitted very well together. Rimbaud again:

"We can open up squats and, from them, start information services for those who want to do the same, or we can form housing co-ops and communes to share the responsibility of renting or even buying a property. In places where we already live, we can open the doors to others, form tenant associations with neighbours and demand and create better conditions and facilities in the area. We can form gardening groups that squat and farm disused land or rent allotments where we can produce food for ourselves and others that are free from dangerous chemicals and grow medicinal herbs to cure each other's headaches. We can create health groups where we can practice

alternative medicine, like herbalism and massage, that create healthy bodies and minds rather than the drugged-up robots that are the results of conventional medicine; we can then, maybe, learn to love and respect each other's bodies rather than fearing them. We can form free schools where knowledge can be shared, rather than rules laid down. Education, rather than being little but state training in slavery, can become a mutual growth and a true enquiry into our world where everyone is the teacher and

everyone is the pupil. We can start community centres where people have an alternative to the male dominated, money orientated atmosphere of Britain's only nightly social event, the pub. Centres could serve and further the interests of the community, rather than simply being there to finance the brewer. In Scotland, a group of people found an unused site hut which they squatted and having soundproofed and decorated it, put on gigs and discussion





groups. The local council were so impressed by their efforts that they have been given official Use of it. We can run food co-ops that buy and distribute foods that have been grown by people that we know, or have been brought from sources who we trust are not exploiting the people who produced it. A lot of supermarket food is grown in the Third World where the workers are paid next to nothing so that the middlemen can make huge profits – food co-ops can break down that chain. At one time we ran a food co-op from our house that supplied over twenty

other homes with food that had been produced outside the capitalist system. We can form 'work banks' where we can exchange our individual skills for the skills of others. If enough people are prepared to join a 'bank', money becomes almost redundant.

The only limitation is our own imagination. We can overcome the structures that oppress us, but only if we are prepared to work hard to do so. We have the strength, we have the numbers and with the courage



of our own convictions, we can regain the right to live our own lives The non-violent revolution can, and will, be a reality.”

Fast forward 42 years. I am now an elderly man with a bad attitude living in a little village in North Devon which is rapidly being taken over by an American multimillionaire. I have found myself getting more and more confused politically and recent years. There are policies exposed by the left which I think are very reasonable indeed. There are policies as by the right that I agree with. But, just like any time in the past 4 1/2 decades, I cannot describe myself as either left alright. And for many of the same reasons that I originally described myself as an anarchist, I still do.

I have worked as a journalist for much of my adult life, and I have seen the traditional media fall apart. Once upon a time I made quite a good living writing for conventional publications, but now print media is dying and the opportunity to make a living out of being a wordsmith are getting increasingly

harder to find. I have to admit that I do like the new media; what I do is definitely part of this new movement, but doesn't make very much money, nor would I expect it to. I hardly ever watched television anymore, but I do watch quite a lot of stuff on YouTube. This is partly because I run a YouTube channel myself, and partly because I find that I enjoy a lot of the sociopolitical stuff on there.

When is the channels that I very much enjoy watching is Triggernometry. They describe themselves as:

“TRIGGERnometry is a free speech YouTube show and podcast. We believe in open, fact-based discussion of important and controversial issues.

Comedians Konstantin Kisin (@konstantinkisin) and Francis Foster (@francisjfoster) create fun-but-serious conversations with fascinating guests, including former Presidential advisors and political experts, leading economists, psychologists, journalists, social and cultural commentators, YouTubers and others. We give our guests a chance to say what they think and explain why.

Write to us at triggernometrypod@gmail.com or send us something in the post to:

TRIGGERnometry, PO Box 653, TUNBRIDGE WELLS, TN9 9RN, United Kingdom”

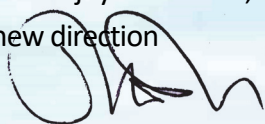
The other day, Konstantin started to

describe himself as politically non-binary, which I think is a particularly good turn of phrase. It takes one of the more peculiar and less believable part of Woke culture and turn it on its head, subverting the turn of phrase to describe the mindset of people like, him and me. I really like this term, and in a world where the word anarchist increasingly is used to describe the actions of Antifa protesters, and people whose mindset is far more violent than my own peaceable (but not pacifist) attitudes, I am increasingly attempted to use the term myself. But it is still a submissive sort of term. It says what one doesn't believe rather than what one does.

So am I politically non-binary? Yes, I suppose I am. But I am still an anarchist.

Pogo on a nazi, spit upon a jew
Vicious mindless violence
that offers nothing new
Left wing violence,
right wing violence,
all seems much the same
Bully boys out fighting,
it's just the same old game
Boring fucking politics
that'll get us all shot
Left wing, right wing,
you can stuff the lot
Keep your petty prejudice,
I don't see the point
Anarchy and freedom is what I want

I hope that you enjoy this issue, and I hope you like our new direction



IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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

Dramatis Personae



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

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

NAMING THOSE RESPONSIBLE

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

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

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

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

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

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

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

So what's it all about, Alfie?

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

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

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

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

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

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

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

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

THE ^{gonzo} NEWSROOM

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

[in-search-of-space-deluxe-edition-vinyl-boxset-album-review/](https://www.enidlive.com/music/in-search-of-space-deluxe-edition-vinyl-boxset-album-review/)

Atomhenge give Hawkwind classic album a remaster and reissue along with additional remixes and bonus tracks. A welcome arrival for fans old & new.

Thom Yorke Reworks Radiohead's 'Hail



Hawkwind: X In Search of Space Deluxe Edition – Vinyl & Boxset – Album review
<https://louderthanwar.com/hawkwind-x->



To The Thief' For New Theatrical Production of Hamlet
<https://www.enidlive.com/music/classic-rock/thom-yorke-reworks-radioheads-hail-to-the-thief-for-new-theatrical-production-of-hamlet>

The Gospel According to BART

Look what my favourite roving reporter sent me this week. He writes:

“Still going strong (at nearly 80, our guy J.A. says....

“Eventually you say, ‘OK, I’ve got to move on’”: Jon Anderson is finally over the idea of rejoining Yes



Jon Anderson says he’s found the Yes he “always wanted” on his new solo album

Read in Louder:

<https://apple.news/AHdHWNljSRqiAkpqw2z2Jmw>

Rick Wakeman Reworks Yes Classics For New Vinyl Release · Prince Doc "Dead In The Water" Following Four Years Of Production · Radiohead's Thom Yorke ...

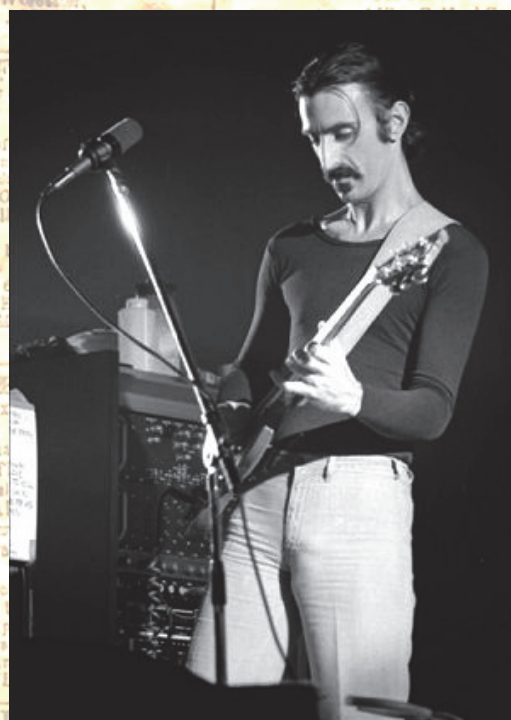
John Shuttleworth to publish song lyrics

and short stories - Chortle

<https://www.chortle.co.uk/news/2024/09/27/56689/>

john_shuttleworth_to_publish_song_lyrics_and_short_stories

John Shuttleworth Takes the Biscuit: A Crumbly Selection of Songs & Stories is the character's second book, following 2020's Two Margarines and Other ...



On The Record: Frank Zappa's Expanded 'Apostrophe (')', plus Mike Montrey Band, Kevin ...

<https://www.theaquarian.com/2024/09/27/on-the-record-frank-zappas-expanded-apostrophe-plus-mike-montrey-band-kevin-gordon-rebecca-frazier-guy-davis-mac-leaphart/>

On The Record: Frank Zappa's Expanded

"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

'Apostrophe (')' plus Mike Montrey Band, Kevin Gordon, Rebecca Frazier, Guy Davis, & Mac Leaphart. Jeff Burger

Legendary singer Barbara Dickson will rewrite the hits in live Derbyshire show
<https://www.derbyshiretimes.co.uk/whats-on/arts-and-entertainment/legendary-singer-barbara-dickson-will-rewrite-the-hits-in-live-derbyshire-show-4797906>

Multi-million selling artist Barbara Dickson is returning to Derbyshire to perform her classic hits.

Moon Unit Zappa on finding 'the secret formula' for spending time with musician dad Frank
<https://www.scmp.com/lifestyle/entertainment/article/3280474/moon-unit-zappa-finding-secret-formula-spending-time-musician-dad-frank>

Moon Unit Zappa writes about her father Frank Zappa, and growing up in a celebrity.

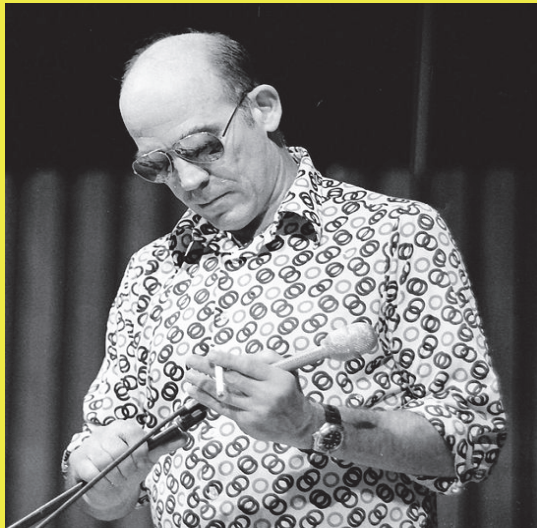
Tribune News Service. Published: 7:15pm, 30 Sep 2024. In case you .

Legendary space rock pioneers Hawkwind will return to UK stages in Spring 2025
<https://allabouttherock.co.uk/legendary-space-rock-pioneers-hawkwind-will-return-to-uk-stages-in-spring-2025/>

Catch them whilst you still can! Hawkwind are Dave Brock, Richard Chadwick, Magnus Martin, Doug MacKinnon and Tim "Thighpaulsandra" Lewis. SPRING 2025 ...

Silver Machine hit-makers Hawkwind announce Sheffield date on new album tour - Derbyshire Times
<https://www.derbyshiretimes.co.uk/whats-on/arts-and-entertainment/silver-machine-hit-makers-hawkwind-announce-sheffield-date-on-new-album-tour-heres-how-to-get-tickets-4804158>

Hawkwind comprise Dave Brock (original founder member), Richard Chadwick, Magnus



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 who don't understand, we should do a weekly quote from the man himself...

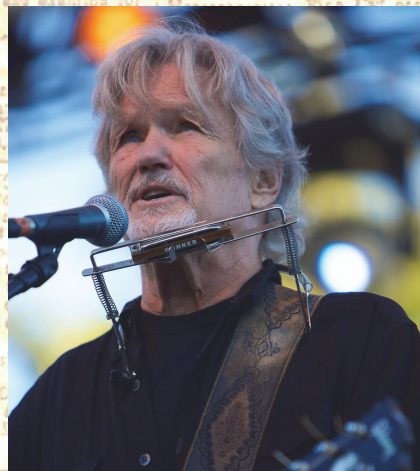
"My life has been the polar opposite of safe, but I am proud of it and so is my son, and that is good enough for me. I would do it all over again without changing the beat, although I have never recommended it to others. That would be cruel and irresponsible and wrong, I think, and I am none of those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

Hunter S. Thompson

Martin, Doug MacKinnon and Tim "Thighpaulsandra" Lewis. Best known

So Long, Marianne dives into the life of Leonard Cohen's most famous muse | CBC Arts
<https://www.cbc.ca/arts/commotion/so-long-marianne-dives-into-the-life-of-leonard-cohen-s-most-famous-muse-1.7338696>

So Long, Marianne tells the story of Leonard Cohen's relationship with Marianne Ihlen on the Greek Island of Hydra during the early '60s. The new ...



Kris Kristofferson brought Janis Joplin and Leonard Cohen together - Far Out Magazine
<https://faroutmagazine.co.uk/how-kris-kristofferson-brought-janis-joplin-and-leonard-cohen-together/>

Leonard Cohen's 'Chelsea Hotel No.2' would never have been written if it wasn't for Kris Kristofferson, bringing Cohen and Janis Joplin together.

Huge Choir Celebrates Leonard Cohen's Birthday With Spine-Tingling Singalong
<https://www.themusicman.uk/choir-celebrates-leonard-cohens-birthday/>

Singing collective Choir! Choir! Choir! have taken over the internet over the last few days with their take on the classic Leonard Cohen

ROCKIN' THE CITY OF ANGELS

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

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



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

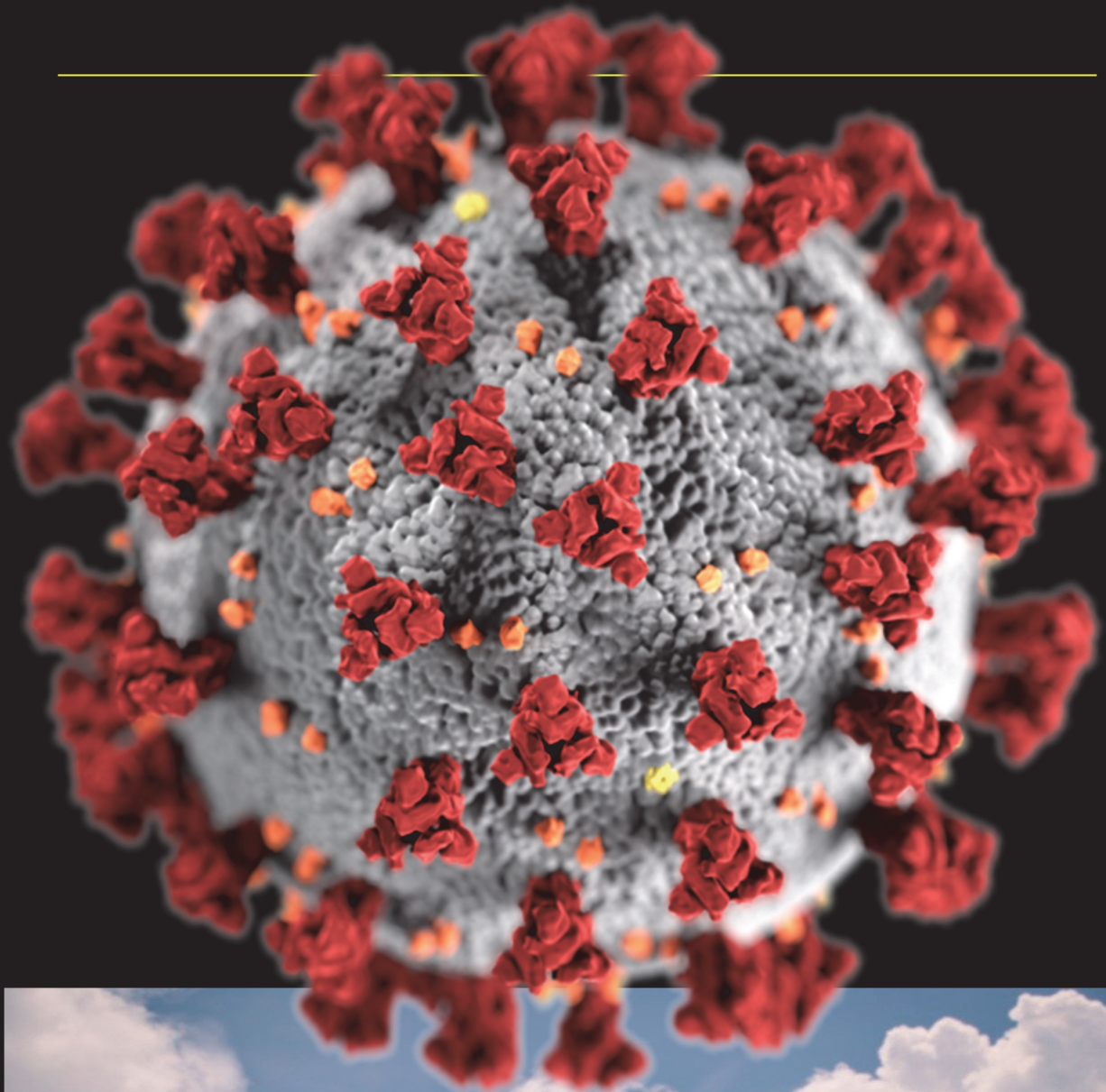


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MORE MASTERPIECES from RICK WAKEMAN



TWO SIDES OF YES

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

MFG2013CD



THE STAGE COLLECTION

Recorded live in August
1993 in Buenos Aires

MFG2004CD



TIME MACHINE

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

MFG2012CD



GASTANK

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

MFG2022DVD



GOLÉ!

