

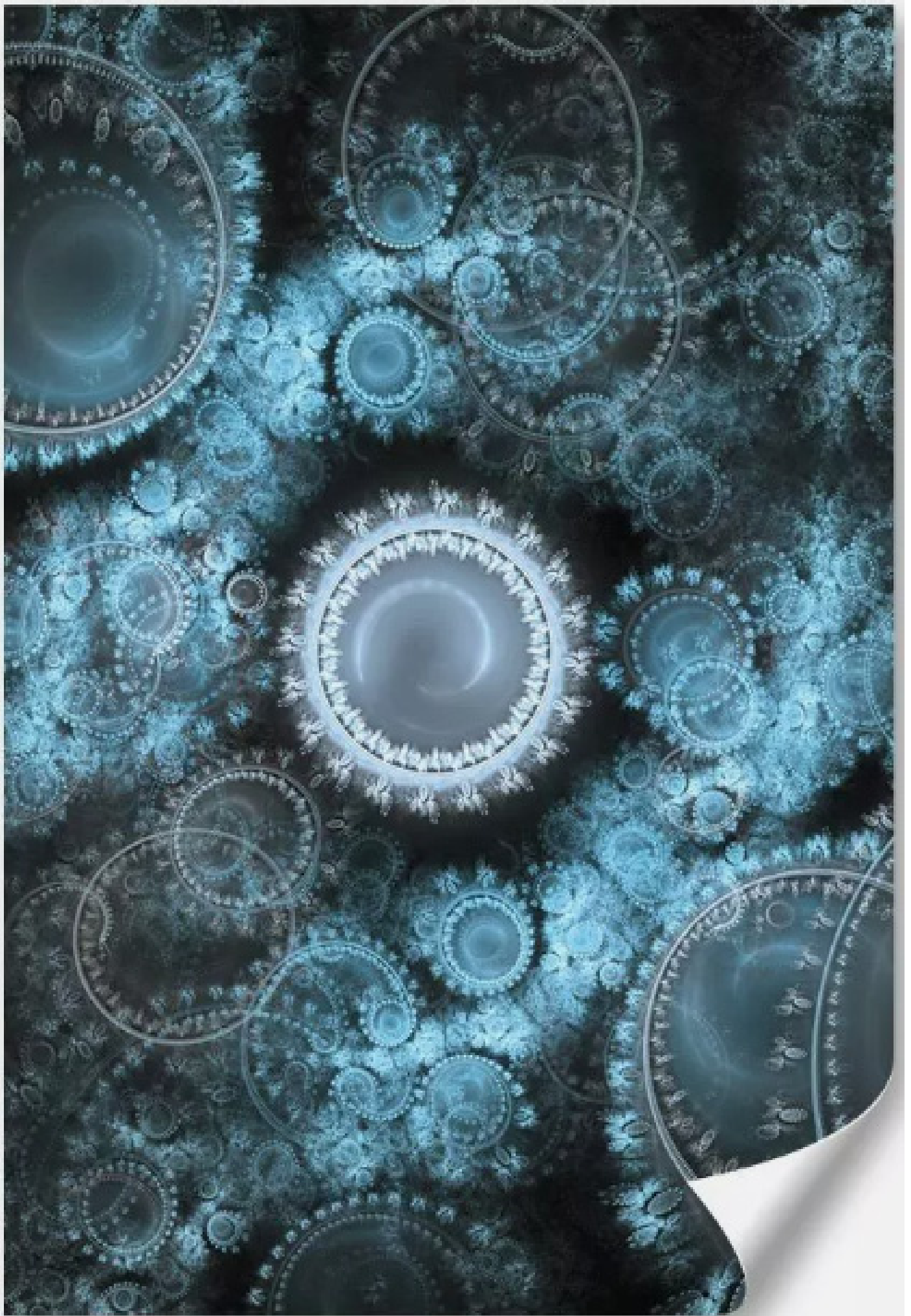
GONZO

Weeklyish #643/4



SO LONG MARIANNE

ISSN 2516-1946





#643/4

In Memoriam



**THE THREE
COMMANDMENTS OF GONZO
WEEKLY:**

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

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

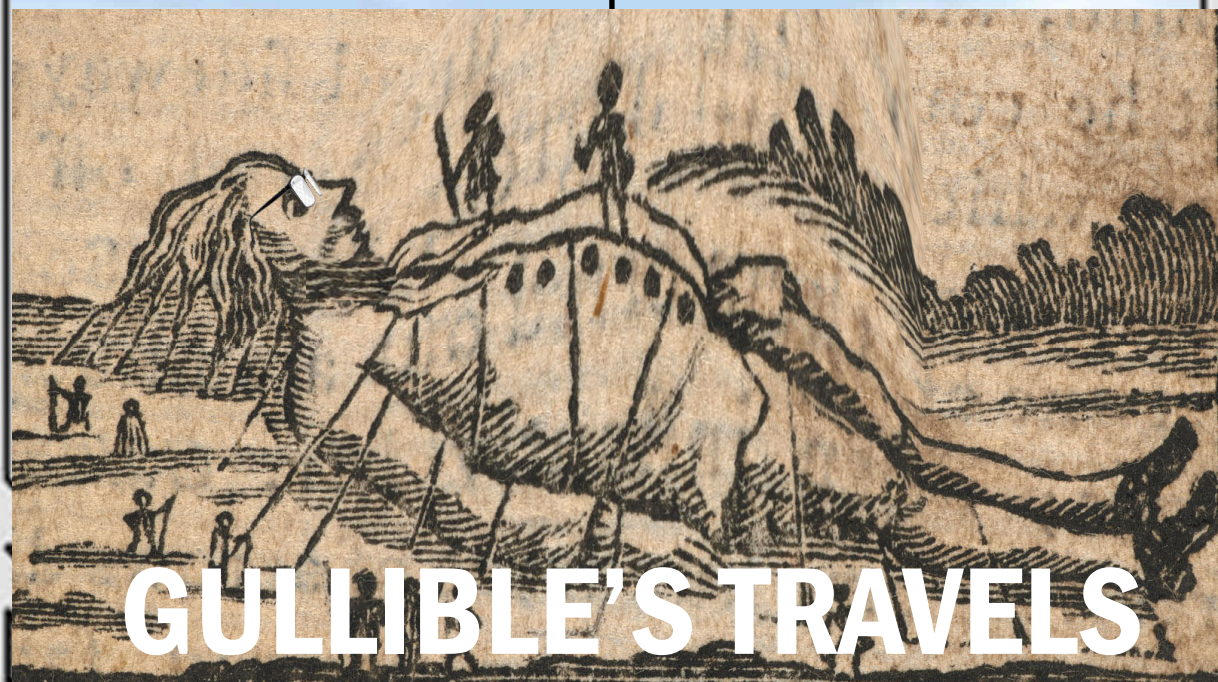


Dear friends,

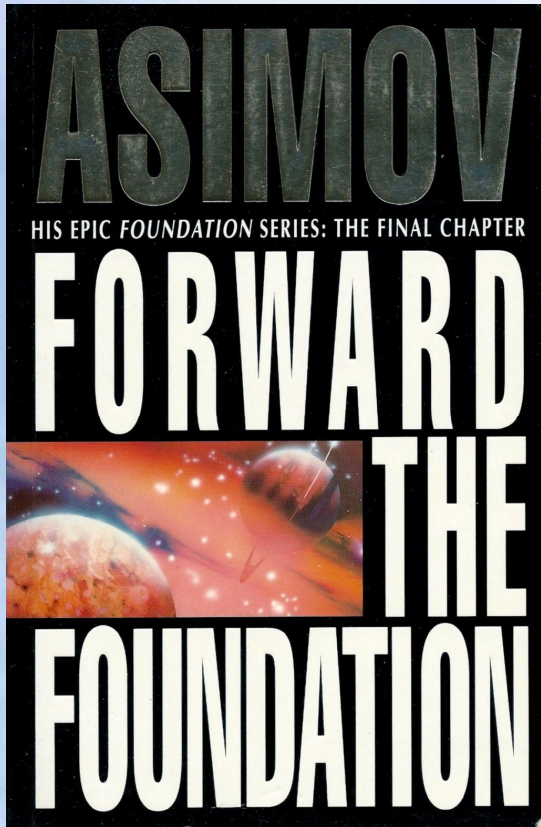
Welcome to another issue of this singular little publication. This week I have noticed something very strange, which may – like so many things – be something that everybody else in the known universe has realised and taking for granted for years, but which is something new to yours truly. About 30 years ago, I read and reviewed

the final volume in Isaac Asimov's "Foundation" series, and – whilst it made sense of the series as a whole, explained some of the plot twists, and dealt satisfactorily with many of the main characters, I found it oddly disappointing.

Most of this was because the book dealt with the old age of the main protagonist Hari Seldon, and – as is the natural way of things – many of the people around him died during the course of this particular saga. And on many occasions in these pages comma, I have looked back at the events of this book and compare it with my own life as I trundle inexorably through my 60s. My wife, and significant amounts of my family have died in the past 15 years. Many of my friends and cli-



ents have also gone, And I'm often reminded of my Uncle Roger (who wasn't,



actually my uncle, but a mate of my father's, whom my mother didn't like because he and my dad would drink too much whenever they got together) who used to say that the first thing he did in the morning was to pick up the *Daily Telegraph* to make sure that he wasn't in the obituaries section.

But something I realised this week, was that not only does one lose friends, family, and loved ones as we get older, but one loses people whom one may never have met, but who have been significant figures in one's own cultural landscape. And when one loses them, and realises that they are nev-



er going to produce any more items in their own catalogue of compositions, something dies within you.

This has happened to me twice in the past 12 months. First of all with somebody particularly interesting,

seen him for 25 years, and we had a massive falling out in the early 1990s but I can never thank him enough for all the things he did for me, and the things that he taught me.

As many of you probably know, I am reasonably seriously disabled these days, and I rely on my old



because not only was he the biggest influence that that has ever ever been on me as a songwriter and performer, and he also taught me few of the things I do these days to eat some form of visible means of support.

I knew him, although I hadn't

friend and comrade in arms Graham Inglis to do things like getting me up and putting me to bed at night.

One morning in March last year, he woke me up saying that he had "bad news" for me. Steve Harley had died and the news was on the BBC website. It looks like somebody



kicked me in the stomach. Harley had been part of my life for so long that the idea that he wasn't going to be around anymore was an unbelievable shock.

But Harley wasn't my favourite male singer. That honour went to Scott Walker. I have always said that if God Almighty can sing, his voice

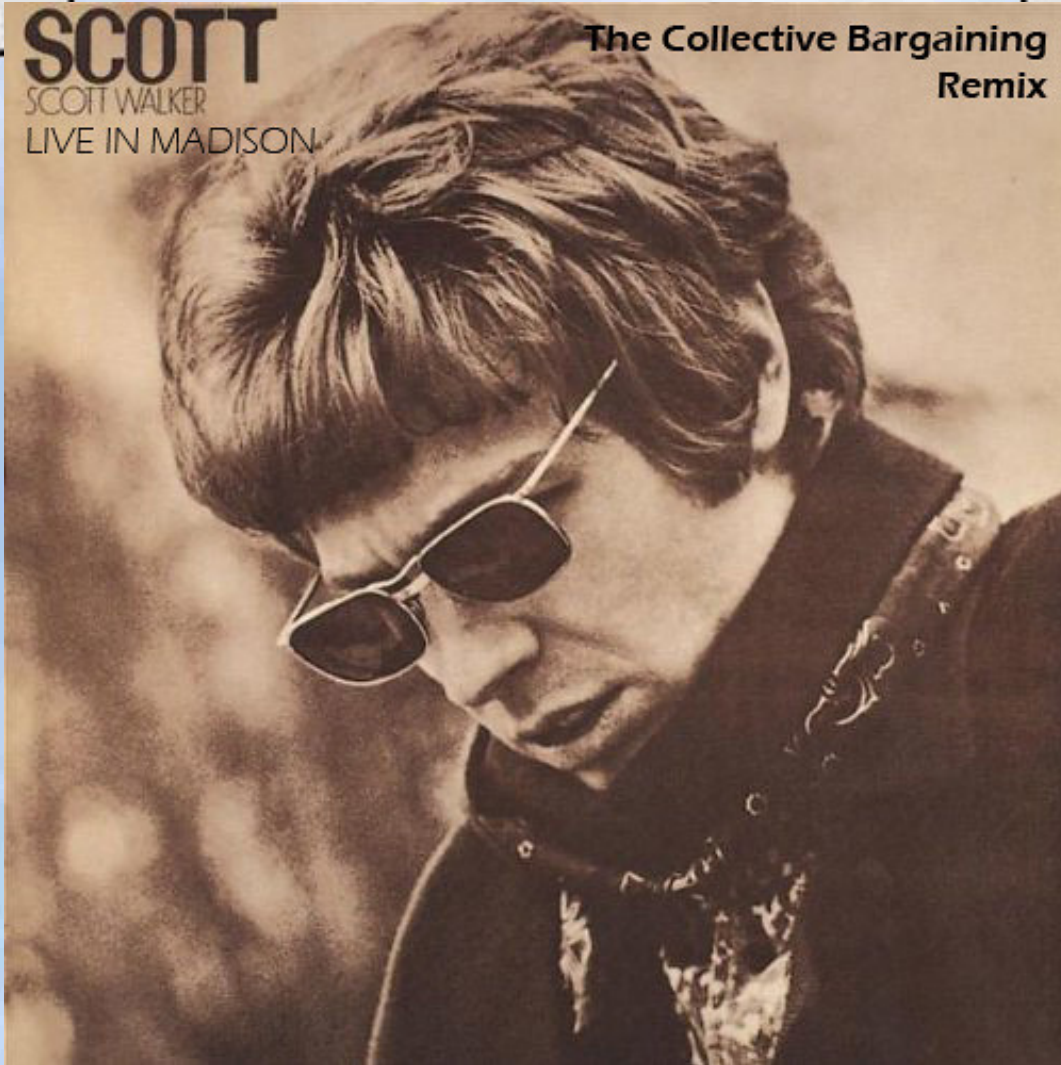
would sound like that of Scott Walker. It was a beguiling, like a mixture of opium and molten chocolate, which wrapped one deep within concentric blankets of emotion and what felt like pink cotton wool, even when the subjects of his songs were somewhere between insalubrious and disturbing.

