

GONZO

Weeklyish #649-50



JO-JO WAS A MAN

ISSN 2516-1946





#649/50

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*



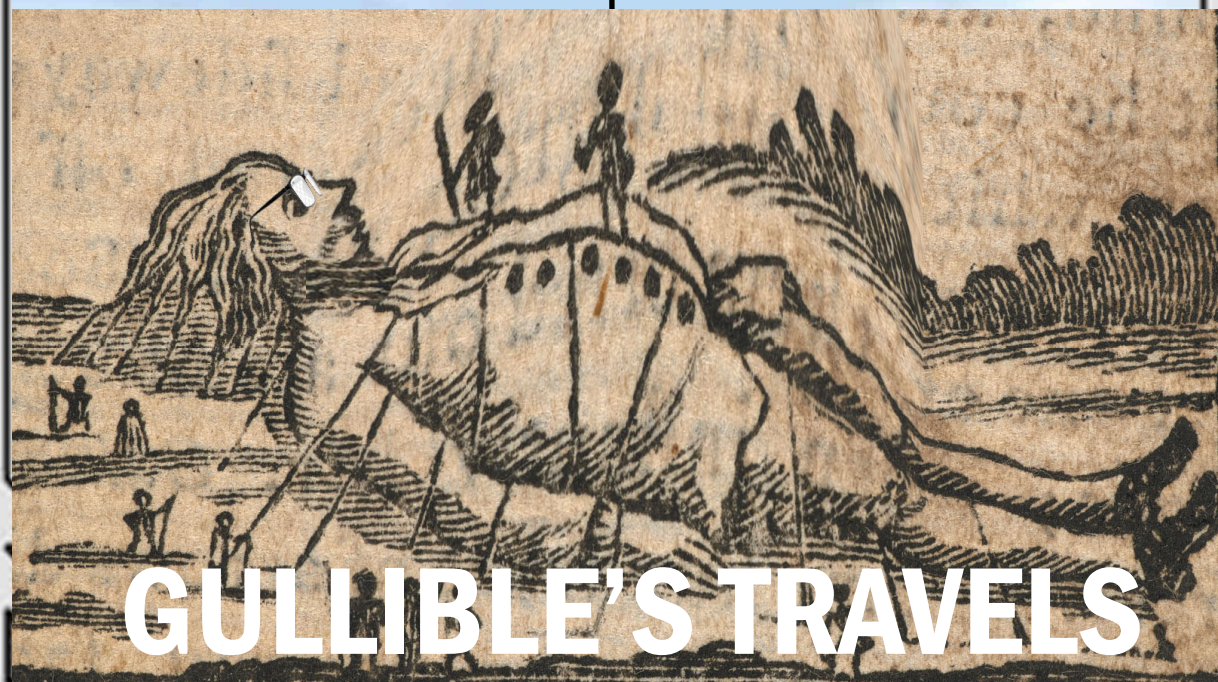
Dear friends,

Welcome to another issue of this singular little magazine. And this week, I am going to jump straight in. What do Badfinger and the New York Dolls have in common? I will give you a hint. Okay, it's not a hint. But I knew one of Badfinger, and also had email exchanges with a disgruntled ex-member. And I never met, nor indeed have had any dealings with

anyone to do with the New York Dolls. And I always rather liked the music of Badfinger, and always found the New York Dolls rather irritating.

So what do they have in common? It is very simple. Last week, the last living members of the classic lineups of both bands died. There are none of them left alive. Vale Joey Molland and David Johansen.

Bizarrely, the bands have more in common than one might have thought. Although Molland and Johansen both lived relatively natural lifespans, With Molland dying at the age of 78 and Johansen being three years younger when he died, other members of both bands died tragically young, and their deaths contributed to the mythos which surrounded the



band.

With the New York Dolls, in particular, the tragic deaths of so many members of the band contributed to a sort of heroin chic, which – like it or not – undoubtedly surrounded the New York Dolls for the vast majority of their career. Indeed, as Billy Murcia died before the first album was released, and was almost immediately immortalised in the lyrics of a song called *Time* by David Bowie...

Time, in quaaludes and red wine

Demanding Billy Dolls
And other friends of mine
Take your time

... It could well be claimed that

the band wore a figurative death mask all the way through the public persona. While on a brief tour of England in 1972, Murcia was invited to a party where he began overdosing on pills similar to methaqualone. Rather than calling for an ambulance, most attending the party departed quickly. The few remaining put him into a bathtub and ran the water, where he then drowned. He died before the New York Dolls recorded their first album and was later replaced by Jerry Nolan in 1973.

Rumours surround Thunders's death at the Inn on St. Peter hotel (formerly known as St. Peter Guest House) in New Orleans, Louisiana, on April 23, 1991.





Joey with Gonzo grande fromage Rob Ayling

Thunders apparently died of drug-related causes, but it has been speculated that it was the result of foul play. According to his autobiography *Lobotomy: Surviving The Ramones*, Dee Dee Ramone took a call in New York City the next day from Stevie Klasson, Thunders' rhythm guitar player. Dee Dee said, "They told me that Johnny had gotten mixed up with some bastards ... who ripped him off for his methadone supply. They had given him LSD and then murdered him. He had gotten a pretty large supply of methadone in Eng-

land, so he could travel and stay away from those creeps – the drug dealers, Thunders imitators, and losers like that."

Jerry Nolan died the following year, allegedly of a stroke and complications of meningitis.

Peter Ham from Badfinger had an equally tragic end. On the night of 23 April 1975, Ham received a phone call from the United States, telling him that all his money had disappeared, embezzled by his manager. Later that night, he met Tom Evans and



they went to The White Hart Pub in Surrey together, where Ham drank ten whiskies. Evans drove him home at three o'clock on the morning of 24 April 1975.

Ham hanged himself in his garage studio in Woking later that morning, just three days shy of his 28th birthday.

Eight years later, after an argu-

ment with Joey Molland, Tom Evans was the second member of the band to hang himself. Badfinger drummer Mike Gibbins, and Sylvain Sylvain, and Arthur "Killer" Kane bucked the trend, going to meet their maker because of natural causes in their 50s and 60s.

Both Johansen and Molland



had relatively successful solo careers which lasted well into their seventies. I interviewed Joey on three or four occasions, and – although I don't usually succumb to this vice – I was somewhat star-struck on each occasion. Not because of his solo albums, massively entertaining, though they were, and not even because of his work with Badfinger. But because these four conversations were quite probably the only chance I shall ever have of interviewing someone who worked on *All Things must Pass*, *Imagine*, and the *Concert for Bangladesh*. And, responsible and relatively respect-

able rock music journalist I am, I am above all a Beatles fan, and far more obsessed with the latter days of that band, and what happened next, than I should be.

Joey was a very sweet and kind interviewee, and was obviously used to people interviewing him and straying sooner than they should onto the details of his work with Messrs Lennon and Harrison. Let's face it. Once you have worked with two ex-Beatles, and had another ex-Beatle write a hit single for you, which ended up being a theme song for a movie featuring the fourth ex-Beatle, everything else you do in your life



fades into insignificance. This is a great pity, because all the Badfinger albums of something to recommend them, and all of Joey's solo albums are far better than one would have expected.

But whatever happened, both Joey and David, lived the remainder of their professional careers under the shadow of their dead bandmates. It wasn't their fault that neither of them suffered from the taint of mental instability which would make suicide or junkiedom a likelihood, or – the cynical amongst us might proclaim – a good career move. Because, even

30 years ago when I was still pretending to be a pop singer, young guitarists still sported the shaggy mane of Johnny Thunders. I don't actually know what hairstyles are *de rigueur* as far as young guitar slingers are concerned in these decadent days, nor – indeed – do I know what drugs they take, or more importantly, what drugs they wish to be perceived as taking. But I do know that both David and Joey spent the remainder of their lives with their ungrateful public wishing that they had had the decency to live fast, die young, and leave a good looking corpse.



And this, I think on tell us more about the mindset of the fandom is surrounding both of his bands than it does about the bands themselves. I sincerely doubt whether fans of Queen, for example, resent the fact that the other three didn't die of AIDS like Saint Freddie, and I will go on recorders saying that I believe that this unhealthy death cult is far more prevalent amongst fans of the New York Dolls, than it is amongst fans of Badfinger.

But, Pete Ham, Tom Evans, Johnny Thunder, and Billy Murcia will not grow older as we who are left to grow old and in the morning and at the ending of the day we shall remember them.

And in the meantime, I will remember the long distance relationship that I had with Joey Moland with fondness. He always treated me with kindness, even when I was asking questions that I'm sure he had answered 100 times before. I will miss him.

Hare bol

Jon



IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

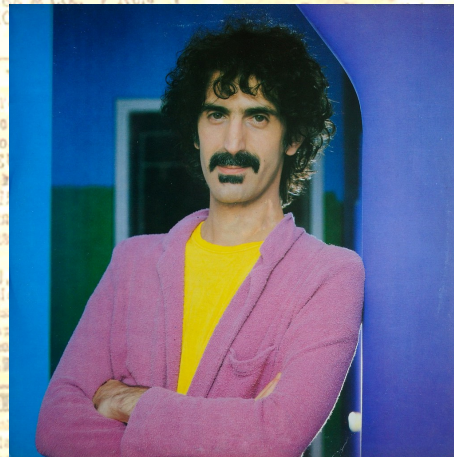
<http://www.bbc.co.uk/news/technology-26187730>

THE ^{gongz.0} 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 issue.

Gong's I See You was Daavid Allen's grateful farewell - Louder Sound
<https://www.loudersound.com/features/daavid-allen-gong-i-see-you>

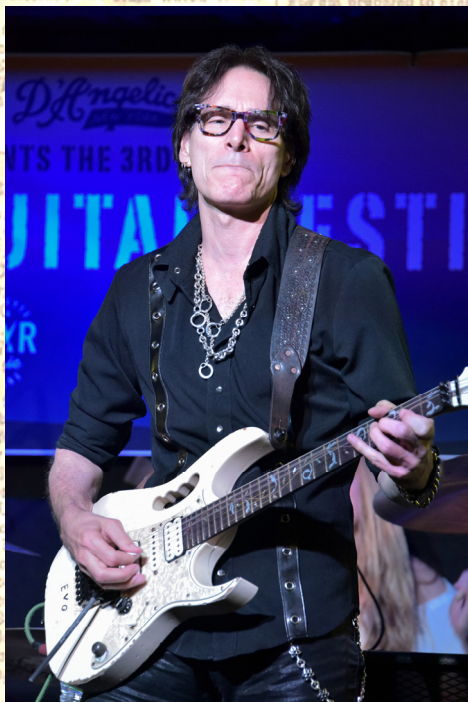
Months before his death from cancer, he encapsulated his unique vision in a forward-looking album, then left others to continue his work



Did Frank Zappa make or break his band? - Far Out Magazine
<https://www.faroutmagazine.com>

faroutmagazine.co.uk/was-frank-zappa-the-most-meticulous-musician-in-rock/

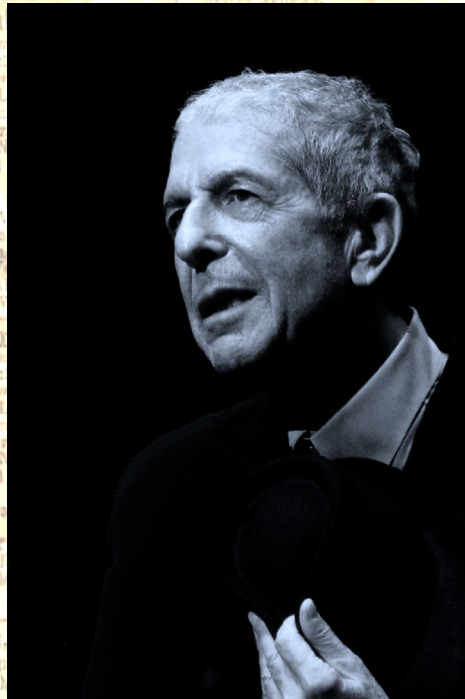
Frank Zappa had more in common with neo-classical composers than he had with rock 'n' roll. While his music was built around guitar-driven, bluesy ...



