

GONZO
weeklyish #633/4



The many 'lives' of PJ Proby

TROUSER SPLITTING TIME

https://commons.wikimedia.org/wiki/File:PJ_Proby_2007.jpg

ISSN 2516-1946



#627/8

In Memoriam



John Brodie-Good



Dave McMann



Mick Farren



Corinna Downes



Doug Harr



Tim Rundall



Phil Bayliss

*THE THREE
COMMANDMENTS OF GONZO
WEEKLY:*

*1. Art is as important as science and
more important than money*

*2. There is life after (beyond and
before) Pop Idol*

*3. Music can and sometimes does
change the world*

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



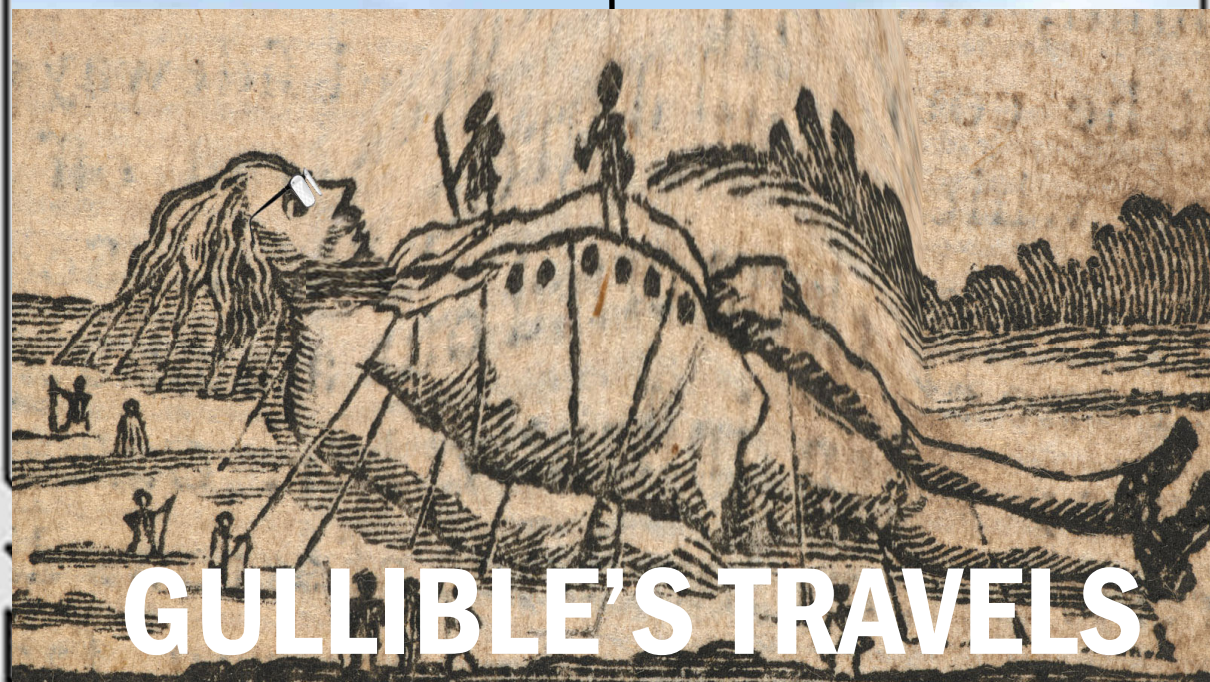
Dear friends,

Welcome to another issue of this ever increasingly peculiar little magazine. In the last issue, I told you that we will be coming to an end of the road sometime in the New Year, but the reaction that you guys have given us is making me and Guinevere Palmer, the sub editor, to partially reconsider our options. I don't know how, or any of the details, but we *will* keep *some* version of this magazine in print once

Gonzo Multimedia stop funding it. It will probably not be called Gonzo, and it will almost certainly be coming out less frequently than it does at the moment, but it will still come out in some form or other.

Now, I am doing something I've never done before. I am going to write about the new George Harrison reissue box set, and – at the other end of the ether - Miss Isabel, who is also a George Harrison fan, is interrupting and adding her own words of wisdom as I do so.

Living in the material world originally came at 51 years ago, and was the first album by an ex-Beatle that impacted upon my teenage consciousness. The fact that it was 51 years ago makes a bit of a nonsense of it being the 50th anniversary edition, but I guess the 51st anniversary edi-



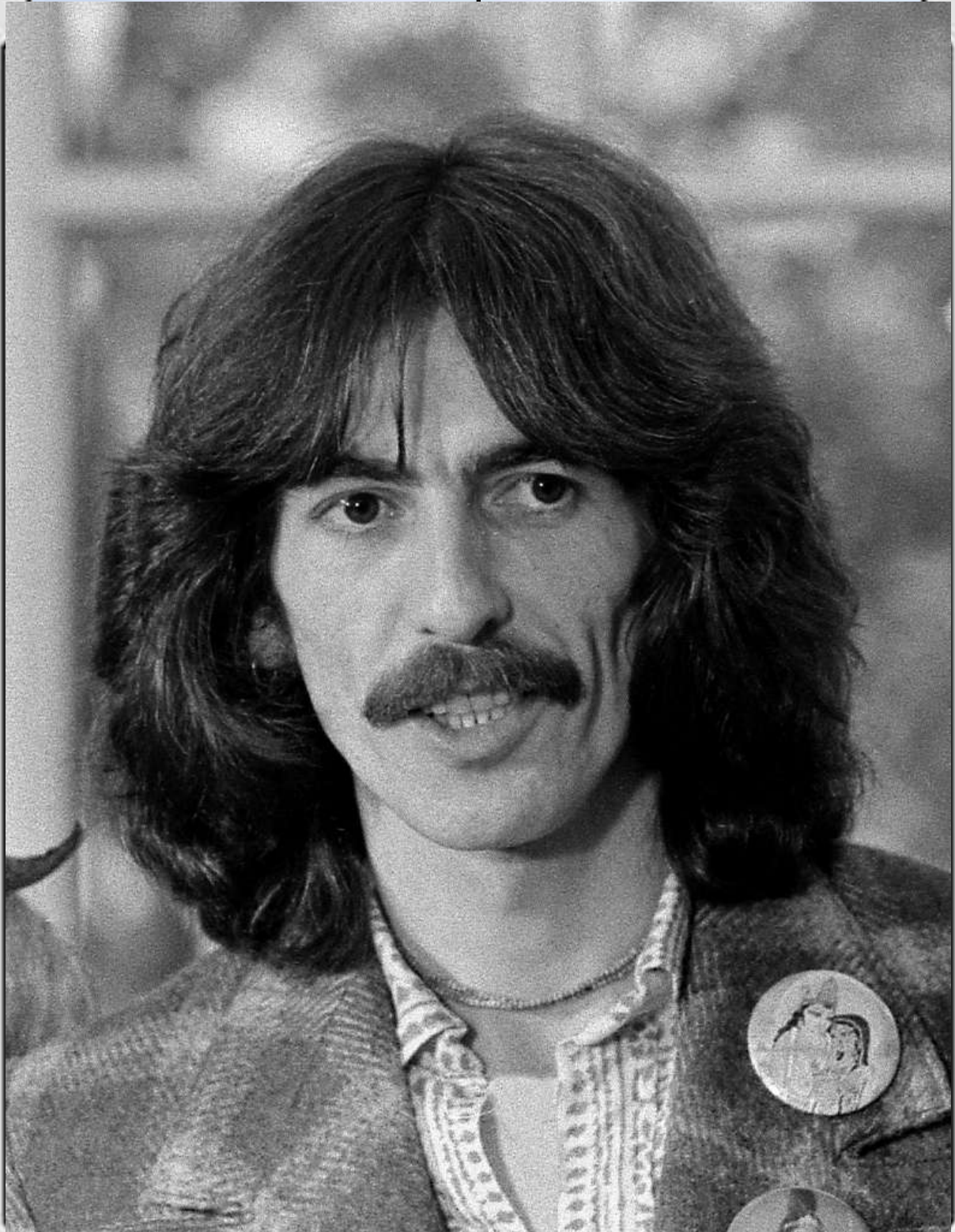
tion sounds a bit bollocks. At the time, my parents were members of an organisation called the Royal Naval Auxiliary Service (I joined it for a few years about seven years further on) and they had gone to Exeter for an exercise in plotting ship movements or something like that.

My little brother and I were staying with friends of theirs in the village, and were watching *Top of the Pops* with the children of the household who were some years older than me. The daughter, upon who I had an enormous crush, was being very enthusiastic about the video for Give me Love (give me peace on earth) by George Harrison which has just been played, and told the as-

sembled company that she was going to buy the parent album, *Living in the Material world*, when she went into Bideford that weekend. I haven't seen her for over 45 years, although I had kind messages from her on Facebook when my wife died. But the album has always been a favourite of mine.

It was a difficult one for George Harrison to make. Because his first proper solo album, (I say the first proper solo album because he had previously released two experimental and instrumental records, one of which is worthy and the other which is a fucking awful row) *All things must pass*, which arguably is the best solo album to have been ever produced by any of the Beatles,





had been such a *magnum opus* and was followed by another triple album highlighting the Concert for Bangladesh, the follow-up record was always going to be problematical.

Where is 1970, the hippie dream is still very much alive, and the fact that the ex-Beatle had embraced Hinduism was seen as something perfectly natural and I need to be expected. However, by 1973 the world changed, and Harrison's new album full of praises to Krishna was met by a more uncertain audience. In just three years, possibly because of Watergate, the political situation in both Britain and America, the Manson trial and all sort of other things, the world had become more cynical and less ready to accept spiritual messages. Personally, I love the spiritual songs on the album, and the *Lord loves the one that loves the Lord* is quite possibly my favourite George Harrison song.

Now, as a bit of an interjection, Miss Isabel and I are having a slight difference of opinion about what I wrote a couple of paragraphs ago. I described Harrison's second album, *Electronic Sound*, as a fucking awful row. She says that I can't say that. I

maintain that as a reviewer in good standing within His Majesty's press, that I can describe any artwork and anyway I fancy, and – let's face it – the two tracks, particularly the one called *Under the Mersey wall*, are indeed a fucking awful row. The album consists of George pissing about on his new Moog Synthesiser, which he used to great effect on the final Beatles album *Abbey Road* a few months later.

But the real controversy surrounding this bloody awful row is the Georgia didn't even play a large chunk of it. According to those jolly nice people at Wikipedia, Describing the Less annoying of the two tracks:

"According to the album's liner notes, "No Time or Space" was recorded "in California in November 1968 with the assistance of Bernie Krause". The title was a phrase Harrison had adopted when discussing the aim of Transcendental Meditation in a September 1967 interview for the BBC Radio 1 show *Scene and Heard*. Krause later said that "No Time or Space" was a recording of him demonstrating the Moog III to Harrison in Los Angeles, following a session for Jackie Lomax's album *Is This What*

LIVING IN THE MATERIAL WORLD



Georg Harrison ॐ

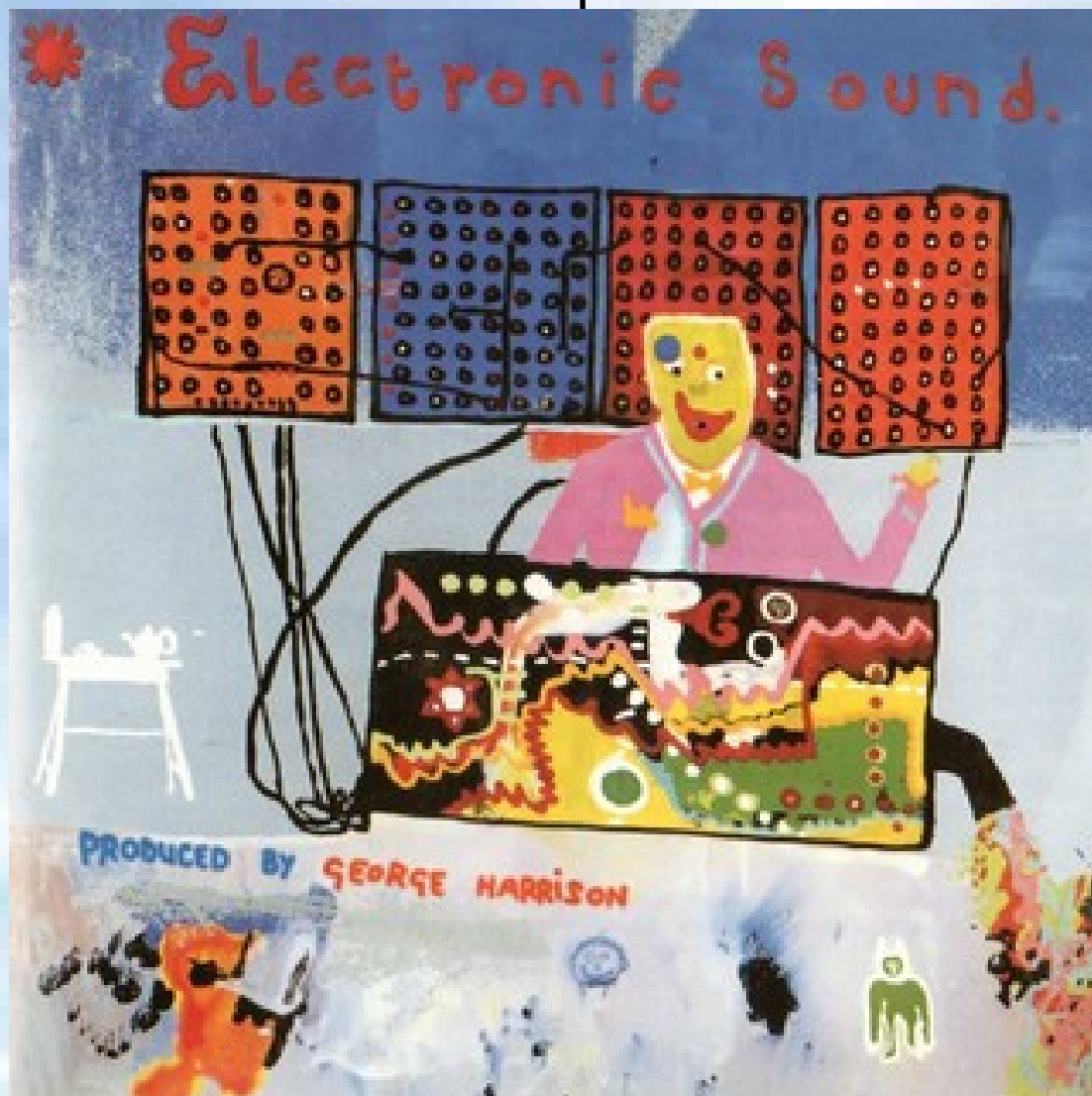
APPLE ALBUM SMAS-3410

You Want?, which Harrison was producing at the time.

Krause claimed that the demonstration was recorded without his knowledge and nor would he have given his consent, since his playing included ideas he intended to develop on the next Beaver & Krause album. Krause's name was originally included on the front cover of Electronic Sound, under Harrison's, but it was painted

over at Krause's insistence. The words "Bernie Krause" were nevertheless visible under the silver ink on original LP pressings."

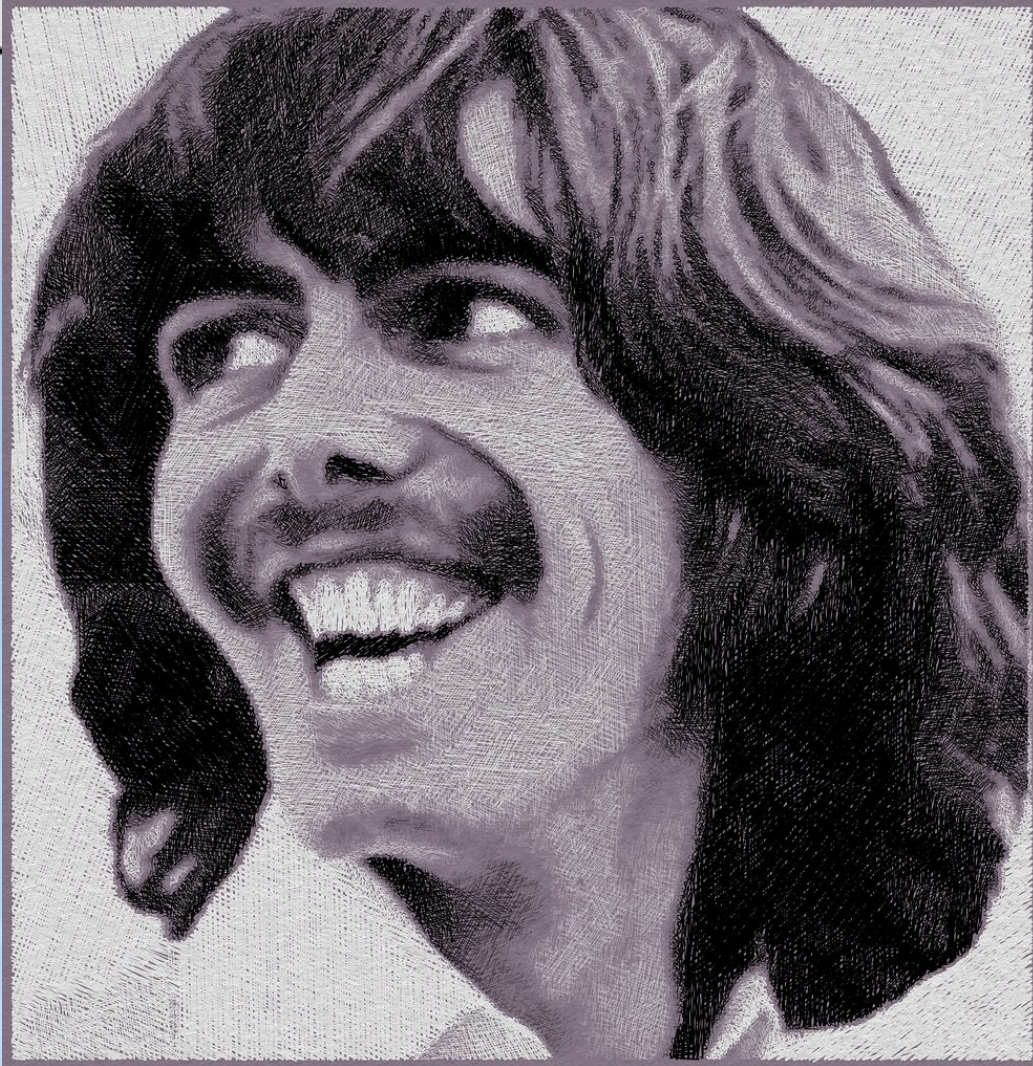
And the album is still a bloody awful row. And as well as being a bloody awful row, it turns out that he nicked it.





