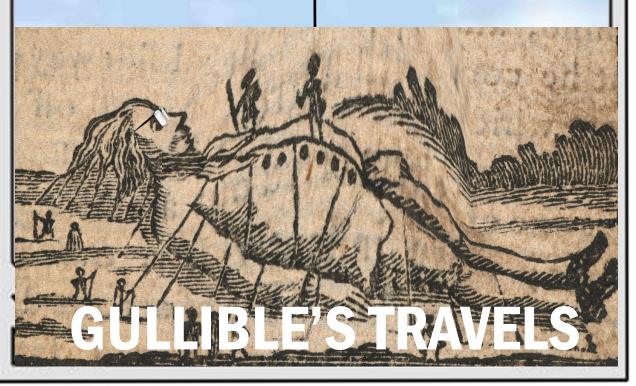


Dear friends,

Welcome to another issue of this magazine which would make the perfect lining for the bottom of a digital budgerigar cage if there were such a thing as a digital budgie. This got me wondering. You never know, there might actually be such a thing as a digital budgerigar, so, having just typed the last sentence, I decided to find out. When you type in 'digital budgie' into

Google, unsurprisingly a lot of what comes up are CD and download copies of the various albums by the 1970s Welsh prog rock band. But there is a toy called a digibird, one of which is a reasonably good analogue of the small social Australian parakeet. Apparently you can teach it to whistle, sing, and even talk. But, I very much doubt whether it needs to defecate, and even if it did, you would not be able to take





pages from this magazine, fold them to size, and put them in the bottom of its cage.

Goodness me, in my long history of writing editorials here and elsewhere, this must be the most ridiculous that I have ever written. Never mind. I am now going to leave the quasi surreal world of digital pets behind and write

about something that actually has more relevance to the people who read this magazine every fortnight.

Let's talk about The Clash.

I have just finished reading a book called ALL THE YOUNG PUNKS: A PEOPLE'S HISTORY OF THE CLASH by lain Key; the latest in a long series of

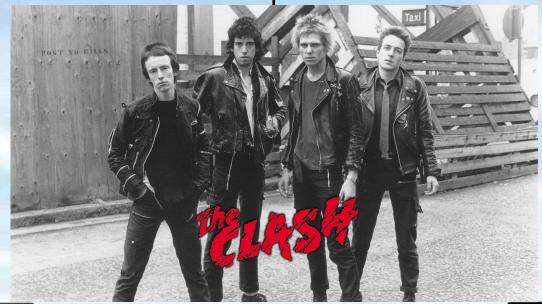




excellent books in this series by Spenwood Books. One of the problems with this format of oral histories, is that – in many occasions – the people who are interviewed for it, or who have contributed written testimony, can't actually write very well.

But, on this occasion, we are spared that, and the vast majority of the people who have contributed can actually write in an engaging fashion.

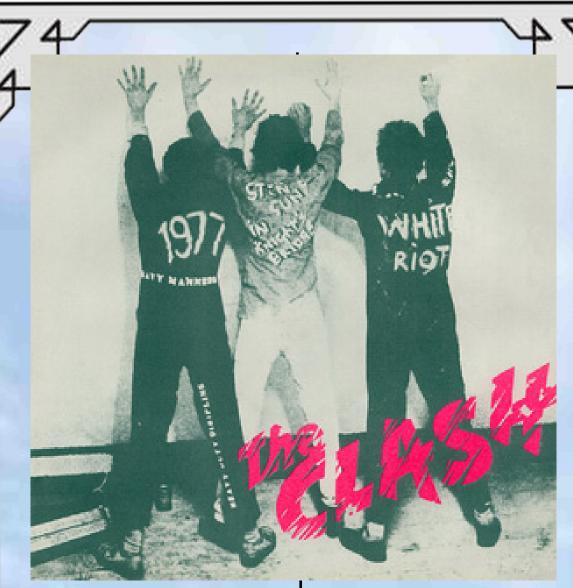
"When The Clash hit the stage, however, the whole venue took to





their feet and remained there for the rest of the evening. In many ways, what they were doing was not 100 miles away from the music me and my mates had been playing. Paul Simonon was the most visually compelling bass player I'd seen since Jimmy Lea of Slade. Mick Jones was throwing Keith Richard shapes while playing Pete Townsend riffs. And Joe Strummer... well, he was genuinely different. We were up in the balcony, yet the intensity of his

performance was like nothing I had ever witnessed before. I came home with my ears ringing and my perspective changed. Suddenly, my generation were visible, liberated from the long hair and flares that had signified rebellion since 1967. While the hippies and their fellow travellers rebelled against what they referred to as 'The Man', we were in revolt against the bloated toothless carnival of egotism and excess that rock culture



had become. And, more than any other band, The Clash embodied this revolution."

lain Key is a genuinely talented writer who manages to capture the visceral excitement, and danger, of Britain in 1977; a year when I was 17 years old and on the dole, and Isabel has then he just been born. Punk rock was the most

important thing to happen culturally to my generation in the UK, and whilst I have not always listened to it in the intervening years, the changes that it wrought upon me are still here to this day. I remember buying, Never mind the Bollocks the day it came out and being very disappointed with the overproduced, glossy, guitars and the fact that it sounded like an American heavy metal band. I had followed the

NEVER MIND THE BOLLOCKS

HERE'S THE

CONTRIBUTION

CONT

sex pistols since their first single, and whilst the singles, as standalone artefacts, sounded fantastic, when you heard the whole lot put together it was not the artistic experience that we had all been waiting for. *Bodies* with the only genuinely exciting new track, and a lot of this was because of the quasi Tourette's lyrics of verse three rather than the tune.

Fuck this and fuck that
Fuck it all and fuck her fucking brat
She don't want a baby that looks like that
I don't want a baby that looks like that
Body, I'm not no animal
Body, an abortion

But the single that accompanied the album, *Holidays in the Sun*, was a massive disappointment, being based on the same riff as a record by The Jam earlier in the year. The Clash, however, also their debut that year, and it is still



ALL THE YOUNG PUNKS

A PEOPLE'S HISTORY OF

THE CLASH

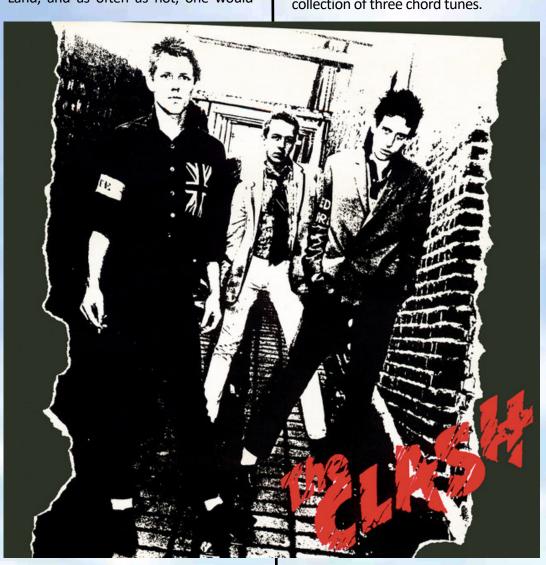
IAIN KEY
FOREWORD BY BILLY BRAGG

a remarkable slice of noise.

I was a little late to the table for that particular feast, and didn't hear it until the following year when some friends of mine who had their own punk band played it to me. 15 years later, I used to visit my then manager in a part of Exeter, known colloquially as Bedsit Land, and as often as not, one would

hear the first album by The Clash.

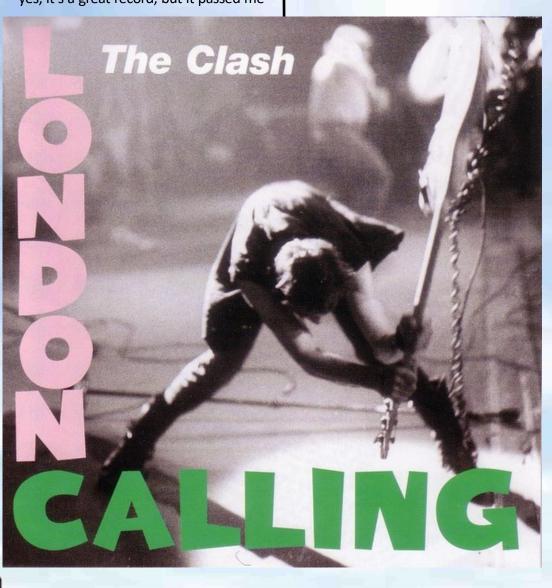
When I go back to live in Exeter later in the year, I am going to make a covert pilgrimage back to Bedsit Land in order to find whether disaffected young people are still gaining spiritual enlightenment from this awesome collection of three chord tunes.

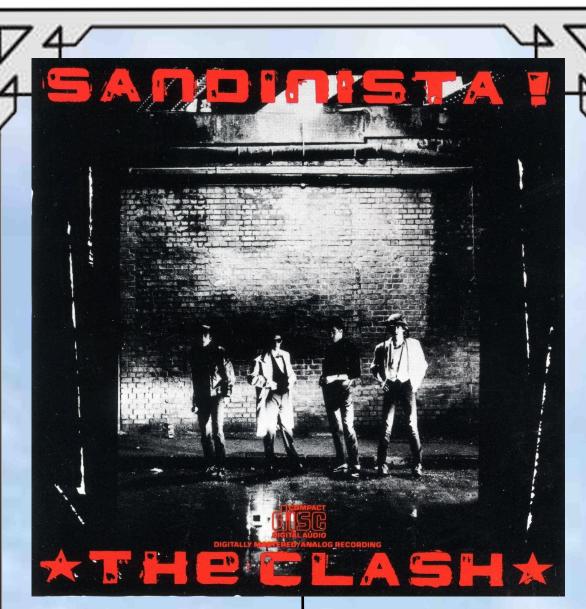


Then came the second album produced in order to appeal to the American market, and – despite the fact some of the tunes were memorable – most of the album got on my tits. And this was followed in fairly short order by the album that is usually considered to be their masterpiece; London's calling. And yes, it's a great record, but it passed me

by the time, because I was firstly obsessed with Joy Division, and second day still pissed off with *Give Them enough Rope's* transatlantic stylings.

Then came the album that everybody hates. Basically a sprawling mess spread over six sides of vinyl. Singlehandedly redeeming the triple album





from the most overindulgent bits of progressive rock, Sandanista redefines the term self indulgent, and is still one of my favourite records. I listen to it still quite regularly, and also to the fully reconstituted version of what would've been another double album called *Rat patrol from Fort Bragg*, which was eventually issued in a pared down state as *Combat Rock*. You can hear both on

Spotify.

I really enjoyed reading lain Key's book. It took me back to a time when I was younger, more physically able, and ironically still lived in the part of Biddeford in which I am dictating this editorial. Because I always end up writing my editorials in the car park at Morrisons while Graham does his

shopping, and I recover from my latest visit to the podiatrist. This week's podiatrist visit was particularly unpleasant because it turns out that my foot is infected once again. It's not as bad as it has been in the past, but it's still bad enough to be nasty, and I am continually terrified of losing my right foot. I've already had my big toe on this foot cut off, and the idea of being permanently crippled to that extent is something which continues to be at the front of my psyche.

