



GONZO
Weeklyish #629/30

ALL FOOL'S DAY

ISSN 2516-1946



#627/8

In Memoriam



THE THREE COMMANDMENTS OF GONZO WEEKLY:

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

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



Dear friends,

Welcome to another issue of this ever more peculiar magazine. And before I go any further and explaining however more peculiar it is, can we be excused for doing a bit of self trumpet blowing. After six weeks of trying, the last issue was the first one to be available on hard copy through Amazon. This is mostly the responsibility of the lovely Miss Guinevere who, being two and a bit decades younger than me, is far more au fait with the way that the digital world works than I am. Indeed, I am fast becoming a grumpy old git, as

I suspect is a good part of this magazines readership. For some reason, we were only able to produce the last issue in black-and-white, but I very much hope that this issue will be coming out in full vibrant colour. I have no idea how many people are going to buy it, and don't really care, but it is, I think, important to, try and get it out there in hardcopy as well as digital formats.

Miss Guinevere is my assistant in my day job (running the English speaking worlds largest cryptological research organisation) and is my chosen heir for taking over the reins of being ringmaster of that particular circus when I finally pop my clogs or retire. I would say ring mistress, but that sounds slightly sleazy. Or is it just that I have a dirty mind? She is also taking over as subeditor of this magazine, and – in the words of the mortal and invisible Spinal Tap – I hope you like our new direction. Okay, I will admit that our new direction is much the same as our



GULLIBLE'S TRAVELS



Gonzo Weeklyish #627-8

by Jon Downes | 19 Oct 2024

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old direction just a bit neater.

Something particularly peculiar that has happened this week is that after Liam Payne died in mildly suspicious circumstances in Argentina, all sorts of people have asked me about my reaction to the tragic news. Well the truth is, I only vaguely knew who he was, and that was only because a

teenage girl who was doing work experience in my office 10 years or so ago was in love with him. I certainly couldn't name one of his songs, nor, I suspect, would I want to. So, I have been kind and supportive to all these people who seem bereft Over his death because it is sad than anybody that somebody admires dies even if I am not the



somebody who did the admiring. I am sad, However, about the death of Phil Lesh of the Grateful Dead, even though – pragmatically – one can hardly call the death of an 84-year-old who took a large amount of drugs during his life, a tragedy. However, my sympathies go out to all the other deadheads I know as well as to his family and friends.

I have a Long chat with Gonzo

Multimedia grande fromage Rob Ayling this week, in fact, I had several, but the one I'm thinking about specifically was when we both agreed that the whole world has gone completely fucking mad. There was a song by Slade on their Slayed album back in 1972...

The whole world's goin' crazee
Crazee crazee crazee crazee
crazee
[The whole world's goin' crazee](#)



Craze craze craze craze
craze

I said yeah, I said yeah
We all get our kicks

Playing in a rock and roll band
Bring everyone back with you
We want to make you happy

More relevant however, was a book published back in the summer of 1966 by science-fiction Edmund Cooper. It was called *All Fool's Day* and was set in the summer of 1971, when there was "A marvellous spell of weather, idyllic in its warmth. But new sun-spots had appeared; and with their appearance came a significant increase in the suicide rate. The wonderful summer continued for a decade: simultaneously *Radiant Suicide* reached endemic proportions, the only people to escape its effects being the supposed transnormals, the obsessionals, the eccentrics and the psychopaths. These were to be the only remnants of the ancient 'homo sapiens' . . ."

The story is written from the point of view of one of these people, who would nowadays be called neuro-divergent, and it tells her horrifically dystopian story of the world where, to quote Charlie, the sane are mad and the mad sane, and everybody is eking out an existence in a world where savagery, brutality, rape and murder are the norm. Some of the recent events both on the world stage and more parochially in Britain, seem as if they were taken straight out of the pages of this



elegantly nasty book. The stabbings of the little girls in the Taylor Swift dance class, for example, seem just like something that Edmund Cooper would have written.

One commentator on Goodreads writes:

"This is a clever and well written story, these days it would be speculative fiction, but, published as it was in 1966 this was the sci-fi of its day. In the author's note, Cooper lays before us the importance of the sun to life on earth and how vitally important to us the delicate balance of the sun's rays to atmosphere is. It reads like the words of a visionary, because global warming, holes in the ozone and rising melanoma rates were not relevant to the 60's but they certainly are today. Also from the



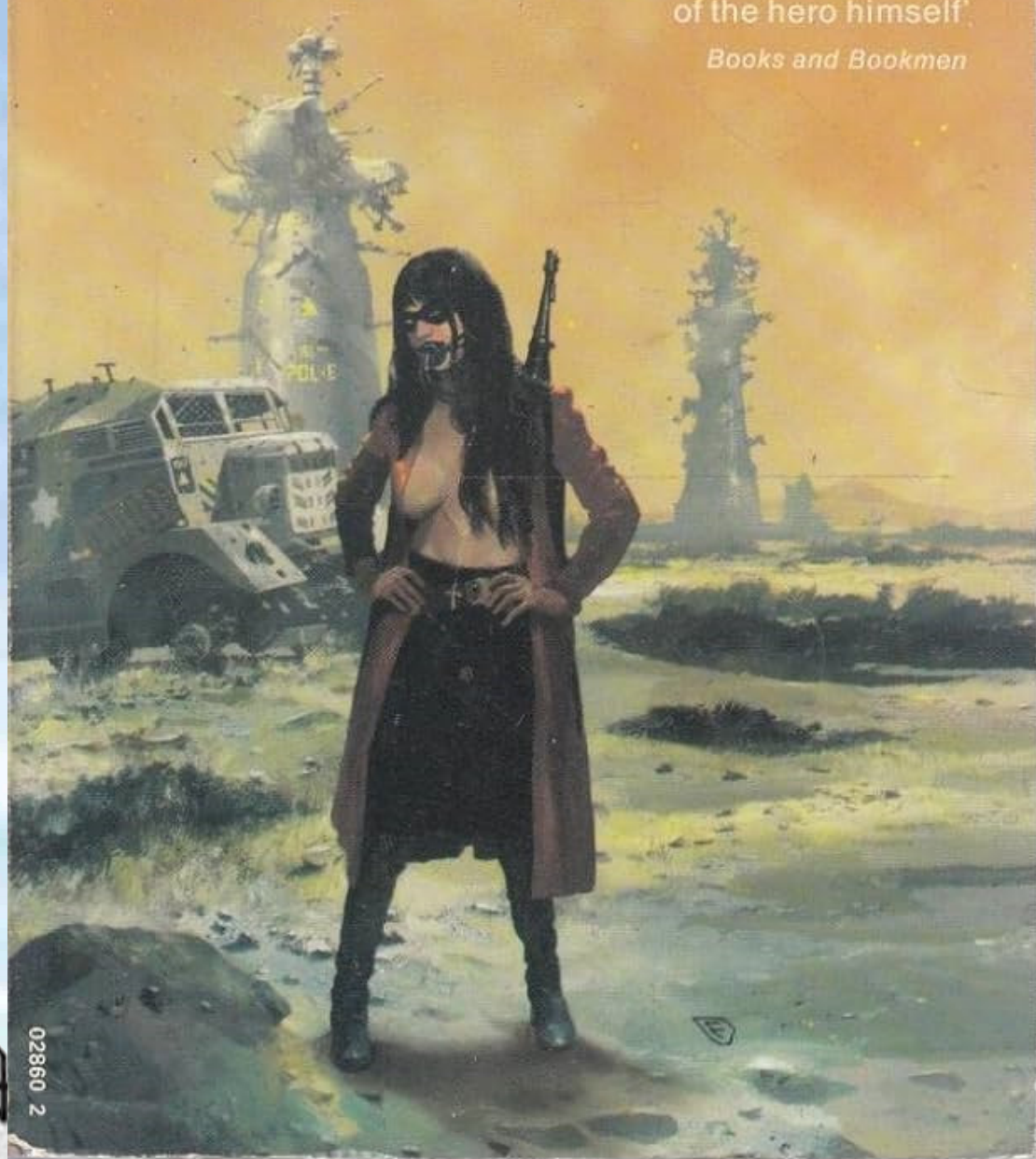
CORONET
SCIENCE
FICTION

EDMUND COOPER

ALL FOOL'S DAY

'A commanding story that insinuates itself until it
almost becomes as obsessive as the character
of the hero himself'

Books and Bookmen



02860 2

author's note "The story opens in 1971; but it might just as well be 1981 or, indeed, at any time in the future. For mankind can never be immune from a touch of the sun." Yes, that is pretty visionary in my book.

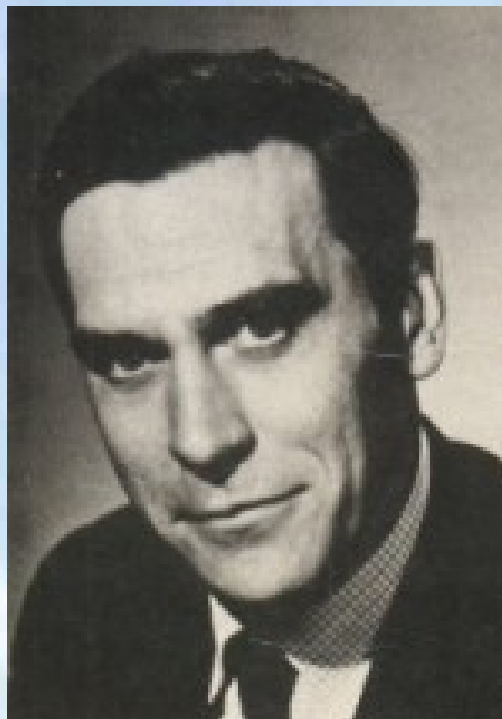
Some of the things Cooper speculated would occur are very much a product of his time and did not date well. Especially, he did not predict the quick rise of technology, so the story could not really be placed much after 1971 because it is too tech – poor. In another way it has dated; Cooper had some peculiar views on women, this comes out in other of his books but it is more dramatic in this one. He may not have been an actual misogynist, but he had very polarised views on what women were good for, even by the standards of his day, so the story reads misogynistically by today's standards. This is also why I find my fascination with the author strange, I don't usually have a high tolerance for mysogeny.

The other think that may be difficult for modern readers is how very unlikable and downright nasty the main man is. All of Cooper's male characters that I have read had issues, they are often antisocial or desocialised, often failures ect. In this story Cooper takes it a step further, Grenville is more morose, less explicable and much less easy

to like than most. He is violent, nasty and does some pretty horrible things and no excuses are proffered for him: he is what he is.

Still, I found this an interesting classic sci-fi. I enjoyed it. A final word on the cover; it has dated even more than the story. A woman stands with boots and a rifle slung over her shoulder, but her coat is open to reveal her breasts. The strange black mask-thing she appeared to be wearing was so odd! I tried to make it out for ages because it looked like some sort of bondage mask that you could purchase at an adult

store. Still not entirely sure what it is meant to be but possibly it is meant to be a re-breather or a





drinking tube. This fails to explain the eye mask or to relate to the story in any way at all.”

It would be the correct thing for me to do, using the current means of thought, to roll my eyes to the heavens and ask rhetorically why the book publishers of the 1970s had to put semi naked women on the front covers of the books even though they had little no relevance to the content. But I know perfectly well why they did this. Sex sells. And it was a far more repressive society back in those days. Indeed, it was one of

Edmund Cooper's books in which the cover had some bint with her tits out that first introduced me to this writer. I found a copy of his debut novel, republished under the name *An Uncertain Midnight* (A title which also has a little or nothing to do with the content of the book) in the village shop, and seeing the nipples on the front cover, despite them being green, inspired me to buy it thinking that there was going to be some titillation in there. Well there wasn't, but it was a cracking read and it sent me on the path to try and get hold of all of his books.



As the Goodreads commentator, whose name is only given as 'Deborah' commented, most of the male protagonists of Cooper's books are fairly unlikable, and damaged in some way, and I think that the violence, especially the sexual violence is probably the main reason that Cooper is not as well known as he might be amongst the literati in these decadent days. Until recently there was a very critical fan website about him which I think was published by one of his relatives. It was complimentary about the books and very uncomplimentary about their author. I wanted to find it in order to quote from it in this editorial but, sadly, it seems to have disappeared. But I can quote this from Wikipedia:

"Cooper was an atheist and an individualist. His science fiction often depicts unconventional male

heroes facing unfamiliar and remote environments. His novel *The Uncertain Midnight* was noted for its treatment of the subject of androids, which was considered original at the time of writing. Also treated is the subject of the colonisation of planets, which is the basis of Cooper's *Expendables* series, published under the pen name Richard Avery (the name of the hero of *Transit*). The *Expendables* series features an unusual diversity, both in its cast of characters, and in the frank nature of their conversations and attitudes on racial and sexual topics.

Two of Cooper's books depict future Earths dominated by women after the genetic or physical need for men has been reduced. His attitude to women is said to have been controversial. Cooper was quoted as saying: "Let them have totally equal competition ... they'll see that they can't make it." The theme of both books is actually the need to retain both sexes. *Five to Twelve* ends with the phrase "if we do not make any more mistakes, we can create a balanced world of men and women". The more cynical *Who Needs Men?* ends by asking whether love of woman for man is worth death for that love."

And I have a horrible suspicion that Cooper would have understood the world in which we are now living perfectly. It is world in which the

balance of the sexes, or at least the way that the balance of the sexes is portrayed in public life and in the currently acceptable, methods of thought, is completely out of kilter. It is a world where it truly does seem that people in charge of us all are - if not completely insane - are verging in that direction. And this is A world which truly doesn't make sense anymore to most of the people who live in it.

For much of my life, I understood the world. I didn't like it, and as that much of my time railing against it, but I understood the way it worked.

Now I don't.

I don't know whether this is because I am getting too old to understand the things around me, or whether it is because All Fools Day has finally dawned.

I will leave it to you to make up and decide the answer to that conundrum.

Hare bol,



Jon



IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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

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 here each



4 Unforgettable Yes Songs Sung and Written or Co-Written by Jon Anderson in Honor of His ...

entered our cosmic plane 80 years ago today (October 25). Anderson co-founded Yes in 1968 and, with his soaring



Iain Matthews Shares His Thoughts on 5 Musical Highlights From His Career

<https://americansongwriter.com/iain-matthews-shares-his-thoughts-on-5-musical-highlights-from-his-career/>

Matthews left Fairport Convention in 1969 and would soon release his

first solo album Matthews Southern Comfort. The project eventually transitioned ...

Fairport Convention - Cromer Pavilion: Live Review - At The Barrier

<https://atthebarrier.com/2024/10/28/fairport-convention-cromer-pavilion-live-review/>

The bus rolls on...next stop for Fairport Convention, Cromer! We catch the folk rock legends one more time on their Autumn tour.

CSNY LIVE AT FILLMORE EAST, 1969

[https://csny.lnk.to/LAFE69?](https://csny.lnk.to/LAFE69?eml=2024October28/6613995/6010961&etsubid=206595842)

eml=2024October28/6613995/6010961&etsubid=206595842

...is available today at Rhino.com on vinyl (2LP), CD, alongside a new Zip Hoodie merch piece. Order HERE. A special clear-vinyl edition is available exclusively at select retailers.

