

GONZO
Weeklyish #651/2



Kev meets

THE GUITAR MAN

ISSN 2516-1946





#651/2

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

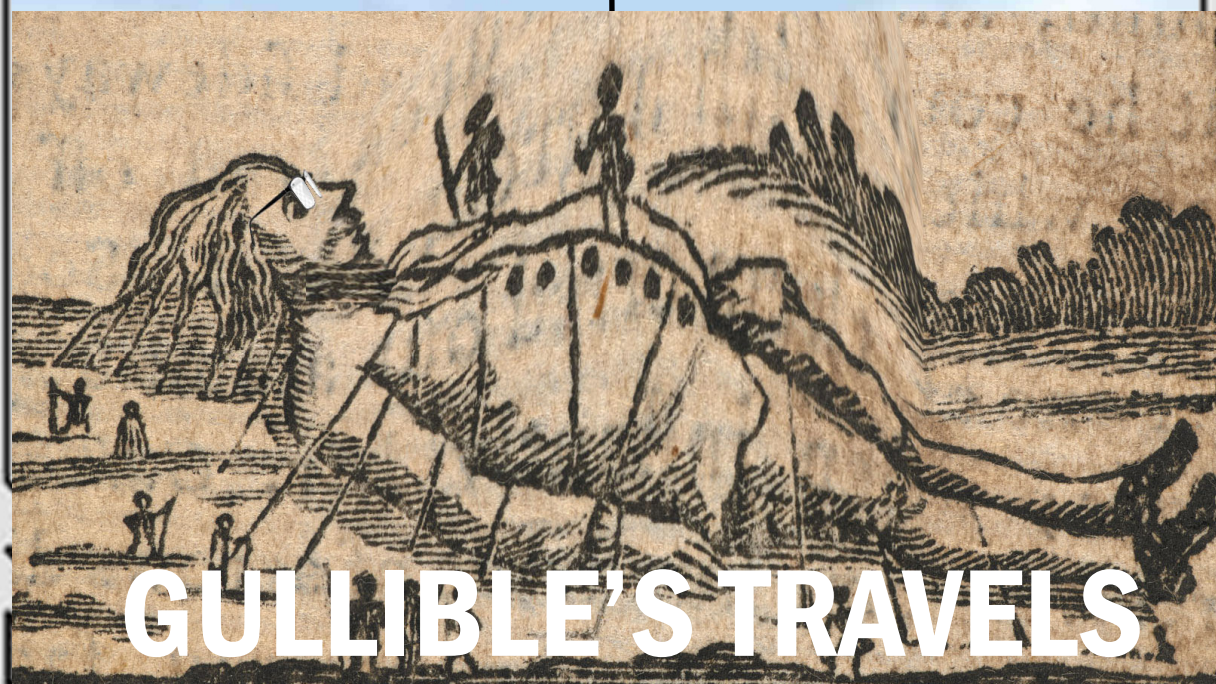


Dear friends,

Welcome to another issue of this monumentally peculiar little magazine. I remember back in the balmy days of 1989, a few months before my 30th birthday, I was at a notorious festival called the Treworkey Tree Fayre, together with my first wife, Alison. And I remember a big sign over the entrance saying "you are

now leaving reality" or something like that. And I remember a smaller sign saying that "Reality is an illusion brought on by lack of drugs". Oh, how we laughed, as we puffed away on our suspiciously long cigarettes, and munched on the immensely potent hashish fudge made by my friend Trish.

I stopped smoking cigarettes eight or nine years ago, and when I stopped smoking cigarettes, I stopped smoking weed as well. Because it seems stupid to go through all the trauma of giving up one drug which was be ingested through one's lungs, only to carry on doing the other. And, as I always rolled my joints with tobacco, continuing to smoke weed would've been even more counter-productive. Friends of



mine in the United States, at least in the parts of the United States where it is now legal to ingest Cannabis sativa Tell me that the relatively freely available cannabis gummies are very effective indeed, and I suspect that if I end up in America again, or if these things become freely available (and preferably legal) in this country, that I will probably try hard to see what the effect is. However, for the moment comma except for the enormous and land of prescription medication I take each day, I am drug-free. I hardly even drink; so far this year, I have drunk a bottle of Lidl's port and a single pint of lager, which is remarkably abstemi-

ous considering the fact that I used to be a bottle of brandy a night man.

And, remembering the sign up at the Treworkey Tree Fayre, I cannot help but wonder if there is any connection between the fact that I have been straightforward the best part of a decade, and that the world makes even less sense to me now than it ever did.

I am being facetious, to a certain degree at least, because even with Alan Moore's theories about ideospace being taken to the ultimate conclusion, I cannot see that me changing to treating my body more like a temple and less like a



chemical treatment plant would have any real effect on the madness but seems to have



taken over the

Western world.

I am, as regular readers will know, a great believer in the concept of ideospace. If, as Bruce Stirling wrote, cyberspace is where telephone calls happen, then ideospace is where creative and destructive thoughts take place. And I am also a believer in magic, as a craft, not as a religion. And I believe that creative acts, which may take place ideospace, can have very real effects on the fabric of the real world (whatever that is).

Recently, I was quite shocked when the producer of my YouTube show told me that, even though I was using it within a historical context, I would be safer not using the word Hitler, because it is the sort of thing which could get me banned for life. I think that that is absolutely ridiculous, and I actually found it quite offensive. However, I think the chances of me being banned for life from anywhere because what I'm writing in this editorial is actually fairly slim, which is why I am going to risk it and write





something that is actually potentially fairly contentious.

A decade or so ago, there was a teenage girl who used to do voluntary work . But as she grew up, I discovered that she was having her

mind poisoned by what I considered to be a whole slew of pernicious rubbish that she read on the Internet. She told me that everything that Britain had ever done in history was evil, that it was impossible to be racist against white people (she is





white, by the way), that the police should be defunded completely, and that reparations should be paid towards the victims of slavery.

I tried to explain to her that the transatlantic slave trade was mostly

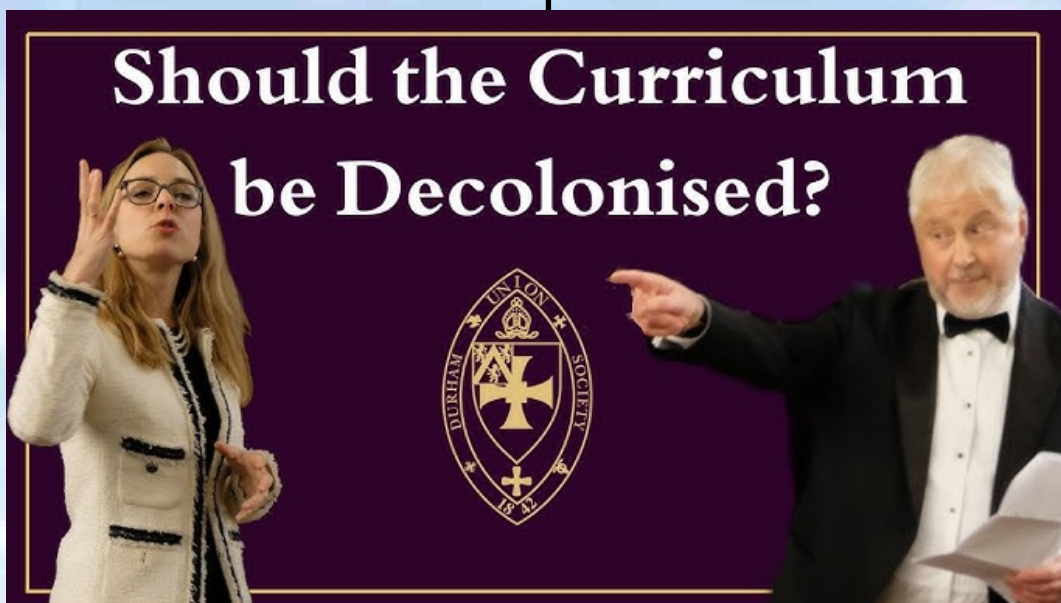
to Portuguese colonies in Brazil and Spanish colonies in other parts of South America, that the British involvement was relatively small, that Britain was the first country in the world to outlaw slavery and try to bring an end to the slave trade through the activities of the Atlantic





squadron, and that the people responsible for capturing the victims of the slave trade were actually other black tribes in Africa. I also pointed out that the Arabic slave trade had gone on for much longer than the

transatlantic slave trade, was much nastier that the victims were almost invariably castrated, which is why, despite the name of the disco group managed by the Sex Pistols management company there are practically no black arabs.





But all this was to no avail. And something which I found even more disturbing was that the adults in her life, apart from me, seemingly made no effort to disillusion her of this pernicious nonsense. And it made me wonder whether they believed all

this anti-British and anti-western propaganda. I could go on, Believe me, I could, but there would be very little point.

Over the intervening years, I have discovered that many more of the young people with whom I have

sky news
COM.AU

The Telegraph

BRITISH COUNTRYSIDE IS A 'RACIST AND COLONIAL' WHITE SPACE, WILDLIFE CHARITIES CLAIM

IS THE COUNTRYSIDE RACIST?

REPORT: UK'S GREEN SPACES ARE GOVERNED BY 'WHITE BRITISH CULTURAL VALUES'

SUBSCRIBE
▶ Piers Morgan Uncensored

had dealings believed Max the same, although it has to be said that it was not to anything like the same extent. I was in the hospital about 18 months ago, and one of the people who attended to me was a very sweet nurse from Nigeria. However, I made the great mistake of telling her that my parents had been in Nigeria, and indeed that so has I as a small child, and that they had loved the place and never wanted to leave. However, as soon as she realised that this meant that my family had been there before independence she never spoke to me again.

I have just finished reading a book called the War on the West by Douglas Murray. It opens by saying:

"In recent years it has become clear that there is a war going on: a war on the West. This is not like earlier wars, where armies clash and victors are declared. It is a cultural war, and it is being waged remorselessly against all the roots of the Western tradition and against everything good that the Western tradition has produced. At first, this was hard to discern. Many of us sensed that something

was wrong. We wondered why one-sided arguments kept being made and why unfair claims kept being leveled. But we did not realize the full scale of what was being attempted. Not least because even the language of ideas was corrupted. Words no longer meant what they had until recently meant.

People began to talk of "equality," but they did not seem to care about equal rights. They talked of "anti-racism," but they sounded deeply racist. They spoke of "justice," but they seemed to mean "revenge."

This book scared the living shit out of me. Because I truly cannot see any any way that this is going to end without bloodshed on one side or another and probably both. The reaction of perfectly normal people to the events last summer when Axel what's his face stabbed the little girls in a dance class show the tensions that are simmering not very far below the surface. And, I truly cannot blame the rioters for rioting. People have had enough.

Of course, the protests all over

Coronavirus News Politics Sport Business Money

British countryside is racist, says Countryfile presenter

Ellie Harrison said that Black Lives Matter led her to rethink her own behaviour



There has been debate around racism in the countryside ever since the death of George Floyd

the world which have been part of the war on the west have shown that other people have had enough as well. Successive generations of politicians all over the world have managed to make a complete fuck up of the world in which we live. And even the climate protesters, who were people for whom I had a great deal of sympathy as some years ago have gone off a long path of polemicisation with which I find it very hard to have sympathy. If Greta Thunberg had been rabbiting on about decolonisation back when I first supported her, that support would have been swiftly withdrawn.

Once upon a time a man called Charlie said that helter-skelter would soon be coming down fast. Sadly, I think it was probably right.

Watch this space,

Hare bol

Jon

PS. I hope that writing what I have written does not make people dismiss me as a Nazi, or anything really. I am merely a confused old man who is looking on from the sidelines and is terrified at what he sees un-



IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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

THE ^{gonzo} NEWSROOM

Because we no longer do the daily Gonzo blogs, we are making changes to the news pages here in the magazine. For over a decade, we have been subscribed to Google News alerts for each of the Gonzo artist, and have we posted interesting pieces of news on the blog. Now, there is no blog, so we will be re-posting them here each



Yes Working on Third Studio Album Since 2021 - Ultimate Classic Rock

<https://ultimateclassicrock.com/yes-new-album-geoff-downes/>

... Chris Squire in 2015. Then Howe produced two new LPs in quick succession, 2021's *The Quest* and 2023's *Mirror in the Sky*. Both were Top 30 U.K.

Echoes of the Past: Van der Graaf Generator – World Record

<https://echoesanddust.com/2025/03/echoes-of-the-past-van-der-graaf-generator-world-record/>

There's no denying that Van der Graaf Generator were the prog band that it was okay for the punks to dig.

From John Lydon, Julian Cope, ...

A rare studio recording of Yes playing The Beatles' Eleanor Rigby has surfaced online

<https://>



town.

Chris Squire was DARTH Vader.I was Obi-Wan Kenobi": Jon Anderson's time-travelling 1000 Hands
<https://www.yahoo.com/entertainment/chris-squire-darth-vader-obi-wan-kenobi-093300071.html>

"Chris Squire was DARTH Vader.I was Obi-Wan Kenobi": Jon Anderson's time-travelling 1000 Hands.
 Johnny Sharp. Mon, March 31, 2025

at 2:33 AM PDT. 9

www.loudersound.com/news/yes-the-beatles-eleanor-rigby

... Chris Squire's rumbling bass and a short vocal from Jon Anderson, before the singer calls a halt to proceedings just before the two-minute mark

Musicians can get upset with each other, but you're family. Chris Squire and I ...

Louder Sound

<https://www.loudersound.com/features/jon-anderson-1000-hands>

www.loudersound.com/features/jon-anderson-1000-hands

Scottish singer backs plan to keep arts alive in iconic Perthshire town - Yahoo News UK

<https://uk.news.yahoo.com/scottish-singer-backs-plan-keep-133100872.html>

SCOTS singer Barbara Dickson is backing a fundraising campaign to keep the arts alive in a Perthshire

Jon Anderson's 2019 solo album, 1000 Hands: Chapter One, featured rescued material dreamt up 30 years earlier with Yes bandmates, along with a stellar

Gong Celebrate 10th Anniversary of I See You - RAMzine

<https://ramzine.co.uk/news/gong-celebrate-10th->

BART'S WORLD

Look what my favourite roving reporter sent me:

"We were whisked off in a limo and I joined them on their Learjet. I overslept in Jon's hotel suite because they'd been very generous with spliffs": My 39 days as a cosmic brother of Yes, by Gryphon's Brian Gulland*

He once gatecrashed Chris Squire's dressing room because he knew nothing about concerts. Later, when his own band were at their proggiest, he took everything he could out of opening on Yes' Relayer tour of 1974

Read in Louder: https://apple.news/AEXTvuinOQK2S6Ukl_YIUNQ <https://apple.news/AEXTvuinOQK2S6Ukl_YIUNQ>



anniversary-of-i-see-you/

This milestone reissue celebrates not only the existential beauty of Gong's music, but also the enduring legacy of frontman and visionary Daevid Allen ...