The Clash are an important band, not just because of the music which was often sublime, but because of the effect that they had on the political consciousness of a whole generation of young people. They affected me in this way but not as much as another band from the same time. What I'm really looking forward to reading is a peoples history of Crass; the band that affected me like none other. I still live by the principles which I got from their literature over 40 years ago.

Whether or not a book for this nature ever turns up, I have no idea. But in the meantime this book bylain Key is a perfectly acceptable second best.



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.

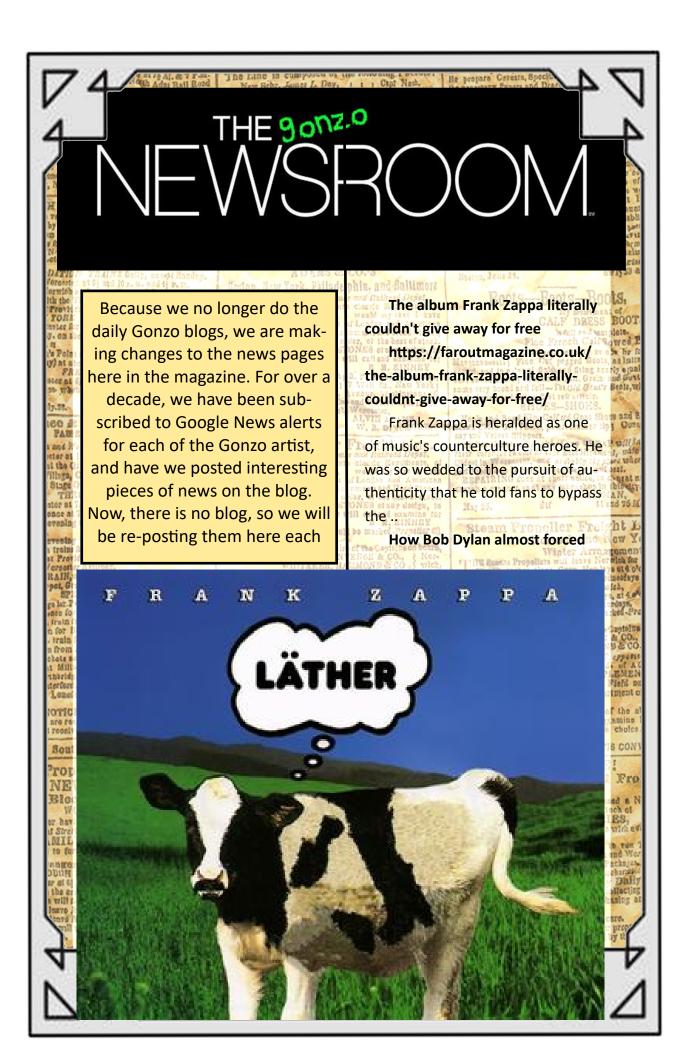
A Swedish court had asked the EU court to consider whether this broke copyright law.

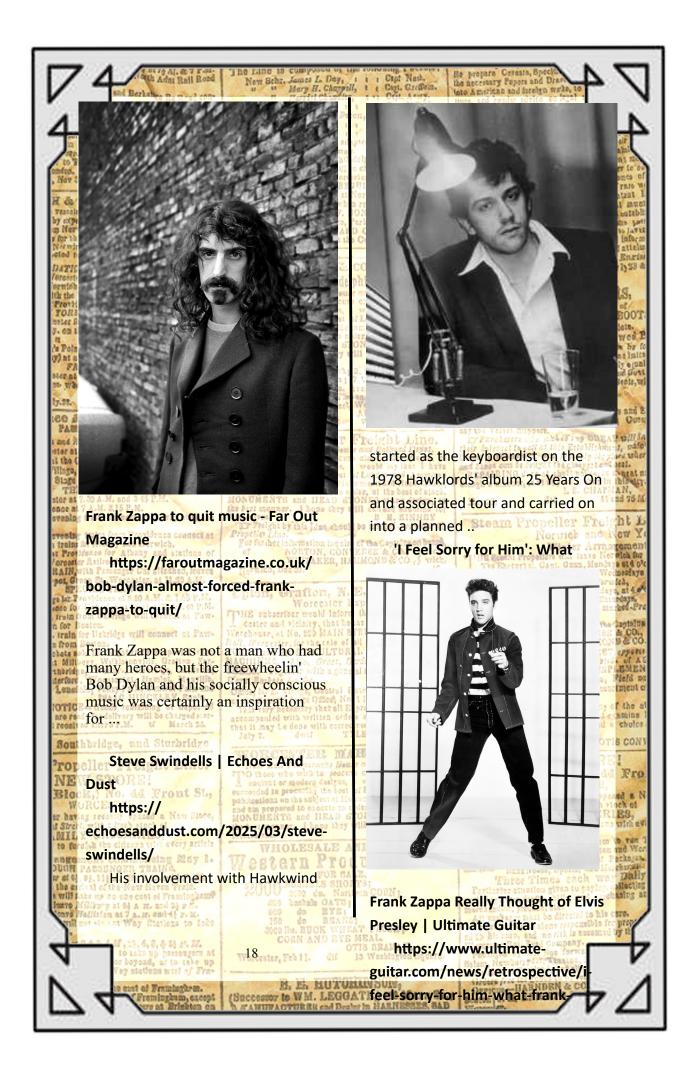
Some of the pictures in this magazine are hotlinked to other websites where they are freely available. It is our opinion that we are covered by this ruling. So there!

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







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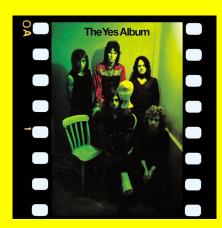
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More good stories Mate yours in America, Bart

The Yes Album was very nearly Yes' final release. But fate intervened three times

The then-unknown band lost their management, got hurt in a serious road crash

OTTO and cut a dodgy deal and that's why they're still around today

Read in Louder: https://

apple.news/

AfxHOagM1RC2fc0ORrOkeQA <https://apple.news/

zappa-really-thought-ofelvis-presley/

In an interview attributed to Niles Lesh from 1990, Frank Zappa could be heard sharing some harsh words about the late rock 'n' roll icon. Asked about ... oots ___Boots __Boots

Leonard Cohen notebook sold at boor

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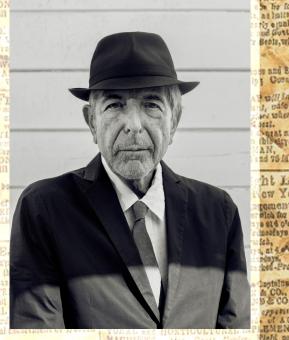
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Los Angeles auction for \$174000 -**National Post**

https://nationalpost.com/news/ canada/leonard-cohen-notebooksold-at-auction-for-174000

From pages inked with poems to a locket containing a lock of hair, memorabilia belonging to the late

CORN AND RYE MEAL

Worcester, Feb 11. did 9 13 Wandington Equato.

E, E. HUTGHANSUNG (Successor to WM. LEGGATE,) 186 MAIN ST.



Wordester, Feb 11.



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



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.

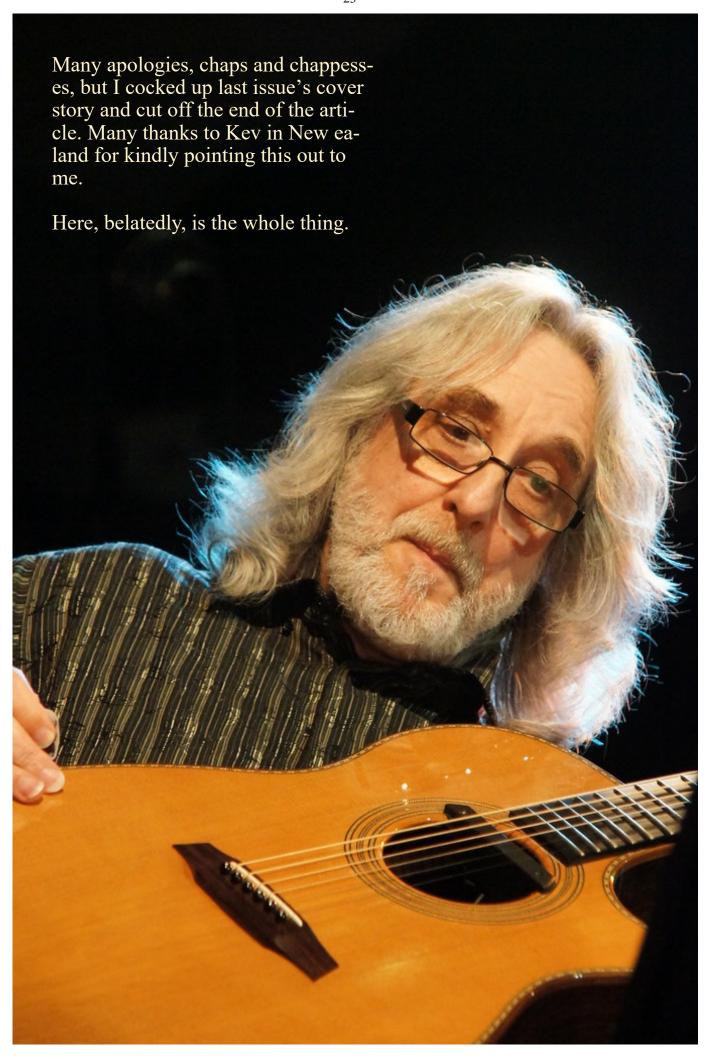
I look around and see that we are living in a world where the things that I think are important are valued less and less by society as a whole; a world where asinine gameshows and so-called reality TV (which is actually a complete oxymoron, but don't get me started) are of more importance to most people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





New CD from guitar legend Gordon Giltrap.

Despite facing challenges in the everchanging music industry, Gordon Giltrap has remained a steadfast figure in the world of acoustic guitar

music. His dedication to his craft and his ability to connect with audiences through his music have cemented his status as a beloved and influential artist. In recent years, he has continued to perform, record, and inspire new generations of guitarists. Giltrap's enduring legacy lies not only in his technical mastery but also in his ability to convey profound emotion and storytelling through his instrument, making him a true icon of British guitar music.

The best person to tell you about Gordons new album, Starfield, is the

man himself, here it is track by track

• STARFIELD (VOCAL)

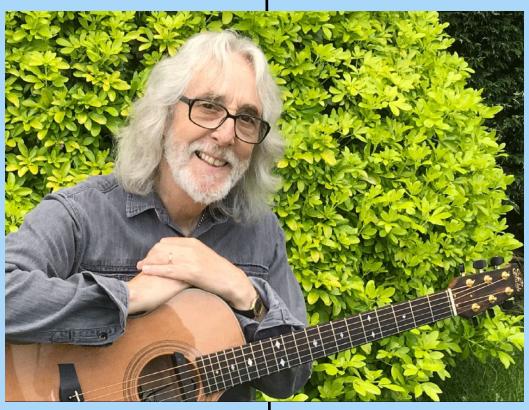
I shared a dream about my late wife Hilary with my friend, the poet and song writer Rhona Dickson. She was deeply moved by the story and felt compelled to write some words and a melody line over the top of her favourite Gordon Giltrap 'Starfield.' On first hearing I knew there was something deep, special and haunting about it. I had been working superb Welsh with the singer songwriter Susy Wall at the time and asked if she would like to add her lovely voice to the track. The end result is what you are hearing now!