Steve Vai reveals what it's like to work side by side with fellow Frank Zappa alum Adrian ...
<https://www.msn.com/en-us/music/news/steve-vai-reveals-what-it-s-like-to-work-side-by-side-with-fellow-frank-zappa-alum-adrian-belew-on-the-beat>

tour/ar-AA1ziWuP

Steve Vai reveals what it's like to work side by side with fellow Frank Zappa alum Adrian Belew on the BEAT tour. Story by Janelle Borg. • 3w.



The one "giant hit" that upset Leonard Cohen's producer - Far Out Magazine
<https://faroutmagazine.co.uk/leonard-cohen-giant-hit-upset-producer/>

Enjoying a mid-career rejuvenation in the early 1990s, Canadian singer-songwriter Leonard Cohen toyed with a song from The

BART'S WORLD

Look what my favourite roving reporter sent me this wee, with the comment "Very good article Mate"....

Yes Drummer Bill Bruford Quit Music Over a Decade Ago. At 75, He's Back Behind the Kit

After a 13-year period in which he even sold his drums, Bruford returns with a new jazz combo and memories of making Yes's 1972 masterpiece *Close to the Edge*

Read in *Rolling Stone*:

[https://apple.news/](https://apple.news/A4EvgbUSFQnCs6uSyMdVg)

A4EvgbUSFQnCs6uSyMdVg

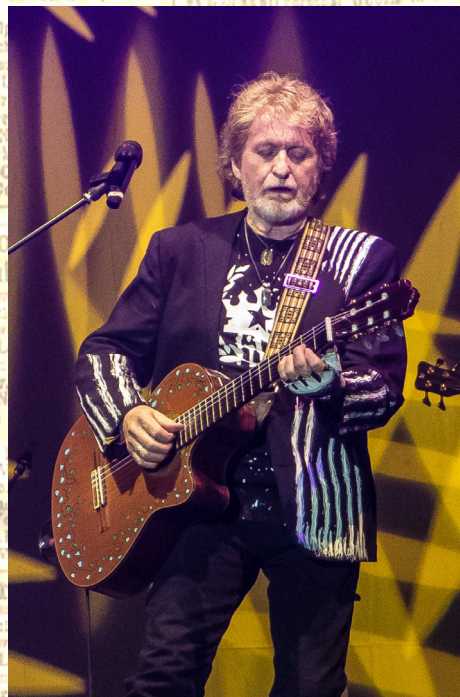
<[https://](https://apple.news/A4EvgbUSFQnCs6uSyMdVg)

apple.news/

A4EvgbUSFQnCs6uSyMdVg>



Future much to the



ALBUM REVIEW: JON ANDERSON & THE BAND GEEKS
Live - Perpetual Change

[https://](https://www.therockpit.net/2025/album-review-jon-anderson-the-band-geeks-live-perpetual-change/)

www.therockpit.net/2025/album-review-jon-anderson-the-band-geeks-live-perpetual-change/

ALBUM REVIEW: JON ANDERSON & THE BAND GEEKS
Live – Perpetual Change. March

14th 2025 - Frontiers. 15 March

2025 Mark Diggins. I' ...

Former Yes Frontman Jon
Anderson Extends 2025 U.S.
Tour

<https://973kkrc.com/ixp/295/>

p/jon-anderson-
extends-2025-tour/

Before Backing Tracks T-Shirt.
Regular price \$29.98. View prod-
uct. Revisiting Yes' First Post-
Chris Squire LP. Next: Ranking
Every Yes Album



**YES Legend JON ANDER-
SON Featured In New Interview
With Professional Opera Sing-**
er ...

**[https://bravewords.com/
news/yes-legend-jon-anderson-
featured-in-new-interview-with-
professional-opera-singer-vocal-
coach-elizabeth-zharoff-video/](https://bravewords.com/news/yes-legend-jon-anderson-featured-in-new-interview-with-professional-opera-singer-vocal-coach-elizabeth-zharoff-video/)**

Legendary Yes vocalist, Jon
Anderson, is featured in a new in-

**Close to the Edge
YES**

interview conducted by profession-
al opera singer and vocal coach
Elizabeth Zharoff, ...

**Yes: Close to the Edge
(Super Deluxe Edition) (Rhino)
- review | Under the Radar Mag-
azine**

**[https://
www.undertheradarmag.com/
reviews/
close_to_the_edge_super_delu
xe_edition_yes](https://www.undertheradarmag.com/reviews/close_to_the_edge_super_deluxe_edition_yes)**

In 1972, Yes found the key to
the prog rock kingdom. With
Close to the Edge, as the band
reached the height of their early
phase's unique and





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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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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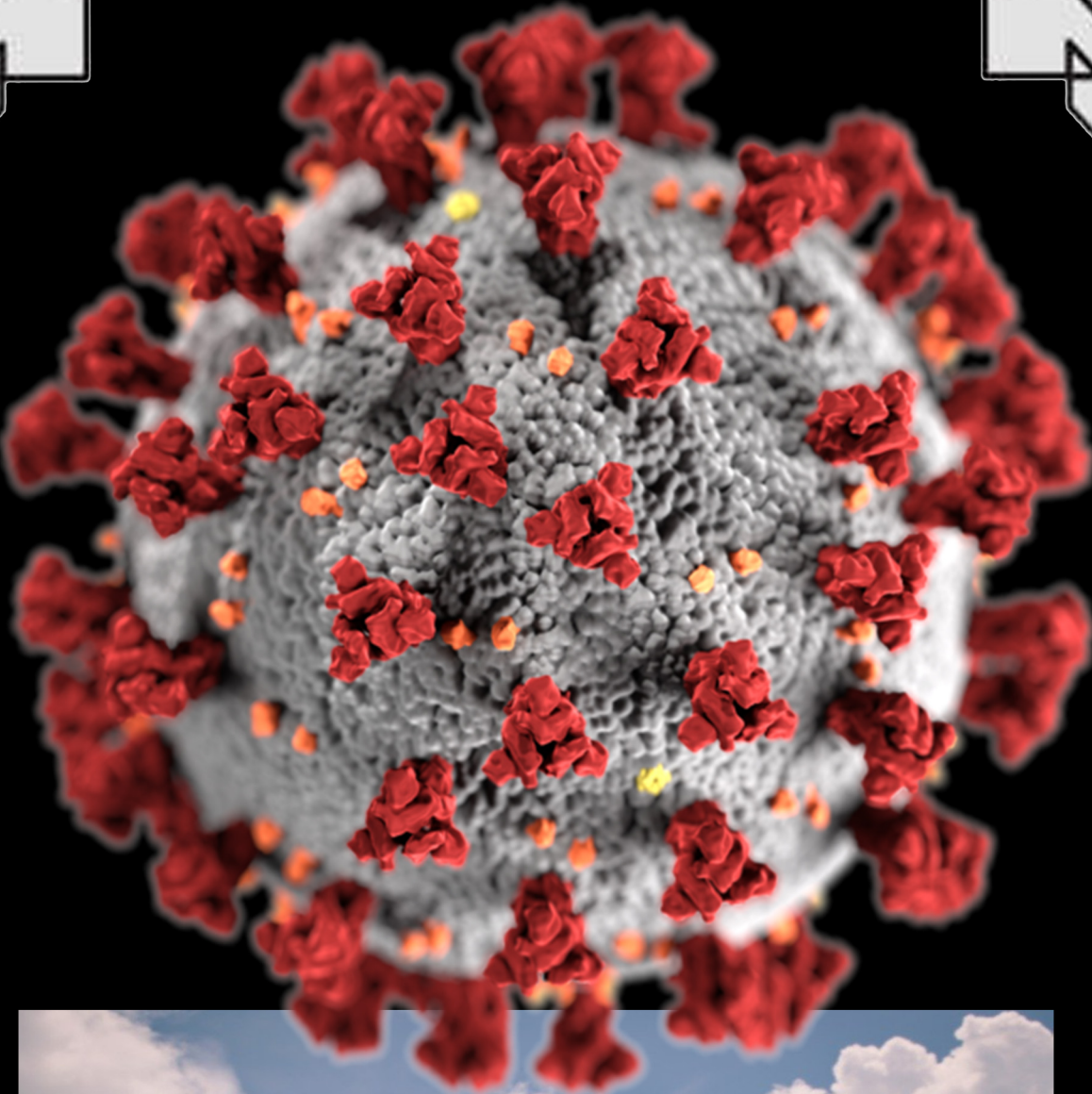
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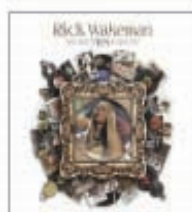
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TWO SIDES OF YES

Double CD set. The very
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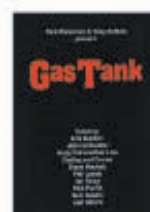
THE STAGE COLLECTION

Recorded live in August
1993 in Buenos Aires
HFG2014CD



TIME MACHINE

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

Double DVD set, Rick's
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and chat show
HFG2023DVD



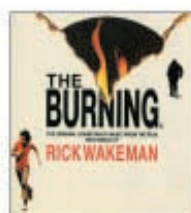
GOLÉ!