After famously playing their second show at Woodstock in August 1969, David Crosby, Stephen Stills, Graham Nash, and Neil Young spent the rest of the year touring and writing songs for what would become CSNY's 1970

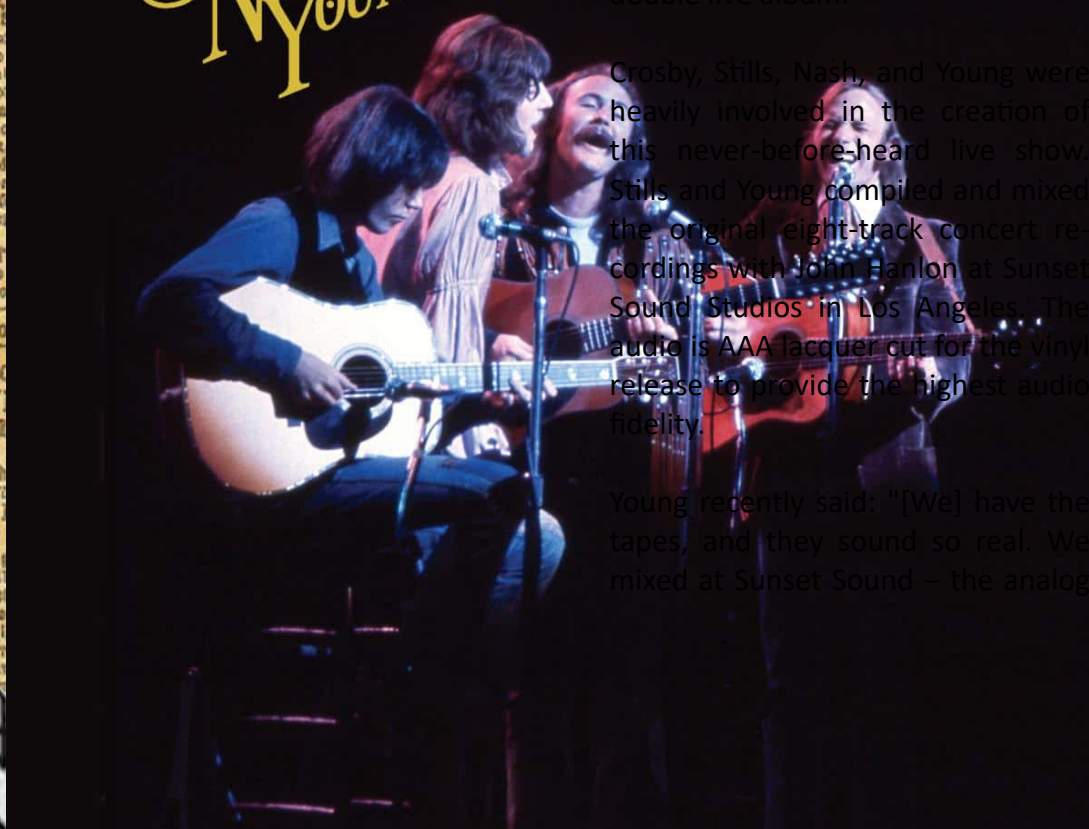
debut, *Déjà Vu*. A newly discovered multi-track recording of the band's September 10, 1969 concert at the City captures an early moment from that first tour and is out today as a double live album.

Crosby, Stills, Nash, and Young were heavily involved in the creation of this never-before-heard live show. Stills and Young compiled and mixed the original eight-track concert recordings with John Hanlon at Sunset Sound Studios in Los Angeles. The audio is AAA lacquer cut for the vinyl release to provide the highest audio fidelity.

Young recently said: "[We] have the tapes, and they sound so real. We mixed at Sunset Sound – the analog

**CROSBY,
STILLS,
NASH &
YOUNG**

LIVE AT FILLMORE EAST, 1969



echo chamber, no digital echo. We're staying all analog throughout the production...Pure. Analog. No digital — an Analog Original."

Recorded only a month after Woodstock, the September 20 concert was the band's fourth show in two days at the Fillmore East and featured both acoustic and electric sets. Stills shares they were still figuring things out, "the acoustic part of the show took care of itself, but now that we had equipment and Dallas [Taylor, drums] and Greg [Reeves, bass] and sizable shows to do, we just went for it. What we lacked in finesse, we made up for in enthusiasm...A band on the run. Expecting to fly."

The setlist spotlights soon-to-be classics from CSN's self-titled debut and Young's Everybody Knows This Is Nowhere with "Suite: Judy Blue Eyes," "Helplessly Hoping," and "Down By The River." The concert also features early versions of two future Déjà Vu tracks. Stills delivers a stunning solo acoustic performance of his introspective ballad "4 + 20," followed by Nash, alone at the organ, singing "Our House" to its inspiration, Joni Mitchell, who was in the Fillmore audience.

In the acoustic set, Young gave a nod to Buffalo Springfield (his first band with Stills) playing "I've Loved Her So Long," a song he wrote for the

group's final album, 1968's Last Time Around. Young says, "For me, CSNY was a chance to reunite with Steve Stills and carry on the Buffalo Springfield vibe. Crosby's great energy was always our catalyst. Graham and Stephen's vocals, along with David's and mine, were uplifting every night. Great moments I will never forget."

The electric set is powerful and intense, highlighted by expansive versions of "Wooden Ships," "Long Time Gone," and "Sea Of Madness." The band closes the show with "Find The Cost Of Freedom," a new song by Stills that later would be released as the B-side to the protest anthem "Ohio."

"Hearing the music again after all these years, I can tell how much we loved each other and loved the music that we were creating," Nash says. "We were four people reveling in the different sounds we were producing, quietly singing together on the one hand, then rocking like f**k for the rest of the concert."

Pete Townshend has revealed The Who plan to tour again despite recent speculation surrounding the band's retirement.

<https://mailchi.mp/faroutmagazine/pete-townshend-the-who-are-not-retiring?e=de1d1298bd>



Earlier this year, The Who took to the stage at London's Royal Albert Hall for two shows in aid of Teenage Cancer Trust, which appeared to potentially be their final shows. Both Townshend and Roger Daltrey have spoke numerous times this year about the band's uncertain future which thankfully no longer seems to be up in the air.

Mountain's 'noughties' incarnation celebrated across six live discs of varying quality - Louder Sound

Louder Sound

<https://www.loudersound.com/reviews/mountain-live-in-the-uk>

Featuring mainman guitarist/ vocalist Leslie West and drummer Corky Laing, plus Richie Scarlet on bass, this box set of six discs offers the ...





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)
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)
Kev Rowland
 (Columnist)
Guin Palmer
 (Sub Editor)

Richard Freeman,
 (Scary stuff)
Davey Curtis,
 (tales from the north)
Dean Phillips
 (The House Wally)
Rob Ayling
 (The *Grande Fromage*,
 of whom we are all in awe)

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

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

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so what's it all about, Alfie?

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

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

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

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

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

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

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

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

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



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



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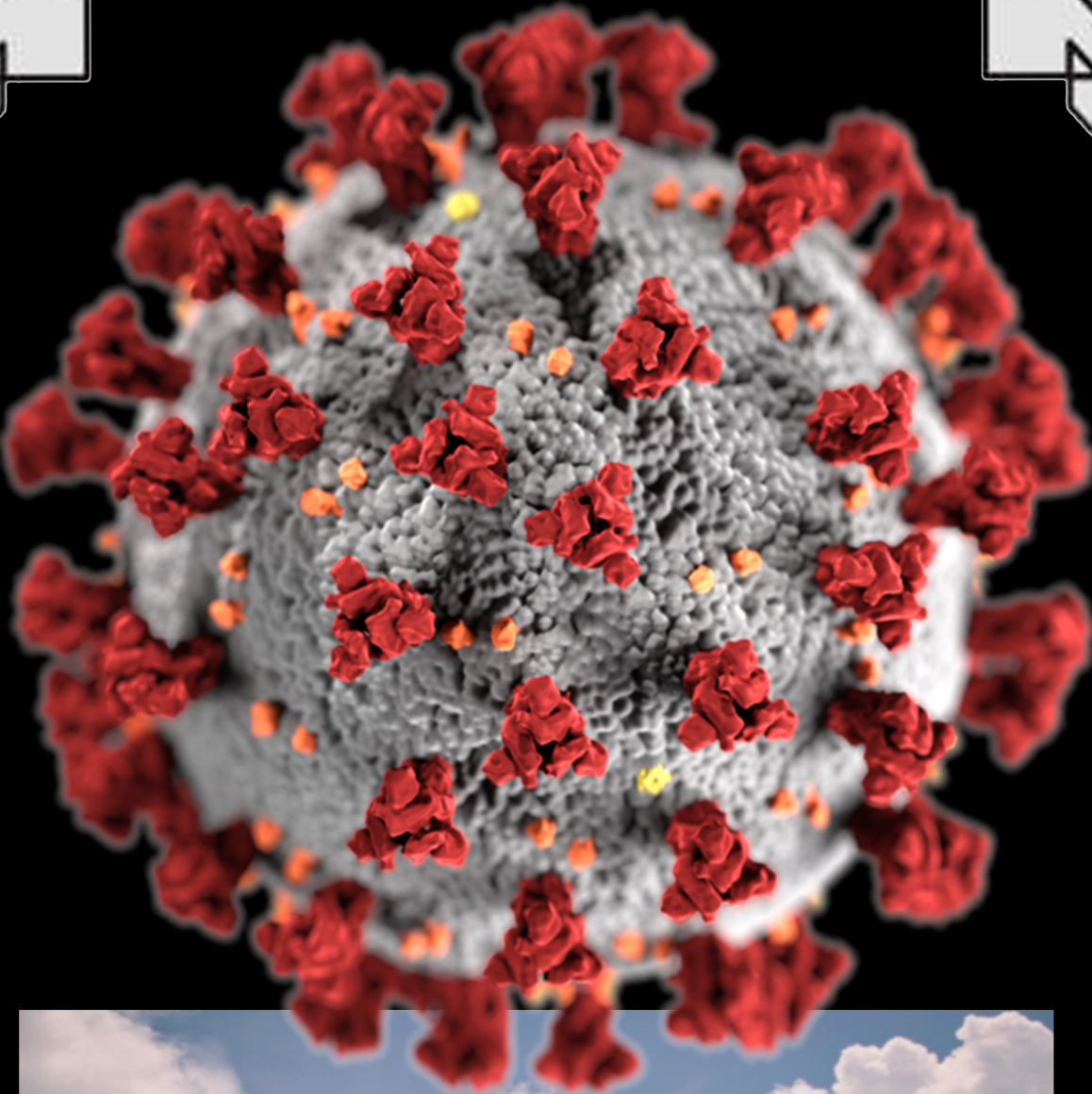
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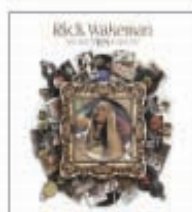
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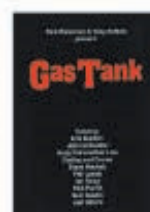
THE STAGE COLLECTION

Recorded live in August
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TIME MACHINE

Guest vocalists include John
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Ashley Holt, and Roy Wood
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GASTANK

Double DVD set, Rick's
classic 1982 music
and chat show
HFG2020DVD



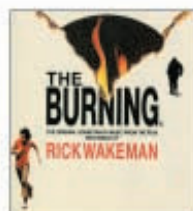
GOLÉ!

Soundtrack album
featuring Tony Fernandez
and Jackie McAuley
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COUNTRY AIRS

The original recording,
with two new tracks
HFG2014CD



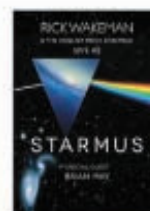
THE BURNING

The original Soundtrack
album, back in print at last!
HFG2014CD



LURE OF THE WILD

With Adam Wakeman.
Entirely instrumental
HFG2013CD



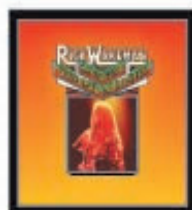
STARMUS

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Ensemble, DVD
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MYTHS AND LEGENDS

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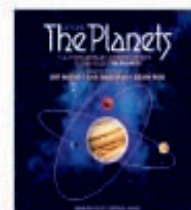
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Featuring The English
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A wicked and erotic
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BEYOND THE PLANETS

With Jeff Wayne and
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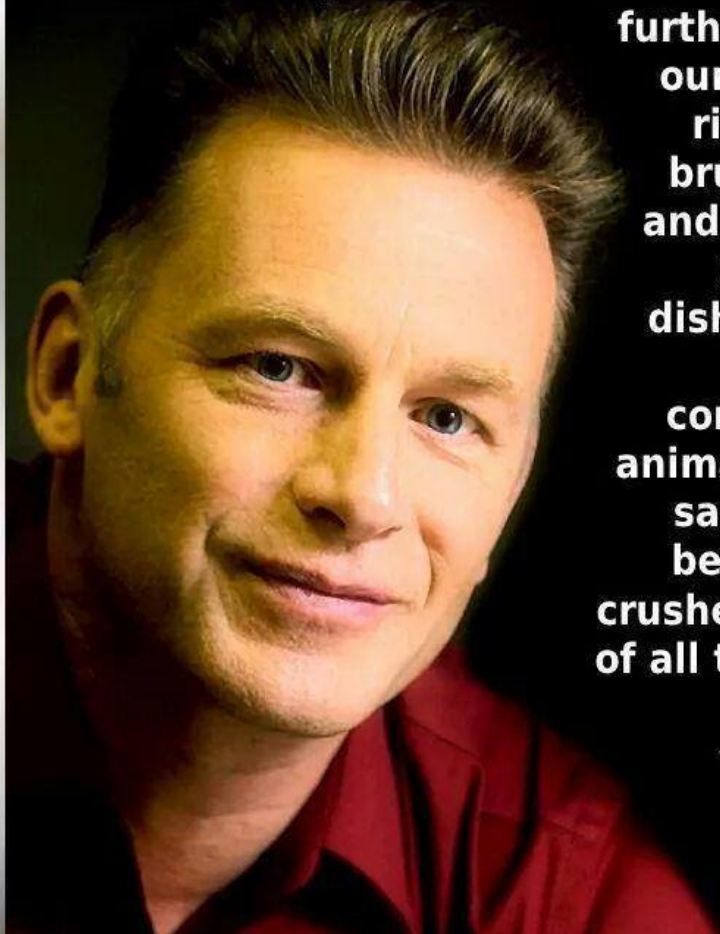
Available from rickwakemansmusicemporium.com
and all other good music retailers



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



Still **ON THE TRACK** *Of Unknown Animals*

▶ ▶▶ 🔊 2:02 / 51:38





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.



I'M ON BOARD!

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



**Butterfly
Conservation**

Saving butterflies, moths and our environment



2.027.01.00



THOSE WE HAVE LOST



Ka
1972 - 2024

Kaseem Ryan, better known by his stage name Ka, was an American rapper, producer, and firefighter from Brooklyn, New York City. His solo work achieved critical acclaim, and he was often noted for his focused concept albums, skilled lyricism, and hushed vocal delivery. Ryan died on October 12, 2024, at the age of 52.