THE DODO'S DREAM

This version is the work of my friend Paul White. My contribution to the track was to play the acoustic sections, Paul did the rest, adding sonic soundscapes and his soulful blues guitar.

12 TOWERS AT DAWN

This track was inspired by the work of the fantasy artist Rodney Matthews and his image '12 Towers At Dawn.' The piece is one of my medieval flavoured tunes that had been around for a while. When my friend, the brilliant Italian progressive rock musician, Alessandro Corvaglia was writing material for his new album, I offered the tune as a gift to be



included, he kindly responded in the affirmative and produced this stunning version, which in my opinion, took it to another level, far beyond just solo guitar!

THE FOX AT DAWN

My thanks to Mark Guyatt for his keyboard arrangements, capturing the feel of a misty dawn morning, and to Mark and Jane Day for the inspiration behind the piece.

• SMALL POCKETS OF JOY

I thought it only fitting to include a solo guitar tune for this release. I had Pete Townshend's 'Substitute' in mind as the building block for this tune.

• STARFIELD (INSTRUMENTAL)

Composed 2019 on a budget Fender guitar. The whole thing took 20 minutes to write, but slightly longer to record! Gordon Giltrap 2025

GORDON HAS GENEROUSLY AGREED TO DONATE ALL HIS ROYALTIES TO THE TEENAGE CANCER TRUST

TRACKLIST

Starfield (Vocal)
The Dodo's Dream
12 Towers at Dawn
The Fox at Dawn
Small Pockets of Joy
Starfield (Instrumental)







MOREMASTERPIECES from RICK WAKEMA



TWO SIDES OF YES

Double CD set. The very best of Yes, Wakeman style HHG20I3CD



THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires



TIME MACHINE

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



GASTANK

Double DVD set, Rich's classic 1982 musi and chat show



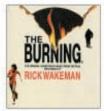
GOLE!

Soundtrack album featuring Tony Fernandes and Jaclae McAuley



COUNTRY AIRS

The original recording, with two new tracks HECZONICE



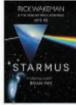
THE BURNING

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



LURE OF THE WILD

With Adam Wa keman Entirely instrumental HFGZ003CD



With Brian May and The English Rock Ensemble, DVD





MYTHS AND LEGENDS

Double CD set. The expanded 2016 version PEGZBOCO



LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco



THE PHANTOM OF THE OPERA

Double CD + DVDPECZMISCO



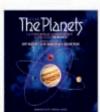
CAN YOU HEAR ME?

Featuring The English Chamber Choir H4H00005



CRIMES OF PASSION A wicked and erotic soundtrack!

MICZOIACD



BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek HEOMED

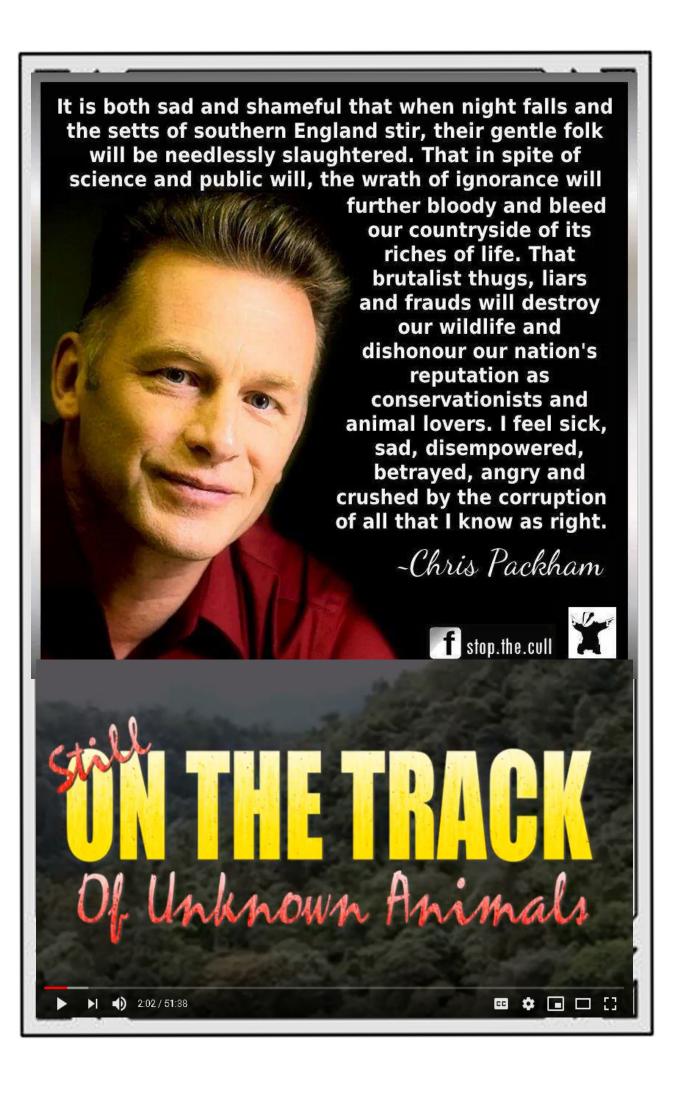


WADERAR'S HUSIC EMPORISM



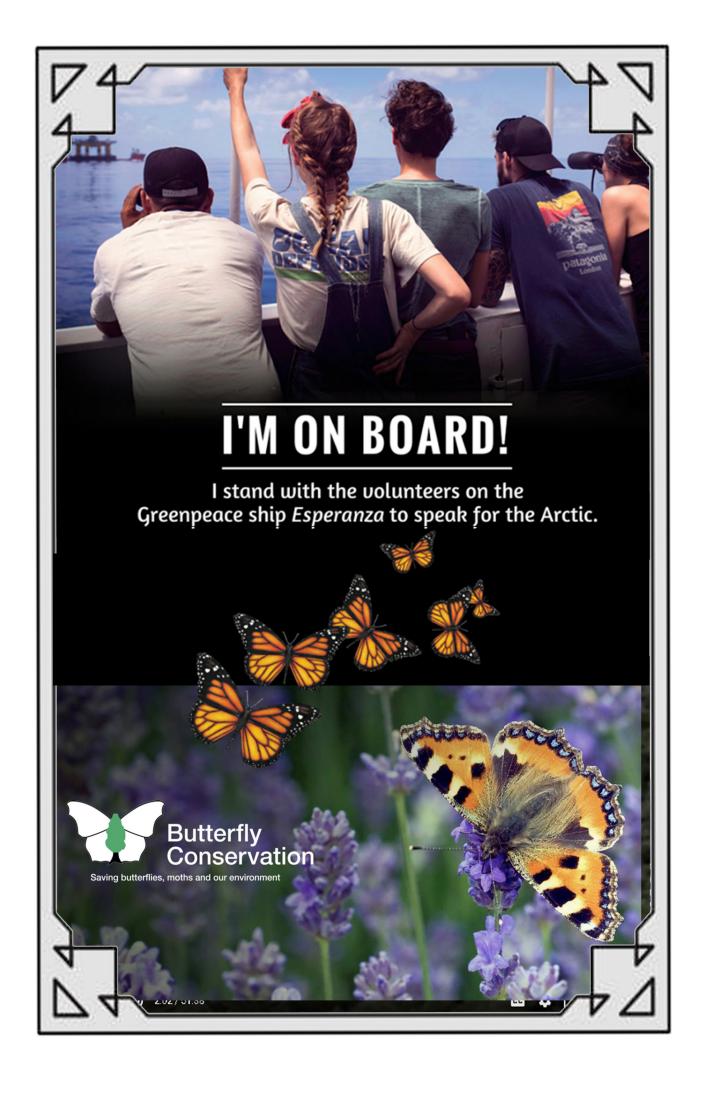
Available from rickwakemansmusicemporium.com and all other good music retailers



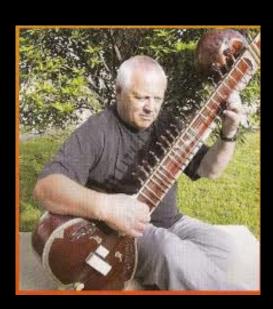




Every effort has been made to ensure that pictures used for the obituaries and every other article in the magazine are copyright free or we own the copyright ourselves. However, following in the footsteps of the jolly nice people at Wikipedia, there are occasions in which illustrations which are presumably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

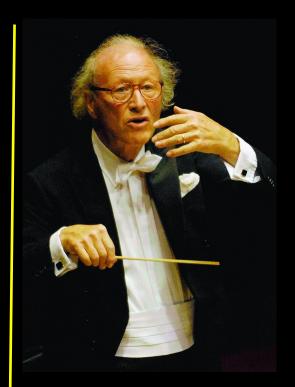


THOSE WE HAVE LOST



David Parsons 1944 - 2025

David Gordon Parsons was a New Zealand composer, multi-instrumentalist, and musicologist. Parsons started composing new-age music in the early 1980s, and in the 1990s, he developed a second career as an ethnomusicologist, producing several world music albums from travels around the world before returning to New Zealand in 1997. He died at his home in Wellington on 15 February 2025, at the age of 80.



François Pantillon 1928 - 2025

François Pantillon was a Swiss conductor, composer and violinist. Best known as choral conductor, he directed the city choirs of Neuchâtel, Bern, and Bienne. From 1986 to 2011 he was musical director of the City Orchestra of Thun, and also a regular guest conductor of the Orchestre de la Suisse Romande. Pantillon died on 14 February 2025, at the age of 97.

COLLATED BY HARRY WADHAM



Paquita la del Barrio 1947 - 2025

Francisca Viveros Barradas, known professionally as Paquita la del Barrio, was a Mexican singer. She was a Grammy-nominated performer of rancheras, boleros and other traditional and contemporary Mexican musical genres. Paquita died at her home in Xalapa, Veracruz, on February 17, 2025, at the age of 77.



Jamie Muir 1945 - 2025

William James Graham Muir was a Scottish painter and musician, best known for his work as the percussionist in King Crimson from 1972 to 1973. Following his departure, Muir pursued a monastic Buddhist lifestyle at Samye Ling Monastery. He returned to music in 1980, and by 1990, Muir had permanently retired from music and focused his efforts on painting. Muir died in Cornwall, England, on 17 February 2025, at the age of 79.



Rick Buckler 1955 - 2025

Paul Richard Buckler was an English musician, best known as the drummer of the rock band the Jam. In the mid-1980s, Buckler played with Sharp before moving into production, later leaving music to go into carpentry. He returned to the music scene in 2005. Buckler died following a brief illness in Woking, on 17 February 2025, at the age of 69.





Jean Sarrus 1945 - 2025

Jean Sarrus was a French actor, composer and singer, best known as a member of Les Charlots. After playing bass for Ronnie Bird and Dick Rivers, Jean Sarrus joined the group Les Problèmes, where he played bass guitar. The group that became Les Charlots became very popular in the 1970s, due to their appearance in several comedy films. Sarrus died on 19 February 2025, at the age of 79.