Comedy legend John Shuttleworth brings his 'Raise the Oof' tour to Scarborough Spa on ...
<https://www.thescarboroughnews.co.uk/arts-and-culture/comedy-legend-john-shuttleworth-brings-his-raise-the-oof-tour-to-scarborough-spa-on-friday-april-11-5060757>

Celebrating 40 years in showbiz, the Sheffield-born singer-songwriter and Radio 4 favourite delivers his signature charm, deadpan humour

**Jon Anderson and
Band Geeks Launch
2025 Tour: Set List
and Video**

**[https://
ultimateclassicrock.com/jon-
anderson-2025-tour-set-list-
video/](https://ultimateclassicrock.com/jon-anderson-2025-tour-set-list-video/)**

Jon Anderson and the Band Geeks
kicked off their latest tour in Tucson,
Arizona, on April 1, 2025.

**Geddy Lee on the song that
proves Yes' "rhythmic genius" -
Far Out Magazine**
**[https://
faroutmagazine.co.uk/yes-song-
rhythmic-genius-geddy-lee/](https://faroutmagazine.co.uk/yes-song-rhythmic-genius-geddy-lee/)**

One of prog's biggest
names, the bassist for hard
rock trio Rush, singled out one Yes
cut as exemplary of Chris Squire's
distinctive rhythm chops.

**Hawkwind are gearing up
for their 2025 Spring tour - To-
talNtertainment**
**[https://
www.totalntertainment.com/
music/hawkwind-are-gearing-
up-for-their-2025-spring-tour/](https://www.totalntertainment.com/music/hawkwind-are-gearing-up-for-their-2025-spring-tour/)**

Legendary space-rock pioneers
Hawkwind return with their latest
studio album, *There Is No Space For
Us*. Following 2024's critically.





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.

AVAILABLE NOW!

Amazon.com and GonzoMultimedia.co.uk

www.diegospadeproductions.com



@diego_spade



diegospadeproductions

& MORE!

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



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



diego spade
productions

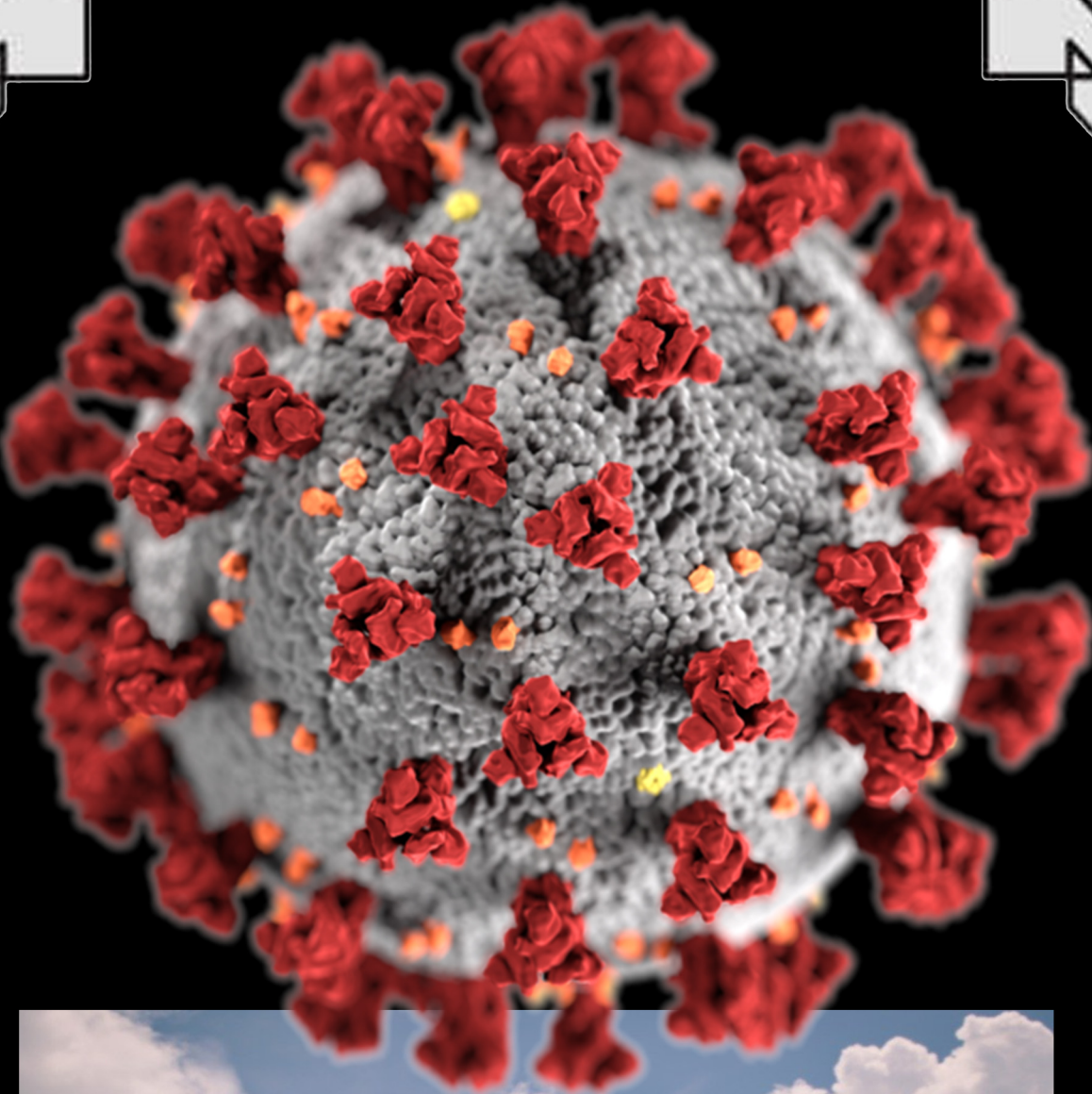
www.diegospadeproductions.com



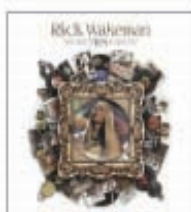
@diego_spade



diegospadeproductions



MORE MASTERPIECES from RICK WAKEMAN



TWO SIDES OF YES

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



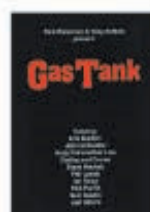
THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires
HFG2014CD



TIME MACHINE

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



GASTANK

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



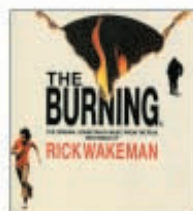
GOLÉ!

Soundtrack album featuring Tony Fernandez and Jackie McAuley
HFG2014CD



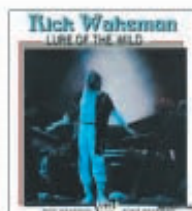
COUNTRY AIRS

The original recording, with two new tracks
HFG2014CD



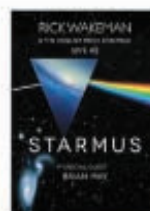
THE BURNING

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



LURE OF THE WILD

With Adam Wakeman. Entirely instrumental
HFG2013CD



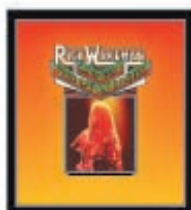
STARMUS

With Brian May and The English Rock Ensemble, DVD
HFG2010DVD



MYTHS AND LEGENDS

Double CD set. The expanded 2016 version
HFG2016CD



LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco
HFG2015CD



THE PHANTOM OF THE OPERA

Double CD + DVD
HFG2015CD



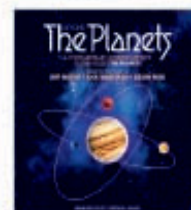
CAN YOU HEAR ME?

Featuring The English Chamber Choir
HFG2015CD



CRIMES OF PASSION

A wicked and erotic soundtrack!
HFG2018CD



BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek
HFG2018CD



WAKEMAN'S MUSIC EMPORIUM



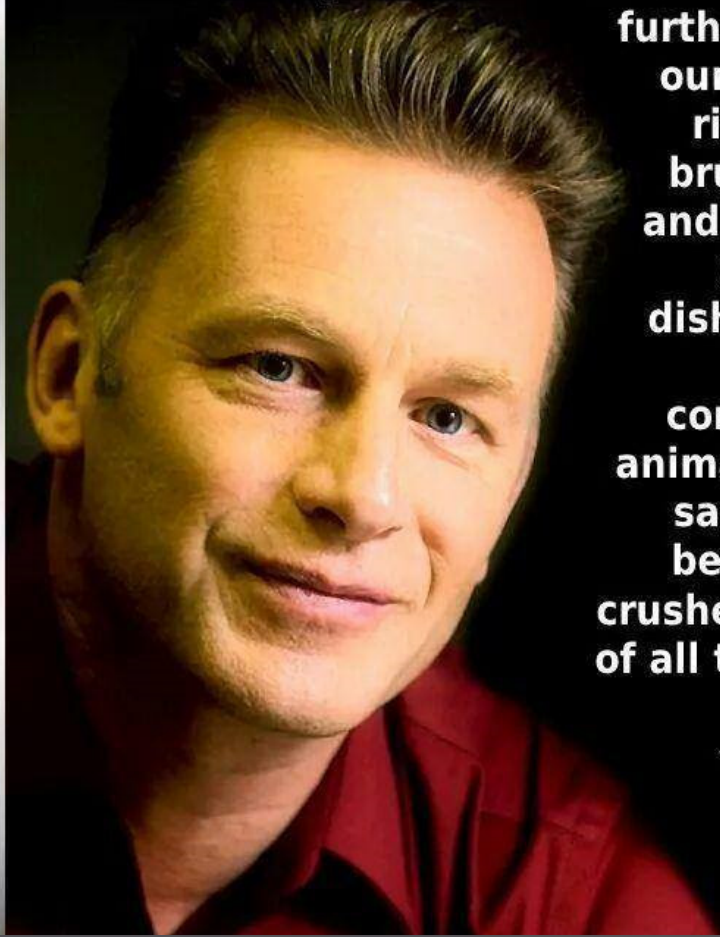
Available from rickwakemansmusicemporium.com
and all other good music retailers



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

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

-Chris Packham



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

▶ ▶▶ 🔊 2:02 / 51:38





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



I'M ON BOARD!

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



**Butterfly
Conservation**

Saving butterflies, moths and our environment



2.027.01.00



THOSE WE HAVE LOST



Bob Harvey
1934 - 2025

Robert Brian Harvey was an American bassist, best known as the original bassist of Jefferson Airplane. In October 1965, the band felt he was not up to par, and he was replaced, later forming his own groups and duos. He died on March 18, 2025, aged 90.



Zhao Yanxia
赵燕侠
1928 - 2025

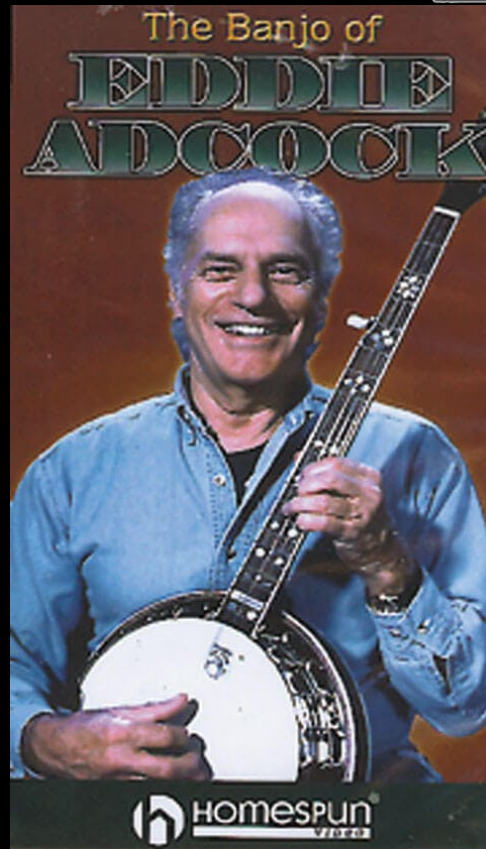
Zhao Yanxia was a Chinese opera singer, known for her performances with the National Peking Opera Company. She came from a family of opera performers, training for her career from the age of 7. She took a brief hiatus from performing in the 1970s, but returned and enjoyed a career as China's leading female opera star by the 1980s. Zhao retired from the stage in 1996 and died on March 19, 2025.

COLLATED BY HARRY WADHAM



Leanne Cowie
1965 - 2025

Leanne Cowie was an Australian musician, best known as the drummer for The Scientists. Cowie joined the group in 1984, initially as tour manager and then falling into drums. She continued to play with the band until their breakup in the late 80s, playing in other groups until the Scientists' reunion in the 2000s and 2010s. Leanne Cowie died on 20 March 2025.



Eddie Adcock
1938 - 2025

Edward Windsor Adcock was an American banjoist and guitarist. His career began in 1953, playing with regular shows until he joined The Country Gentlemen, to moderate success. He and his wife Martha Adcock began performing together in 1973, touring and supporting other groups together, producing music, and running their company Adcock Audio. Eddie Adcock died in Lebanon, Tennessee on March 20, 2025, at the age of 86.



Francesco Benozzo 1969 - 2025

Francesco Benozzo was an Italian poet, musician and philologist. He worked as a Professor in Philology at the University of Bologna, Italy, and was a Visiting Professor at the Bath Spa University, UK. As a songwriter and harpist, he released 17 CDs, produced in Italy, Denmark and UK. Benozzo died on March 22, 2025.



Pierre Mariétan 1935 - 2025

Pierre Mariétan was a Swiss composer. He first began experimenting with serialism, before moving on to compositions crossed with environmental diegetic. He was known for his sound installations and sound environments, and also his lecturing at institutions and universities around the world. Pierre Mariétan died on 23 March 2025, in Paris, France.





Alan Cuckston
1940 - 2025

Alan George Cuckston was an English harpsichordist, pianist, conductor and lecturer. He recorded for the BBC, especially on historic instruments. He toured internationally, and recorded a broad repertoire of music for keyboards instruments, including the complete piano works by Alan Rawsthorne. Cuckston died on 24 March 2025, at the age of 84.



Source: The Daily Star
**RENOWNED CULTURAL ICON
AND RABINDRA SANGEET
EXPONENT SANJIDA KHATUN
PASSES AWAY AT 92**

Sanjida Khatun
1933 - 2025

Sanjida Khatun was a Bangladeshi musicologist and activist. She was awarded the Bangla Academy Literary Award in 1998 and Ekushey Padak in 1991 by the government of Bangladesh and Padma Shri, India's fourth highest civilian award, in 2021. Khatun died on March 25, 2025.



Tapani Kansa
1949 - 2025

Aarne Tapani Kansa was a Finnish singer. He broke onto the scene in 1967, falling into the rock and roll movement in the 1970s and expanding his repertoire in the 1980s. He moved towards pop music in the 2000s, and appeared with other artists. He also appeared in theatre and operettas and acted on TV. Kansa died of complications after surgery at Kymenlaakso Central Hospital in Kotka on 25 March 2025.