Libby Titus
1947 - 2024

Elizabeth Titus (nee Jurist) was an American singer and songwriter. In 1968, Libby Titus released an album of folk-rock and pop music covers. She continued her career as a backing vocalist and released a second album in 1977. In the late 1970s, Titus also worked on music for a short film, preceding small acting roles in films in the 1980s. In the mid-1980s, Titus began producing rock-and-roll musicales in New York restaurants and clubs. In 1996, Pony Canyon Records released previously unissued songs that Titus recorded in 1971. Titus died on October 13, 2024, at the age of 77.



COLLATED BY HARRY WADHAM



Ollie Olsen
1958 - 2024

Ollie Olsen was an Australian multi-instrumentalist, composer and sound designer. From the mid-1970s until his later years, he performed, recorded and produced rock, electronic and experimental music. His post-punk groups included Whirlyworld (1978–80), Orchestra of Skin and Bone (1984–86) and No (1987–89). Olsen co-founded a short-term band, Max Q, which issued an album in 1989, and co-founded the record label Psy-Harmonics with Andrew Till in 1993. In 2014 he formed Taipan Tiger Girls. Olsen died on 16 October 2024, at the age of 66.



Liam Payne
1993 - 2024

Liam James Payne was an English singer and songwriter. He was a member of the pop group One Direction, one of the best-selling boy bands of all time. After One Direction's hiatus in 2016, Payne pursued a solo career. In addition to his solo work, Payne produced remixes under the pseudonyms Big Payno and Payno. He collaborated with other musical artists and remixed tracks for both his group and singer Cheryl. Payne died on 16 October 2024, having fallen from a third-floor balcony at a hotel in Buenos Aires, Argentina.



Inger Lorre 1963 - 2024

Inger Lorre (born Lori Ann Wening) was an American singer who was best known for her band Nymphs. Lorre's band Nymphs started in New Jersey before relocating to California in the late 1980s. Despite initial success, the band faced internal struggles, substance abuse issues, and conflicts with their label. Lorre eventually parted ways with Nymphs and embarked on a solo career, also venturing into acting, appearing in films, and making cameo appearances in music projects. Lorre continued to perform live shows, including a highly anticipated performance at The Viper Room, and the release of her second solo album, *Gloryland*. Inger Lorre died from cancer on October 16, 2024, at the age of 61.



Shujee Shyam 1946 - 2024

Shujee Shyam was a Bangladeshi singer, composer, and music director. He won Bangladesh National Film Award for Best Music Director four times for the films *Hason Raja* (2002), *Joyjatra* (2004), *Obujh Bou* (2010) and *Joiboti Konyar Mon* (2021). He was awarded *Ekushey Padak* in 2018 by the Government of Bangladesh. Shujee Shyam died on 17 October 2024, while undergoing treatment. He was 78.





Barbara Dane
1927 - 2024

Barbara Jean Spillman, known professionally as Barbara Dane, was an American folk, blues, and jazz singer, guitarist, record producer, and political activist. She started her musical career by singing at demonstrations for racial equality and economic justice. Dane later gained popularity in the jazz world, working with legends like Louis Armstrong and performing on television. In 1961, Dane opened her own blues club in San Francisco. She continued to advocate for social justice throughout her career, performing at rallies and events alongside other activists. On October 20, 2024, Dane, who had heart failure, died through assisted suicide at her home in Oakland. She was 97.



Mimi Hines
1933 - 2024

Mimi Hines was a Canadian actress, singer, and comedian, best known for her appearances on The Ed Sullivan Show, The Tonight Show and her work on Broadway. She succeeded Barbra Streisand in the original production of Funny Girl. Hines died in her Las Vegas home on October 21, 2024, at the age of 91 from natural causes.



Paul Di'Anno
1958 - 2024

Paul Andrews, better known by his stage name Paul Di'Anno, was an English heavy metal singer who was the lead vocalist for Iron Maiden from 1978 to 1981. In his post-Maiden career, Di'Anno issued numerous albums over the years, as both a solo artist and as a member of bands such as Gogmagog, Di'Anno's Battlezone, Killers, Rockfellas, and Warhorse. Di'Anno died at his Salisbury home, on 21 October 2024, at the age of 66.



Barbara Kolb
1939 - 2024

Barbara Kolb was an American composer and academic teacher, the first woman to win the Rome Prize. Her music features sound masses of colourful textures, impressionistic sounds and atonal vocabulary, with influences from literary and visual arts. She taught at the Third Street Music School Settlement, Rhode Island College and Eastman School of Music. Kolb died at her home in North Providence, Rhode Island, on October 21, 2024, at the age of 85.





Ferenc Sánta Jr. 1945 - 2024

Ferenc Sánta Jr. was a Hungarian Kossuth Prize and Franz Liszt Prize-winning violinist, fiddler and the artistic director of The Hungarian National Gypsy Orchestra. He made his first solo recording on Hungarian radio in 1972 and formed his first folk band in 1973. He was the maestro of The Hungarian National Gypsy Orchestra. Sánta Jr. died on 22 October 2024, at the age of 79.



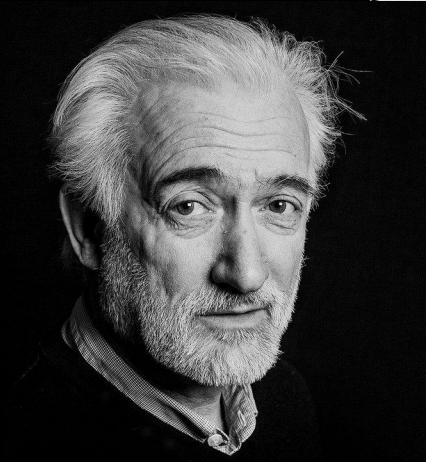
Claire Daly 1958 - 2024

Claire Daly was an American baritone saxophonist and composer. She began playing at the age of 12. She released several albums as a leader, including *Swing Low* and *Heaven Help Us All*. Dale also performed with the DIVA Jazz Orchestra, at the Kennedy Center, and at various jazz festivals around the world. She won multiple awards for her skill on the baritone saxophone and played alongside legendary artists such as Aretha Franklin and James Brown. Daly was also a dedicated educator, teaching at various institutions and jazz camps throughout her career. Daly died on October 22, 2024, at the age of 66.



Jack Jones
1938 - 2024

John Allan Jones was an American singer and actor. He was primarily a straight-pop singer whose forays into jazz were mostly of the big-band/swing music variety. He won two Grammy Awards and notably sang the opening theme song for the television series *The Love Boat*. Jones continued to perform concerts around the world and in Las Vegas. He also sang the opening theme for the 1968 war film *Anzio* ("This World Is Yours"), as well as the title song for the 1963 film *Love with the Proper Stranger*. Jones died from leukemia at Eisenhower Medical Center in Rancho Mirage, on October 23, 2024, at the age of 86.



Hans Rotmo
1948 - 2024

Hans Per Rotmo was a Norwegian singer and songwriter, known by most Norwegians as the leading figure of 1970s folk-rock band *Vømmøl Spellmannslag*. Rotmo sang in his own dialect, from the municipality of Verdal. Rotmo was a supporter of the revolutionary communist movement AKP(m-l) in his younger years, and many of the lyrics of his songs, especially those from the *Vømmøl* period, are influenced by the thoughts of Mao Zedong and Karl Marx. Rotmo died on 24 October 2024, at the age of 76.





Marco Paulo 1945 - 2024

Marco Paulo (born João Simão da Silva) was a Portuguese singer and television presenter. He was one of Portugal's most successful singers and a well-known television host. Many of his greatest hits in Portugal are credited covers of foreign songs that were relatively unknown to the Portuguese audience in their original versions. In 2014, Paulo was awarded the Lifetime Achievement Award at the International Portuguese Music Awards. Paulo died from cancer on 24 October 2024, at the age of 79.



Phil Lesh 1940 - 2024

Philip Chapman Lesh (March 15, 1940 – October 25, 2024) was an American musician and a founding member of the Grateful Dead, with whom he played bass guitar throughout their 30-year career. After the band's disbanding in 1995, Lesh operated a music venue called Terrapin Crossroads. From 2009 to 2014, he performed in Furthur alongside former Grateful Dead bandmate Bob Weir. He scaled back touring in 2014 but continued to perform concerts. Lesh died peacefully on October 25, 2024, at the age of 84.



Egidio Cuadrado
1953 - 2024

Egidio Cuadrado was a Colombian vallenato accordionist. He also played in Carlos Vives' group La Provincia, and was a supporting actor in the Colombian television series Escalona. Together with Vives, Egidio won several awards including several Grammys. He died on 21 October 2024, at the age of 71.



Janusz Olejniczak
1952 - 2024

Janusz Olejniczak was a Polish classical pianist, academic teacher and actor. He made an international career as a pianist, especially with the piano music of Chopin which he played on modern and period instruments. He portrayed the composer in Andrzej Żuławski's 1991 film *Blue Note*, and played piano music in Polanski's 2002 film *The Pianist*, also appearing as the hand double. Olejniczak died of a heart attack on 20 October 2024, at the age of 72.

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marine mammals are
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of all trash floating on the ocean



The average American
throws away
approximately

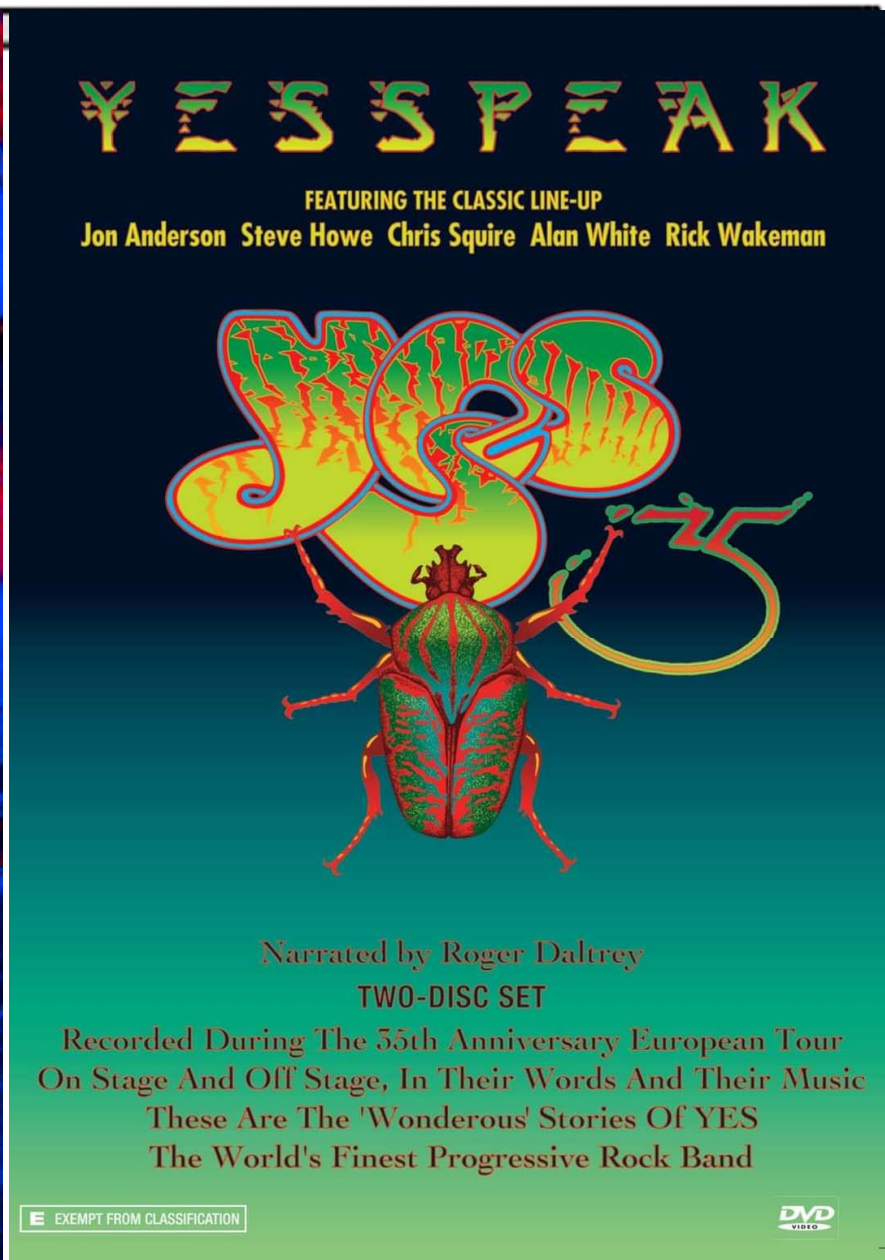
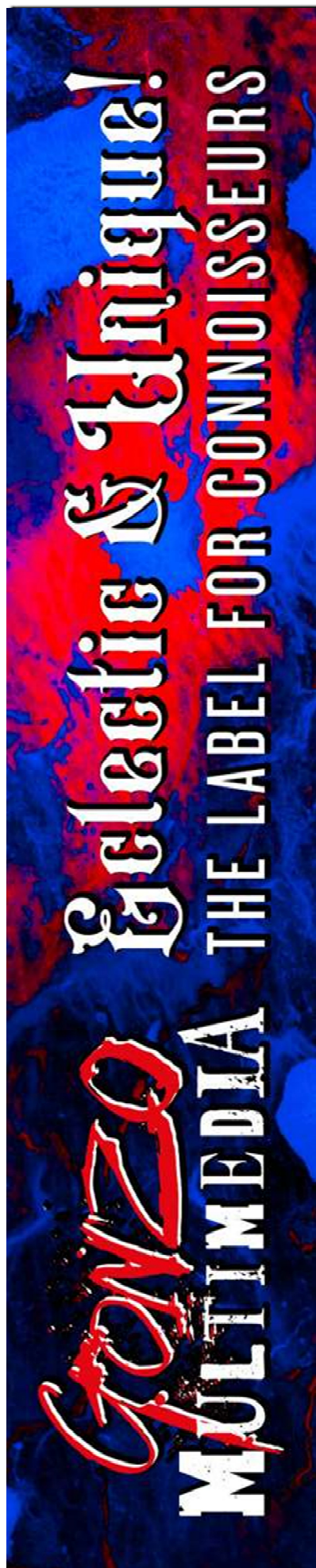


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Facts found on ecowatch.com



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WHO'S ORCHESTRAL?