SCOTT

SCOTT WALKER

LIVE IN MADISON

**The Collective Bargaining
Remix**



#Particularly while her cancer was in remission, my late wife used to get up before me, and on one occasion in Mark 2019 when her cancer appeared to have vanished, and we were cautiously celebrating, she greeted me with the news that Scott was dead.

Of course, I never met him in per-

son. Walker died at the age of 76 in London on March 22, 2019. His death was announced three days later by his record company 4AD, which announced cancer as the cause of death, while calling him "a unique and challenging titan at the forefront of British music" and summarising his career highlights online. Tributes included those from Thom

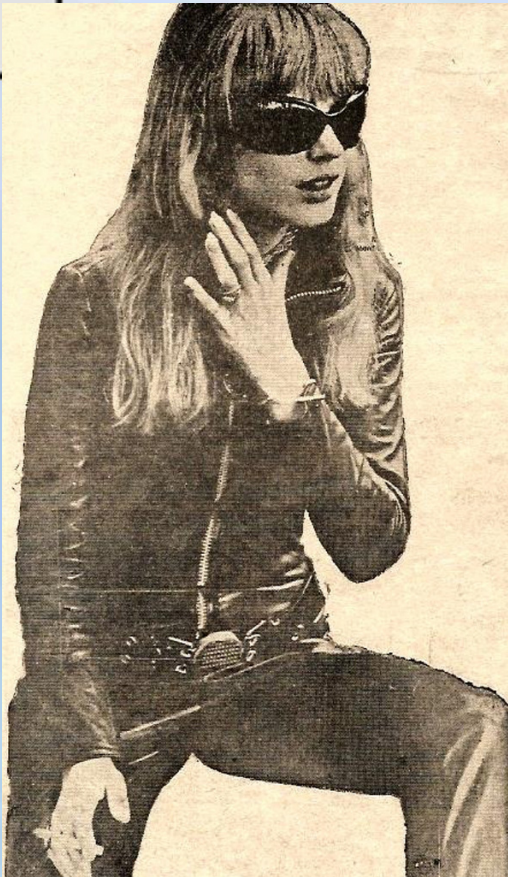


Yorke, Marc Almond and Neil Hannon.

Born an only child, Walker was always reclusive and reluctant to discuss his private life. "He suffered depression, drank too much, took too many drugs and, like many of the great musicians of the 1960s, went missing in action", reported Simon

Hattenstone in 2012. "He rarely talks to the media" and "has come across as sombre and taciturn." When asked, Walker agreed that he had found fame hard to deal with. "Well, I was an intense young guy."

And now this has happened again. My favourite female singer has always been Marianne Faithfull, and a few days ago, the BBC website



reported:

"Singer and actress Marianne Faithfull has died at the age of 78, her spokesperson has said.

Born in Hampstead in December 1946, she was known for hits like *As Tears Go By*, which reached the UK top 10 in 1964, and for starring roles in films including 1968's *The Girl On A Motorcycle*.'

She was also famously the girlfriend of Rolling Stones frontman

Mick Jagger in the 1960s, inspiring songs such as *Wild Horses* and *You Can't Always Get What You Want*. After a period of heroin addiction in the 70s, she resurrected her career with the classic album *Broken English*.

Paying tribute, Jagger described Faithfull as "a wonderful friend, a beautiful singer and a great actress," saying he was "so saddened".

His bandmate Keith Richards posted that he was "so sad" following Faithfull's death, adding that he "will miss her".

Rolling Stones guitarist Ronnie Wood posted twice on Instagram. One an old picture of him, Faithfull and Richards in a recording studio with the caption "Farewell dear Ma-





Greatest discovery of the year...
England's

Marianne Faithfull

AS TEARS GO BY

**Another proven hit...
high on English charts**

Produced by Andrew Loog Oldham 9697

LONDON
RECORDS

Cash Box—September 19, 1964

5

rienne", and a more recent shot of the pair with the words "Marianne will be dearly missed. Bless her xx".

"Marianne passed away peace-

seems very likely that I shall be tempted to go and live in that foreign country. And that's something I don't really want to do. I remember when I was a teenage boy, my parents always wanted to watch the Festival of Remembrance



fully in London today, in the company of her loving family," a statement from her spokesperson said.

"She will be dearly missed."

L. P Hartley once wrote that the past is a foreign country. They do things differently there. And now, with the death of the last of the three icons who influenced my life and emotions more than anyone else, it

from the Royal Albert Hall, and they were always annoyed by the fact that after the pageantry and the prayers, the show always concluded with various pop singers from the 1940s singing their greatest hits while an increasingly elderly audience sang along, wallowing in the emotion of nostalgia.

Some years later, after the suc-



successful war against the Argentinians, I wondered whether the same thing would happen when my generation, the generation which had fought that particular war, got in the dotage, whether the Royal Albert Hall would be packed with elderly men and women singing along to Spandau Ballet and Duran Duran, songs. I have never been a soldier, despite my par-

ents best efforts to bully me into the armed forces, and so I never strode into battle singing "To cut a long story short". But the music of Cockney Rebel, Marianne Faithfull, and Scott Walker has bookended much of my life. Most recently, when asked what music I wanted played while I had my right big toe amputated, in Tone Vale Hospital, Taunton, I opted for Scott Three. I would have chosen

broken English, except for the fact that I was being looked after by a charming young lady who held my hand all the way through the ordeal, and I felt that to have dear Marianne screeching that "...every time I see your cock I see her cunt in my bed" was not probably particularly appropriate. But I never choose my favourite music because it was appropriate. I chose it because of the emotional journeys that it sent me on.

I am certain that there will be many more of these journeys in the future, but I am deeply saddened to know that none of these journeys are going to have a new soundtrack. The past is a foreign country blah blah blah.

Whilst on the subject of obituaries, the eagle eyed amongst you will notice that there are no obituaries in this issue. This is because dear Harry has been in the hospital. He will be back next issue.

I hope you enjoy this issue,
Hare bol,

Jon



IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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

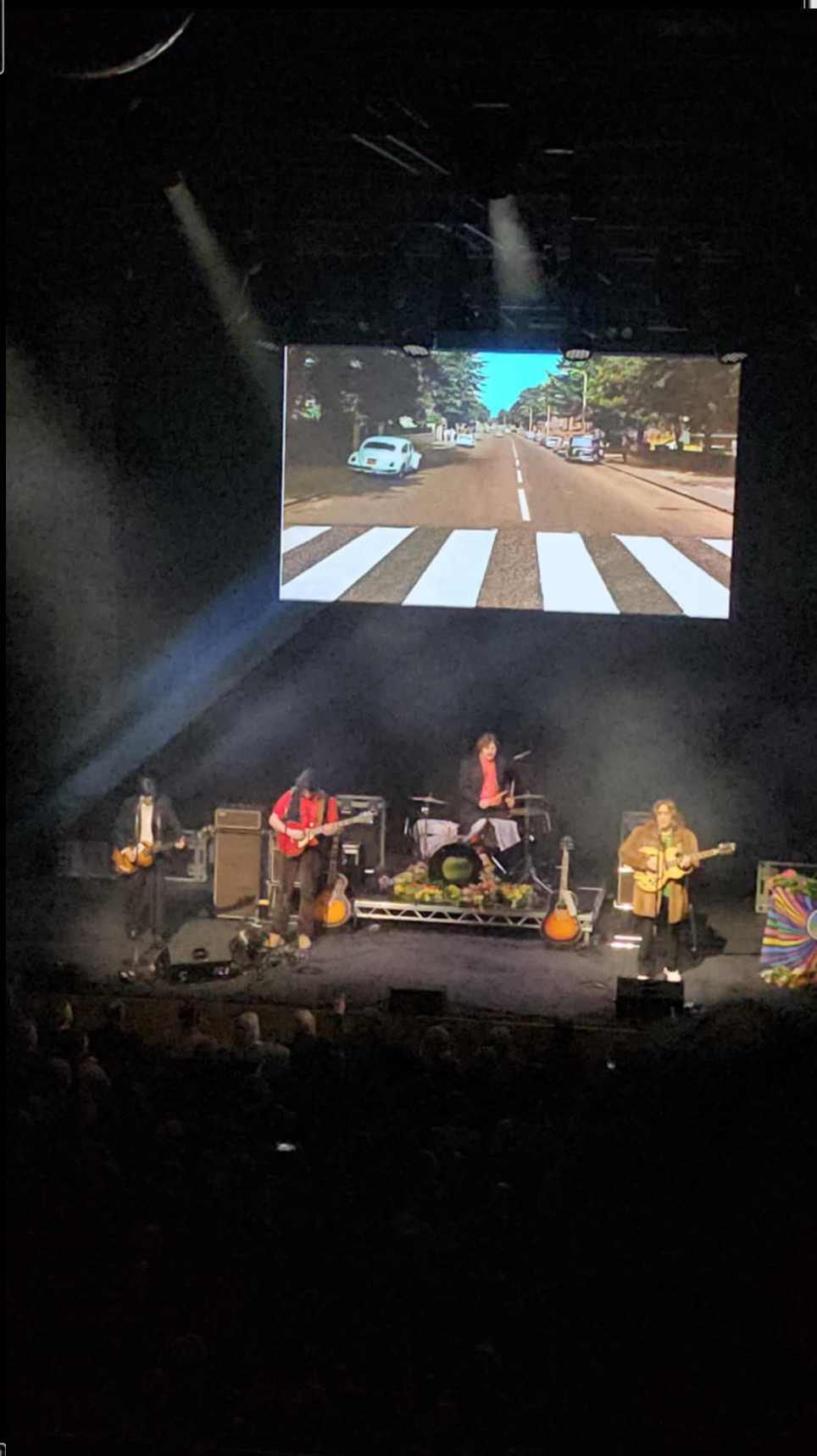


EYEWITNESS

Beatlemania the
magic of the
Beatles January
2024.

By Rosie Curtz









Beatlemania UK is a Beatles tribute band. With Michael Gagliano as John, David Peterson as Paul, Richard Petch as George and Joe Montague as Ringo.

I have been to see them twice and they have been amazing and funny. They start off with the Cavern all the way to Abbey road. They also change costumes and sets to fit the themes as well with all of their songs. They always get the audience to join in and everyone is always clapping along and even dancing! It is an enjoyable and fantastic evening for everyone you just can't stop yourself from dancing along!

The first time I went with family it was called Beatlemania and we were at the middle. It's definitely worth being at the front of the stage. I didn't managed to take photos as I enjoying the show so much. This time me and my family were up in the stalls at the back. I managed to film bits and a few photos. Even though the show was the same this show was called the magic of the beatles instead. It was very enjoyable for many people and it was a magical beatles experience.

Rosie Curtz

<https://ukbeatlemania.com/about-us>



BEATLEMANIA



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

Darkside, in collaboration with CH Vintage Audio, will be performing the whole of The Dark Side of the Moon and the Wish You Were Here albums, plus other favourites in this world premiere show at the wonderful Edge venue in Wigan.

Chris Hewitt, from CH Vintage Audio has spent years compiling the elements of the original PA and commissioned the reconstruction of the original Allen & Heath Quad desk, which is having the finishing touches applied over the coming months, in time for rehearsals and the show. You will find Chris and the story of the secrets of the quad PA here.

BACK TO THE DARK SIDE

What a show! Not only is 2025 a very special year for Darkside, the Pink Floyd show, as it celebrates twenty years of being on the road, but also a unique opportunity to immerse yourself in the original 1973, Kelsey Martin, Pink Floyd, quadraphonic PA!

The outstanding Cariss Auburn will be contributing her special magic again that has captivated audiences everywhere Darkside perform and will be joined on stage by the highly talented Ana Lemos as part of this exclusive celebration.

WORLD PREMIERE

BACK TO THE DARK SIDE

A PERFORMANCE OF DARK SIDE OF THE MOON IN GLORIOUS QUADRAPHONIC SOUND USING THE ORIGINAL 1973 PINK FLOYD PA EQUIPMENT

IN ASSOCIATION WITH

DA **RK** **SIDE**

To underline this special event, audiences will be provided with a free 20th anniversary programme,

a World Premiere, commemorative poster and access to exclusive live performance videos by Darkside, filmed at the stunning Severn Theatre in Shrewsbury, with every ticket. Merchandise will be available from the 1970s Ford Transit Avis tour van, also on display and inside the hall!

For the connoisseur, there is the opportunity to purchase a limited number, gold VIP ticket that will include: early access, premium seat, a tour and in-depth history of the PA

system, meet the band, a VIP lanyard and pass, Darkside plectrums, an event art print plus access to the sound check with an exclusive track performance, as well as the full evening show.

Standard Ticket £25

VIP Gold Ticket: £50

www.darksidefloydshow.com

For Floyd Fans, by Floyd Fans



HAWKWIND Announces New Studio Album, 'There Is No Space For Us' - Blabbermouth

<https://blabbermouth.net/news/hawkwind-announces-new-studio-album-there-is-no-space-for-us>



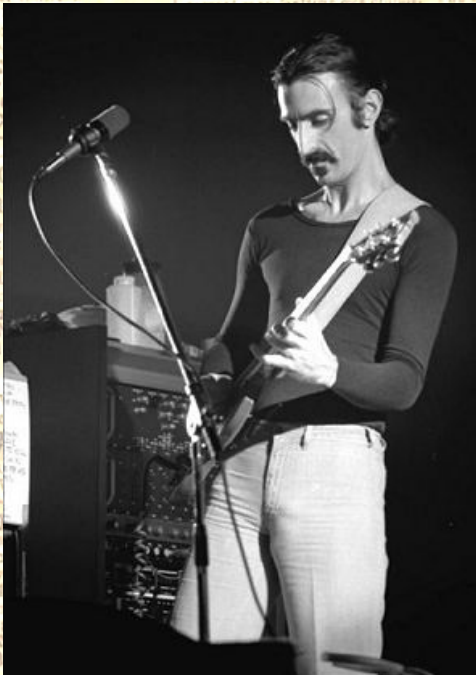
Dave Brock, Richard Chadwick, Magnus Martin, Doug MacKinnon and Tim "Thighpaulsandra" Lewis on both CD and double vinyl (the vinyl features a

the creative process of the legendary ...