Shushama Das
সুশমা দাস
1930 - 2025

Shushama Das was a Bangladeshi folk singer, who was awarded Ekushey Padak (the second highest civilian award in Bangladesh) by the Government of Bangladesh in 2017. Das died on 26 March 2025, aged 94.



Kevan Staples
1951 - 2025

Kevan Staples was a Canadian musician, best known as a founding member of the infamously provocative rock band Rough Trade. After the band broke up in 1988, Staples busied himself as a composer for film, television and theatre, and lived in Toronto. On 23 March 2025, Kevan Staples died aged 74.



Paul Wagstaff has sadly passed away

Wags
1965 - 2025

Paul 'Wags' Wagstaff was an English musician, known for his participation in the groups Paris Angels, Black Grape and the Happy Mondays. In 2013, Paris Angels reformed to play live and to finally issue their second album, recorded in 1992. After the initial deal fell through, the group instead made the album available as a free download on Bandcamp. Paul Wagstaff died in March 2025.

A Few Facts About Plastic Pollution



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

ONE MILLION

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



**35
BILLION**
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

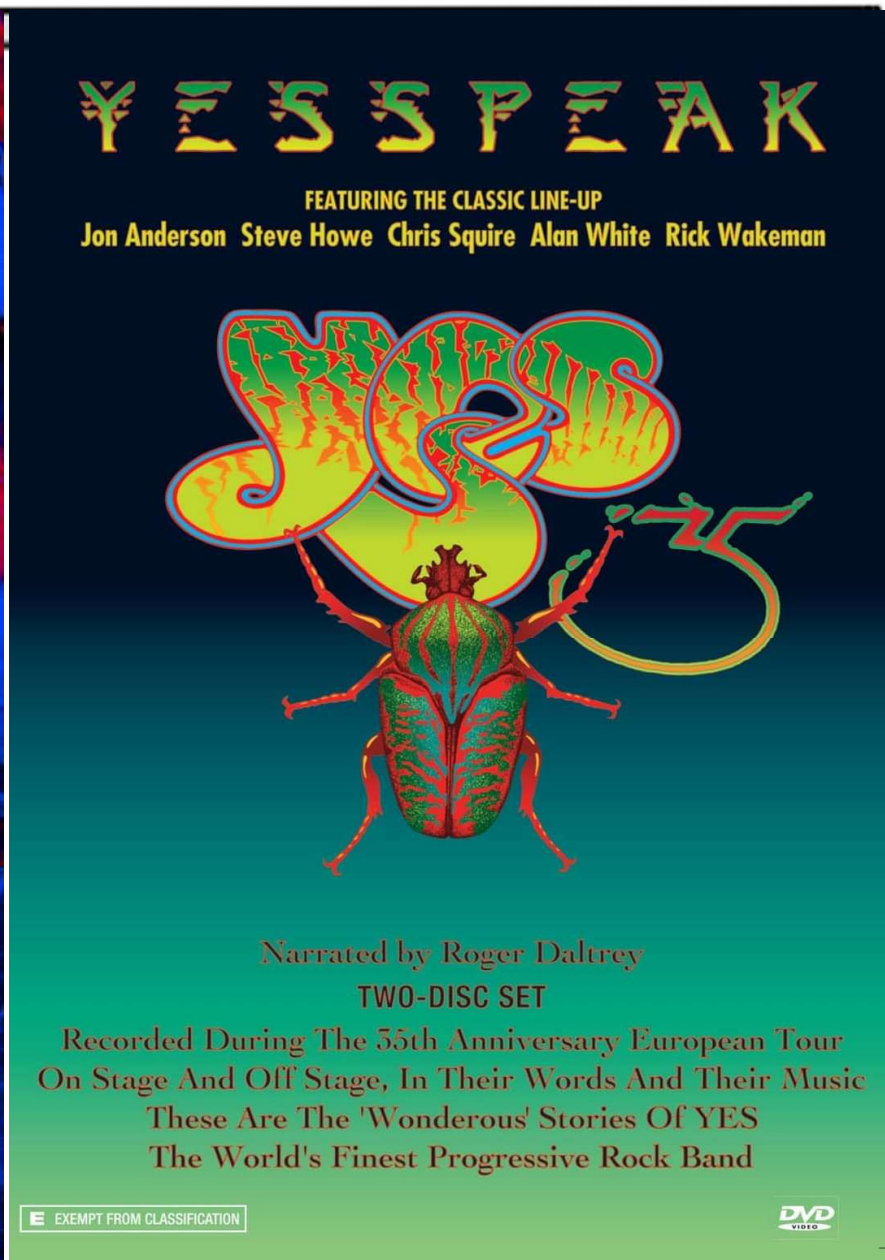
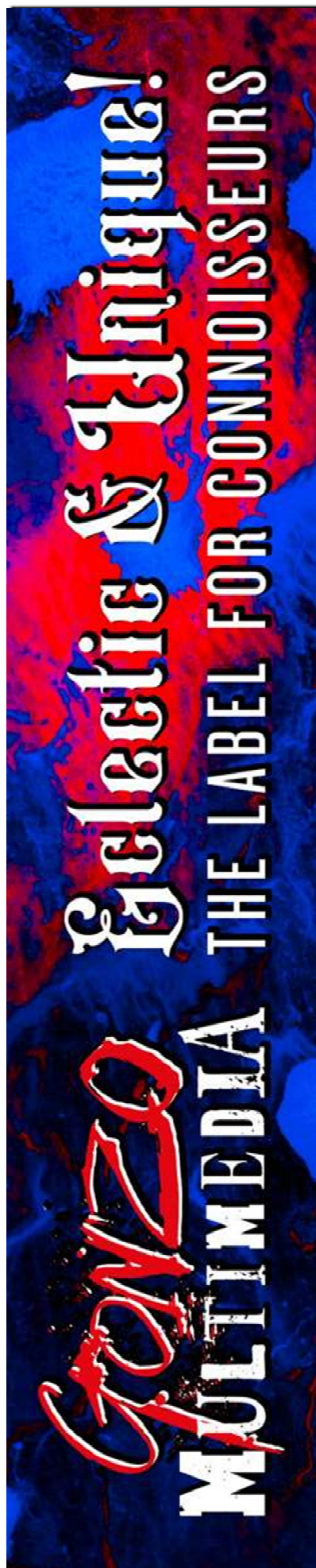


of plastic per year.

50%

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

Facts found on ecowatch.com



Yesspeak Double DVD Digipack

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

Narrated by Roger Daltrey

TWO DISC SET

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

GONZO Eclectic & Unique! MULTIMEDIA THE LABEL FOR CONNOISSEURS

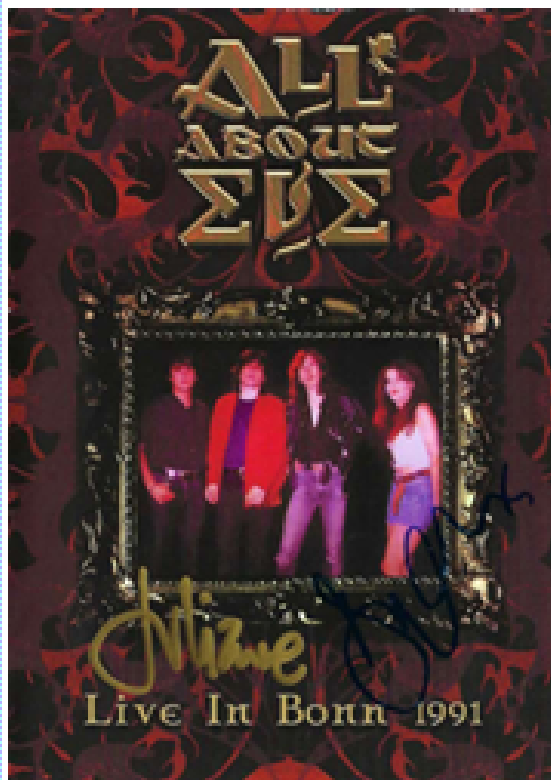
Anniversary European Tour, Yesspeak offers a 169-minute documentary about the classic progressive rock band Yes. The feature, narrated by Roger Daltrey, has a near three-hour running time allowing rather more depth than the usual rockumentary. Divided into 10 chapters the programme systematically covers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

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

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

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

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



All About Eve 'Live in Bonn' 1991 SIGNED DVD

Signed DVD.

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

GONZO
MULTIMEDIA

Eclectic & Unique!
THE LABEL FOR CONNOISSEURS

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

GENZ0 Galactic & Unique!

MULTIMEDIA THE LABEL FOR CONNOISSEURS

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

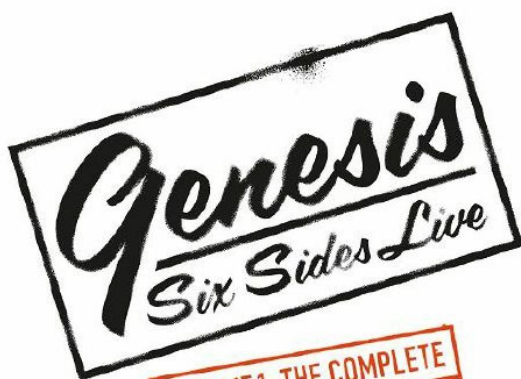
TRIPLE ALBUM £49.99

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

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

Track Listing:

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



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

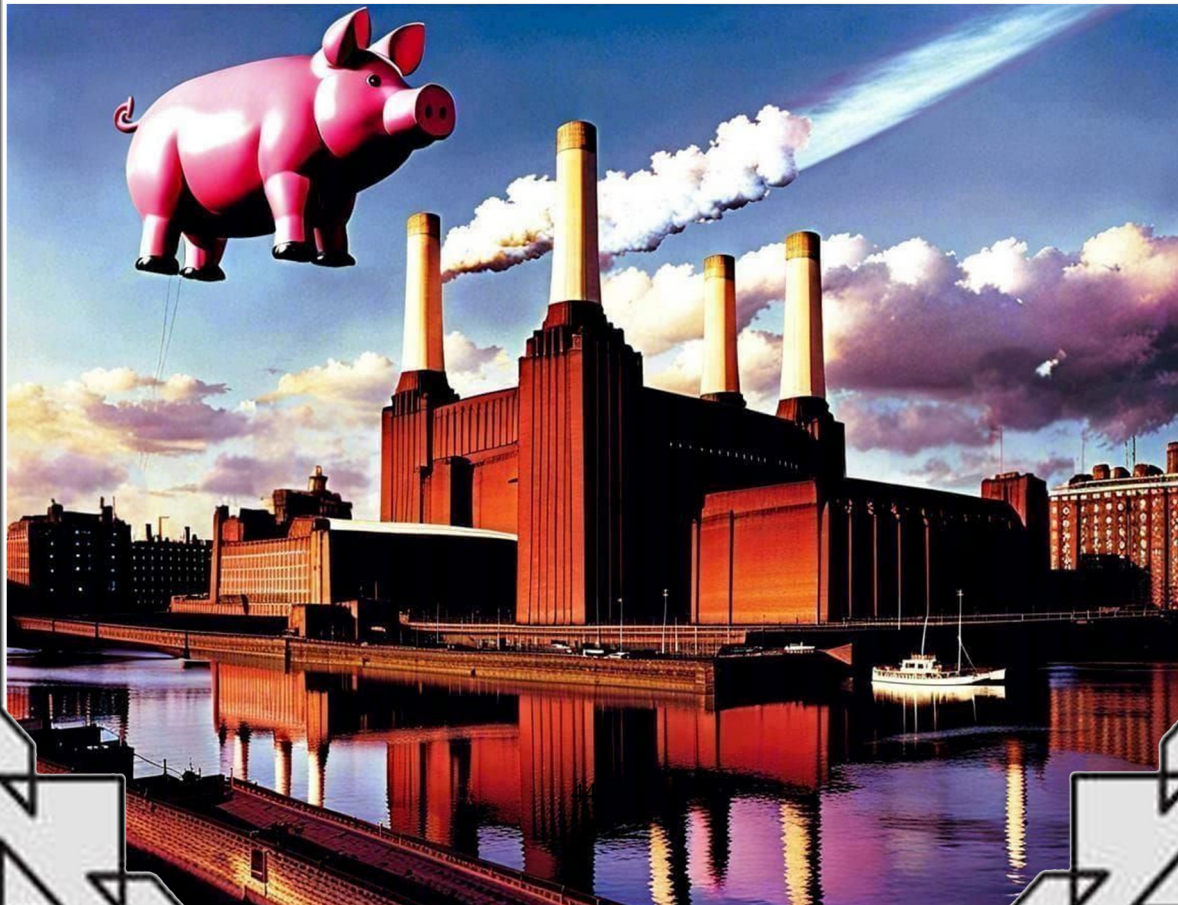
GONZO Eclectic & Unique! **MULTIMEDIA** THE LABEL FOR CONNOISSEURS

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.



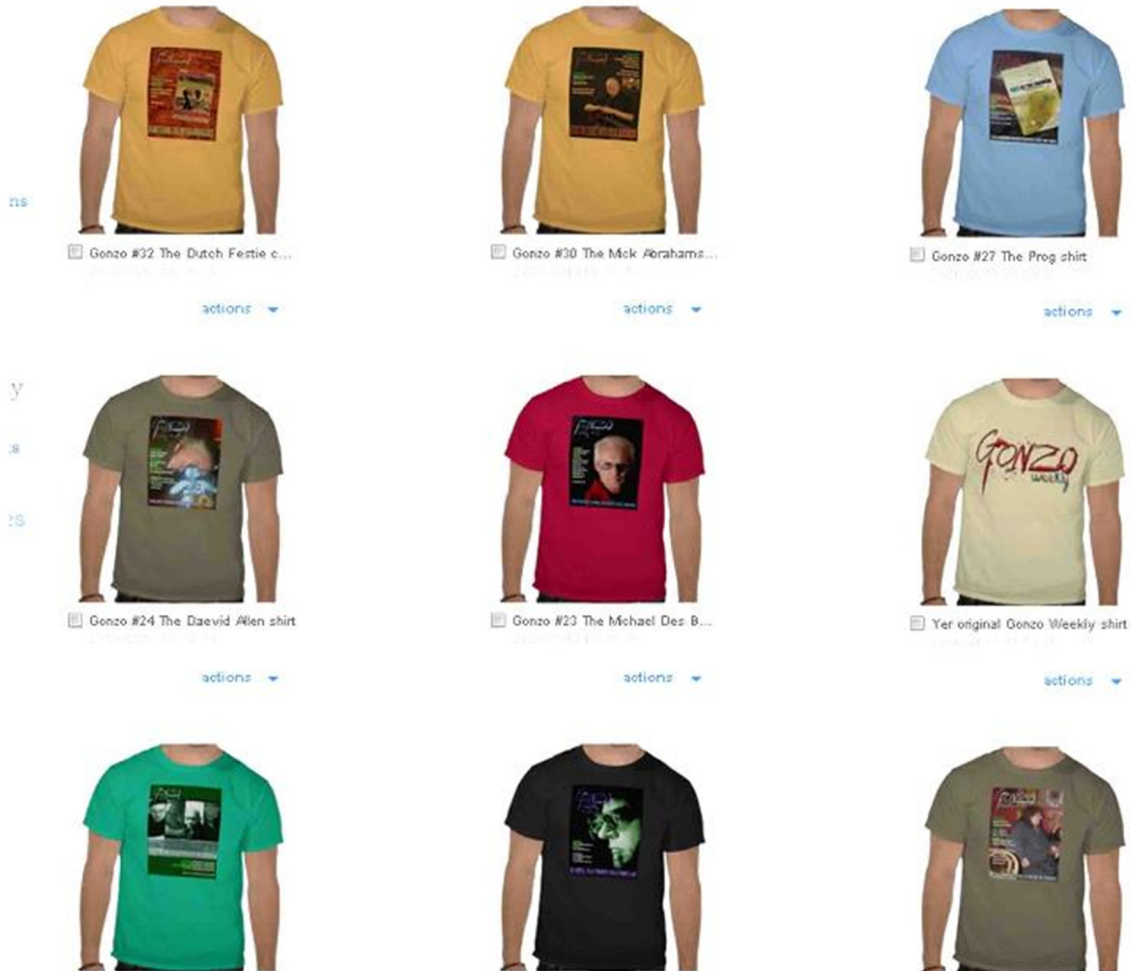


Gonzo Distribution Ltd

**Sunrise Lodge,
Sunrise Lane,
Houghton le Spring,
DH4 5AL**



YOU'VE READ THE MAGAZINE YOU'VE MARVELLED AT THE EDITOR'S IMPUDENCE NOW WEAR THE SHIRTS



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

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



From danger to safety...