London Symphony Orchestra and special guests
Orchestral Tommy - Deluxe

Track Listing

1. Overture
2. It's A Boy
3. 1921
4. Amazing Journey
5. Sparks

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6. Eyesight To The Blind
7. Christmas
8. Cousin Kevin
9. The Acid Queen
10. Underture
11. Do You Think It's Alright?
12. Fiddle About
13. Pinball Wizard
14. There's A Doctor I've Found (sic There's A Doctor)
15. Go To The Mirror Boy (sic Go To The Mirror)
16. Tommy Can You Hear Me
17. Smash The Mirror
18. I'm Free
19. Miracle Cure
20. Sensation
21. Sally Simpson
22. Welcome
23. Tommy's Holiday Camp
24. We're Not Gonna Take It

Tommy is a 1972 album by the London Symphony Orchestra and English Chamber Choir, conducted and directed by David Measham, performing arrangements by Wil Malone of The Who's 1969 album Tommy with additional arrangements by James Sullivan. The project was conceived and produced by Lou Reizner, initially with Rod Stewart singing Roger Daltrey's main role. As Pete Townshend and Daltrey became more involved, Stewart's role was reduced to singing "Pinball Wizard".

This super deluxe box set features both the studio recording and the legendary 1972 radio broadcast from December 1972. Along with reproduction memorabilia from the show, the film, posters, lobby cards etc etc

The live event was the brainchild of entrepreneur Lou Reizner Performed at the Rainbow Theatre, London 12th December 1972, featured the Who, plus a guest cast, backed by the London Symphony Orchestra conducted by David Measham. The concert was held to promote the release of Reizner's new studio recording of this symphonic version of Tommy Both in concert and on record, major singing roles were performed by leading pop and rock stars of the day –

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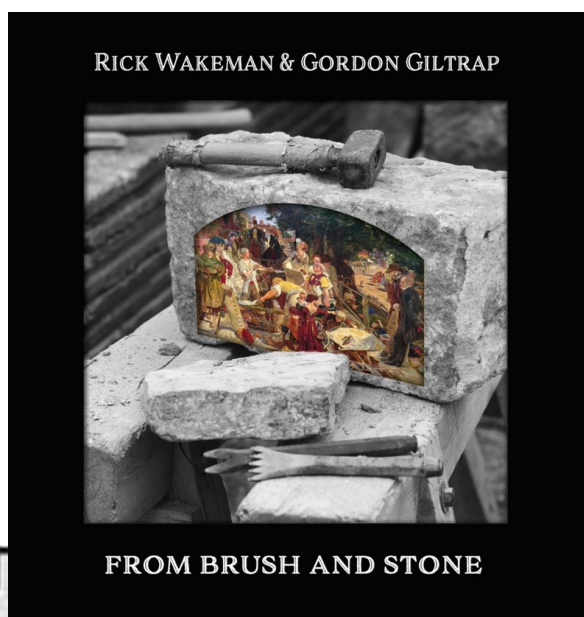
Graham Bell (as The Lover),
Maggie Bell (as The Mother),
Sandy Denny (as The Nurse),
Steve Winwood (as The Father),
Rod Stewart (as The Local Lad),
Richie Havens (as The Hawker),
Merry Clayton (as The Acid Queen)
and Ringo Starr (as Uncle Ernie).

The cast also included David Essex, Elkie Brooks, Marsha Hunt, Bill Oddie, Vivian Stanshall, Roy Wood, and Jon Pertwee. Bill Oddie David Essex Graham Bell Elkie Brookes Ritchie Havens Jon Pertwee Marsh Hunt Merry Clayton Roger Chapman Roy Wood Vivian Stanshall

House Band

Guitar - "Big" Jim Sullivan
Keyboards - Rick Wakeman
Bass - Les Gough
Drums - Dennis Seiwell (*Wings*)
Acoustic Guitar - Glen Turner

Pete Townshend also plays a bit of guitar, but otherwise the music is predominantly orchestral. 13 and 14 December 1973.



AT LAST IT'S GORDON AND RICK

Rick Wakeman & Gordon Giltrap

From Brush and Stone

Track Listing:

Side One

1. The Savannah Bird
2. Caesar Augustus
3. The Kiss
4. Hermes

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Side Two

1. The Thinker
2. David
3. The Discus Thrower
4. The Last of England Spring

Side Three

1. The Death of Chatterton
2. The Light of the World
3. World
4. By Angle Tarn
5. Maddie Goes West

Side Four (Previously Unreleased)

1. A Dublin Day
2. Down The River
3. Isabella's Wedding

RICK WAKEMAN & GORDON GILTRAP



FROM BRUSH AND STONE

Finally, this 2010 classic is available on 180 gram vinyl (first 250 units clear vinyl). From Brush & Stone is a studio album by guitarist Gordon Giltrap and keyboardist Rick Wakeman. The album is the first opportunity to record together for Gordon Giltrap and Rick Wakeman. Both are longtime friends who have been on separate musical paths for forty years until this release.

The vinyl edition features the full original recording, lovingly remastered for vinyl and side 4 features previously unreleased music, recorded for a radio show, which never happened.

Gordon says, "In 1963 at age 15 I was forced to leave school by my well-meaning father, suggesting that I learn a trade thus abandoning any hope I had of going to art college.

Since becoming a writer of tunes I think subconsciously I have been using music as my creative canvas.

I have always found that paintings have been a great source of inspiration culminating in 1976 with the William Blake-inspired Visionary album and then in 1981 with Peacock Party followed by the Pre-Raphaelite-inspired Brotherhood Suite.

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When the opportunity came along to make an album with my old friend and towering keyboard genius Rick Wakeman I put forward my Brotherhood Suite as a concept and starting point. Rick responded very positively and came back with his idea of classical sculpture as an inspiration. This he did superbly.

I was given the luxury of time to work on his compositions, about 6 months in fact, and I hope I did justice to his creations.

It was and continues to be an honour to have worked with one of the great Godfathers of progressive rock”

Rick Says, “Having known Gordon for more years than we both care to remember and having great admiration for both his musical and technical ability plus his unique style of composing, it was a no-brainer for us to produce this album together. Logically, I played exactly what I felt was needed on Gordon’s compositions and he played exactly what he felt was needed on mine - another no-brainer. It’s one of those albums where every time you listen to it you discover something new in the music. Each track evokes a different emotion for the listener which indeed it did for Gordon and myself when we recorded the tracks. An album I think we can be rightly proud of.”



IT'S GORDON AGAIN

Gordon Giltrap
Giltrap

Track Listing:

- 1 When I See My Son
- 2 Far Beyond A
- 3 Touch And Sound
- 4 Royal William
- 5 Passing Of A Queen
- 6 I See A Road
- 7 The Loser
- 8 Wideyed
- 9 Miracle
- 10 Spellbrook Meadow
- 11 No Way Of Knowing

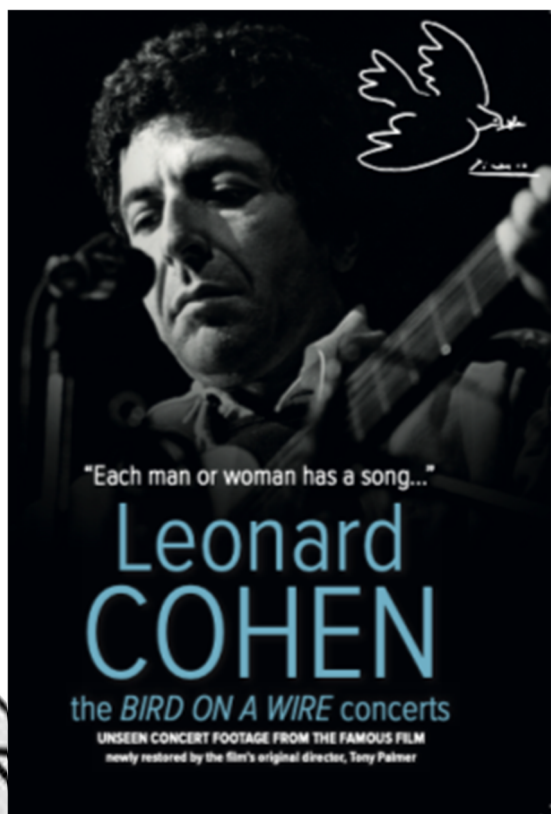
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Arranged By – Del Newman
Producer – Martin Clark

Guitar and Vocals: Gordon Giltrap
Backing Vocals – Liza Strike, Margo Newman, Vicki Brown
Bass Guitar – Alan Hall
Brian Belshaw
Drums – Ian Hoyle, Nicky McBrain
Lead Guitar – "Flash" Gordon Smith* (tracks: 2) Douglas Wickham*, Joseph Skeeping*, Rod Skeeping
Pedal Steel Guitar – BJ Cole (track 1)

Gordon Giltrap, MBE (born April 6, 1948 in Brenchley, Kent but grew up in Deptford, South East London) is an English guitarist, composer and sometime vocalist. His music crosses several genres (from jazz to progressive rock), and he has been described as "one of the most revered [British] guitarists of his generation" and has been praised by fellow musicians including Steve Rothery, Jimmy Page and Ritchie Blackmore. His most popular and well known song, Heartsong from late 1977 (and included on his classic Perilous Journey LP) was an instrumental hit in early 1978. Giltrap himself cites fellow UK guitarists Bert Jansch, Hank Marvin, John Renbourn and Pete Townsend among his influences.

"Giltrap" is Gordons 1973 album, never before released on CD (You can't say that very often these days) is finally available CD having had a complete digital make over and will appeal to Gordons wild and extensive fan base, as well as collectors alike



LEONARD UNEARTHED

Leonard Cohen *The Bird on the Wire Con- certs*

Yet more archive film has been found from the famous 1972 tour, which formed the basis of the best-selling 2010 DVD *Bird On A Wire*. Concert material from the concerts in Stockholm, Paris and the Albert Hall, with Cohen at the height of his powers performing Marianne, Susanne, Joan of Arc, The Story of Isaac, The Dealer and many other songs, has now been edited together by Tony Palmer, who shot the original material.

This is interspersed with more backstage film

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of the band on tour, and even some fresh interviews with Cohen himself, together with some previously unreleased sound recordings of his early masterpieces.

This will all add considerably to footage of the early part of Cohen's career, for which there is an increasing need since, apart from the film *Bird On A Wire*, now banned by SONY, there is comparatively little widely available.

"Each man or woman has a song..."

LOST LEONARD

Leonard Cohen

Bird on the Wire concerts

LEONARD COHEN
UNRELEASED 1972 RECORDINGS

Track Listing

Suzanne Sisters of Mercy
Hey, that's no way to say goodbye
Chelsea Hotel
Avalanche
So long, Marianne
You know who I am
The Butcher
Famous Blue Raincoat
Story of Isaac
Joan of Arc
The Partisan
It seems so long ago - Nancy
We shall not be moved



All previously unreleased concert recordings from the 1972 concerts in Stockholm, Tel Aviv and London's Royal Albert Hall, not included in the international best-selling film, *Bird On A Wire*. Cohen at the height of his powers performing Marianne, Susanne, Joan of Arc, The Story of Isaac, The Dealer and many other songs.

Leonard Cohen

The Bird on the Wire Concerts Limited Edition Box Set

Track Listing

Suzanne Sisters of Mercy
Hey, that's no way to say goodbye
Chelsea Hotel
Avalanche
So long, Marianne
You know who I am
The Butcher

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Famous Blue Raincoat
Story of Isaac
Joan of Arc
The Partisan
It seems so long ago - Nancy
We shall not be moved

Archival film and audio from the famous 1972 tour, which formed the basis of the best-selling 2010 DVD Bird On A Wire. Concert material from the concerts in Stockholm, Paris and the Albert Hall, with Cohen at the height of his powers performing Marianne, Susanne, Joan of Arc, The Story of Isaac, The Dealer and many other songs, has now been edited together by Tony Palmer, who shot the original material.

This is interspersed with more backstage film of the band on tour, and even some fresh interviews with Cohen himself, together with some previously unreleased sound recordings of his early masterpieces and a DVD of Cohens Home Movies, along with reproduction memorabilia is sure to please the many, many fans of Leonard Cohen the world over.

A special limited-edition box set featuring:

- The Bird on a Wire concerts DVD
- The Bird on a Wire concerts CD
- Home Movies DVD
- A5 hand signed by Tony Palmer the Director (and long-term friend of Leonard) and numbered certificate
- 3 x A3 Posters (including a reproduction of the original 1972 film poster)
- 6 x A6 Postcards
- 1 x Deluxe 24-page A4 brochure lovingly put together by Tony Palmer to celebrate his friend and their film.

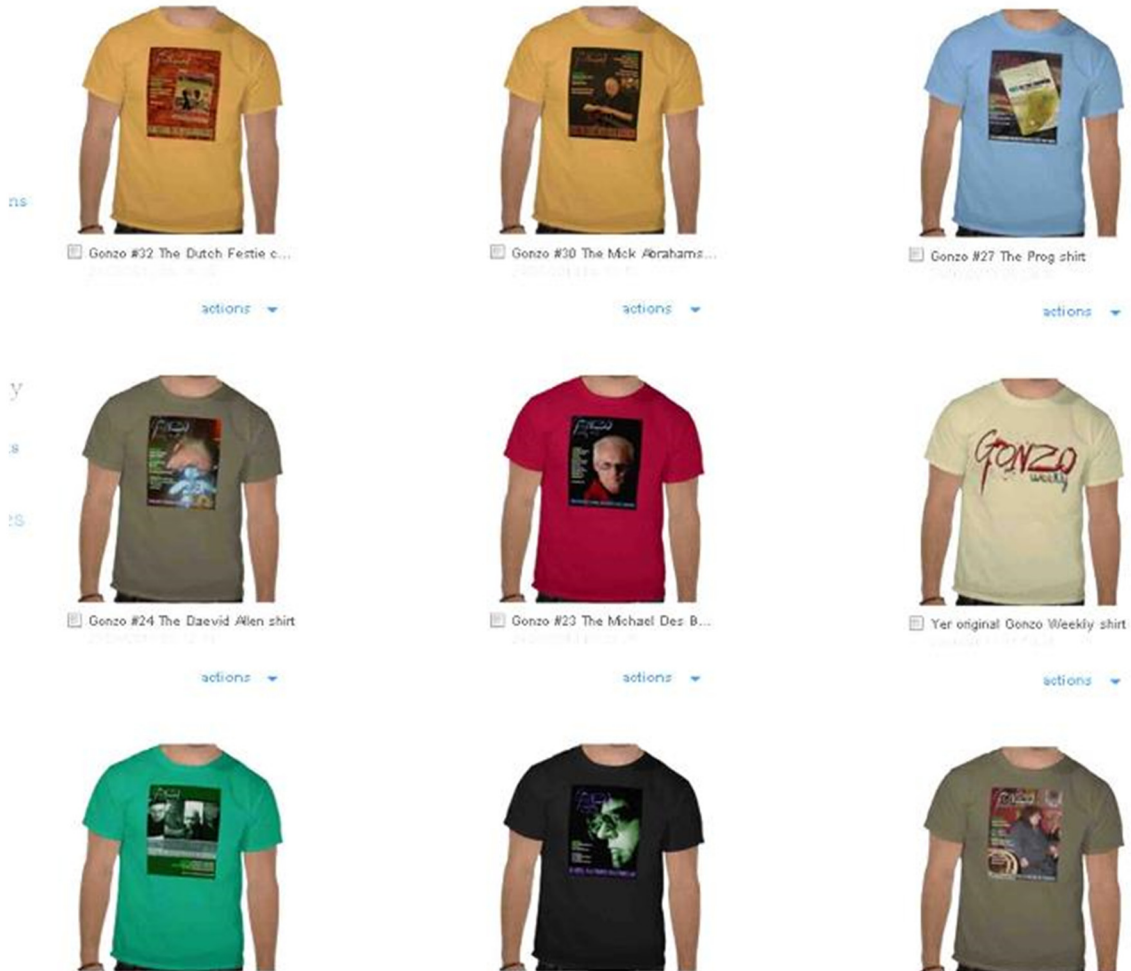


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Now, I don't know whether this is a good idea, a bad idea, or just an idea, but - as I believe you know - this magazine is put out each week on a budget of £25, and is free. It will remain free, but I would like to be able to generate some income so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

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



From danger to safety...