Soundtrack album
featuring Tony Fernandez
and Jackie McAuley
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COUNTRY AIRS

The original recording,
with two new tracks
HFG2014CD



THE BURNING

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



LURE OF THE WILD

With Adam Wakeman.
Entirely instrumental
HFG2013CD



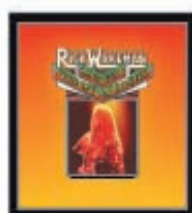
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A wicked and erotic
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With Jeff Wayne and
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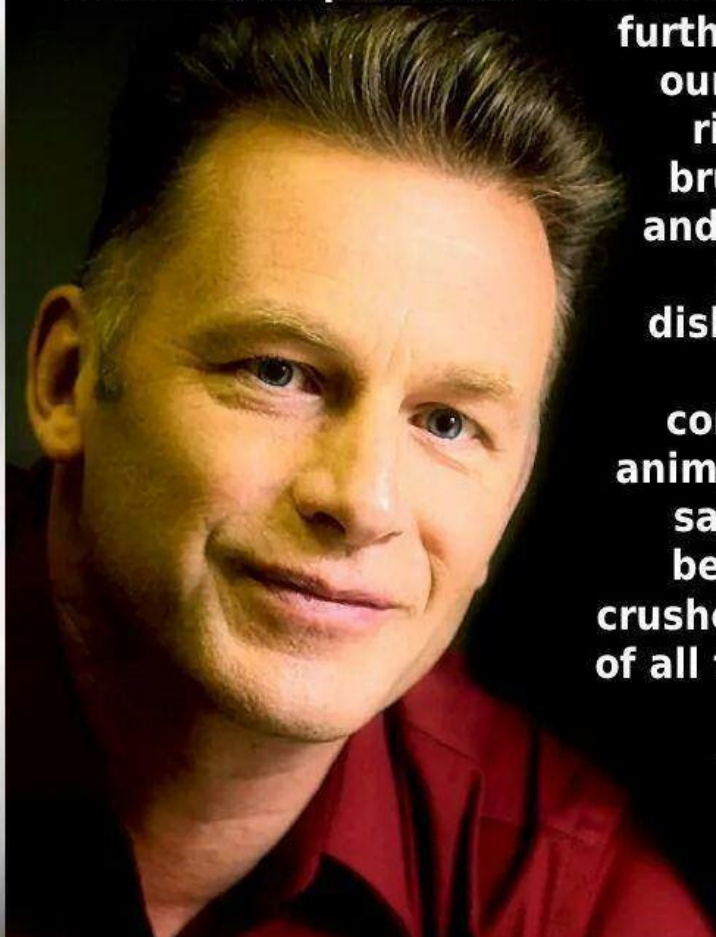
Available from rickwakemansmusicemporium.com
and all other good music retailers



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

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

-Chris Packham



stop.the.cull



Still

ON THE TRACK

Of Unknown Animals



2:02 / 51:38





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



I'M ON BOARD!

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



Butterfly
Conservation

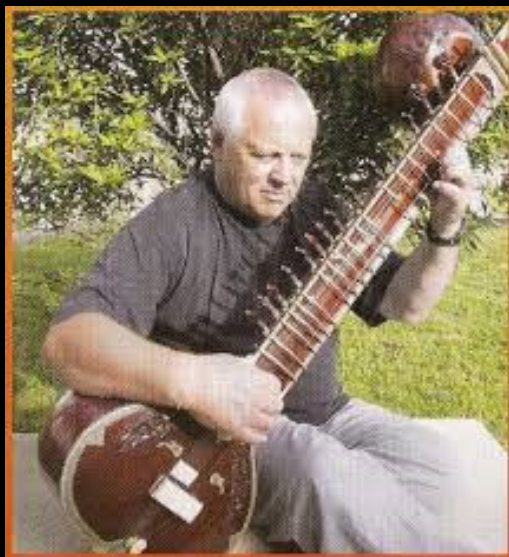
Saving butterflies, moths and our environment



2.02 / 01.00



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, choir-master, and organist. He began his career as a church organist, worked for the broadcaster Yle, and was artistic director of the publisher Musiikki-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

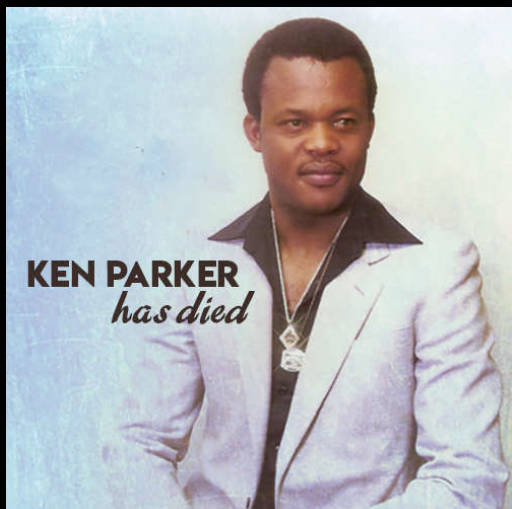
Khalil Fong Tai Tung was a Hong Kong-based American singer-songwriter and producer. Fong was notable for introducing a more sophisticated R&B and soul sound to the Chinese music market, drawing inspiration from artists like Stevie Wonder, Musiq Soulchild and Earth, Wind & Fire. Fong died in Dali, Yunnan,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



Gianni Pettenati
1945 - 2025

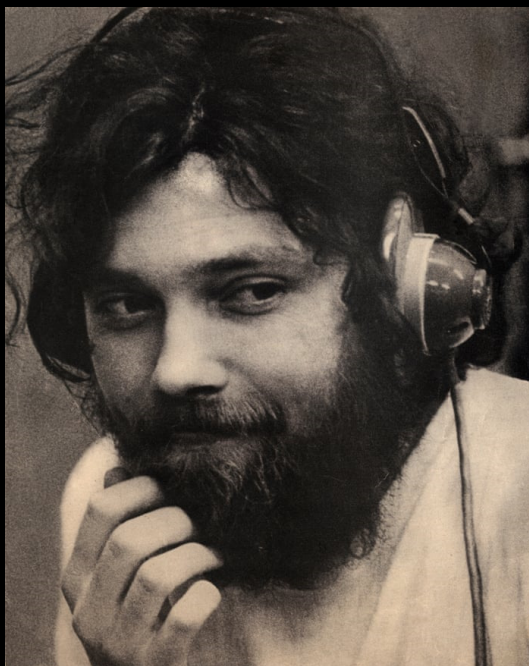
Gianni Pettenati was an Italian singer and musical critic. He is most famous for his Italian cover versions of great international hits. He was also the author of plays and books on the history of Italian music. Pettenati died on 22 February 2025, at the age of 79.





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.



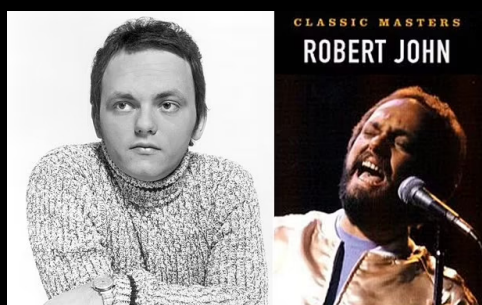
Chris Jasper 1951 - 2025

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



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4 times!

ONE MILLION

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



**35
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plastic
water
bottles are
thrown
away every
year

Plastic constitutes
approximately

90%
of all trash floating on the ocean



The average American
throws away
approximately

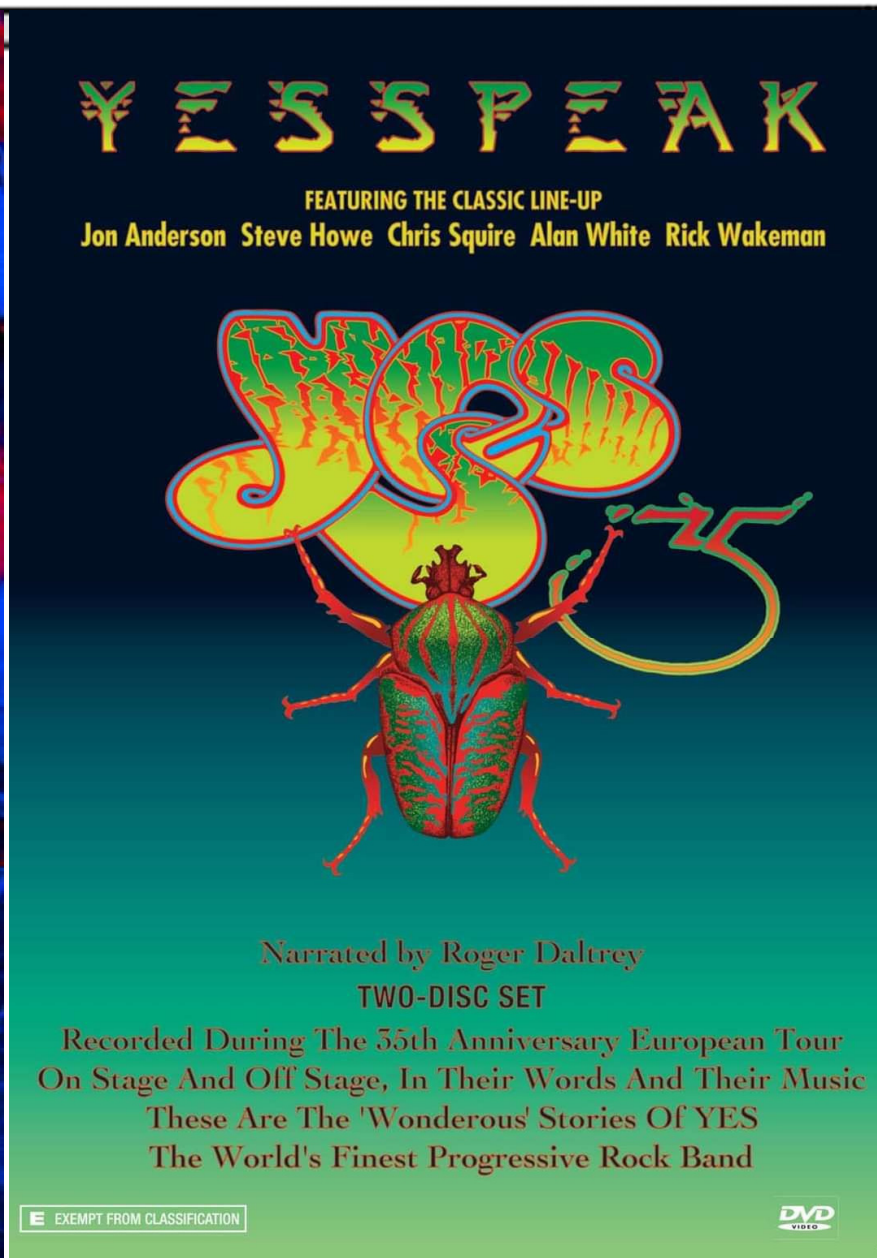
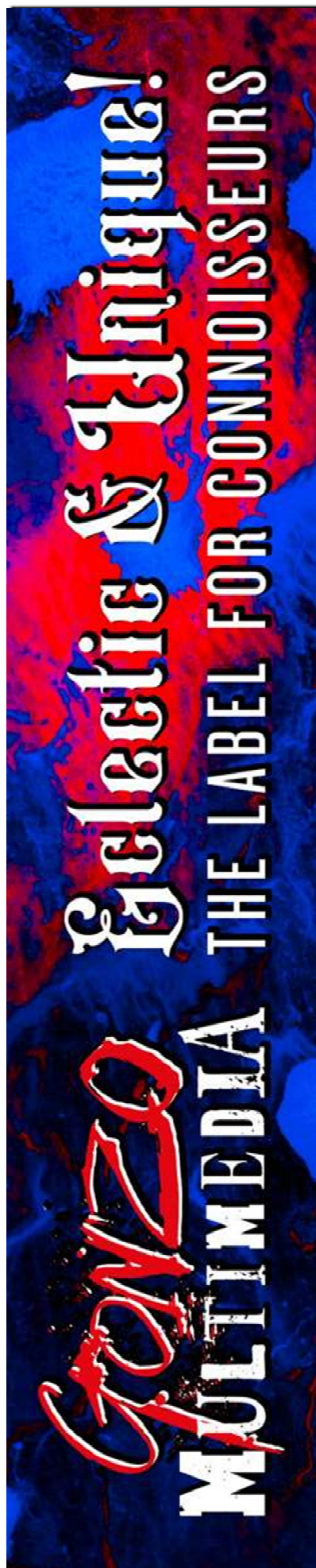