But I have progressed massively. What about the new box set of *Living in the Material World*? Well the first, and really the only, disappointment is that there are no new hitherto unreleased songs. All the unreleased tracks are early versions or different mixes of the songs that appear on the original album. However, they all appear on

the second disc of the album which provides basically an acoustic version of the main album proper. I will admit, and I suspect that most of the people reading this will agree with me, even they don't do it openly, that whenever people include unreleased rehearsals or early versions of songs on a particular newly mastered album, I always



listen to them once, maybe twice, with interest, but after while you just forget all about them. They are there for academic interest only.

However, what is an essence and acoustic version of the album, is not only interesting, but massively entertaining. And in many ways I prefer lis-

tening to it then I do to the main album. But that is saying something, because the main album is very, very impressive. The new mixes are sharper and richer and things like Nicky Hopkins's stunning piano playing leap out at you in a way that they never did before. It is not that the original mixes were dull or stodgy, but these new mixes are outstandingly better. I

have always thought that it was a good job that George Harrison's original plan to have Phil Spector produce this album like he had its predecessors never came to fruition. When I was younger, I thought that Spector's production on *All things must pass* was gloriously Wagnerian, but as I get older, my tastes are simpler and I would love to hear that album without the wall of sound, and the acoustic versions of the songs on this album do nothing but underline that desire.

As far as the lack of unreleased songs is concerned, the Harrison estate (and particularly his widow Olivia, and his son Dhani) are doing a very good job in curating Harrison's legacy. And if they did not include unreleased songs on this package, it is for one of three reasons:

1. There are no unreleased songs from this sessions
2. There are, but that bloody awful and not fit for release
3. There are, and they are so good, they are going to be released separately



I'm sure you can all surmise which of the three options I hope is the case.



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



Barbara Dickson - Greenock Telegraph Events
https://www.greenocktelegraph.co.uk/local-events/26.Music/?_evDiscoveryPath=/event/1028608773n-barbara-dickson

Legendary Scottish singer, songwriter, musician and actress Barbara Dickson has announced her Farewell Tour with her full band.

Barbara Dickson on Sandy Bell's "it was not a music pub in my day"
The Edinburgh Reporter
The Edinburgh Reporter
<https://theedinburghreporter.co.uk/2024/11/barbara-dickson-on-sandy-bells-it-was-not-a-music-pub-in-my-day/>

It's the world famous Edinburgh pub where Barbara Dickson and musicians such as Sir Billy Connolly and fiddle ace Aly Bain are often said to have ...

In Search Of The US: How America Broke Hawkwind | The Quietus
<https://thequietus.com/culture/books/in-search-of-the-us-how-america-broke-hawkwind/>



With the publication of a revised and expanded edition of his book *Sideways*

Through Time, Joe Banks tells the story of how Hawkwind tried to .

Hawkwind come to Bournemouth in April - In-Common - Southampton
In-Common - Southampton
<https://www.in-common.co.uk/2024/11/27/hawkwind-come-to-bournemouth-in-april/>

Hawkwind are Dave Brock, Richard Chadwick, Magnus Martin, Doug MacKinnon and Tim "Thighpaulsandra" Lewis. **SPRING 2025 LIVE DATES: 17 April 25 ...**

When Hunter S Thompson stole Demi Moore's private plane - Far Out Magazine
<https://faroutmagazine.co.uk/>

hunter-s-thompson-stole-demi-moore-private-plane/

Where Hunter S. Thompson travelled, farced followed. Just ask Johnny Depp and Demi Moore, about the time he fell out with Lou Reed and hopped in a ...

Frank Zappa's bizarre appearance on The Monkees - Far Out Magazine
<https://faroutmagazine.co.uk/frank-zappas-bizarre-appearance-on-the-monkees/>

Frank Zappa may not be who you expect to be a fan of The Monkees, but he liked them well enough to do this bizarre self-deprecating interview on ...

Yes vocalist Jon Davison has addressed the accusations made in a lawsuit by former bandmate Riz Story, calling them "blatant lies."

<https://www.nme.com/news/music/yes-frontman-deeply-hurt-as-he-hits-back-at-blatant-lies-of-former-bandmates-lawsuit-3815245#>

Story sued the band last week claiming the prog-rock legends stole parts of his song 'Reunion' from his 2014 film A Winter Rose for their own track 'Dare To Know'.

'Relayer' At 50: How Yes Battled Their Way Into Jazz Rock - Dig!
<https://www.thisisdig.com/feature/relayer-yes-album-story/>

Navigating a war-torn hellscape on their 1974 album, 'Relayer', prog-rock giants Yes clashed with jazz-rock and emerged victorious.



'Fragile Outtakes' is a solid release for RSD's 2024 Black Friday event - Goldmine Magazine
<https://floodmagazine.com/182002/record-store-day-black-friday-2024-guide/>

Yes. Fragile Outtakes. Atlantic/Rhino (RSD Exclusive Release). Now this is inter-

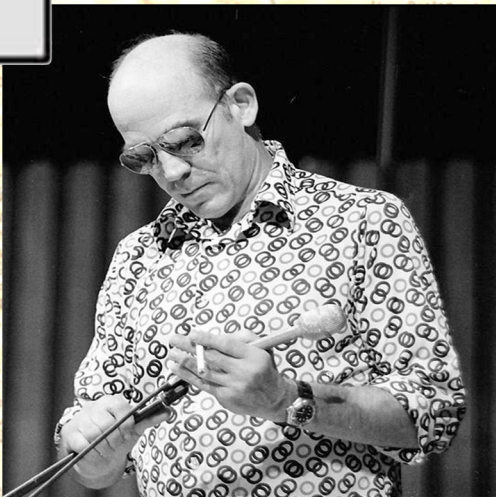
The Gospel According to *BART*

Jon Anderson said working with The Band Geeks on their album "True" was like working with 70's Yes – 102.3 WBAB

Jon still going strong Mate .. this is worth a listen .. Yours in America, Bart ☐



<https://www.wbab.com/entertainment/jon-anderson-said-working-with-band-geeks-their-album-true-was-like-working-with-70s-yes/XC7HGBNQG5AB7F7LHOTE0EVGOA/>



WHO GONZO? WHY GONZO? WHAT GONZO?

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

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

"In a closed society where everybody's guilty, the only crime is getting caught. In a world of thieves, the only final sin is stupidity."

— Hunter S. Thompson,
[Fear and Loathing in Las Vegas](#)

esting. Intriguing, even. And a blessing for anyone who didn't ...

Iain Matthews : How Much Is Enough - Album Review - At The Barrier
[https://](https://atthebarrier.com/2024/11/27/iain-matthews-how-much-is-enough-album-review/)

atthebarrier.com/2024/11/27/iain-matthews-how-much-is-enough-album-review/

Iain Matthews brings all of his musical experience, lifetime experiences and modern outlook to create a captivating album

Rick Wakeman Says He Knows How to Save the Music Industry - Loudwire
<https://loudwire.com/rick-wakeman-record-industry/>

Rick Wakeman Says Record Industry Can Be Easily Saved · The History of Prog Rock in 20 Albums · Procol Harum, Shine on Brightly (1968) · King Crimson, In



Dramatis Personae



THE GONZO WEEKLY

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

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

NAMING THOSE RESPONSIBLE

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

Alan Dearling,
(Contributing Editor, Features writer)

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:

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

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

so what's it all about, Alfie?

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

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

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

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

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

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

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

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

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



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



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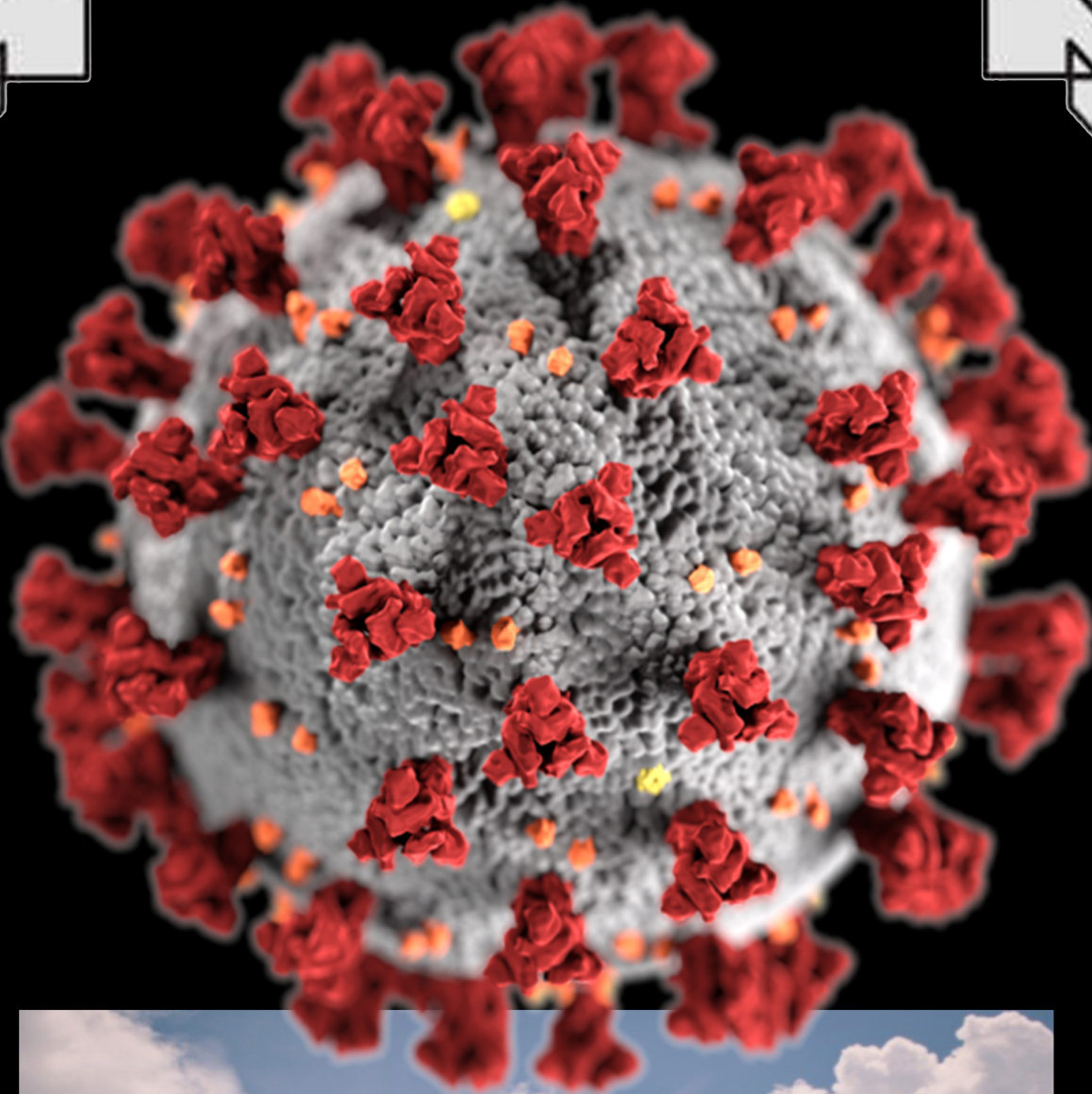
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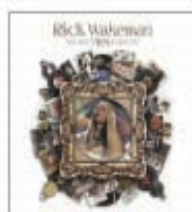
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MORE MASTERPIECES from RICK WAKEMAN



TWO SIDES OF YES

Double CD set. The very
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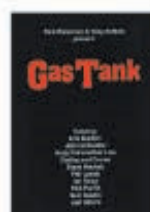
THE STAGE COLLECTION

Recorded live in August
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TIME MACHINE

Guest vocalists include John
Parr, Tracey Ackerman,
Ashley Holt, and Roy Wood
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classic 1982 music
and chat show
HFG2023DVD



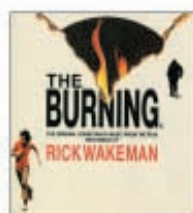
GOLÉ!

Soundtrack album
featuring Tony Fernandez
and Jackie McAuley
HFG2014CD



COUNTRY AIRS

The original recording,
with two new tracks
HFG2014CD



THE BURNING

The original Soundtrack
album, back in print at last!
HFG2012CD



LURE OF THE WILD

With Adam Wakeman.
Entirely instrumental
HFG2013CD



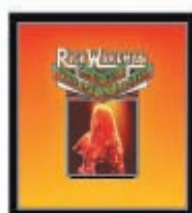
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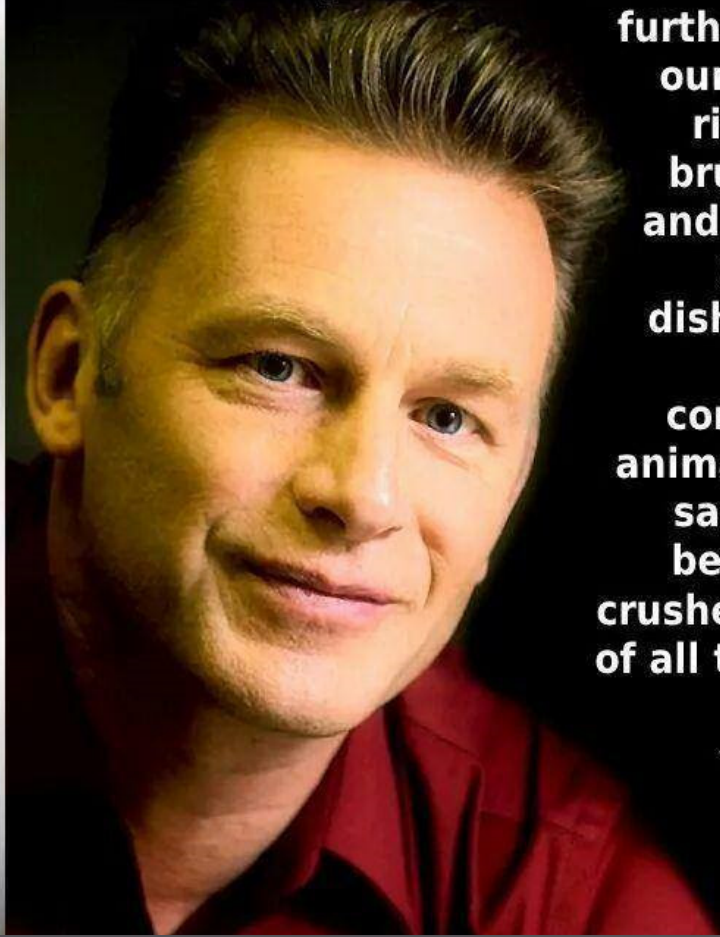
Available from rickwakemansmusicemporium.com
and all other good music retailers



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



Leah Kunkel
1948 - 2024

Leah Kunkel (née Cohen) was an American singer and attorney. After being signed to Dunhill Records, Kunkel recorded her first record, Billy, under the name Cotton Candy. She performed with a few bands, notably working with Art Garfunkel on several occasions, releasing more songs solo and also as part of The Coyote Sisters. She later practiced entertainment law, also working with the ACLU and as a professor at Western New England School of Law. Kunkel

died on November 26, 2024, at the age of 76.



Leonor González
Mina
1934 - 2024

Leonor González Mina was an Afro-Colombian musician and actress, known as "la Negra Grande de Colombia" ("The Great Black Woman of Colombia"). She is known for her work in several genres of Colombian music, including bolero, pasillo, bambuco, and especially cumbia.

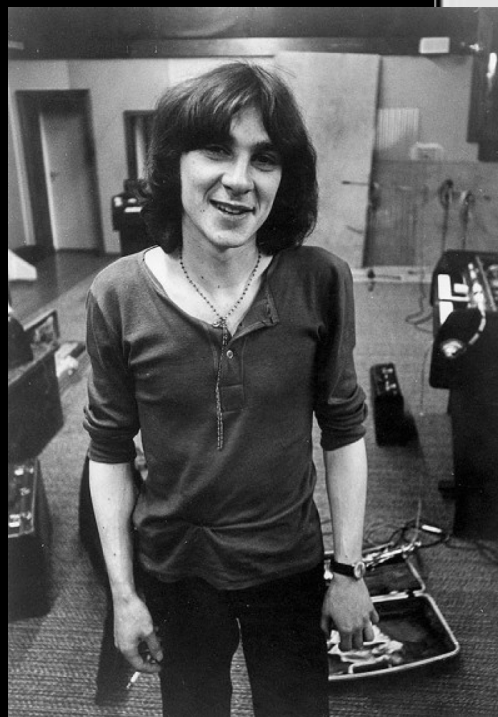
COLLATED BY HARRY WADHAM

González Mina died on November 27, 2024, at the age of 90.