Snowy Fleet 1939 - 2025

Gordon Henry "Snowy" Fleet was an English-born Australian drummer, best known as the drummer with the Easybeats between 1964 and 1967. A reunion took place in 1986, with the original members. In his later life, Fleet became a successful builder in Perth, Western Australia, and ran a rehearsal studio. Fleet died on 17 February 2025 at his home in Perth, aged 85.





Ilkka Kuusisto 1933 - 2025

Ilkka Taneli Kuusisto was a Finnish opera composer, conductor, choirmaster, and organist. He began his career as a church organist, worked for the broadcaster Yle, and was artistic director of the publisher Musikki-Fazer. He was choirmaster of the Finnish National Opera chorus and the Radio Symphony Chorus, and was general manager of the opera from 1984 and 1992. Ilkka Kuusisto died on 20 February 2025, at the age of 91.



Jerry Butler Jr. 1939 - 2025

Jerry Butler Jr. was an American soul singer-songwriter, producer, musician, and politician. The original lead singer of the R&B vocal group the **Impressions** until 1960, Butler achieved over 55 Billboard Pop and R&B Chart hits as a solo artist. Butler also served as a Commissioner for Cook County, Illinois, from 1985 to 2018. He was inducted into the National Rhythm & Blues Hall of Fame in 2015. Butler died from Parkinson's disease at his home in Chicago, on February 20, 2025, at the age of 85.





Gwen McCrae 1943 - 2025

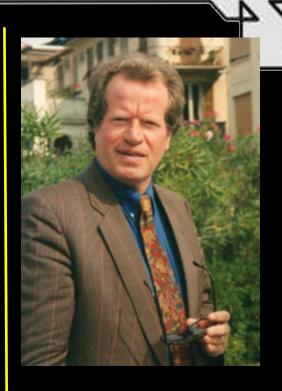
Gwen McCrae (née Mosley) was an American singer, best known for her 1975 hit "Rockin' Chair". Known in the music industry as the "Queen of Rare Groove", McCrae's gospel, soul, disco and funk vocals have been heavily sampled by industry leaders in dance music. She performed regularly until 2012. On February 21, 2025, it was announced that Gwen McCrae had died at the age of 81.



Khalil Fong 方大同 1983 - 2025

Khalil Fong Tai Tung was a Hong Kong-based American singer-songwriter and producer. Fong was notable for introducing a more so-phisticated R&B and soul sound to the Chinese music market, drawing inspiration from artists like Stevie Wonder, Musiq Soulchild and Earth, Wind & Fire. Fong died in Dali, Yunnan, China on 21 February 2025.





Gianni Pettenati 1945 - 2025

Gianni Pettenati was an Italian singer and musical critic. He is most famous for his Italian cover versions of great international hits. He was also the author of plays and books on the history of Italian music. Pettenati died on 22 February 2025, at the age of 79.





Ken Parker 1943 - 2025

Kenneth L. Farquharson, known professionally as Ken Parker, was a Jamaican musician who first recorded in the 1960s. He enjoyed a successful solo career up until the early 1970s, though later returned to recording in the 1980s. Parker died on 22 February 2025, a day before his 77th birthday.



Bill Fay 1943 - 2025

William Fay was an English singer-songwriter. His early recordings were released by Deram, but following the release of his second album in 1971, Fay was dropped by the label. His work enjoyed a growing cult status in the 1990s, and his older works were re-issued in 1998 and 2004–2005. Fay died from complications of Parkinson's disease in London, on 22 February 2025, at the age of 81.



D:Fuse 1970 - 2025

Dustin Fuselier, better known by the stage name D:Fuse, was an American record producer, remixer and DJ. D:Fuse started his music career in Austin, Texas, writing and performing industrial music under the name Culture Industry. He later transitioned to DJing and enjoyed a successful career throughout the 2000s, with nine albums in total, his last record being released in late 2024. Fuselier died on February 22, 2025.



Linsey Alexander 1942 - 2025

Linsey Alexander was an American blues songwriter, vocalist, and guitarist. He was a fixture in clubs on Chicago's North Side for nearly two decades and played with numerous blues musicians. He performed for audiences in New York, Canada, and Europe and appeared at the Mississippi Blues Festival. Alexander died in Chicago on February 22, 2025, aged 82.





Chris Jasper 1951 - 2025

Christopher Howard Jasper was an American singer, composer and producer. Jasper was a member of the Isley Brothers from 1973 to 1983, and Isley-Jasper-Isley from 1984 to 1987. He was also a successful solo musician and record producer, recording over 17 of his own solo albums, including four urban contemporary gospel albums. Jasper died on February 23, 2025, two months after being diagnosed with cancer. He was 73.





Robert John 1946 - 2025

Robert John (born Robert John Pedrick, Jr.) was an American singer best known for his 1979 hit single, "Sad Eyes", following several years of performing. He later partook in a 70s reunion in his hometown of New York City in 1995. John died on February 24, 2025, at the age of 79. Several years prior, he had suffered a severe stroke from which he had never fully recovered.



Ricardo Kanji 1948 - 2025

Ricardo Kanji was a Brazilian recorder player, flutist, conductor and luthier. For 12 years, he was a professor at the Royal Conservatory of The Hague, and was a founding member of the Orchestra of the Eighteenth Century. Back in Brazil, he promoted historically informed performance there as a teacher and as director of Vox Brasiliensis choir and orchestra. Kanji was diagnosed with a brain tumor in January 2025. He died in São Paulo on 24 February 2025, at the age of 76.



Roberta Flack 1937 - 2025

Roberta Cleopatra Flack was an American singer and pianist known for her emotive, genre-blending ballads that spanned R&B, jazz, folk, and pop. She became the first artist to win the Grammy Award for Record of the Year in consecutive years, and was a defining voice of 1970s popular music. In 2020, Flack received the Grammy Lifetime Achievement Award. Flack died of cardiac arrest on February 24, 2025, on her way to a hospital in Manhattan.



Ferenc Rados 1934 - 2025

Ferenc Rados was a Hungarian pianist who performed internationally as recitalist, chamber musician and soloist with orchestras. He was professor of piano and chamber music at the Franz Liszt Academy of Music from the 1960s until 1996. Rados died after a serious illness on 25 February 2025, at the age of 90.

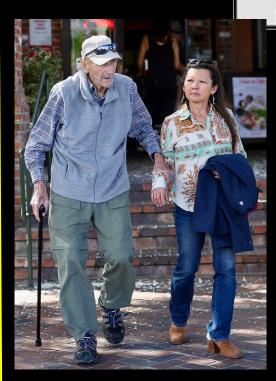




Simon Lindley 1948 - 2025

Simon Lindley was an English organist, choirmaster, conductor and composer. He was Organist and Master of Music at Leeds Minster from 1975 until his retirement in 2016, and Leeds City Organist from 1976 to 2017. He also played organ recitals and recorded with orchestras including the BBC Philharmonic. Lindley died on 25 February 2025, aged 76.





Betsy Arakawa 1959 - 2025

Betsy Machiko Arakawa was a Hawaiian-born American classical musician. She began her musical career at a young age, pronounced a piano prodigy, and she partook in several live performances and recitals before she retired from concerts in 1991 following her marriage to Gene Hackman. Arakawa and Hackman were found dead at their home in Santa Fe, New Mexico, on February 26, 2025.



Miguel Piñera 1954 - 2025

José Miguel Carlos "Negro" Piñera Echenique was a Chilean celebrity, night club owner and amateur musician, mostly a guitarist, who was the youngest brother of former Chilean President Sebastián Piñera. He participated in South America's largest music festival, Festival de la Canción de Viña del Mar, in 1983. He died from multiple organ failure on 28 February 2025, at the age of 70.





David Johansen 1950 - 2025

David Roger Johansen was an American singer, songwriter, and actor best known as lead singer of the seminal proto-punk band the New York Dolls. He is also known for his work under the pseudonym Buster Poindexter and for playing the Ghost of Christmas Past in Scrooged (1988). David Johansen died from cancer at his Staten Island home on February 28, 2025, at the age of 75.



Angie Stone 1961 - 2025

Angela Laverne Stone (née Brown) was an American singer, songwriter, actress, and record producer. She rose to fame in the late 1970s as a member of the hip hop trio the Sequence. In the early 1990s, she became a member of the R&B trio Vertical Hold. She became a solo artist, enjoying some success, and then ventured into acting in the 2000s. Stone was nominated for three Grammy Awards and won two Soul Train Lady of Soul Awards. Stone was killed in a traffic collision in Montgomery, Alabama on March 1, 2025, at the age of 63.



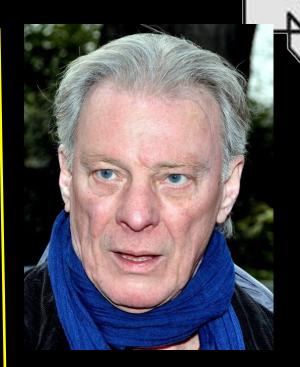
Paulito FG 1962 - 2025

Paulito FG, also known as Paulo FG, Pablo FG, (born Pablo Alfonso Fernández Gallo) was one of the original innovators of timba (a Cuban genre of music) and was a popular salsa and timba performer. Paulito began his professional career singing with Adalberto Álvarez and Dan Den. He then joined the band Opus 13, later going on to release multiple albums within the iconic timba style. Paulo Fernandez Gallo died on 1 March 2025 in Havana, Cuba after the vehicle he was driving was hit by a bus.



Joey Molland 1947 - 2025

Joseph Charles Molland was an English songwriter and rock guitarist whose recording career spanned five decades. He was best known as a member of Badfinger, the most successful of the acts he performed with. Following the death of Mike Gibbins in October 2005, Molland was the last surviving member from the band's classic line-up. By late 2024, Molland faced serious health issues. Molland died on 1 March 2025, he was 77 years old.



Herbert Léonard 1945 - 2025

Herbert Léonard, born Hubert Lœnhard, was a French entertainer and historian, who was principally known as a singer. He was also a specialist of Russian airplanes from World War II. Léonard died from lung cancer in Fontainebleau on 2 March 2025, aged 80.





Edip Akbayram 1950 - 2025

Ahmet Edip Akbayram was a Turkish musician. He participated in talent competition The Golden Microphone in 1971, later enjoying fame as a soloist through releasing several singles. He died of multiple organ failure in the intensive care unit of Haydarpaşa Numune Hospital, where he was treated for pneumonia, on 2 March 2025, at the age of 74.





Geraint Jarman 1950 - 2025

Geraint Jarman was a Welsh musician, poet and television producer whose career dates back to the early years of Welsh popular music. He recorded many albums as a solo artist and with his band Geraint Jarman a'r Cynganeddwyr. He died suddenly at the age of 74 on 3 March 2025.



Gerry Arling n.d. - 2025

Gerry Arling was a Dutch musician, known best as half of the Dutch electronic music duo Arling & Cameron. Their early music draws from French pop, spy movie themes, lounge, '70s light rock, Japanese Shibuya-kei and other music genres that are often associated with kitsch. Later albums incorporated more modern pop and electro influences as well as rap and dance. Gerry Arling died on 20 February 2025, at the age of 63.