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

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

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

One more thing....

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

Jonathan & Brad



**NO DOG
LEFT BEHIND™**
Saving Animals | Enriching People

TREVOR RABIN

PULLOVER
HOODIE



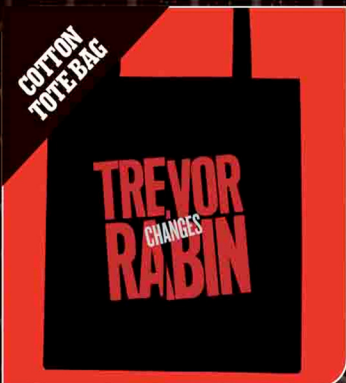
LONG
SLEEVED
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SHORT
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T-SHIRT



COTTON
TOTE BAG



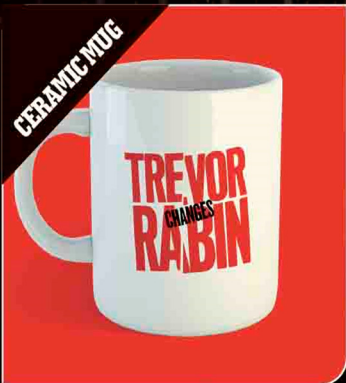
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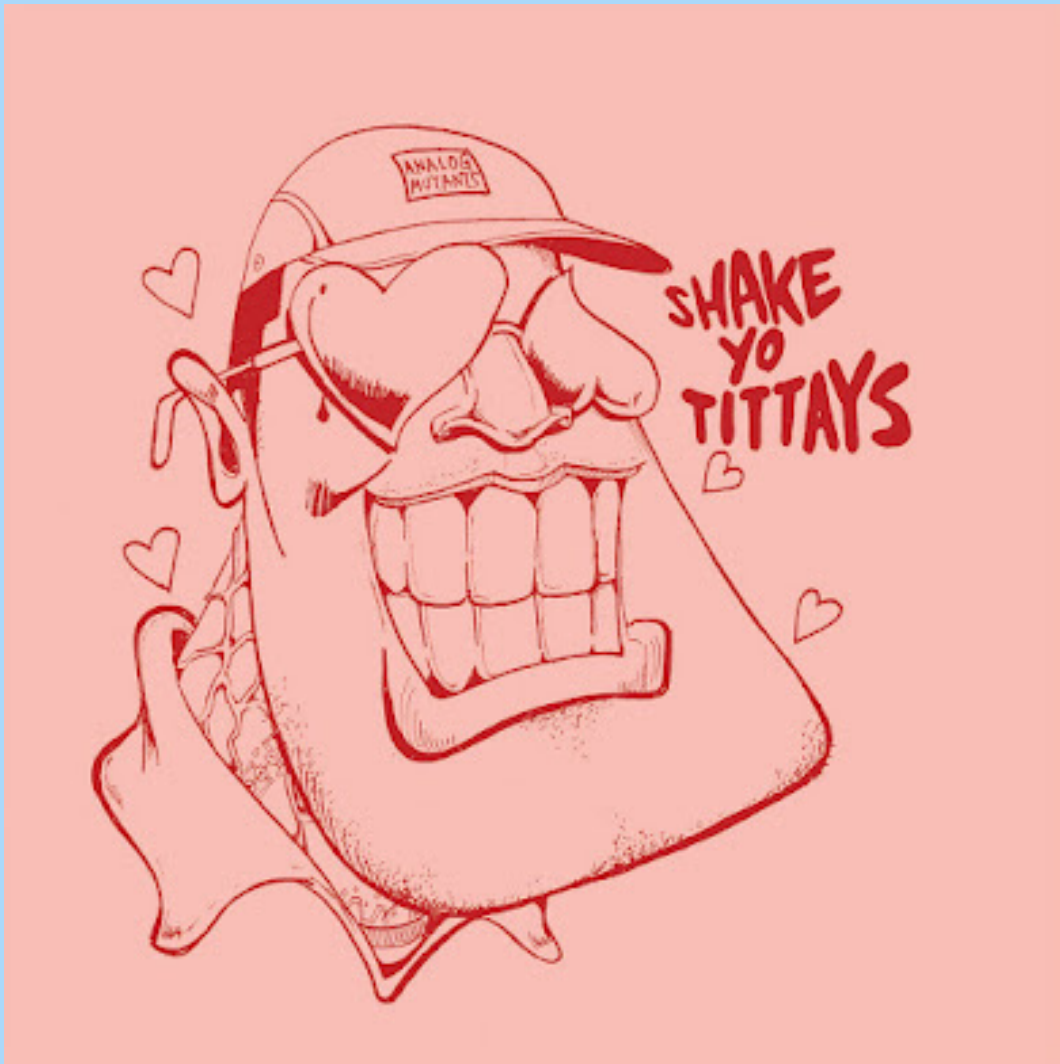
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STEVE RIDER



Tittyshaker By Analog Mutants

It's always good to have the Analog Mutants here on the blog and this new single is no exception. This is also the first single from the Analog Mutants not to feature DJ Grazzhop-pa as there are no cuts on this one. Production comes from DJ Snafu

and vocals from Phill Most Chill.

Now, there is a little bit of a story behind the beat and title of this one. I was struggling a little bit with certain aspects of this one, and although I had an idea what this one was all about, I decided to ask Snafu for a little bit more. The sample comes from an obscure genre of music called Titty Shaker. This form of music from the 1950's is hard to define, as it is mainly instrumental but usually with a single word chorus. An example of this would be the track Tequila by The Champs. This is a form of music that was widely used in the strip joints of Vegas and also in Go-Go dancer shows, hence the genre was coined as Titty Shaker. Snafu found a sample he loved the most and turned it into an instrumental called Tittysaker and then sent it to PMC who crafted his lyrics around the beat and its title.

Tittysaker has this upbeat funky vibe which features guitars, keys and horns, this brings an infectious sound that injects movement into your body

and brings a huge smile with it. This fits perfectly with PMC's tongue-in-cheek lyrics that are not only reflect the title but, also serve as fun filled ode to the female form, actually one certain aspect of the female form that many of you reading this, have a certain attraction to!

This one is definitely an energy filled track that is one of those just for fun sounds that everyone enjoys bouncing to, and this is definitely one of the clubs. As it will undoubtedly get everyone up regardless of your take on this.

However, it would be amiss of me not to mention one thing, which is that the genre of Titty Shaker music is built on the objectification of the female form, and this will mean that there are some people that may well not like this for just that reason. Now, like it or not, there has been a lot of the objectification of the female form in some areas of Hip Hop music and other genre's. I do not support this objectification but, after



giving this one several listens, it is obvious that this definitely has that tongue-in-cheek aspect and is not written to promote the objectification of the female form but, more just celebrates one part of the female

form that makes a woman, a woman (I say that with the greatest of respect to all Women). Plus, there are more than a few men out there who could quite easily shake their own





titties too!

The B-Side to this one is the Tittyshaker (Mod Edit) which takes the track and strips back the vocals to give you a sound that more closely matches the original genre of music leaving just the bare bones of PMC's chorus as the vocal part.

Overall, Tittyshaker is another banger from the Analog Mutants that with have everyone grooving, proving that you can take any obscure genre of music and turn it into a banger. DJ Snafu does a great job of doing just that here, finding something truly obscure and bringing it into the now. Plus, PMC gives us the kind of infectious lyrics that just match the vibe





of the production, both of which flow so well and are choc full of energy, fun and more.

Now, whatever you may think of this one, it is definitely one to have a listen to and make up your own mind to, and you can't ignore the fact that its infectious vibe will get you moving in some way shape and form.

Tittyshaker is out now on Nobody Buys records, with the vinyl versions selling like hot cakes (They are probably sold out by the time you read this).

I'll see ya next time,

Steve.





c.j.stone

Rockets Over Blueberry Hill Rock 'n' roll in '50s Britain

I've witnessed four youth music rebellions in my life: rock 'n' roll, psychedelia, punk and rave. There may be more but, if so, I wasn't a party to them.

Rock 'n' roll is coterminous with my birth. The first rock 'n' roll record to chart in the USA – Crazy Man, Crazy by Bill Haley and the Comets – did so in the week of the 20 June 1953, the week I was born. Bill Haley had been a Western Swing artist, but, after recording a rockabilly version of Ike Turner's Rocket 88 (considered by many to be the first rock'n'roll record) he changed his style. You can see this as healthy opportunism. Rock 'n' roll was a development of Rhythm and blues, a black music form. Haley

saw the potential in the music and repackaged it for a white audience.

There's a crucial difference between the two versions. Bill Haley sings, "going round the corner and havin' some fun, takin' my Rocket on a long, long run," while Jackie Brenston in Ike Turner's version sings, "goin' round the corner and get a beer, everybody in my car's gonna take a little pill." What's odd here is that none of the lyric sites give the actual words. It's always some version of the Haley lyric, or the Brenston lyric with the word "nip" substituting for pill. It's about time someone corrected that.

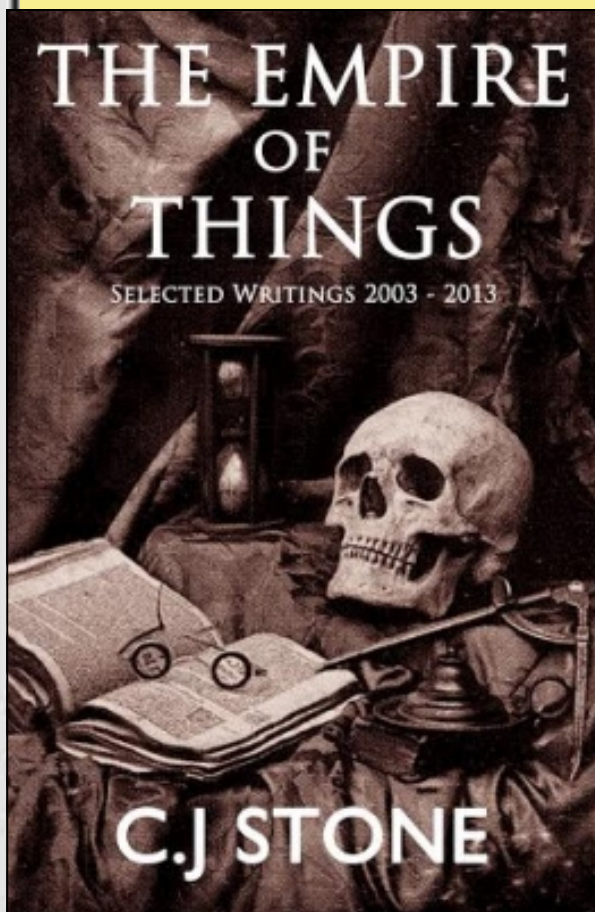
Rock 'n' roll was the background music to my life growing up in the 50s. My favourite record as a child was Blueberry Hill by Fats Domino. I had it on 78. I guess it was my mum's. It sounded so ancient, like something that had been created in the primeval swamp at the beginning of time. I had no idea that, actually, it was a recent release, having come out in 1956, only two or three years before I was listening to it. I played it every morning before I went to school. There was something in the quality of the voice, and in the jaunty melancholy of the melody, that drew me in and overwhelmed me with a kind of gentle, sweet sadness.

Blueberry Hill seemed like a place I would like to go. I associated it with a girl I was in love with and who I had a dream about. We were soaring high on the back of a white swan, me and the girl, high, high in the endless sky, with the little toy town world spread out below us, all the tiny cars moving along the roads, and the miniscule houses with people in them. My heart was soaring too, exultant, expansive, reaching out into the far distance, till it flew on ahead and came to a mountain and just under the summit there were all these jewel encrusted pillars with many colours glinting in the sunlight. It was a place of pure beauty that wrenched my heart with the ache of love.

I used to play Blueberry Hill on a little Dansette record player with a lid. The 78 was bigger than the deck, and

one day the lid fell down, breaking the record in two. It was one of the great losses of my childhood.

Another memorable record was Elvis Presley's Wooden Heart. Not strictly rock 'n' roll, it dates from Presley's time in the American army, and is based upon a German folk song, *Muss i denn*. What makes it meaningful for me is that it was through this song that I discovered irony. I associated it with the film, *Pinocchio*, which I must have seen around this time. *Pinocchio*, of course, was a puppet. He was made of wood and he did have a wooden heart. There were strings upon that love of his, because he was a puppet. So I imagined Elvis as *Pinocchio*, singing in that melancholy voice that he didn't have a wooden heart, when actually he did. That was the irony. He was wishing he didn't while saying he



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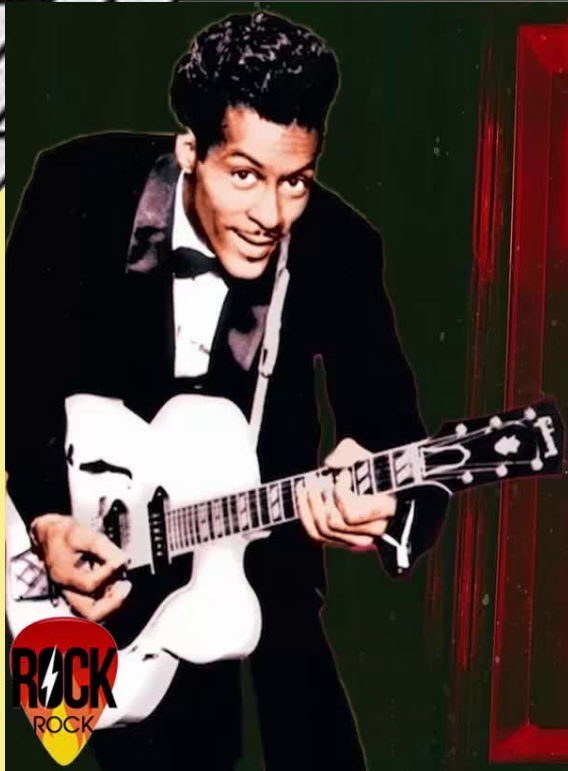
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did: a strangely sophisticated thought for a 7 year old boy.

What this says about me I can't say. There was always a kind of melancholy to my fantasies, a sense of loss. In my cowboys and Indian fights, when I was shot and fell down, I would often construct a back story that involved someone grieving over me.