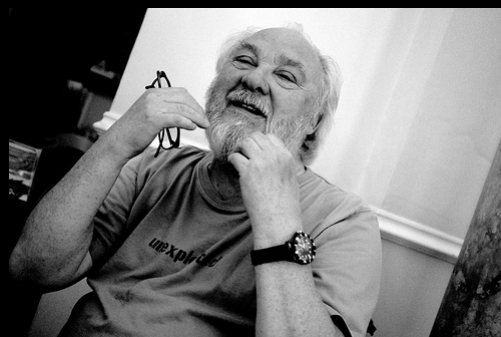
Victor Harold Flick 1937 - 2024

Victor Harold Flick was an English studio guitarist, best known for playing the guitar riff in the "James Bond Theme". He continued to contribute to the James Bond soundtracks from the 1960s through the late 1980s. Flick worked with many recording artists, including Dusty Springfield, Nancy Sinatra, Cliff Richard, and Shirley Bassey, among others. Flick died of complications from Alzheimer's disease at a care facility in Los Angeles on 14 November 2024, at the age of 87.



Peter Sinfield 1943 - 2024

Peter John Sinfield was an English poet and songwriter. He was best known as a co-founder and lyricist of King Crimson. Later in his career, he adapted his songwriting to better suit pop music, and wrote a number of successful songs for artists such as Celine Dion, Cher, Cliff Richard, and Bucks Fizz. Sinfield died on 14 November 2024, at the age of 80.





Aashish Khan
1939 - 2024

Aashish Khan was an Indian classical musician and a player of the sarod. Besides being a performer, composer, and conductor, he was also an adjunct professor of Indian classical music at the California Institute of the Arts, and the University of California at Santa Cruz. He also collaborated with musicians such as Ravi Shankar and The Beatles. Aashish Khan died at a hospital in Los Angeles, California, on 14 November 2024, at the age of 84.



Romualds Kalsons
1936 - 2024

Romualds Kalsons was a Latvian composer and tutor. Kalsons taught at the Latvian Academy of Music from 1973 until 2009. He is known for his opera Pazudušais dēls (The Prodigal Son), after the 1893 play by Rūdolfs Blaumanis, and for his orchestral music. Kalsons died on 15 November 2024, at the age of 88.





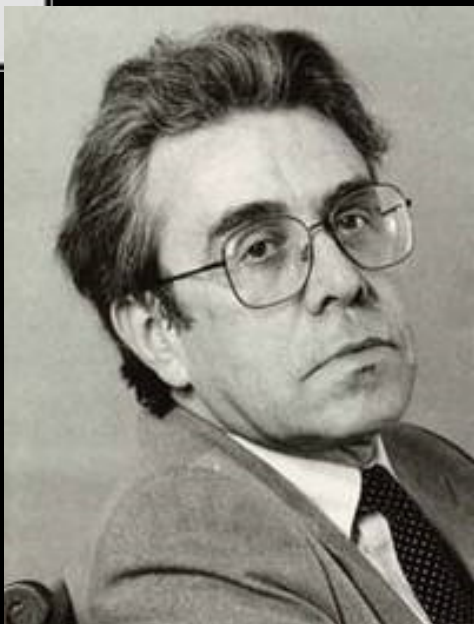
Gerry Weil
1939 - 2024

Gerhard Weilheim, better known as Gerry Weil, was an Austrian-born Venezuelan jazz musician with a discography spanning from 1969 to 2020. In 2009, Weil received the Decoration of Merit in Gold for Services to the Republic of Austria from the Austrian government. Weil died on 16 November 2024, at the age of 85.



Frank Robson
1946 - 2024

Frank Robson was an English-born rock musician who achieved fame in Finland. He was known as a singer, pianist and organ player. In Finland, thanks to a demand for English-language singers, Robson joined Mosaic, as their lead singer, later joining Blues Section. After a brief return to England, Robson joined the Tasavalan Presidentti. Robson later released five solo albums. He died in Lahti, Finland on 16 November 2024, at the age of 78.



Dejan Despić
Дејан Деспић
1930 - 2024

Dejan Despić was a Serbian classical composer, author, music theoretician and pedagogue. Despić was the author of more than 240 compositions - with a special penchant for concertante genres and chamber music – and an opera, in addition to several scientific and theoretical studies, and numerous textbooks. Despić died on 16 November 2024, at the age of 94.



S. Atan
1949 - 2024

S. Atan (born Hashim Said) was a Singaporean-born Malaysian music composer. Atan entered the music industry in 1972. During his career, he was reported to have written more than 1,000 songs. Atan died in Selangor, Malaysia on 16 November 2024, at the age of 75. His death followed a recent hospitalisation due to a lung infection.





Vladimir Lyovkin
Владимир Лёвкин
1967 - 2024

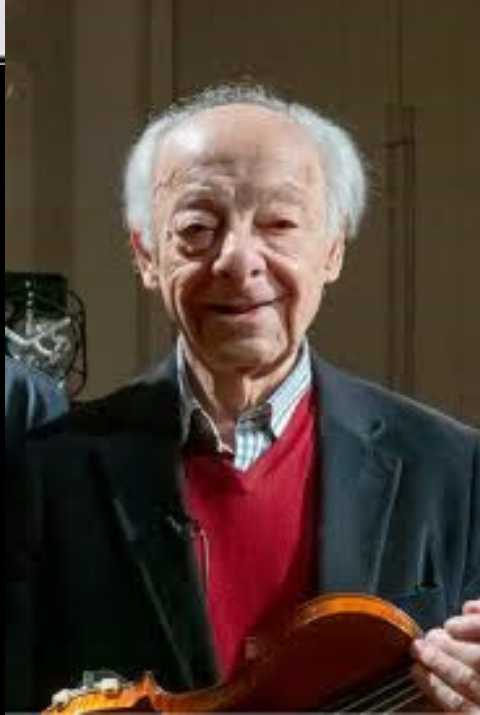
Vladimir Aleksandrovich Lyovkin was a Russian singer, known for being the lead vocalist of pop group Na Na from the group's formation until leaving in 1998. From June 2006 until his death, Lyovkin engaged in social activities and was the director for culture of the public organization Union of Social Justice of Russia. Lyovkin died on 17 November 2024, at the age of 57, from acute leukemia.



Colin Petersen
1946 - 2024

Frederick Colin Petersen was an Australian drummer, record producer and child actor. He played as a member of the bands Steve and the Board, the Bee Gees and Humpy Bong. He later dabbled in record management and eventually became a painter, though partook in Bee Gees tribute bands on occasion. Petersen died on 18 November 2024, at the age of 78.





György Pauk
1936 - 2024

György Pauk was a Hungarian violinist, chamber musician and music pedagogue. He performed as a concerto soloist with various orchestras and conductors. As a chamber musician Pauk's repertoire included all of the Mozart sonatas, which he also recorded, the Schubert sonatas, and Bartók's works for violin. He died in Budapest on 18 November 2024, at the age of 88.



J. Saul Kane
1969 - 2024

Jonathan Saul Kane was a British DJ, musician, and producer who released music from 1987 as Depth Charge and The Octagon Man, amongst other aliases. He was involved in the founding of record label Vinyl Solution, as well as owner of his own labels DC Recordings and Electron Industries. Kane died in July 2024, at the age of 55.





Karl Kohn
1926 - 2024

Karl Georg Kohn was an Austrian-born American composer, teacher and pianist. He taught at Pomona College for more than 40 years. With his wife, Margaret Kohn, he had a long career as a duo-pianist in the United States and in Europe. Kohn composed in all major genres of concert music, and his works have been performed by many orchestras in concerts and broadcasts throughout the United States and abroad. Kohn died in Claremont, California on November 18, 2024, at the age of 98.



Charles Dumont
1929 - 2024

Charles Gaston Dumont was a French singer and composer. Dumont is best remembered for writing or co-writing more than 30 of the most well-known songs recorded by singer Édith Piaf, including "Non, je ne regrette rien". Dumont died in his sleep, following a long illness, during the night of 18 November 2024. He was 95.





Paulo Alexandre
1931 - 2024

Paulo Alexandre was a Portuguese singer. Alexandre started his musical career in 1954 on National Radio. In 2010, Paulo published the book "Duas Vidas numa Só", subtitled "Entre Cifrões e Canções", which details his artistic career and also his successful career as a banker. Alexandre died on 18 November 2024, at the age of 93.



Saafir
1970 - 2024

Reggie Gibson, better known as Saafir, was an American rapper, producer, and actor. He was also a member of the rap group Golden State Project (formerly known as Golden State Warriors) with Ras Kass and Xzibit, and was also a dancer for Digital Underground. Over his career, he released four albums and one EP. On November 19, 2024, it was announced that Saafir had died, "at 8:45 a.m., surrounded by friends and family." He was 54.





Diva Gray
1952 - 2024

Diva Gray was an American singer. She was best known as a background vocalist behind the band Chic with Luther Vandross and Robin Clark, as well as in other disco groups, including Change, and Lemon with Lani Groves, David Lasley and Kenny Lehman, and in Bette Midler's female backing group, The Harlettes. As a solo performer, she recorded the album "Hotel Paradise". Diva Gray & Oyster's "Saint Tropez" was a hit single on the French charts. Gray died on November 19, 2024, at the age of 72.



Graciela Susana
1953 - 2024

Graciela Susana Ambrosio, known as simply Graciela Susana, was an Argentinian tango singer who achieved success in Japan in the 1970s. In the late 1960s, she began to sing tango as a soloist, accompanying herself on guitar. In 1971, at the age of 18, she was discovered by Japanese singer Yōichi Sugawara. She then travelled to Japan where she became a successful recording artist for Toshiba-EMI. Susana died on 19 November 2024, at the age of 71.



Odile Bailleux 1939 - 2024

Odile Bailleux was a French harpsichordist and organist. She was organist at many churches, and as a harpsichordist she played continuo in her group Musique-Ensemble. She played harpsichord and later organ in La Grande Écurie et la Chambre du Roy from 1977. In 1992 her right arm was paralysed, and she was diagnosed with meningioma. She began to teach, retiring in 2004. Bailleux died in Paris on 19 November 2024, at the age of 84.



Mike Pinera 1948 - 2024

Mike Pinera was an American guitarist, singer, songwriter and producer who started professionally in the late 1960s with the group Blues Image. After the breakup of that group, he joined Iron Butterfly, and later formed the group Ramatam. Pinera was then the founding member of the band New Cactus, a later incarnation of the band Cactus. He was the lead guitarist for Alice Cooper from 1980 to 1982. He died of liver failure on November 20, 2024, at the age of 76.



Andy Paley
1951 - 2024

Andrew Douglas Paley was an American songwriter, record producer, composer, and multi-instrumentalist who formed the Paley Brothers, a 1970s power pop duo, with his brother Jonathan. After disbandment, Paley was a staff producer at Sire Records. He also worked in film and television, composing scores and writing songs mostly for animated series. He died from throat cancer on November 20, 2024 at the age of 73.



Pavel Karmanov
Павел Карманов
1970 - 2024



Toni Price
1961 - 2024

Toni Price was an American country blues singer. She began her musical journey inspired by artists like Bonnie Raitt, though struggled in the country music industry before finding success at the South by Southwest festival in Austin. Price's albums such as *Swim Away* and *Hey* received critical acclaim. Price died from complications of a brain aneurysm on November 22, 2024, at the age of 63.



Pavel Karmanov was a Russian composer and rock musician. After his graduation from Tchaikovsky Conservatory, Karmanov was accepted to the Moscow Composers Union in 1996. From 2000 through 2017, he was a permanent member of alternative rock group Vezhlivy Otkaz. Karmanov died on 23 November 2024, at the age of 54.



Gabriel Cotabiță
1955 - 2024

Gabriel Cotabiță was a Romanian pop and rock singer. Cotabiță debuted in rock music in 1975 with the group Redivivus, later joining rock group Holograf. In 2002 he co-formed the band VH2 as its vocalist. He was also a prominent part of mainstream Romanian rock scene. He had a few notable collaborations with artists such as Ștefan Bănică, Jr. and Loredana Groza. Cotabiță died from a stroke on 23 November 2024, at the age of 69.



Siegfried Thiele
1934 - 2024

Siegfried Thiele was a German composer. From 1990 to 1997 he was rector of the University of Music and Theatre Leipzig. Siegfried Thiele began composing at a young age and studied music in Leipzig. He taught at music schools and founded the Leipzig Youth Symphony Orchestra. One of his major works, *Gesänge an die Sonne*, was premiered at the opening of the Neues Gewandhaus zu Leipzig. Thiele later was a member of various arts academies. He received honors for his contributions to music and composition. Thiele died on 24 November 2024, aged 90.



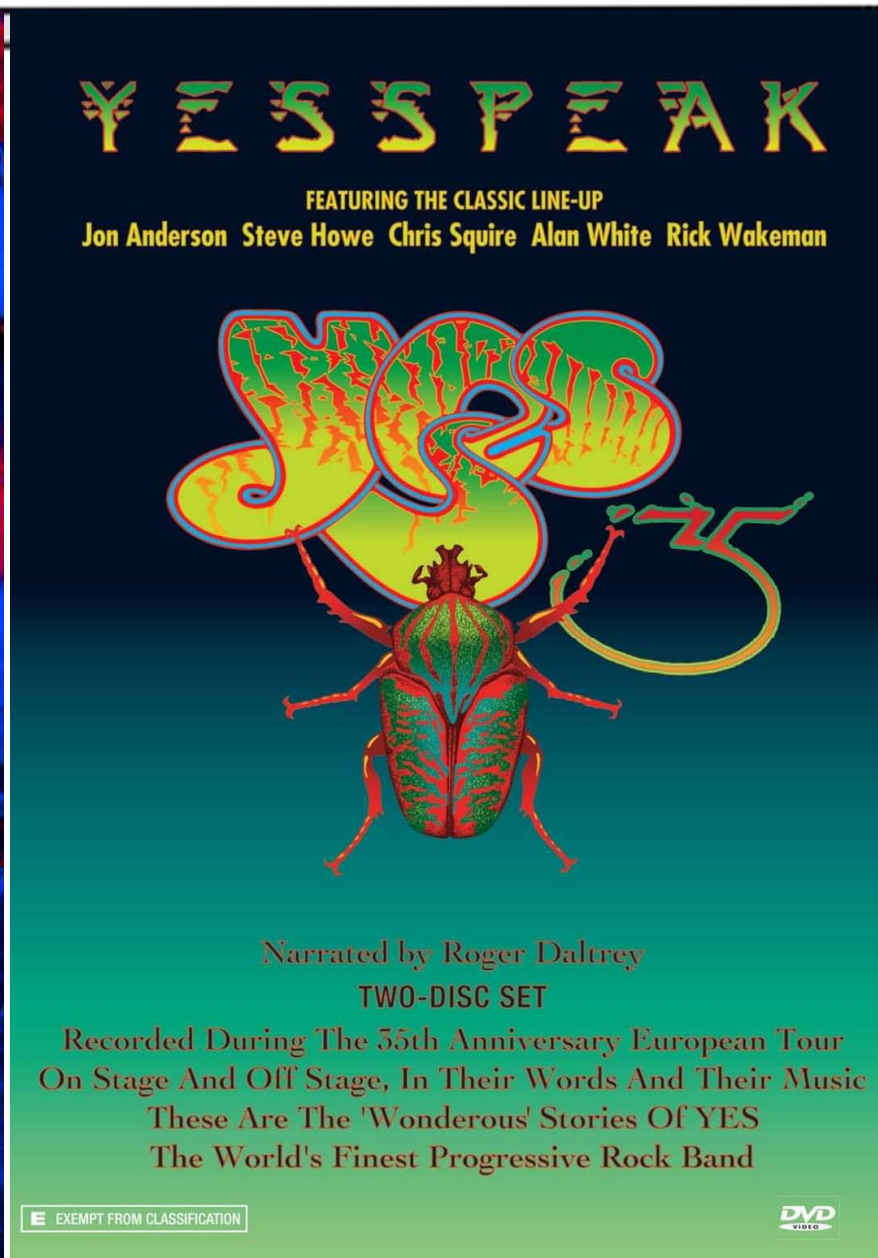
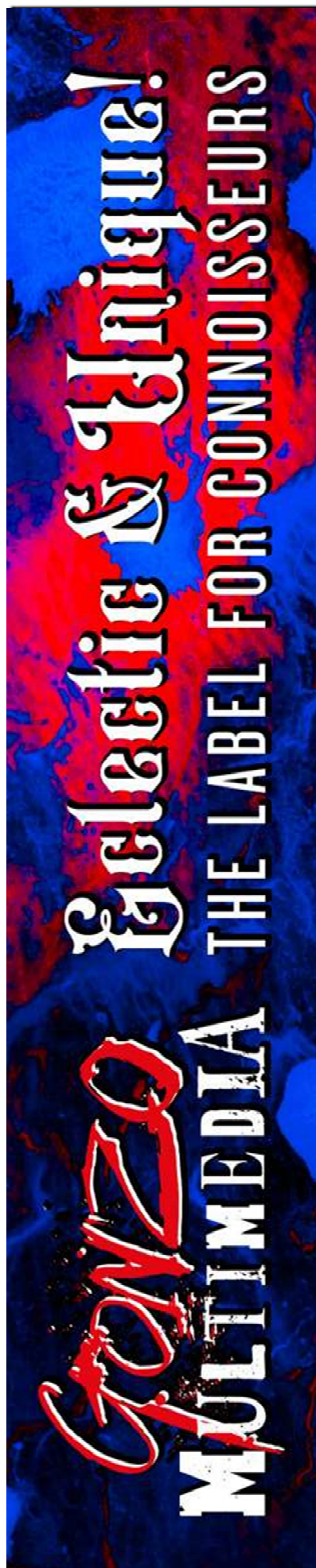
Ahmad Nawab 1932 - 2024

Tan Sri Dato' Seri Ahmad Khan bin Nawab Khan, known professionally as Ahmad Nawab, was a Malaysian composer. Nawab became involved in the industry in Singapore in the 1950s, 60s and then joined forces in the 1970s with Orkestra RTM in Malaysia for 17 years, receiving numerous awards. Nawab was generally known for his signature sunglasses and white suit, and his performance of saxophone solos. Nawab died due to old age on 24 November 2024. He was 92.