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

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

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

One more thing....

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

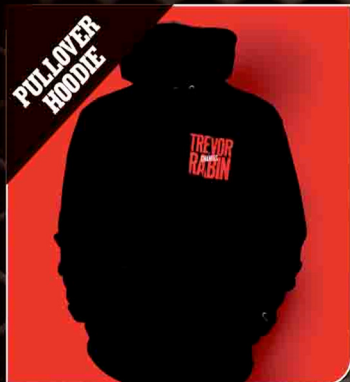
Jonathan & Brad



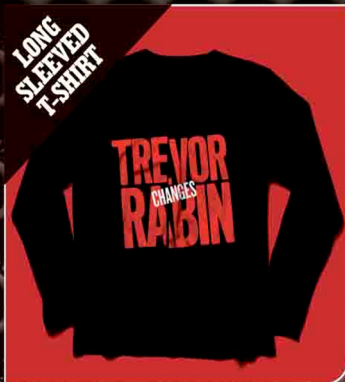
**NO DOG
LEFT BEHIND™**
Saving Animals | Enriching People

TREVOR RABIN

PULLOVER
HOODIE



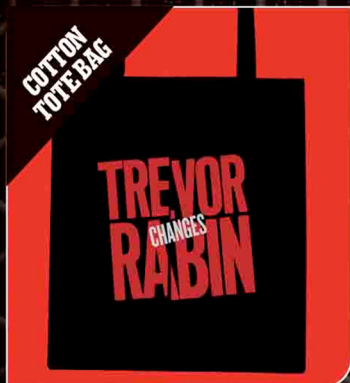
LONG
SLEEVED
T-SHIRT



SHORT
SLEEVED
T-SHIRT



COTTON
TOTE BAG



LIMITED
EDITION

'CHANGES' DELUXE 10 DISC BOX SET

Containing: Expanded edition CDs, Signed and numbered certificate, 24 page A4 photo book, 24 page A4 photo / scrap book, A3 reproduction poster, Four 10"x 8" reproduction promo photos



ONLINE
ONLY
EXCLUSIVE
DEALS!

Official Merchandise

SOUNDSCAPE
JONNY CUBA
ENVOIERS ALIVE FROM
THE WRECKAGE
'CREATE-A-MESS'
FEATURING
JONNY CUBA, ENVOIERS
ALIVE FROM THE WRECKAGE
ENVOIERS ALIVE FROM THE WRECKAGE
ENVOIERS ALIVE FROM THE WRECKAGE
ENVOIERS ALIVE FROM THE WRECKAGE

The Wreckage is the hot new album on AE Productions out of Bristol and is brought to us from Create-A-Mess, otherwise known as the UK's own, Jonny Cuba (Dynamic



Syncopation, Soundsci).

Jonny's pedigree as a producer on the Hip Hop scene, knows almost no bounds and has seen him work with the likes of Mass Influence, Chill Rob G, Apathy, EV.ON, Juice Aleem, Phi Life Cypher and a great many more besides. He formed Soundsci in 2009 with Ollie Teeba (Herbaliser) and Audessey aka Jack Jones (Mass Influence), and over time the crew would expand and see Oxygen and U-George come

onboard for the releases like Soundsational (Ubiquity Records) and My Boosey Weighs a Ton (Cavendish Library). Emcee Supastition would also join the crew for their final LP, Walk The Earth (Fresh Pressings).

It was following this final release from Soundsci that Jonny would go on to help his Soundsci crew mates U-George, Ollie Teeba and Jack Jones on their solo projects. As time went by it was only right that

Bristol's finest independent hip hop label - est. 1999

Follow

ABOUT

AUDIO

ONLINE SHOP

BLOG

ARTISTS

MIXING

More

æ PRODUCTIONS

www.ae-productions.co.uk

ONLINE SHOP

Should you have any issues with making a purchase please [contact us](#) immediately



CREATE-A-MESS - THE WRECKAGE
CASSETTE
£11.99



CREATE-A-MESS - THE WRECKAGE LP
£17.99



JORUN BOMBAY - HANGIN' OUT WITH
FAMILY 7"
£15.00



PATEN LOCKE - DANCE ON MY GRAVE
CASSETTE
£15.00



Jonny should release his own solo project, and under the moniker of Create-A-Mess he has done just that. Utilising his bold and intricate production style and wealth of unheard beats, breaks and samples; plus, a stunning line-up of Emcees that include, J Scienide, Eddie Meeks, GhettoSocks, Nilla, Emskee, Jesus Mason, and his Soundsci brothers: Jack Jones, U-George and Oxygen, with all cuts and scratches coming from Ollie Teeba.

Now, with all that considered, there is only one thing left for me to do, and that is to get into this one...

his album is eight tracks deep and kicks off with **Clues** which features Jesus Mason and Emskee on vocal duties. This one gets your head nodding from the get-go as the

drum beat mixes with bass and other elements to give you this sound that you don't just enjoy as Hip Hop but, it does seem to have this almost hypnotic edge to it. Jesus and Emskee trade verses and provide a solid display of wordplay that, as you listen to the metaphors and more, give you some clue as to their pedigree on the mic. Next, it is the turn of J.Scienide and Eddie Meeks to step up to the mic for **Denmark Hill**. Here we find Create-A-Mess getting funky with a slick mix of bass, keys, and strings over a nice drum beat that continues that unconscious desire to move to the sound. As you listen to the vocals on this one, there are plenty of references to driving, motion and just the passing of everyday life, which does make you think

of the title and how this all works? Denmark Hill is a place in Camberwell, London, and the lyrics really put in that place, watching the world go by or being part of that rat race. From being rooted very much in the now, we wonder what's next as **Planet People**, with Oxygen and Emskee, could keep us rooted here or take us elsewhere? The deep sound that has guitar vibes taking the forefront over the beat, brings a sound that takes us beyond the confines of the planet but, leaves us observing from above. Oxygen and Emskee skilfully spin vocals that conjure up visions in your head of the past and present of the human race, or should that be the human races? This one makes you think of the good and the bad humans have perpetrated across its existence as the planet people. As those thoughts float around your mind, **Thaddius III** sees Thaddius Brown (U-George) join us on our journey. This one takes the beat down a few notches in pace as the beat, bass, keys, and Maracas, create this sound that takes your awareness down deep, while keeping just enough of your mind in the now to oak up the vocals. Thaddeus Brown spins metaphors around in your mind taking you to places you never thought you'd go but, its all rooted in the streets. Is this just one persons experience or a conglomeration of many, you decide or maybe Thaddius has already told you, you just need to listen a bit more...

Now, if you are listening to this on a

physical copy, this will be the moment you flip it over to the B-Side, and if you are listening on digital, well just keep on listening because **Fly Humans** is up next with Canadian emcee's GhettoSocks and Nilla. This one bursts into you ears with cuts and the kind of beat and sound that immediately gets your head nodding and your adrenaline and energy levels rising, quickly. It's good to have GhettoSocks and Nilla back as they take us off into dark parallel dimension where its hard to know if this is where monsters dwell, or if this is just a description of your own mind. What is apparent is that this is Hip Hop of the highest order ya feel. Its now time for Jack Jones to make his first appearance on **Pull Ya Card**. The Beat, bass, cuts, and sonic vibes on this give it this funky sound that takes you out the atmosphere. While you are bouncing to the sound Jack Jones schools you to the finer points of wordplay, showing you how it should be done by a true emcee. So, sit back and enjoy this one, because right now its not about where you are, its where its at, and this is where it's at. As we move into the album's penultimate track, Emskee returns for **Listen Son!** Where the beat is funky, the guitars are funky, and the cuts are razor sharp. This one keeps the motion in body and the needle to the groove. Emskee has this voice that just takes you back to the old skool, and here he uses it to great effect as the Hip Hop elder who is offering up pearls of wisdom

to the younger generation of up-and-coming emcees. The album ends with **Grammaticals**, which features Jack Jones and Edie Meeks on the mic. This one keeps that deep funk vibe with a deep drum sound, alongside horns and bass. It really helps you focus on the vocals here with a vibe that puts you in mind of sitting in a smoky speakeasy, relaxing as the sounds pound and the lyrics infiltrate your mind. Here it's all about how the words flow with all the metaphors and similes merging and creating the grammaticals.

The first thing that strikes you about this album is just how much of a pleasure it is to listen to. From top to bottom, every track has that vibe that just makes you want to move to the music. Not only that, but when an album has this kind of vibe about

it, it just makes the whole reviewing and writing process a pleasure to as everything you want to say seems to flow, just as the music and lyrics flow.

Now, I might not have written so much about this but, that's the beauty of this one, it is one of those albums where I simply need to set-up the listening experience for you and the album does the rest. You might say that about most, if not all albums but, there are those times when more just works and the times when less is more, and this is the latter of those two.

Every beat that Create-A-Mess has produced here has that pure Hip Hop sound. Yeah, there are elements of our sounds that come in but, that has always been the beauty of Hip Hop, in that it can in-

æ PRODUCTIONS

www.ae-productions.co.uk

Digital Vinyl community

The Wreckage

by Create-A-Mess

Denmark Hill (ft. J.Scienide & Eddie Meeks)

00:00 / 02:04

Digital Album

Streaming + Download

Includes unlimited streaming via the free Bandcamp app, plus high-quality download in MP3, FLAC and more.

Download available in 24-bit/44.1kHz.

Buy Digital Album £5 GBP or more

[Send as Gift](#)

The Wreckage

Record/Vinyl + Digital Album



corporate elements of many other genres of music and then make it its own sound. It is plain to see that Jonny Cuba draws on his years of experience to produce something that has to be one of the stand-out Hip Hop albums of the year so far. Every guest emcee here are on their A game, dropping some incredible verses that highlight just how much of an enjoyable experience it must have been to write and record to these beats.

This gives The Wreckage an overall vibe that is well crafted and polished, plus takes the bar for 2025 and sets it at a high level and invites anyone to do better. Now, it might not have been meant that way but, it simply is just that good.

There is a saying that says, 'You can never get enough of a good thing', and that applies to **The Wreckage**. Across the eight tracks, this one clocks in at a little under twenty minutes, a runtime that feels more like an EP. Having said that, it is the sheer quality of this release that sticks out. All eight tracks come packed with the kind of Hip Hop that makes you feel every once of the pedigree that comes from Jonny's experience on the scene, and the same can be said of all those guest emcees, as everything here flows with vibe that says everyone worked together in perfect harmony on this one.

I can honestly say that this one should be on turntables, tape machines and playlists for a good while to come. It is also worth pointing out that Jonny Cuba also provided the Photography on the project with the sleeve design coming from Mr Krum.

The Wreckage was released at the end of January this year on Limited Vinyl, Cassette and on Digital. So, if you have not already checked this one, then I suggest you do so now.

My humble thanks to J at ae Productions for giving me the chance to bring this one to you.

See ya next time,

Steve

LINKS

Grab you copy of The Wreckage Here:

<https://www.ae-productions.co.uk/shop>

or

<https://aeproductions.bandcamp.com/album/the-wreckage>

Jonny Cuba Socials:

<https://www.instagram.com/jonny.cuba/>

<https://www.facebook.com/profile.php?id=100086574421297>

ae Productions socials:

https://www.instagram.com/ae_productions_uk/



KEV'S WORLD

Interview

Kevin Kastning Interview

I have been enjoying the music of Kevin Kastning for quite a while now, a guitarist who sounds like no-one else, not only due to his training and influences, but also in the instruments he uses. Which of course leads to the question...

Who, what or when is Kevin Kastning?

An eternal student. I say that because in my daily practicing routines, learning seems to be the central goal. Learning about instrument technique, composition, the vast endlessness of music theory, and instrument technique again, especially with my multi-string/double-course/triple-course

instruments. When I'm studying, for example, classical guitar, there are many method books for this direction, it's a well-documented branch of study. There are no method books for my instruments, so for each one of them, I must learn it and approach it as an entirely new and different instrument, which they all are. The onus is on me to, essentially, write the method books for each of my instruments: I play in cello position with the instruments in a vertical orientation and that impacts everything as well, and the more I learn, the more I see how little I know. Ergo, I feel like an eternal student. This isn't a complaint, it is kind of exciting, as it means constant discovery and growth. I'm finding new discoveries almost daily.

Who initially inspired you to get involved in music, why, and what keeps you motivated?

According to my father, it was there since birth. He's shared stories with



me about how when I was a baby, the only way to get me to stop crying was to put on some music. According to him, I'd silently stare at the source of the music as long as it was playing and never move. He said as soon as I could crawl, I'd head for where the music was coming from and just stay there. My dad was a bassist and had a vast record library, many of my first memories of early childhood are of listening to his records. I had toy instruments as a small child; piano, guitar and started playing trumpet and taking lessons when I was seven. I started writing music about that same time; I remember begging my dad to buy me a manuscript book when I saw one at the music store. He did, and it didn't take me long to fill it up. I added guitar

to trumpet and piano when I was 11.

As for keeping motivated, I've never had an issue with that as I feel like there's not enough hours in the day to do the work I want to do. Between the daily practicing schedule, composing, the recording schedule, and other music-related activities, there's never been a question of motivation. Each time I discover something new, either on the multi-string instruments, something compositional, or something theoretical, it's exciting and pushes me even further.

What led to the fascination with multi-stringed instru-

ments?