Leonard Cohen Manuscript Up for Auction Reveals Two More Song Verses - Newsweek
<https://www.newsweek.com/leonard-cohen-manuscript-two-song-verses-auction-2026215>

A rare handwritten manuscript by Leonard Cohen is set to go under the hammer, offering fans a glimpse into



How Frank Zappa and Jefferson Airplane Got Together To Create "Would You Like A Snack?"

<https://americansongwriter.com/how-frank-zappa-and-jefferson-airplane-got-together-to-create-would-you-like-a-snack/>

Frank Zappa and Jefferson Airplane formed a collaboration that nobody was expecting, and the result was an avant-garde delight.



Inspired by the political waves made by The Clash, band founders Steve Ignorant and Penny Rimbaud moved away from their avant-garde performances ...

Crass' subversive prank on the teen romance industry - Far Out Magazine

<https://faroutmagazine.co.uk/crass-subversive-prank-on-the-teen-romance-industry/>



Albums Under Review: "The Yes Album" (1971) - - WXAV

<https://sxstudentmedia.com/albums-under-review-the-yes-album-1971/>

... Jon Anderson (Pictured from front left: Tony Kaye & Bill Bruford) ... The first, "Your Move" was more acoustic, focusing on the vocals of lead singer,





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,
 Bideford, North Devon
 EX39 5QR

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

so what's it all about, Alfie?

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

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

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

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

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

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

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

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

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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www.diegospadeproductions.com



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



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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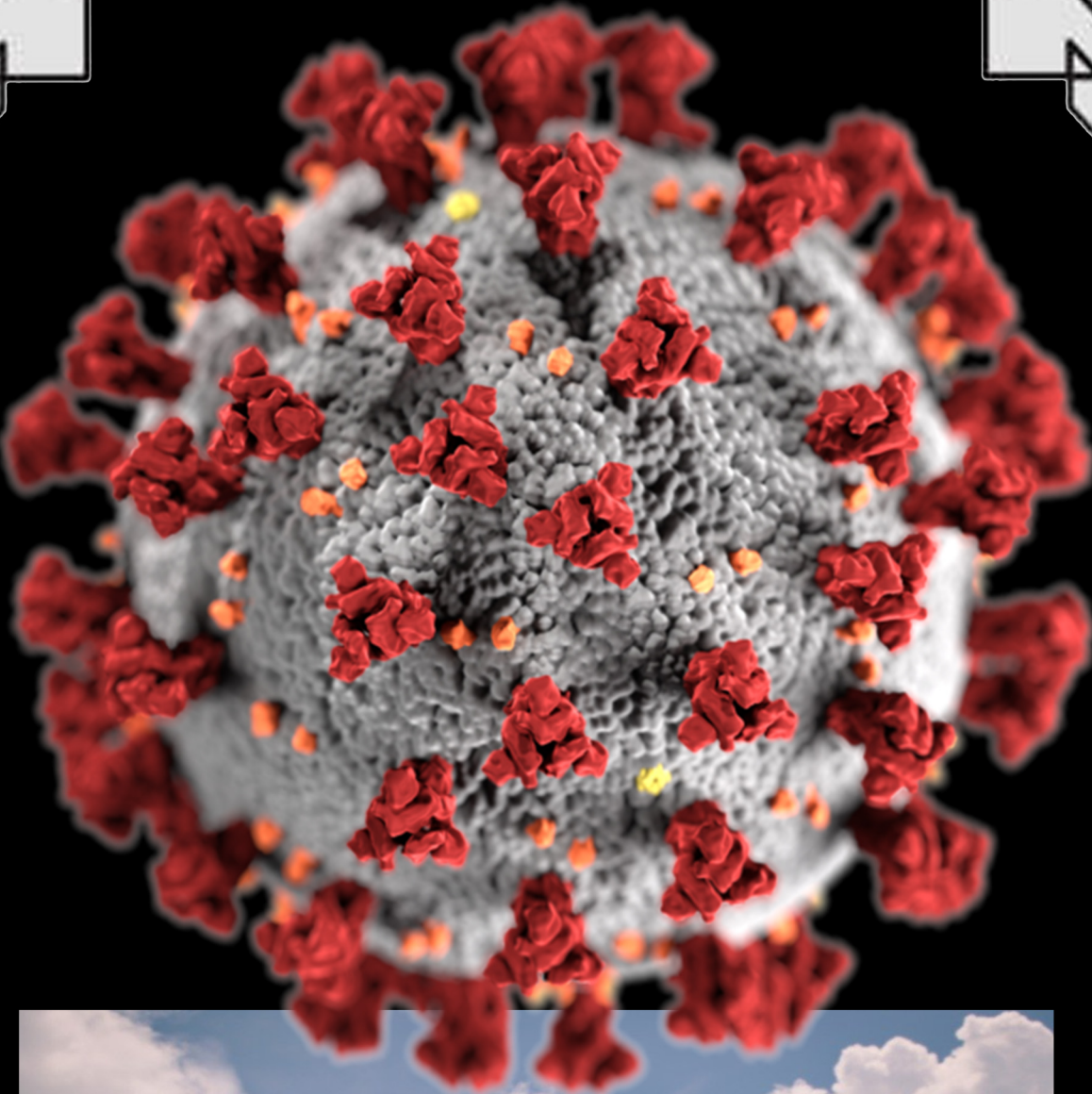
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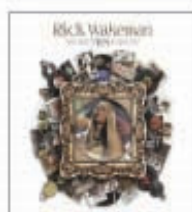
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MORE MASTERPIECES from RICK WAKEMAN



TWO SIDES OF YES

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



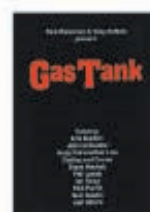
THE STAGE COLLECTION

Recorded live in August
1993 in Buenos Aires
HFG2014CD



TIME MACHINE

Guest vocalists include John
Parr, Tracey Ackerman,
Ashley Holt, and Roy Wood
HFG2013CD



GASTANK

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



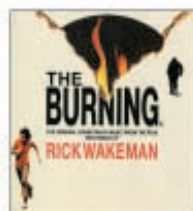
GOLÉ!

Soundtrack album
featuring Tony Fernandez
and Jackie McAuley
HFG2014CD



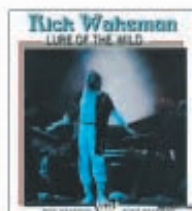
COUNTRY AIRS

The original recording,
with two new tracks
HFG2014CD



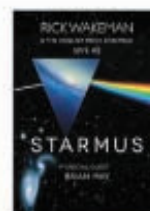
THE BURNING

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



LURE OF THE WILD

With Adam Wakeman.
Entirely instrumental
HFG2013CD



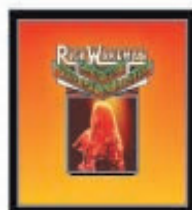
STARMUS

With Brian May and
The English Rock
Ensemble, DVD
HFG2014DVD



MYTHS AND LEGENDS

Double CD set. The
expanded 2016 version
HFG2016CD



LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco
HFG2015CD



THE PHANTOM OF THE OPERA

Double CD + DVD
HFG2015CD



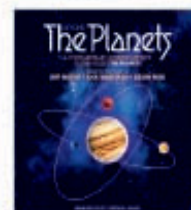
CAN YOU HEAR ME?

Featuring The English
Chamber Choir
HFG2015CD



CRIMES OF PASSION

A wicked and erotic
soundtrack!
HFG2016CD



BEYOND THE PLANETS

With Jeff Wayne and
Kevin Peek
HFG2016CD



WAKEMAN'S MUSIC EMPORIUM



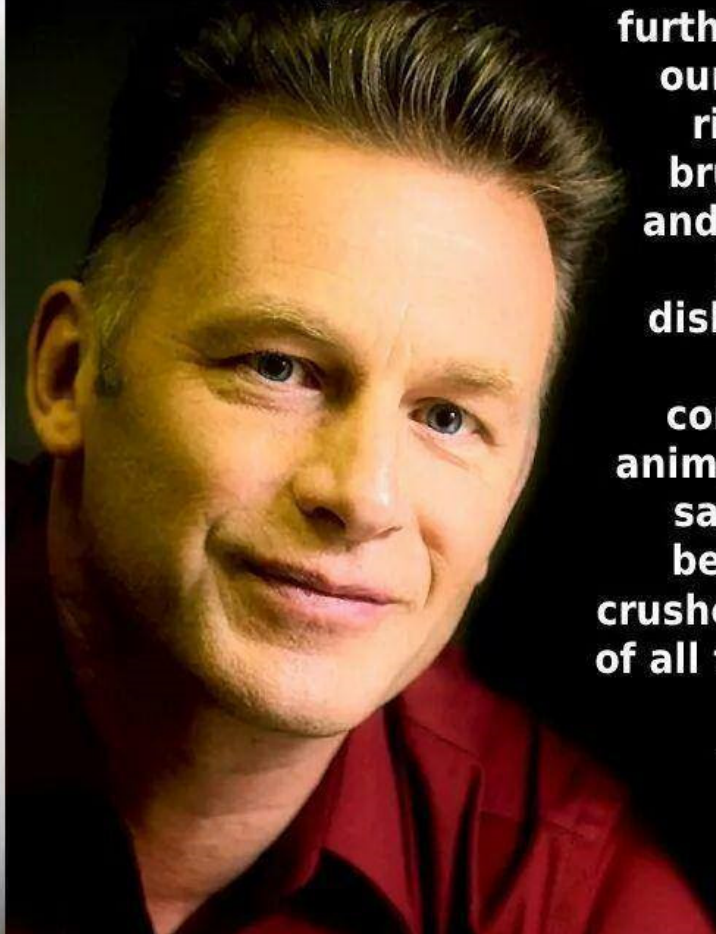
Available from rickwakemansmusicemporium.com
and all other good music retailers



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

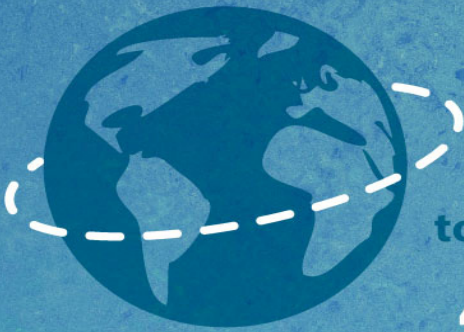


Still **ON THE TRACK** *Of Unknown Animals*

▶ ▶▶ 🔊 2:02 / 51:38



A Few Facts About Plastic Pollution



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

ONE MILLION

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



Plastic constitutes
approximately

90%

of all trash floating on the ocean



The average American
throws away
approximately

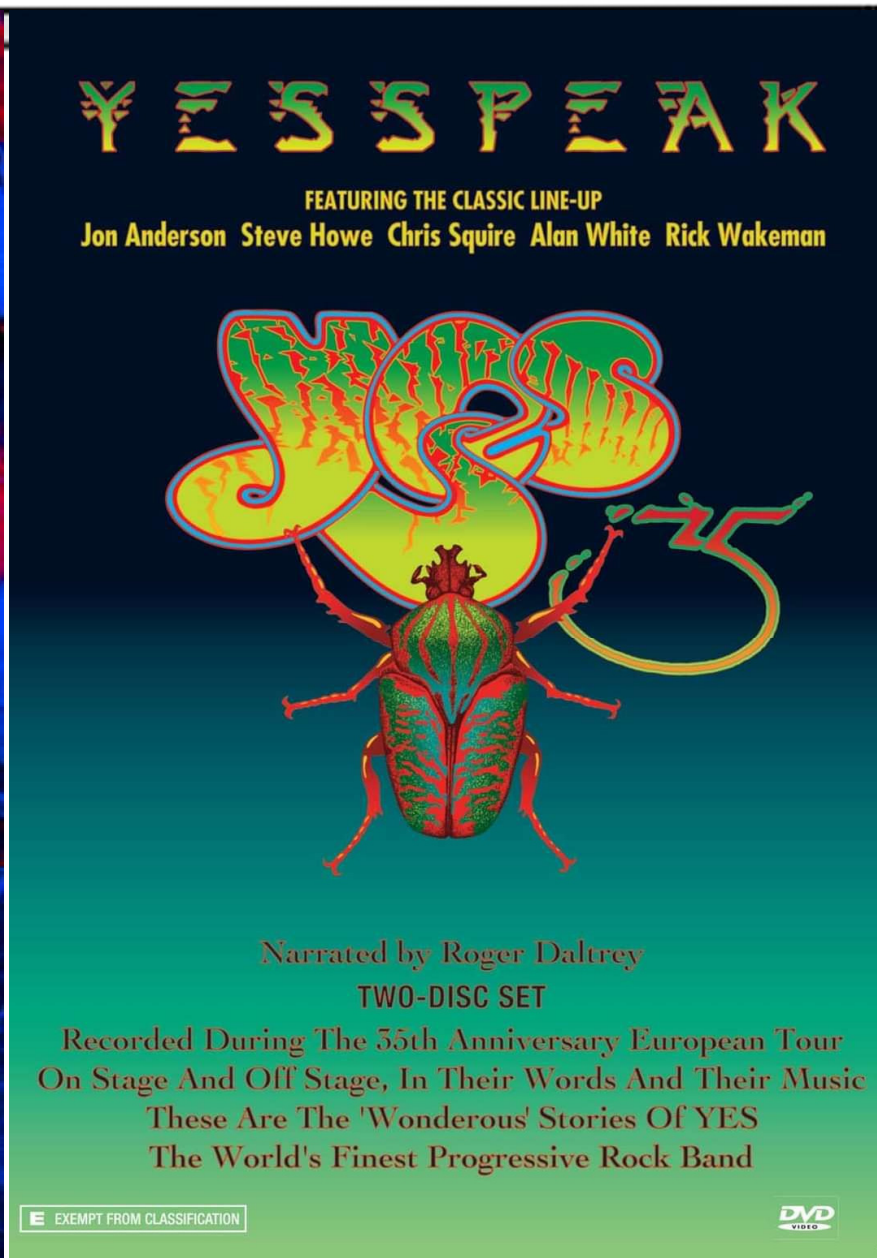
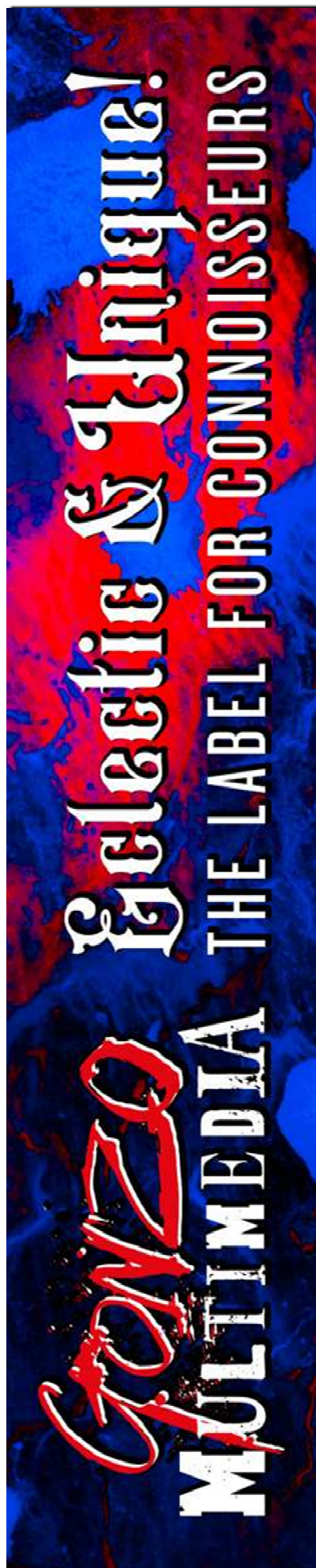


of plastic per year.