Rock'n'roll in 50s Britain was accompanied by the first recognisable post war youth movement, the Teddy Boys, or Teds. Their name was based upon the Edwardian suit jackets they wore, which the Daily Express shortened to "Teddy". They were generally working class kids rebelling against post war austerity. Their suits, with velvet collars, were meant to signal style and affluence. They adopted rock 'n' roll as their musical form, and were known for carrying flick-knives and for rioting during showings of the American film Blackboard

Jungle, which featured Bill Haley and the Comets playing Rock Around the Clock. It was the first time rock 'n' roll was heard in Britain. My uncle Rob, my mum's youngest brother – only 7 years older than me – was a bit of a Ted in his time. I remember him working on his quiff in front of the mirror in our living room, combing back his hair repeatedly on the sides and then pulling it forward in the front to make the quiff. One day he made a home made bomb out of sugar and fertiliser packed into a metal pipe which he used to blow up a tree in our local woods.

Another of the crazes of the 50s was skiffle. This was a British version of American blues and folk. The foremost skiffle group of the time was Lonnie Donegan's, whose first record was a copy of Lead Belly's Rock Island Line, sung in a very pronounced American accent. Skiffle groups were characterised by acoustic guitars and improvised instruments such as the washboards and the washtub bass. Most of the 60s British rock acts began as skiffle groups. Donegan changed his style in the



50s ROCK 'N' ROLL

end and began singing in his native Essex accent, as witnessed by his 1960 hit *My Old Man's A Dustman*.

I was 10 when I heard my first Beatles record, *Please, Please Me*. It was different to anything else at the time: lively, catchy but also sly and suggestive. Listening back it reveals the relationship that the Beatles had with their girl fans, who would have understood the references. My favourite early Beatles record is *Twist and Shout*, a cover version of a song originally recorded by the Top Notes, then by the Isley Brothers, who had a US hit with their version. The Beatles' is still the best: fast-paced, infectious, with Lennon's rasping vocals, rising to a screaming crescendo at the end, it shows what a great little rock 'n' roll band they always were. The Beatles had begun as Teds. If you look at the first album cover Ringo still has his Teddy Boy quiff. He's only just joined the group and hasn't adopted the Beatles cut yet.

British interest in American music led to a further delving into its history and the discovery of the blues. A number of the best known groups of the 60s started off as blues acts, most



notably the Rolling Stones, who had a number one hit with Willie Dixon's *Little Red Rooster* in 1964. It remains the only blues song ever to reach the top of the UK charts.

The reference to "a little pill" in Ike Turner's *Rocket 88* reminds us that there has always been a relationship between popular music and drugs. In the 50s and early 60s the main drug was speed, amphetamine, which allowed its users to stay up all night and dance – that's what *Rock Around the Clock* is about – but by the mid sixties new drugs had become available which began to alter the character of the music: marijuana and LSD. It was the introduction of these drugs that led to the creation of psychedelia, the next great musical form to take over Britain and the





Cutting-Edge Art at the Wellcome Collection

*Alan Dearling travels with
his camera to see Jason and
the Adventure of 254 and Be-
ing Human*

Visually stunning, and superbly and lovingly curated with plenty of humorous, thought-provoking diary-boards from artist, Jason Wilsher-Mills. **Jason and the Adventure of 254** is an extraordinary and joyous personal journey of one man's childhood illnesses, disability and creativity as a response to adversity. It's

tongue-in-cheek – playful. Magical and life-affirming. Since the walls of Jason's Gallery literally share his personal journey through his models, cartoon illustrations and diary words, I will let them tell Jason's 'story'. And, it's a really great one, even though it feels odd and paradoxical to be 'enjoying' tales of a body losing its immune system whilst being attacked by measles and more, leaving poor Jason debilitated. But his spirit of fun and humour grew even stronger. The Jason Gallery has been transformed into a hospital ward with the dominant, massive central figure of Jason in bed, with his body being attacked by toy soldiers. Absolutely surreal!

alan dearling



"The work is like a form of time-travel where you can still experience some-

thing you felt as a child. For me the hospital is not just about trauma, if it is at all. It's



MEMORY AND MYTH

Wilsher-Mills is the youngest of eight children from a working-class family who grew up in Wakefield, West Yorkshire. Family occupies a central position in Wilsher-Mills' life and was a crucial connection to the outside world while he was in hospital. Through the hospital school he gained new educational experiences, which he credits as being instrumental in his path to becoming an artist.

Dotted around the gallery are push-button-operated dioramas, reminiscent of the penny arcade machines Wilsher-Mills remembers from family holidays at the seaside resort of Withernsea in Yorkshire and the Humber. These vignettes act as windows into his childhood memories of the time preceding and during his hospitalisation. They are not straightforward depictions, but are infused with a dream-like magic realism where myth and memory merge. Rich in symbolism, they denote stages of transformation in his life, from childhood through puberty to changes in his health and his creative journey. They also provide clues about the sources of Wilsher-Mills' inspiration.

Press the buttons to activate Jason's inner life.

about the opportunity which was afforded to me through education and support from my family. The show is about childhood, family, but it's also about how creativity works and where it comes from." **Jason Wilsher-Mills, 2024**

Adjoining the show gallery of Jason's artworks, is a separate exhibition, which also features images, sculptures and artworks about 'Being Human'. Once again, plenty to cogitate on...



THE 254

Jason and the Adventure of 254 (2024) is Jason Wilsher-Mills' most monumental and personal artwork to date. It transports us back in time to Pinderfields Hospital, Wakefield on 1 August 1980 at 2.54pm. This was when Wilsher-Mills witnessed his parents being told of the autoimmune condition that paralyzed him from the neck down from the age of 11 to 16. This moment coincided exactly with British athlete Sebastian Coe, wearing the number 254, winning the 1500-metre race at the Moscow Olympics, which was being shown on the ward's TV.

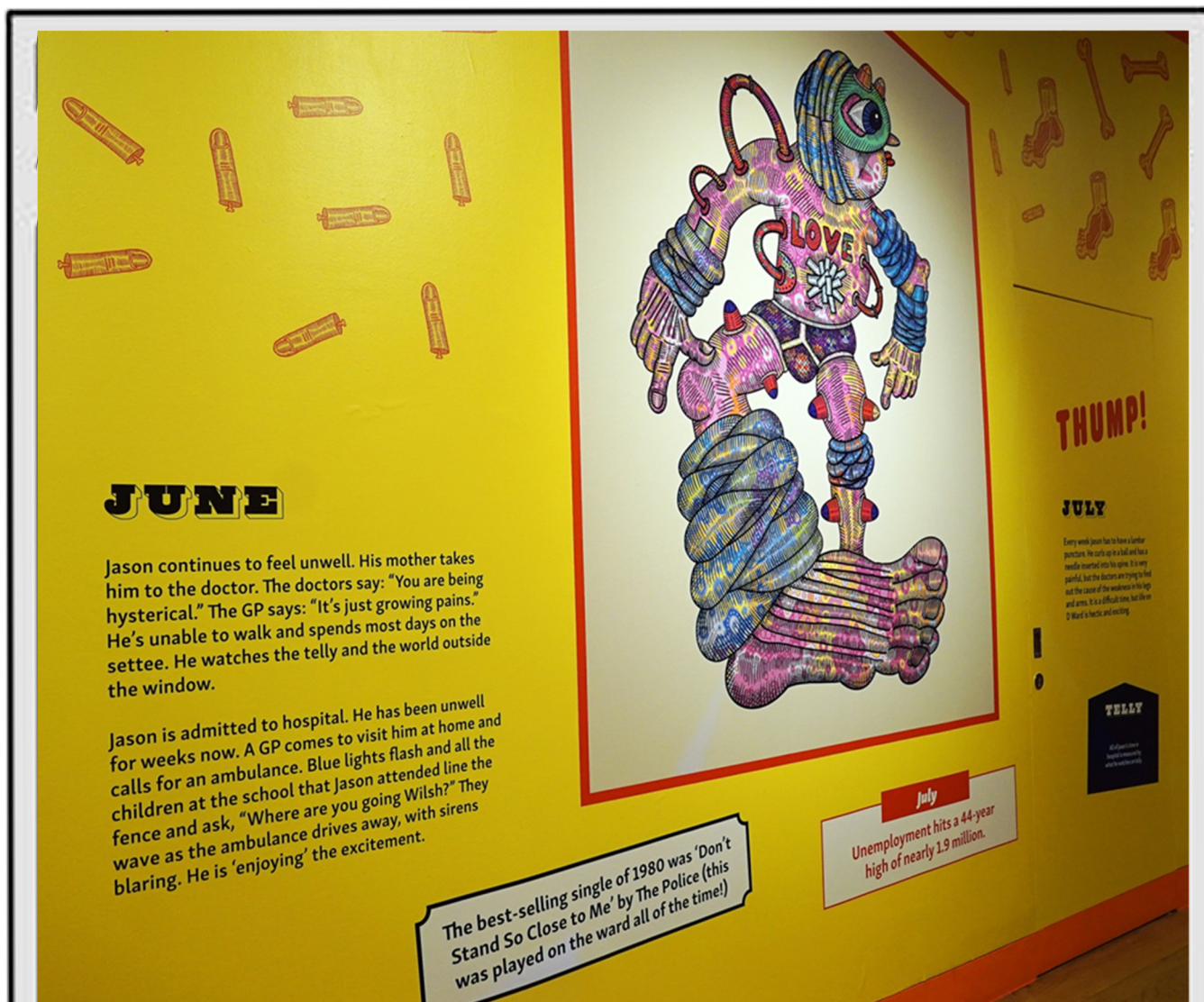
While he was unable to move, Jason's interior world was inhabited by characters from comic strips and TV shows, intertwined with memories of his experiences of life both before and during his hospitalisation. Rather than remembering it as a time of trauma or loss, he sees it as the awakening of his creative life as an artist. The installation is a dream-like distillation of his childhood memories of what was happening inside and outside his body, and within his imagination, during this transformative period.

The artist talks about the significance of the objects in the room on the digital guide, available in audio and BSL formats.

The Wellcome Collection is located at 186 Euston Road in London, opposite

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exhibitions throughout the extensive building about health and body-related issues of all kinds. At their heart is how 'cultures' fashion and create different perspectives to our bodies, beliefs, medicine, drugs and their uses. Meaning, essentially that drug use and responses to it, are socially and culturally situated.

All the shows and events are free. And, the core show changes usually a couple of times each year.

wellcomecollection.org

BEING HUMAN





WATER IS LIFE



ART BY ISAAC MURDOCH

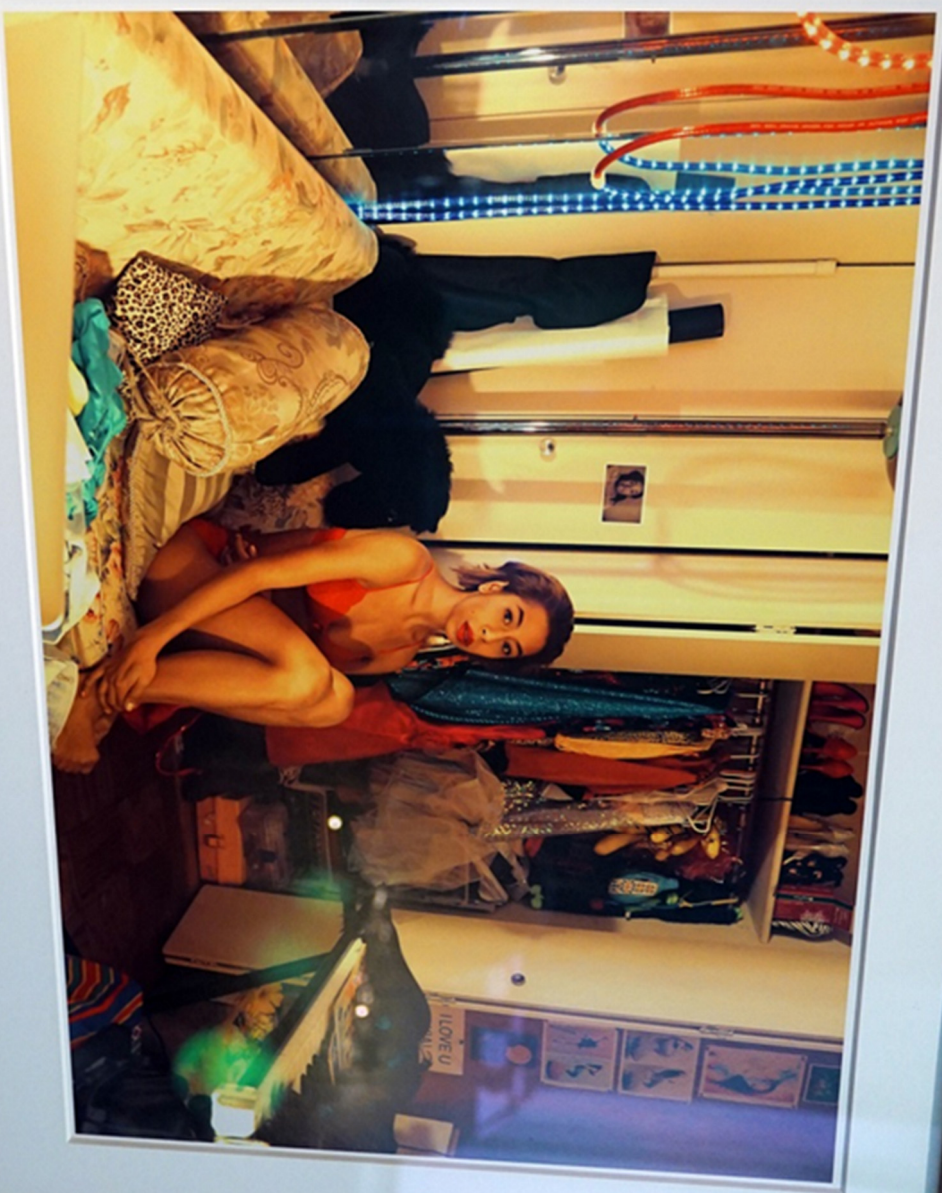
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In My Room
Kia Lubello
Digital C-print, 2014
From 24

This self-portrait is the first in a series by Kia Lubello, exploring her experience of growing up HIV positive. Lubello has described how "I took it in my childhood bedroom when I was dealing with a lot of trauma and stigma stemming from my HIV-positive status. The little details in the photo are my favorite. My room says so much about who I am."