They were born out of necessity as the music was expanding and internally, I was hearing compositional structures and textures coming from instruments that didn't exist. This is in the late '90s/early 2000's. I'd been composing string quartets and other chamber compositions, but in terms of guitar, I couldn't tangibly grasp or reach what I was hearing through extant instruments: it was beyond frustrating and was becoming depressing. I thought the problem was guitar, but I eventually realized that the problem was not guitar, but specifically the 6-string guitar in its state at that time. In the early 2000's, I became an artist endorser for Santa Cruz Guitars, they would make guitars for me that I specified, but at this time it was limited to 6-string instruments. I was speaking with Dan Roberts at Santa Cruz one day, trying to explain a design I had in mind that dropped the overall tuning by a fourth or so, and he said, "Oh, you're talking about a baritone guitar." I'd never heard of baritone guitars at the time, and said "What's that?" Dan said, "I'll send one out to you."

So, I had a 6-string bari here for about six or seven months which I think was designed to be tuned to C below concert E but I was using heavier string gauges and dropping it down to B and eventually to A. I experimented with several varied registers and tunings with it and used it on a couple of album projects and this was sort of close

to what I was hearing, but not quite: as if it was part of what I was hearing, and in the right direction. After having the bari here for a few months, Dan and I designed an extended 6-string baritone that would be tuned in F#, which is a seventh below E tuning and had a longer scale and wider nut than the bari they'd sent to me. I loved that, but after using it on an album recording session, I realized the two instruments I used the most for that session were the baritone and a Martin 12-string. I was out hiking one day, thinking about the recording session and those two instruments and had the thought "I wish I could combine those two into one." I called Dan and said, "Could we build a 12-string baritone?" So, Santa Cruz agreed and built a beautiful 12-string baritone that I still have and use; this would be around 2005. The bari-12 was also centered in F# tuning, but I started using intervallic tunings on it, and this was almost the exact same thing I'd been hearing in my head in terms of harmonic structures. Pretty exciting and liberating. (As a side note: a couple of years ago, I had the bari-12 converted into a 12-string Contra-guitar in E Contra tuning.) But the compositions were still for non-existent instruments, as the range and scope were much larger than a guitar's range and in different registers.

After using the bari-12 as my main instrument for a couple of years, I realized I was reaching for strings that weren't there, both figurative-



ly and literally. I started thinking about adding more courses to it and putting it all in an even lower register. I drew up a spec, and called Dan, who by this time had started his own company (Daniel Roberts Stringworks). This turned out to be the first Contraguitar (named C1), which is tuned a full octave below concert E, and has 17 strings. Knowing that this was exactly what I'd been hearing and the point to which I'd been moving, I commissioned Dan to build a second one for me about a year after the first one was completed; that one is named C2. I now have several Contras: 16-, 17-, 18-string versions. Some of those are tuned in sub D, sub C#, and sub C, so even lower than the original Contra E tuning. Each one is in a different intervallic tuning, so each instrument starts to resemble an orchestral section. No two tunings are replicated; each instrument is in a different tuning, and some are in different registers. Dan built two Contras for me, and the others are made for me by Alistair Hay at Emerald Guitars, of those, four are double-neck instruments. It turned out that these were the instrument sounds I'd been hearing and for which I was composing. Having these multi-string instruments, all in double courses, was like having an entirely new artistic life. Since about 2012, my main instrument is the 36-string Double Contraguitar which was built by Emerald. Secondary instruments are the 30-string Contra-Alto, 30-string Double Contra which has six triple

courses, 24-string Double Sub-contra, 18-string Contra, and a few others. A 28-string is currently in the works at Emerald.

Where did you get your formal training and who have you studied with?

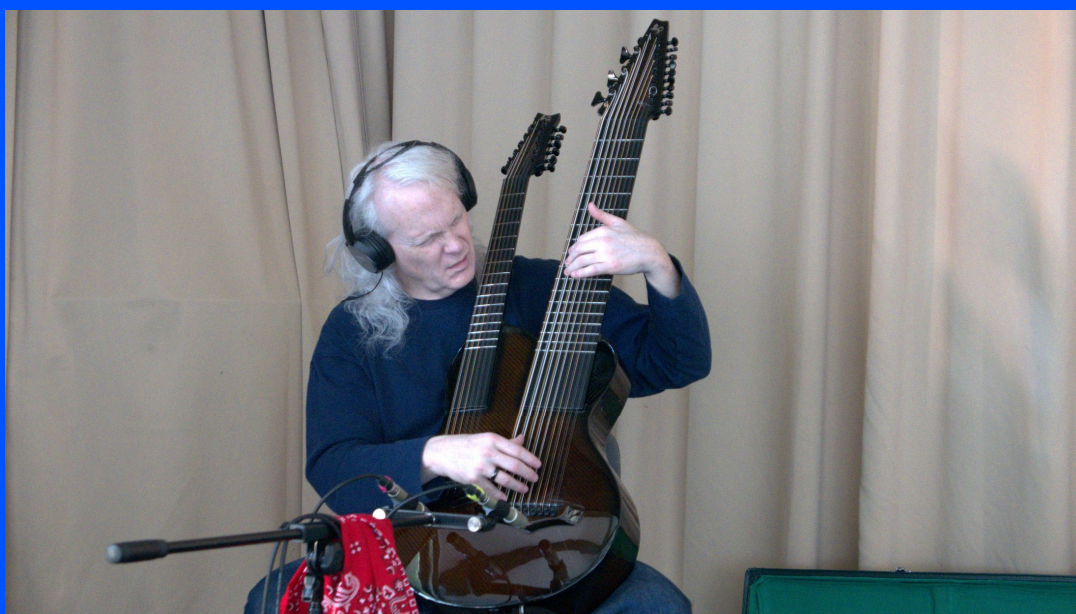
My undergrad degree was at Wichita State University in Kansas. WSU had a wonderful college of fine arts; being there was really beneficial for me, then after that, I attended Berklee College of Music in Boston. One of my key teachers was Dr. Walter Mays at WSU. He won the Pulitzer Prize one year and was my first composition teacher. He was a truly interesting, and sadly a highly underrated composer: I had true respect and admiration for him. Sadly, he passed a few years ago. My first guitar teacher at WSU was Glenn Alexander who was very helpful and encouraging and got me thinking about a lot of music theoretical concepts. Through Glenn, I realized jazz guitarists must be walking theory books. I studied under an aural skills professor at WSU, Dr. Nicholas Smith, and one of the things we did in his class was transcribing Bach 4-part chorales in real-time. He'd put on a record of a Bach chorale, and I'd have to transcribe it right there, all four parts. No doubt I was wildly inaccurate doing this at age 18 but being exposed to this seemed to open new neural pathways for me. This process instantly made me start hearing

Bach in entirely new and different ways, and I suspect I still do, as if I was hearing Bach from the inside out. Doing this process also made doing jazz solo transcriptions easier. My gratitude to Dr. Smith.

At Berklee, I studied with the same guitar professor during my entire tenure there, John Wilkins. He was a colossal straight-ahead jazz player, and I learned a lot from him. He was, for me, the exact right teacher at the right time and I continued to study with him for a couple of years after Berklee. When I was at Berklee, there was an alto saxophonist on faculty with whom I studied named Walter Beasley. Walter gave me some key direction and encouragement in my early Berklee days; some things that no one had ever said to me which were beyond helpful and also arrived at exactly the

right time which really made a deep and positive impact on me. My time at Berklee was a true milestone for me, a turning point in my life. I loved every minute of it.

During my first semester at Berklee, I briefly studied with Pat Metheny. He was not part of Berklee at that time; I was taking private lessons with him. He made a tremendous impact on me, and I still work on things he mentioned to me all these years later. One of which was time and rhythm, which sounds like a basic element, and in some ways is, but Pat presented it in advanced ways about which I'd not considered, and there are things about that on which I still work. Side note: I did a European tour with Dominic Miller several years ago and one night backstage he complimented me on the strength of my time and rhythm. I thanked



him, but internally I was thinking, "Thank you, Pat." Pat was incredibly helpful to me, he was brutal in his honesty, which is exactly what I needed. At the same time, he was very encouraging, which is also what I needed, being in my first semester at Berklee. Around this time, Pat introduced me to his brother Mike Metheny who is a tremendously beautiful and lyrical jazz trumpet/flugelhorn player. During my jazz years, I was far more influenced by horn players and pianists than I was by guitarists, and I'd long wanted to study with a horn player. After Berklee, I started taking private lessons with Mike for a year or two and he exposed me to other, non-guitar-specific concepts which were not only helpful, but impactful. Mike and I are still friends and speak from time to time.

Many of my courses at Berklee were composition classes, I was writing all the time there and still do. For example, last year, I wrote over 60 new pieces.

I also need to discuss the impact of Sandor Szabo. Sandor and I have been playing/recording/touring together for about 20 years. While he was never my teacher, he has been and continues to be a kind of defacto mentor to me. I've learned so much from him; I can't begin to explain the depth of influence he's had on me as a mentor, an artistic partner, a human, and as a true friend. He is like a brother to me, and I value him dearly.

Of those you trained with, who had the biggest influence on you, and why?

It's difficult to single out any one teacher, as they all made such a deep impact on me, and their influence on my playing and thinking is still being felt. If I had to single out someone, I think it would have to be Pat and Mike Metheny, and also Sandor. I'm so grateful to them for their help, encouragement, impact, and faith.

You say you were composing for string quartets and other chamber compositions — were these performed? If so, how did this come about?

A few of those pieces were premiered in the mid-1990s by the London Chamber Players but as far as I know, there were no recordings of those performances. I've not really pursued performances or recordings of my modern classical compositions as it requires so much time and energy, and I chose instead to focus that energy on composing. I've finished eight string quartets and have about that many more in various stages of completion. There are also chamber pieces for various duo, trio, quartet, and quintet compositions for winds, strings, and combinations of both. Additionally, there are around 11 or 12 solo piano sonatas. And there's a few orchestral pieces underway as well. I compose using piano, so I think the classically based compositions are in a different direction than the

guitar works. Maybe.

What was the Kevin Kastning Unit, what were your most memorable highlight from that time, and why the decision to disband it?

Oooh, deep catalog! The Kevin Kastning Unit was a quartet comprised of double bass, drums, saxophone, and me on 6-string guitar in Boston from 1985 to 1990 and was a vehicle for performing my compositions. I was simultaneously gigging in various jazz settings playing things that I'd not written, like jazz standards, Real Book material, bebop, and free jazz. The Unit was a way that I could get my pieces performed and recorded; we used to gig fairly regularly during those years in Boston and the highlights were the fact we went into the studio a few times and did some recordings. There are probably two or three albums worth of material on tape. I've written over 200 jazz pieces, so there was always plenty of material for us.

I disbanded the Unit when I realized that what I was writing was no longer jazz, really. Each piece was slowly getting more rehearsal-intensive and more complex and difficult and moving toward modern classical chamber works but I didn't realize this for a time. Then one night at rehearsal, I was passing out parts for a new piece, which that alone should have been a clue, as usually in jazz, you don't compose specific parts

for each instrument. I remember handing the drum chart to the drummer: he looked at it for about 10 seconds and gave me a very dirty look! I remember thinking, "Oh." I got it. Also, the Unit members would have to learn and practice their parts; they weren't easily sight-readable, and rehearsals were becoming more and more frequent. Really good players, though; in fact, the saxophonist in the Unit was Carl Clements; we still work together and just finished recording what will be our eighth album together.

When and why did you make the call to move away from written and rehearsed music and instead concentrate on improvisation?

I don't know that it was a discernable decision; it was more of a gradual process or an evolution. I don't see what I do as improvisation, though it clearly is, I think of it more as real-time composition. Same end result perhaps, but that's just my thinking and approach. I sometimes think of compositions as improvisations that are frozen in time. I may be functioning more as a composer using various multi-string instruments to compose and realize those compositions in real-time. I sometimes think of my multi-string instruments as different sections in an orchestra. Other times they feel like a complete orchestra, especially the doubleneck instruments. As such, they provide an ideal canvas or vehicle for realizing these pieces.



You have worked with a wide range of collaborators in different settings. How do you decide who to work with and how many projects do you have running continuously?

Various things and ways. Some collaborators are decided upon based on how they play, their thought processes, conceptual approach, the environments in which they work (composed or improvised), and how we connect as people. If they have what I term "the new mind," wherein they can compose in real-time; both as solo artists and as part of a group, or maybe intuition when I hear their work. One example of this is pianist Michael Cain. He's the pianist on some of Jack DeJohnette's records, and every time I'd hear his playing, it just knocked me out, not because he's a great player,

which he clearly is, but because he sounded like we already had an artistic connection. He had a similar approach on piano as I have when doing two-handed extended guitar techniques. I contacted him, and after he heard some of my music, he agreed. We are about halfway through recording our first album.

Sometimes they find me, which was the case with Sandor Szabo. He contacted me in 2005 with some questions about my album "Scalar Fields" with guitarist Siegfried which had just been released at that time. He also sent me some of his albums, and upon hearing the first one, I had a feeling we'd be working together. Not long after that, he asked if I'd do a record with him, and here we are 20 years later, still

working together, and every project we do feels fresh and new to me.

Guitarist Mark Wingfield found me. He asked if I'd do an album with him, and I agreed, as what he does on electric guitar is unique and he really has his own singular voice and approach. That was almost 20 years ago, and we're still working together. Mark's approach and playing has made an impact on me, and he's become one of my closest friends over the years. We're currently working on two album projects.

Another instance was meeting and working with trumpeter Phil Grenadier who had recorded some albums with bassist Bruno Raberg that I really liked. Bruno is a beautiful artist and has a pretty fearless approach to double bass; just a monster bassist; I love him. One day when Bruno and I were in the studio, he said, "Phil would love what we're doing, we need to do a trio project with him." Bruno spoke to him, and Phil said he'd love to, and we recorded a trio album which will be released this year. Phil and I had such a strong artistic connection that we also recorded a couple of duo albums; the first of which was released as "In Visible Ascent" in 2024. I hope to be doing more work together this year with both Bruno and Phil.

As for how many recording projects, there are usually between 5 and 10 happening simultaneously

which will all be in various stages and reaching completion at different times. Right now, it's probably closer to 10. I used to have a whiteboard where I tracked recording projects. Now I have two, and that's likely to expand to three pretty soon.

Compositional and solo projects are continuously ongoing.

Your approach to music, which involves not only your use of multi-stringed instruments but also working with different collaborators and band settings, is very different to others. What influences you, and how do you think that is expressed through your recordings?

Here again I am fortunate to have the partners with whom I work. I approach each project differently and see each project and each artist as unique, never wanting to make the same record twice. I try to stay out of the way and let the music organically move how and where it needs to go. Same approach for my solo works.

I see each project or work with each partner akin to branches on a tree, each moves and grows in its own direction. They're all different and going in differing directions; yet somehow connected. Each project or partner enables me to access a direction of work that might otherwise be inaccessible. It's similar with the solo works; they enable me to find paths and directions that



would otherwise not exist

I suppose there are different categories of influences. Nature is always an ongoing influence on me. Various elements, snow, trees, plants, landscapes, patterns, natural elements I discover on hikes. Mountains for sure. I just returned from a trip to Switzerland, and I was near the French Alps: just looking at them I could start to hear things, and no doubt some compositions based on this will be forthcoming.