Soundtrack album
featuring Tony Fernandez
and Jackie McAuley

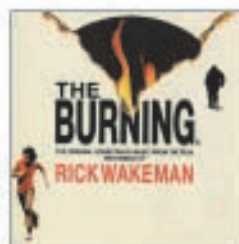
REC41-42



COUNTRY AIRS

The original recording,
with two new tracks

MFG2014CD



THE BURNING

The original Soundtrack
album, back in print at last!

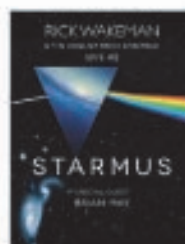
MFG2024CD



LURE OF THE WILD

With Adam Wakeman.
Entirely instrumental

MFG2003CD



STARMUS

With Brian May and
The English Rock
Ensemble. DVD

MFG2010DVD



MYTHS AND LEGENDS

Double CD set. The
expanded 2016 version

MFG2016CD



LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco

MFG2015CD



THE PHANTOM OF THE OPERA

Double CD + DVD

MFG2005CD



CAN YOU HEAR ME?

Featuring The English
Chamber Choir

MFG2005



CRIMES OF PASSION

A wicked and erotic
soundtrack!

MFG2018CD



BEYOND THE PLANETS

With Jeff Wayne and
Kevin Peek

MFG2009CD

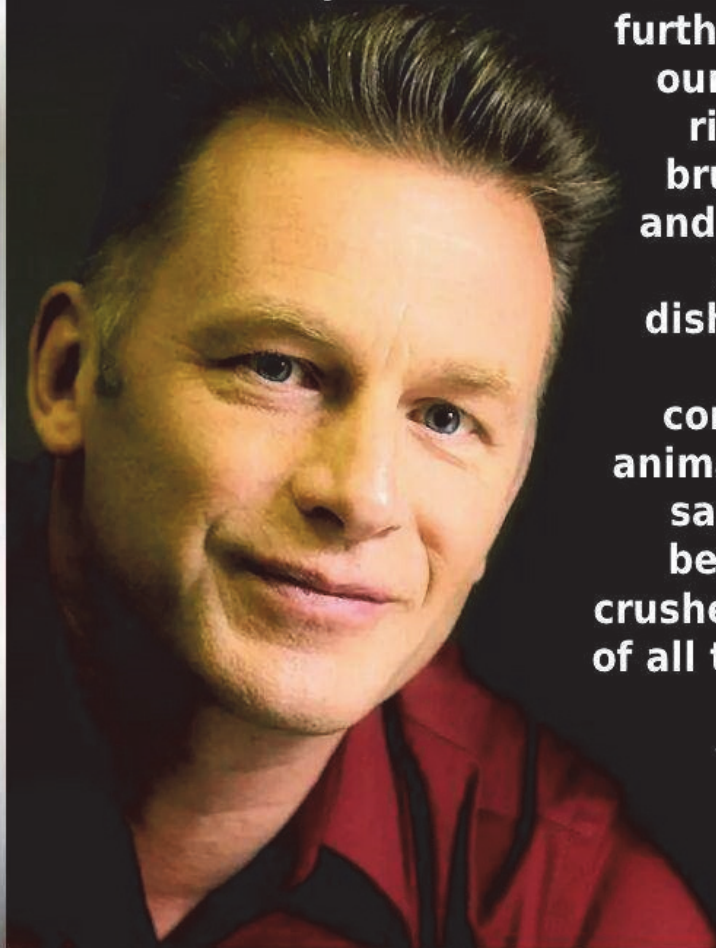


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and all other good music retailers



It is both sad and shameful that when night falls and the setts of southern England stir, their gentle folk will be needlessly slaughtered. That in spite of science and public will, the wrath of ignorance will



further bloody and bleed our countryside of its riches of life. That brutalist thugs, liars and frauds will destroy our wildlife and dishonour our nation's reputation as conservationists and animal lovers. I feel sick, sad, disempowered, betrayed, angry and crushed by the corruption of all that I know as right.

-Chris Packham



stop.the.cull



Right On Chris

**IT IS TIME TO STAND UP AND BE
COUNTED**



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

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

ELDRIDGE CLEAVER

Two types of people visit rhino in the wild

The strong and courageous
take a camera

The weak and cowardly
take a gun

**What sort of
person are you?**

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

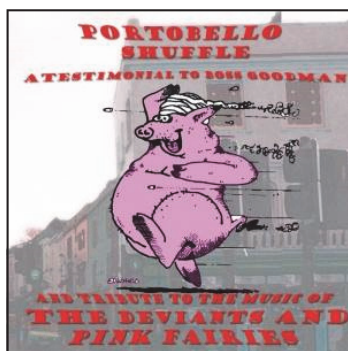


#THECROSSING
GREENPEACE



I'M ON BOARD!

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



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



**Butterfly
Conservation**

Saving butterflies, moths and our environment



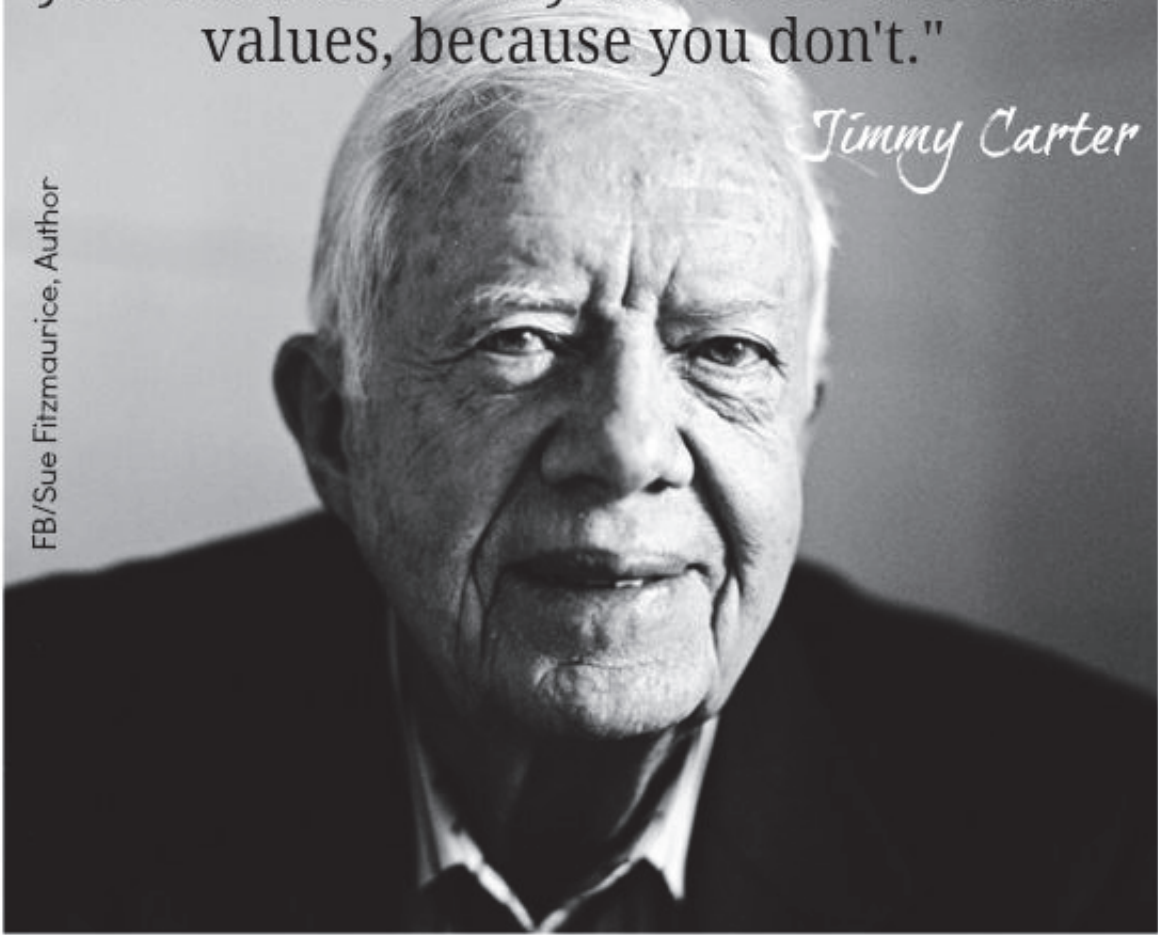


Every effort has been made to ensure that pictures used for the obituaries and every other article in the magazine are copyright free or we own the copyright ourselves. However, following in the footsteps of the jolly nice people at Wikipedia, there are occasions in which illustrations which are presumably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

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

Jimmy Carter

FB/Sue Fitzmaurice, Author



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



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THOSE WE HAVE LOST



Maggie Smith
1934 - 2024

Dame Margaret Natalie Smith CH DBE was a British actress. Known for her wit in both comedic and dramatic roles, she had an extensive career on stage and screen over seven decades and was one of Britain's most recognisable and prolific actresses.

She received numerous accolades, including two Academy Awards, five BAFTA Awards, four Emmy Awards, three Golden Globe Awards and a Tony Award, as well as nominations for six Laurence Olivier Awards.

Smith was one of the few performers to earn the Triple Crown of Acting. Smith was made a dame by Queen Elizabeth II in 1990. Smith died at the Chelsea and Westminster Hospital in London, on 27 September 2024, aged 89.

COLLATED BY HARRY WADHAM



Florence Warner
1947 - 2024

Florence Warner was an American singer who worked mainly in recordings of television commercials. Warner appeared on several recordings in the 1970s and early 1980s. Her recording of the song "Pirate" was selected by Philips for inclusion on the demonstration disc that came with the first compact disc players. In 1984, she sang on the ABC network campaign, "We're With You on ABC". Warner died at her home in San Francisco, in September 2024, at the age of 77.



Zulya Kamalova
Зуля Камалова
Зөлфия Камалова
1969 - 2024

Zulya Nazipovna Kamalova was a Russian-born Australian singer. Kamalova is known for her interpretations of Tatar and Russian music, often playing with a backing band Children of the Underground. Instrumentation typically includes accordion, double bass, percussion, guitar, brass and string arrangements and occasionally jaw harp. She often combined Tatar with jazz or other folk music, which was novel for Tatar performers, and, at the same time, made the music easily accessible for international audience. Kamalova died on 18 September 2024, at the age of 55, of cancer.



Daniel McMahon
1982 - 2024

Daniel James McMahon was an American multi-instrumentalist, record producer, and audio engineer from Rockford, Illinois. In addition to his primary performer role as guitarist and backing vocalist of Miles Nielsen and The Rusted Hearts, McMahon played, toured, and recorded with numerous Midwestern musicians and bands. On September 19, 2024, McMahon died following a battle with oesophageal cancer. He was 41.



Sayuri
さユり
1996 - 2024

Sayuri was a Japanese musician, singer and songwriter. After winning the Music Revolution Grand Prix in 2012, she left school and started her music career. In 2015, she released her debut single "Mikazuki", and she later sang theme songs for several anime series. On July 25, 2024, she announced that she would take a hiatus from singing to recover from functional dysphonia. Sayuri died on September 20 at age 28. A private funeral was held by her relatives and close friends. It was stated that she had been suffering from a chronic illness.



Kim Richmond
1940 - 2024

Kim Richmond was an American jazz saxophonist and composer. He played piano, clarinet, and saxophone when young, and made his professional debut in 1956. He played in the U.S. Air Force big band, the Airmen of Note, while serving from

1963–67 in Washington D.C., and arranged professionally from the 1960s. Additionally, he worked as a session musician, arranger, director, and conductor for studios and popular musicians. Richmond died from bladder cancer at Cedars-Sinai Medical Center on September 20, 2024, at the age of 84.



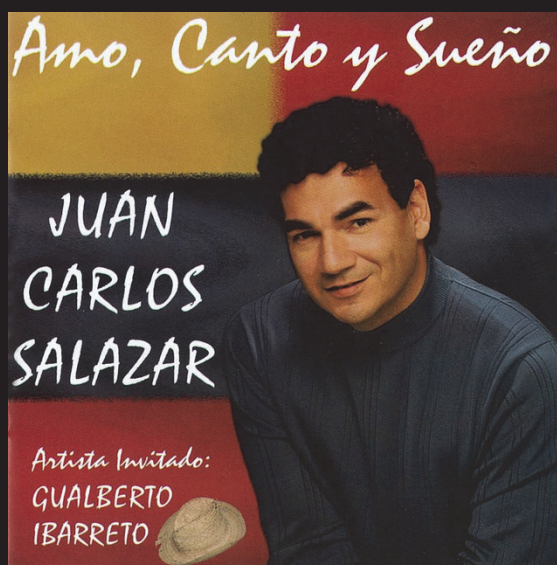
Srirangam Kannan
1952 - 2024

Srirangam Kannan was an Indian musician and artist, known for playing the morsing (a type of lamellophone). When he was 19 years old he attended a live morsing concert, and shortly afterwards began to learn. By age 23, Srirangam Kannan had started his career as a full-fledged morsing artist. He played in concerts across India and also performed regularly for AIR Chennai. Kannan died on 20 September 2024, at the age of 72.



Juan Carlos Salazar
n.d. - 2024

Juan Carlos Salazar was a Venezuelan-born singer and cuatro player. Interested in singing, the guitar, and the cuatro from an early age, Salazar learned to play by ear and later took piano lessons in Fort Collins, Colorado. He became an accomplished performer with over twenty years of experience. He performed internationally to “standing room only crowds” and in intimate settings. Salazar died on September 22, 2024.





Eddie Low
1943 - 2024

Edward Robert Low MNZM was a New Zealand country singer and musician, with a career spanning over 60 years. Lowe released a number of successful country albums and singles throughout the 1970s and 80s and has performed in a number of groups since the 1960s including The Quin Tikis and the New Zealand Highwaymen. Low continued to record and release music throughout his life, enjoying a second wave of success in the 2010s after releasing the career overview album *The Voice In A Million* (2011) which went platinum. He was awarded Member of the New Zealand Order of Merit for services to music in the 2006 Queen's Birthday Honours. Low died in Christchurch on the morning of 21 September 2024, aged 81.



Benny Golson
1929 - 2024

Benny Golson was an American bebop and hard bop jazz tenor saxophonist, composer, and arranger. He came to prominence with the big bands of Lionel Hampton and Dizzy Gillespie before launching his solo career. Golson was known for co-founding and co-leading The Jazztet with trumpeter Art Farmer in 1959. From the late 1960s through the 1970s Golson was in demand as an arranger for film and television and thus was less active as a performer. Golson died at his home in Manhattan, New York, on September 21, 2024, at the age of 95.





Hugh Prestwood
1942 - 2024

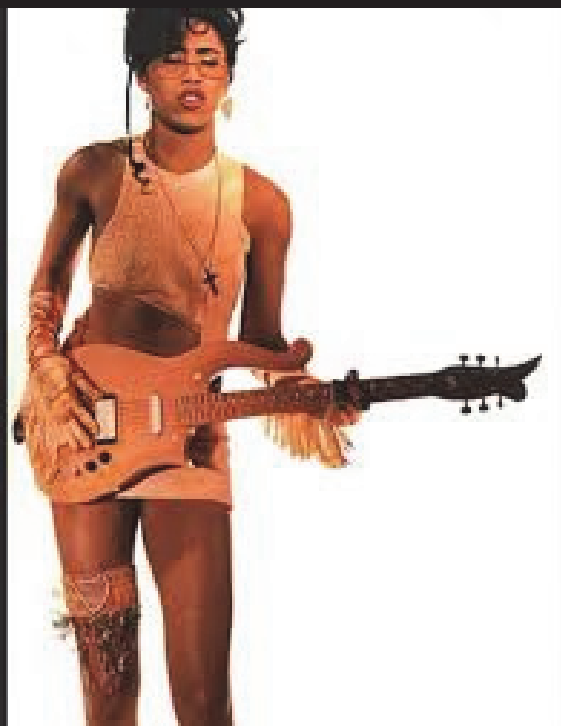
Hugh Loring Prestwood was an American Hall of Fame songwriter, whose work was primarily in country music. Prestwood has written several number one songs, such as Crystal Gayle's "The Sound of Goodbye" and Randy Travis's "Hard Rock Bottom of Your Heart". Three of Prestwood's songs have been nominated for Grammys in the "Best Performance" category. For over 20 years he taught Advanced Songwriting at Manhattan's New School. Prestwood died from a stroke on September 22, 2024, at the age of 82.