Bekky Beekmans 1944 - 2025

Fred 'Bekky' Beekmans was a Belgian musician, known best as part of the Belgian rock band The Pebbles. Their success came about in the late 1960s, to a limited degree, though after managing to release from a restrictive contract they were able to release music into the United Kingdom to good success. The band split in 1974, with certain members starting their own projects. Fred Beekmans died on 21 February 2025 aged 81.

A Few Facts About Plastic Pollution



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 35 BILLION plastic

plastic water bottles are thrown away every year

Plastic constitutes approximately

90% SLA 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



YESSPENK

FEATURING THE CLASSIC LINE-UP
Jon Anderson Steve Howe Chris Squire Alan White Rick Wakeman



Narrated by Roger Daltrey TW0-DISC SET

Recorded During The 55th Anniversary European Tour On Stage And Off Stage, In Their Words And Their Music These Are The 'Wonderous' Stories Of YES The World's Finest Progressive Rock Band

E EXEMPT FROM CLASSIFICATION

DVD

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

GOVEDIA ELABEL FOR CONNOISSEURS

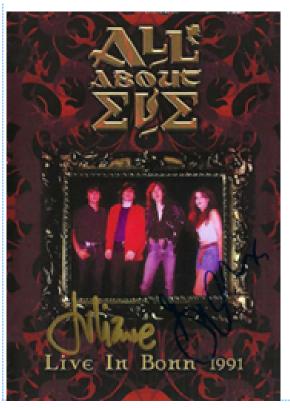
Anniversary European Tour, Yesspeak offers a 169-minute documentary about the classic progressive rock band Yes. The feature, narrated by Roger Daltrey, has a near three-hour running time allowing rather more depth than the usual rockumentary. Divided into 10 chapters the programme systematically covers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

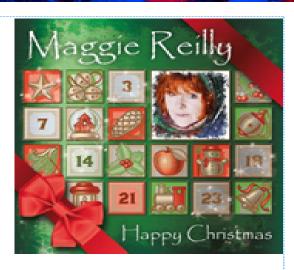
In September 1991 All About Eve had recently released their third album Touched By Jesus. It was a special album for a number of reasons. Firstly it was that all important third album and secondly it was the first album to feature new guitarist Marty Wilson-Piper. When the band rolled up at the Biskuithalle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

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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 stahwarts 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
- 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

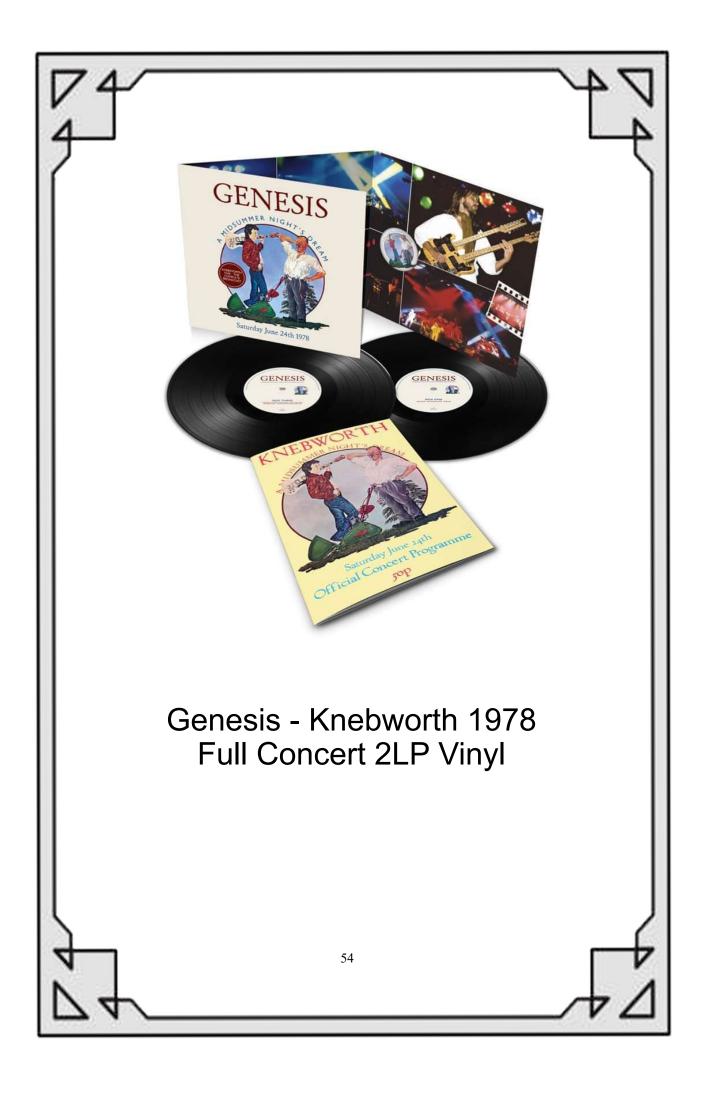
Maggie Reilly (born 15 September 1956) is a Scotti: Mike Oldfield. Most notably, she performed lead voca France" and "Foreign Affair", all of which were intern

Here Maggie sings some of our favourite songs and c

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

https://www.voutube.com/watch?v=vMkblNvL2xk





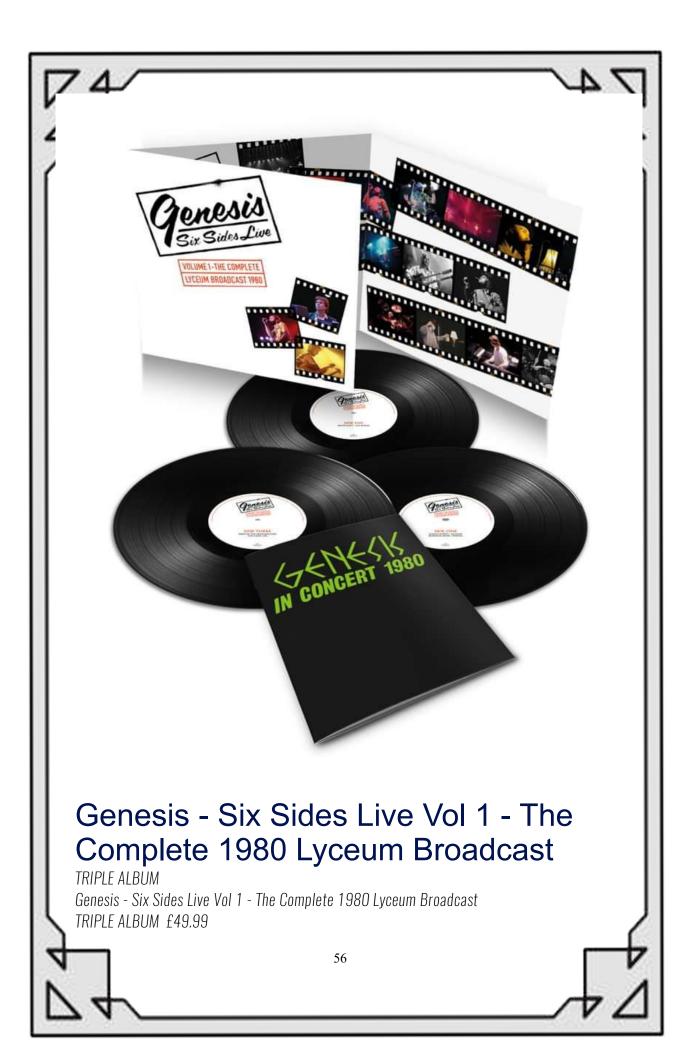


With the departure of guitarist Steve Hackett in 1977, Genesis were reduced to a trio. Yet with their ninth studio album, ... And Then There Were Three..., Phil Collins, Tony Banks and Mike Rutherford continued to expand the scope of what the group could achieve. Released as the album's lead single, 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

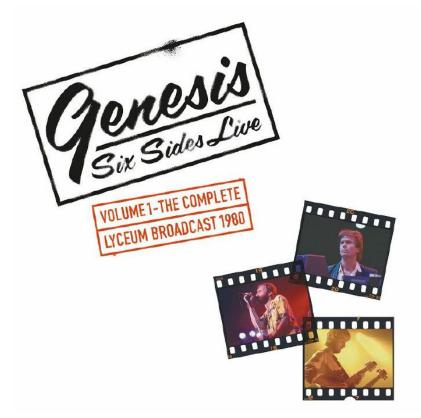


This is a deluxe edition mastered from the best available FM off air sources. Produced in a heavyweight sleeve, with contemporary artwork and visuals from the era and if that wasn't enough, this edition contains a faithful reproduction of the tour program from this tour the recording relates to.

Strictly limited to 1,000 units worldwide, pre order yours today as they are bound to sell out quickly

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





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

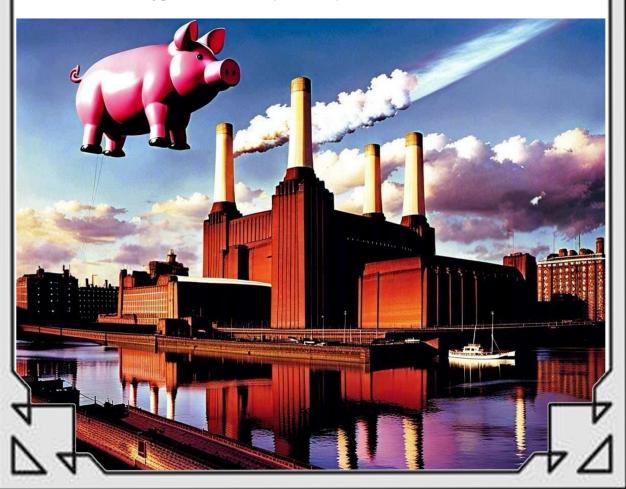
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from their traditional base of EMI at Abbey Road. Arguably one of Pink Floyd's least well recorded works it does however hold a fond place in many fans hearts and Animals has enjoyed a legacy — Roger Waters in particular reviving those tracks to shoehorn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

http://www.zazzle.co.uk/gonzoweekly



From danger to safety...

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

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

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

One more thing....

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

Jonathan & Brad









Triple Piragua By Mic Mountain Having been away from the music for a couple of months for personal reasons, it feels only right to kick off my eighth year of reviewing by clearing up some projects that I did not get round to doing in 2024, and to kick of 2025 I am bringing you an emcee from Washington D.C.

Mic Mountain is an Afro-Latino emcee and producer who comes from Native American decent. From a young age he spent time in local studios in the Washington area, honing his craft. His inspirations come from the likes of RUN-DMC, A Tribe Called Quest, and Redman, to name just a few. He blends his multicultural heritage with clever wordplay

and striking metaphors that span Hip Hop's past and Future. He already has three mixtapes and eight solo albums to his credit, including the one I will be reviewing here, with another in production and slated for release later this year. Along his journey he has collaborated with some of Hip Hop's greats, including Mellow Man Ace, Psycho Les, Prince Po, Thirstin Howl The 3rd, Tame One, Pace Won, Shabaam Sahdeeq, and many more.