Jaroslav Jeroným Neduha 1945 - 2024

Jaroslav Jeroným Neduha was a Czech singer-songwriter. In 1967, he appeared in a film and subsequently became a professional actor in small roles, going on to star in several other films. He formed the group Extempore in 1970, originally a folk band that later transformed into a rock band 1974. He left in 1978, then reformed Extempore in 1990 after returning to Czechoslovakia after a brief exile. Neduha died on 25 November 2024, at the age of 79.



Yesspeak Double DVD Digipack

FEATURING THE CLASSIC LINE-UP JON ANDERSON, STEVE HOWE, CHRIS SQUIRE, ALAN WHITE, RICK WAKEMAN#

Narrated by Roger Daltrey

TWO DISC SET

Recorded During The 35th Anniversary European Tour On Stage And Off Stage, In Their Words And Their Music These Are The Wonderous Stories Of YES. The Worlds Finest Progressive Rock Band DVD artwork designed by Roger Dean Shot during the group's 35th

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

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

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

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

Special Feature: Audio Only Feature - The Entire Live Set in Dolby 2.0 & 5.1



All About Eve 'Live in Bonn' 1991 SIGNED DVD

Signed DVD.

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

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showed that the band were solidly behind the new album. The songs included *Strangeway*, *Share It With Me*, *Touched By Jesus*, *Hide Child*, *Farewell Mr Sorrow* and *Rhythm of Life*. The band still performed a couple of stalwarts from the previous albums such as *In The Clouds*, *Wild Hearted Woman*, *Road To Your Soul* and *Every Angel* but this was a new *All About Eve* and one that the fans took to immediately as can be seen by the reception on this DVD. *All About Eve* would go on to record a further album in 1992 entitled *Ultraviolet* before splitting in 1993. The band however did reform in the late nineties and found that there was still a huge audience for their music as there will be for this DVD.

1. *Strangeway*
 2. *Share It With Me*
 3. *Wild Hearted Woman*
 4. *Touched by Jesus*
 5. *In The Clouds*
 6. *Hide Child*
 7. *Road To Your Soul*
 8. *Farewell Mr Sorrow*
 9. *Dreamer*
 10. *Rhythm of Life*
 11. *Every Angel*
- All Too Much*



Maggie Reilly - Happy Christmas

Maggie Reilly (born 15 September 1956) is a Scottish Mike Oldfield. Most notably, she performed lead vocals on "France" and "Foreign Affair", all of which were inter-

Here Maggie sings some of our favourite songs and c

Track Listing: Do You Hear What I Hear? | I Believe in Christmas To You | Oh Little Town of Bethlehem | Wi Night | I Saw Three Ships | God Rest Ye Merry Gentle

<https://www.youtube.com/watch?v=vMkblNyL2yk>





Genesis - Knebworth 1978 Full Concert 2LP Vinyl

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

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

Track Listing:

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



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

TRIPLE ALBUM

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

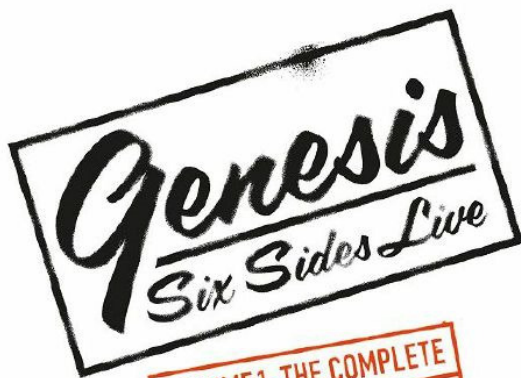
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Track Listing:

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



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

Hardcover Book

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

Recorded over the summer of 1976, in the space of time it took punk to both explode and promptly fizzle out, at their own Britannia Row studios in north London, it also marked a shift

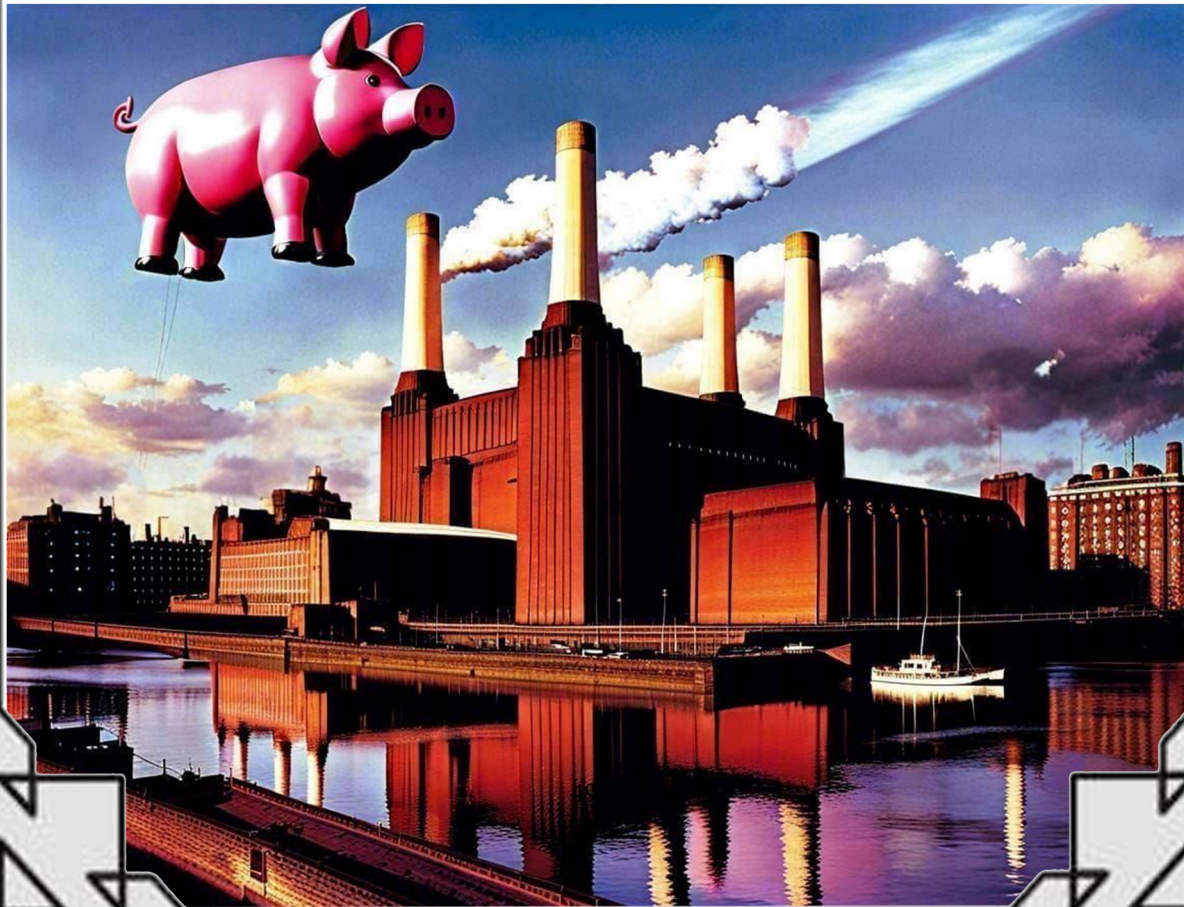
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from their traditional base of EMI at Abbey Road. Arguably one of Pink Floyd's least well recorded works it does however hold a fond place in many fans hearts and Animals has enjoyed a legacy – Roger Waters in particular reviving those tracks to shoehorn into his own politically charged live solo shows in recent years.

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

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

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



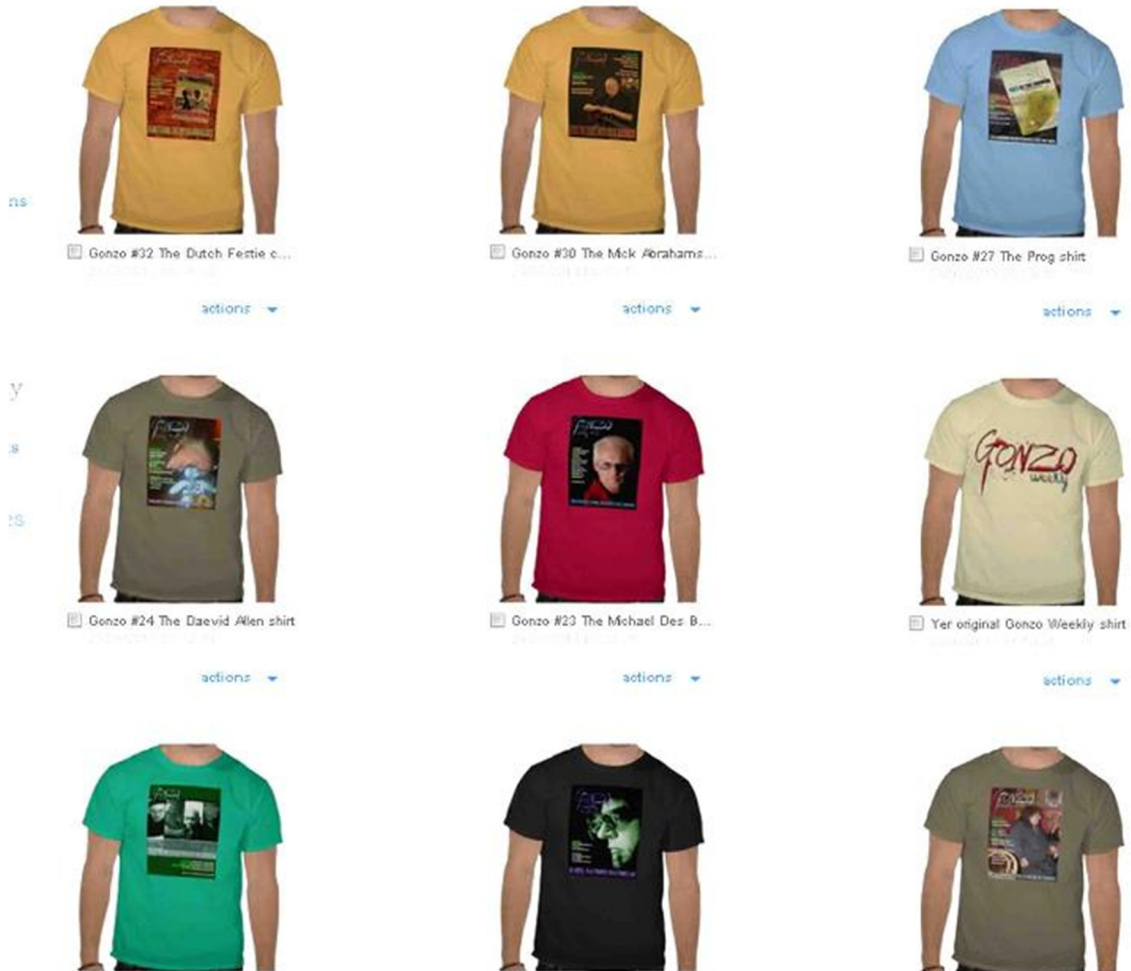


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Now, I don't know whether this is a good idea, a bad idea, or just an idea, but - as I believe you know - this magazine is put out each week on a budget of £25, and is free. It will remain free, but I would like to be able to generate some income so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

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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.

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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!

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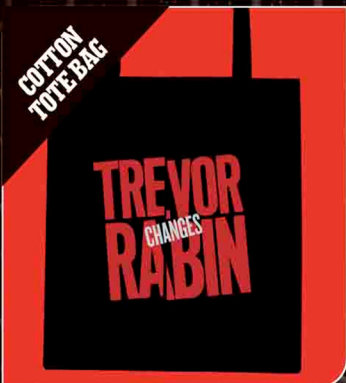
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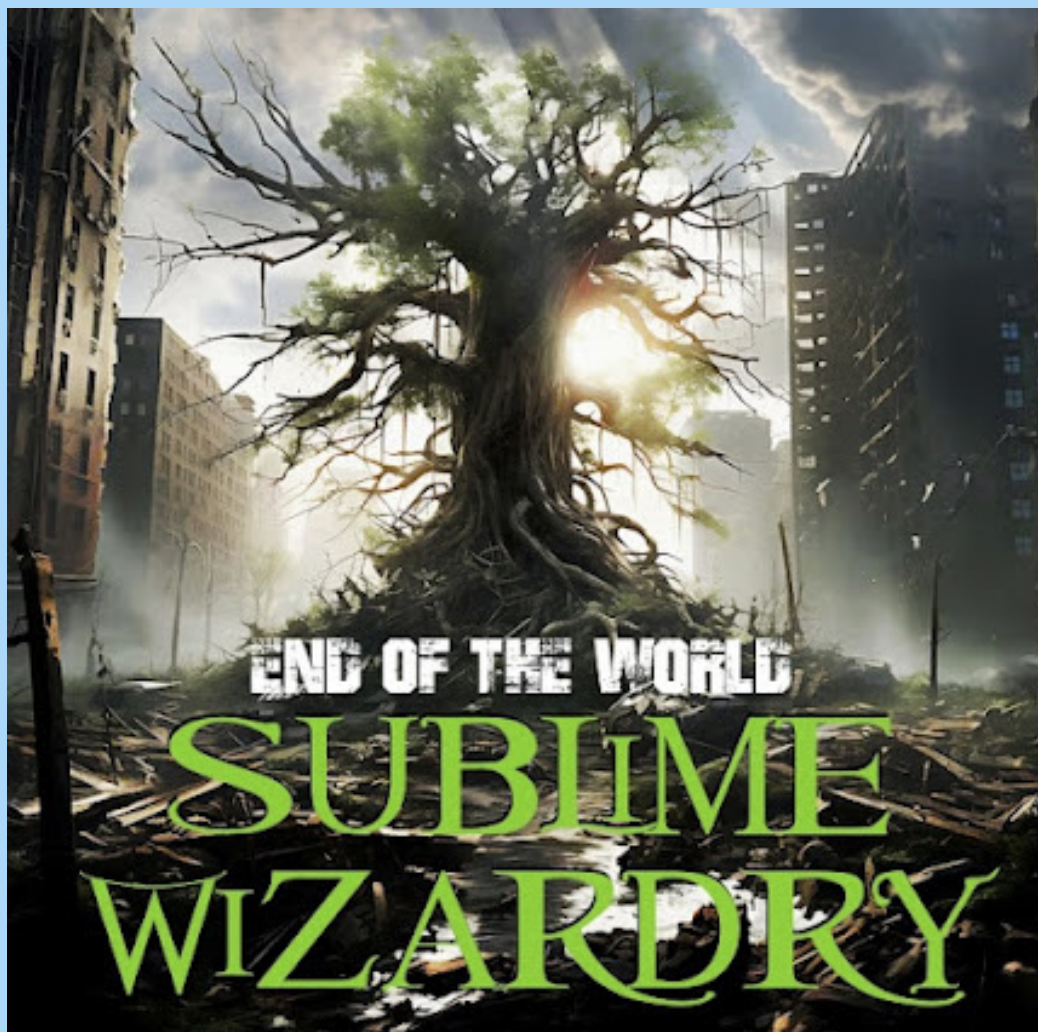
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STEVE RIDER



End Of The World

By
Sublime Wizardry

It's been nearly ten years since we last heard from Sublime Wizardry and twelve years since their last LP

was released. But now two of the original members, Remark and Merlin, have reunited to bring that unique blend of European and UK Hip Hop back, and if they are back then you can be rest assured that they have something to say...

The new album is entitled End Of The World, which seems pretty apt right now, in light of what is happening around the world. The album is self-released, like most of their back catalog. Now, anyone who is familiar with their previous releases will be eagerly anticipating this one so, I'm not gonna keep you waiting, let's get into it...