Wellcome Collection 2012220



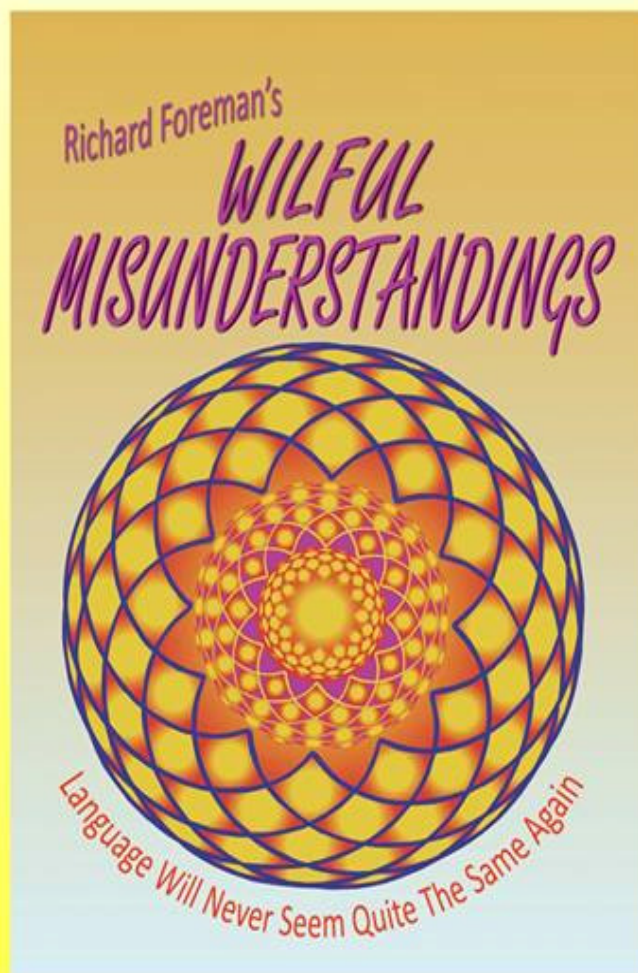


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KEV'S WORLD



SHADOW LAB WAR ON TITAN INDEPENDENT

I am not sure just how long ago I first came across Mark Price, but let's just say it has been a while, and I have followed his musical career with multiple bands including Final Conflict (I was wearing my 'Redress The Balance' shirt just yesterday), Framework and Grace while these days he is in High Spy. He has also kept a solo career going through this time, releasing 14 albums since 1983, and here he is with

his new project, Shadow Lab. What we have here is a concept album, but one without words so Mark has kindly told us what it is all about on his Bandcamp page, "The year is 2126 AD, the planet Mars is colonised by people from Earth and it boasts modern cities in display of dazzling magnificence, rotating aerial orbs give light to the cities by night in an array of stunning hues and colours. Further out in the colder reaches of the solar system, Titan, one of Saturn's moons, has undergone major atmospheric transformation, from a former frozen methane world to one undergoing terra-forming processes, and a new colony has been founded. The reason for this new effort on Titan? A new metal called Titanium 326 has been discovered, and this proves to be the strongest metal ever to be found. And so a mining colony and metal processing plant is installed on Titan called Cincinnati 2, after the moon has been terra-formed by the use of ultra-modern weather modulation towers. Years later in 2171 AD, the weather modulation towers mysteriously implode one by one, plunging Titan into a downward cycle of cataclysmic storms and a seemingly unstoppable process of

a climate that is reverting back to its original state before humans ever touched down on this strange world.

All contact with the colonists on Titan is now lost, and shipments of the new metal Titanium 326 fail to arrive on either Earth or Mars. And so it is decided that a rescue mission is to be sent to Titan, a joint operation sponsored by both Earth and Mars, to see if there are any survivors to be rescued? Meanwhile Titan is ravaged by storms of a magnitude never before seen, temperatures plummet and the ground freezes, only to crack open, refreeze and crack asunder again, causing splinters and shockwaves across the whole of this moon. Weather modulation towers first implode followed by nuclear powered blasts, and with each, the climate on Titan is violently ripped apart as it begins to return to its normal state. As the storms rage outside, all within the metal processing plant is still and silent, but nowhere can there be a single person found, here or in the city of Cincinnati 2, yet the main computers in the plant continue to flicker, as though all is well! A rescue team is assembled, a joint operation from both Earth and Mars. A crack team of super soldiers is sent to Titan, a new generation of soldiers who have been subjected to scientific experiments to enhance their fighting abilities. But can they control the dark and primal urges that threaten to overcome them in their enhanced state? And once on Titan, can they hold their nerve, and indeed can they stay alive when the lightning strikes, when the wind of the storms super freeze the abandoned town, and the ever-encroaching darkness threatens to extinguish all that life holds dear."

Given there are no vocals on the album itself it is down to our imagination, the

song titles and the story for us to decide what is taking place, but I find that works very well indeed. While Tangerine Dream are an obvious influence here, Mark is also revisiting his love of Vangelis, the result being an electronic progressive album which has a lot going for it. There are plenty of dynamics and a feeling of menace as move through the story – some electronic albums can feel quite one-dimensional but that is certainly not the case here as there are highs and lows, and the use of different keyboard sounds and styles carries us through. This is very different indeed to what we normally hear from Mark in High Spy, and one can see why he has released this under a different name to his own as in many ways this indicates a new beginning and I am certainly interested in seeing what happens next.



SHAKIN' STREET SCARLET LIBERATION HALL

I must confess I have known of this band for years but this is the first time I have come across their music. I was 19 when Manowar released their debut album, 'Battle Hymns', and like many interested

in the metal scene in the UK we thought they were great. I did some digging and realised Ross The Boss had been in seminal band The Dictators and some French outfit called 'Shakin' Street, but never heard any of their material until now. What we have here is a live set recorded at the Old Waldorf in San Francisco on August 15th, 1979, by Terry Hammer with the line-up of Fabienne Shine (lead vocals), Ross "The Boss" Friedman (lead guitar), Eric Lévi (guitar), Jean-Lou Kalinowski (drums), and Mike Winter (bass). 65 minutes long, I am not sure how this was recorded but there is plenty of distortion so it comes across as a good audience recording as opposed to mixing desk, although I actually think it is taken from the latter. Opening that night for Jim Carroll they were allowed a lengthy set, with four songs from their debut, seven songs from their then-upcoming second album (all written by Shine and Lévi), and two songs that aren't documented on any officially sanctioned release: the original "Scarlet" and a cover of the Stooges' "I Wanna Be Your Dog."

Shine has always said they were hard rock as opposed to punk, although they originally toured with the likes of The Damned, and their career highlight was embarking on "The Black and Blue Tour" as openers for Blue Öyster Cult and Black Sabbath. But there is no doubt there is a very punk edge to what they were doing, with Shine not always the most in tune singer, playing on emotion, adrenaline and energy. It is interesting to hear Ross in this style one can see the progression from the proto punk of The Dictators into the hard rock punk of Shakin' Street and then the full-blown metal of Manowar. This is an interesting release, and their version of "I Wanna Be Your Dog" is the best cover of it I have ever come across, but

this is a long way from being essential although fans of the band will undoubtedly feel the need to grab this immediately if not sooner. It is rough, it is raucous, and undoubtedly they were a blast in concert, and some 40+ years on from when it was recorded this still has huge energy.



**SONIQ THEATER
SOLAR WINDS
INDEPENDENT**

Back in 1996 WMMS released the debut album by Rachel's Birthday, 'An Invitation To', and I remember reviewing it at the time. This was by a full band, and then four years later their keyboard player, Alfred Mueller, released his debut solo album under the name Soniq Theater. He halved the time for his second, releasing that in 2002, and every single year since he has released a brand new album on January 1st, making this his 24th solo release. That is quite an achievement for anyone, especially when working totally solo with very little outside assistance (there have been guests on a few tracks in the past but they are few and far between), and here he is back with another release which brings in his favoured

influences of Vangelis, Jean Michel Jarre and Tangerine Dream.

Sadly, Alfred has yet to invest in using a real drummer, which is a shame as there are some tracks ("Kopernikus" being a case in point) where the synthesised percussion probably does more harm than good, and a human would do a much better job and provide some vitality and strength. As it is, it sounds like someone using quite dated software, which is quite at odds with the Eighties style keyboards which blend well together in the different layers he is building. I have always felt it a shame that Alfred has not gained a much wider recognition as while his music may not reach the heights of many, he consistently produces albums I want to play and listen to, and surely that is really what music is all about? As we are half-way through the year I am sure Alfred is already hard at work at his next album, which I am sure will be out on January 1st next year, so if you enjoy keyboard music why not go over to Bandcamp and check this out for yourself as all his release are free to download.



UKES OF TOMORROW
SECONDS OF OUR LIVES VI-

KING WRECKCHORDS

When I started running Feed-back in 1990 I soon found myself deep in the underground, not only in the prog scene but investigating metal and many other styles of music where people were just not getting the publicity they deserved. I was also soon writing for the wonderful Rock 'n' Reel and somewhere along the line I came across Kent Nielsen and his amazing label, Tunes With A Heart (TWAH!). I reviewed various of his own bands at the time, but somehow we lost touch over the years, only finding ourselves again recently, when Kent asked if I would like to review his latest album, 'Seconds of Our Lives'. Kent is a Dane living in Germany who first made a name for himself singing in the Danish hardcore band L.U.L.L. (Leben Und Leben Lassen) getting involved with the punk scene before moving into roots and here he brings it all together in an album which in many ways should never work, but it definitely does.

As one can tell from the name of the band this is not a full on electric blast, but instead we have Kent Nielsen (lead vocals, harmony vocals, percussion, ukulele, banjolele, tenor guitar, kazobo) and Torsten "Totti" Scharfenberg (backing vocals, mandolin, ukulele, mandola, bass, harmonica, piano) taking on a series of covers and turning them into something quite different while always retaining the edge and passion of the original. I must confess and say their take on "Generals" (The Damned) is nothing short of inspired, and alongside "Town Called Malice" (The Jam) are versions which I actually prefer to the originals. It is hard to go wrong when there are two musicians who are obviously having as much fun as these, being deadly serious but refusing to take them-

selves seriously at the same time. Here we have two roots musicians taking their love of punk and combining the two forms together quite brilliantly as they work through songs by the likes of Big Country, Sisters of Mercy, The Pogues, Joe Strummer, Joy Division, TV Smith and many more. They are taking the punk ideal of refusing to conform to expectations and twisting it on its head as they turn the guitar-led monsters into something very different indeed. For fans of either styles of music, here we have alt folk turning punk into a new artform.

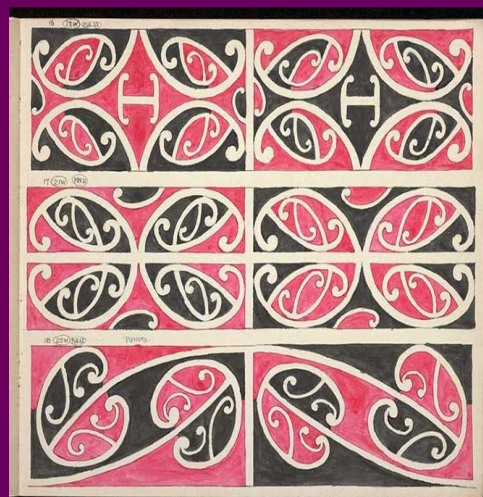


**UNDER A SPELL
FREYA
INDEPENDENT**

Here we have the second full-length album from Texan metal act Under A Spell, and when I saw the press release raving over the singer and saying they were for fans of King Diamond I knew I had to hear what it sounded like. It commences with a riffing guitar in one speaker, then the rest of the band comes in and we are into "In A Dream" – it sounded a little dated but was good val-

ue metal none the less, then Pam started singing. As soon as she started I stopped what I was doing and stared at the speakers as while Pam has a high voice, often sounding almost as if she is channelling falsetto, that does not mean it is something I want to listen to when placed against the music as she just does not have the control and presence required: this is not something to be enjoyed, instead it is something to be endured if the listener can bear it. It also does not help that the production has been put in a way that the instrumentation is somewhat muddled and very much in the background, playing the supporting role to a "front woman who possesses an angelic voice that can shake the very foundations of the earth" (that's what it says here, although I do think they must have bene listening to something very different to me).

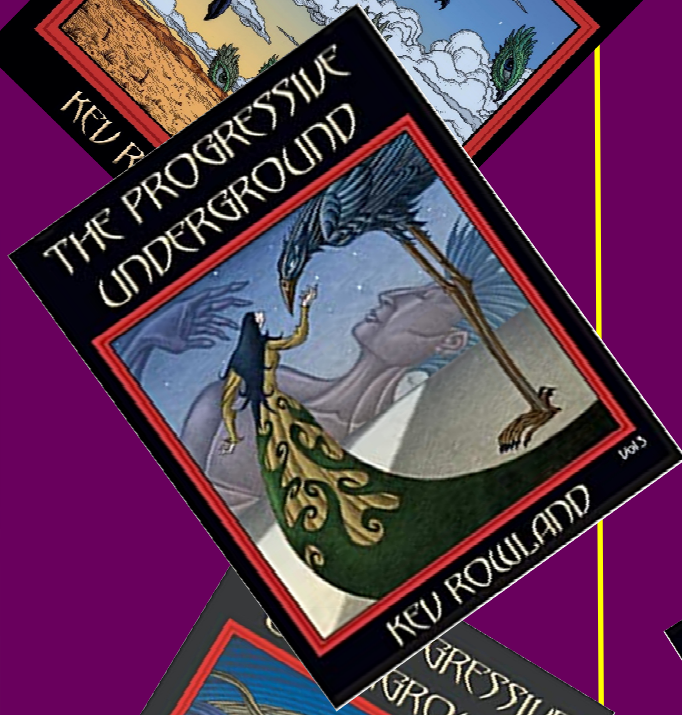
I am not sure how Matt Thompson (King Diamond) got himself roped in to play drums on all tracks, but I cannot imagine he was involved with the final mix, as this feels very much a self-produced and released album in every way. A while back I was offered their debut album, which at the time I declined, and in many ways I wish I had done the same with this one.





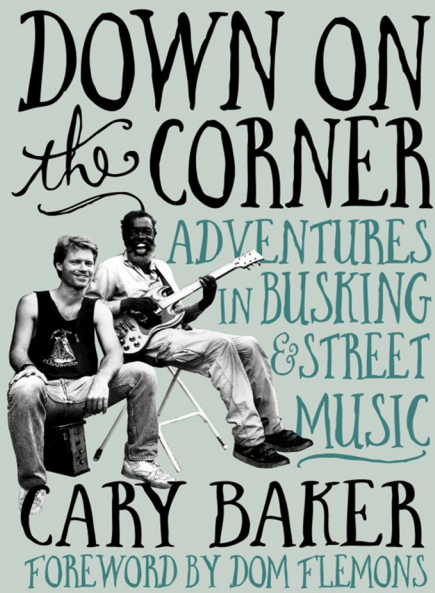
The Kev Rowland **SUPERSTORE**

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 publishing his remarkable series of books which disprove any suggestion that prog died with the advent of punk...



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As Cary Baker says on his website:

“Trust me: I realize better than anyone that the world is not clamoring for a new music journalist returning to the field at age 67. But that hasn’t stopped me. My forté has long been my grasp on music history, from the blues to bebop to the Beatles to Big Star and beyond. And music histories are what I’ll be writing.”

It’s not a bad way to preface this brief review.