Triple Piragua is his seventh solo album and was released back in August 2024. It boasts a Puerto Rican flavour throughout with a mixture of Boom Bap, Reggaeton and Latin Trap. The Album features production not only from himself but a wealth of other top producers including Domingo, Mr Scratch Hook, Rkitech, Hanzo Bladez, Joey Dynomite, DJ Eldermayne, Yo S Elf for TrakLite Productions, Starseed Beats, and A.J. Throwback. There are also a number of notable guest artist appearances including Psycho Les (Beatnuts), Chilo, 8ch2owens, Muñeca MC, The Microphone Prince, Thirstin Howl The 3rd, godhead the General, Jigsama Bin Rhymin, Aïda, Shabaam Sahdeeq, Nujericans, Fantazma, Kalashnikov Red, and Daso

This album is some eighteen tracks deep so, its time for me to get into this one and bring you my thoughts...

AfroCaribeño.

Triple Piragua is the third album in a series from Mic Mountain (the former being Piragua and Mas Piragua) and gets its title from the name of the Puerto Rican shaved ice desert. The album kicks off with the Triple Piragua Intro (La Rhumba), Bringing in elements that celebrate the classic dance, Mic Mountain drops a mixture of native Puerto Rican tongue alongside the usual English rap vocals. Domingo provides a banging boom bap beat that, alongside the vocals, immediately gets the blood and adrenaline pumping, making want to move in an infectious way. Psycho Les of the legendary Beatnutz joins Mic Mountain (who also produces) for Mucho

Swing. This one brings a horn heavy vibe over a solid drum beat and cuts which brings a smile and more movement to your body. This one really gives you a huge party vibe as Psycho Les and Mic Mountain go all in bringing you that Hispanic vibe, showing that these guys are as at home swinging in the club, on the mic, and will also get to swinging should you get out of line. Next up is Pastelones which features Chilo and 8ch2owens with production from Domingo. Now, if I have got the translation correct here, then this one translates to Paving Stones. The beat has a heavy boom bap feel, some solid cuts, with the horns and percussion than gives it that Puerta Rican edge. The pace of this one fuels the adrenaline levels once more as the track celebrates life, honing your craft, and making that money. Walking the path of life means there are a lot of stepping stones you need to negotiate, and you can do it with a little heart and confidence in who you are.

Puñetazo sees Muñeca MC feature with production from Domingo. This one translates to Punch, and you can feel that vibe in the way Domingo has crafted the beat and the horns, all of which have a punchy feel to them. This one is all about those who act up, thinking they are more than they truly are. The message here is that if you gonna act all macho, then you better be able to back it up because the punches that follow don't always come from a fist. Calle Soul is produced by Domingo and sees Mic Mountain on the first of several solo tracks. This one has a real infectious vibe fuelled by piano, horns and

wealth of percussion, all of which come together into club infusion. If you look at the translation of Calle, it means Street, so

this one brings you that Street Soul. When you truly listen you feel that come directly from personal experience, something that adds that feel of authenticity to things. The soul of the streets means many things from country to country and this one brings you a glimpse into that life through he eyes of Mic Mountain. Next, we have the short Prince Po en La Casa (Interlude) (or Prince Po in The House) which features production from Mic Mountain. Double Bass, castanets, and a funky beat provide the backdrop for Prince Po to drop some knowledge on you.

Bacardi (PR Rum) features The Microphone Prince and Thirstin Howl the 3rd alongside production from Mr Scratch Hook. The beat takes the forefront here and is heavy, alongside the cuts and horns, as the other samples seem to be in the background. It gives the beat a laid-back live sound that you can't help but nod to. Here you are treated to three emcees demonstrating their craft in two languages and showing just how accomplished they are, even if the fuel is that Bacardi rum. No Guantes (or No Gloves) features godhead The General and Jigsama Bin Rhymin, alongside Domingo on production. The horns take the forefront here in frantic style, firing up the adrenaline levels once more, as do the pace of the vocals. Here the gloves are well and truly off as these three emcees continue the in the vein of the last track as they display their rhyme styles with

aplomb. Just watch out cos if you duck the jab, you're gonna get hit with the hook.

As we approach the halfway point of the album it's time for Aïda and Shabaam Shadeeq to step up while Rkiteck takes over production duties on El Pasito (The Step). Once more the horns take the forefront here as the beat has a more relaxed edge to it. As you listen to this one you realise that its all about the steps you take, not just on the dancefloor but also those you take through life. Just as you need to learn and be precise in the steps you take on the dancefloor, you need to be just as precise with the steps you take in life. Can it be that simple a message? Listen and see if you agree.

Sickologia features 8ch2owens with production from Hanzo Bladez. The beat here is heavy but, there is the horns and keys underpinning it that give this one an almost entirely different vibe from the rest of the album with a far eastern edge. This departure from the album's vibe works well here with the focus taking a look at mental health, a subject that needs to have more of a light shone on it and the more we see this, the more we are likely to open up about our own struggles. After that brief departure from things, it's back to proceedings with What We Look Like? Where Joey Dynomite provides production and the Nujericans feature alongside Mic Mountain. This one is more upbeat boom bap with an almost orchestral edge to the sound of the horns. This one is all about another solid display of wordplay, similes, and metaphors. For me, here, its not about what you look

like but, what you sound like, and this sounds fresh all day long. Mountain Time (La Fin De Noche) or, if my translation is correct, Mountain Time (The End of the Night) features production from DJ Eldermayne brings in that Latin trap sound, which for me anyway, gives this one a bit of a nerve tweaking sound. This track focuses on Mic Mountain noticing a beautiful woman and his feelings and observations about her and how he sees things going by the end of the night.

Baile Conmigo (Translated as Dance With Me) features Muñeca MC and is produced by Mic Mountain. This track has far more of the native tongue rap than other tracks on the album. Now I'm not going to say that I'm in a place to be able to translate every word but, from the title, I can guess that this one is all about seeing someone you like and asking them to come dance with you. It's an upbeat track that has an infectious vibe and is one of those times that makes you realise that its all about soaking up the energy of the music even if you do not understand the lyrics, you can just feel it. Oye Nena translates to Hey Baby and features production from Yo S Elf for TrakLite Productions. The beat is heavy on this one and backed by this mix of flute and guitar, which, at first, seems a little like it does not work, but as the vocals come in it all just works as one, getting you bouncing and nodding along. Mic Mountain gives us an insight into what it is to truly love someone and what you do for the love of that special someone. Que Bonita Bandera, which translates to What A

Beautiful Flag, features Fantasma and Kalashnikov Red joining Mic Mountain (who also produces the track). The sound of this one has horns, keys and more that reflects the sound of Puerto Rico. Its very energetic and upbeat, giving you this feeling you just wanna move to it. Again, this one has far more native tongue in the vocals but, there is a lot here about being proud of where you are from as you move through life, doing what you can to life your best life and be the best expression of who you truly are.

As the we move towards the last few tracks of the album, next is the albums title track Triple Piragua. Produced by Starseed Beats and featuring the harmonies of Daso AfroCaribeño, this one has that Latin trap sound and sees Mic Mountain reflecting the flavour of the Puerto Rican shaved ice desert in his lyrics. The penultimate track is Traviesa which has a number of meanings when you look for a translation but, one of those is Naughty, which does seem to fit here. Produced by A.J. Throwback this one has a more soulful edge to it and sees Mic Mountain speaking on all the women he sees around him. There is that playful side to this one, especially as I said the translation is Naughty, which would kind of relate to the naughty side of those women. I might not have this totally right here but, it does seem to fit but, forgive me if I'm wrong here. The final track is the Triple Piragua Outro Erex Remix (Bonus Track) which is produced by Mr Scratch Hook (aka Erex). Back to the boom bap feel this one sees Mic Mountain wrap up the album in style



with short little outro with plenty of energy that will either leave you wanting a rest or wanting more...

Overall, what can I say about this album?

Unless I am mistaken, this is the first time I have come across Mic Mountain, that I can remember anyway but, after listening through this album there are times you get a sense of the inspirations of the some of those great names that I mentioned at the start but, there are also moments when you a feel that the spirit of Big Pun is also in the house.

Mic Mountain is one of those emcees that has a way with words, similes, and metaphors. He uses his multicultural heritage to get effect and in such a way as it makes this album a very easy listen, even if you are not multi-lingual. Apart from the incredible wordplay, there was a lot of great references to his own personal experiences, something for me that is invaluable as it allows you to connect to him through his words and gives those words far more relatability.

Now, there are some musical styles that I'm not a personal fan of, and I did find the Latin trap to be a little outside my comfort zone. However, when you are an accomplish emcee and one of you aims is to bridge eras of Hip Hop, then branching into other styles of rap is something you will do. It might not be to everyone's taste but, that's not to say that the production or wordplay suffers in anyway, it does not and I am sure that there will

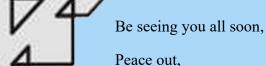
be plenty who find that style to their liking as it does have an energy about it.

With the majority of the album having a boom bap quality to it there is something in Triple Piragua to appeal to a great many ears. The energy and sound have an uplifting quality about it from top to bottom with the energy that is fused with the sound getting you moving throughout. If you are one of those new to Mic Mountains work, then this one will give a cracking introduction to the quality of his craft, definitely leaving you hungry for more of his work and more Piragua.

The other thing about this album is something that I have said a number of times but, it shows just how multicultural Hip Hop is. Not just that it shows the versatility of the Hip Hop sound, in that you can incorporate music from many cultures, and it always brings new depth to the sound. Here Mic Mountain keeps that Puerta Rican Hip Hop fusion alive while encompassing the newer sounds that keep the music new and fresh for the younger ear.

My huge thanks to Mic Mountain for reaching out to me and giving me this chance to review his work. From our conversations, he truly is a stand-up guy and someone I have respect for off the back of this, and I for one am looking forward to hearing more from him in the future.

A cracking way to kick off 2025.



Steve.

Postscript:

I have decided to add an extra observation here to give you all a little more depth.

Having had some brief email conversations with Mic Mountain, it became apparent that some of the translations were not on point. Now, this did not necessarily change the interpretation of those tracks but, one is worth noting here just so you can see part of the process I go through and how the research has something of an impact on my reviews.

For the track Pastelones, Mic Mountain gave me this "Pastelones translates to Puerto Rican Lasagna made of fried plantains instead of Noodles or Pasta. It's a metaphor I made up for stacking Cheese or Cash". I did pick up on the metaphor of cash, maybe not in exactly the same way though. Had I got this prior to the review then it might have changed my interpretation slightly, but it would not have changed by much.

When I am reviewing music with song titles etc, in another language, I always do my best to research the meanings of those titles. Because it is important to get the best understanding of what I am hearing and how I then interpret that. It does not always

mean that I nail the exact meaning of a track as intended by the artist but, what it does do is allow you to see how your own interpretations can be influenced by what you are hearing, especially once you get a better understanding from the artist and their basis for each track.