The album is fifteen tracks deep and kicks off with Welcome In The End which serves as the albums intro. But there is no easing you into this one as Merlin creates this mind-bending sound that has a foundation of a drum beat but, over this is this twisted mix of sonic sounds and more, which serves to give it a somewhat dark and unhinged vibe. Remark brings some almost spoken word lyrics that do nothing to alleviate the impact on your mind. But this is all about puling no punches and exposing the true reality of the world around you. With your mind literally ripped open we dive straight into the first single released from the album, Man Bites Dog. Big orchestral notes and piano frame the heavy boom bap style beat getting you nodding your head as you are drawn to Remarks vocals. There seems to be a lot here about the misdirection that is put in front of us every day, how the powers that be utilise the media to twist the narrative to their own ends; to justify their evil agendas. You need to raise your own energy above this to help you understand what's going on and to see it for what it truly is. With your mind opened up you begin to see where this is taking you and so we move on to the Archons, where we see a huge

energy shift as Merlin brings a huge sound that takes the drum beat and places strings and horns over it, he then mixes in some sonic vibes that once more twist your awareness beyond the 3D world. This one appears to take a look at the armies of the world, those who march into battle but, we see that in so many conflicts these armies are made up of ordinary people who are thrust into horrors of war to protect what they can from the power hungry. These conflicts feel less like wars and more like the satisfaction of a blood lust for money and power.

Fall Down sees a proper drum beat merge with some big orchestral sounds and piano to bring us a vibe that injects your veins with a hit of adrenaline. This one looks at the fact that those who perpetrate the lies and twist the truth to their own ends, will eventually fall from all they have built up around them and will shown for what they truly are. Drums and sonic sounds merge and intertwine on Shadows In The Dark, creating the kind of vibe that has you constantly looking over your shoulder. Remark brings an almost spoken word stance here as he opens up about the one place where few chose to look. That place in beyond darkness of closed eyes and into the world of our own shadow side. This is something few do but, when you do confront and work with your shadow side, bringing balance to your true self, the benefits are beyond what you might think. You just have to find the courage to face it within yourself. Merlin brings another mind-numbing sound of drums and electronic sounds on Face The

END OF THE WORLD



SUBLIME WIZARDRY

Fear, where he also brings in some eerie piano to further stretch your already frayed nerves. Remark speaks directly to your soul with lyrics that seem as twisted as the sound but, the message is simple here, the one way to escape the constant barrage of negativity that is thrust before you everyday is just to face that fear head on. The more you do this the cloak of deceit will fall away and you will be able to see the truth and live that truth.

The Serpent and Dove has this huge organ sound over the drumbeat, this gives way to synth vibes which gives this one a sound that is straight out of a John Carpenter movie. The serpent and dove and the very definition of good and evil, truth and lies, war and peace, and that seems to be reflected in remarks lyrics here where its all about the battles we all face between what is right and wrong as we walk the journey of life. Piano and synth vibes bring us into Allies and Enemies before the beat kicks in and the energy ramps up. This one is a natu-

ral progression from the previous track, another aspect of the light and dark sides of life, where things can change so easily, and we so often do not see the truth of who is who but, by walking our paths in the light and coming from the heart in all we do, makes it so much easier to understand who stands with us in the light and who stands close but in the shadows. They Got Em hits with a heavy sound that has this heavy drum beat over which is this multi-layered sound with piano, electronic vibes and so much more. This serves to raise the adrenaline levels once more as the guys take a look at tyranny and democracy. There is little you can say about this one but, it goes on around us every day, the governments use lies and the media to control us, keeping us exactly where they want us, in a place of perpetual fear, where they look like the only saviours.

Crazy Shit twists your mind with a heavy beat, heavy horns, sonic sounds and eerie vocal samples. This might seem like the weird part of some messed up movie but, really this one is just paralleling how our minds get stretched to the limit by what we see and what happens around us. It feels like everything is spiralling out of control and everyone is losing their minds or perhaps they are simply giving in to the sheep mentality? Who knows what the truth is but, it takes a strong heart to find the peace in all this. Thunder, heavy drums and bass alongside sonic sounds, bells and more form the soundscape of Bang On, which will have you bouncing no doubt. For me, this seemed to say a lot about always speaking your truth

no matter what. There might be no one listening to what you have to say but, it is important that you continue to speak that truth because it is the essence of who you are. The minute you lose your truth, you become one of the sheep, so keep banging on because sooner or later, the truth will out. Reality or Fantasy sees the guys bringing more truth, and here its all about what situation we choose to live in? Do you want to live the reality of the 3D world or in a fantasy world, maybe similar to the matrix, where nothing is real. Our own reality might be harsh and difficult for us to navigate, at times but, at least we have a say over how our journey plays out. The fantasy world might seem that way too but, it is more likely to be a controlled environment where you will never have control over anything. Which one seems more appealing...

A huge mix of pounding drums, orchestral notes and guitar note creates this heavy soundscape that almost blows you away on Dark Riders. It took a minute to grasp this one but, it really speaks on the futility of conflict and war. The dark riders are those who bring war, death and destruction, where no one wins; even those who appear to win are left with the indelible mark of what they have done, something that lives with them always. The albums penultimate track is also the albums title track, End Of The World. The beat, organ sounds and orchestral sections, bring a slightly uplifting vibe that eases the weight of what has gone before. The message here is no less potent than the rest of the album, it just delivered

in a way that sums up the calm before the end. This one is like a summing up of what has gone before, making peace with everything before you let it all go, watching the sun set one last time as the human race all but passes from existence. Even at the end there is a glimmer of hope that a new life will rise and perhaps we are Still Breathing; this one serves like the outro, leaving us with one last hope. The drums are heavy, alongside organ notes, sonic vibes and the sound of a Geiger counter clicking. There is a sense here that nothing has truly ended, and this is a final ode to what has gone before and a hope of what is to come.

The return of Sublime Wizardry brings us a dark vision of a world inhabited by a dying race. A race that has killed itself through greed and self-destruction. Only those who were truly awakened to the truth were able to survive and be the seeds of a new hope. That is exactly how this album seems as you progress through it. The main thing here is not sugar coat the reality of what is going on in the world around us. It is about being honest that the few will always seek to control the many through a self-centred greed of wealth and power.

Yes, there is a sense that all is not lost and that there are those who are waking up to stark truth of the reality we live in. People who see it for what it is and are looking for ways to bring balance back to our society and the world we live in. Because it is not just the human race that needs saving but, the natural world too.

Sublime Wizardry brings a dystopian future to bear on End Of The World both through Merlin's deep and at times, dark soundscapes that create all sorts of visions in your mind as you listen. Then Remark brings his own conscious lyrics forth, creating a description that is only to real but, that stark reality and those visions are almost softened into the background at time as his vocals seem to create a vibe that is juxtaposed to sound and the content of what you hear. It is like an elder is telling these stories to a youth who are going to be the new race and the harsh stories must be given with a sense of ease to soften the blow as it were...

End Of The World is a solid album that will elicit many different emotions as you listen. The impact of both the vocal and production is intense and almost brings a new edge to the notion of conscious Hip Hop.

End Of The World is something you need to hear and Remark and Merlin have brought Sublime Wizardry back with an insightful and pounding impact.

End Of The World is out now.

My humble Thanks to Remark for helping me bring this one to you.

See you next time,

Steve



Kemz The Alchemist
By
KEMETSTRY

Kemz The Alchemist is the latest EP from Yorkshire based emcee Kemetstry, who has previously featured on the blog with his single Astral Plane and the Kemez The Atlantean EP. Kemz always brings a mix of musical vibes and deep lyrics that bring together personal experiences and a wealth of knowledge of ancient civilisations, particularly pre-egyptian, and

spiritual essence.

Kemz The Alchemist is nine tracks deep, which is the kind of track number that many albums now have, featuring eight tracks and one remix and there is also some heavy weight production and features along the way to look out for. So, lets no mess about and get straight into this one...

The EP kicks off with Dickhead, produced by Illinformed it has this heavy drum beat over xylophone notes and keys to bring you vibe that

za, alongside Kemz. The beat plods along with just enough pace and these nerve shredding keys, to keep you focused. This allows the lyrics to take over and take over your mind as each of these emcees produce the kind of lyrical wordplay that captivates you, while unconsciously laying seeds in your mind that will have you questioning the impact of this one across your entire timeline...

Fuck Boy is produced by Alchemy and brings a more chilled vibe to the album with drums and keys. Is full of street stories that, at first thought, might make you think this is all about being derogatory to women? However, after a few listens you begin to realise that a story about man who has been treated poorly, in the past, by women and who now treats them poorly as a result. This is not something I might personally agree with but, the point here is that when people are treated bad, they will often become what they most hate and therefore continue the cycle and people continue to be hurt and abused. The message is to recognise the cycle and to break it, becoming the better person. After such intense thoughts there needs to be a change and Spirit Vs Ego, produced by Krimson, brings a more laid-back vibe of drums and keys that promises that change. Kemz looks at the difference between what comes from the Ego and what comes from the Spirit; this is very much an internal struggle where it is so easy to let the ego win out and take over as it is usually the easiest route but, the spirit will bring the most positive and fulfilling rewards, maybe not the easiest path to tread as it takes dedication

but, it will make you the better version of your true self. This brings what is almost a revelation, as Kemz helps us to see past the ego and focus on the spirit, which leaves us open to the Light Beings (Five D). With production from Alkemy, it also features Kilo, the drums and organ notes bring a more uplifting sound that puts you in touch with your third eye. This one is all about looking beyond the 3-D world and recognizing we are light beings experiencing the 3-D world but, when you look beyond the world around you and becoming more in touch with your true self, you realise you are a light being on a whole new vibrational frequency, and that realisation opens you up to a whole new way of being and understanding. It's definitely something to think about...

We move into the final third of the EP and the penultimate original track, Connect With Ya Soul features Verbz and is produced by CLXCK-WRK. The sound brings more xylophone notes alongside horns and bass, over a chilled drumbeat, this brings the kind of sound that gets your head moving but, also keeps your mind open. The message in this one follows perfectly from Light Beings as its all about looking deep within yourself to get in touch with your true self, the very soul of who you are. If you can get to this point it will allow you to keep you focus on your goals and to bring those goals to you but, it can only be achieved by facing your shadow side and then allowing you to truly see the light. The last of the original tracks is Consequences which is produced by the

legendary Farma G who brings this deep sound mixing strings and guitars over this head nod beat, the result is a vibe that makes your entire body tingle. Kemz speaks on how all our choices have consequences and so it is important to make the right choices in all we do. Sometimes the right choice brings the biggest lessons to us, this happens in order to help us make the right decisions further down lifes path. It really is than simple, you just have to have an awareness, an intuition that will help you make those right choices. The final track of the EP is Dickhead (dnb Remix). Now, I have already given you my take on what this track is all about but, what does this remix bring to the track? Produced by Ziggy Ostas the sound has a far more sonic sound and ramps up the energy levels. There is also a remix on the vocals too with Kemz verses having a slightly different focus here, being a little grittier and looking more at street violent and how this affects us, among other things.

Once more Kemetstry brings us an EP that mixes the darker aspects of life with a more spiritual side that promises to lead us away from the negativity and darkness and back into a more positive and lighter path. There are references to Kemet, this was the ancient name of the land which would become Egypt and Kemetism is an ancient neopagan religion that follows those ancient beliefs. It is no wonder that these references feature so vividly as Kemet forms part of his name. This brings a whole new viewpoint to how we see the world around us and the spiritual aspect of our deeper de-

velopment.

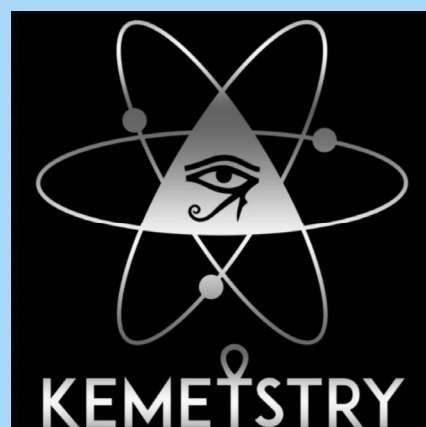
Kemz The Alchemist does not force you to take on a new belief system but, simply invites us to view the world and life around us through new eyes. What is also interesting to note, that much of what Kemetstry notes from this new viewpoint is that much of what he opens us up to is not just limited to Kemetism but, is something that is apparent in many different belief systems, and the fact that these messages keep coming to us, regardless of our beliefs, must make us sit up and take note...

So, whether you chose to think of the deeper aspects of the EP or not Kemz The Alchemist is a highly enjoyable listen and one that encompasses different musical tastes with intelligent lyrical content that is delivered in a way that shows that Kemetstry is one of the UK's most insightful underground rap artists.

This one is well worth checking out and might well give you something to think about in the process.

I'll see ya next time,

Steve





c.j.stone

WHO IS ANDREW FEINSTEIN? (And why should the people of North Kent hear what he has to say?)

Andrew Feinstein is a Jewish South African politician, currently resident in Holborn and St. Pancras, Keir Starmer's constituency. He stood against Starmer at the last election, gaining 7,312 votes (18.9%) and coming second, making Starmer, according to Feinstein, "the first British Prime Minister in electoral history to enter 10 Downing Street having seen his majority reduced". In fact he got less votes in 2024 (18,884) than he did when Jeremy Corbyn was leader in 2017 (30,509) and 2019 (36,641). Despite the overwhelming parliamentary majority that the Labour Party now enjoys – due entirely to the vicissitudes of the grossly skewed First Past the Post electoral system – it too scored less votes under Starmer than it did under his predecessor, making the current Labour government a fraud.

But why should that matter to the people of Canterbury, Whitstable and Herne Bay?

Firstly because it shows that Starmer got into power under false pretences. He did not gain power because he was popular, but merely because he was marginally less unpopular than the previous government, which had 14 years of power, and which is generally understood to be the most venal, the most corrupt

in British political history. It was the Conservative Party who lost the confidence of the British people, not the Labour Party who gained it. Remember this every time Starmer passes an unpopular law and cites his majority as his mandate. It is a false majority. It is a false mandate.

Secondly because Feinstein represents everything that Starmer is not. Feinstein is honest. Starmer is not. Feinstein is incorruptible. Starmer is corrupt. Feinstein tells the truth. Starmer is a serial liar. Feinstein is an anti-apartheid activist. He sat in the South African parliament under his mentor, Nelson Mandela. Starmer is a supporter of the vicious apartheid regime of Israel, and continues to supply it with vital logistical support, allowing the British air force base in Cyprus to be used to fly surveillance flights over Gaza, so that the Israelis can pick out their latest child victims.

If anyone knows what apartheid is, it is Feinstein, not only because he was brought up in South Africa, and saw with his own eyes what a racist government looks like, but also because he is the son of holocaust survivors, who experienced first hand the horrors of the Nazi genocide. Many members of his mother's family were murdered in Auschwitz concentration camp and Theresienstadt, whilst she herself hid in Vienna. In South Africa she became an anti-apartheid activist, and young Andrew followed in her footsteps. He joined the then-outlawed African National Congress (ANC) in his late teens, finally becoming an MP in 1994.

Meanwhile Starmer has blocked Nelson Mandela's grandson from entering Britain

because of his pro-Palestinian stance.

Feinstein introduced the first ever motion on the Holocaust in South African parliamentary history. He stated that previous suffering – by Afrikaners at the hands of the British, or of Jews by the Nazis – in no way justified the brutal oppression of Black South Africans by Afrikaners or Palestinians by Israeli Jews.

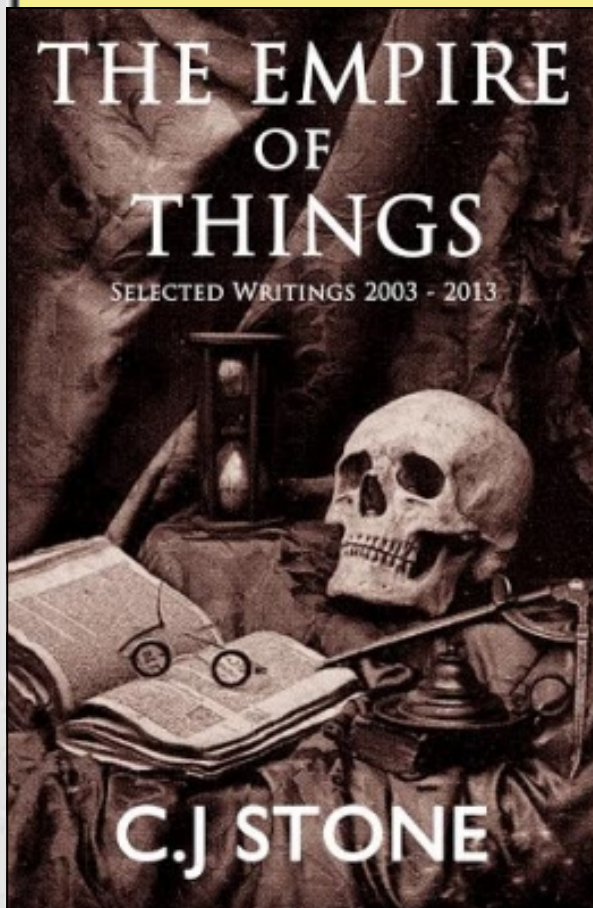
In 2001 Feinstein resigned his seat in protest at the ANC's refusal to investigate corruption and bribery allegations regarding the South African Arms Deal – a major defence procurement programme undertaken to re-equip the South African armed forces for the post-apartheid era. After this Feinstein moved to London where he became the Executive Director of the not-for-profit Shadow World Investigations, whose stated purpose is to investigate "cases of grand corruption, corporate malfeasance and militarism, predominantly but not exclusively in the global arms trade."