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50%

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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

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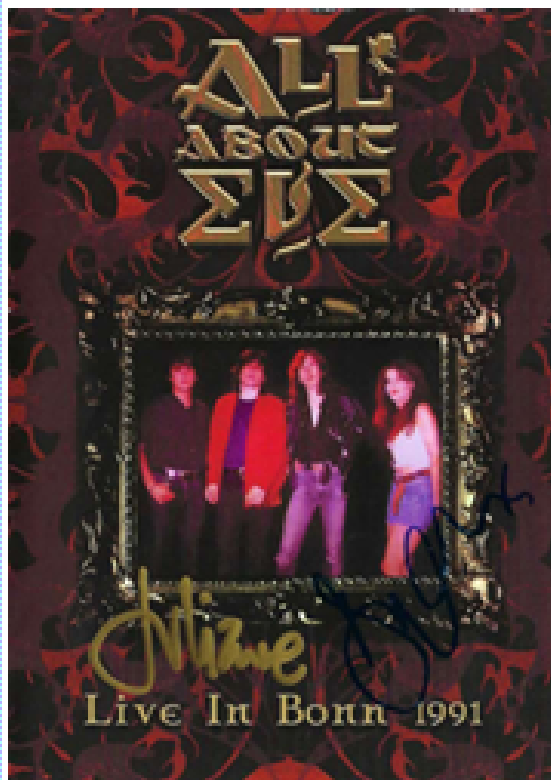
Anniversary European Tour, Yesspeak offers a 169-minute documentary about the classic progressive rock band Yes. The feature, narrated by Roger Daltrey, has a near three-hour running time allowing rather more depth than the usual rockumentary. Divided into 10 chapters the programme systematically covers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

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

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

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

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



All About Eve 'Live in Bonn' 1991 SIGNED DVD

Signed DVD.

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

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

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



Maggie Reilly - Happy Christmas

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

Here Maggie sings some of our favourite songs and c

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

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





Genesis - Knebworth 1978 Full Concert 2LP Vinyl

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

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

Track Listing:

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



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

TRIPLE ALBUM

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

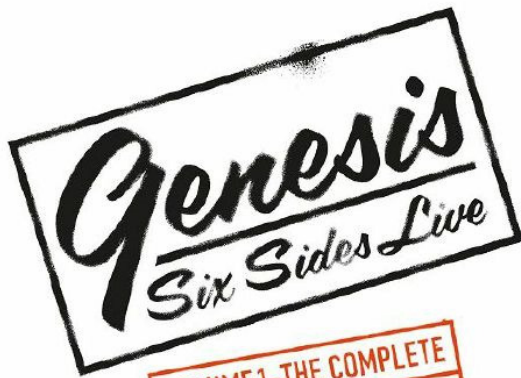
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Strictly limited to 1,000 units worldwide, pre order yours today as they are bound to sell out quickly

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*



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

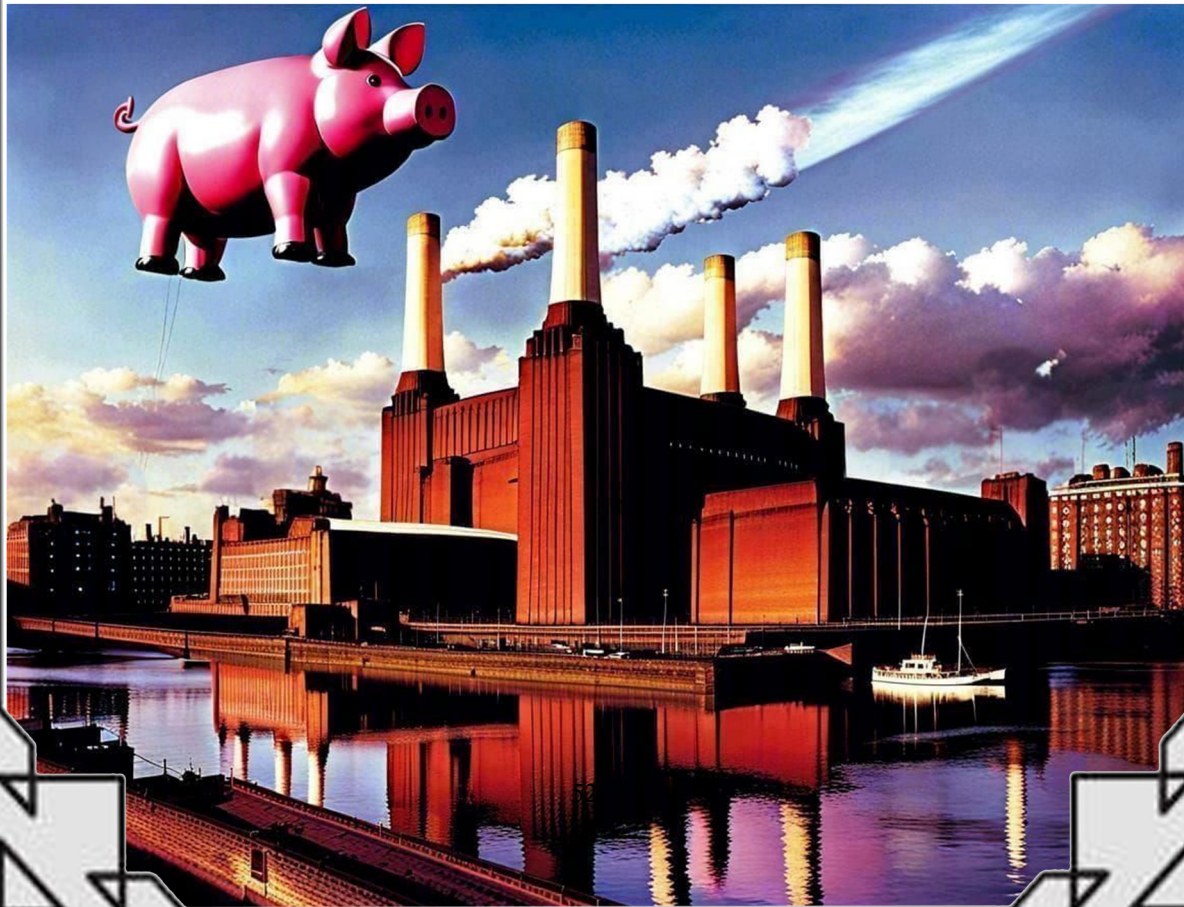
GONZO Eclectic & Unique! **MULTIMEDIA** THE LABEL FOR CONNOISSEURS

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

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

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

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



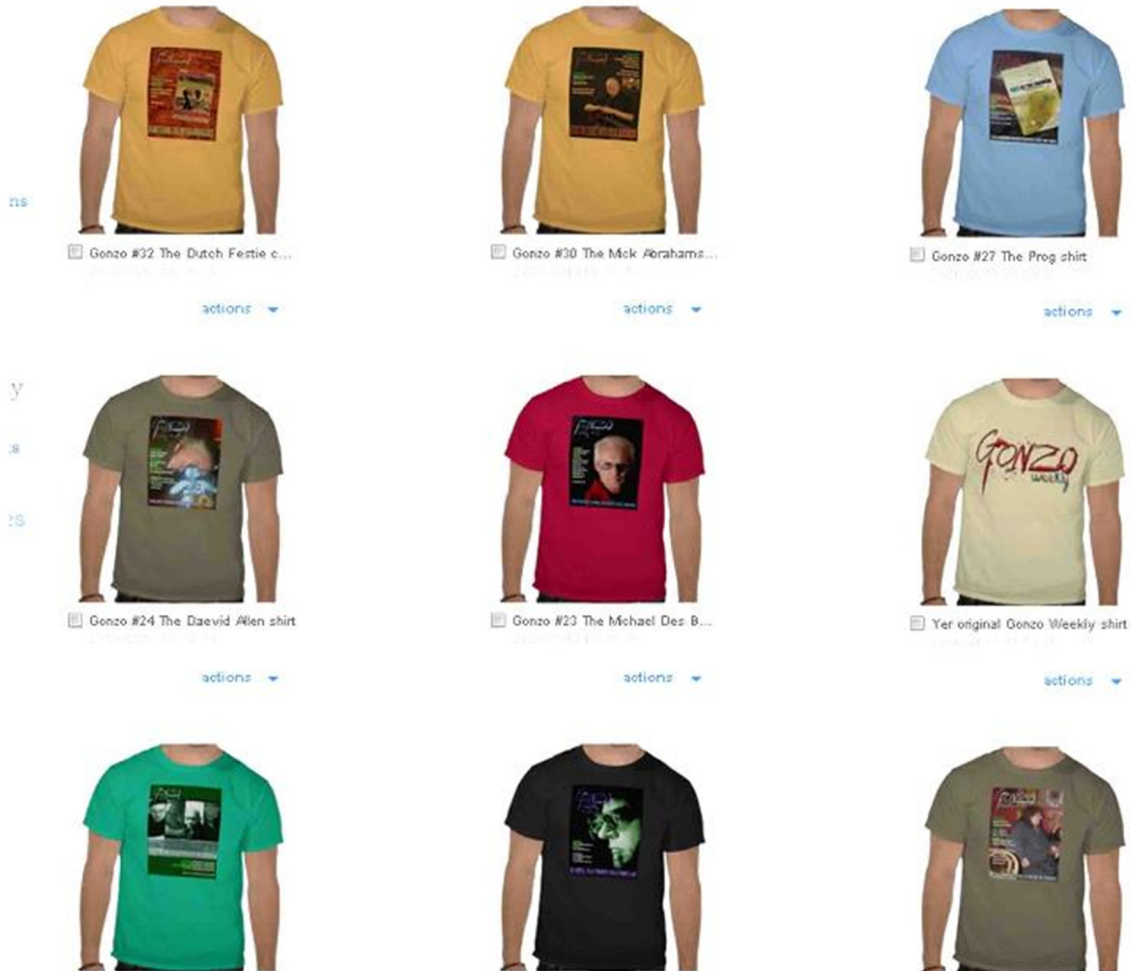


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Now, I don't know whether this is a good idea, a bad idea, or just an idea, but - as I believe you know - this magazine is put out each week on a budget of £25, and is free. It will remain free, but I would like to be able to generate some income so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

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

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

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

One more thing....