Steve, Infinite Sounds UK

February 2025

LINKS

Grab your copy of the album Here:

https:// micmountain.bandcamp.com/ album/triple-piragua

Mic Mountain Websites:

https://micmountain.com/home

https://triplepiragua.com/

Mic Mountain Socials:

https://twitter.com/micmountain

https://www.instagram.com/therealmicmountain

https://www.facebook.com/micmountainmusic

https://www.youtube.com/ @therealmicmountain



Mango Starseed in Mango in Euphoria With The Dirty Looks in the Peer Hat, Manchester

Alan Dearling shares some words and a selection of pics...

alan dearling



Mango is French, but currently based in London. She possesses oodles and oodles of self-belief and determination. She's been recording her own tracks and a few low-budget videos of her work and recently performed in Seattle at the Freakout festival. She's a survivor too. Before sharing images and a few thoughts about the gig, try out her video and take a peek into what she posts about herself and her art on her Facebook page. It perhaps conveys her 'essence' better than an outside observer can.

'Lovestruck' video:

https://www.youtube.com/watch? v=q84FG3qEP9M

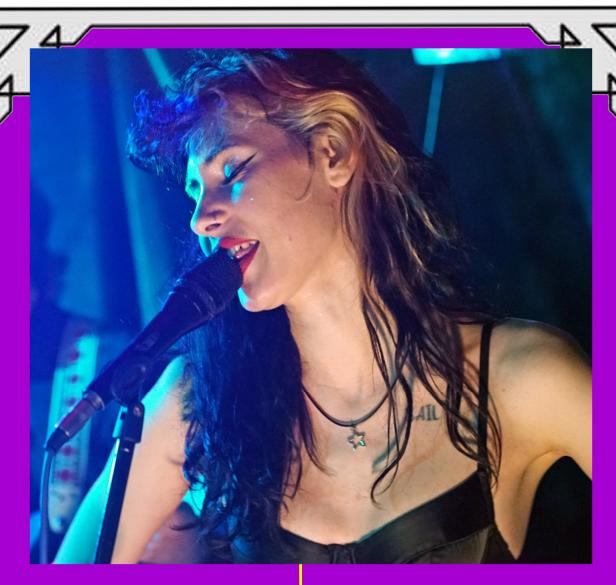
Artist/Model/Creator linktr.ee/ wangoineuphoria I DO NOT

READ MY FB INBOX THANK YOU

Rockstar at Mango In Euphoria Lives in London, United Kingdom From Paris, France

Mango Starseed: "The end of the pandemic created Mango In Euphoria... I am so proud of the woman I have become, 'cause God knows what happened back then. And God knows I never ever want to feel that way ever again in my life. B!tch you're a star. It was always about silver linings.

Your story matters. Never stop writing it - even if you crossed the road of the worse human beings on this planet and they have tried multi-



ple times to silence you, put you down, or even... completely hijacked your own unique creative identity and still monitor you every single day.
But thank you to all of the zombies of the planet - you made me want to continue, and most of all... You made me want to be myself even more."

Mango in Euphoria in Manchester was a four-piece outfit, including Mango out-front. Much of her time she models. She knows how she wants to look. Her set was burlesque as much as a musical performance. It was a show, ballet, raucous, theatrical, edgy and wayward. That's all part of the Mango in Euphoria experience. She's writing her own songs and has an EP in development. It's called, 'Lethal Lust', with track titles: 'Champagne Problems', 'Arm Candy', 'Lethal Lust' and 'Seattle'. These tracks are being honed live as she learns and perfects her craft.

On the Peer Hat stage, the band played well, Mango was eye-



catching, a visual feast, centre stage, which is where she wants to be, capturing the attention in a high-energy burst of effervescence. On her Facebook feed she described in advance "If you want a bit of ethereal sh*t and a bit of DIY n'importe quoi, you should make sure to come early at the door of @thepeerhat in Manchester."

It's probably best to leave the last words to Mango (again from Facebook):

"I've seen one of my photos shared on a group and someone who never came to my show assumed that I was, I quote "another s3xualised pop tard" yeah I'll show you what pop

tard I am Herbert [©]



And of course I am s3xual! Im hot! I have a great a\$\$! I can fvck whoever I want! Don't be mad!

Short video links (you may need to log into Facebook videos to view):

https://www.facebook.com/

manonjocelynbrd/ videos/616392637701925?

locale=en GB

https://www.facebook.com/

manonjocelynbrd/

videos/1191122042409689?

locale=en GB

And, a no sound one, at the conclusion (climax, possibly) of Mango's

performance:

https://

www.facebook.com/100017220065

249/videos/

pcb.1692600624657257/606675092

187805?locale=en GB





The Dirty Looks were the support band. Nice and quirky.

They are an all-femme, psychy-punk band, based in Manchester. They're very together, a tight music-making machine. They look and sound polished and professional, but still with enough raw, rough edges to make their music exciting. I wasn't sure how much of their set is their own original material, but they had plenty of Manchester support and are obviously a band on their way up!

_Here's a video of them performing live in 2024 at the same Manchester venue, The Peer Hat: 'Better': https://www.youtube.com/watch?v=AmukXJhv1Gs
And at this gig: https://www.facebook.com/steve.iles.35/videos/3873031316244334?
locale=en GB



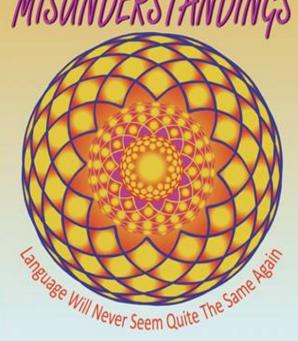
pect the Unexpec

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

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

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

Richard Foreman's WILFUL MISUNDERSTANDIN



Readers' comments:

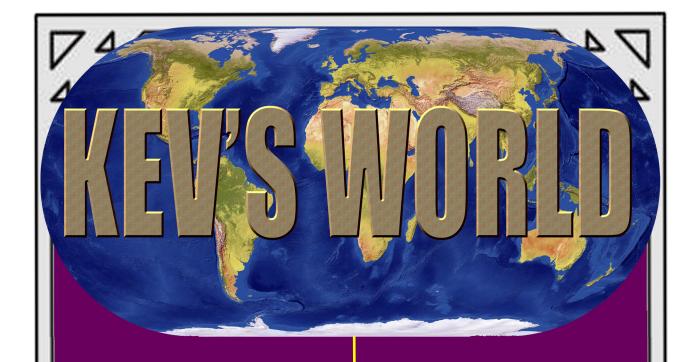
'Stories like dreams half remembered. tapping into a seam (or seeming) of the unconscious mind.'

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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 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

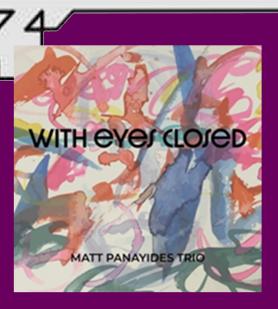


are literally music to my ears.

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 From the wooded not? realms of Northern Maine, Manic Abraxas comprise drummer Tom Bennett, bassist/vocalist/synth player Justin Hamm, and guitarist/ vocalist/synth player Dallas Seger and theyr 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 NWOBHM.

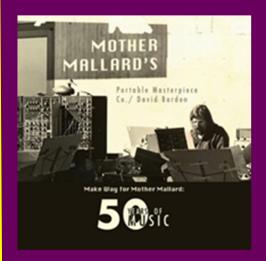
It is raw, unadulterated, and will be appreciated by those who prefer their music to be crusty and in your face with aggression and attitude at least as important as melody and performance. I can imagine their gigs are sweaty and insane with numerous walls of death and pits, and in that environment their 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 reharmonization, "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: 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 layers 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.

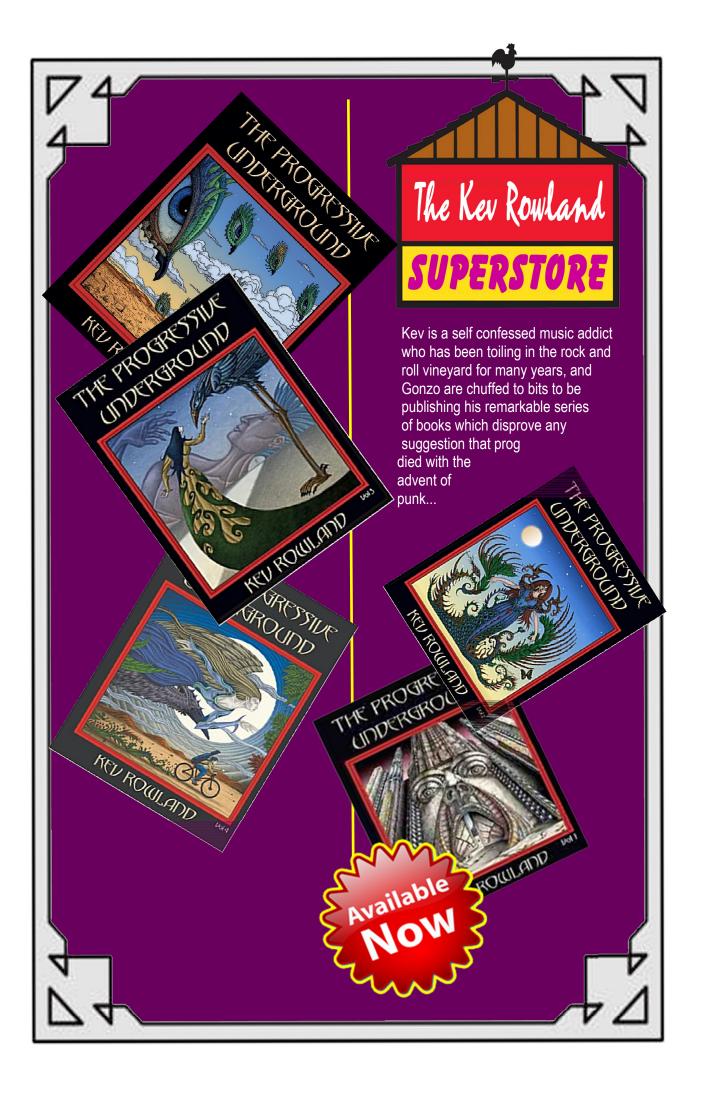


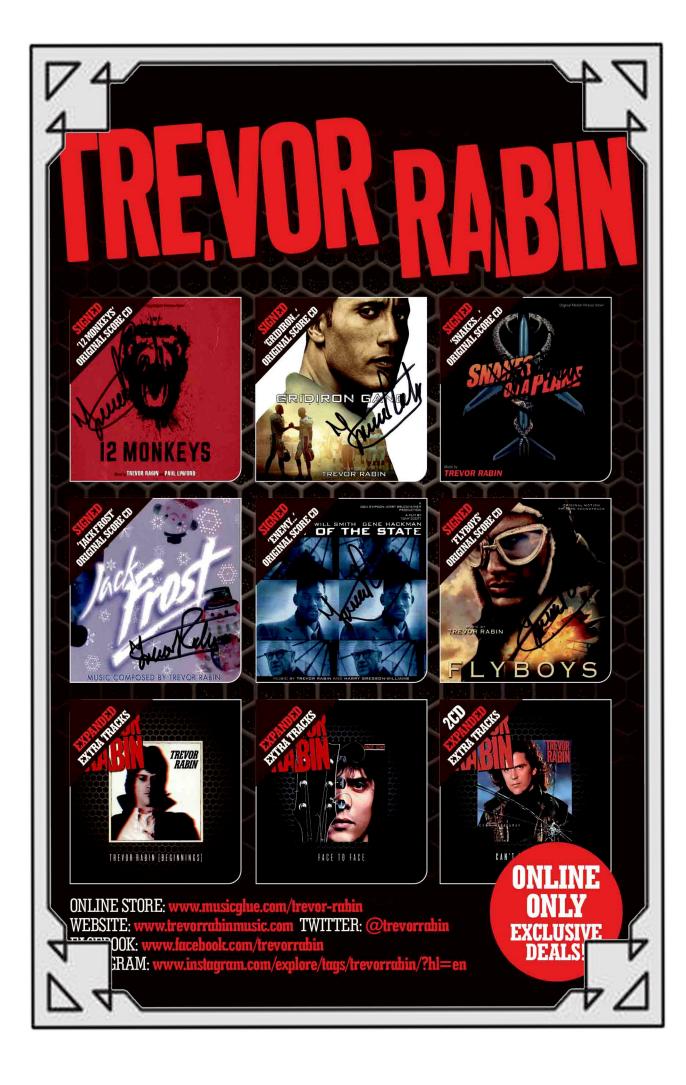
PIAH MATER UNDER THE SHADOW OF A FOREIGN SUN CODE666

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 indeed closing number (and "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.