Compare this to Starmer, whose virtual first act on becoming Prime Minister was to

promise £3 billion a year to Ukraine in military support "for as long as it takes". As long as it takes for what, exactly? As long as it takes to win an unwinnable war, which is killing Ukrainians in unprecedented numbers, while funnelling British taxpayers money to the arms industry: the only winner in this corrupt game of Military Snakes and Ladders, where the snakes are the war-profiteers, taking money from pensioners pockets, and the ladders are the corrupt politicians like Starmer, taking bungs from billionaires to pay for smart suits and accessories so that they can look the part in their summit meetings with the trans-global mafia that calls itself "the International Community".

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Independent on Sunday



**James
Marcus Smith
aka PJ Proby**
*A slightly weird
excursion with
glimpses into the
many 'lives' of
PJ Proby - with
Alan Dearling*

Before dipping into some images and some newly discovered 'relics' from a loft in Todmorden, West Yorkshire, which at one time Proby rented, we can learn from Wikipedia that PJ Proby was born and originally raised in:

"Houston, (actually in Huntsville) Texas. He is a great-grandson of Old West outlaw John Wesley Hardin. His father was an affluent banker; at nine, his parents divorced and as part of the custody deal, Proby was sent to military school.

By the time Proby left school, he had already wanted a career 'in the movies' and moved to California to become an actor and recording artist. Given the stage name Jett Powers by Hollywood agents Gabey, Lutz, Heller, and Loeb, he took acting and singing lessons and played small roles in films. Two singles, 'Go, Girl, Go' and 'Loud Perfume' appeared on two small independent record labels. In 1960, songwriter Sharon Sheeley persuaded him to adopt the stage name P. J. Proby, the name of a former boyfriend from high school..."

From those beginnings in the US of A, PJ Proby travelled to the UK in 1964 and under the management of Jack Good, secured a spot on the 'Around the Beatles' TV special. His UK-based career flourished, blossoming with a string of UK top 10 hits in 1964 and 1965. These included 'Hold Me' (UK Number 3), 'Together' (UK Number 8), 'Somewhere' (UK Number 6), and 'Maria' (UK Number 8). These last

alan dearling



two songs had featured in the musical, 'West Side Story'. He also recorded the Lennon–McCartney composition 'That Means a Lot', a song the Beatles recorded in 1965, but nev-

er officially released until 1996. A 1965 live recording of PJ in action:

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



Proby's burgeoning career hit a massive brick wall in 1965 when, according to the 'Daily Mail' (29th March 2019, Daily Mail Online:

"Proby is best remembered by UK audiences for splitting his tight trousers on stage because of his demanding dance routines. After it happened at two concerts in Luton and Croydon he was banned from performing in Britain and his music career plummeted. At the peak of his fame, when industry experts said his raw rendition of Somewhere, from West Side

Story, was the best ever, he owned three houses in Beverly Hills and one in Chelsea.

He had three Rolls-Royces, his own Learjet plane and a luxury yacht. But he also had a penchant for drink-fuelled fights. Having squandered his fortune he retired to a sleepy bungalow in Worcestershire, with his pet dachshund Tilly and a sign outside saying 'Trespassers will be shot'."

So, back to the recently found trove of PJ Proby memorabilia. It seems



Therefore it seems very likely that the carrier bag full of material which I have examined was left in the loft around 1986 or a little later by PJ when he moved on from one rental property to another. The material includes three copies of two 12" sin-

ID magazine produced an interesting critique on PJ's ability to almost literally shoot his career in the prover-

SCRATCH RECORDS

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P. J. Proby

Carlsbergs & Cocktails

Photo of P.J. with artist Bruce Rawlinz during Roger Ricks

SIDE 1: Crazy Cajun, She's My Right Hand Man, Shake Yer Bum

SIDE 2: Carlsbergs & Cocktails, Heartbreak Hotel.

This record is dedicated to Proby's long-suffering cabin companions, Cocktail and Cariborg.

Production: P.J. Proby, Keith Waterhouse.
Engineering: Sherry Whitehead, David Pringle.
Mixing: Scratch Studios, Hobbs Bridge.
Remixing: Out Of The Blue, Manchester.
Vocals: P.J. Proby except Shackaboom by Derek McGinley.
Backing Vocals: P.J. Proby except She's My Right Hand Man (Victor Brien).
All songs written by: P.J. Proby except Shackaboom (Ziggy's Starboard Band) & Banan Guitars: Graham Packham.
Dreams: Keith Waterhouse.
Sax: "Smoker" Davis.
Rhythm Guitar: Derek McGinley.
Additional Guitar: Tommy Special Guest: Victor Brien.
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American Gem in Ziggy - no one you've met!

TEXT: Alan Johnston
COVER ART: Slavo Barlow c Slavo Barlow (see photo)
Courtesy Babylon Books.

WHO IS P.J. PROBY?

P.J. Proby keeps popping up. On clips of *Randy Strady Go*, repeated on Channel 4 to show stupid slices of the nation, *Hill Me*, his first British hit becomes a stylistic classic. For many people he's just remembered for wearing an '80s cut. Tom Jones (the film, sent P.J.'s class) stole him in his hair, diamond backed shoes, neo-western wardrobe's dream and such other trappings as tight vinyl. But the picture were like that. His style, clothes and outrage were a touch part of it as the music.

That the bad-boy of cracking transistor pirate pop could actually sing was never in doubt. That Proby was an artist at all time is shown by the airplay he's getting now on the BBC's rock bands to focus on his operatic renditions of the powerful Leonard Bernstein, Stephen Sondheim West Side Story standards, *Somebody and Maria*.

In fact multi-talented Proby loves all his music and takes it very seriously. Unfortunately the media hates to take him seriously, although his ability has been established for years. Thankfully times have changed since those early carman days of rock, when P.J. was riding rough through top-20 jungles tearing limbs off trees for a living. Just like Liza, Blues and Folk music, Rock has grown up to be respectable Art with a big A. The early media's obsession with the "sagittarian" half-pint hip generation of Elvis, and Jerry Lee Lewis' child-like megalomania, have more to do with partisan persecution than music and the parallels with P.J.'s tainted musical treatment are obvious. Their status as great performers has now universally recognized and the perspective of time shows that grand old media mad slinging for the sake it really was. Almost Proby, P.J.'s town-hall in defiance introduced in a direct-forward track, song he wrote for his, SHE'S MY RIGHT HAND MAN.

So up yours, gutter press!

Despite the homonym **CARLSBERGS & COCKTAILS** (a lovely song he wrote for himself!) a few moments of "Dulafury" are enough to make even a fanatical Texas like P.J. single escape from the Barlow dolls and get back to the earthly realm which is the roots of his music. Nick Black, his self-proclaimed million-selling US solid-gold hit, showed that whatever the adulation poured for pop idols in Sin City, you can't take the country out of the boy. And when it comes to progress, well, Houston control does it on a runaway cowboy shoe! **A CRAZY CAJUN CACKWALK**. DANCE across the map-maps of the Louisiana swamp-lanes. Proby wrote this for you. You'll like it! The wonga wonga wonga of the backing lullabies says more to the human spirit than all the speed-out techno-babble.

And show all the P.J. in heaven.

It's a strange phenomena that many of the wild US grooves have to come to England to recast the sounds they really always wanted to make, but the days are long gone when home grown musicians were pale imitations of their American peers. Howler? Well, London westerns got R&B some of its greatest moments. Carolee Carter's version of *daddy Johnny Cash's* country classic "Ring of Fire" recorded in Battersea has far more power than any Nashville version. Perhaps distance is necessary to really appreciate ethnic music and play it objectively. It may be the only way to avoid insouciant clichés and get back to the music its original down-home feel.

WHERE IS P.J. PROBY?

In the West In the West Riding of Yorkshire, Proby haunts the

withered heights of the liquid-cooled Pennines, an outlaw Heathcliffe held up in his late-night howl. However, But if moonlight "Broomfield" is a (M)Tune home of the ghoully katherband, nearby town Hobbes Bridge (Stone of Baphomet) is the "centre of the universe" for talents of every type (including scoundrels, poets and night-owl musicians. Tinseltown and Hobbes Bridge are equally far from Memphis but golden at the end of lonely street the rain-drenched golden glow of Elks in wilderness whistles down the wind into the celestial warms of a somewhat nocturnal and very intimate recording studio. **HEARTBREAK HOTEL**, an affectionate tribute to P.J.'s old friend Elks, evokes nostalgia for simple pleasures, sessions, long gone but not forgotten. The boys seem to be jamming around the stove, dialing the secrets and the jug in this unique version of an old fair tale which somehow fits its way back within the surge of chicken-farming reality. Perhaps its because in this part of the world they're let the chickens out of the battery, free to let the hens out of the back soon. Victor "Buen Tinto" Brien on Jimmy Williamson and Mac Brunson (US radio in Louisiana funk) synthesis of style. A plethora of birds built around his Jazz-funk sax with a suspicion of bop. **Chickadee** (Shake! Davis! Next), Tammy the basket, hatched stroller, from a strolling musician who's played the toughest audiences in the world. Keith Waterhouse on drums. **Nuff said!** Landowner Derek's muck-rock from Lowry-bank... **Carlsbergs & Cocktails** - space-rock with a touch of Wailand... and not least, Brian "Carter" Eastwood - bottle-it, brain-vert, ex-Sherlock-Holmes.

P.J. then there is BRICK-A-DOLLY (that Joe Brown recorded P.J. by the legendary Ziggy and recently covered by a credible, no-platinum single, where's Proby Brown?) and a final note for someone else's coffee, not much more to say about recorded day's work, but I hope you enjoyed it. See you next month at 10.00 p.m. / From the 10.00 p.m. to 10.00 p.m. on 10.00 p.m.

bial foot by seemingly alienating himself from many of his own fans and with a number of folk in the record business. Here's a snippet from the on-line article: *"But to those who like their pop fantastical and excessive, obsessive and epic, narcissistic and otherworldly, PJ Proby is the total pop star, the ultimate pop fetish."*

<https://www.savoy.abel.co.uk/HTML/pjid.html>

PJ continued to have oodles of self-belief and an ever-evolving fan base. He performed in a variety of venues across the world but by the mid to late

1980s, he is said to have had a major problem with his alcohol intake. And in 1992 following a heart attack on a beach in Florida, PJ became sober. Indeed, it was believed that he had briefly died. In the collection of materials, it includes addresses for rental 'homes' around Haworth and Linthwaite, Huddersfield. Locals in Todmorden, whom I have talked with, remember PJ being a regular in a variety of local hostelries including the Royal George and the Golden Lion, and of PJ singing for a couple of pints! Here are the words to one of his songs which became the title of an album.



OH I'M A THREE WEEK HERO
I STARTED OUT WITH ZERO
AND I SOLD A MILLION RECORDS ON MA OWN.
THREE SHORT WEEKS AGO I WAS THE LOWEST OF THE LOW
I KNEW NOTHING - NOW THERE'S NOTHING I DON'T KNOW
I AM MAKING ALL THE SCENES FOR THE TEENAGE MAGAZINES
I HAD MY PICTURE TAKEN WITH THE MAJOR-HOW ABOUT THAT
GOT A LONG HAIRE D LANKY GIRL AND I'M GONNA SAVE THE WORLD
BUT FIRST I THINK I'D BETTER WASH MA HAIR

Chorus

I'M ON ALL THE T.V. SHOWS WEARING ALL MA FAR OUT CLOTHES
BUT I'M THE SAME OLD ME I'LL NEVER CHANGE
AND THAT GUY IN THE AUTOGRAPH LINE USED TO BE A FRIEND
OF MINE
IT MUST BE SUCH A THRILL FOR WHAT'S HIS NAME

Chorus

OH I'M NO LONGER MOBBED FOR MY LAST TWO RECORDS BOMB
AND I SQUANDERED ALL THE MONEY I HAD
NOW THE GUY THAT PARKED MY CAR IS A BIG RECORDING STAR
AND ALL MY FRIENDS ARE LIVING AT HIS PAD.

NOW HE'S A THREE WEEK HERO
HE STARTED OUT WITH ZERO
AND I SOLD A MILLION RECORDS ON MA OWN
THREE SHORT WEEKS AGO I WAS THE LOWEST OF THE LOW
I KNEW NOTHING - NOW THERE'S NOTHING I DON'T KNOW

Rob Chapman produced a fascinating article about PJ for 'Mojo' May 1997. Rob comments on PJ's 'problems' in the mid-1980s, quoting Dave Britton from Savoy Books/Records: "He was in the grip of alcoholism and had a thousand and one problems around him, as he always does. He had this young girlfriend Allison who he'd met

when he was working as a stable hand. She was 14 at the time. ["She's 10," Proby told a visibly unamused Noel Edmonds on one of those bring-out-your-dead TV appearances of the early '80s.]"

Rob's article is still on-line: <https://www.rob-chapman.com/p-j-proby>

Rob Chapman added after reviewing his own interviews with PJ: "Only while playing back the interview tapes do I realise who Proby really reminds me of. All through our meeting it's been bugging me – that declamatory pomp, those short staccato sentences, those audacious non-linear leaps from subject to subject. Where have I heard that before? I consult the oracle – Nik Cohn's Awopbopaloobop, which: hymned P.J. Proby just as he was hitting the skids. 'He is the great doomed romantic showman of our time,' Cohn declared... 'along with Muhammad Ali'."

Some of PJ's own notes are reminiscent of Dickens' Mister Micawber contemplating penury and debtor's prison. It wasn't just (Joy Division's) love that was tearing him apart.

PJ's relationships have had a knack of turning sour. For example, according to Wikipedia after a previous partnership turned pretty ugly much earlier,

way back, "...in 1973, Proby was jailed for the shooting of an illegally-possessed weapon after threatening his partner Claudia Martin, daughter of Dean Martin, with a gun and firing several shots."

Wikipedia adds:

"Proby married and divorced several times. He had a relationship with singer Billie Davis. In a March 2019 interview, he said he had married Marianne Adams when she was 16, Judy Howard when she was 17, and Dulcie Taylor when she was 21."

But as other commentators and folk who have met and talked with PJ have discovered, he does sometimes offer alternative 'histories' of events and his 'lives', and the vagaries of pop stardom if you happen to be PJ Proby. Perhaps he has been so used to playing other people's songs and portraying their lives, his own memories become somewhat befuddled.

Julia tomorrow offered the Bed for £10:00 and will give me a yes or no on the house

Remember to ring Mike about a house available to rent with Land must see it first in a place

Call The Farm Allison I near Bradford

NO WORK

You have just enough work to get back to LA

In 3-4 weeks time ~~in~~ in three to four weeks time

Tomorrow Call Jean in Manchester go there caravan?

CARAVAN - SITE
RAGLES Pub -
(MURRAY)
ANDY A LOOKING FOR A COTTAGE FOR Jim
RING A MICK = NEXT DOOR

No live work

House gone

Bancel gone out £40

Gunnel + Dole only thing left tomorrow Evening Standard John.es.

Photo Lay out free photos

Party on Sunday 10:00-12:00

Buy Car out of record deal

Tomorrow 4:00 outside Windsor Castle put pictures + interview John + Mervyn + friend

Notes

Tomorrow cash check

Pub

Beer

Dog food

Hair Cut maybe

more Blow Dry

get small gold or silver safety pins
for collar tips

7: Be ready

cigars

cardinal for jacket coming from Lee
+ red silk scarf

Black pants shirt shoes belt

6:00 hair done in rollers left in one hour
light make up job Gerald Blackhead +
gray on head temples

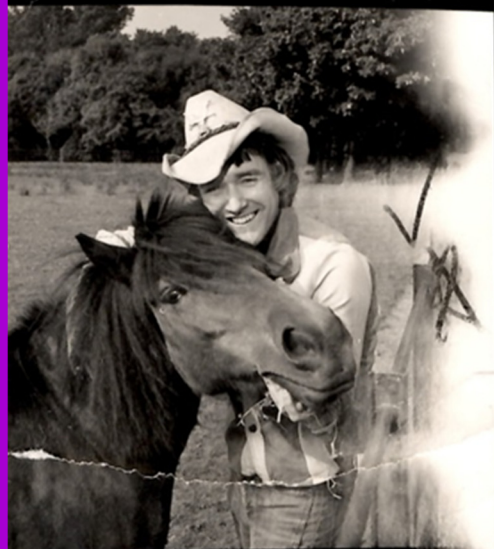
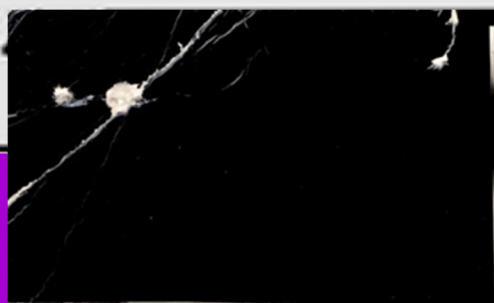
Black Hat coming from Pie Biecher

Remembering of what I'm supposed to
acutely do - see new Elvis, answer questions
short speech?

Don't over do the Elvis Bit
Reminder - you are there as P.T. RoBy
an entertainer who portrayed him on
stage in the Play not an Elvis imitator

He has played the part of Elvis in
'Elvis - The Musical' a number of
times and Roy Orbison in 'Only the

Lonely'. Indeed in his notes before a
performance he reminds himself,
'Don't over do the Elvis Bit'. It's an



interesting glimpse into PJ's preparations for his shows.

During his time living in the North West of England, locals around Calderdale have told me that he was rarely seen without his cowboy hat. These photos must have been taken from that period. One wonders if he considered himself as the 'Real' PJ Proby, aka James Marcus Smith, or was it another persona?