I've also been impacted by painters. I won't try to list everyone, but there are works of, for example, Jackson Pollock and Mark Rothko that I can hear just by looking at them. Akin to the impact of the French alps: I can hear things just by seeing them or being near them. Architecture is in

there, too, certain buildings by the Bauhaus school, various architects operating in the International style. Frank Gehry. There are others.

I've not been influenced by very many guitarists. Those that have made an impact are Allan Holdsworth for his tone, harmonic concept, and legato technique. Sandor Szabo for his technique, conceptual approach, tone, harmonic and melodic sense, individualistic and unique voice, and his improvisatory approach. Ralph Towner is a huge influence, not only in his playing, but also his tone and articulation. Sandor and Ralph are my two favorite acoustic guitarists.

Jazz influences include but are not limited to John Coltrane, Bill Evans, Keith Jarrett's solo works,

Eric Dolphy, Ornette Coleman. Cecil Taylor's solo piano works for sure, though I don't think of him as a jazz artist. The AACM folks like Roscoe Mitchell, Muhal Ricard Abrams, Wadada, Anthony Braxton, Henry Threadgill, I also listen to many ECM artists, which have been highly impactful.

Classical composers are my main influences and heroes. I doubt that I could list all the composers that have impacted and educated me, but a few that immediately come to mind are Bartok, especially his string quartets and chamber works; Schoenberg, Webern, Alban Berg, Stravinsky, Elliott Carter, Mahler, Messiaen, Ives, Bach in tremendous ways and with gratitude, Beethoven; specifically the middle and late quartets, Shostakovich, Weiss. And some early music composers like Machaut, Gesualdo, and others.

How the influences are expressed through my recordings... I'm unsure. Perhaps it's not for me to say. Perhaps it's some of these influences as distilled through me; could be those composers as my teachers. Maybe it's the composers I mentioned continually looking over my shoulder. Again... not sure, but that's an interesting question.

If someone asked you what was the best introductory album to your music which one would it be, and why?

I do get asked that question from

time to time and I usually refer them to whatever is the latest release. However, with so many differing projects, I don't know that that's still the best answer.

Right now, I might point them to the first record I did with Phil Grenadier, "In Visible Ascent." Phil and I have such a strong connection together, and he is an amazingly beautiful player with a highly unique and distinctive approach to his instrument. One element on that record that was a milestone for me was the scope of the pieces. There are only two pieces on that record; one is a bit over 15 minutes, and the other is a little over 30 minutes: the compositional aspect of these pieces is rather vast and intense. It was kinda funny; as we were getting set up in the studio the day we recorded that project, Phil asked me, "Any limits on duration of pieces?" I smiled and said, "No!" I'd been moving more toward extended compositional frameworks, and it was as if Phil was reading my mind. We certainly had a mind-meld throughout that project and the trio project with Bruno. Phil is one of my favorite trumpet artists ever.

What can we expect from Kevin Kastning in 2025?

Continuing to be an eternal student as I learn more and continue to see how little I know. There's also a new KK series instrument in the works at Emerald. Many recording dates are

already on the calendar with more pending.

In the realm of new albums, there are several new albums slated for release this year. Here's a few:

- Kevin Kastning & Mark Wingfield: Live in New York City
- Kevin Kastning/Bruno Raberg/Phil Grenadier: trio
- Kevin Kastning & Phil Grenadier: duo
- Kevin Kastning & Carl Clements: duo
- Kevin Kastning & Sandor Szabo: acoustic duo

Likely more and a few surprises, but those are the ones that are in the can at the moment. Several more are in the works, so that list isn't complete.

Where can people interested find out more about you?

Official:

www.kevinkastning.com

Facebook:

<http://www.facebook.com/pages/Kevin-Kastning/124145811718?v=wall>

Instagram:

<https://www.instagram.com/kevinkastning/>

My blog:

<https://kkastning.blogspot.com/>

Bandcamp:

<https://kevinkastning.bandcamp.com/>

Apple Music:

<https://music.apple.com/us/artist/kevin-kastning/300127344/see-all?section=full-albums&at=1l3vwYf>

Spotify:

<https://open.spotify.com/artist/1kSiOfq3xCfVxZ9y1fei93>

YouTube:

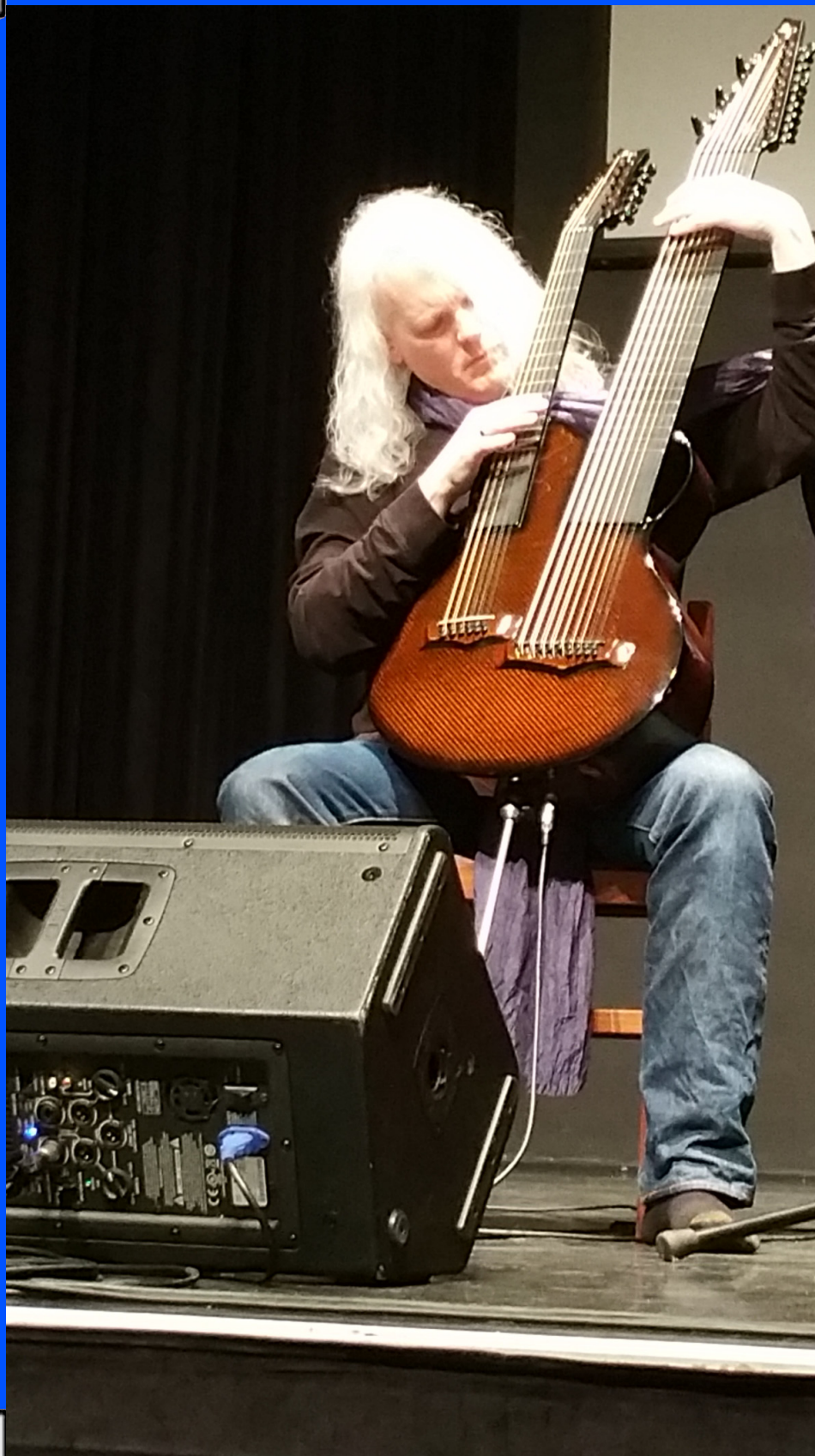
<https://www.youtube.com/user/KevinKastning>

iTunes:

<https://itunes.apple.com/us/artist/kevin-kastning/id300127344>

And a few others listed on the home page of my website.

I hope you all enjoyed reading the above as much as I enjoyed the conversation with Kevin. He is a truly unique musician in a world which rewards plastic pap and following the crowd and he consistently refuses to do so with music which is unusual, compelling and real.





c.j.stone

Captain Obeah Man

The spirit of Captain Beefheart is haunting our town.

Tankerton, a small suburb of my home town of Whitstable, sits on the North Kent coast overlooking the Thames estuary. It consists of a promenade, a shopping street, and a late-19th century housing estate of gridded streets. The population is overwhelmingly white (98.7 percent) with a significant number (22.3 percent) of retired people.

I often go there to take my sister's dog for a walk. It was on one of these afternoon jaunts that I first caught sight of it, on a side street, on a white-washed stretch of wall: the spray-painted portrait of a man with a moustache, a halo of stars and moons, and the single word "Adapter" floating nearby.

Dropout Dropout

I probably would've recognised the face anyway, but it was addition of that out-of-context word which con-

firmed the man's identity for me. The face, I knew, belonged to Don Van Vliet, better known as Captain Beefheart, a singer/composer from the 1960s to the early-80s, and the word was a reference to his song "Dropout Boogie," from his debut album *Safe As Milk*, released in 1967. The word "adapter" is repeated 12 times in the song and is so insistent as to be almost like a chorus.

Later I passed another spray-painted image of the Captain, and later again my brother-in-law directed me to a third. There may be more. In each case there are words or numbers attached. In one it's the number 777. In another, the name Nick Knox. I thought at first that that must be the signature of the artist, but it turns out that it's also the name of the drummer in the Cramps.

After that I wrote an article for my local online magazine and put up a post on Facebook asking people if they recognized the face. Many suggestions were put forward, including Burt Reynolds, Roy Wood, and Borat. Not many people got it right. That's the thing about Beefheart: to those of us who know him he's an almost mythical figure, up there with the greats of 20th-century music; but



to the vast majority of people he's completely unknown.

He's very much a man's musician. Many men idolize him. Women generally find him unlistenable. If you want to clear a room fast, just put on Trout Mask Replica, his legendary 1969 album, produced by Frank Zappa, and released on Zappa's Straight label. I've seen people run screaming for the door after less than 10 seconds of "Frownland," the opening song on the album, with its harsh chords, strange melody, cacophony of clashing time signatures and rasping, unfathomable lyrics.

On the other hand there's an analysis of that same song on YouTube, by composer Samuel Andreyev, who says of the album that "If you are a music student and you haven't sat

down and listened to this entire record at least four times, then your musical education is woefully inadequate," adding that "it is an amazing, amazing achievement." Andreyev's analysis lasts for 31 minutes and 50 seconds. The song itself is one minute and 41 seconds long.

My own relationship with Beefheart goes back to Safe As Milk, which I first heard on John Peel's weekly Top Gear programme on the BBC. That would've been in 1967 or 1968. I was 14 years old. John Peel had recently been recruited from Radio London by the Beeb for the launch of its Radio 1 pop channel. To this day Peel remains probably the most significant influence on British independent music, helping to launch the careers of David Bowie, Marc Bolan, Pink Floyd, and a host of other luminaries of the underground scene in the UK. He was also a champion of West Coast American music, including

Captain Beefheart.

Electricity

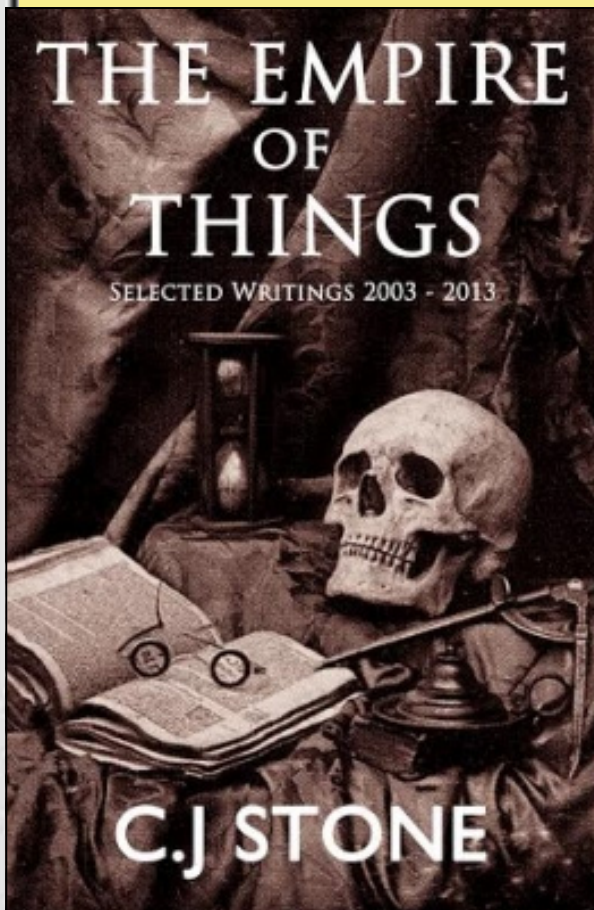
Listening to Top Gear on a Sunday afternoon, while doing that week's English homework, was a ritual for me. We had this big old, dark wooden valve radio on a shelf in the kitchen, with a hefty speaker under a glowing dial that could really thump out the bass. I'm not sure which of the tracks off the album I heard first: either "Dropout Boogie" or "Electricity." They're equally startling, as is the whole album, which I bought with my earnings as a cycle delivery boy. Needless to say that repeated word "adapter, adapter, adapter, adapter" drilled itself into my 14-year-old brain and has remained there ever since. My Mum, on the other hand, hated it, and I was banned from ever playing the record if she was in the house.

I've owned copies of all of Beefheart albums in my time. I can't say I liked Trout Mask Replica. That was too difficult even for me. But I heard a track from Lick My Decals Off, Baby, the following album, over a titanic sound-system as an accompaniment to a Theatre of Cruelty dance troop in the early-70s, and it sort of pounded its way through my brain and out the other side, leaving a tunnel there.

The track was "Space-Age Couple." I was experimenting with LSD at the time and interpreted the lyrics as a call-to-arms for the impending psychedelic revolution that was even now knocking on the door of the awakening World Consciousness.

READ ON...

https://christopher-jamesstone.wordpress.com/2020/12/18/captain-obeah-man/



NOW AVAILABLE FROM GONZO MULTIMEDIA

"Stone writes with intelligence, wit and sensitivity."