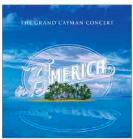








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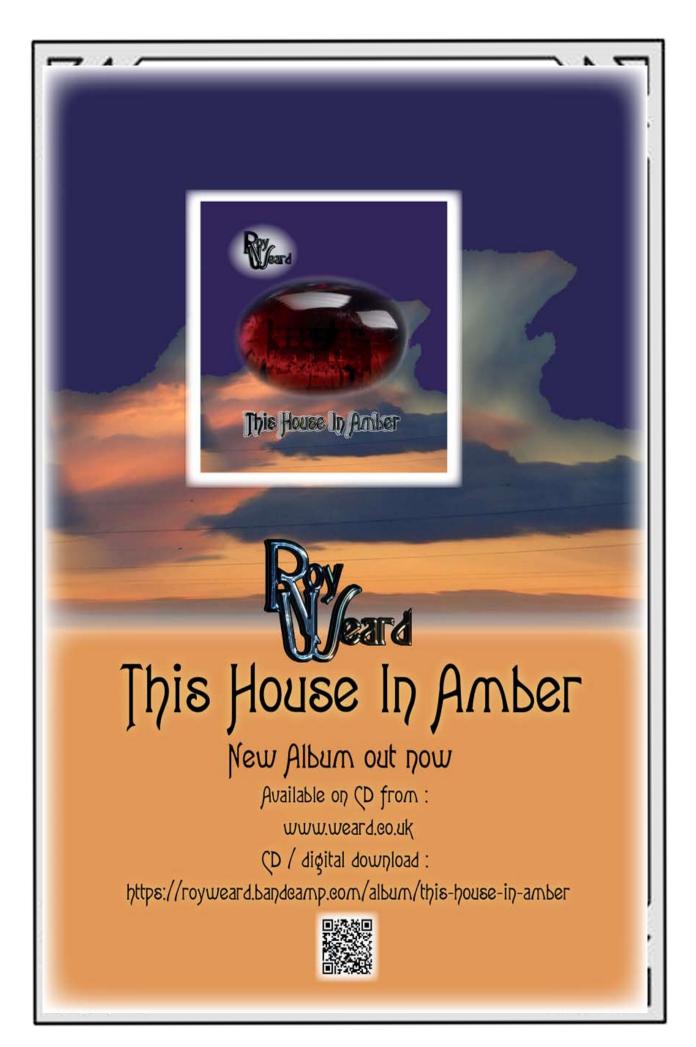
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In 1980 there were 1.2 million elephants in Africa. Now there are just 430,000 and 20,000 were killed last year alone to fuel soaring demand for ivory. About one every 20 minutes.

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

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

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

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

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

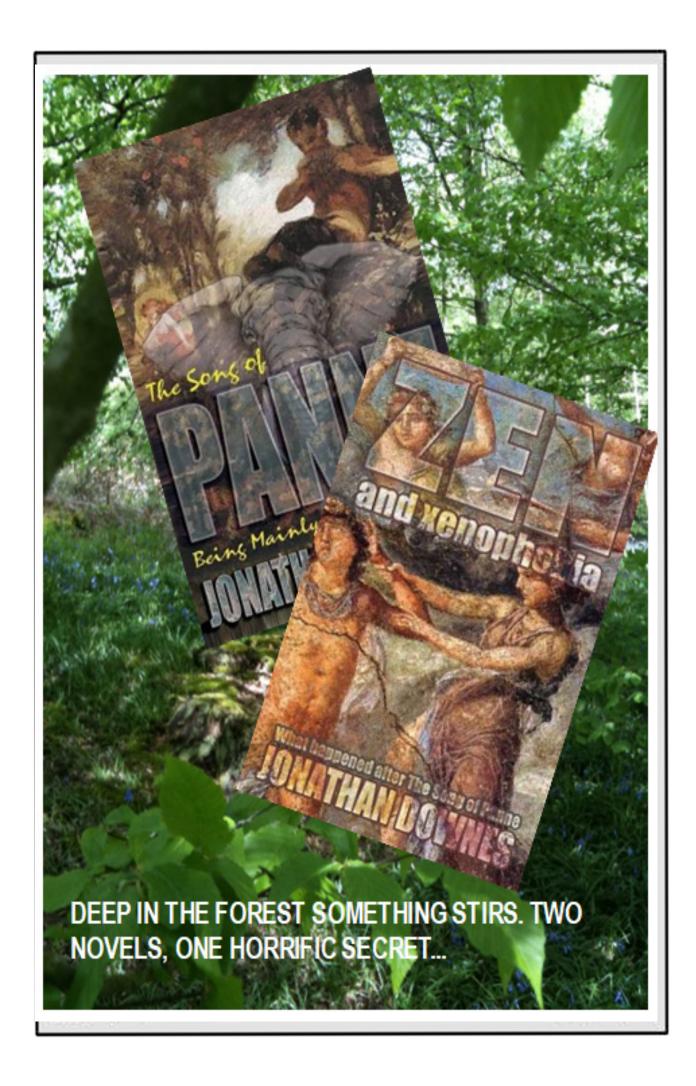
Asante sana (thank you very much),

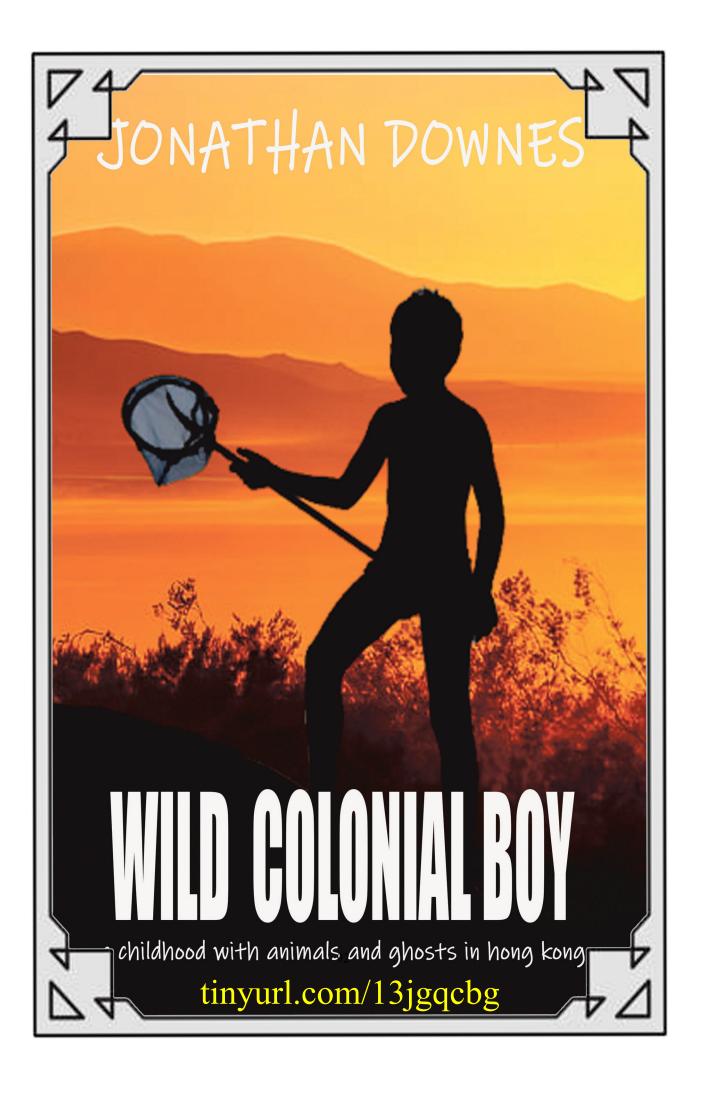
David Banks Director, Africa Region The Nature Conservancy

p.s. Start helping elephants today at nature.org/elephants and follow us on Instagram, Facebook or Twitter to get action alerts.









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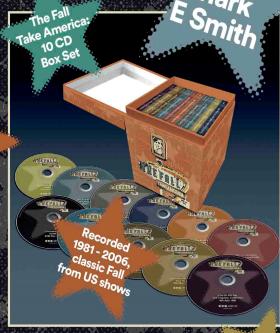
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Inside Number Three.

A Visual History of Apple Records

By Nigel Pearce



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.No3 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.

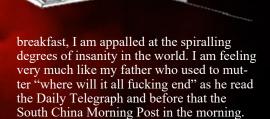
wailable to pre-order from www.insideandoutsideno3.com

Dear friends, here we are once again at the end of another issue. Thank you very much for supporting us for another fortnight. I am dictating this onto my trusty iPad in the car

park of the pharmacy attached to Bideford Medical Centre, which itself is attached to Biddeford and District Hospital, where I used to live for about six months in 1982.

It will come as no great surprise to the people who know me to discover that once again my foot has a bloody great wound on it, and is a partially infected. Everybody is doing their best to make sure I don't get sepsis, which I would rather avoid if I can possibly help it. But is not a particularly easy task to carry on with my ongoing activities as a writer, as a journalist, and as a webTV presenter in the new journalism, when I have the ever present spectre of a unilateral amputation hanging over me.

The situation in the world outside is frightening enough at the moment: A young gay member of my extended family who happens to live in Ohio tells me that he and his partner are having to make a run for it because it is no longer safe to be a homosexual in that state. Another younger member of my extended family who lives in South Carolina is facing rapidly rising prices, and a society so divided that it is hard to wonder how they will ever become unified again. And each morning when I read the news while I eat my



I am sorry to be on such a downer this week, but there is very little in the world about which I can feel very positive. At least music still works for me, to a certain extent at least, So I can listen to music on Spotify as around me Rome burns ever brighter. And because of diabetic neuropathy, I can't even play the fiddle anymore.

Pah!

See you next time, Hare bol,

Jon