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

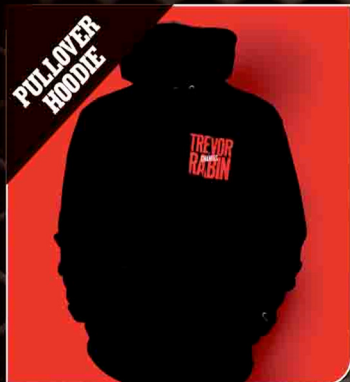
Jonathan & Brad



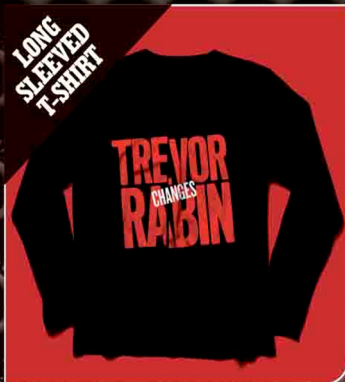
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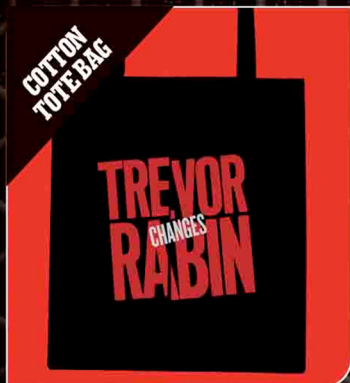
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Dead Earth 1.0

By
Dangerous Creatures

Dead Earth 1.0 is the latest release from Weaponize Records and comes from the hot new collective known as Dangerous Creatures.



The Dangerous Creatures are an “*Open Universe collective of musical creatives*” were founded by the legendary emcee and producer from the UK King Kashmere, and Essen (Germany) based producer Mimski. It is worth just dropping a short piece about each of them before I go on.

King Kashmere has been a huge figure on the UK scene for over twenty years, and during that time it has seen him create some of the most innovative and boundary-breaking UK Hip Hop with his distinctive wordplay and descriptive lyricism. Much of his work has been heavily influenced by his love for Sci-Fi, comic books and Off-beat Culture.

Mimski literally exploded on the scene in 2021 with her unique Lo-Fi production. This brought her an instant link

with UK Hip Hop and has since seen her work with most of the Uks top emcees. She always seeks to ‘push the envelope’ of music production utilising ‘experimental techniques’ that bring a somewhat ‘bone-crunching’ production style. **Dead Earth 1.0** will be her first produced work to be released on vinyl.

With Dangerous Creatures being a collective, there are some incredible features on the album in the form of Joker Star, Alecs DeLarge, Dan Peter Parker, Broomman, Ty Healy, Ramson Badbonez, Jazz T, Cappel, and Bigg Jus.

Dead Earth 1.0 has been on pre-sale but gets released digitally today, 7th March with physical copies shipping as well. The album clocks in at around 43 mins and is comprised of 13 original tracks and 3 remixes. Aside

“This is definitely going to be one of the standout albums of the year, not just because it has that genre bending sound but, because it also has an experimental vibe that keeps you rooted in the now while allowing you to drift off into other versions of reality. This is a very clever album that will undoubtedly stand the test of time.”

Infinite Sounds’ review of DEAD EARTH 1.0. by Dangerous Creatures





from the remixes all production comes from Mimski, and all features aside, all lyrics come from King Kashmere. Cover art and design is by the renowned US Graffiti and Poet-Graffiti artist Dalek aka James Marshall.

Now, with all that said, there is just one thing left for me to do, and that is to take you on my take of what could well be a musical journey through and beyond what you currently understand as spacetime...

We start our journey with **Existence**, a sonic masterpiece that is underpinned by a solid beat. As you listen to this one it seems to mess with your mind, taking all your thoughts about what existence might mean, ripping them from the depths of your mind, shaking them up and then casting them back again like some weird multi-universal game of Yahtzee. **Welcome To The Future** brings us more of a head nod beat that backs a wealth of electronic vibes which merge to easily carry your awareness along to vocals. King Kash-

mere brings a bleak dystopian vision of a future that, once on a time, might have seemed to be taking place in a parallel universe but, now we realise that it's not that far away and is only too real for us in the moment. Next, we find Joker Star and Alecs DeLarge featuring on **ZPM**. The beat and its elements hit you in a way that tweaks your nerves with a pulse, like heartbeat, which is strangely en-

gaging but, at the same time almost has you bringing your hands to your head to keep your mind from exploding. The word-play here causes your perception of reality to implode, sucked into a black-hole, and spit out on the other side into a reality you struggle to conceptualise. Now, if that wasn't enough, Dan Peter Parker joins proceedings for **CTHULU**. Sonic and electronic



elements combine with cuts and orchestral elements as Mimski takes us into a space that opens your awareness to a reality that might be inhabited by Lovecraftian entities. The vocals from Dan Peter Parker and King Kashmere take you further into this dark reality, filling your awareness with mind numbing visions of timeless entities that exist in a place you are now open to; these creatures seek not to take your body but, to invade your mind and stretch it a point that never quite breaks it, and just leaves you there...

Marduk brings a pounding beat that soon gives way to a mixture of sonic sounds that surrounds your mind creating a clean slate which is soon splashed with new visions for your mind to comprehend. Here, we are opened to Babylonian gods and their voyages among the cosmoses. Could there be possibilities of these gods being ancient astronauts who came to earth millennia ago? Who knows but, here we are once more, opened up to new ideas and visions of a past that impacts the future. Next up is the album's title track, **Dead Earth** which sees Broomman and Ty Healy briefly join us on our journey. Mimski grabs our attention with another mind twisting sound scape of sonic sounds that have you closing your eyes and allowing the words to focus your mind. The wordplay drags you into another bleak view of the future; one where you can only see through closed eyes and the visions the words paint in your mind. The **Dangerous Creatures Theme** is brought to us in the company of Ramson Badbonez and Jazz T. The bass is heavy as are the keys, the beat is gritty and gets your head nodding and

your adrenaline pumping. Here it's all about complex wordplay with similes and metaphors that seem to be born from a time before the universe existed but, somehow encompass the present moment we inhabit. Perhaps the Dangerous Creatures exist in the now but, are born of the energy that birthed the universe in its current and other forms? Depending on how you are listening to the album, **Collapse** is either the ending of the first part of the journey or just a stepping stone on its continuation! This short sonic interlude is comprised of a multitude of electronic elements that merge, twist and expand, in a way that pulls you towards flipping from one side to the next or just puts you into freefall for what's about to come next...

Our journey continues with **Entity** which has this electronic which seems to bring you back to earth in one moment, then in the next you're still floating among the stars; which one it is, is down to you the listener and where you are in the moment, you are the entity. **Oblivion 4000** features the legendary Cappel on a beat that has a definite boom bap feel but with elements that give this a soundtrack vibe too that brings the adrenaline to the surface once more. There seems to be two parts to this track as King Kashmere gives us a look at the world around us and how that effects and impacts our now and our future. The second part sees Cappel focus more on the individual and how focusing on the self is more important than allowing yourself to be affected by what comes from the world around you. Bigg Jus joins us on **Nekron**; the beat here has

this boom bap element but, Minski spins these streams around it that pull and stretch your understanding of the musical element you are hearing. We see comic lore deep in this one as Nekron is a DC super villain who is the personification of death. This one is like putting a comic book into musical form but, as you listen there are so many elements to this that could so easily be reflected in situations we see unfolding in society. **Pranging out** is another musical interlude that has Minski skilfully bringing a banging beat and then almost softening it into the background as the electronic elements come to the forefront and bring this sound which could find you travelling the depths of space or traversing the depths of your dreamscapes...

Dead Earth (O.R.K.O Click Re-

mix) is the first of three remixes on the album. This remix is a heavy bass vibe that is tinged with tubular bells, this creates a more oppressive air to the sound. This makes the whole idea of a dead earth, that you can only get a vision of though the words you hear, take on a far more desolate feel. The next remix is the **Oblivion 4000 (Kashmere Remix ft Jazz T & Cappo)** taking nothing away from the message within the original, the beat here is fused with organ notes and keys that give it a slightly darker edge; this gives more weight to the impact of energy from the world around us and cements the idea that looking within is critical for each of us. The final remix is the **Welcome To The Future (Alecs DeLarge Remix)**. This brings another edge to the vibe of the track; where has a more chilled edge to things but, the use of the high paced cymbals and ex-



plosion sounds, gives the whole thing a darker edge with something of Lo-Fi Grime sound too. The album ends with **Dead End**, this is less of an outro and more of a sonic / electronic vibe that seems to echo the very title of the track. It feels very much like you find yourself at an impasse, wondering if there is any way forward or if you should, in fact, go back the way you came...

aking your way through this album gives you a very real sense of traversing different versions of reality that not only make you question the notion of spacetime but, also give you a glimpse at the real possibility of how music, words and frequencies could have an effect on your perception of reality.

Dead Earth 1.0 is, without a doubt, a genre bending album that takes the notion of Hip Hop to a very different level. Some might even say it is not Hip Hop at all. However, the influence of Hip Hop is only too clear to see here. Yes, it is true that Mimski brings a whole new depth of production value to project, one that merges and fuses many different sounds in that Lo-Fi way, creating an overall sound that has a dark, heavy edge to it. Creating a sound like this works so well when it is the backdrop to what King Kashmere brings in the way of vocals. What King Kashmere does here is to merge all those eclectic influences and deliver something that seems to be as far away from reality as it is close to reality by the use of extremely clever wordplay and the use of similes and metaphors rooted in ancient mysticism, comic book lore and stories from minds of classic authors. He then merges all that with a deep

knowledge of what is going on in the world around us, twisting the narratives to take us beyond the now and throughout time.

This is definitely going to be one of the standout albums of the year, not just because it has that genre bending sound but, also because it has an experimental vibe that keeps you root in the now while allowing you to drift off into other versions of reality. This is a very clever album that will undoubtedly stand the test of time.

My advice here is to grab a copy now while you can, and get a handle on where it might take you. The release comes in classic Black vinyl as well as Yellow vinyl and Ltd Cassette too. So, don't sleep as they won't be around forever.

I give my humble thanks to Guy at Weaponize Records for bringing this one to my attention.

Now it's back to reality and I'll see you next time,

Peace out.

Steve



c.j.stone

Nominative determinism and the crisis of identity by

CJ Stone

Reg

What do Reg Dwight and Elton John have in common? If you're a fan, you'll probably already know that they are one and the same person. Reg Dwight was Elton John's birth name, the name his mum and dad christened him with and that he was known by during the years he was growing up.