Looking through Proby's notes, photos, old contracts, doodles in the carrier bag left in the loft of the house in Longfield, Todmorden, it is impossible not to feel great sadness. PJ Proby had moments of greatness, but seems somehow destined to self-destruct. Probably the most detailed account of some of those incendiary moments were recorded in a five hour interview with Robert Chalmers



for an in-depth feature article published in the 'Independent on Sunday' (30th September 2007). Talking to PJ about his life in the 1970s during his time living in the North of England, Chalmers recounts



that:

"The setting for the final scenes of his tragedy was not Beverly Hills, but the Pennine moors. He married his third wife Dulcie, a Mancunian croupier, in 1975. 'He wanted Westminster Cathedral', Dulcie said. 'We got Bury register office'..." The wedding photo is one from the Longfield carrier bag.

Chalmers adds that, *"Proby's reputation for unpredictability gathered pace. He returned to the West End to star in Jack Good's 1978 Elvis: The*

Musical in 1978, but was fired for not sticking to the script.

His third marriage was, he concedes, unharmonious. A few months after leaving Elvis, Proby was prosecuted for shooting Dulcie five times with an air pistol. The singer was acquitted.

'Dulcie and her friend got drunk,' he recalls. 'I took a shower. I heard shots. Dulcie said: 'You shot me.' She called the police and they arrested me bigger than hell.' Later that year he was fined £60 for attacking Pamela Baglow – described in court as his secretary – with an axe, 'for over-spending on groceries'..."

However, PJ was next found often penniless living and working around the farming communities in the Pennines. PJ moved around a number of rented properties, living particularly in or near Haworth, home of the Brontës. Chalmers recounted some of PJ's activities:

"It was a prescient remark. He drifted into labouring jobs, and acquired sufficient expertise as a shepherd to be in demand around lambing time on the Pennines. In the early 1980s he was muckspreading on Gerald Hardy's farm, outside Huddersfield. He was heavily featured in popular press on account of the rapport he developed with the farmer's daughter, Alison, 14."

The bag includes a lot of PJ's diary notes concerning his relationship with the school-girl, Alison/Allison, including a lot of details about access. Better left in the carrier bag,

I CAN'T DO IT.
I CAN'T DO IT.

WORLDWIDE FIRST DRAGGING OF A WAR BABY
English version of cant in
Broad pronunciation



methinks. A sample of his doodles from his marriage and drawn around this time (remember he was still heavily drinking) is included next.

PJ Proby's career was never back on any sort of a steady path. But there have been frequent attempts by his friends and musicians to resuscitate both the man and that hazard-strewn career. Wikipedia informs us that he worked with Sige Sige Sputnik, and had a single, 'Yesterday Has Gone', a duet with Marc Almond reach number 58 in the UK singles chart, late in 1996. Wikipedia then recounts that,

"In 1997, Proby toured with The Who in the United States and Europe, performing as 'The Godfather' in the road production of Quadrophenia. After Quadrophenia, Proby played the UK, Sweden, Denmark, and Germany. Proby collaborated with Savoy

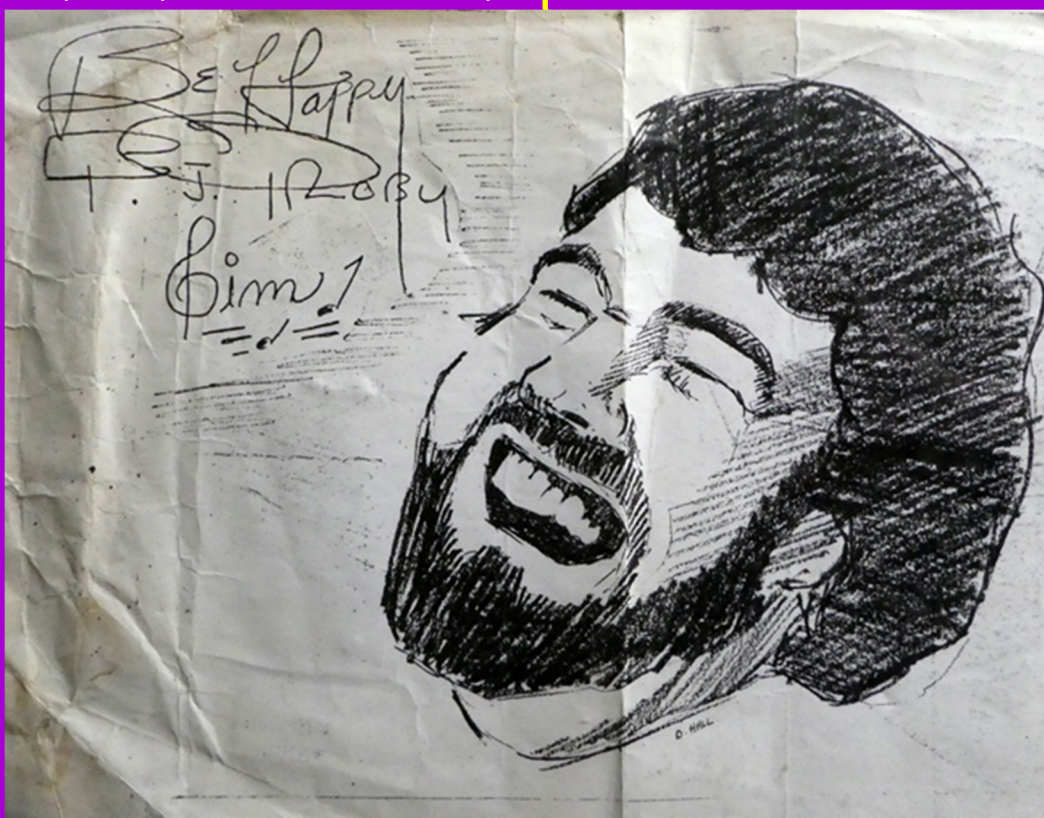
Books, reading for a 1999 audiobook of David Britton's formerly banned novel Lord Horror."

But Robert Chalmers in his 'Independent' article remembered how the financial arrangement with Savoy ended:

"Butterworth says Savoy stopped working with Proby, because he asked for £2,000 to read one poem. I said: 'Jim: it's only nine lines.' He said, 'Maybe – but you will have my voice forever.'"

From the carrier bag we have two hand-drawn images of Proby, which is probably how PJ saw himself.

The roller-coaster ride of 1960s' Pop Reunion Shows, comebacks, and attempts to reignite interest in Proby's music continued well beyond into





the 2000s. It was widely reported in the media when in 2011, Proby who was by then living in Worcester-shire, was charged with nine counts of benefit fraud, totalling over £47,000. In March 2012, he was cleared of all charges at Worcester Crown Court. Wikipedia says, *"To celebrate, Proby recorded 'I'm PJ' and 'We The Jury' (which Proby wrote). Proby said: 'I was not dishonest when I claimed benefits, which I needed in order to live'."*

Van Morrison supplied a real shot in the proverbial arm for PJ Proby when he released his track:

Van Morrison: 'Whatever happened to PJ Proby?':

<https://www.youtube.com/watch?v=0G1Fyab6E2U>

And Van Morrison duetted live with PJ Proby in 2015 in East Belfast is really great:

<https://www.youtube.com/watch?v=Fw6tY4WTWmk>

And PJ Proby's 75th birthday present in 2020 to Van the Man was the really rather good new song: 'Calling Van Morrison':

<https://www.youtube.com/watch?v=4i1PLOQm07Y>

In 2019 a planned PJ Proby Last Farewell tour was totally cancelled following PJ's interview with the 'Daily Mirror. The 'Daily Mail' reported that Proby had:

"...told the Daily Mirror: 'I won't marry a girl I can't raise from the age of 12, 13 or 14. I like that they're young and fresh-looking and don't come with baggage – nobody's messed with their heart and broken it.

'They're still in school so I can have a hand in their education and make sure their grades are all right, make sure the way they think about reli-



gion is all right, and what is and isn't proper.'

He said the last 'lady' in his life was Elizabeth Conway in 1997. He met Ms Conway when she was a 13-year-old girl. They met again 20 years later and embarked on a relationship."

The article also claimed that Proby had explained that , *"(He) the singer was raised in America's Deep South and tries to justify his obsession with underage girls by saying: 'I was raised in Texas and most girls do marry by 12.'*

Proby said he does not do online dating because the 'agency would get in trouble' and would go to prison for setting him up with the 'woman' of his dreams."

An update, links and endnotes of sorts:

Late August 2024: Charles Blackwell has sadly died. Charles Blackwell was PJ's first musical director and producer in England. Charles Blackwell and PJ worked a lot together in 1964. Charles was working for Jack Good and Decca. He produced PJ's first two singles 'Hold Me/The Tips Of My Fingers' and 'Together/Sweet and Tender Romance'. This was followed by PJ's first album 'I am P.J. Proby'.

The UK Heritage Show on-line encourages viewers to vote in each week for their favourite tracks. The PJ Proby Fan Base is extremely active!!!

Currently, his fans are, at the time of compiling this piece, voting for 'Ain't Gonna Kiss Ya', written, arranged and produced by PJ Proby and sung by Tuesday Knight. And before that, on 25th August 2024, Tuesday Knight doing her father's song 'The





'Wonder Of You' together with PJ, went to number one on the Heritage Charts. Mike Read is one of the main hosts of this on-line 'chart'.

<https://www.heritagechart.co.uk/chart-archive>

Other links:

Early PJ Proby live in 1965 in TV show, stills and footage:

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

Proby in 1968 recorded with New Yardbirds. The last line up of the Yardbirds (Led Zeppelin) with PJ Proby on vocal, Jimmy Page, John Bonham, John Paul Jones and Robert Plant on harmonica (Led Zep) 'Jim's Blues':

<https://www.youtube.com/watch?v=H0g-bieASFY>

Focus Con Proby 1975 with five tracks with PJ on vocals, including on

'Wingless':

<https://www.youtube.com/watch?v=RU4c6Julyao>

To finish, a couple more pics from the Longfield 'carrier bag'. I'm sure that this is how PJ wishes to be remembered. As Elvis AND as PJ Proby (perhaps).

Meanwhile, down in Worcestershire, PJ has recently moved home again. And celebrated his 86th birthday.

Note: I have only had the carrier bag briefly in my possession in the role as a researcher. The owner of the house with the loft in Longfield, Todmorden passed on the bag to a friend. They have relayed a message to me that they are happy for PJ Proby to reclaim his deserted carrier bag of PJ Proby memorabilia, but absolutely do not want any money changing hands or financial gain to be made from the contents.



Expect the Unexpected!

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

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

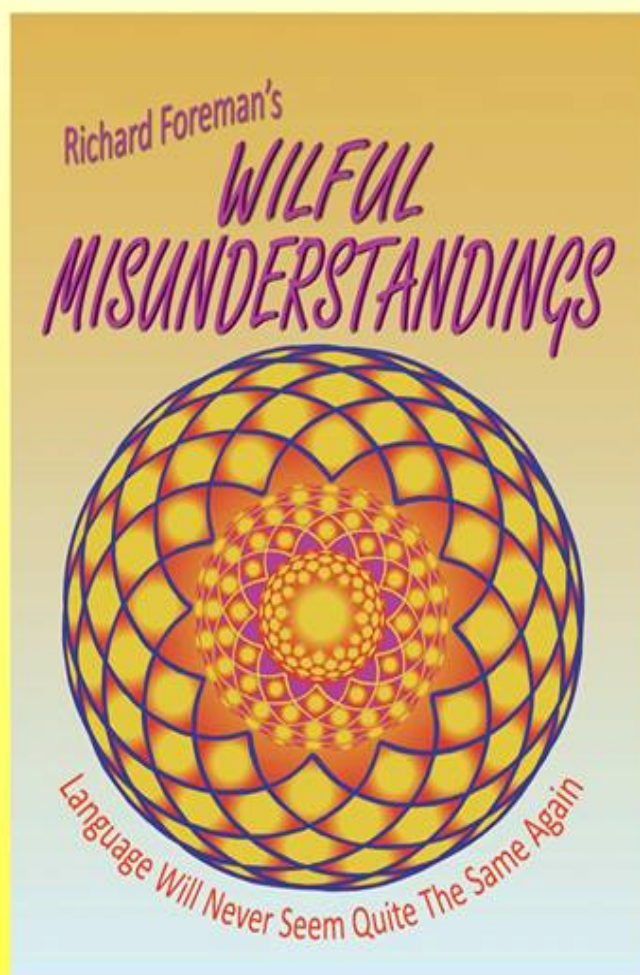
'Within five minutes of picking the book up I was immediately entranced.' (Jonathan Downes, editor 'Gonzo Weekly' magazine)

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KEV'S WORLD



**SIMON CARE AND GARETH
TURNER
TWO'S UP TWO
TALKING ELEPHANT**

In 1997, two of England's most famous folk melodeon players got together for a laugh to record 'Two's Up'. Simon Care (Albion Band/Banter) and Gareth Turner (Little Johnny England/Phil Beer Band) musical careers were interlinked and of-

ten crisscrossing, as Simon actually taught Gareth to play the melodeon which meant Simon was able on many occasions to substitute him into bands that he (Simon) was playing with – including The Albion Band and the Phil Beer Band. It took a long time for the guys to get back together for the follow-up, 27 years to be precise, and just as they started Gareth became ill, dying not long after the recording was completed. The decision was made to remaster the original album, and make that available as part of a double CD set, so what we have here is not only the new album but the one they completed all that time ago.

To be honest, this does not really sound like two albums recorded more than a quarter of a century apart, but instead feels like two top class musicians settling in for a sesh and having a load of fun along the way. One can certainly hear why they have both been in demand with-

in the folk scene for so many years as this is a joy from the first note to the very last. Both the albums feature some additional musicians to assist on some of the tracks, with only Phil Beer (Show of Hands) on both. There is less traditional arranged on the second album than the first, while the second also features much more co-writes than the debut. What is incredible throughout is the sheer vitality and joy of all those involved and if it were not for the press release I would have no idea that Gareth was suffering as much as he was during the recording process as this is light and buoyant, and it often feels they are back in their youth, once again involved with the Moulton Morris men. Apparently, Gareth said at one point “morphine isn’t a performance enhancing drug”, but there is no less of dexterity in his fingers as he and Simon weave a folktastic spell throughout. All that is missing is the crack of wood and wood and shouts of “Hey” and the jingle of bells as this is folk music designed to be danced to and is a fitting end to Gareth’s lengthy career in the genre. Alongside the original album this is an absolute delight and it is great that Talking Elephant have seen fit to release them together as one pack as it gives us double the joy.



DEICIDE
BANISHED BY SIN
REIGNING PHOENIX MUSIC

It is strange to realise that Deicide will soon be celebrating their 40th anniversary, being formed back in 1987, with bassist/vocalist/Glen Benton and drummer Steve Asheim still around. There have been a few changes in guitarists over the years, but Kevin Quirion has been there on and off since 2007 although there is now a new boy in Taylor Nordberg for what is only their second album since 2013's 'In The Minds of Evil'. I am having troubles working out if Deicide have decidedly mellowed since I started listening to them in the early Nineties, or if I just appreciate death metal that much more than I did when I was younger, but this album feels far more mainstream and polished than what I expect from the band. Some of the material feels quite commercial, and if there was a different singer then I am sure the music would be viewed in a quite different light. Mind you, it is hard to think of anyone but Glen at the front

of this band, tying his bass in with the pummelling Asheim while still producing the guttural growls we are all so used to.

Part of me thinks Deicide are somewhat going through the same old styles, knowing the fans will enjoy it so they do not have to put too much thought into it (like apparently using AI to generate the cover image which is way too clean), while the rest of me thinks Deicide have found their groove and are continuing to go down the path they helped create all those years ago. It may not be as raw and vital as it once was, but Benton and Asheim are in their fifties now, and most people do change somewhat as they get older, but even though this has a commercial angle and is far smoother than one might expect, it is still incredible heavy and wonderfully brutal. Hopefully the next album won't take as long as this one, and they can bed Taylor in on the road so they come back even heavier.



BLISSBLISS
HORIZONS
PEACOCK SUNRISE RECORDS

Over the last 35+ years I have reviewed many thousands of albums, but while I cover a wide variety of genres, it must be said that soul and pop are not the styles one would normally come across when reading my works. It is also not a style I expect when thinking of Nick Katona and his labels, so to say I was somewhat surprised when I put this on the player is something of an understatement. What makes this work are the wonderful arrangements with Lang Bliss on the drums, Zane Bliss on bass and keyboard player Eric Bikales (Stevie Wonder, Cher, Patti LeBelle, Tom Waits) combining with guitarist and engineer Townsend(Reliant K, DC Talk, Jennifer Knapp) to create something which is modern yet also very Seventies, mixing Stevie Wonder with Sister Sledge and Steely Dan. Then at the front are the luscious vocals of Renee Bliss who is wonderfully smooth so one just falls into this min album, thoroughly enjoying the experience. There are a whole host of additional musicians involved as well, all bringing their polish to proceedings: David Davidson (Sheryl Crow, Katy Perry, Jason Mraz, Colin Hay), Tabitha Fair (Sting, Travis Tritt, Michael McDonald, Amy Grant, Celine Dion, Vanessa Williams), Kim Keyes (Peter Cetera, Amy Grant, Vince Gill, Billy Joel, Reba McEntire, Rascal Flatts), Soren Wohlers (arranger, vocal and musical director, Nashville studio), Scott Bernard (Kenny Loggins, studio), Kurt Stowe (Juke House Saints, studio), Mark Douthit (Lionel Richie, Elton John, Amy Grant, Billy Joel, Vanessa Williams) and Kelly Johnson (Bryan Duncan, studio).