Osmar Milito
1941 - 2024

Osmar Amilcar Milito was a Brazilian pianist and composer. He worked with Brazilian artists, such as Vinícius de Moraes, Gilberto Gil, Elis Regina, and international artists, such as Sarah Vaughan, Tony Bennett, Sammy Davis, Jr., among others. Milito died in Rio de Janeiro on September 23, 2024, at the age of 83.





Cat Glover
1962 - 2024

Catherine Vernice Glover was an American professional choreographer, dancer, singer, and rapper. Glover began performing at age 5 in a group called the Soulettes. Glover was best known for her work with Prince in the late 1980s. Later, she released the EP *Catwoman* in 1989. Subsequently, she worked in London and Los Angeles, recording her own material as well as continuing her choreography and performing. On September 24, 2024, it was announced that Glover had died at her home in Los Angeles.



Pit Passarell
1968 - 2024

Pedro "Pit" Passarell was an Argentine-born Brazilian musician, from Spanish and Lebanese origins, who was the bassist, main composer and occasional lead vocalist of heavy metal band Viper. He also wrote for the rock band Capital Inicial, which his brother Yves Passarell joined after leaving Viper. Passarell died from complications of pancreatic cancer in São Paulo, on 27 September 2024, at the age of 56.



Arthur Edghill
1926 - 2024

Clifford Arthur Edghill Jr., better known as Arthur Edghill, was an American hard bop jazz drummer active in the 1950s, 1960s

and 1970s, appearing on several of the Prestige recordings recorded at the successive Van Gelder Studios, but especially with Eddie "Lockjaw" Davis and Shirley Scott. Edghill died in Orlando, Florida, on September 10, 2024, at the age of 98.



Daddae
1964 - 2024

Phillip Harvey, known as Daddae Harvey or only Daddae, was an English guitarist, percussionist and keyboardist formerly with Soul II Soul. He was one of the founding members of the group and co-wrote some of the tracks on their albums. They had a No. 1 UK hit with "Back to Life (However Do You Want Me)". Harvey died on 10 September 2024, at the age of 60.



Billy Edd Wheeler 1932 - 2024

Billy Edward Wheeler was an American songwriter, performer, writer, and visual artist. His songs have been performed by over 160 artists, including Judy Collins, Jefferson Airplane, Bobby Darin, Florence and the Machine, and Nancy Sinatra, among many others. Wheeler was the author-composer of eight plays and musicals, a folk opera, and three outdoor dramas. He died at his home in Swannanoa, North Carolina, on September 16, 2024, at the age of 91.



JD Souther 1945 - 2024

John David "J.D." Souther was an American singer, songwriter, and actor. He wrote and co-wrote songs recorded by Linda Ronstadt and the Eagles. He co-wrote some of the biggest hits for the Eagles, including "Best of My Love", and "New Kid in Town". Souther recorded two major hit songs in his solo career: "You're Only Lonely" (1979) and "Her Town Too" (1981), a duet with his longtime friend James Taylor. Souther also enjoyed some small acting roles throughout his career. JD Souther died at his home in Sandia Park, New Mexico on September 17, 2024, at the age of 78.



Peter Tiboris
1947 - 2024

Peter Ernest Tiboris was an American concert producer, music director, and conductor. He was known for conducting and producing concerts at Carnegie Hall, and Lincoln Center, as well as in Greece. Through his company, MidAmerica Productions, he staged over 1,500 concerts worldwide. Tiboris conducted many works in the choral repertoire as well as symphonic works, operas, and ballets. Tiboris died on September 17, 2024, at the age of 76.



Tony Haynes
1941 - 2024

Tony Haynes was an English composer and bandleader best known for his work with Grand Union Orchestra since 1982. He played piano and trombone. Tony Haynes's musical career began in 1954, as a 13-year-old piano and trombone player in dance bands. After stints as musical director, Haynes wrote music for all the UK's major regional repertory theatres and touring companies, after which he formed the ten-piece British jazz rock band RedBrass. He was later an original founder of the multi-cultural Grand Union Orchestra. Haynes's compositions have been broadcast in full multiple times on BBC Radio 3. Haynes died on 17 September 2024, at the age of 83.

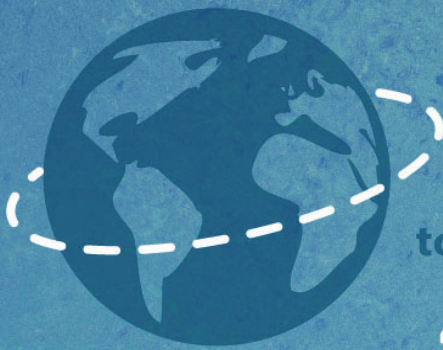
Evin Agassi 1945 - 2024

Evin Agassi was an Assyrian-American singer who had a career that spanned for over 50 years. Agassi produced over 40 albums during his career, with a majority of them being released in the 1980s and 1990s. Possessing spinto-tenor vocals, his work generally consisted of sophisticated ballads, love songs, nationalistic music and folk

dance, with musical inspiration from Persian pop and, more recently, Latin pop genres, where he fused his art with cultural resistance. On 17 September 2024, Agassi died after a long battle with left frontal lobe glioblastoma.



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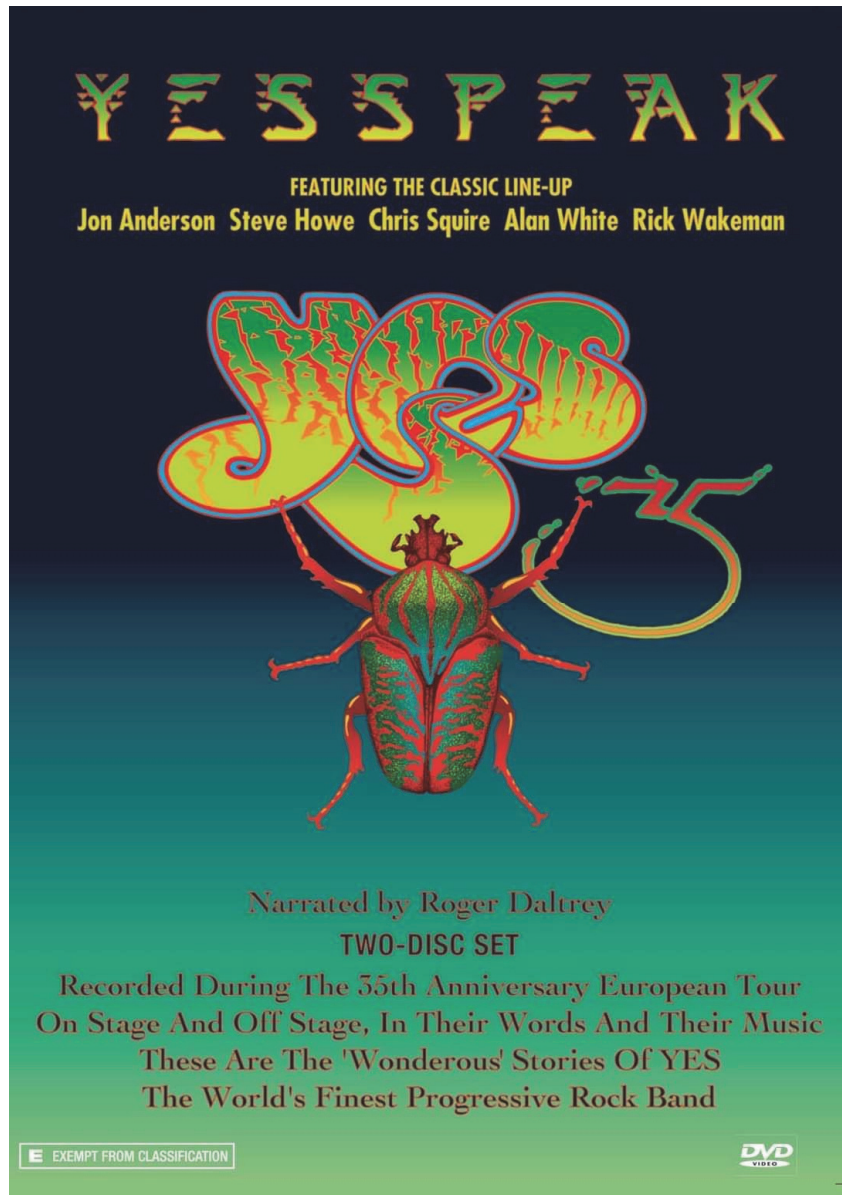


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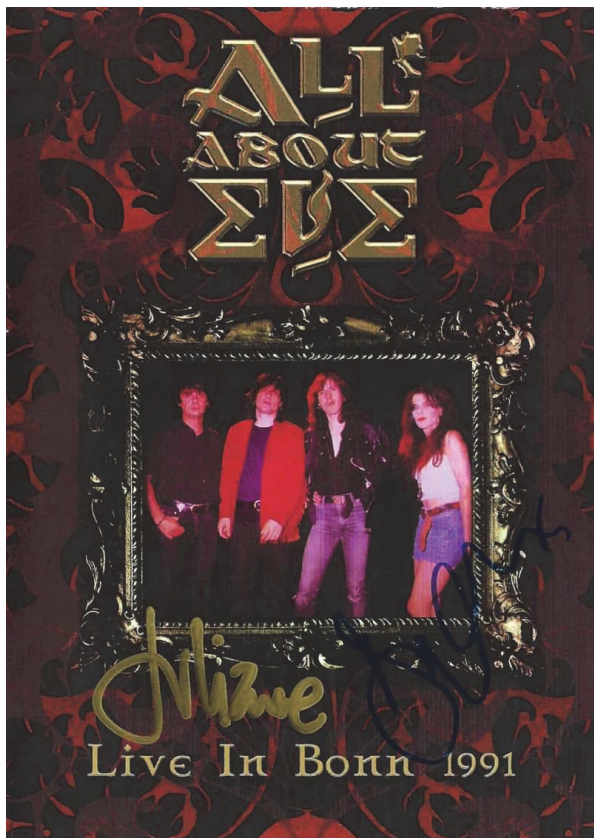
The Worlds Finest Progressive Rock Band DVD artwork designed by

Roger Dean Shot during the group's 35th Anniversary European Tour, Yesspeak offers a 169-minute documentary about the classic progressive rock band Yes. The feature, narrated by Roger Daltrey, has a near three-hour running time allowing rather more depth than the usual rockumentary. Divided into 10 chapters the programme systematically covers the background, history and outlook of the group before an extended interview with each of the five members of the classic line-up: Jon Anderson (vocals), Steve Howe (guitar), Chris Squire (bass), Alan White (drums), and Rick Wakeman (keys).

Archive material and glimpses of the 2003 tour are interwoven with the interviews, this is very much a documentary, not a concert On the DVD: Yesspeak comes as a two-disc set. Disc 1 offers the first five chapters and 89 minutes of the documentary, while the remaining 80 minutes are featured on Disc 2. The picture is an excellent anamorphically enhanced 16:9 widescreen presentation, though by necessity the archive material is of variable quality.. There are excellent Dolby Digital 5.1 and DTS soundtracks. Disc 2 also showcases 126 minutes of concert audio. This is accompanied by concert photos but the sound is only Dolby Digital 5.1, without a DTS option.

Chapters: 1. Sacred Ground 2. Full Circle 3. There's Always Been A Yes 4. Spotlight On Chris 5. Spotlight On Jon 6. Spotlight On Steve 7. Spotlight On Alan 8. Spotlight On Rick 9. On The Road 10. Yes Music

Features highlights from: Siberian Khatru, Magnification, Don't Kill The Whale, We Have Heaven, South Side Of The Sky, And You And I, To Be Over, Show Me, Heart Of The Sunrise, Long Distance Runaround, The Fish, Awaken, I've Seen All Good People, Roundabout, Yours Is No Disgrace & No Opportunity Necessary, No Experience Needed



All About Eve 'Live in Bonn' 1991 SIGNED DVD

Signed DVD.

In September 1991 All About Eve had recently released their third album Touched By Jesus. It was a special album for a number of reasons. Firstly it was that all important third album and secondly it was the first album to feature new guitarist Marty Wilson-Piper. When the band rolled up at the Biskuithalle in Bonn on the 5th of September it was to perform only its fourth concert was to be filmed for the long running German music television programme Rockpalast. The set list included six of the eleven tracks included on the Touched by Jesus album which certainly

A festive advent calendar for Maggie Reilly. The calendar is a 4x4 grid of 16 squares. The top row contains a star, a heart, the number 3, a portrait of Maggie Reilly, and a heart with berries. The second row contains the number 7, a house, a cornucopia, a bell, and the number 13. The third row contains a holly leaf, the number 14, holly leaves with berries, an apple, a snowman, and the number 18. The bottom row contains a candle, the number 21, a train, the number 23, and a bell. A large red bow is on the left, and a red ribbon banner at the top right says 'Maggie Reilly'. The bottom of the calendar says 'Happy Christmas'.

- # Maggie Reilly - Happy Christmas

Here Maggie sings some of our favourite songs and carols as head

Track Listing: Do You Hear What I Hear? | I Believe in Father Christmas (Come Thou Little Christmas To You) | Oh Little Town of Bethlehem | Winter Wonderland | Silent Night | I Saw Three Ships | God Rest Ye Merry Gentlemen | O Come, O Come, O Come, Emmanuel

<https://www.youtube.com/watch?v=yMkbINvL2xk>





Genesis - Knebworth 1978 Full Concert
2LP Vinyl



With the departure of guitarist Steve Hackett in 1977, Genesis were reduced to a trio. Yet with their ninth studio album, ... And Then There Were Three..., Phil Collins, Tony Banks and Mike Rutherford continued to expand the scope of what the group could achieve. Released as the album's lead single, the classic Follow You Follow Me proved that Genesis could be chart hitmakers, while their performance at Knebworth on 26 June 1978 – headlining the day-long A Midsummer Night's Dream festival, on a bill with Tom Petty And The Heartbreakers, Jefferson Starship and Devo – continued their ascent to arena-filling mega-stardom.

Broadcast on UK TV, the Knebworth show took a trip through Genesis' shape-shifting history to date, including highlights from the Nursery Cryme and Selling England By The Pound albums (The Fountain Of Salmacis, I Know What I Like (In Your Wardrobe)), along with standout moments from the post-Peter Gabriel era (Ripples, A Trick Of The Tail; One For The Vine, Wind & Wuthering) and a healthy serving of songs from their new three-man incarnation, Burning Rope and Follow You Follow Me among them. In just two years, the group would reinvent themselves again, making Knebworth 1978 a fascinating document of a crucial period in Genesis' development.