This is a fun book. Informative, fly-on-the wall (or, the view from the punter on the tube, or, the street corner), and full of rather lovely vignette ‘stories’. It’s also a good introduction to many well-loved and less known blues artists, street musos and eccentrics. I especially found it interesting to find out more about the street performances of characters like Moondog, Peter Case, Wild Man Fischer, Ted Hawkins and even Lucinda Williams. There are also dozens of anecdotes from Cary Baker providing the back-stories about the lives of artists who not only sang and played on the streets, but in many instances slept in parks, movie theatres and on park benches. Arvella Gray is one example, who was blind, shared many tall stories, and recorded

tracks for just one album, 'The Singing Drifter' (1973). Baker tells us that the 2005 reissue was well-received both by 'Rolling Stone' and the 'New York Times'.

'Outsider' status is quite frequently afforded to street performers. Larry 'Wild Man' Fischer was about as 'out there' as you can imagine. I personally followed his oddball releases with Frank Zappa and the duo, Barnes & Barnes. Wildman produced on-the-street rants rather than songs and was usually unaccompanied. He certainly often bad-mouthed Zappa, singing that "Frank's got money in the bank", whilst Larry resented his lack of fame and fortune. His repertoire included 'Fish Heads' ("eat them up, yum"), 'My name is Larry' ("pronounced Normal") and 'Merry-Go-Round' (with its monkey chanting chorus). Baker recounts some of the tales about Wild Larry's 'performances', including Pamela Des Bares' memory of an indoor show:

"He got up onstage and started singing his songs – warbling, shouting, really...singing wasn't his specialty... At one point he jumped down off the stage and sang all around the perimeter... then outside the freaking venue... And then he came running back into the venue, got back on stage, and finished the song."

Here's another snapshot of the fundamental experience of busking early on in a famous career. Billy Bragg says,

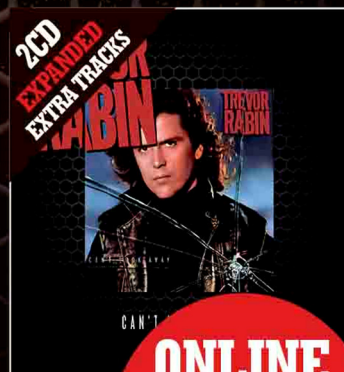
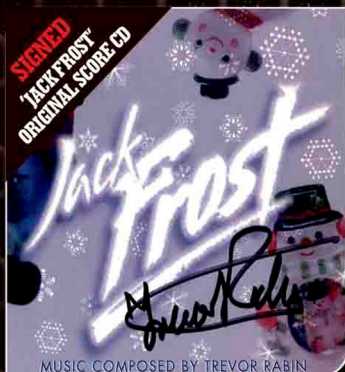
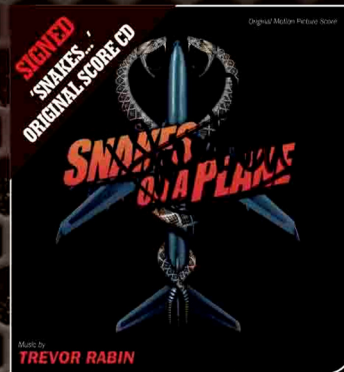
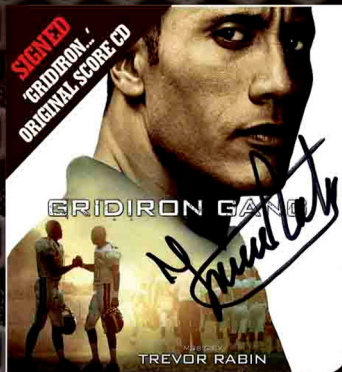
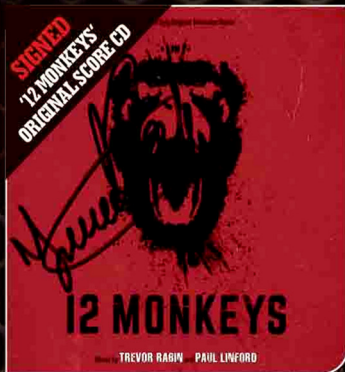
"The significance of busking in my career is that I'm still basically a busker...at Bearded Theory (festival in Staffordshire) I probably played to twelve thousand people...and the whole time that I was onstage, I was more or less busking...you have to suss out what's going on and adapt to this and that ...I'm doing it by the seat of my pants."

"This book allows us to hear the full story of feeding the street, as it has been done for over a century in the United States. It gives us a glimpse into the lives of the buskers who have enriched our daily existence with music and performance art. It's a dollar in the hat, with the acknowledgment that the world is always a better place when busking is a part of the picture." Dom Flemons tells us in his heartfelt foreword.

It's actually that and more, since Part 5 provides six chapters from Europe including contributions from Elvis Costello (nicely titled: 'Watching for detectives') and Billy Bragg and Madeleine Peyroux.

I immersed myself in the tales, the stories included in the book, and it has led me into researching about a number of the artists, the buskers and street performers included. And you can't say much better than that!

TREVOR RABIN



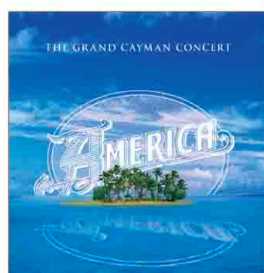
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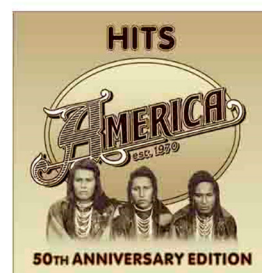
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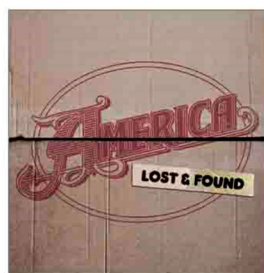
ARCHIVES VOL I
USGZI04CD



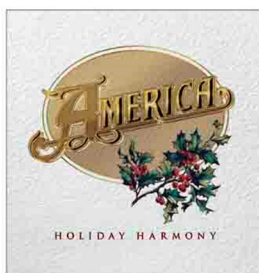
HITS - 50TH ANNIVERSARY
USGZI05CD



WILDWOOD SPRINGS
USGZI06CD



LOST & FOUND
USGZI14CD



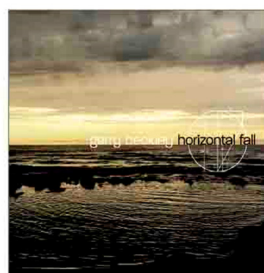
HOLIDAY HARMONY
USGZI15CD



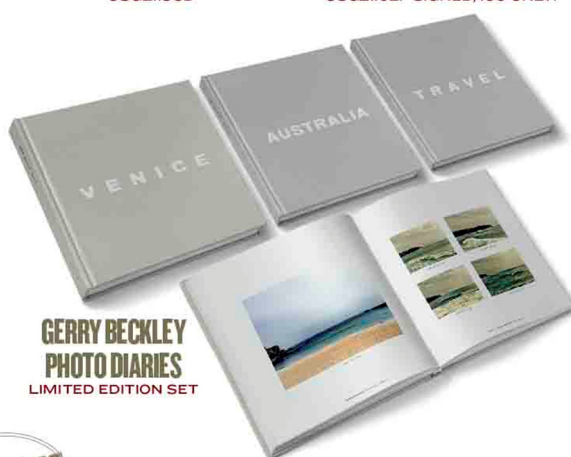
BREMEN 1973 - GREEN VINYL
USGZI16LP SIGNED, 100 ONLY!



**GERRY BECKLEY
VAN GO GAN**
USGZI08CD



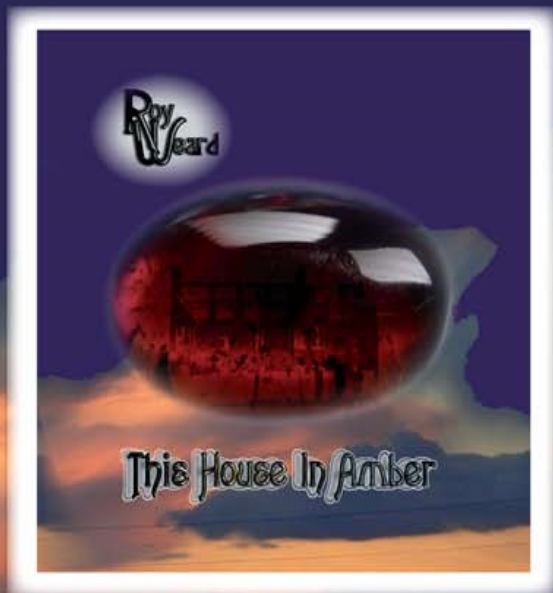
**GERRY BECKLEY
HORIZONTAL FALL**
USGZI10CD



**GERRY BECKLEY
PHOTO DIARIES**
LIMITED EDITION SET



Available from www.musicglue.com/america/shop



Roy
Weard

This House In Amber

New Album out now

Available on CD from :

www.weard.co.uk

CD / digital download :

<https://royweard.bandeamp.com/album/this-house-in-amber>



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

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

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

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

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

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

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

Asante sana (thank you very much).

David Banks
Director, Africa Region
The Nature Conservancy

p.s. Start helping elephants today at nature.org/elephants 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

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 General's Award For Illustration. He has won the Aurora Award For Excellence in Fantasy Art, and two Silver Awards from the Art Directors Club of Toronto and Best Classical Record Cover of The Year Award (UK).

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

www.martinspringett.com/

<https://spacewreckrecords.bandcamp.com>





THE
GARDENING
CLUB
The Riddle



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!!!"

BETWEEN WARS

BIRDS SING TO EACH OTHER

As we do

TREES REACH UNDERGROUND

Seeking stability

WATERS PROVIDE DEPTHS

whales,dolphins hide

WE REPAIR FISHING NETS

To catch the moon

HARVESTS RISE UP

To gulp fresh rain

FLOWERS BLOSSOM /DECAY

As do illegal weeds

PUT YR LAWS IN A BOX

Plant them in a forest.

WHICH LIVES LONGEST?

COG-SINISTER

Official Merchandise

Fall and
Mark
E Smith



Cog Sinister:
Sweatshirt
£30



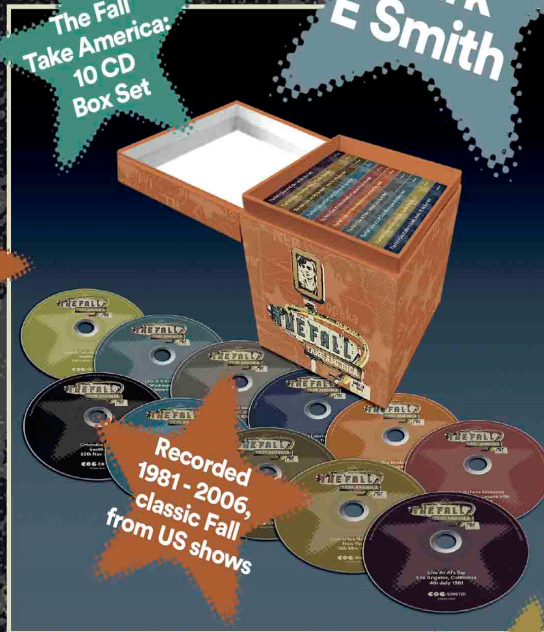
The Fall:
T Shirt
£20



The Fall:
T Shirt
£20

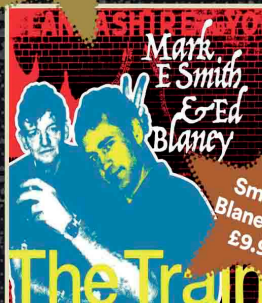


Cog Sinister:
Mug
£20

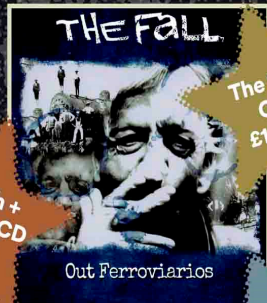


The Fall
Take America:
10 CD
Box Set

Recorded
1981 - 2006,
classic Fall
from US shows



Smith +
Blaney CD
£9.99



The Fall:
CD
£10.99



Cog Sinister:
Pullover
Hoodie
£35



The Fall:
CD
£7.99



Cog Sinister:
Zip Hoodie
£35



The Fall:
T Shirt
£20



The Fall:
CD
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The Fall:
T Shirt
£20

www.musicglue.com/cog-sinister

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

Inside Number Three.

A Visual History of Apple Records

By Nigel Pearce

*Inside
No.3*

Deluxe box, hardback,
and softback editions
available



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

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

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

available to pre-order from www.insideandoutsiden3.com

And here we are the end of another fortnight. And once again, we are at the end for another issue of this magazine.

As I say each week, I hope that you enjoyed it, and you like the slightly new direction into which we have blundered. I say blundered because, like the *Justified Ancients of Mu Mu* before us, we have a complete lack of a master plan, which is pretty much the same for all of the things as I do in my life. I quite like being without a master



plan. I am a reasonably diligent person and I work hard at all the things that I do, and therefore I know that whatever I plan this is going to be interesting whether it works out or not. In fact, it's a bit like any experiment.

As I tell my young protégées into whom I do my best to install a modicum of scientific reasoning, there is no such thing as a failed experiment unless you drop the test tube and break it. If things don't work out the way that you want them to, all the way that you expected them to do, it doesn't mean the experiment has failed, merely that the answer isn't what you were hoping.

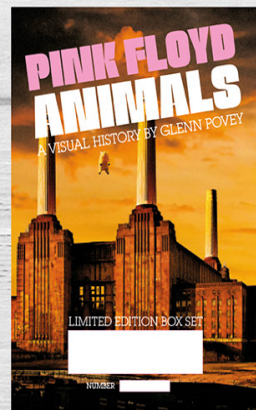
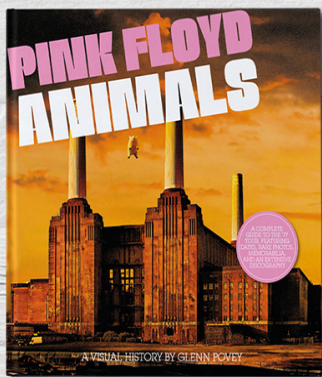
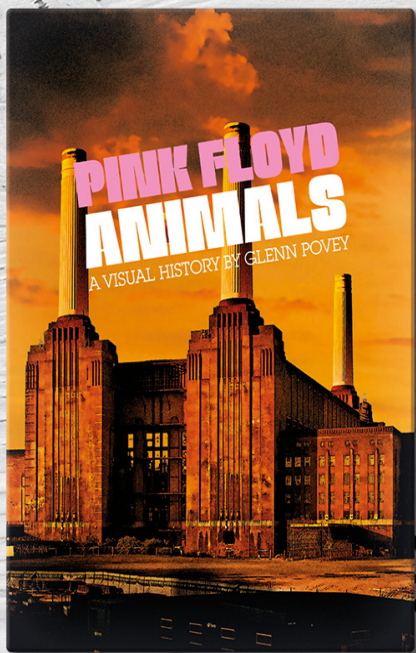
And that is a valuable lesson in life.

See you next issue,
Hare bol

Jon



THE BEST LAID PLANS



Oink, Oink,
Woof, Woof,
Baaaaa."





En chair et en os

PINK FLOYD

In the flesh

LE STADE OLYMPIQUE