There is just one cover (at least it is the only one I recognise), Marvin Gaye's "What's Going On" which has some glorious orchestration, stunning sax, really nice drums and then those lovely vocals at the front. I feel totally out of my depth when trying to write a review of music like this as it is not something I normally listen to, and is not a style I will ever play out of choice (there is not a single Stevie Wonder or Marvin Gaye album in my collection), but I can recognise a superb piece of work when I hear it even if the genre is not normally for me, and when the vocals, songs, arrangements, performance and production is as good as this I can certainly understand why Nick took the opportunity to release it. Polished and smooth, this takes us back in time to when music like this was produced by real performers and not computers and pro tools. The only downside is that at 34 minutes it is just not long enough.



BRUTALISM
SOLACE IN ABSURDITY
COMATOSE MUSIC

"...a seething mass of chaos, of endless gaping maws, slathering tongues and thrashing limbs, chattering teeth and sibilant whispers of lunacy and obscenity. There is no silence, there is no peace, there is no sense or order. With all laws of structure and reason obliterated and swirling like dust in the ever-moving eddies that spin across the oceans of blood and tears, all is undone, all is lost... Dragged beneath the surface we drink deep of madness and find our only salvation, our only solace in absurdity...". When a band decides to call themselves Brutalism it is a safe bet they are not going to sound like The Osmonds, and this quintet from Boise, Idaho are doing their level best to live up to their name with a brutal death metal debut.

I am not sure why, but as I have got older I listen more and more to metal which I would have probably passed by in my younger days, and every week I can be found relaxing to the likes of Napalm Death, Agoraphobic Nosebleed or Pig Destroyer, so when I come across an album like this I tend to sit up and pay close attention. One of the things I really like about this is that while they tend to be BDM for the most part, they are also highly technical and bassist Ian Dodd has a key role to play in this as there are times when he comes right to the front to provide unexpected notes and styles, which allows the bombast of guitarists Jason Taylor and London Howell to be even more in your face when it returns. They are both shredders of some note, and are more than happy to be moving at

speed up and down the neck, while at others they keep it riff happy and at the bottom end of the scale. Dante Haas is a powering presence at the back, although I do wish the snare was not quite as in your face as it is in much of this, while at the front we have Cameron Bass who is obviously a fan of Lee Dorian. There is a lot to enjoy on this debut, and if you are into bands like Morbid Angel, Immolation, Defeated Sanity or Suffocation you will get a lot from this as this is quite a step up from many bands within the genre, and is a band to certainly keep an eye on.

**LAZY FIFTY
SITTING IN THE SHADOWS-
INDEPENDENT**

“Sitting In the Shadows” is the fourth single off Lazy Fifty’s upcoming album ‘Neighbour of the Beast’. This album is the second collaboration between Adrian Athy (vocals, guitars,

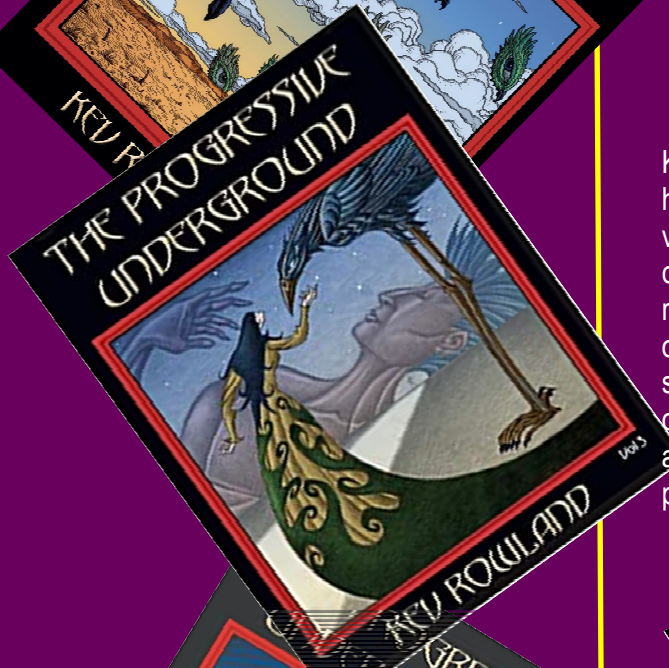
bass) and renowned producer Greg “not my problem” Haver (Manic Street Preachers, Tom Jones (Reload), Catatonia, Bullet For My Valentine, Devilskin) who also provided drums. I was fortunate enough to see Lazy Fifty play a while back, and also really enjoyed their debut album, as Adrian has a knack for producing songs with great hooks and that is again the case here, with layers of melodies and harmonies all combining to create a wonderfully symphonic melodic rock belter which is designed for the airwaves. It hits hard when it needs to, and it is possible to hear the Iron Maiden and Thin Lizzy references coming through, albeit mostly in the dual guitar leads and the introduction, as opposed to being anything like as heavy as either of the bands. The guys have just been booked to play at one of India’s largest music festivals in a few months’ time so I can only hope they get the recognition they deserve as they have a knack of producing great songs.





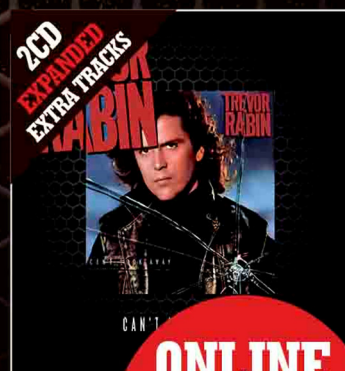
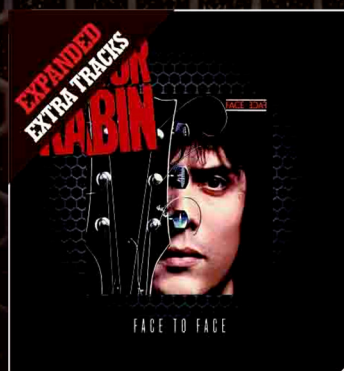
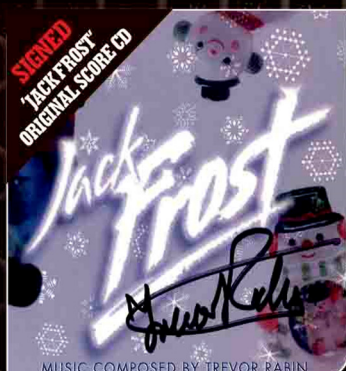
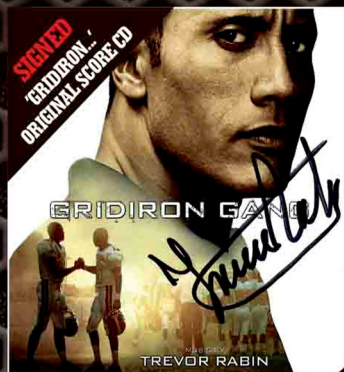
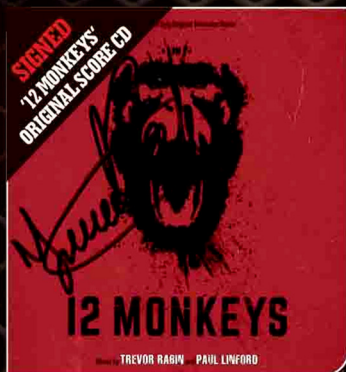
The Kev Rowland **SUPERSTORE**

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



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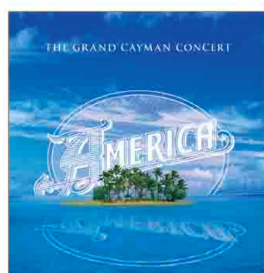
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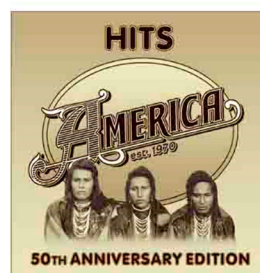
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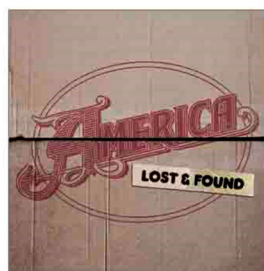
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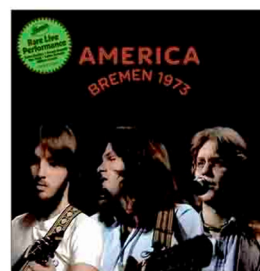
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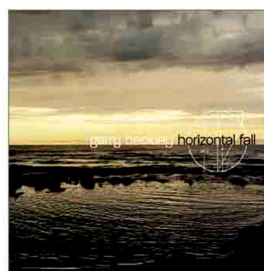
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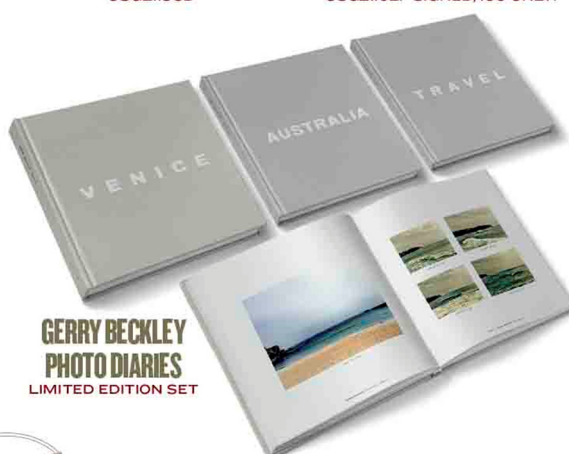
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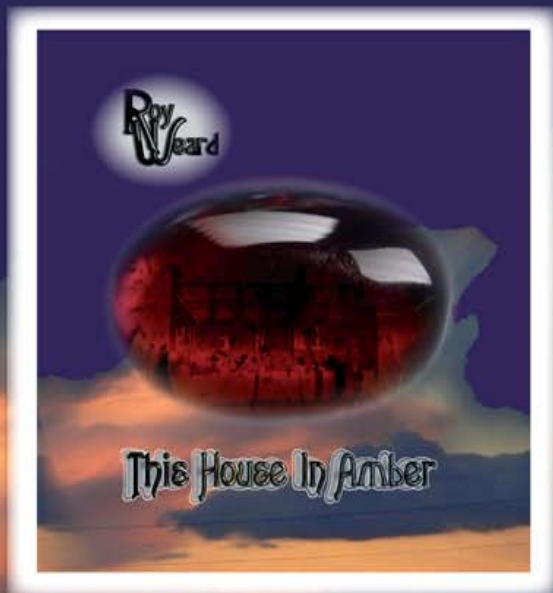
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This is the most important moment in history to do something for African elephants. Because it's the worst time in history to be an elephant.

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

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

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

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

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

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

Asante sana (thank you very much).

David Banks
Director, Africa Region
The Nature Conservancy

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



Paul's Vision

Illustration Martin Springett



Ūios Alfar
Music of Light

Illustration Martin Springett



Thom the World Poet

Rob Ayling writes:

"Thom the World poet is an old mate of mine from way back in my history. Even pre-dating Voiceprint, when I was running "Otter Songs" and Tom's poetry tapes and guest appearances with Daevid 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!!!"

Connect Connect Connect 'Only Connect!'"

(F.R.Leavis)

AUSTIN IS THE CAPITAL CITY OF TEXAS

Austin has decided upon inner city population growth

Which demands multi-modal people moving facilities

Austin is still married to single driver cars(car pooling is rare)

An irregular bus service and boutique Light Rail

Absorb billions of taxpayer's dollars(while most drive cars)

Gridlock is now continuous.Snarls and hold-ups and road closures.

Project (Dis-)Connect demolishes Olde Austin for more traffic lanes

While the mix of THROUGH and LOCAL traffic remains unsolved

Use of the Ring Road seems negated by Government Contracts.

IH35 is choked daily-Mopac follows,then South Lamar is over-built-up.

For sanity's sake,Central Austin CBD needs be avoided by trucks.

Pedestrian Malls and bike lanes need be protected from through traffic.

Austinites always favor Bonds and Tax rises-to no practical effect

More is spent on advertising and P.R than effective regular public transport.

Please avoid Austin Central if you are simply passing through.

Our traffic maze and ineffective policing kills pedestrians,cyclists (and motorists)

Village Austin dreamed it was a Megapolis(but failed its own Villagers)

Austin has met its Waterloo.

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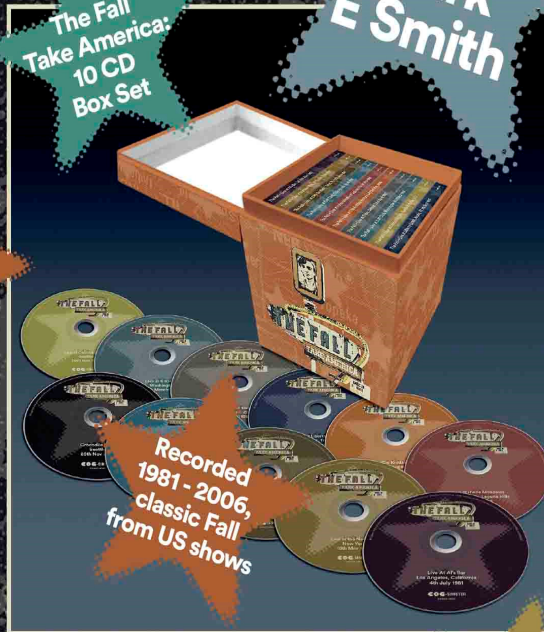
The Fall:
T Shirt
£20



The Fall:
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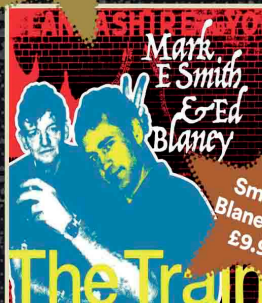


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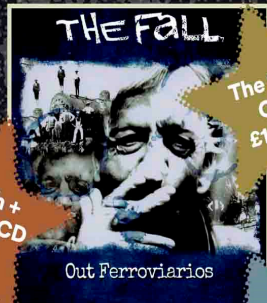


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And so, boys and girls, here we are at the end of another issue. For a whole bunch of different reasons I am running incredibly late tonight. Recently I have managed to get the magazine out on Thursday afternoon, but it is Friday evening, an hour past my bedtime, and we are still hard at work.

Back in 1997 I remember watching the handover of Hong Kong, where I grew up, back to the Chinese mainland. And it wasn't just about the ceremony with Prince Charles as he was then, but the whole thing had started first thing in the morning when the British garrisons took down their flags, and left for the parade on Hong Kong Island. All across the then British colony, Britain and her infrastructure were moving out in an orderly and honourable fashion.

I found this far more emotive than the side of our future King standing in the rain.

And I am going through this now. I still don't know when I am going to be leaving my little house in North Devon for the last time, but I still intend to move back to Exeter sometime in the spring. And I am in the process of Decolonisation here. I have just edited my final issue of the village magazine, The property that I'm not going to be taking with me. Britain was in Hong Kong between 1851 and 1997, and my family have only been here 54 years, but there is a hell of a lot of assembled to try to deal



with. And it is a Opportunity to re-boot my life in anyways, but it is also a very upsetting experience.

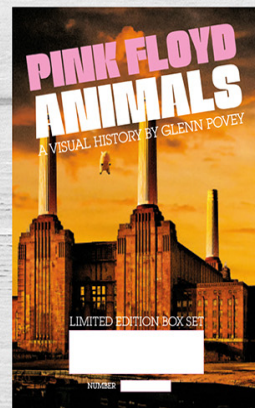
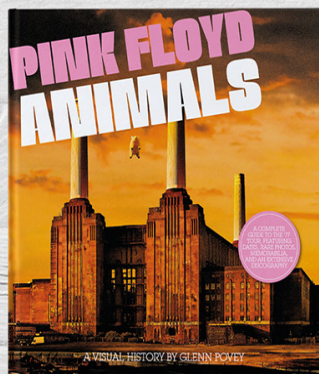
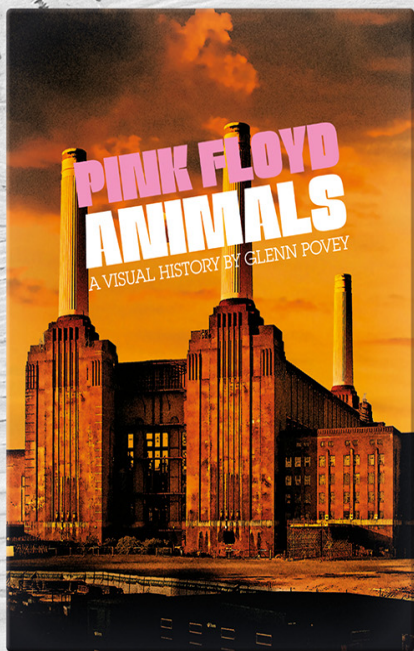
I will tell you all about it as we go along, and – once again – I hope that you enjoyed this issue. I don't know when the Gonzo Weeklyish magazine that you know and love is going to close, but as I said at the beginning of this issue, it's not going to be completely gone forever. Something will remain.

See you next issue.
Hare bol

Jon



THE BEST LAID PLANS



Oink, Oink,
Woof, Woof,
Baaaaa."