Track Listing:

Radio Intro | Quonk | Burning Rope | Ripples | The Fountain of Salmacis | One For The Vine | Radio Outro | Radio Intro | Deep in the Motherlode | The Lady Lies | Afterglow | Follow You Follow Me | Dance of the Volcanoes | Drum Duet | Los Endos | I Know What I Like | Radio Outro



Genesis - Six Sides Live Vol 1 - The Complete 1980 Lyceum Broadcast

TRIPLE ALBUM

Genesis - Six Sides Live Vol 1 - The Complete 1980 Lyceum Broadcast

TRIPLE ALBUM

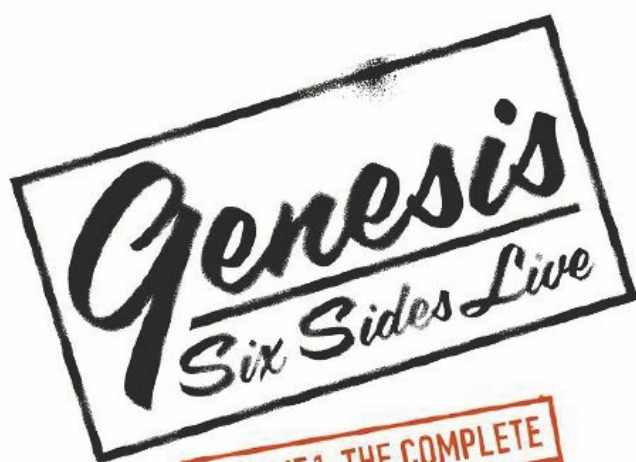
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Track Listing:

- *Side One: Radio Intro | Squonk | Burning Rope | Ripples*
- *Side Two: The Fountain of Salmacis | One For The Vine*
- *Side Three: Deep in the Motherlode | The Lady Lies*
- *Side Four: Afterglow | Follow You Follow Me | Dance of the Volcanoes*
- *Side Five: Drum Duet | Los Endos*
- *Side Six: I Know What I Like*



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Pink Floyd - The Animals Tour: Hardcover Edition (Smaller Version)

Hardcover Book

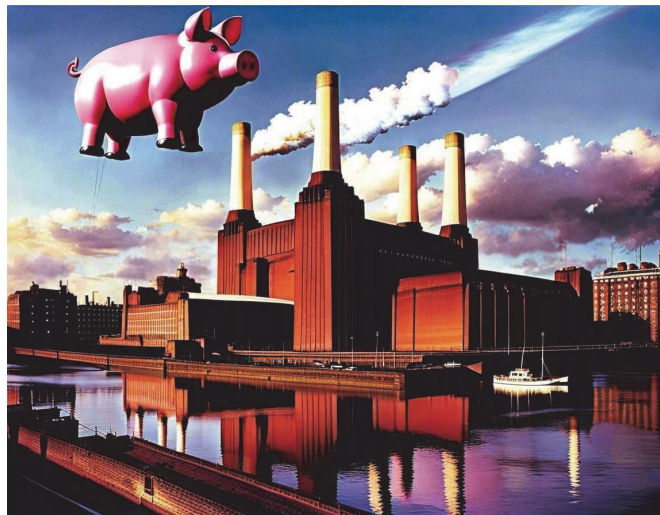
Pink Floyd's 10th studio album "Animals" was released almost 10 years on from their psychedelic debut that launched the band on to the world stage. But this release couldn't be farther from "The Piper At The Gates Of Dawn" if you tried: It was a hard-hitting politically charged heavy rock album. Its three central pieces, "Pigs (Three Different Ones)", "Dogs" and "Sheep" each extending to over 10 minutes each drew parallels with George Orwell's dystopian nightmare "Animal Farm". Its lyrics continued to project Roger Waters' eternal themes of life's struggles where the subservient masses are sheep controlled by tyrannical pigs and authoritarian dogs.

Recorded over the summer of 1976, in the space of time it took punk to both explode and promptly fizzle out, at their own Britannia Row studios in north London, it also marked a shift from their traditional base of EMI at Abbey Road. Arguably one of Pink Floyd's least well recorded works it does however hold a fond place in many fans hearts and Animals has enjoyed a legacy – Roger Waters in particular reviving those tracks to shoehorn into his own politically charged live solo shows in recent years.

The corresponding tour through the first half of 1977 was also not without compromise and built on the stadium spectacular that had been successfully developed over the previous two years of touring. Creatively, there was no limit to their ambition as large-scale inflatable structures, screen films, special effects and state of the art sound reinforcement were utilized that enveloped the audience in an ever-increasing immersive experience. But, despite all this, as their fan base increased exponentially so too did the rowdy nature of the stadium environment which, coupled with band members personal issues, ultimately led to inter-band rifts and Roger Waters' increasing intolerance of and disdain towards the adulation of the fans.

This all finally came to a spectacular head during their final show of the “Animals” tour in Montreal in July and the events that unfolded became the lynchpin of Waters' vision of isolation and madness that eventually led to the creation of “The Wall” two years later.

“Pink Floyd – The Animals Tour – A Visual History” By Glenn Povey documents both the history of the recording of the album and the supporting tours which remains one of the most fascinating periods in Pink Floyd's history.





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

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From danger to safety...

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

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

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

One more thing....

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

Jonathan & Brad



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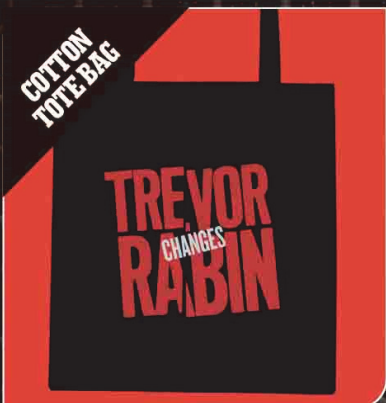
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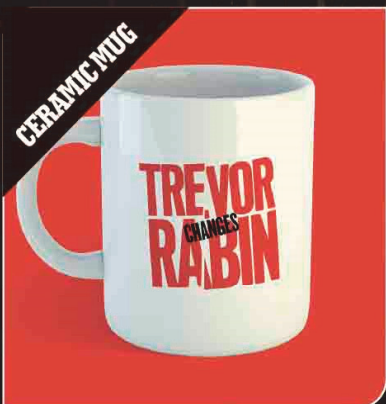
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The Future Introspective EP **By** **MNEA**

It was back in July 2023 that I reviewed the debut, and now sold out release 'End Of Your Era' by Collective MNEA. Now they are back with the hugely anticipated The Future Introspective EP which keeps the core of the label artists from Live From The Groove but, adds in new features along the way.

The Future Introspective EP sees Dweller on production, mixing and mastering duties. The artwork and design come from Tuff Draft Design alongside artwork concepts by Ethr82. With such a wealth of artists involved in this one, I'll give you as much information as I can in the

review. So, sit back, keep your mind open and join me as I take you through The Future Introspective EP.

As the initial release for the EP is on limited edition vinyl, with streaming coming only once the vinyl is gone, I'm going to refer to side A and B as I go along. The EP kicks off on the A-Side with Look Forward which features King Kashmere, Enlxsh and Dweller, with cuts coming from DJ Cuban Jon and DJ Simon C. The beat is heavy getting your head nodding as soon as it drops; under this beat is an almost eerie sound from keys that grabs your attention enough to keep you focused on the lyrics, while the cuts slice through your awareness with laser like precision. This one looks toward a possible dystopian future for the human race, where we have these dreamscapes

STEVE RIDER

put forward by the emcees, each one giving us a bleak look at what's to come in a future that might be a lot closer than we truly realise. With those bleak thoughts still so raw in our minds, it's time to Free My Mind with Jess Edie on vocals. The sound eases the anxiety of a bleak future with a vibe that takes you back to the days of Bristol's Massive Attack or, more recently, the neo-soul of O.Love. Jess brings us a stunning vocal sound that calms the most stressed nerves as she opens up on what she will do to free her mind from all the struggles and strains of life. Now suitably chilled out, it's time to join Dweller, Enoch and DJ Simon C for the Rapture. Organ notes and horns mix with an up-tempo drum beat that gets you bouncing once more. This one kind of mixes the definitions of the word rapture in to one track as it brings you that sense of euphoria, teasing you with aspects of looking back at what has gone before and then looking forward to the start of a new journey; in a way that is uplifting and bringing optimism to the forefront. Side-A is rounded off with Hurt, featuring Laura Vane, this one combines bass and piano as the main elements that give this one a deeply soulful vibe but, with a funky edge. Laura brings this powerfully soulful voice that captures every part of your being as she brings forth the fact that no one can get away from the fact that there are aspects of life that will hurt us. We can do our best to avoid and ignore what's happening around us but, sooner or later we have to face that fact and it will hurt...

With Side-A ending on such an emotive note, it gets you wondering as what Side-B is going to bring. You don't have to wait long as Life's Many Questions brings a feature from Scrabble and sound that this jazzy funk vibe to it with this mix of drums, keys, guitars and more. Scrabble goes off on this one juxtaposing everything you think might be the answer and whisking your thoughts into a whirlwind, all in the space of a single verse. Still leaving with no real answer to life's many questions. Next up we find MNEA reworking the track Loose

Tongues by indie funk band The Stash Collective. This one features SimpleSamples and Kansul with cuts from DJ Simon C. The sound is heavy with a pounding bassline that gives this one a head banger vibe that will likely have you punching the air. The title of this one describes the track perfectly as it's all about letting their tongues loose and spitting forth the kind of bars that have you buzzing from top to bottom. The midpoint of the B-Side brings you The Most Wonderful Part Of Your Life as Conbel Evrence, on co-production, helps bring you this chilled out interlude of laid-back beat and organ notes that takes you to the point of being so relaxed you just want to float off to this one for the rest of the day but, this is MNEA and you know that is not about to happen. The penultimate track of the EP is the Free Your Mind (Extended Mix) which features guest appearances from enlxsh and UK DMC finalist 2024 DJ Rasp alongside Jess Edie. That same neo-soul vibe is here once more, only this time you get a lot more of it and you really feel how that deep bass vibrates your entire body. Enlxsh adds this deep verse that mirrors the sentiments of Jess and is all about looking deep inside to unlock what will truly set you free. DJ Rasp brings the kind of cuts that take your breath away, adding another element to the superb extended version. The final track on the EP is the Hurt (Algo Remix). Here we find that Laura Vane's stunningly powerful vocals and message remain the same, but the huge change here is the DnB sound of the remix. This one turns the tempo up a few notches, which you might think would change the vibe of this one far too much but, the increase in tempo is just enough to keep the message working while taking the track to the kind of level that could well make it a huge club banger. While DnB is not my cup of tea normally, this one actually sounds quite good and does work very well.

Now, I've kept the descriptions relatively short here but, there is a lot more that you could say about these tracks but, sometimes it's just not needed. MNEA

and Live From The Groove have done a cracking job of dropping an EP that, firstly, is as long as some albums can be these days; secondly, they have experimented with a host of different vibes and sounds that take you on a true audible rollercoaster ride. What this shows is that MNEA are not just your normal run of the mill Hip Hop collective, but they are here to bring good music from whatever genre fits the bill. So, the foundations of the sound might be in Hip Hop but, what you do get from this one is that MNEA are a collective that truly want to stretch the boundaries of their musical influences and by doing that they are going to open the listener up to a sound that you can never anticipate one hundred percent. That is especially apparent when you consider that outside of the core label artists, you will never know who might feature and the vibe they could bring.

It is actually very hard to sit here and know exactly what more I can say about this EP. It is one of those things that kind of speaks for itself and you are just going to have to listen yourself to know what feelings it is going to elicit within you.

Every feature on The Future Introspective EP brings their own energy and a diverse range of styles, flows and vocal dexterity. From Rap vocals to Soulful sounds, this one has something for everyone to enjoy and I have to say that I enjoyed every minute of it.

With all that talk of new paths to follow and new beginnings on The Future Introspection EP, has made me feel I've said enough here and so it's over to you give it a listen and see how it speaks to you.

This one is out soon on a limited run of 100 vinyl copies. One randomly selected pre-order customer will also win a USB stick with the entire back catalog from Live From The Groove and some exclusives too. There will also be CD, Cassettes and a couple of concept

canvases available too that are hand painted by Ethr82.

Digital release will follow once the vinyl is sold out. So, don't sleep on this one.

My humble thanks to Dweller and all at Live From The Groove for giving me the chance to drop this exclusive look at the EP.

Enjoy and I'll see you next time.

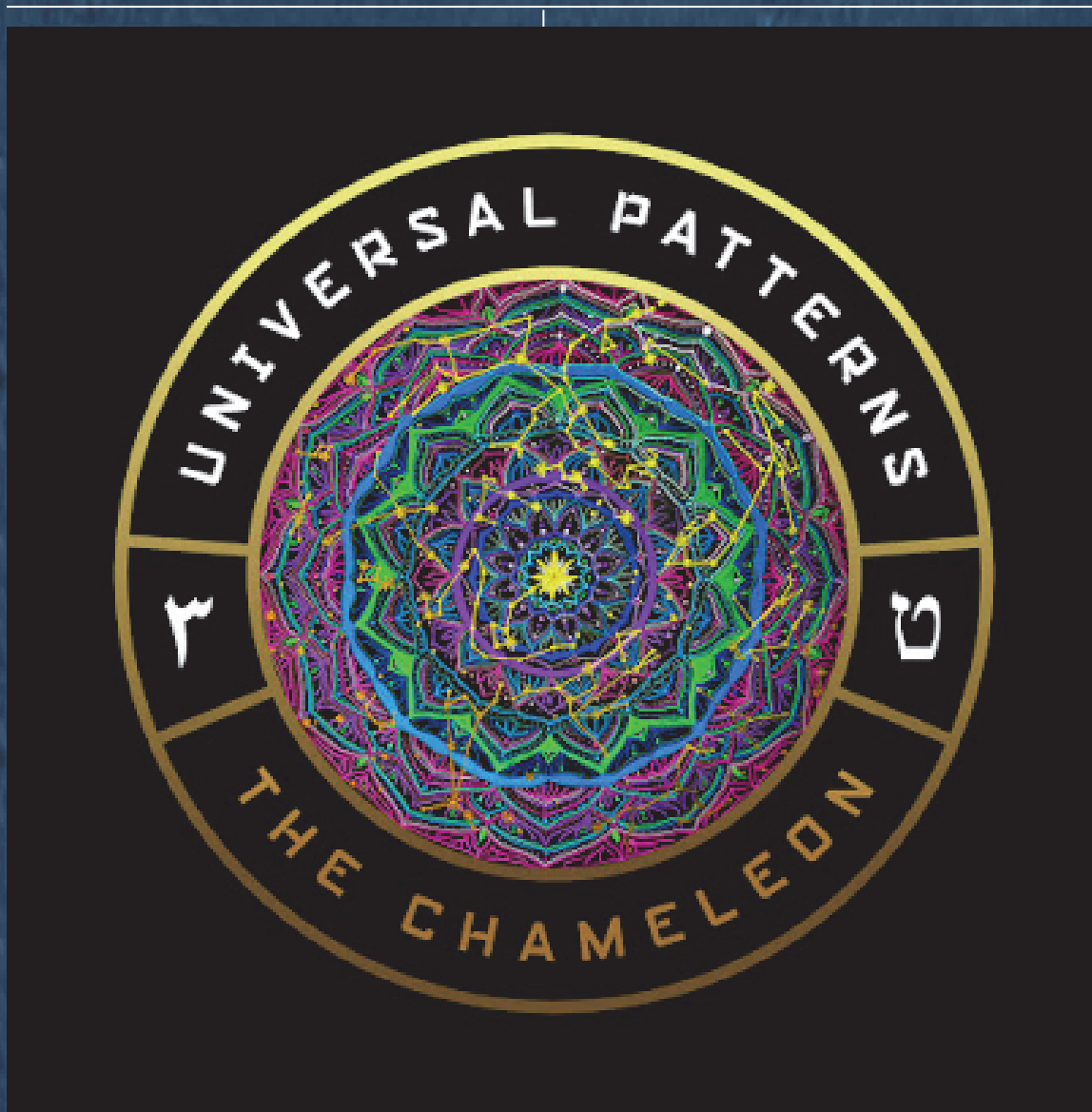
Steve

Universal Patterns By The Chameleon

It is not often that I get an album that piques my interest from the description of what its all about. However, when I got Universal Patterns by Newcastle based emcee The Chameleon (AKA Joe Robertson) the album was described as a musical exploration into AI/tech addiction, medieval knights, secret societies, numerology, spies, aliens and spiritual love, it really did grab my attention. Not only that but, the album features some of the UKs top producers and cuts from Jabbathakut, Fidel Cutstro, and Adika

Now, as this one delves into subjects, I have a personal knowledge and interest in, I think the best thing is for me get straight into it. There is a lot to get through here so join me on this deep dive into these twenty-four tracks and a little over an hour of the Universal Patterns...

It all kicks off with Through The Mirror which is produced by Remulak and has a very chilled vibe that comes with movie samples, guitar and flute notes over a laid back beat. This one serves as an introduction to the Chameleon and really just sets the stage, giving you just a glimpse of what you are about to immerse yourself into. Replicate the Fabricant is next, with production from Ryan D who gives us an into from Blade Runner before



a proper head nod beat drops in with this background sound that almost floats through your awareness and is almost juxtaposed to the beat, which brings a vibe that has you on the edge of chill and bouncing. This one explores the darker side of where technology is headed, from the way smart phones have become the norm, to how advanced tech can be implanted under or even tattooed onto the skin. It opens up the mind just where this might all lead. With all that in mind Tech Disease seems to expand on that notion. Produced by Manage the vibe has this heavy beat backed by guitar notes and cuts from Fidel Cutstro, that keeps things flowing with a laid-back edge. This definitely takes us deeper down the rabbit hole of how much tech influences how we

live. This is a world where you can use AI to write for you, create your art and even make your video's, and where the world some of us grew up in is quickly becoming a distant memory as people relay more and more on their devices and the younger generation rarely engage with the world around them. DJ A.D.S produces Virtual World and brings this head nod beat over a mix of piano notes and more that has this infectious energetic vibe to it. This one tackles things like virtual reality, virtual worlds, and ideas like the matrix where digital technology will become so advanced that you might be able to upload your consciousness to a digital world and essentially live or exist for an infinite length of time, an interesting or somewhat scary thought.