50%

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

Facts found on ecowatch.com



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

GONZO Eclectic & Unique!

MULTIMEDIA THE LABEL FOR CONNOISSEURS

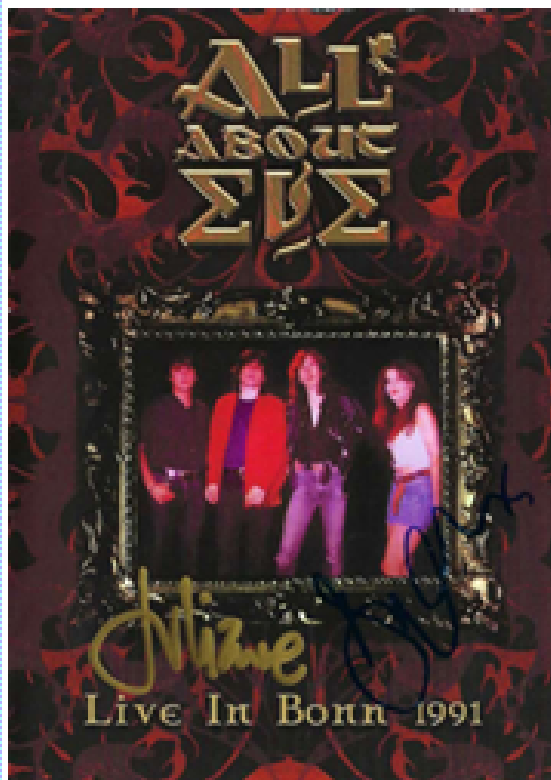
Anniversary European Tour, Yesspeak offers a 169-minute documentary about the classic progressive rock band Yes. The feature, narrated by Roger Daltrey, has a near three-hour running time allowing rather more depth than the usual rockumentary. Divided into 10 chapters the programme systematically covers 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

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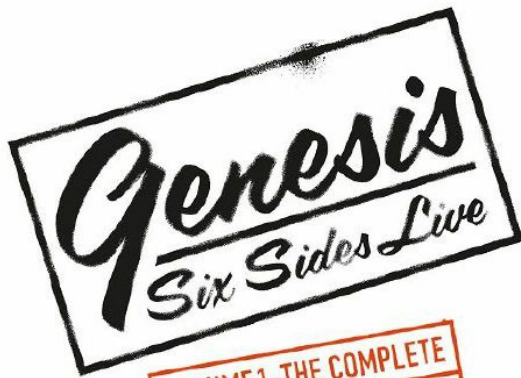
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Track Listing:

- *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*



VOLUME 1-THE COMPLETE
LYCEUM BROADCAST 1980





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

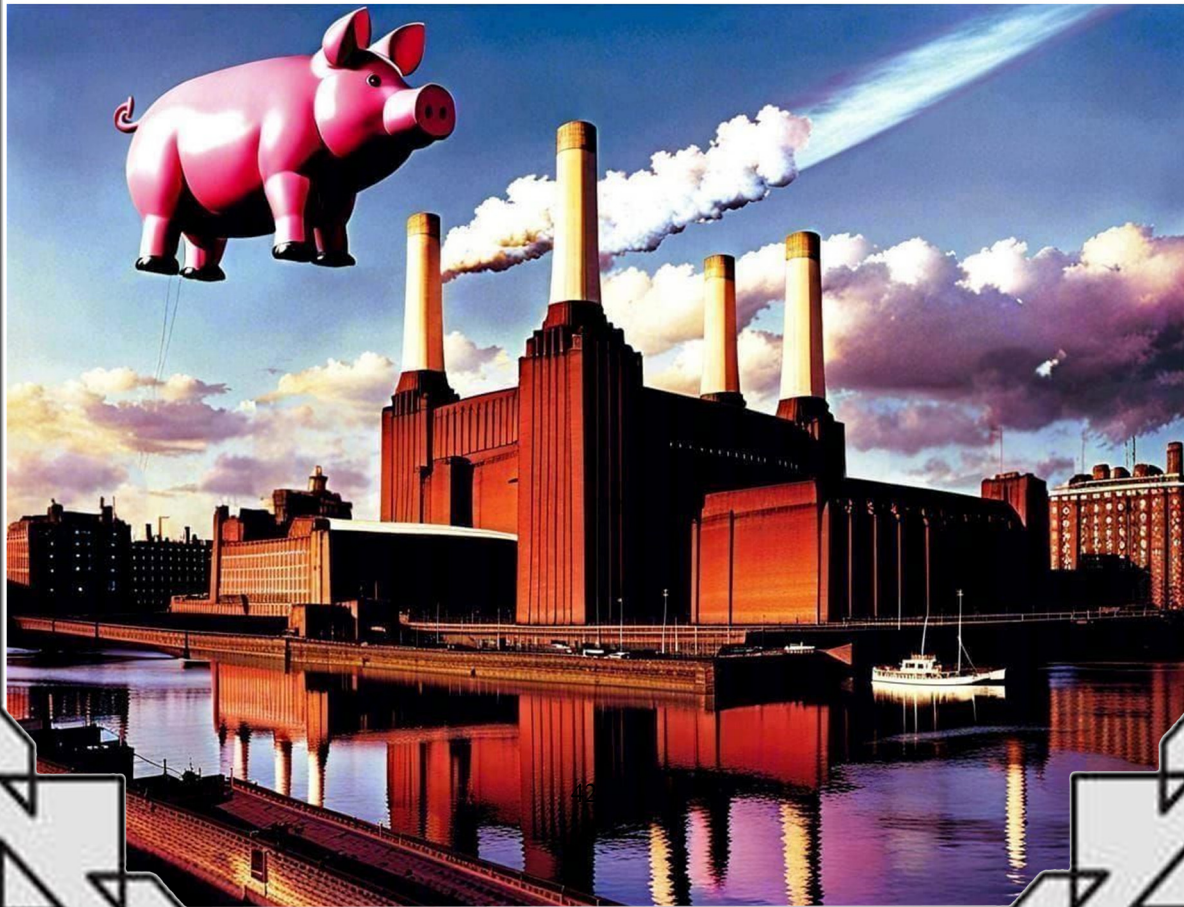
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from their traditional base of EMI at Abbey Road. Arguably one of Pink Floyd's least well recorded works it does however hold a fond place in many fans hearts and Animals has enjoyed a legacy – Roger Waters in particular reviving those tracks to shoehorn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



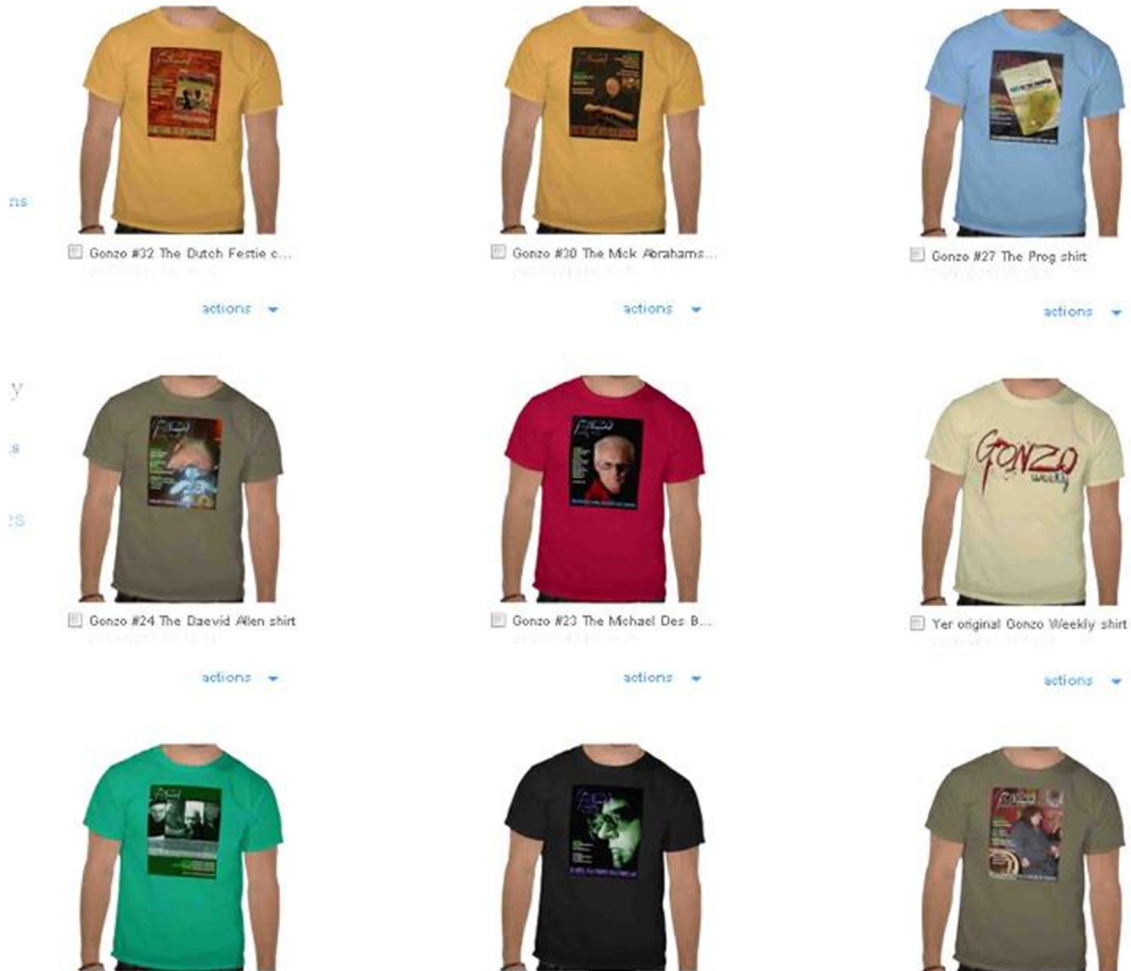


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Now, I don't know whether this is a good idea, a bad idea, or just an idea, but - as I believe you know - this magazine is put out each week on a budget of £25, and is free. It will remain free, but I would like to be able to generate some income so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

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From danger to safety...

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

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

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

One more thing....

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

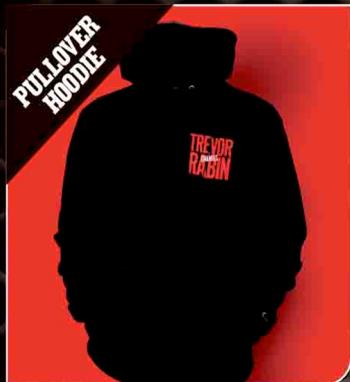
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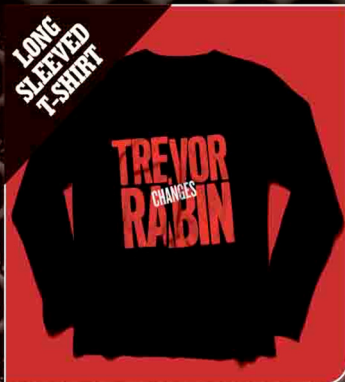
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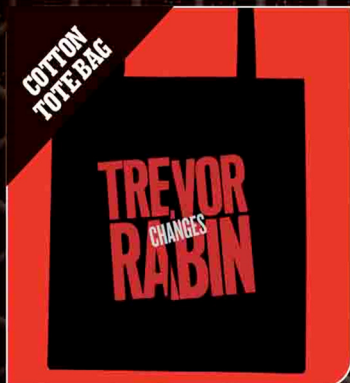
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Me Vs Me
By
DJ Too Tuff

Now, there is a bit of a story behind this review, which I'll try and keep short for you, but it is definitely worth mentioning here. On the 28th

September 2024 I got the chance to go to a gig in Southampton as an old friend was unable to go (Thanks to Mr John Mac for that). The gig was a 50th birthday gig for one of Southampton's legendary figures Stevo, and if you know, you know. I knew Stevo from back in the days in Southampton when he was a part of Movement Records etc. The headliner for this gig was none other than Tuff Crew Legend DJ Too Tuff. So, alongside my brother Scott and

It was as the gig drew to a close that myself, Scott and Matt were able to go back-stage and chat with the man himself, and you can't find a more humble and stand-up guy than Too Tuff. It was during this chat that I mentioned my reviews, to which Too Tuff handed me his phone to put my contact details in, and to say I was buzzin' is an understatement and, to cut a long story short, the rest is history.