His friend, Tony King, knew him before he changed his name. This is how he describes their first meeting:

It was at Dick James's Office that I first met Elton – or Reg as he was at the time. He was fantastically shy back then, wouldn't say boo to a goose. He didn't seem at all like the person who'd be charismatically wowing audiences in a few years' time; he was kitted out in a jean jacket and jeans – double-denimed if I remember.

Later, of course, Elton John became almost as famous for his outlandish dress sense as he was for his song writing. Here's King's description of him at Madison Square Gardens in 1974 when he welcomed John Lennon onto the stage:

Elton rose from his piano to greet him. His glasses were as large as John's were small. He'd been wearing a sort of two-piece jump suit, white and studded with sequins. By this point in the concert, the jacket had long gone and he was bare-chested, bar the sparkling pair of braces that were holding up his trousers.

How different this person is to the dowdy, double-denimed shy creature that King met in Dick James's office all those years before. It's like they are two entirely different people, two different characters occupying the same space, the same physical body. The only difference between them is their names.

When I interviewed King about his book, I asked him when the change took place? He said it was after a sell-out tour of the United States. He was being lauded as the next big thing after the Beatles. He said Elton John took



his style from other piano players, like Little Richard and Liberace. Piano players have a tendency to get lost behind their instrument and have to do something to bring attention to themselves, he told me.

The term “nominative determinism” refers to the way that people tend to gravitate towards areas of work that their name suggests. It was first used in the magazine *New Scientist* in 1994 after the popular “Feedback” column noted several studies carried out by researchers with remarkably apt surnames. These included a book on polar explorations by Daniel Snowman and an article on urology by researchers, Splatt and Weedon. This began a regular feature in the magazine where readers would send in examples of these career-name overlaps. The obvious follow up question to this has to be, can a change of name change your destiny? If nominative determinism is a thing, then maybe people who change their names

can change who they are or who they are perceived to be. That clearly seems to be the case with Elton John, who is obviously a much more expansive and confident person under his new name than he was when he was Reg Dwight.

I have a number of friends who have changed their names over the years. These include Rocky van de Benderskum, Jon Eldude, Lou Purplefairy, Mog Ur Krebs Dragonrider, Pixi Morgan and King Arthur Uther Pendragon.

Arthur

Actually the last four of those names can be lumped together, as they are all members of King Arthur’s Loyal Arthurian Warband (LAW). I’ve known Arthur since the 90s. We wrote a book together which includes the story of how he came to change his name. He was born John Timothy Rothwell. He was a biker, the president of a famous biker gang. One day he was in the squat that served as the clubhouse with

one of the members, someone they called the Whippet. He'd been having a crisis of identity. Who was he? He wrote all of his numerous names on a board – King John, Mad Dog, Bacardi, his social security number, his army number, all of the names he'd ever been known by – and handed the board to the Whippet. "I'm bored," he said. At the centre was the name King John. It was the name he was commonly known by at the time, after a local monument, Odiham Castle, known as King John's Castle, where they used to hold full moon parties.

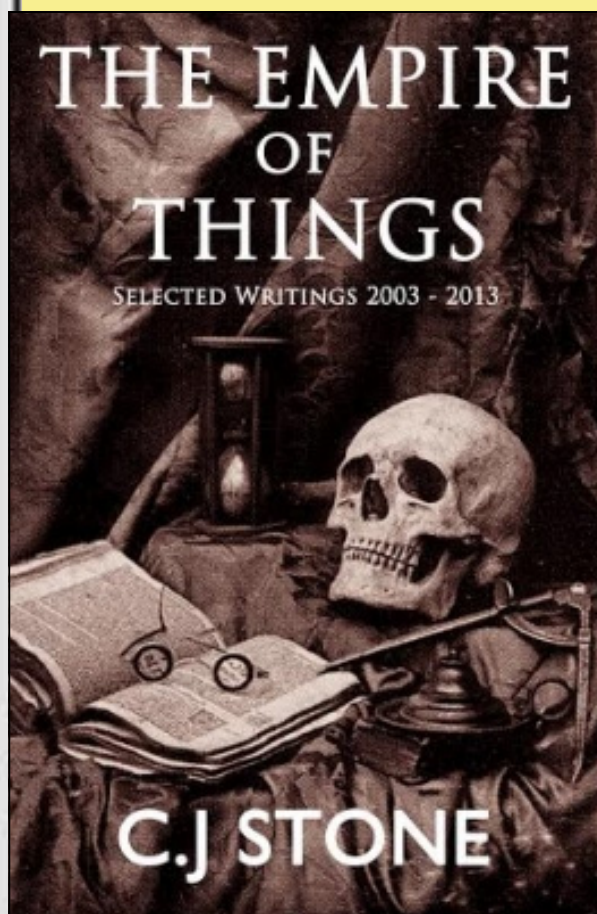
The Whippet said, "you're not King John, you're King Arthur." He'd been reading *The Secret Tradition in Arthurian Legend* by Gareth Knight. He threw the book over and Arthur started to read. Every time he turned a page a new phrase would leap out at him. It was like the book was describing his own

life. At the end of the night he was convinced that it was true and very soon after changed his name legally. Thus began his life as King Arthur Uther Pendragon. In the book we try to find explanations for this strange transformation. Is he the reincarnation of Arthur, we ask? Is there a spirit of Arthur that he is embodying? Is it a fantasy? Is it magic? Arthur own formulation goes like this: "there's a pre-Roman Arthur, a post-Roman Arthur and a post-Thatcher Arthur, and that's me."

Later a friend made another suggestion. He said that, by adopting the name, Arthur had evoked something – the spirit in the myth maybe – and that it probably came as big a surprise to Arthur as it did to everyone else.

Read on...

<https://whitstableviews.com/2025/03/15/whats-in-a-name/>



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"Wry, acute, and sometimes hellishly entertaining essays in squalor and rebellion."

Herald

"The best guide to the Underground since Charon ferried dead souls across the Styx."

Independent on Sunday



Power, politics and protest! The Whitaker Gallery

Alan Dearling makes his first visit to

the impressive collection of exhibitions and artefacts at this adventurous gallery on the edge of Rawtonstall in the Lancashire Pennines.

<https://www.thewhitaker.org/>

I had heard about The Whitaker from artist friends around my home area on the West Yorkshire/Lancashire border. And very recently I learned that the staff from the museum headed to The Blackpool Tower ballroom for the 'Visit Lancashire awards'. As they commented after the ceremony: "*We are overjoyed to share that The Whitaker Museum and Art Gallery took home the*

alan dearling





trophy for Best Cultural Venue/Organisation in Lancashire!"

What I found inspirational was the really organic and lively mix of local history, art, commentary on social and political change. And it's not just in one gallery, it pervades as a thread of consciousness throughout.

The first room I entered houses the 'Cabinet of Curiosities'. Indeed, the pieces on display evoke the particular

peculiarities of Victoriana. It's a mixture of the strange, the charming and the down-right ghoulish and macabre. And the signage and accompanying notes in this gallery and in the one housing the Whitaker collections of taxidermy, provide thought-provoking commentaries and offer explanations of how societal beliefs change and environmental principles along with them.





Contagious Acts had just been opened when I visited. It is a brand-new exhibition by acclaimed artist, Jamie Holman, and is

set to run until Sunday 1st June 2025. It's challenging, and is described as an 'immersive public installation'. It kicked off, with an opening participation event when the public were invited to fill one gallery space with marbles to make up part of the Contagious Acts exhibition. It certainly got me thinking about the relationship between workers, mills, power, politics, the police and government.

Here's how it is described: *"Contagious Acts interrogates the heritage, rituals and aesthetics of gathering—whether on the medieval battlefield, the dance floor, the factory floor, or the football stadium. These spaces remain battlegrounds of*

power and protest while also functioning as sites of cultural production and resistance."

It's very much about looking at history from the bottom up. Working Class histories and struggles. Collective political action and protest. The centrepiece of Contagious Acts is entitled '**The Forlorn Hope**'. The Whitaker have described it as,

"Towering almost four metres high, it is both imposing and symbolic. Holman references historical reports of rioters using marbles to disrupt charging police horses."

The horse in the exhibition represents the state, the upper classes, and how society is governed. The mar-





seum and gallery. The WUBC banner commemorates nearly 200 years since The Lancashire Rising, one of the most significant events of early nineteenth century Britain. The banner has been designed by textile artist, James Fox.

Here's how it is described in terms of its relevance and historical significance: *"The 200 years commemoration acknowledges four days from the 24th-27th April 1826 where tens of thousands of ordinary people rose up in protest about their severe poverty and growing threat of mass starvation. Following the financial collapse after the December 1825 banking crisis, where wages were low, unemployment was high, food prices were rising and the workhouses were full, handloom weavers and other local*

people made a desperate attempt to draw attention to their plight by destroying virtually all the power looms in the area."

All in all, the Whitaker Gallery and Museum is a nicely curated set of spaces. Thoughtful in its presentations and very thought-provoking indeed.





Expect the Unexpected!

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

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

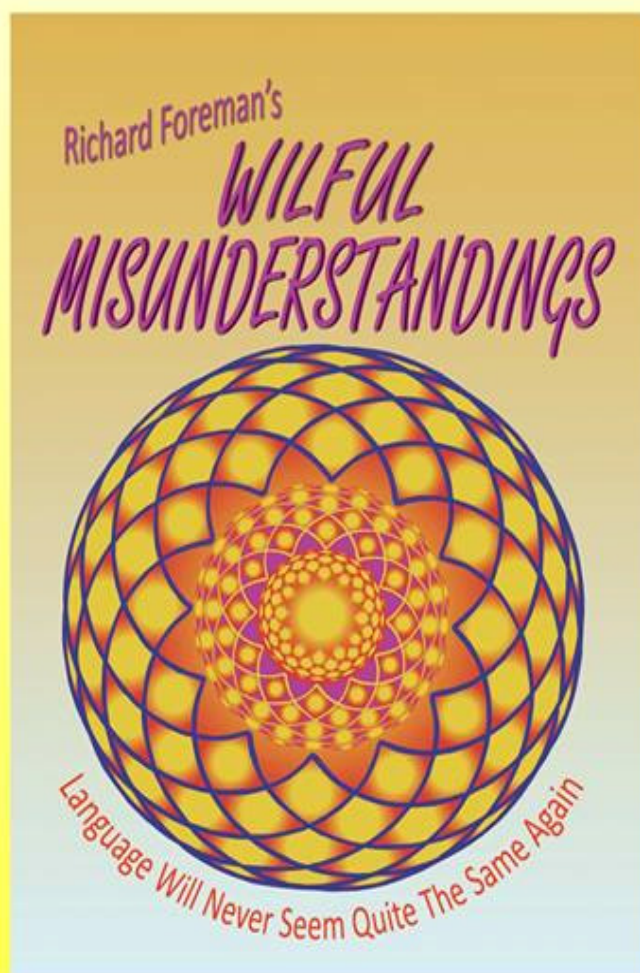
'Within five minutes of picking the book up I was immediately entranced.' (Jonathan Downes, editor 'Gonzo Weekly' magazine)

Readers' comments:

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

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KEV'S WORLD



VARIOUS ARTISTS LET'S HAVE A ROCKIN' CHRISTMAS VOL 9 BONGO BOY

This is the first album I have come across from Bongo Boy Records, and if they are all as interesting as this one, I can see I am going to be looking out for more from them in the future. It is not unusual for labels to release compilations at Christmas, and the next review I am going to write is

for a similar set, but it is great to see a label keeping up the trend over a period of years as I am guessing that given the title this is the ninth year they have put an album out of this type. Now, I do listen to a lot of Christmas music at this time of year given it is by far my wife's favourite season, and when we were putting up the first tree last week along with the decorations in the living room, we were listening to a Spotify selection. We may both be in our sixties but there are only so many times one can listen to the classics, while there are very few modern pop numbers I can stand, and she does not follow my interest in rock or jazz, but I can definitely see us playing this set together in future.