Mechanical Movements is produced by Ryan D with cuts from Jabbathakut, the sound has a heavy drum beat with these eerie strings that tweak your nerves, just a little. This is more of a skit that touches on AI, social media etc and really invites you to look deeper and read between the lines in everything you do, and ask yourself why is AI making such huge strides and why do companies want this to happen? Could be to remove the human aspect from decision making and notions such as this? Think about it and I mean really think about it...

Produced by Sam Krats, Visions of Hell brings a heavy beat that is underpinned by this deep bass and an eerie sound seems to envelop you. This one switches the narrative away from technology and on to one that focuses more on secret societies and the clandestine activities of such. This is the stuff that exists in a world beyond what we normally see, clouded in a veil of secrecy that few of us will even penetrate but, it does exist. Ladder of Destiny is produced by Mark Fear who brings a head nod beat that is backed by a choral sample I have heard many times, and one which adds a deep edge to the overall vibe of the track. Here we find the focus remains in the cloak of secrecy but, here we find the narrative looks more at how science seeks to dispel any talk of a higher spiritual power. However, all the while those who cloak themselves in the veil of secrecy are engaged with these higher, or lower, powers in direct opposition to the information they release to general public. This is another area where we need to ask more questions and read between the lines of what is being said.

Hozay brings a more funk injected sound for Beast and Bunny, where the head nod beat is mixed with strings and a funky guitar vibe. This one is short and switches the narrative of the album once more as we find it is all about the beast being tamed by the love of a woman. Ryan D is back on production for The Love Gravity, with bass and keys behind

the beat, giving this a laid-back funk vibe. Love is key in bringing balance to the world around us and this one takes us deep into many ways that you can bring love and balance into your life, something that you can't avoid when you live around Glastonbury. But however you chose to achieve it, bringing more love into your life will change the way you see and interact with everything around you. Cosmic Kiss sees Manage and Ryan D joining forces on production, alongside Jabbathakut. The sound has a chilled edge to the first half of the track with just the Piano taking the forefront, halfway in and the beat drops in with sax notes that give the kind of sound you can close your eyes and drift off too. This one is deeply emotive love song but, not one in the normal sence as this love song speaks on a whole different level with cleaver and descriptive lyrics that stick with you.

The Visit is a short instrumental piece produced by Mr Slipz that seems to be almost a bridge between emotive vibes of the last few tracks; then transporting you beyond the confines of this planet. We move out of the atmosphere with DJ Nappa on production for the Galaxy of Mirrors where a heavy beat, keys and xylophone notes transport us to a new level of conscious awareness. Here we become embroiled in thoughts of time and space, where quantum mechanics and theory open us up to new ideas that encompass travel beyond what we know as now possible where the current laws of physics chose not to go. With those mind-blowing concepts now anchored in our awareness Speed of Thought takes that and runs with it. Ryan D's production uses piano, sax and drums to keep us focused while The Chameleon leaves the rabbit hole and enters a wormhole that transcends spacetime and delves deep into what the mind is capable of if you truly focus. There is also a side focus here which brings in the subject of extraterrestrial biological entities, or Aliens. Controversial to some but, a subject that is inexorably linked to our awareness when we leave the confines of our planet and the 3-D construct. Talk of

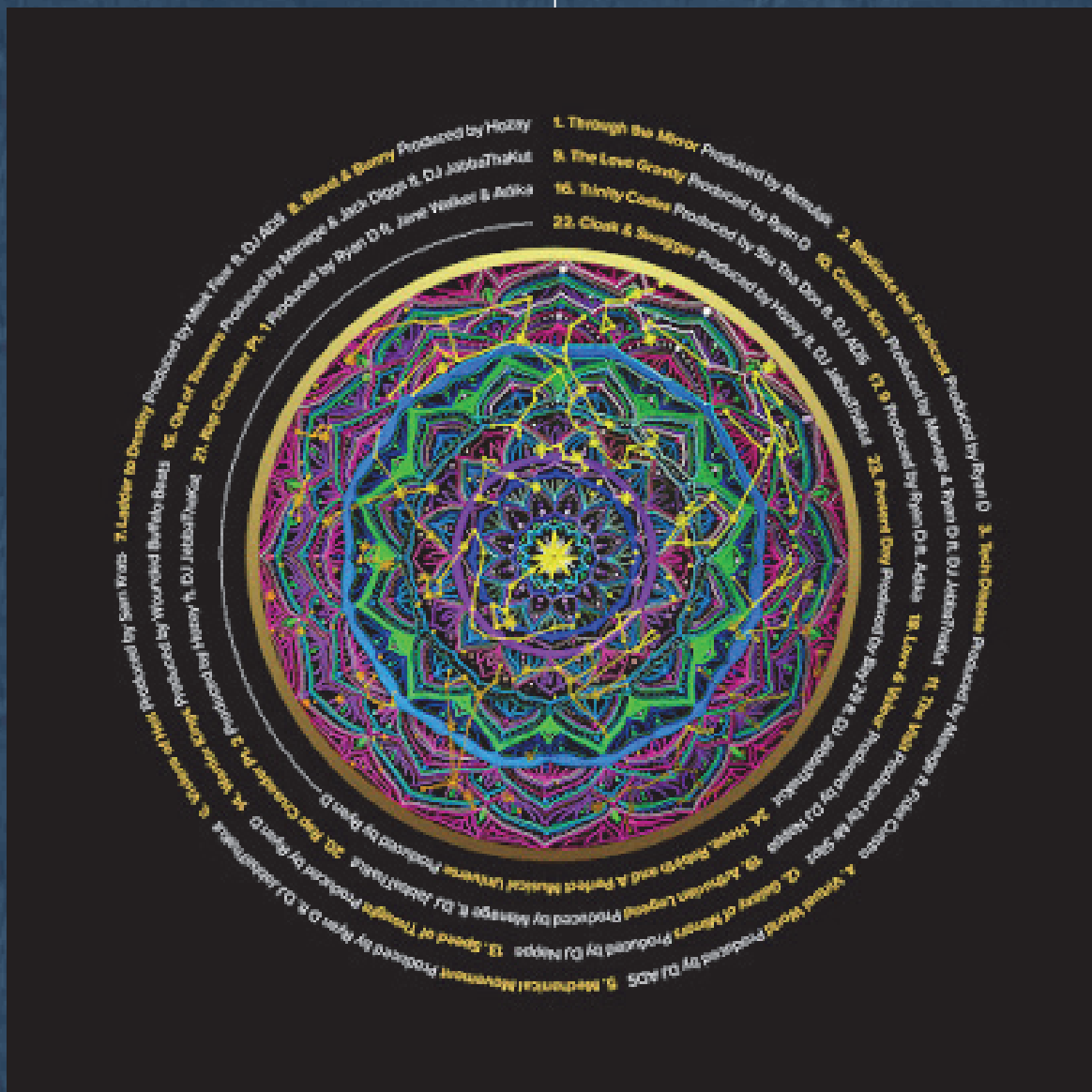
Aliens and UFOs continues with Warrior Kings where complex lyrics and the concept of planet earth being visited by UAP's (Unknown Ariel Phenomena) takes the forefront. The production comes from Wounded Buffalo Beats who creates this head nod vibe that is underpinned by piano notes and has this vocal sample that seems to speak to you on an unconscious level, just as another intelligence might do. Out of Towners continues subjects of an out of this world nature. Produced by Manage and Jack Diggs, this one has an almost unsettling sound of drums and piano. There are almost too many things to pin down in this one from Aliens and UFOs to the Black Knight satellite and beyond. This one will have you mind in loops questioning what's real and what's not, and if these things are real just what binds them all together?

Trinity Codes switches the narrative once more, with production from Stu Tha Don and cuts from DJ A.D.S this one hits with a pounding beat and a mariachi type guitar and vocal samples that have you moving while listening intently to the vocals. This one seems to take us away from one particular focus on the world around us and takes us within. It is almost like we are listening to the thoughts of the protagonist as he sits and considers much of his internal knowledge and where it will lead him next and what effect that will have on those around him. As you consider what might come next, 9 comes forward to burst any notion that you might be able to string a cohesive thought into something that will help you understand. The head nod beat from Ryan D and cuts from Adika form this sound that you can't help but enjoy; and all the while you enjoy that beat these deep lyrics that explore many aspects of the unseen world around us, sink into your unconscious awareness.

As the heavy beat and string infused head nod vibe from DJ Nappa hit from Love and Valor, it is time to switch the narrative once more, now we find ourselves drawn back through time to the realm of knights and wizards. A realm

that could well still exist in another dimension, a place where the knight stands for all that is good and protects the land and its people. Our journey to the land of myth and legend continues with Arthurian Legend. This one is produced by Manage and has cuts from Jabbathakut. Manage brings strings and etheric vocals over this pounding beat that gets your head nodding. But there are no vocals here as this little instrumental makes you drawn back to its title and has you dreaming, albeit briefly, of the legends of king Arthur and the knights of the round table, something that is always in your awareness around Glastonbury, a place that it often described as Avalon. As your mind drifts into the mists of Avalon Hozay brings us an etheric sound of choral samples, guitar notes and a hefty drum beat for the Rap Crusader pt 2. Here the knights of old merge with the emcee to bring you a new bread of crusader, one who uses their lyrics as both sword and shield, while Jabbathakut slices the air with battleaxe cuts. This is followed directly by the Rap Crusader pt 1, produced by Ryan D, with cuts from Adika and additional vocals from Jane Walker, this one has the kind of beat that will have you out your seat, hitting hard with huge energy. This one is both a prequel and a sequel to what has gone before. Time to just sit back and enjoy, nuff said for now...

Hozay and Jabbathakut are back for Cloak and Swagger, a pounding beat with strings gets the energy levels up and the heads nodding once more. This one sees The Chameleon entering the world of international espionage. This one will have you thinking of James Bond, Jason Bourne, and more with no secrets safe as The Chameleon uncovers everything bringing it out into the open for everyone to see. The penultimate track of the album is Present Day, produced by Bay 29 and featuring Jabbathakut on the cuts, this one is an instrumental track that has a heavy beat with a background sound that has a gritty dark feel at times, while at others the piano comes forward to bring calm. The track focuses on some of the subjects



that are seen in the media every day, from the war in Ukraine and the horrific situation in Palestine, to global warming, these are some of the of what we see every day, things that fill us with fear. The album ends with Hope, Rebirth and A Perfect Musical Universe. Just the title alone lifts your spirits, and the uplifting sound of sax, bass, keys and strings gives you that sense of hope and rebirth across the first two minutes; the following two minutes bring this piano track that forms the background to the vocals, a sampled narrative on music and what the perfect musical universe might look like. Now I'm not going to say I know who wrote this piece but, it does

touch you and leaves you pondering that notion long after the track has ended.

With everything I have just written, how can I possibly sum up this album? Firstly, I can simply say WOW, because this album is packed so full of knowledge and information you could easily make two albums from this and it would still have the same impact. But, let me try and say just a little bit more...

Lyrically I found this to be extremely good because The Chameleon has a solid vocal style, flow and his wordplay are spot on and the way he incorporates the subject matter and complex descriptive narratives is, quite honestly, superb and





being able to hear every word of this is truly something. Not only are some of these subjects the kind of esoteric stuff that many don't like to speak about but, here he packs so much into this album its just mind blowing. I did like the way that each subject matter is grouped in a way that you could split them into little EPs and they would still work. The grouping might seem a little strange at first but, as you listen there is no effect on the flow and the positioning of the tracks about love and knights and strategically positioned to break up some of the heftier subjects so as to not overload the listener. It is still a marathon listen but, it has to be well worth it in my mind.

The production on this one is also top notch and you can probably see that from the names of the production credits. It just works so well in matching the vibe of each track and keeping the overall flow of the album working. There are all those little movie extracts

and things that also add extra depth to the narrative of each track too. I don't think I need to say much else production wise, it just that good.

Also great to see a wealth of cuts on this one too. Jabbathakut, Adika and Fidel Cutstro, all do a cracking job in adding that little extra depth to those tracks they feature on. It just brings that real Hip Hop vibe to life.

There is stuff on this album that I could talk about for hours as I have personally researched a lot of it in the past and it is always good to see someone willing to bring those

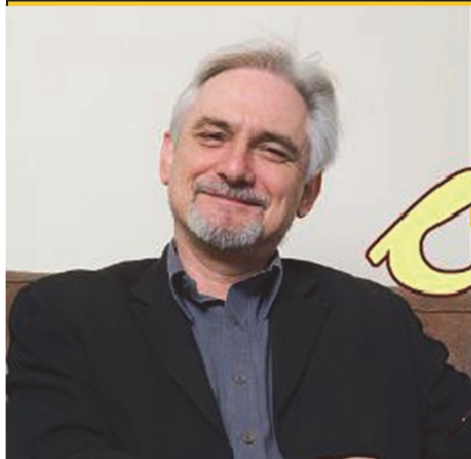
subjects to life in a way that is enjoyable on a different level. Everything on the album is what you can encounter in day to day life, some of it is more sobering while much can be uplifting but, what is important here is that by bringing this stuff to you through the medium of music, allows you to enjoy it in a new way or, just enjoy it for being music, you do not necessarily have to immerse yourself in the subject matter, although I suspect that many people will find themselves looking up a particular subject after listening.

For me, this is one that has to be heard to be believed and understood. It is a deep dive beyond the normal and there is nothing wrong with that right, plus it makes you think and that is a good thing.

Universal Patterns is out now.

I'll see you next time.

Steve.



c.j.stone

I Became a Traveller

I'm not a New Age Traveller. For a start, I don't have dreadlocks. I don't have nose rings or a baggy jumper. I don't even have a dog on a piece of string. But I do live in a van.

I can't say that I made the decision consciously or deliberately. It wasn't a political statement. I lost my flat at the same time that my car needed its MOT, at the same time that I discovered that I needed a new engine. It would have cost me the best part of a thousand pounds to get it back on the road. I needed a vehicle and somewhere to live. Then I saw the advert: "Converted Ambulance for sale, £1600." It was just around the corner from my Mom and Dad's house. I fell in love with it immediately. I bargained him down to £1300, and two days later, I was the proud owner of a 2-Litre Ford Transit Disability Transport Vehicle converted into a camper van.

It has a bed and a table and a cooker and a sink and storage space and shelves and curtains and lights. My Mom made the curtains while my Dad fixed the lights. It even has a toilet: a nasty little chemical loo in a wooden cubby hole, which I only use on the rarest of occasions. I soon learned not to travel when there was anything in it. Half a nauseous day washing the stinking blue stains off the walls and floor and door of the toilet space after a ride down a particularly bumpy track was enough to score this lesson on my consciousness forever.

Logistics on the Road

At first I was nervous. I wasn't at all sure I could handle it. Where would I park? How would I bathe? What would I do in the evenings? I'm the sort of person who genuinely needs people around me. How would I cope with life on the road? But, actually, it's nowhere near as difficult as you would imagine.

Parking up can be the most difficult. So far, I've slept in several car-parks, several lay-bys, one or two festival sites, and—once or twice—just by the

roadside. I haven't yet found the perfect place. But everywhere I go, I'm always on the lookout. It's like everything else: when you have a need, your brain automatically goes into problem-solving mode. I spend a lot of time pouring over maps for ideal sites; I'm asking around amongst the travellers, and I'm registering places in my memory for future exploration.

And I've no doubt I will find a site. Despite the appearance that the whole world has been parcelled and packaged into neat little plots for the profit and pleasure of the moneyed classes, the fact is that there are still nooks and crannies out there for the intrepid traveller to nestle into. I'm an optimist. I've always believed I have a place in the world.

One solution which always comes in handy is the pub car park. That way, you kill two birds with one stone: something to do in the evening and somewhere to sleep that night. All you have to do is to ask the manager. I haven't been refused yet.