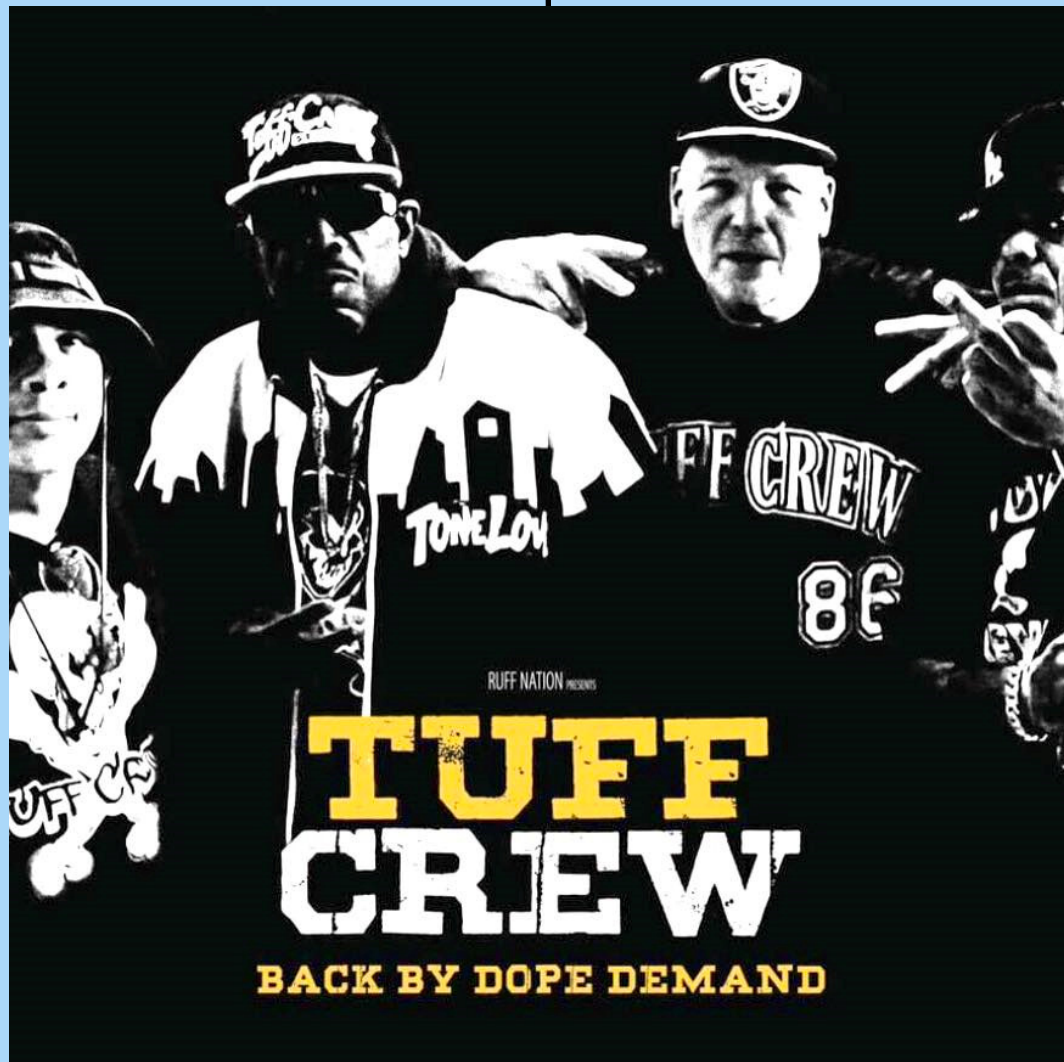
mate Matt, plus the likes of Whirlwind D, Specifik, Soul 45 DJs, and so many more, we enjoyed an awesome gig with some cracking DJs rounded off by a stunning set from DJ Too Tuff.

Just for those who might not know much about DJ Too Tuff, here is a little bit about his background. DJ Too Tuff aka The Deuce Ace Detonator is a DJ/Producer and emcee from Philadelphia USA and exploded on to the Hip Hop scene with Tuff

Crew, especially on the legendary hit My Part of Town from 1988. He became known for his lightning-fast cuts and scratches and is now one of Hip Hops most skilled DJs. The Tuff Crew released a number of albums including Phanjam (1987), Dangerzone (1988), Back To The Wreck Shop (1989), Still Dangerous (1991), and most recently Back By Dope Demand (2023). Beyond his work with Tuff Crew, DJ Too Tuff has released two albums back in 2022 with Behold The Deto-

nator (SpitSLAM) and DJ Too Tuff's Lost Archives Part Too (Hip-Hop Enterprise), it was 2023 that saw the release of his third album Me Vs Me, which was also released through SpitSLAM Records.

Too Tuff toured extensively in the US with the Tuff Crew seeing them share the stage with some amazing Hip Hop legends including Roxanne Shante, Big Daddy Kane, Ultramagnetic MCs, 2 Live Crew, Salt-N-Pepa and Kid 'N' Play. Tuff Crew







also headlined the Urban Matterz event in 2022 alongside Jeru The Damaja, Dres (Black Sheep) and Philly legend Schooly D (who Too

Tuff also deejayed for). 2023 saw Too Tuff as the house DJ for the Urban Matterz event in Helmond Netherlands, where he teamed up with

another legendary Hip Hop DJ Mantronik for a legendary performance. Earlier in 2024 Too Tuff was the tour DJ for the Ultramagnetic MCs on their Year Of

tured on Chuck's 2023 album Summer of Hahm album for the track Bringing Back 88. 2023 also saw him team up with UK producer Cobra P.I. from Rapid Fire to release In Danger.



The Ultra European Tour. 2024 also saw Too Tuff as tour DJ for OT The Real and Benny The Butcher for the Everybody Can't Go Tour.

Too Tuff is currently working on solo projects for SpitSLAM Records (owned by Chuck D). He has also fea-

So, if reading through all that little lot has wetted your appetite, join me now on a deep dive into DJ Too Tuff's most recent album, 2023's Me Vs Me, produced, scratched, created, arranged and recorded by the man himself it features guest appearances

from Tuff Crew, OT The Real, Class B and Phoenix Jordan, as well as some feature production from Cobra P.I., Alca, Obvious Bane and DJ Brown Bum. All this with Chuck D as the Executive Producer.

So, let's go...

Me Vs Me is some twenty tracks deep and kick's off with Cold Blood. This one hits hard and heavy from the get go with this pounding that gets the adrenaline pumping, but over this is a John Carpenter Halloween piano that gives the whole thing a darker edge, just like your standing in the shadows, watching everything happening around you. Too Tuff brings his trademark style skills to bear perfectly here cutting up and scratching in frantic razor-sharp style, leaving you almost breathless in just under two and a half minutes. Next up is the short skit concerning facemask head coverings or Shiesties which could be just a skit or could be a reference to there being no masks being used here. This is Too Tuff and he don't need no mask. He Gots 2 Die hits with a battle style routine as Too Tuff seems to battle himself with all his skills over this heavy piano and flute drive beat. There is this sense of the cuts going back and forth, just like you might battle between the light and shadow self to see which will win out. Pillowcase sees Too Tuff bring a classic Public Enemy sample and then cut it to great effect over the drumbeat. This one is a perfect example of how you can effectively use a single sample to pound the ears of the listener over and over, bringing them into

submission.

Someone To Beef With hits with vibe where the beat is almost softened into the background by the frantic and intense nature of Too Tuff's turntable skills. The more you listen to this one, the more it puts you in mind of the old skool battle rap records, DJ Battles and more. It brings you to thoughts that, always having someone to test your skills against, keeps you at the peak of your skill level; and sometimes that means you have to battle yourself just to make sure you are consistently at your best. Stalker takes us in a new direction as Too Tuff drops us into the mean streets of Philly. Here, heavy bass notes and pounding drums create the background as he cuts up vocal samples to create a narrative that looks at some dark times on the streets. There is also a deeper aspect here that asks you never underestimate your opponent; always expect the unexpected and that goes for yourself too. Now it's time to Salute The Sample with a short track that celebrates that famous Rocky sample that was used in Going The Distance, the opening track of Back To The Wreck Shop, and if you know this album you will know that this is one of the most legendary openings to a Hip Hop albums. Call Me The Deuce finds Too Tuff joined by the one and only Tuff Crew, with additional production from Cobra P.I. (Rapid Fire). Too Tuff's rapid fire cuts merge with Cobra P.I.'s intense beat, guitar samples and much more to bring you a vibe that ramps up the adrenaline levels. It's all about bringing in the Tuff Crew to celebrate just who is DJ Too Tuff,

The Deuce Ace Detonator. If you still had any questions, this one answers them and leaves you hungry for more.

Come To Pass features production from ALCA with a pounding drum-beat, strings, and cymbals, which all come together to bring this somewhat laid-back sound, but one that has no less impact. Too Tuff's cut's up the vocal sample to bring you something that makes you think intently about the words you hear. The message here is that what you spend your time focusing on, is what will manifest in your life. If you look around you and all you see is fear, pain and suffering, then that is what will come to pass in your life. You have to turn it around and focus on the good things, the positive things. It is a profound message delivered in a way that hits you a little differently than if you were just listening to someone speaking. With those words still ringing deeply in your awareness, your focus is drawn away to the emotive piano sound of 9mm, where this short sees a youngster (Phoenix Jordan) speaking on different firearms. The context seems a struggle to grasp until you realise it is the intro to School Shooter; where Too Tuff brings our attention to the disturbing facts of children taking guns to school and engaging in shootouts over this pounding beat that is mixed with this nerve shredding electronic organ sound. It also looks at the connection between violent video games and the behaviour of these children. This does bring the focus to the availability of guns in the US and the fact that children are able to freely obtain and play violent games such as

GTA. Everyone will have their own opinions on gun control and video game availability and the effect those may have on children, but the fact is that it happens, and these things do need to be addressed, it is the same in the UK; we might have more gun control in the UK but, here it is knife crime that is the worry. These are worrying facts that impact our lives every day and something else that impacts us is drugs; and Too Tuff brings this to our awareness on The Recipe, that sees someone describe the process used to create Crack Cocaine. There is a heavy sound of a heavy drum beat with this eerie piano that has all the hallmarks of John Carpenter.

2 Nicks is a skit that continues the focus on the drug problem and where a nick refers to a nickel bag which holds about a quarter gram of weed. Next up, OT The Real joins Too Tuff on The Burning, A heavy pounding beat over a sample of the theme tune from John Carpenters 'The Fog' with more of Too Tuff's frantic, razor-sharp scratching that sees him bring our focus to drug related gun violence. There is this deep juxtaposition here between the almost brutal nature of the scratching and that deep melodic sound of The Fog Sample, mirroring the violence of gun crime mixed with the peace of the night and the drug induced calm. The focus switches once more to the incredibly heavy beat and ferocious cuts of Pitbull. This is another that hits incredibly hard and seems to be just an incredible display of how adept Too Tuff is on the turntables. In fact, from the title you almost get the feeling that this feels like a musi-

cal sound adaption of what it might feel like to be caught in the jaws of a Pitbull. Scratchin' #'s Off (Scratchin' Numbers Off)

features production from Obvious Bane (Sum Entertainment) and has this heavy sounding beat with keys and guitars etc, and provides the perfect platform for Too Tuff to drop another display of his skills, something I'm never gonna get tired of...

Shake The Devils Hand has this piano vibe over the beat that gives this one heavy sound that kind of takes you back into the streets; and here Too Tuff uses that blistering pace to great effect as he focuses on the violence of the inner-city areas of Philadelphia. Giving you a sense that those involved in this, do so with little concern for others, only focusing on their own ends. One of the outcomes of the violence is looked at on Died At The Hospital. The beat raises the adrenaline levels once more as Too Tuff uses classic IceCube vocal samples to highlight the sad end to another night of violence in the city. We move into the penultimate track of the album, Trip To Flatbush, which features Class B and production from DJ Brown Bum. Drums, bass, and guitars to bring you this raw dirty sound that reflects living life on the other side of the law. Class B drops a gritty expose of the life of someone on the other side of the law, fitting perfectly with the tone of the track. There is no silver lining to this one it's just telling it how it is. The albums outro is a short skit that puts Too Tuff as the defendant in The Peoples Court. Sampling the theme from the UK TV series The Professionals, this one leaves you

thinking that DJ Too Tuff is both innocent and guilty; he is innocent of any and all charges but, also guilty of being exactly who he says he is, so let him do his thing already...

After such an intense rollercoaster, across around 40 mins, what can you say about this album overall?

Well, you could say a lot about this one because what Me Vs Me does is to highlight just how good a DJ and producer Too Tuff is. This is Hip Hop to the core that shows what a legendary DJ can do when they put their minds to a project. Here we see that it is not just Too Tuff's DJ skills that take the limelight but, also how he deftly uses that skill to take you on a journey, telling you stories along the way by cutting up sound bites, news stories and so much more. It proves that you don't necessarily have to be skilled on the mic to be able to tell people how it is and to take them to the kind of emotive places that only someone who truly knows the truth can do. Having said that, I know that Too Tuff also has the skills as an emcee too, courtesy of his performance in Southampton so, maybe we might get to see more of that side of him in the future...

I found this album to be solid from top to bottom as it mixed hardcore and emotive stories with incredible cutting and scratching, alongside the kind of production that will have Hip Hop headz old and new bouncing and punching the air. It takes a lot to be able to draw focus to such topics in a way that is unapologetic and still entertaining, while not lessening the

impact it has; and this is the kind of display by a legendary figure that not only takes you back to the golden age of the eighties but, also shows that people like Too Tuff can keep it 100% real Hip Hop in a time where so many feel that Hip Hop has lost its way. You also get a sense of just how much of an impact Philly has had on Hip Hop music too. I could easily go on for ages about just how much I enjoy scratch DJ routines and albums like this (trust me, I never get tired of watching scratch routines and skilled DJ's are at doing what they do) and I could even dive deeper into Philadelphia, Too Tuff and Hip Hop but, the best way for me to show how much I enjoyed this is just to say, go get it.

Me Vs Me shows there is only one winner and that DJ Too Tuff, The Deuce Ace Detonator. So, now that we have settled that one out of court, it's time to Rock On...

Additional credits go to Thoro215 (Soup Kitchen, Thorobred Bangerz LLC) at Rocco Records Philadelphia for mixing, editing and co-arranging the album. Design and photography comes from Brent Suleman at Gazelle Design Studios, Bristol UK.