The reason for that is this may be in many ways an easy listening set, but we go through pop rock, Americana, country, instrumental, blues and a load more. There is a mix of Christmas songs we all know along with some originals, and it makes for a

wonderfully diverse and interesting collection. There cannot be many Christmas numbers with steel drums, but "Santa Jamaica (Jolly Old St. Nicholas vs Santa Jamaica)" by Fans of Jimmy Century have them in spades, and very pleasant it is too. Given it is currently 26 degrees Celsius here, it is way far more fitting to have music which makes me think of a beach than a snowstorm. I also discovered an old friend as well, as Steve Andrews (also known as the Bard of Ely) is here with the wonderfully catchy "Climb Through A Rainbow" and I have reviewed the Welshman's music in the past. I must confess to not knowing anyone else on this 15-track set before playing this, but the point of this style of compilation is to bring artists in front of people who may not otherwise have heard them, and this set works very well indeed in doing just that. The page on the website includes links to all the individual tracks and I suggest you check it out as this is enjoyable from beginning to end.



**VARIOUS ARTISTS
SPIRIT OF CHRISTMAS EIGHT
MELODIC REVOLUTION**

Nick Katona at Melodic Revolution Records also has a tradition of releasing a Christmas compilation, and here he is back with the eighth in the series. Unlike most compilations like this, there are no reworkings of classics (I hate to think how many versions of "Baby, It's Cold Outside" I have in my collection), but instead each of the ten tracks is an original recording, and only Juan R León gets more than one as he has been allowed two in this 57-minute-long set. This is not an album aimed at the mass public, but for those who wish to sit a little outside the mainstream. While most people will enjoy the poppy style of giGO (Nick – I owe you an apology, I may not have enjoyed the album but "Christmas Bells" is delightful and caused me to have a re-think), Orchestre Celesti is much more for those who enjoy following the twisting paths of music which is beautiful and moving in multiple directions, truly progressing.

We also get songs like the wonderful jangly and definitely very Christmas-y Don Schiff, who I will always think of being the solid rock of Rocket Scientists although he has been in multiple outfits and sessions, while apparently Refestramus ruined Christmas for everyone. I don't know all the bands on here, with The Round Robins and A Multitude of One both being new to me for example, while Stanislav and the Lion again show just how different they are with their music and story approach (which does always make me think of Hibernial, but here we have more instrumentation and a narrator as opposed to voice actors). This al-

bum has not been made available to purchase, it is just sat there on Bandcamp waiting to be discovered, so why not give it a shot at

<https://myrevolution.bandcamp.com/album/spirit-of-december-eight>.

As Nick so rightly says, MRR release “music you didn’t know you would love”.



VARIOUS ARTISTS RIPPLES IN TIME VOL. 2 MELODIC REVOLUTION

For those of you who have somehow not yet heard of Melodic Revolution Records, they are an independent label based in the USA who have been releasing music for more than 17 years. They are music fanatics and musicians who aim to deliver music which inspires...music that will stand the test of time, hence the title. This fifteen-track set contains 12 songs from this year’s releases along with three “hidden” bonuses and is de-

signed to show just how vital and important MRR in the current musical landscape.

The set starts with The Gardening Club and the excellent “Mr. Forster Reflects”. In an ideal world Martin Springett would have been recognised as much for his music as his art long before now, but the reissue of his 1983 album in 2017 has finally seen a wider public understand his talent, since when he has been releasing one gem after another. But as well as his Camel/Roy Harper approach we get the out and out modern prog of Overture, the delicate reflection and Floydian tones of Leon Alvarado, the pop of giGO, and then the melancholy and power of the mighty Captain of the Lost Waves. The Captain is another who has only recently started to really get the acclaim he deserves with the incredible ‘Beautiful Ugly’ which will surely be in many reviewers Top Ten at the end of the year (it is certainly in mine). How about a track from the immense debut by Emerald City Council which took many people by storm this year, or Babal, or Ten Jinn, or Colouratura?

I have reviewed most of the albums featured on this release, but having these tracks all in one place and time is a great reminder of how much wonderful music is out there for those prepared to look. There is no excuse whatsoever for not going over to Bandcamp and downloading this into your collection, as it has been made available totally free of charge!

<https://myrevolution.bandcamp.com/album/ripples-in-time-vol-2> Did I mention it was

free? Treat your ears to “music you didn’t know you would love”.



**MARGARET SLOVAK & CHRIS
MARESH
A STAR'S LIGHT DOES FALL
INDEPENDENT**

However much I love metal and rock music, there will always be a very warm place in my heart for acoustic as there is no room to hide, everything has to be perfect as otherwise it will be jarring and there for all to hear. Margaret and Chris started playing together in November 2023, recording this set just six months later. They very quickly bonded over shared musical experiences as both have Czech musicians as fathers, so they grew up in similar backgrounds where polkas could be playing in the house, or classical, or country.

With just a nylon-string guitar and

acoustic bass, they take us on a journey which is best heard on headphones as the use of space and reverb are essential to the pleasure of this, and they could well be lost where there is ambient noise intruding. They interpret classic carols such as “O Come, O Come, Emmanuel” and “Away In A Manger”, and also take the music on interesting asides by using the melody of “Greensleeves” within “What Child Is This”? (I know it is an 16th century madrigal, but it always makes me think of Ritchie Blackmore). Not all the songs are what one would consider to be traditional Christmas numbers as they close with “Hallelujah” which is an interesting choice, consider the subject matter (which is both holy and horny according to many) but there is no doubt they do a fine job.

It is certainly a beautiful album in many ways, and I look forward to one where they do not constrain themselves just to the season.



**PITCH SHIFTER
PEEL SESSIONS 1991-1993
COLD SPRING**

Yes, I do know the band these days are known as Pitchshifter, but originally, they spelled it as two words, and when these sessions were recorded for John Peel at the BBC Maida Vale Studios on 28th April 1991 and 30th March 1993 this is how they were known. The 1991 session was recorded during the same period that saw the release of the band's debut album, 'Industrial', with the 1993 session recorded around the time of its follow-up, 'Desensitized'. There was a line-up change between the two sessions so while JS Clayden, Mark Clayden and Johnny Carter are on both, the first session involved Stu Toolin and the 93 set, DJ Walters.

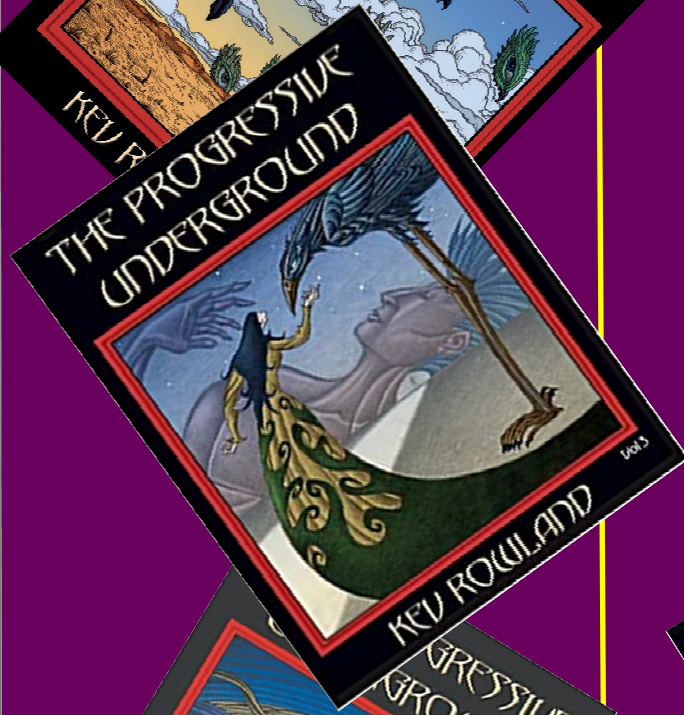
There is no doubt that Pitchshifter were, alongside Godflesh, the originators of the death industrial metal scene but this is not a release which has

stood the test of time. 30 years ago this was frightening music which was upsetting much of the metal scene, and it is no surprise they toured with Napalm Death, but listening to it now, the production does the band no favours whatsoever as it is incredibly muddy and consequently the power and passion is somewhat diminished. I remember reviewing them back in the Nineties and was blown away by what they were performing, but this does not represent just how important they were in the history of British metal. The band are still touring and have had the same line-up for more than 20 years with both JS and Mark still there, so catch them live and then decide whether you need this piece of history as while undoubtedly important it is not the best introduction to the band.