The beauty of it is that you never know where you're going to end up. I've been having a certain feeling I've not had since I was a child. You know, you wake up in the morning, and for the first few seconds, you just don't know where you are. It's exciting. And then you look out of the window, and some new sight greets you: some tree you've never seen before, rustling in the breeze, or the vast stretches of some dreamy English scenery that makes your heart leap in appreciation. One day, I woke up in the car park at Avebury in Wiltshire and thought, "Bloody hell, I'm on a racetrack!" It was the morning after the Summer Solstice. It must have had something to do with what I was up to the night before.

I mentioned bathing. Actually, that's the easiest part. My Mom came up with the solution. She pointed out that in the old days, people didn't have baths, but they still kept themselves clean. She told me to get a bowl of water and a flannel. And then she quoted an

old saying of my grandfather's: "You wash up as far as possible. You wash down as far as possible. And then you wash Possible."

One problem I had, being a writer on the road, was where to plug in my computer. I have a mains hook-up system. I used to have to stay at campsites whenever I wanted to do some work. This had two disadvantages. Firstly, it costs money. Secondly, I was constantly being distracted by jovial holiday-makers laughing and playing bat and ball on the manicured lawns. I wanted to kill them for their impudence. And then I found the solution: solar panels. Now I can work wherever I want. So I'm not only a travelling writer, I'm ecologically sound too. Of course, it's easier for me than for a lot of travellers. Being a known writer, I carry an NUJ card. I also have an income. If the police ever stop me—though they haven't so far—then I'm fairly certain they'll leave me alone. I plan to offer my services to other travellers. Having a witness on site should come in handy. At the same time, I can maybe learn a little more about the travelling lifestyle from the more seasoned veterans.

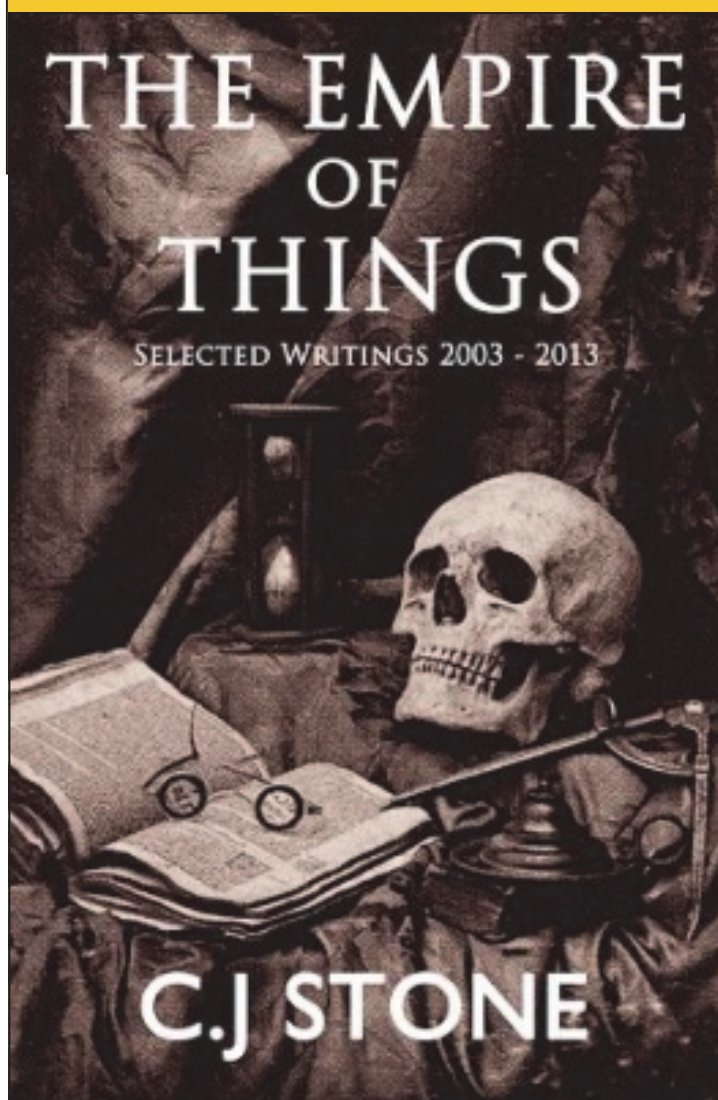
Hierarchy Amongst Travellers

There's definitely a hierarchy among travellers. Bottom of the pile would be someone like me: naive, untutored, unlearned, unable to fix my own van even, living in a camper van rather than a truck. Even the toilet lets me down. Real travellers don't have toilets. They dig a hole and do business under the stars.

Next up would be the ones who took the lifestyle up during the rave era: people like Spiral Tribe, who are even now travelling in Europe. Above them are the convoy people, of course: the ones who went through the battle of the Beanfield in 1985 and who can say, "I was at Stonehenge in '75, man," and then regale you with some implausible tale of how many drugs they took in one out-of-this-world session.

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Andy Sharrocks is Living the Blues

<https://andysharrocks.net/>

Live with 'Where's all the love gone? With the Incurable Romantics
at the Narrowboat Sessions:

<https://www.youtube.com/watch?v=G-lnoGct7-o>

*Alan Dearling enjoyed listening to, then chatting
with Andy at a live UK Americana gig at the 3 Wise
Monkeys bar and Thai restaurant*

alan dearling

Andy really looks the part. A genuine Outlaw Blues kind of look. His gravelly voice is particularly suited for what has been described as, *"Alternative Country with Menaces!"*

On this occasion Andy was joined by Danny Bourassa on guitar and Michelle Turnbull on vocals and percussion. They were promoting the triple volume: **Country Rock 'n' Roll 'n' Dirty Blues** albums. The evening started mellow and then, in the second set, it got lively and rockin'.

Andy was extremely kind and he spent a while telling me about his life in music, starting way back when in punk times and then bringing his story up to date. He's previously released , 'Walking in Familiar Footsteps, featuring Mick Taylor and Paul Jones (2004), and 'Dirt' (2009) with the Smokin' Jackets.

Alan: Hi Andy, I believe you started out in the days of punk, around 1976. Tell me a bit about those early days...

Andy: Hi Alan, well my ground zero for punk was Patti Smith, I absolutely loved 'Horses'. I was living in a commune in Rochdale at the time, quite a bit younger than the other inhabitants, and I had 'Horses' on heavy rotation. I lived in an attic room which was accessed by stairs, and suddenly my good buddy, Dave Edwards, appeared at the top of the stairs and screamed, *"... if you don't take that off now, I'll come over there and throw it out of the window."* I thought, *"Wow, what a response"* to this amazing powerful music. So when the punk scene exploded proper with The Sex Pistols on The Bill Grundy show I was in the front line. I was still in my teens at the time, so I cut my waist length hair, shaved my beard off, made all my jeans drainpipes and embraced it full on. I had a disco called Andy Sharrocks' No Crap Disco

– If you want it straight don't book me. I played mainly Punk and reggae, and because reggae was fairly new at the time I turned a lot of people on to it. I saw all the new bands coming through at The Electric Circus in Manchester, The Clash, The Damned, The Stranglers, The Jam, all of them except The Sex Pistols, although I did have a ticket to see them at The Champness Hall Rochdale before the whole tour was cancelled.

There was a common conception in those days that hippies hated punks and punks hated hippies but it wasn't like that in the north, they lived in harmony, all of them sticking it to the Man, just with a different dress code. I don't think it was like that anywhere, all the tribes were just a part of the large umbrella called the counter-culture, it was just a story for the media to get their teeth into. For me personally it was great because it introduced the whole DIY ethos of putting out your own music, without having the say so of an A & R man. My first single was 'We Want It Legalised', which opens with the line: *"It's been fifty years since the prohibition."* Well almost another fifty years have passed since then, so although I don't smoke anymore, I truly stand behind my words. I put out another single on my own label, Roach Records, then in 2004 I released 'Walking in Familiar Footsteps' on my own label and again in 2009 with 'Dirt', and recently with my triple vinyl album, so I am carrying on the punk legacy to this day. None of them have been commercially successful, but to me, getting them out in the universe was my number one priority.

Alan: Later you are on record as saying you got into Americana via Steve Earle's music and others, and wanted only to work with your own songs. Has that been a good decision?

Andy: That's right, Steve Earle was my



ground zero for my love of Alt-country, or New country, as it was called in the mid-80s. I had got turned onto country via The Stones, Dead Flowers, Wild Horses, Sweet Virginia etc, but Steve had a rawness which really appealed to me, and it was only three chords which resonates with me. I love raw passionate music, hence my love for Iggy and The Stooges, The New York Dolls and Patti Smith.

To only do my own material hasn't been a good decision commercially, and continues not to be easy. When I said that about cover songs, what I meant was I didn't want to be in a covers band, I didn't want to be a cabaret artist or a pub singer, playing music just to get paid. I am and always have been a song-writer, and that is so important to me. I have been writing poetry since I was twelve and that developed into lyrics in my late teens. It's not something I want to do, it's something I have to do. I write a lot about people I have known or crossed paths with, and events in my life. Not all the time, but a lot of the time. I make people immortal by writing a song about them, and most of them were such tragic figures that they are no longer with us.

Alan: I believe that you played at the new Traveller festival at Deeply Vale. What are your memories of that?

Andy: I was one of the first organisers of The Deeply Vale festival. It all came out of the commune I talked about earlier. Various members spent the summer of '75 and '76 just travelling from one free festival to another, one of them was in Rhayader in Wales, but someone had put a poster up in Stonehenge saying it was Rhyd-Ddu also in Wales. Dave Edwards drove us to Rhyd-Ddu in his brother's van, and of course it was deserted. Dave Edwards said to Dave Smith, put your own festival on, and that thought germinated in

his head, until we came back from Rivington Pike festival near Bolton, and he galvanised us into action (Dave Smith and Dave Edwards were residents in the commune). He then got Chris Hewitt on board who ran the Tractor Music shop in Rochdale and had a PA system. I was the DJ on the first festival playing sounds from morning till night in between bands. It was a great place for a festival, completely off the beaten track and once you got to the site it was a natural amphitheatre.

Alan: On your first solo album, 'Walking in Familiar Footsteps', you were joined by Mick Taylor who played with the Stones and Paul Jones from the Manfreds and the Blues Band. How did that come about?

Andy: I used to be a tour manager. The last tour I did was with Errol Brown. He had as support Ray Minhinnett, who used to play with Frankie Miller. Ray had a partner Hilly Briggs on keyboards. After the tour finished I got offered a job as production manager for the company in London, but was living in Manchester at the time, so I spent three months crashing on the floor of Errol Brown's rigger in Watford. Hilly Briggs rang me randomly one night and he lived just round the corner. He had a studio in his house and we started working together on what would be 'Walking In Familiar Footsteps'. What I didn't know was he had just produced Mick Taylor's album, 'A Stone's Throw'. Half-way through the project Hilly said why don't you ask Mick to play on the album, and I was like "*Don't be silly, why would Mick Taylor want to play on my album?*" The upshot was I plucked up courage to phone him and he agreed to play on four tracks. I had worked with Manfreds through the company I worked for, we toured them many times on The Maximum R n B Show. That was them with three or four guests, like Long John



Baldry, Colin Blunstone, Chris Farlowe, and they would back them too, so I had got to know Paul Jones very well. From the positive result of my call with Mick, I thought why not ask Paul, and he readily agreed. I played many gigs with Mick Taylor as support, and he also played in the band at the launch gig for the album and at The Harelbeke Blues Festival in Belgium. I have haven't seen him for a while now, he doesn't really gig anymore

Alan: You've just released a triple vinyl set, 'Country Rock 'n' Roll 'n' Durty Blues'. How's that going?

Andy: How is that going artistically? Great. How's it going spiritually? Great. How's it going commercially? Not so great. The drawback of putting your own product in the market place is that you don't have a marketing budget, or at least I don't and never did have. But I am very proud of the album, 36 tracks, recorded live in the studio as a band in 8 days with a couple of days overdubbing, but it's about as live and fresh as you can get, which is exactly as I wanted. The reviews I got for the album were phenomenal, with many comparisons to people like The Band, Ronnie Lane's Slim Chance, Steve Earle, even Eddie and The Hotrods for the rockier numbers, and even

Bob Dylan, which is going a bit far really, but I couldn't ask for better reviews.

I just hope some kid in fifty years' time picks up a copy of the album, plays it, and thinks wow these songs are great... I'm going to form a band and cover these songs. A bit like the Stones and Cream did with Robert Johnson.

Alan: Recently I've written articles about two unusual musical enterprises. One is the Narrowboat Sessions and the other is Mr Wilson's Second Liners. What has been your involvement?

Andy: I came across The Narrowboat Sessions though another Americana band, West On Colfax, who posted their session on Facebook, so I asked them about it. I contacted Mark Van Juggler last year and recorded my first session solo in Glasson Docks near Lancaster on a rainy night after just returning from The Magpies Festival near York. This was very lucky as he had a cancellation, and asked me if I would like to do it. I saw his post this year just after Easter saying he starting the sessions again in May, so I contacted him immediately and got the whole band down to Chirk in Wales where we recorded three more songs, 'Where's All The



Michelle Turnbull



Andy Sharrock



Danny Bourassa

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21st September at 9pm**

Love Gone', 'What Did You Say' and 'Country Rock 'n' Roll 'n' Durty Blues'.

Mr Wilson's Second Liners played on four tracks on the album. What a gas playing with those guys. They came through Danny my guitarist, he worked at Johnny Roadhouse for 23 years and met most musicians in and around Manchester. Will Lenton, one of Mr Wilson's and the guys who put the section together for the album plays Johnny Roadhouse's old bass sax, it's a monster. So Danny rang Will who was on board immediately. It amazes me how totally brilliant musicians say yes without hesitation. Victor Brox was also due to play on the album, I knew Victor from when he played Deeply Vale. I was thinking of keyboard players and I thought of course Victor, so I rang him and he was on board straight away, but the recording kept getting put back for various reasons and unfortunately Victor left us on the day he was due in the studio to lay his tracks down.

Alan: Folk have had a good lively night of rock 'n' blues in the company of you and your band. What are your current musical plans?

Andy: Thanks Alan, they did seem to enjoy it didn't they? My next musical plans are getting as many gigs as possible, playing at The Big Tree in Todmorden on November 2nd for an Alzheimer's charity event, I think that will be solo.

HMV Manchester with the whole band at 2pm on October 26th.

I am just starting to apply for the festivals next year, hopefully we get a few, and I am forever writing new songs. That will never stop. So will be demo-ing those with Danny before long. Getting my songs out is of prime importance to me, what good are 400 songs sat in various books. There's only me who knows the melody, so if I pop my clogs I will have spent my life writing songs only to have less than a quarter released.

Alan: Many thanks for your time and company!

Andy: Many thanks to you Alan, great to meet you, and hope to do so again in the future.

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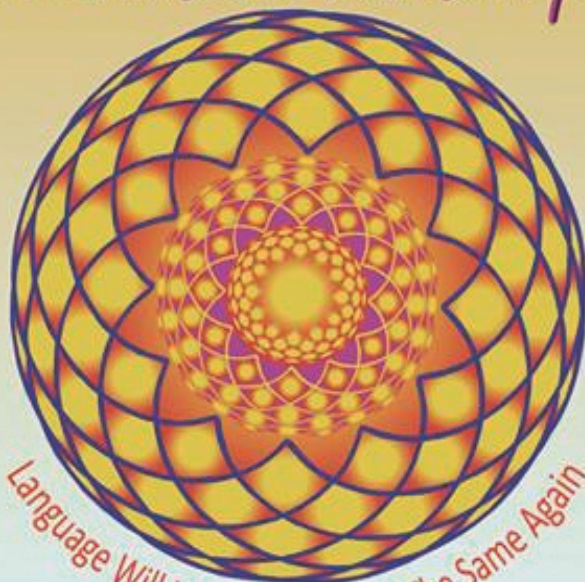
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**AMBER WEEKES
A LADY WITH A SONG
AMBER INN RECORDS**

The latest album from Amber Weekes finds her paying tribute to Nancy Wilson, the singer discovered by Cannonball Adderley (with whom she made a classic album), who recorded a string of jazz-inspired albums for Capitol in the 1960s, had great success in the pop world, and was an influential household name during her final 50 years. For this release, Amber, along with producer/arranger/conductor Mark Cargill chose songs from Wilson's repertoire to convey a wide variety of emotions and styles. To assist with this they then brought pianists Tony Campodónico and Andy Langham, bassists Jeff Littleton and John B. Williams, and drummers Fritz Wise and Oscar Seaton, several horns and (on "Supertime") a

gospel choir, plus featured guests as guitarists Russell Malone and Paul Jackson Jr, and tenor-saxophonists Gerald Alright and Rickey Woodard.