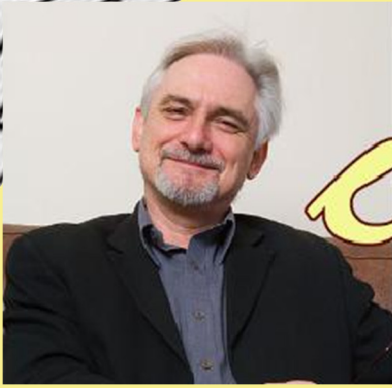
My huge and humble thanks to DJ Too Tuff for giving me the chance to review this stunning album.

I'll see ya next time.

Peace,

Steve.

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c.j.stone

“We Can Sing Together”: Words by Brute Force, a singer-songwriter once on The Beatles’ Apple label
By Steve Andrews

My latest release is “We Can Sing Together,” a song for peace with lyrics by Stephen Friedland, aka Brute Force, who was once on The Beatles’ Apple Records label. I first met Stephen online back in 2020 on the ReW & WhO? show, which went live as a virtual open mic from New York every week. I was immediately impressed when I heard Brute Force perform “King of Fuh,” and wasn’t surprised Beatles George Harrison and John Lennon wanted this song on Apple.

I had been invited to New York based singer-songwriter and actress, Rew Starr’s show by our mutual friend, Paul Richmond, aka Zest, who thought I would fit in well with the community of singer-songwriters and musicians who joined Rew for some music and chat.

He was right. I loved performing on this virtual stage and hearing and watching the other acts, who soon were to become my friends.

The Fuh King

I was soon to learn too of Brute Force’s amazing story, which goes back to 1969, when he actually had a phone call from Harrison to tell him the song “King of Fuh” was going on Apple Records. As a singer and songwriter, Friedland had already had success by being a member of The Tokens and by penning songs for established acts like Del Shannon, The Chiffons and The Cyrkle. He had an album released in 1967 as well. But getting the news he had the support of The Beatles was of course, a dream come true. This was his really big break, or so he thought.

Now “King of Fuh” is a whimsical ditty about the “Land of Fuh,” and its king, and everybody loves it. Harrison was so impressed by the song that he had strings overdubbed onto the basic recording, which had been produced by The Tokens. Tragically though, although there was a limited pressing of 1,000 copies of “King of Fuh,” EMI

and Capitol Records were having none of it. Lyrics like “All hail the Fuh King,” and “The Fuh King did what he wanted to do,” were deemed unfit for public listener consumption and the release was stopped going any further. However, times they change, and over 40 years later “King of Fuh” was included with hits by James Taylor, Badfinger, Mary Hopkin and others on Come and Get It: The Best of Apple Records, released in October 2010.

There is a connection to Whitstable Views too, because Brute Force is included in my book Earth Spirit: Saving Mother Ocean (already featured on this site), and endorsed it.

Now fast forward all the way to May, 2024 when I was delighted and surprised to receive a message from Brute Force with the lyrics of “We Can Sing Together,” and asking me if I could come up with the music. I felt honoured to be given this opportunity to collaborate and sat right down with my guitar to see what tune and chords I could find. I soon had a melody and chord structure so recorded a basic version on my computer and sent it to Stephen to see what he thought. I was glad to get his reply saying he was happy with what I had come up with. I wanted to see how the song would be received by an audience and if I could get them singing along.

There was an Open Mic Lisbon happening that weekend so I decided to play “We Can Sing Together” there and to wear my “Who is this Fuh-King

Guy?” t-shirt. My shirt provided the perfect introduction to the song, which was very well received, and yes, I did succeed in getting the crowd to sing along with parts. I mention this because it forms another important part of how this story plays out. I decided I would get a professional recording made here in Portugal so I contacted my friend, local producer and studio owner, Ricardo Verdelho. I had used his VerdelhoStudio in Quinta do Conde where I live to record my songs “Time For Ocean Aid,” and “Mother Nature Rap,” and was very happy with his work as a producer. I booked some time at the studio and a week or so later the big day arrived. I went along to Ricardo’s studio and played him the song he was about to be working on, and was delighted to hear his suggestion. Ricardo said he could hear a choir of children singing behind me, and said he thought he could make this really happen. Naturally, I said, yes, please, see what you can do. Ricardo is a music and singing teacher besides being a studio owner and producer, so the possibility was very real.

Choir

We recorded the song with me playing guitar and singing it, and I left the recording with him to produce and mix, and to see if he could sort out having a choir behind me on it. Another week or so later I had a message from him to say he had been successful, had got parental permission for the children, and was going to record a bunch of his students singing backing vocals he could include on the final mix and master. When that had been done Ricardo invited me along to hear the re-

sults and when I was at his studio he went a step further by saying he would love to make a music video to go with the song. He had taken the step of adding strings to the track too, which with the children's voices made the song just what I was looking for.

Ricardo also suggested an ideal location, a place I knew well. It was the Boa Aqua Amphitheatre in Quinta do Conde, and where the Zbigens Festival was held just a year or so back. The stage has very colourful graffiti and pop-art that would look so great as the background, especially if I was wearing my psychedelic shirt, which along with peace symbols and rainbows has the image of a bowler-hatted hippy guy wearing John Lennon style shades. Anyone seeing the shirt immediately noticed the similarity between me and the hippy dude on the shirt. I thought Ricardo's idea would work so well and left it with him to arrange a date and time. I had decided I wanted to get the song and video released on 1 August, and Ricardo was due to go on holiday, so there was a bit of a rush for him to film me performing the song on stage with the children but everything was accomplished. "We Can Sing Together" song and music video was completed on time.

Since then we have been looking for as much airplay and publicity as possible that the song can get. Central Magazine, published in the Algarve, gave us a two-page feature (pages 42-43) in which I got to talk about the song. And "We Can Sing Together" was recently included on the album Let's Have a

Rockin' Christmas, Various Artists Vol. 9, released by Monique Grimme on Bongo Boy Records in time for the Festive Season just gone. But Brute Force and I really want our song to be as out there on the world stage as possible. For example, we would love it to be used in the next Olympic Games.

Our transatlantic collaboration shows that people of three countries can work together, we can sing together in an effort to bring peace to the world.

We are peacemakers. "We can Sing Together" ties in well with my song for peace, "A Real Love and Communication," and Brute Force's album titled Planetwork, which includes his "Pledge of Allegiance To The Planet," which I have a poster of on my wall.

I pledge allegiance to my planet,
And to the universe,
All around and within me,
One Spirit indivisible
With eternity for all.
Our message is simple: we are all humans living on an amazing planet in an even more amazing universe. It is our home. Let's quit being influenced by any of the isms that keep us divided. Let's stop fighting, let's live in PEACE!

BruteForce® is a registered trademark of Stephen Friedland and registered with USPTO.

Steve Andrews

Also known as The Green Bard, Bard of Ely, and Green Beard, Steve is an iconic figure who has featured in

books, on radio and television, and also in film. He is, in his own right, a musician, a writer, a lifelong environmental activist, a sometime television presenter, a poet, a Britain's Got Talent feature act, and a champion fighting against climate change, the destruction of trees, and plastic pollution. His power animal is the butterfly, several species of which Steve rears and nurtures in his spare time. Steve is based in the UK and Portugal, but has fans all over the world.
<https://www.bardofely.org/>

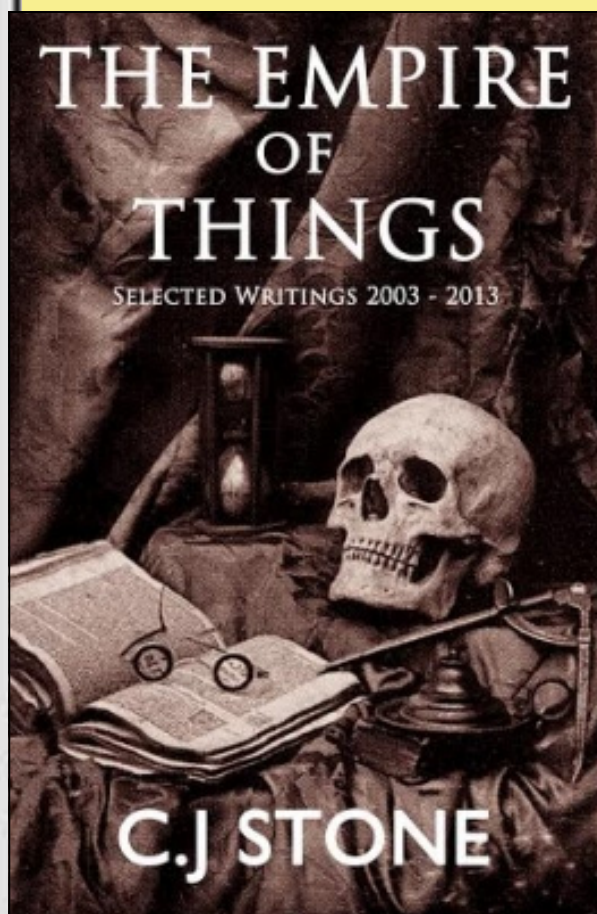
WEBSITES:

<https://steveandrews.info/>
<https://linktr.ee/steveandrews>
<https://www.instagram.com/bardofely/>
<https://bardofely.bandcamp.com>
<https://www.reverbnation.com/bardofely>
<https://www.facebook.com/TheBardofEly/>

<https://twitter.com/bardofely>

BOOKS: Herbs of the Northern Shaman, Herbs of the Sun, Moon and Planets, Herbs of the Southern Shaman, Earth Spirit: Saving Mother Ocean (all by Moon Books)

PUBLICATIONS: Big Issue Cymru, SWND, Kindred Spirit, MyHerbs, Permaculture, Welsh Coastal Life, Celtic Life International, Mediterranean Gardening and Outdoor Living, Bee Culture The Magazine of American Beekeeping, National Federation of Occupational Pensioners, Prediction, and Living Tenerife magazines, Tenerife News, Tenerife Weekly and the Tenerife Sun newspapers, as well as the Huffington Post, Whitstable Views, Tripedia and Ancient Origins websites.



**NOW AVAILABLE
FROM GONZO**



Bradford 2025 – UK City of Culture

Alan Dearling travelled over by train to Bradford Interchange clutching a Sony camera and a camera phone to take a

look at the first events to be held in the recently re-opened National Science and Media Museum. He was also intrigued to see how well prepared, or otherwise, Bradford was for its new status as the 2025 UK City of Culture.

January 2025 began amidst fanfares, and much publicity for Bradford in West Yorkshire. In fact, there have been many news and media articles about Bradford. Here's what it said in the Channel 4 News:

"Bradford is preparing for its

alan dearling

opening celebration to mark the start of it becoming the UK's City of Culture 2025. More than 1,000 events will take place this year, hoping to draw in over three million visitors and generate an extra £700m by 2030. But can this cultural event be enough to change the city's image and ensure a lasting legacy of levelling up?"

From **Wikipedia**, we learn that the UK City of Culture is now awarded to either a 'city' or to an entire UK area. *"The designation is awarded to cities every four years, through a competition, with the inaugural holder of the title being Derry in 2013. Kingston upon Hull was the second holder of the title in 2017, and on 7 December 2017 it was declared that Coventry was designated with the*

title for 2021. The bidding process for the 2025 title was conducted between 2021 and 2022, with Bradford announced as the winner on 31 May 2022."

One of the galleries at the National Science and Media Museum is currently home of the David Hockney 'Pieced Together' exhibition. This has been previously on display at various locations, but it is nice, and very appropriate for an exhibition in the heart of the city. David grew up around Bradford and studied at the Bradford School of Art in 1953, specialising in life drawing. More recently, his stunning use of colours, video, photography and computer art have wowed crowds to numerous of his personal shows. 'Pieced Together' is an evocative







and crowd-pleasing mix of mostly cut-up and repurposed photos and video film. It includes Hockney's 1982 painstakingly re-created portrait of David's mother at Bolton Abbey in 1982.

As of the end of January 2025, two other exhibition galleries are open to the public at the National Science and Media Museum. One is the Kodak Museum of Photography



Seaside Snaps

'At the seaside when the sun shines one person in ten carries a Kodak or some other form of hand camera... every errand boy and nursemaid carries one at the seaside.'

The Amateur Photographer, 1903



**"The photographer would come out
and arrange things meticulously and
then disappear under the black cloth
over the camera. It was like being in
the presence of a magician. It was
the magic of making people's dreams
become an artistic reality."**

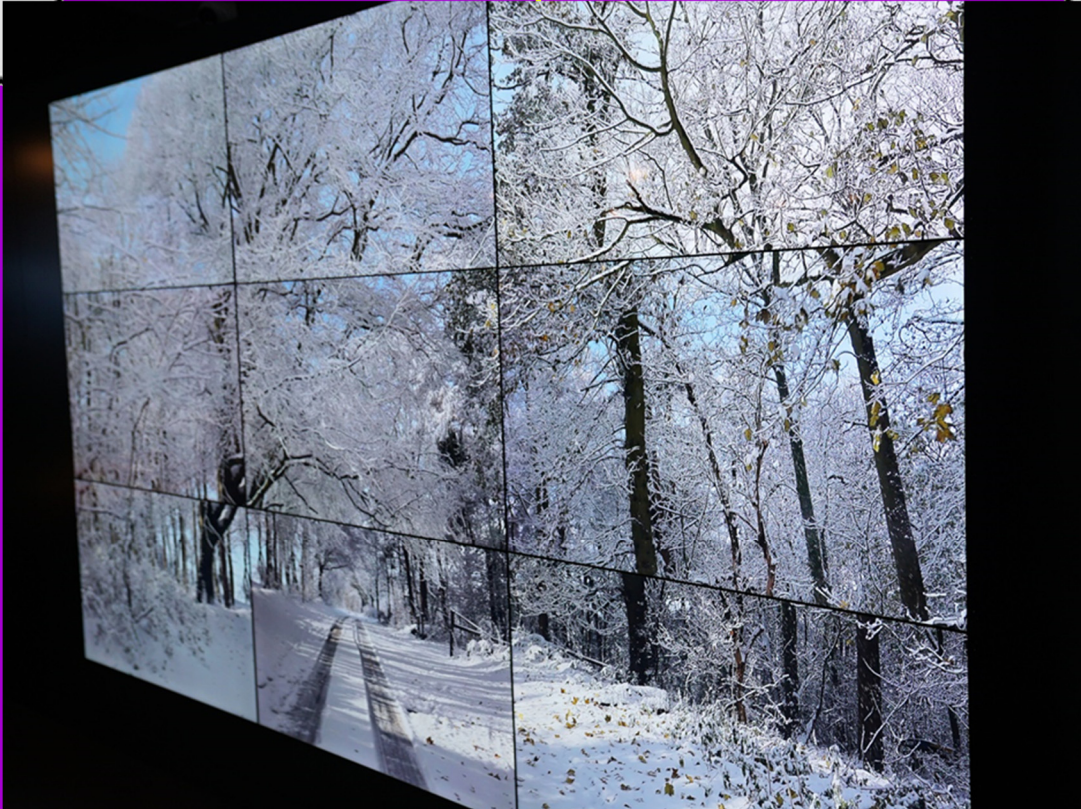
- Customer of the Belle Vue Studio

Bradford Heritage Recording Unit Collection
Bradford Museums & Galleries









located at the basement level. This houses a large array of cameras, many local and national black and white photographs, and some interesting 'tales' about photographers, photography and the subjects captured in front of the lens. There are also some interactive exhibits.