Times Literary Supplement

"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



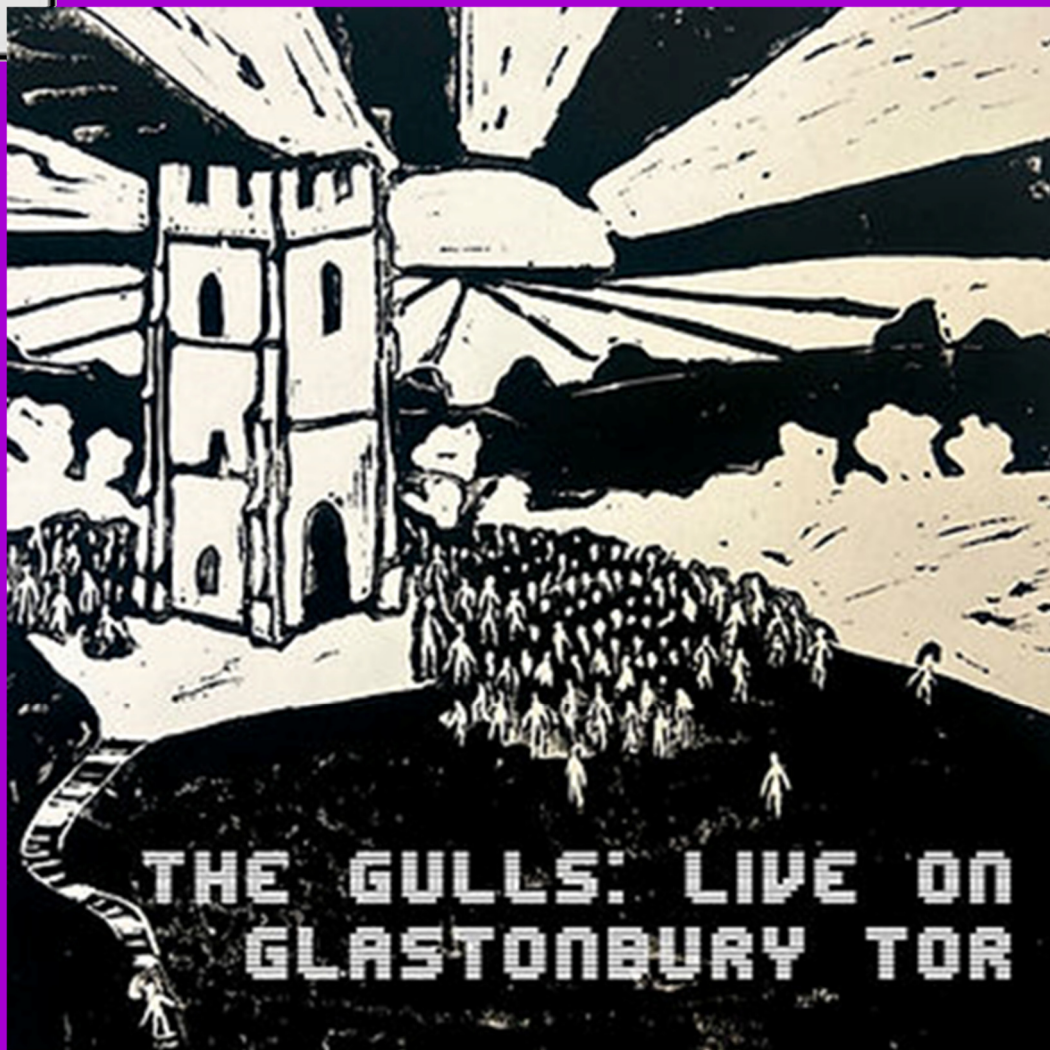
The Gulls – Musical Prank- sters

*Alan Dearling watched
them providing some
nice musical anarchy in
the centre of Manches-
ter*

‘Revolution’ live from
the Robin Hood tour in
Camden Town 2024:

[https://
www.youtube.com/
watch?
v=JsEUW8QyDiI](https://www.youtube.com/watch?v=JsEUW8QyDiI)

alan dearling



April and May 2025: The Gulls are on the road to promote their first studio album, 'Lavender and Tobacco'. They are elemental. A powerhouse trio of the Old Order of R&B/ rock 'n' roll/blues. They have built up an enviable reputation. The album launch tour starts in their home-town of Brighton, then hits London, Bristol and Manchester, followed by them being the support act to Jesus Aguaje Ramos and his B.V. Orchestra at the Royal Festival Hall in London's Southbank Centre. On the streets on a

recent Saturday morning in Manchester, punters were afforded a great musical treat. I wrote on my Facebook page: "*Fab Old Skool (originals) band, The Gulls provided some musical anarchy in advance of their studio album launch. It reminded me of Free meets Taste, with a bit of Ten Years After mixed in, which has to be good.*"

This is what the pundits say about them online:





"This trio never fails to get the crowd going with their high-energy fusion of rock, funk, folk, and psychedelia. Known for their outrageous antics; staging massive unauthorized concerts across the country and playing on the back of moving vehicles—they're ready to take it up a level."

They really do have a heck of a lot of charisma and it is a great blend of high-energy rock, funk, folk, and psychedelia. It's wonderfully raw and visceral. I bought their 2023 live album, 'Live at Glastonbury Tor', which hints at what they have now become, which is a tight and extremely exciting live, power trio.

In 2023 straight from the Solstice at Stonehenge, The Gulls persuaded dozens of punters to haul a full PA system up to the top of Glastonbury Tor. Their fellow Solstice revellers formed a human conveyor belt to lug all the PA up the Tor and they then put on a fully amplified rock concert at the summit. It was a tumultuous, magical musical event – a first in history. In fact, they are frequently causing mayhem and chaos and have even performed outside Glasgow night-clubs at 3 am.

2023 live 'Nothing's gonna stop me feeling good':

<https://www.youtube.com/watch?v=vLB739ouowU>

Here's another snippet from their musical history:

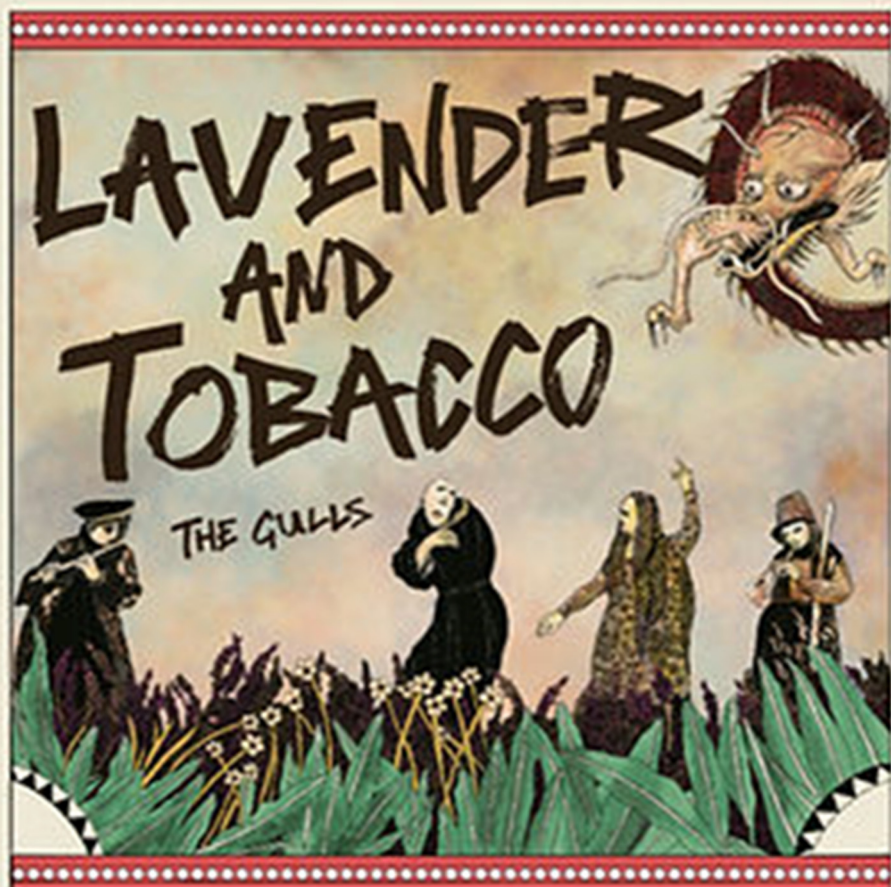
"In 2022, they pioneered The Robin Hood Tour—a free outdoor concert tour that raises money for UK food

banks. A contingent of their fans joined them on the road, forming The Robin Hood Convoy. Together, they paraded through UK cities and camped out on beaches and fields across the country, pushing the limits of the DIY music scenes."

Back in 2023, the band secured a record deal with American record label, SSK Records, which is headed by Steven Machat (Ozzy Osbourne, Yung Lean, Soft Cell, Peter Gabriel). So far, their most successful single to date, 'Freedom', earned them a spot on Spotify's Funky Heavy Bluesy. Catch them live while you can...it's worth a bit of effort. They have recently opened for Kula Shaker, and played at major festivals in the UK (Boomtown, Victorious Festival, and on the main stage of Beautiful Days.) And last year, The Gulls performed at European festivals in Germany and Italy during their June tour. And they also toured music venues across the UK and Ireland, supporting Cam Cole.

'Lightning' – a slice of anarchy in the Edinburgh!

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



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')

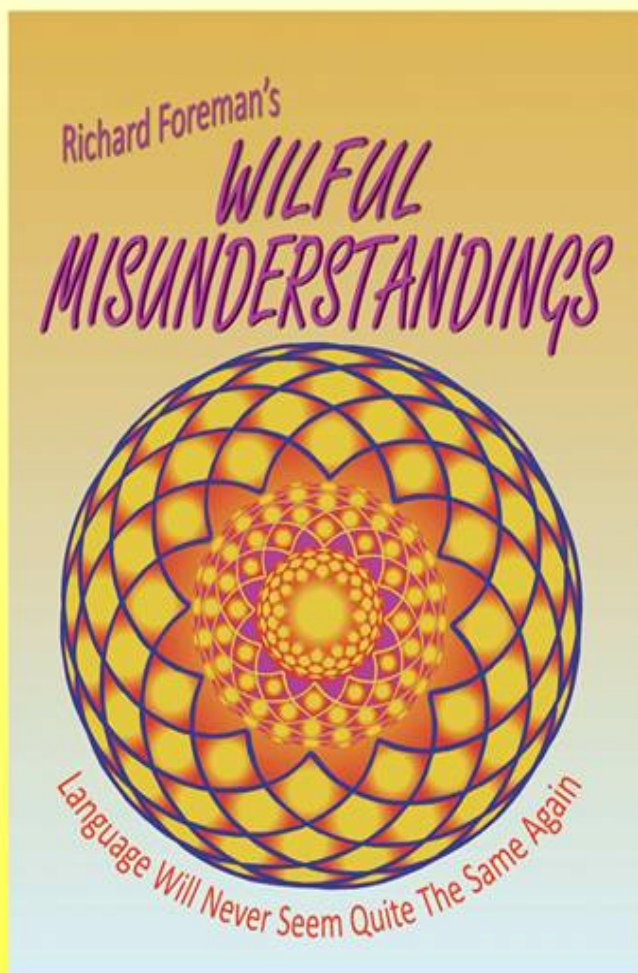
'Within five minutes of picking the book up I was immediately entranced.' (Jonathan Downes, editor 'Gonzo Weekly' magazine)

Readers' comments:

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

'A sanctuary, a haven, a totally immersive other world...'

'A book to tickle and amaze, to ruffle and amuse and sometimes to raise the hairs on the back of your neck.'



Richard Foreman's Wilful Misunderstandings

Cost £6.95 (+p&p)at:

<http://lepusbooks.co.uk/wilful-misunderstandings/>

All copies from Lepus can be signed by the writer on request

For sample stories & more info visit: Richeff.moonfruit.co

KEV'S WORLD



HOME SERVICE A LIVE TRANSMISSION TALKING ELEPHANT

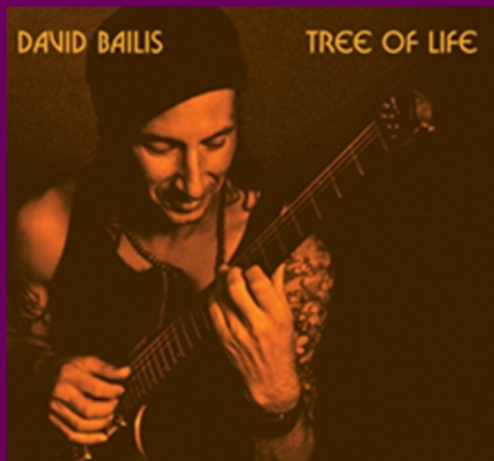
When thinking about the folk-rock scene in the UK, it is no surprise that Ashley Hutchings is rightly referred to as “the guv’nor” given he was a founder member of Fairport Convention, Steeleye Span and The Albion Band. The last has had multiple musicians through its ranks, and a nucleus from that band formed a new group in

1980, Home Service. For most of its life the band was fronted by John Tams, but he retired in 2015 to be replaced by John Kirkpatrick, although Tams again fronted the band when at Fairport’s Cropredy Festival in 2022. Tams then left again, and there were doubts if the band would continue but then Simon Nicol and Debs Earl suggested the addition of Bob Fox to the ranks, and this has resulted in the band having a new lease on life and the 2024 tour was captured on this live recording.

Graeme Taylor (electric guitar) may be the only founder member still involved, but here is a band who have for more than 40 years captured the hearts and minds of many in the folk-rock scene, even though their releases have been few and far between. One thing which makes this band stand out is their heavy use of brass, which makes them sound almost as a cross between a traditional colliery band, a folk outfit and a rock band. Fox has been in the scene since the

Seventies, and his approach is in many ways like a cross between Simon Nicol and Ralph McTell, and even though I must confess (hangs head in shame) that I do not have any Home Service albums although I have long been aware of them, this is an one I easily fell in love with the very first time I played it. This is warm and exciting folk-rock, which is fresh and invigorating, with the brass taking it in a very different direction indeed to Fairport (the band I have seen more than any other) yet somehow still closely related.

Talking Elephant have released two masterclasses in classic live albums this year, with the other being Gryphon's 'A Sonic Tonic', and there is no doubt in my mind that this is a worthy companion as this is class from beginning to end and anyone who enjoys this style of music needs to get this immediately if not sooner.



**DAVID BAILIS
TREE OF LIFE
CREATE OR DESTROY**

On this five-track 27-minute-long in-

strumental release guitarist Bailis is joined by the tenor-saxophonist Chris Speed, Eric Lane on piano and synth bass, and drummer Jason Nazary. The quartet recorded the full set in a five-hour session without any prior rehearsals. The guitarist says of the music, "The compositions are thematically based on awakening, the eternal, connecting with our roots of humanity, and an overall concept of simplicity." It is not unusual for Bailis to sit back in the slot and let Speed take on the solo, sometimes joining in on the same notes, adding an additional nuance, so the note is punchier and broader at the same time.

It is jazz to relax into and that is one of the issues, it is just too easy listening and some of the underlying piano constructs are often quite repetitive. Given it is led by a guitarist I am somewhat surprised how much of the lead work he has allocated to the sax, and while the drums are hard at work they do not provide much cut through. That they recorded the compositions without prior rehearsals is to be commended, but it lacks the spark of live improvisation and off the wall responses while somehow also missing out on the structure of a planned studio session. The result is something which is pleasant background music but never any more than that.