I have reviewed a few of Amber's albums in the past, but nothing has ever really grabbed me quite like this one. This is classic old school storytelling which could be coming at us straight from the Fifties or Sixties, easily fitting in with musicals, film or classic jazz, where the band (or big band) are there to provide support to a singer who is in total control of everything. Her vocals are velvet, taking us on a wonderful journey as we are truly taken back in time. It feels so strange to me to be listening to an album like this in 2024 which was not released sixty years earlier as it is so far removed from what passes for music in the pop charts as to be from a totally different planet. There is depth, there is care and a true feeling of love of both the songs and the audience listening to them. I have never felt a connection like this with any of Amber's previous albums I have come across, and there is no doubt that for fans of this style of soft jazz/singer material this is quite some release. I rarely fully agree with what is said in a press release, but this time I have to say it has hit the nail on the head when it said, "one of today's greats pays homage to a legend." A wonderfully relaxing and enthralling album.



**BASS COMMUNION
THE ITSELF OF ITSELF
FOURTH DIMENSION**

There is no doubt in my mind that Steven Wilson has been one of the most important progressive musicians over the last few decades, but I have also learned to treat each of his albums as a separate entity as while he has released some masterpieces there are also others which I have felt to be quite poor, even though others have raved over them. I even once used the horrific phrase “prog by numbers” with one of his solo albums, but no-one could ever say that about the latest release as Bass Communion. Even though I have reviewed albums of his for the last 30 years I have not previously come across Bass Communion, even though the debut came out at the end of the Nineties and this is his sixteenth album since then. Here we find Steven in a very different place to what I have come to expect from him, as he brings together ambient, drone, noise and other sub-genres to create something which is seeing him being likened to SunnO))), Earth and Merzbow.

When I played this I had not read the press release, so did not actually realise it was from Wilson, something I am pleased about as that knowledge could not impact my view of the music contained within, which to me is some of the most interesting and fascinating work I have heard from him in some years. There is a layered depth within which is intriguing, yet it is also somehow ethereal like a deep fog which feels heavy yet has no substance as one walks through, but it masks everything behind and coats everything with the same dank and dark colour. It is a fog horn in the distance, a warning of danger yet unseen, but menacing as even things of no import become creatures of the night with teeth and fans ready to take our souls, even though it is all in our imagination. It is a scary album in that respect, as one is taken deep into a troubling world, with the

cover art tying in as we wonder what happened to the people who once enjoyed being on that boat, now a wreck lying in the mud. Was there a catastrophe or was it just age which condemned it to where it is now? What are the stories behind it?

I first started listening to Wilson with No Man Is An Island Except the Isle of Man and cassettes of Porcupine Tree, following him through Blackfield and his solo works, and there is no doubt this is one his most intriguing, complex and complete works to date. It will not be to everyone’s tastes as he left the well-trodden path of mainstream prog far behind and is now seeking his way through the misty marsh where dangers are ever present. Play it on headphones, with the lights out, in the middle of the night, to understand the majesty which is Bass Communion.



**BEN LLOYD
LEAP OF FAITH
INDEPENDENT**

Ben Lloyd is a New Zealand based singer-songwriter who has been writing acoustic guitar-based rock songs for over 30 years, both in bands and also playing solo gigs. ‘Leap of Faith’, recorded with producer Tim Julian is his second album, following on from 2013’s ‘Lighthouse’ which was recorded with guitarist Santiago Rebagliati from Kokomo. My initial reaction when first listening to this was to have a huge smile on my face, as this is music from the heart and not something which has been created for a mass audience who have been trained to listen to whatever is in the charts and to worship at the altar of autotune and banality. What we have here is an artist who is heading back to the likes of The Peppercorns and The Loveless to create music which is too aggressive for singer/songwriter, too pop for those who want their rock to be sweaty, and too rock for those who want to be in the mainstream.

There is a lovely huge guitar sound behind all of this, and in some ways one can think of Ben as approaching music in the same manner as Bryan Adams, with a soulful voice full of passion. I can imagine Ben playing with fellow Kiwi's Ravenhall as although his Go West tendencies are not quite as pronounced, they have obviously been an influence on him as well and they will attract the same type of audience. This is music to be enjoyed for its own sake from a performer who definitely should be far more in the spotlight. This is certainly worthy of discovery from those who want their music to be melodic and rock based without ever getting heavy.

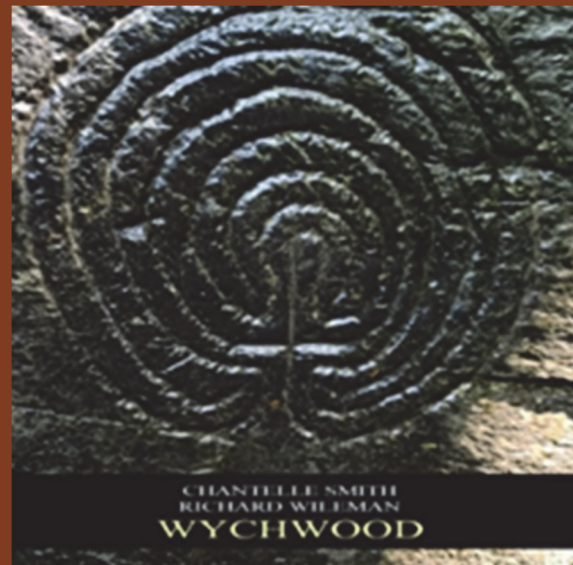


THE BOB LAZAR STORY THE BOB LAZARUS CHRONICLES PT. 2: LO FI CURLY FRIES

Following on from Matt's EP last year, 'The Bob Lazarus Chronicles Pt. 1: Foodstool Resurrection', we now get another release of short choppy numbers which is Matt finishing off some pieces he has been working on for some years. The foodstool is ever present, as here the artwork is food on a stool! Plus the longest song on this release (at a whole 2:49) is "Foodstool vs Dronestool" (for more of Matt's work in a drone style then check out Dronestool, as he has been releasing material under that name as well). Matt is an eclectic highly skilled-musician, and I have often felt the reason he is not more well-known within prog circles is that, like me, he resides on the South Island of New Zealand, which is roughly a million miles away from any prog hub. Just one of the downsides of living at the end of the world is that very few musicians can actually make a living in their own country, although the isolation from the rest of the world has nothing to do with the quality, just that no-one can find us on a map, let alone discover the music. (Yes, Lorde and Neil Finn are outliers, while Alien Weaponry spend more time overseas than they do in their own

country).

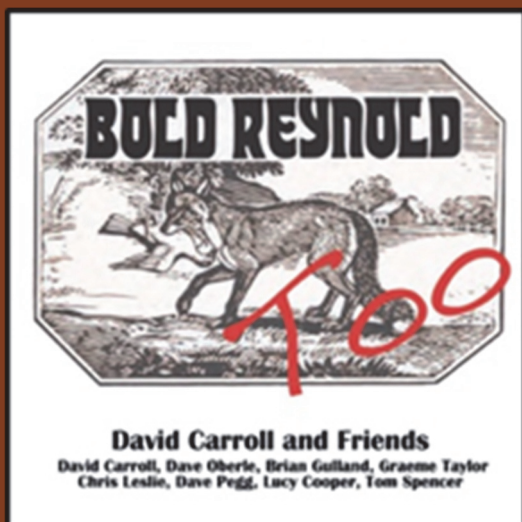
Matt has allowed his imagination to wonder on this EP, much as he did on the last one, so there are far more keyboards than one would normally expect from his work, and not much guitar, but he packs a lot in within the 11:02 he has allowed himself (which actually includes 11 tracks). My only real complaint is that overall it is just too short, but I guess that is because I am still holding out for a new album given it has been five years since the last one. However, with Chris Jago residing in New York it does not exactly make for easy collaboration, but one can hope. This release is aimed more at fans like me who are already au fait with his releases to date, and it is yet another example of his fine musicianship and eclectic ideas. Six songs well under a minute in length, only one over two, if you don't like what you are listening to then don't worry as something else will be along in a minute. Not many progheads overtly display their humour like Matt does, and more power to him and his foodstools.



CHANTELLE SMITH & RICHARD WILEMAN WYCHWOOD EP INDEPENDENT

I have been writing about Richard's music for 30 years, firstly as Lives & Times, then Karda Estra, until finally he was releasing music under his own name. There were also a few studio only collaborations, but here we find him with Chantelle Smith as a duo who have been performing their folk/horror, weird tales and myths project live for just over a year, containing songs written by both of them plus storytelling and improvisations. On this four-track EP, songs 1 and 3 are written by Chantelle, 2 and 4 by Richard, while Chantelle provides vocals, harp, guitar, shruti box and Richard guitar, guitar synth, keyboards, bass, percussion, vocals, accordion.

With proper vocals as opposed to the wordless improvisations of Karda Estra, and a much stronger move into folk with harp and stringed instruments having a very important part, this is quite a departure to what I would normally expect from Richard. However, when one looks at Chantelle's history of working in the tradition one can see where these influences are coming from. The two song-writing styles are quite different, yet pulled together by the guitars with the beginning of "Wheel of Fortune", which is not only quite Floydian in its approach but is a revisit to a song recorded by Richard on his 2020 solo album 'Arcana'. Chantelle is very rooted in folk, and is providing Richard with a different musical foil, the result being something which is ethereal and quite beautiful. Let us hope it is not too long before the two of them combine to produce an album as the combination of talents and background are making for very interesting music indeed, with prog folk being very much the order of the day.



DAVID CARROLL & FRIENDS BOLD REYNOLD TOO
TALKING ELEPHANT RECORDS

Carroll has returned with his second album, which is a very close sequel indeed to the debut from last year with the same guests as before, making this something which any fans of folk rock, and in particular of Gryphon and Fairport Convention must have in their collection. Carroll (bouzouki, mandolin, acoustic & electric guitar, acoustic & electric dulcimer, uilleann pipes, lute, vocals) has again been joined from the former by Brian Gulland (bassoon, contra bassoon, keyboards, soprano alto tenor & bass crumhorns, recorders, soprano sax, tuba, euphonium, tenor horn, cor anglais, harp, whistle, vocals), Dave Oberlé (drums, tubano dancing drum, bhangra dhol, bodhran, spoons, vocals) and Graeme Taylor (electric guitar, engineer, producer) while from the

latter we have Chris Leslie (fiddle, vocals) and Dave Pegg (bass) plus Tom Spencer (banjo) from The Professionals and The Men They Couldn't Hang and Lucy Cooper (vocals).

Given who is involved, the sound of this album is exactly what one may expect, in that we have folk rock based in the tradition which gives us the Fairport stylings, but with the instrumentation which is so very reminiscent of Gryphon. Carroll has again brought together his friends to produce an album which never sounds as if it has come to us from the present day but as if it has been transported fully formed from 50 years ago, but given who is involved that perhaps should not be much of a surprise. The bringing together of different bands and styles is so wonderful it is a surprise that it has not happened before now, and while I do not know if they played together back in the day I would be surprised if they hadn't, but it has taken until now for someone to get them together in the studio and providing the songs and leadership to produce yet another stunning release. It is strange to think that last year saw Carroll's first album in his own right, even though he has been in the scene since the Seventies, and he has already returned with yet another gem. The use of different lead singers does give this a somewhat ensemble feel, and it never feels like a solo album but instead is an group release of some import.

One can only hope that Carroll continues in the same vein and there is another release coming soon, as while it took many years for the debut to be released he has hit the folk rock scene with a vengeance as this is yet another essential release.



DAVID GILMOUR
LUCK AND STRANGE
SONY MUSIC

Putting The Orb to one side (with whom he has recorded two albums), it can never be said that

Gilmour has exactly been prolific away from Waters (however much he would hate to admit it). Together they recorded 11 albums in 15 years (plus Gilmour's debut), and then in the following 40 years Gilmour released 3 with Pink Floyd and 3 other solo releases prior to this one, the last being 9 years ago. I am not sure who was expecting another solo album now Gilmour is in his late seventies, but it certainly was not me. Also unexpected was the realisation that Richard Wright performs on the title track, and given he died back in 2008 it shows how long Gilmour has been sat on that material.

I have been a fan of Floyd for more than 40 years, even buying 'Animals' on 8-track when it was released, and remember the joy of first getting a CD player and playing 'Wish You Were Here' on repeat all day in my flat. But when one comes to release from an icon how can one remove the subjectivity and memories from the objectivity and come up with words to accurately describe what one is listening to? I decided to stay clear of all other reviews and give myself the opportunity to play this album multiple times before starting to collect my thoughts, and I am glad I did just that as there is no doubt that this is one of his best albums in many years, and while not infallible there is a lot going for it.

His vocals and guitar still have all the presence and dynamics one would expect, and he is one of the few guitarists in the world where one could listen to just a few bars and immediately know who is playing, such is his individual style. His vocals still have that soft and welcoming gravelly drawl which seems not to have aged over the years, with just a little quavering on the long-held notes. As well as being a really enjoyable album, this is very much a family affair. Gilmour's wife, writer Polly Samson, wrote the majority of the lyrics, which she said reflected themes of mortality and ageing and adapted the lyrics for "Dark and Velvet Nights" from a poem she composed for their wedding anniversary. Their son Gabriel contributed backing vocals on a few tracks, another son, Charlie, contributed some lyrics of "Scattered while their daughter Romany provides lead vocals on "Between Two Points", harp on a couple of songs and backing vocals on some more. Actually, Romany is a delight and I hope her career builds on this as I would love to hear a lot more from her (check out the video on YouTube of her father joining her at a pub gig for a version of "Wish You Were Here").

The last track on the album is the original jam for the title cut recorded in 2007, from which Gilmour then developed the final version. It is interesting to hear the origins, but I doubt if any apart from the diehards will play it more than once, but in terms of completeness it is nice to have it available. This is an album I enjoyed much more than I thought I would, and I am sure those lucky enough to see Gilmour on his world (which of course currently is just Europe and the States) tour will find this material sits well alongside his catalogue.

DEMON INVINCIBLE FRONTIERS MUSIC



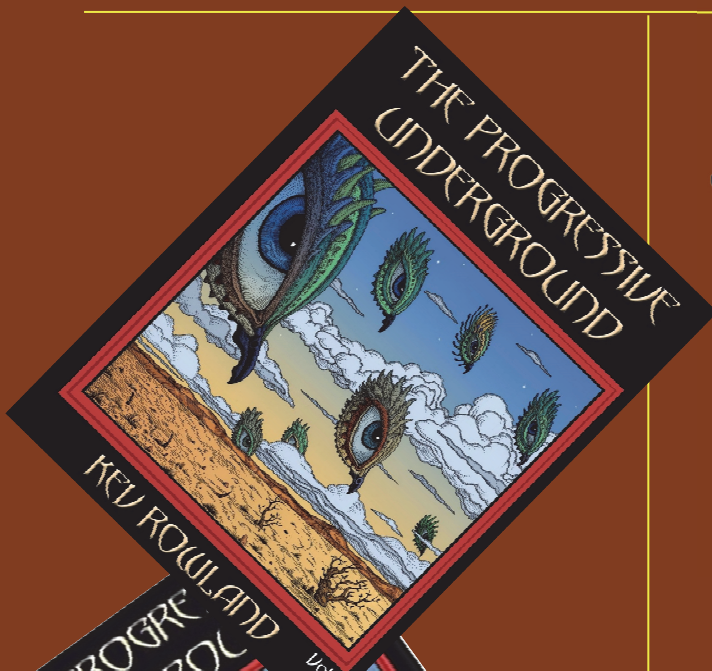
It is strange to think that Demon have been on the scene for more than 40 years, releasing their debut single all the way back in 1979 as part of the NWOBHM movement, and although there have been line-up changes over the years, singer Dave Hill has been there since the beginning and overall they have been incredibly stable. Apart from bassist Paul Johnson, who re-joined in 2022, everyone else had been in the band for more than a decade, and even he had been there in 2011 and 2012. It has been eight years since their last album, 2016's 'Cemetery Junction', but now savouring their 45th anniversary they have released something which is very special indeed.