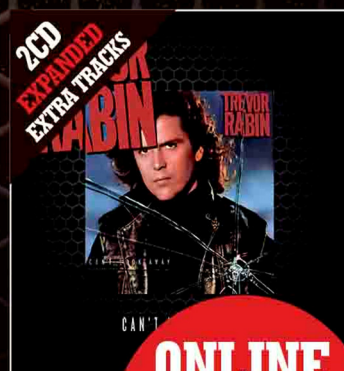
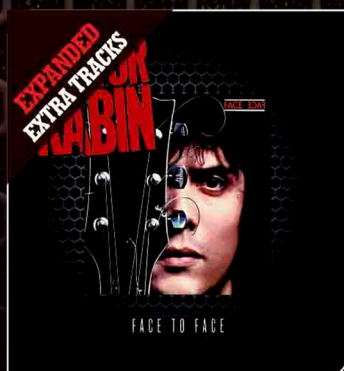
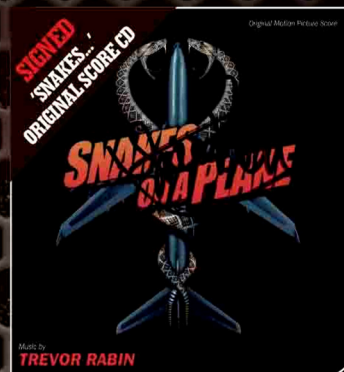
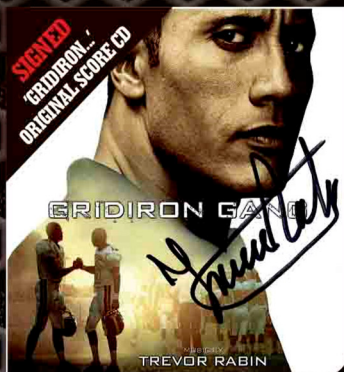
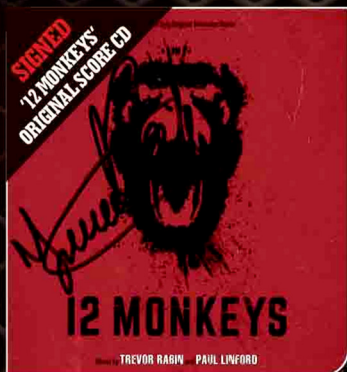




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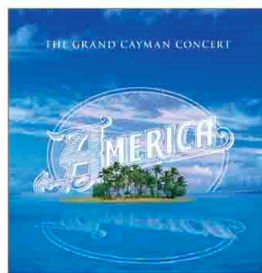
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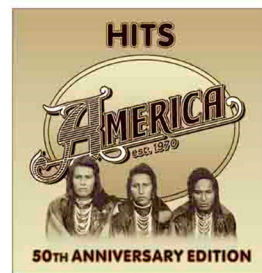
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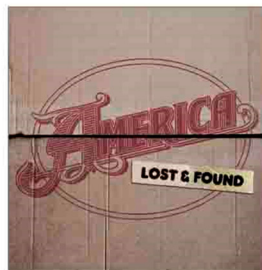
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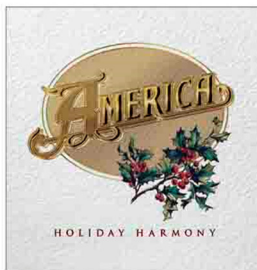
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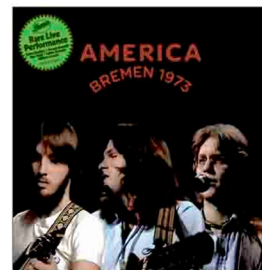
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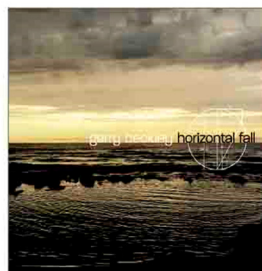
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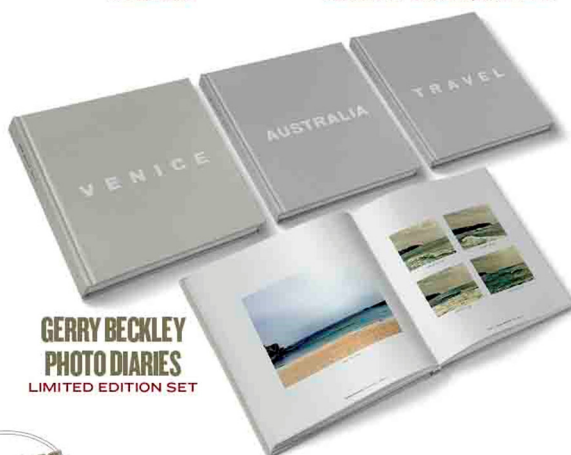
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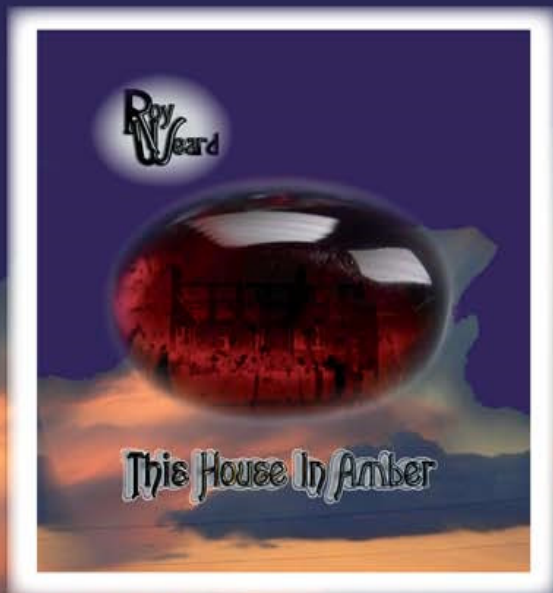
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This is the most important moment in history to do something for African elephants. Because it's the worst time in history to be an elephant.

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](https://www.nature.org/elephants) and follow us on Instagram, Facebook or Twitter to get action alerts.





Hawkwind Earth Visitors Passport - The "Hawkwind Passport"

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

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



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

JONATHAN DOWNES



WILD COLONIAL BOY

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>





Thom the World Poet

Rob Ayling writes:

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

TIME TO STOP & LOOK & SEE

Time to be patient as Seasons
Time to steal time, the time for Higher Reasons
Time to Dedicate to Natural Beauty
To Harmonies and Happiness
To Original Dreaming and Art
To see all Worlds as One
Take a leaf in Autumn /see the Universe
in a Snowflake or fingerprint
Time to let River Time Flow
Mountain Time Meditate Snow Time
Flake into One Time to Let Time Pass
So we have this moment-To Love,
Bless, Consecrate
Whatever IS, WAS, WILL BE
As we are/Mirror Reflections..Lake.

COG-SINISTER

Official Merchandise

Fall and
Mark
E Smith



Cog Sinister:
Sweatshirt
£30



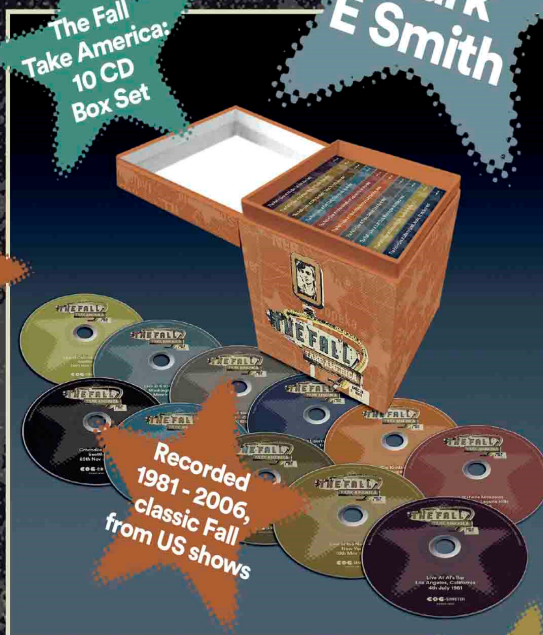
The Fall:
T Shirt
£20



The Fall:
T Shirt
£20

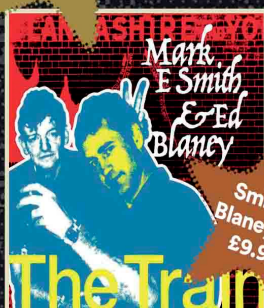


Cog Sinister:
Mug
£20



The Fall
Take America:
10 CD
Box Set

Recorded
1981 - 2006,
classic Fall
from US shows



Smith +
Blaney CD
£9.99



The Fall:
CD
£10.99



Cog Sinister:
Pullover
Hoodie
£35



The Fall:
CD
£7.99



Cog Sinister:
Zip Hoodie
£35



The Fall:
T Shirt
£20



The Fall:
CD
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The Fall:
T Shirt
£20

www.musicglue.com/cog-sinister

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

Inside Number Three.

A Visual History of Apple Records

By Nigel Pearce

*Inside
No. 3*

Deluxe box, hardback,
and softback editions
available



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

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

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

available to pre-order from www.insideandoutsiden3.com

And here we are at the end of another issue. I am actually several days in front of myself, but I have a big hospital appointment tomorrow, following which my old friend and colleague Richard Freeman is coming up to spend a few days during which I have to film and lots of stuff for our Web TV show. So, I am putting the final touches to this on Wednesday afternoon rather than sometime on Friday like I should be. Laying out the obituaries which Harry prepared for me was quite a strange task this time. Several more people who died as I had no inkling about, most notably Roberta Flack, whose version of Killing me Softly was a hit back 53 years ago, during that long, immensely cathartic, summer when I first discovered pop music. It was the first time that I had something completely of my own, something which hadn't come from my parents or from anybody that they would have liked to have sanctioned, and something which was to define my life for much of the intervening half century.

Of course, my parents hated my new-found interest. They saw it as being part of the mindset that had led to the death of the British Empire, and the general degradation of everything that they held dear. Maybe it

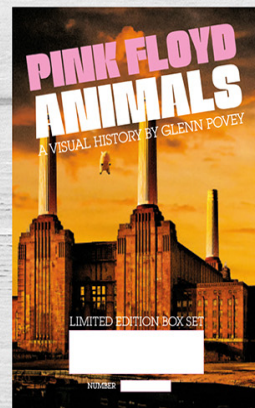
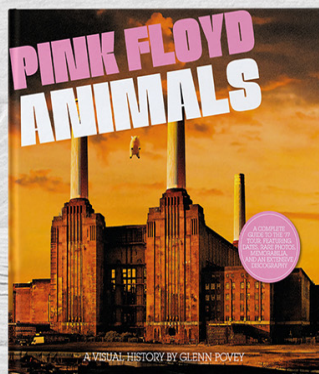
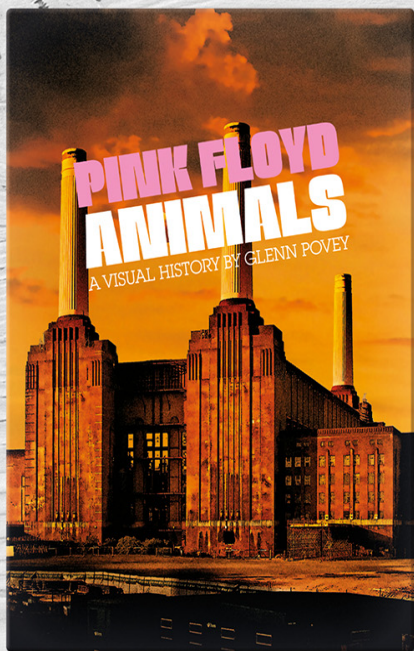
was. As far as I'm concerned, the jury is still out on that one but the music that I first heard back in 1972 has remained particularly dear to me, and so when one of the people who made that music dies, a little part of my heart dies with her. I am very pleased with this issue, and I hope that you enjoyed it as much as I enjoyed putting it together. This is not the sort of hyperbole that editors often indulge, but I truly believe that the act of creation, even the creation of a magazine like this, is a truly magical one. And I am Very pleased to act as a conduit in order to bring it to you.

I will be back in two weeks time, with another pot pourri of things and stuff.

Hare bol
Jon



THE BEST LAID PLANS



Oink, Oink,
Woof, Woof,
Baaaaa."