The third gallery is the 'Wonderlab', Sound & Vision space, which is filled with science-for-fun exhibits. Plenty of optical and sound illusions, including heat sensitive cameras/images, and the fabulous mirror maze. You can see at least six of me! Horrible thought!

So, there are exhibits to see at the National Science and Media Museum in Bradford, but given that this is the very special year of cultural

celebration for Bradford, it felt a trifle sad, and something of rather a lost opportunity that so many other galleries were under renovation and preparation for summer 2025 or later.

The publicity for the 2025 celebrations in the official, 'It starts here' leaflet offers glimpses of what is to come later in the year at a variety of venues in Bradford and the surrounding hinterland. These include 'Fighting to be Heard', an exhibition linking together calligraphy and boxing at the Cartwright Art Gallery, and 'Richard Hawley & The Black Dyke Band' on 12th April.

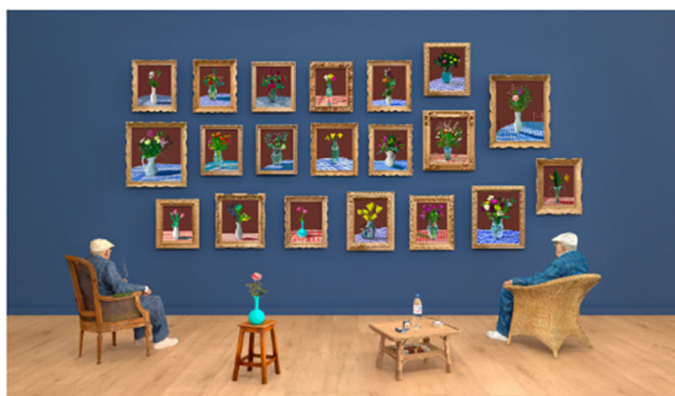
Even more weirdly to my mind, is that the newest David Hockney



exhibition has just opened at Salts Mill in nearby Saltaire, where the largest collection of Hockney artworks is housed. This show doesn't seem to feature in the 2025 UK City of Culture celebrations/programme.

Walking around in Bradford City Centre feels like being enveloped in vistas of stark contrasts. There is the truly magnificent Centenary Square,

dominated by the Italianate City Hall. But elsewhere, there's major building and landscaping works taking place. Many shops and entire buildings are boarded up or awaiting major refurb. It doesn't really radiate cultural regeneration. At best, it suggests small shoots of optimism. But talking to a number of locals, I rather got the impression that theirs is more a resigned pessimism: "*It is*



25th June 2022, Looking at the Flowers (Framed)

20 Flowers for 2025 and Some Bigger Pictures

Salts Mill
Saltaire, West Yorkshire, UK

29 January 2025

saltsmill.org.uk



what it is."

One can hope that as 2025 moves forwards, the events, spaces and places will be more 'joined-up', more culturally and artistically holistic. In

the meanwhile, a few images from my visit to Bradford 2025.

Here are some links on-line:



<https://bradford2025.co.uk/>

David Hockney website:

<https://www.hockney.com/exhibitions/upcoming>

The National Science and Media
Museum on-line:

"Bradford: City of Culture 2025





— Exploring the transformative impact of image and sound technologies on our lives. We are transforming the **museum** with brand new galleries.”



<https://www.museumsassociation.org/museums-journal/news/2025/01/science-and-media-museum-reopens-ahead-of-bradford-s-year-as-city-of-culture/>

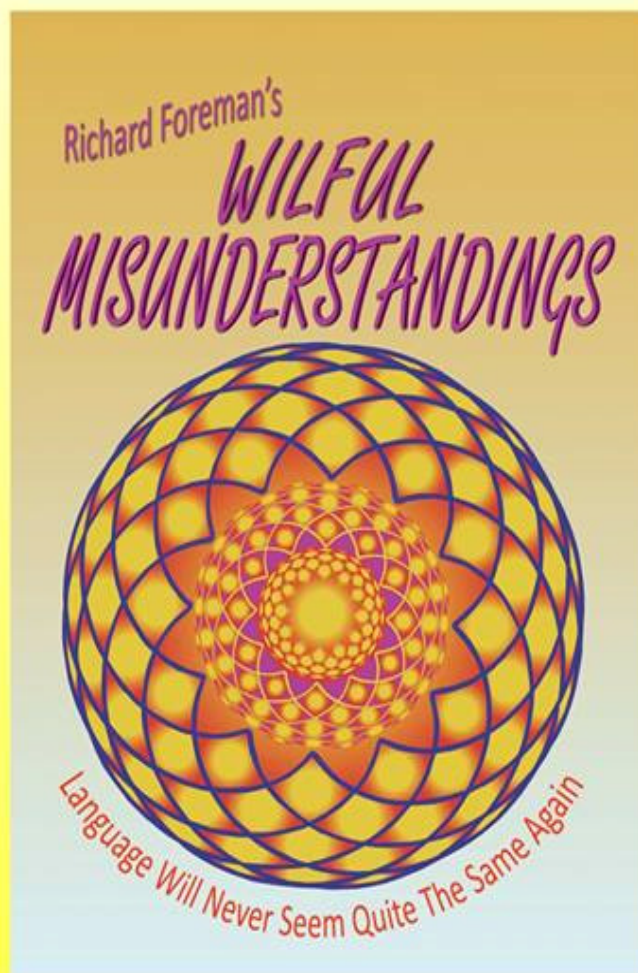


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KEV'S WORLD



LUNAR MISTAKE LUNAR MISTAKE INDEPENDENT

Somehow I came across the band Lunar Mistake and when I asked them for more information I was sent this, "Lunar Mistake is a prog/post-punk/new wave band from Oakland. It features long-time members of the Bay

Area music scene, including Matt Lebofsky (Secret Chiefs 3, miRthkon, MoeTar) on keyboards, Steve Lew (New Zombies, Eskimo, Ebola Soup) on bass, David Shamrock (Sleepytime Gorilla Museum, Free Salamander Exhibit, Slombis) on drums, Drew Wheeler (Free Salamander Exhibit, Young Has Beens) on guitar, and Jackie Wheeler on vocals and percussion. Points of reference may include: Devo, Thinking Plague, Danny Elfman, Rush." The more observant of you may have seen a couple of musical genres listed which surely could only mean one thing, and you would be right, as here is a pronk band which Tim Smith would surely be proud of. I cannot believe I don't see a mention of Cardiacs in their influences (is it really more than a quarter of a century since 'Sing To God'?) as here is a band who have taken pronk and run with it to make something which is RIO, Avant, yet somehow commercial at the same time.

Jackie may not have a great deal of experience in bands but she is happy with everything the band is throwing at her, whether it is the Devo-style punk of "Infinite Loop" or the more comical "Fishies". This is a load of fun which could have come from the stable of either Cardiacs or Poisoned Electrick head and is a blast of punk prog fun which is so very different indeed to what is in the current scene where prog often seems to be quite involved at gazing at one's navel. What we have here is a band producing music which was underground thirty years, and now is even more so as they are so very different indeed, yet their jagged angular melodies and guitar riffs are literally music to my ears.



**MANIC ABRAXAS
SKINFORMATION
INDEPENDENT**

I knew absolutely nothing about this band when I agreed to review them, just that I thought that artwork was cool and interesting so why not?

From the wooded realms of Northern Maine, Manic Abraxas comprise drummer Tom Bennett, bassist/vocalist/synth player Justin Hamm, and guitarist/vocalist/synth player Dallas Seger and they formed the band back in 2012. This is their fourth album, and demonstrates their love of the darker sides of and metal as they take inspiration from the likes of Celtic Frost, early High On Fire, and Unearthly Trance. This is raw underground metal which brings together the likes of doom and black metal with stoner and punk which is all then thrown together with a solid dose of NWOBHM.

It is raw, unadulterated, and will be appreciated by those who prefer their music to be crusty and in your face with aggression and attitude at least as important as melody and performance. I can imagine their gigs are sweaty and insane with numerous walls of death and pits, and in that environment their music will be quite good fun, but whether one wants to sit and listen to this 8-track 37-minute-long album is something else altogether. For me there is too much punk attitude and bite, and not enough in terms of songs and melody for em to stay consistently interested but undoubtedly there is a market out there and if this is your thing then it is available on Bandcamp.



**MATT PANAYIDES TRIO
WITH EYES CLOSED
PACIFIC COAST JAZZ**

On this album guitarist Matt Panayides is joined by bassist Steve LaSpina and drummer Anthony Pinciotti, and they take on eight songs by six jazz composers (including two apiece by Cedar Walton and Wayne Shorter) plus reinvented versions of three standards. There is close interplay between the three musicians and while Panayides is very much the leader he also gives plenty of solo space to both LaSpina and Pinciotti so all three musicians have plenty of room to shine. The result is post-bop jazz which is inventive and interesting as everyone works around the melodies but brings them to nice conclusions. Panayides has a very fluid style, so much so that his playing is often more like liquid than individual notes, yet the other two are always right there with him to provide the correct support.

There are many styles taken onboard as the trio work through the likes of Frank Foster's jazz waltz "Simone,"

there is a powerful take on Chick Corea's "Straight Up And Down," Cedar Walton's "Hindsight," a tasteful yet passionate revival of Wayne Shorter's "Nefertiti," and Joe Henderson's "Serenity." Cedar Walton's "Mode For Joe" swings hard, as does Shorter's "Ju Ju" and Woody Shaw's "Moon Trane." "I Fall In Love Too Easily" is given an imaginative re-harmonization, "Moon River" is reinvented as an introspective unaccompanied guitar showcase where Panayides takes a long time to get to the main melody, so much so that one may well not recognise it when it commences, and it is only as time progresses that it becomes more apparent. If you enjoy jazz lead guitar then this is worth investigating further.



**MOTHER MALLARD
MAKE WAY
CUNEIFORM RECORDS**

The full name of the band is Mother Mallard's Portable Masterpiece Co. /

David Borden while the album is 'Make Way For Mother Mallard: 50 Years Of Music', and as one may surmise from the title is a celebration of a band's 50th anniversary. American composer and musician David Borden helped pave the way for electronic music – via both analogue synthesizers and digital instruments – by forming the world's first ever synthesizer ensemble in Bob Moog's Trumansburg studio, using Moog's prototypes and finding a way of enabling them to be used in performance. He then later founded and headed Cornell University's Digital Music Department. This 2 - disc set features one disc of early (1970's) and one disc of recent (2019) Mother Mallard performances of several key Borden pieces.

The first two songs on this set, "Endocrine Dot Patterns" (15:30) and "C-A-G-E I" (32:10) feature the earliest full line-up of the band, with David Borden and Steve Drews being joined by Linda Fisher following the duo's early concerts when they realised they were limited at just how much they could play due to a lack of hands. They had commenced by performing works by the likes of Robert Ashley, Morton Feldman, Daniel Lentz, Jon Hassell, Terry Riley, John Cage, Philip Glass and Steve Reich, but as time progressed their own compositions took precedent and for me the one which really stands out for me on this release is "C-A-G-E I" which is incredibly hypnotic and following a similar path to what would be experienced with Tangerine Dream who had much more musical success. The repeated melodies and changing lay-

ers make for a complex arrangement which is quite dangerous to play when listening to in the car as it really does take hold of one's consciousness as all that exists are the notes, and the music is all-encompassing. This is the first time I have come across Mother Mallard's Portable Masterpiece Co. who appear to be one of those bands whose influence has been much larger than their recorded output, with their debut only coming out in 1973, yet there is no doubt that Borden's work with Robert Moog had a huge impact on the world of synthesizers.



PIAH MATER
UNDER THE SHADOW OF A
FOREIGN SUN
CODE666

Formed in 2010 by guitarists Luiz Felipe Netto and Igor Meira, the group sought to conjure the introspective yet grandiose nature which can be found in the work of artists like Ihsahn, Opeth and Enslaved and there is no doubt that on their third

album they are still working very much in that vein. After a brief stint as a trio in 2018 when they brought in a full-time drummer with whom they recorded their last album, they have gone back to being a duo with Netto providing vocals, guitars, keyboards and Meira guitars, bringing in a host of other musicians to assist them in fulfilling their vision. A special callout should go to Tony Lindgren (Leprous, Amorphis, Enslaved) as he mastered this and turned fully understood the brief.

As with their major influences, one is never sure quite where Piah Mater are going to go as some of the music is very dark and Black Metal in its approach, while others are far lighter (and indeed closing number "Canicula" commences as Brazilian folk music, sung in Portuguese), which is certainly very different indeed to the likes of "Follow Garden" which is quite Ihsahn in its attack. They can be incredibly brutal, with harshness and atmosphere, yet there is always a polish and shining light somewhere within the darkness which ensures the drama is always close at hand.

The switch between gruff and sung vocals is especially powerful and poignant as they also bring in keyboards to provide depth as they move more into Fleshgod Apocalypse territory.