Most of the bands still here from the NWOBHM days have changed their approach in one way or another, all of them becoming way more polished if nothing else, but while Demon started life as yet another occult-themed metal outfit, they have turned into something quite different over the years. If I was to point to one album in particular as an influence then it would be Uriah Heep's 'Abominog' (I saw them on that tour, I feel old) where Heep managed to meld modern metal and hard rock with their progressive overtones to create something which was majestic and magnificent, and the same is true here. Classic Rainbow have also had their part to play, along with some Magnum and Blind Guardian tendencies, and the result is something which is simply glorious. Hill is, somewhat incredibly, 77 years old now but his vocals show no sign at all of aging and he is still hitting the notes with ease. This is melodic rock which is modern yet classic at the same time, and for fans of the genre this is something to look out for.

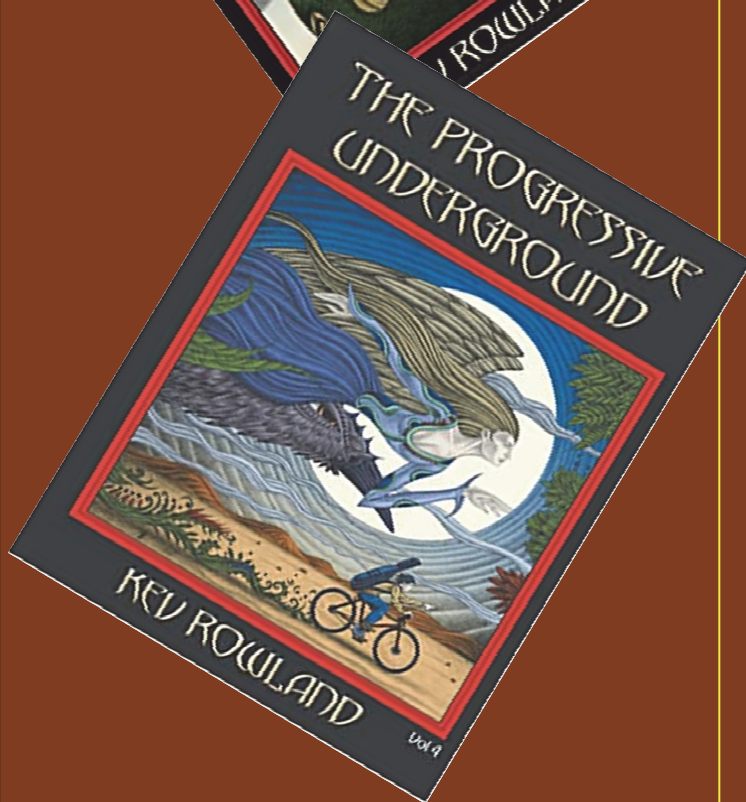


The Kev Rowland **SUPERSTORE**

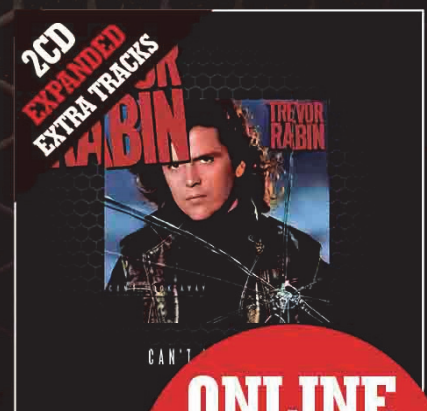
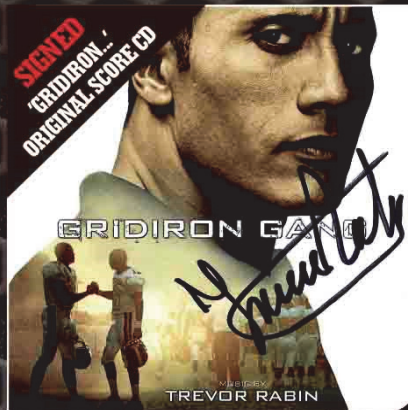
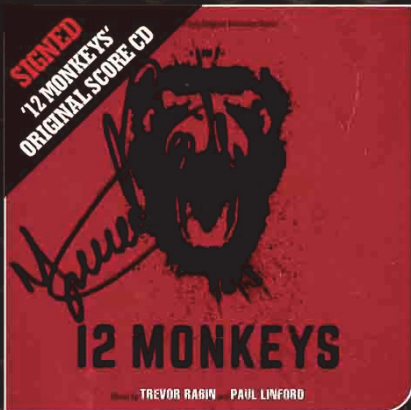
Kev is a self confessed music addict who has been toiling in the rock and roll vineyard for many years, and Gonzo are chuffed to bits to be publishing his remarkable series of books which disprove any suggestion that prog died with the advent of punk...



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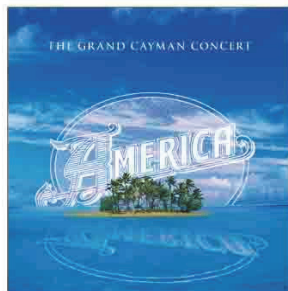
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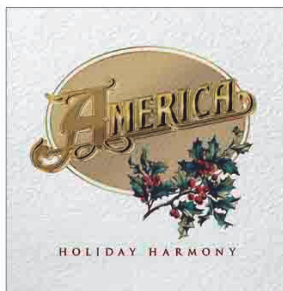
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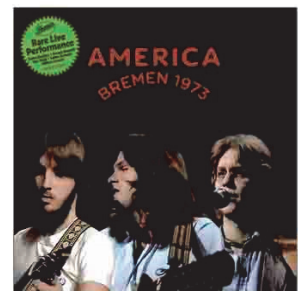
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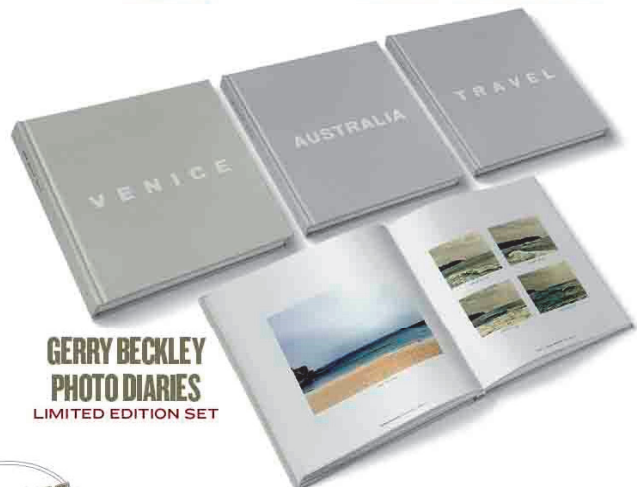
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In 1980 there were 1.2 million elephants in Africa. Now there are just 430,000 and 20,000 were killed last year alone to fuel soaring demand for ivory. About one every 20 minutes.

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

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

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

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

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

Asante sana (thank you very much),

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

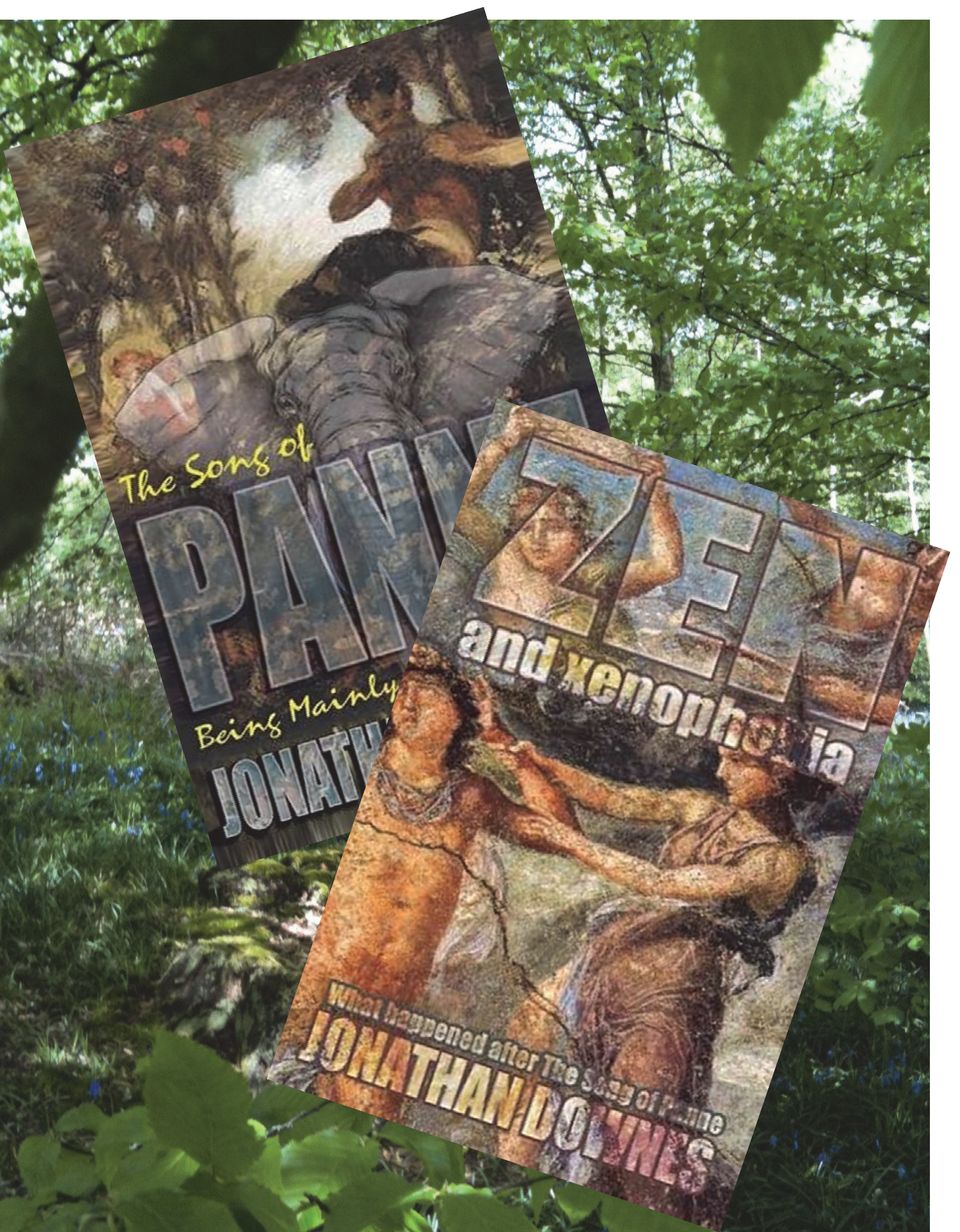




Hawkwind Earth Visitors Passport - The "Hawkwind Passport"

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

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



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

JONATHAN DOWNES



WILD COLONIAL BOY

a childhood with animals and ghosts in hong kong

tinyurl.com/13jgqcbg

NEWS FROM THE POTTING SHED

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

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

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

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

www.martinspringett.com/

<https://spacewreckrecords.bandcamp.com>



BRIGHTLY WOVEN

FIONAVAR



EILATHEN



THE
FIONAVAR
TAPESTRY



GALADAN

FIONAVAR



CEINWEN

THE FIONAVAR TAPESTRY



THE BATTLE FORETOLD

THE FIONAVAR TAPESTRY COLLECTION
MARTIN SPRINGETT



Thom the World Poet

Rob Ayling writes:

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

LOSE MONEY BETTING ON THE WEATHER

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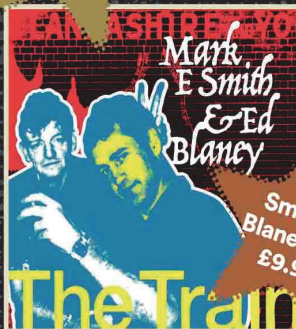
Recorded
1981-2006,
classic Fall
from US shows



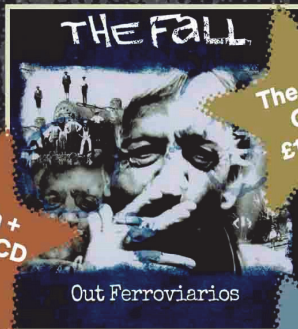
The Fall:
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Cog Sinister:
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The Fall:
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The Fall:
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The shop for Mark E Smith and The Fall merchandise,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

Inside Number Three.

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By Nigel Pearce

*Inside
No 3*

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

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

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

Available to pre-order from www.insideandoutsidenono3.com

Once again, somebody has died between me writing my editorial and us going to press. That somebody, sadly, is Kris Kristofferson. Here is somebody for whom I have always had quite a regard. Indeed, I even tried to look like him at one point. Those of you who have been following this magazine and any of my other endeavours over the last 10 years or so will know that until four years ago I had hair well below my shoulders, but when my wife died, a lot of it fell out, presumably because of stress.

Before I grew my beard and started looking like a cross between Dr John Dee and a suicide bomber, I used to keep my beard relatively neatly trimmed whilst my hair was long and untouched. Why? Basically, because I like the way it looked on Kris Kristofferson.

That is really by the by. Because I was also a fan of his music.

The last time I saw him was at Glastonbury festival on television a few years ago when he was in the Living Legends spot. And it was very very sad to see. It wasn't quite as bad as train wreck as the final Emerson, Lake & Palmer show that you can watch on YouTube and which took place well after Keith Emerson had been diagnosed with carpal tunnel syndrome, but it was getting that way there was something quite disturbing about, an old man doing his best to perform songs that he had written back in his youth. And doing them very badly. That same weekend I saw Cat Stevens performing his back catalogue movingly and deftly. So I am not being negative about elderly men's singing. After all I am an elderly man who sings. But Kris Kristofferson was painful to watch.

The enthusiastic cheers which greeted every one of his songs reminded me of one of those weird primitive Roman Catholic rituals whereby the faithful come out to pay obeisance to alleged relics of some poor unfortunate saint who had been killed in nasty ways. It was part of the great religion of rock 'n' roll nostalgia whereby no matter how uninspiring a famous



person is on stage, the faithful worship at his altar because of what he had achieved back in another life.

And I think that's pretty bloody horrible.

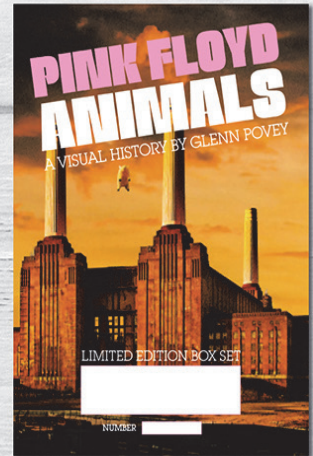
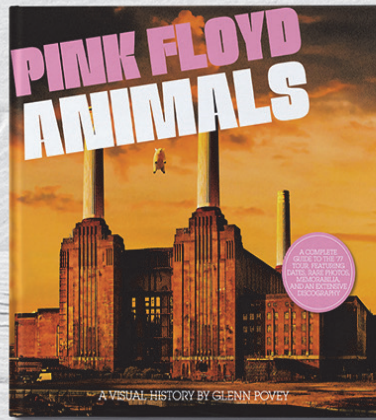
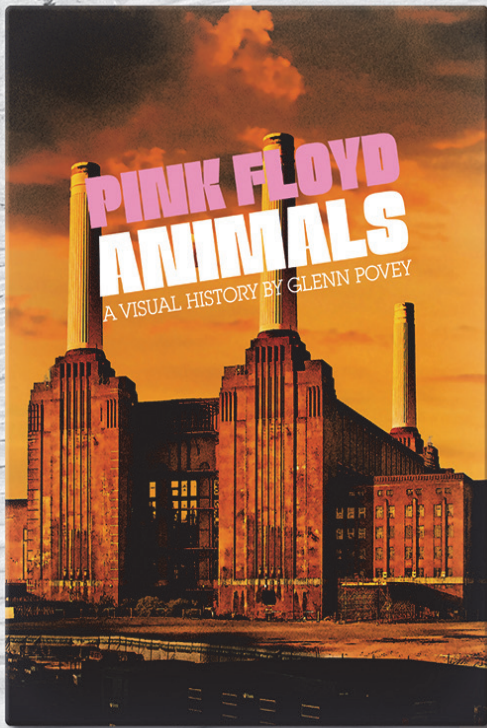
I've just watched Joni Mitchell at the Grammy awards this year, and she was utterly wonderful. That's the way to do nostalgia, doing it with the promise that something new may come as well. So I was left feeling very sorry for Kris Kristofferson, and now the poor bugger has gone. Another victim of what has been an absolutely horrible year. God bless you Kris, and may the next stage of your journey be a happy one.

See you next issue,
Hare bol

Jon



THE BEST LAID PLANS



Pink, Oink,
Woof, Woof,
Baaaaa."



En chair et en os
PINK FLOYD
In the flesh
LE STADE OLYMPIQUE