Then in the middle of the album we have a nice interlude with "Macaw's Lament", a nice fingerpicking exercise which certainly does not normally belong on an album which contains

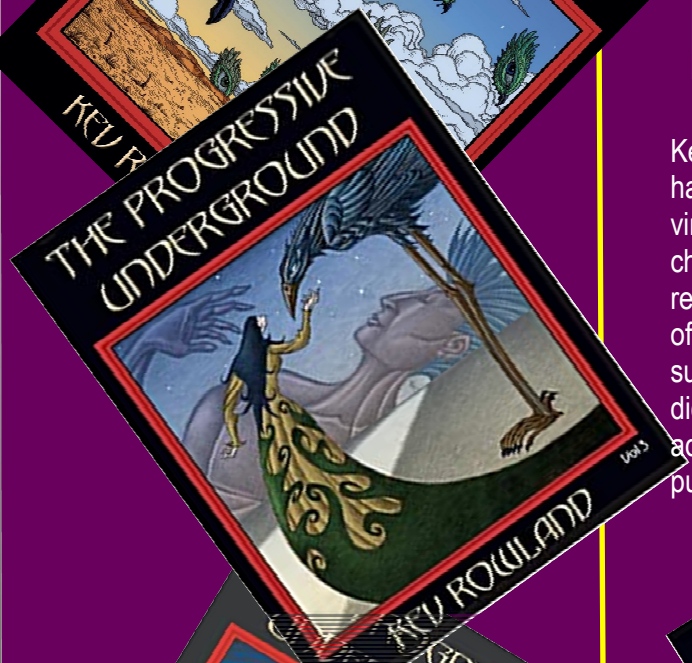
such ferocity but here it is very poignant indeed. There is a great deal of depth on this release, with one never knowing quite where it is going to lead the listener, but the joy is in the journey. Well worth discovering.





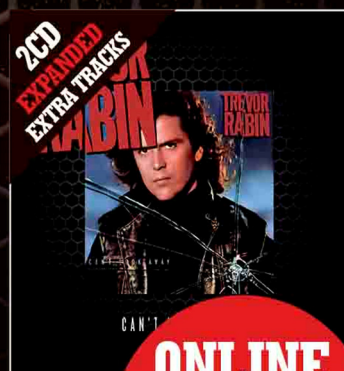
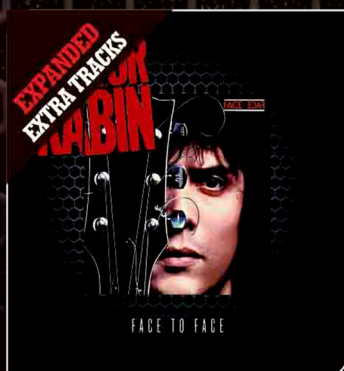
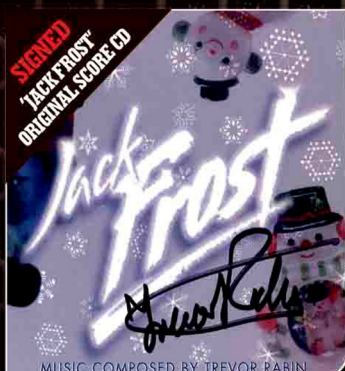
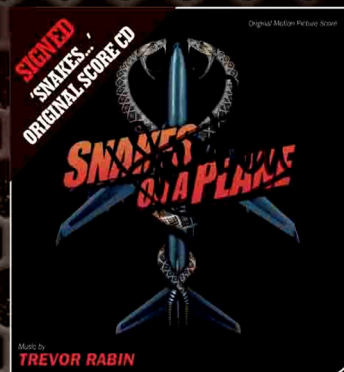
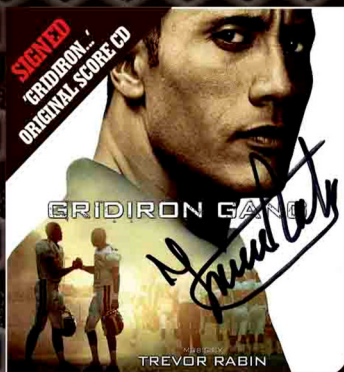
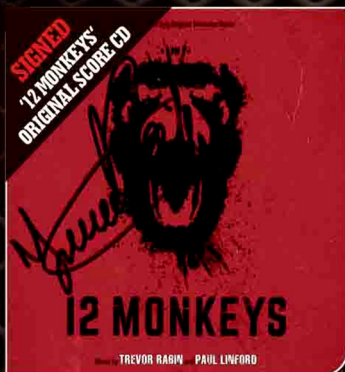
The Kev Rowland **SUPERSTORE**

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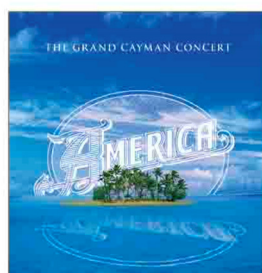
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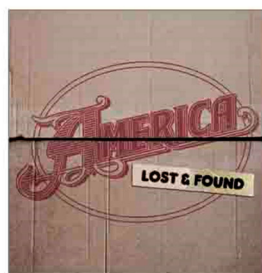
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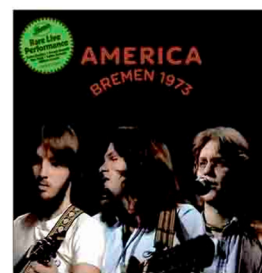
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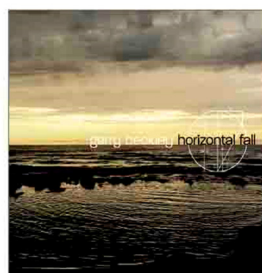
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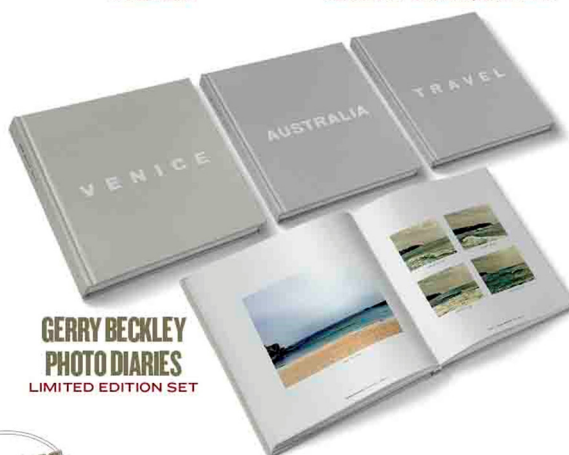
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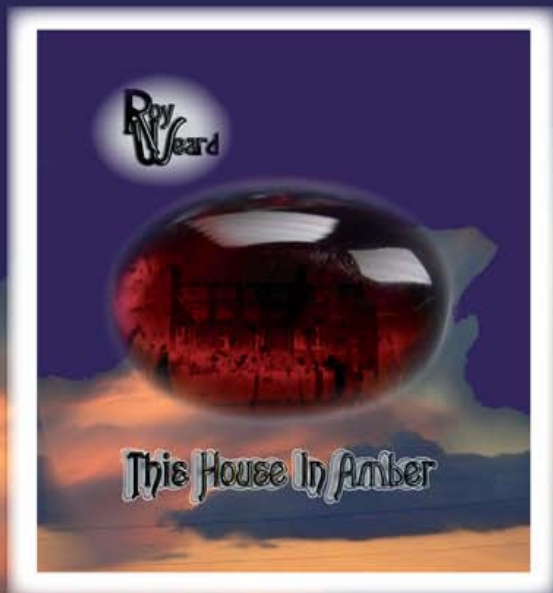
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This is the most important moment in history to do something for African elephants. Because it's the worst time in history to be an elephant.

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>



SOUR GUITAR SEASONS





Thom the World Poet

Rob Ayling writes:

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

BEING,SEEING,FEELING,KNOWING
Moving into new Holy Moments
Awat from aberrant "human" nature
Into WHAT IS before,during,after us
Migration of waters,tides,birds
Fog hiding mountain tops
Slow dynamics of deeply moving currents
Always in motion,whether winged or just wonder
Privilege this panorama,unfolding like new wings
Mythologies Indigenous/imported-Imbolc /Spring
Seasons know what birds rely upon-
Currents of change that sustain them
Open Borders-free form migration..
The only ICE being snow,melting time
The only Borders being Time.

COG-SINISTER

Official Merchandise

Fall and
Mark
E Smith



Cog Sinister:
Sweatshirt
£30



The Fall:
T Shirt
£20

The Fall
Take America:
10 CD
Box Set

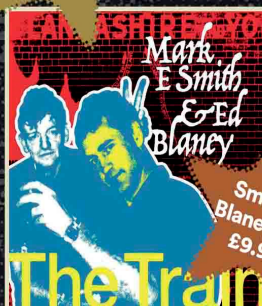


Recorded
1981 - 2006,
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from US shows

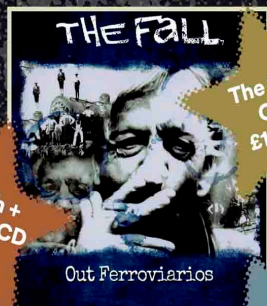


The Fall:
T Shirt
£20

Cog Sinister:
Mug
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Smith +
Blaney CD
£9.99



The Fall:
CD
£10.99



Cog Sinister:
Pullover
Hoodie
£35



The Fall:
CD
£7.99



Cog Sinister:
Zip Hoodie
£35



The Fall:
T Shirt
£20



The Fall:
CD
£7.99



The Fall:
T Shirt
£20

www.musicglue.com/cog-sinister

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

Inside Number Three.

A Visual History of Apple Records

By Nigel Pearce

*Inside
No.3*

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

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

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

available to pre-order from www.insideandoutsiden3.com

And here we are at the end of another issue. I hope you enjoyed it.

Just to give you an update, Harry is now recuperating at home from his operation, and I sincerely hope he will be back in the saddle doing the obituaries once again for the next issue. I love that boy very much, and he is both a valid member of the team here, and my beloved nephew.

So, what else have I got to tell you? Mike Ratledge from Soft Machine has died, and I have had a string of people contacting me on Facebook asking me if I had heard the sad news. I am still mourning Marianne Faithfull and thinking of things that I should've put into my editorial. For example, unlike so many of the people who were given adjectives or nouns as stage names (Billy Fury, Marty Wilde, Vince Eager, Johnny Gentle etc) her surname name actually was Faithfull. Her father, Major Robert Glynn Faithfull, was a British intelligence officer and professor of Italian literature at Bedford College, London University. Her mother, Eva, was the daughter of Artur Wolfgang Ritter von Sacher-Masoch (1875–1953), an Austro-Hungarian nobleman of old Polonized Catholic Ruthenian nobility. Eva chose to style herself as Eva von Sacher-Masoch, Baroness Erisso. She had been a ballerina for the Max Reinhardt Company during her early years, and danced in productions of works by the German theatrical duo Bertolt Brecht and Kurt Weill.

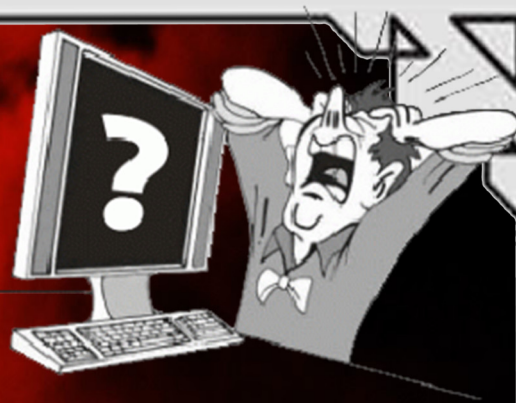
Faithfull's maternal great-great-uncle was Leopold von Sacher-Masoch, whose erotic novel *Venus in Furs* spawned the word "masochism", and inspire the song of the same title by The

Velvet Underground which I used to say on stage back when I was pretending to be a rock singer. Regarding her roots in the Austrian nobility, Faithfull appeared on the British television series *Who Do You Think You Are?*, which discussed that the title used by family members was Ritter von Sacher-Masoch. Her family lived in Ormskirk, Lancashire, (About which I wrote in my book *Monster of the Mere*) while her father completed a doctorate at Liverpool University. Marianne spent part of her early life in Braziers Park, Oxfordshire, at a commune formed by John Norman Glaister in which Faithfull's father playing an instrumental role.

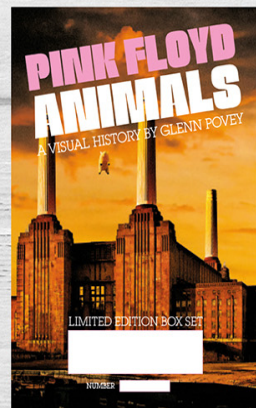
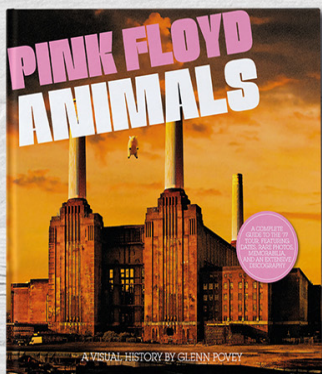
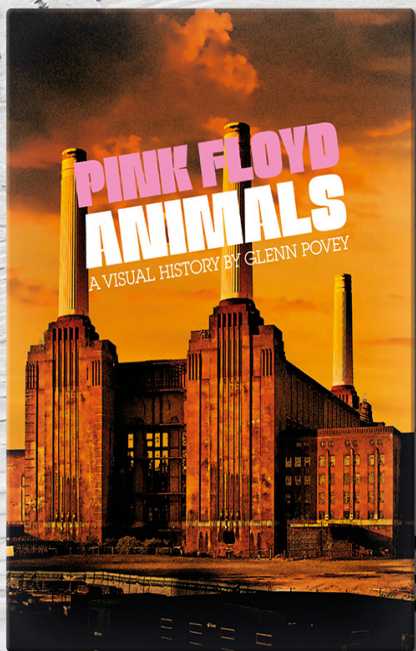
I'm glad that I have got that out of my system, because I have been fretting for the last week that I had not included these salient facts in my editorial, even though – to be quite honest – I still can't see how I could've fitted them in.

See you next issue,
Hare bol,

Jon



THE BEST LAID PLANS



Oink, Oink,
Woof, Woof,
Baaaaa."