**DISGORGED FOETUS
OBSCENE UTTER GORE
ANNIHILATION
IMPHALTE**

French Death Gore Grind outfit Disgorged Foetus have been around in a few different iterations since 1996 (although they did officially split between 2006 and 2017), with just the one constant in Dams (guitars, bass, vocals). There have been multiple releases over the years, but they never made it to a full album, which has now been resolved with the release of this towards the end of 2023. Dav, who originally joined in 2000 before leaving and then returning in 2018, provides drums and guitar while past guitarist Jo is one on track and past drummer Nono on another.

We get 21 tracks which have clips from various horror films inserted here and there, but while this is not a bad album there is too much similarity between the tracks which is not assisted by some pretty roped production which does not allow enough clarity and division between the instruments. Sure, it is brutal, but it feels far more like a constant buzzsaw

than anything dramatic, and while there are some nice changes in tempo it would have been nice to have some lightness here and there to really make the darkness much more so. Still, I confess it is not a metal sub-genre I know a lot about, and I have seen some very favourable reviews so perhaps it is me, so if you want to hear an album which sounds exactly how one would expect given the title, artwork and band name, then here you are. All lyrics are supposedly in English, but they are growled so deeply they are almost impossible to make out (but the band have helpfully provided them on their very informative website).



**BIG BIG TRAIN
A FLARE ON THE LENS (LIVE
IN LONDON)
IN-SIDE OUT**

'A Flare On The Lens' features the band's full show at Cadogan Hall from the second of their two nights there last year and also includes seven songs which were played only on the first night, which means we have

eighteen songs and a total running time of more than 160 minutes (note, this has been cut back on the double vinyl release).

From some comments and fades it is obvious this is not a complete set run through as such, something I always like my live albums to be like, but the performances from all those involved are so sumptuous I am prepared to overlook it.

The line-up for these shows was Alberto Bravin (lead vocals, guitars, keyboards), Nick D'Virgilio (drums & percussion, vocals), Rikard Sjöblom (guitars, keyboards, vocals), Greg Spawton (bass, bass pedals), Oskar Holldorff (keyboards, vocals), and Clare Lindley (violin, vocals) along with Maria Barbieri (guitars) and The Big Big Train Brass Ensemble which takes me back to the days when prog bands toured with orchestras so all power to BBT for doing this in the current commercial environment. By now Bravin had taken command of the vocals and it is nice to hear him following his own path through the older material and not attempting to be a David Longdon clone. Mind you, when I say older material, I mean songs from albums as long ago as 'The Underfall Yard' and 'English Electric' – the former is the older of the two, coming out in 2009, by which time BBT had already released six albums and had two other lead singers. It clearly demonstrates just how much the band has changed since then as the contrast between those early albums and what they produced with Longdon on board is stark as Greg used the opportunity to totally rebuild the band by bringing in the

likes of Nick D'Virgilio and Dave Gregory. This is a progressive rock band who should be selling out arenas and not just large halls, as they are performing massively complex and layered progressive rock which is accessible and majestic in so many ways. Everyone knows their place in the arrangement and ensures they are not overplaying while also demonstrating their skills and providing wonderful harmony vocals yet somehow allowing plenty of room for Bravin to always be the focal point. When I started reviewing the Poole boys a million years ago at the time of their first demo tape, I never imagined they would reach the heights they are achieving today, and I am sure Greg feels the same way. BBT are now one of the top progressive bands around, and this album clearly captures that. If you have a favourite BBT track then it is probably here, from "Folklore" to "Swan Hunter" or "Brooklands", and is an absolutely essential release.

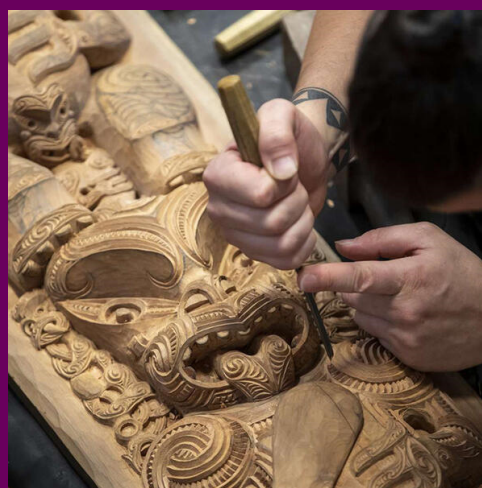


DIM GRAY
LIVE IN EUROPE 2023 EP
GRIM DAY RECORDS

In August and September 2023, Norwegian rock quintet Dim Gray toured the UK and Europe, playing 15 dates across nine countries as special guests of Big Big Train. Each show was recorded and now we have a six-song 28-minute-long EP which for me is a great introduction to the band as I have somehow missed out on both their albums to date. They were formed in Oslo by Oskar Holldorff (keyboards, vocals), Håkon Høiberg (guitar, vocals) and Tom Ian Klungland (drums), with Milad Amouzegar (guitar, keyboards) and Kristian Kvaksrud (bass) becoming permanent members in 2023 and that is the line-up on this set.

Given there are two songs from London, and then one each from Oslo, Stuttgart, Veruno and Pratteln, I am guessing they took the best performance of each song on the tour and there are no overdubs. I don't know if this is the complete set they played each night or not, but unless they screwed the same song up every night, I would imagine this is it. Oskar Holldorff was on heavy duties given he was also a member of the headline band as well, but it obviously suited him as he has a wonderfully delicate touch on piano and somehow there is a lightness within the arrangements with loads of space. I can see why they were asked to play with BBT as in some ways they are quite similar, with some wonderfully clear and pure vocals from Holldorff, yet they are also different in that they layer their music more simply so there is a contrast as well. Given what I am hearing here it is not going to be long before the band are not playing sup-

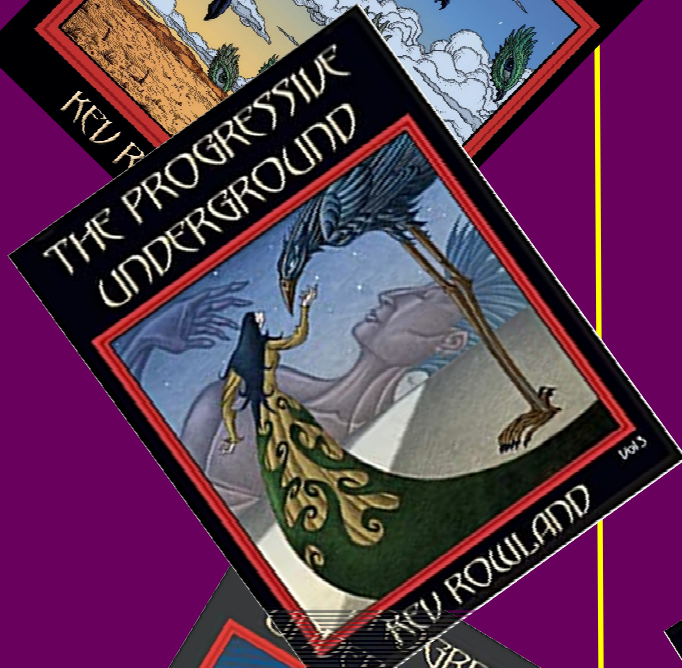
ports, as this is a headline act in waiting if I have ever heard one. If, like me, you have not previously come across Dim Gray then I highly recommend this as it is soaring prog with hints of Neo and Symphonic which is a delight from beginning to end.





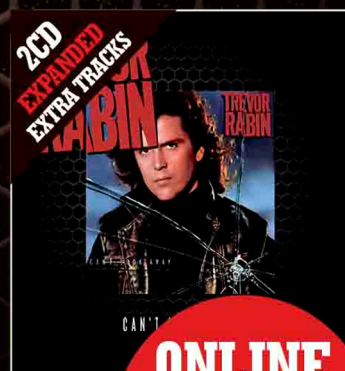
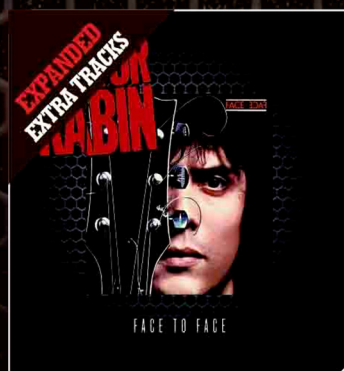
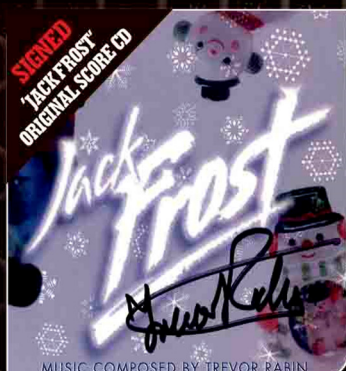
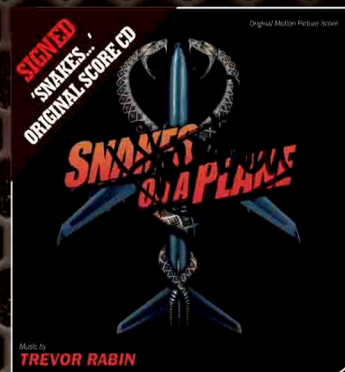
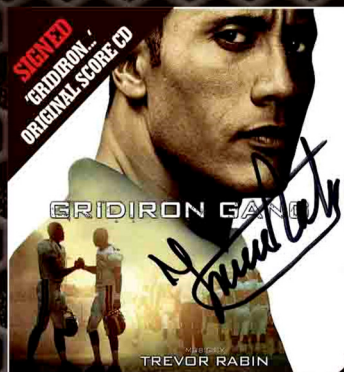
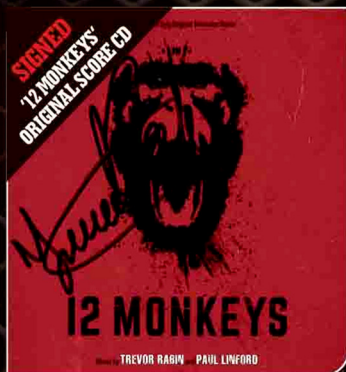
The Kev Rowland **SUPERSTORE**

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



Available
Now

TREVOR RABIN



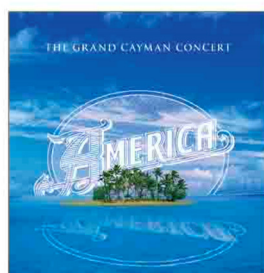
ONLINE STORE: www.musicglue.com/trevor-rabin
 WEBSITE: www.trevorrabinmusic.com TWITTER: @trevorrabin
 FACEBOOK: www.facebook.com/trevorrabin
 INSTAGRAM: www.instagram.com/explore/tags/trevorrabin/?hl=en

**ONLINE
ONLY
EXCLUSIVE
DEALS!**

AMERICA 50



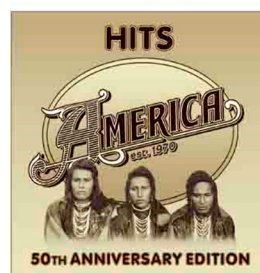
LIVE IN CENTRAL PARK
HST508 CD-DVD



THE GRAND CAYMAN CONCERT
USGZI04CD



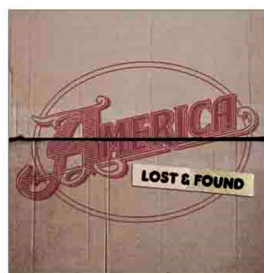
ARCHIVES VOL. I
USGZI04CD



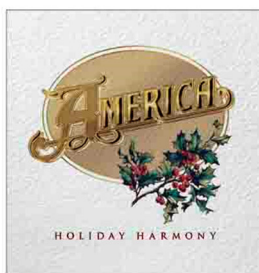
HITS - 50TH ANNIVERSARY
USGZI05CD



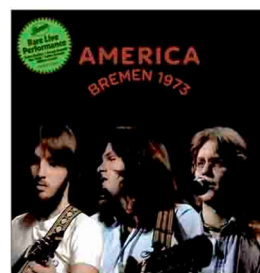
WILDWOOD SPRINGS
USGZI06CD



LOST & FOUND
USGZI14CD



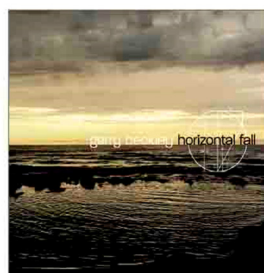
HOLIDAY HARMONY
USGZI15CD



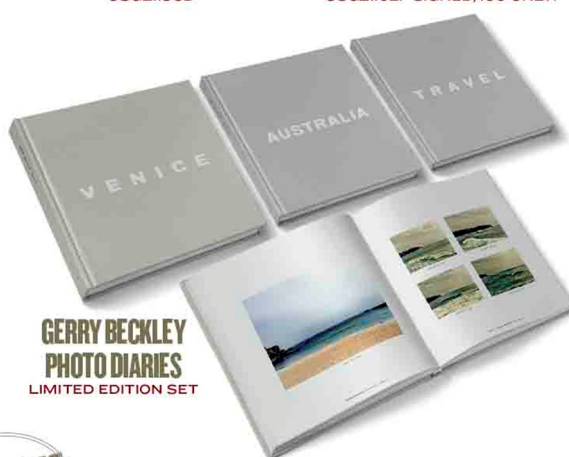
BREMEN 1973 - GREEN VINYL
USGZI16LP SIGNED, 100 ONLY!



**GERRY BECKLEY
VAN GO GAN**
USGZI08CD



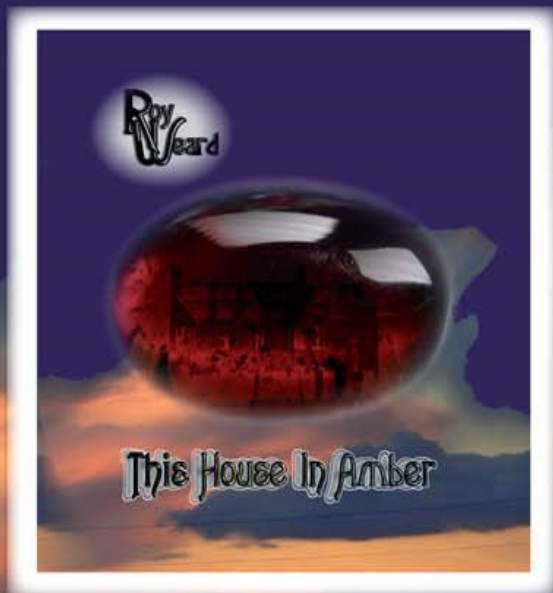
**GERRY BECKLEY
HORIZONTAL FALL**
USGZI10CD



**GERRY BECKLEY
PHOTO DIARIES**
LIMITED EDITION SET



Available from www.musicglue.com/america/shop



Roy
Weard

This House In Amber

New Album out now

Available on CD from :

www.weard.co.uk

CD / digital download :

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



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

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

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

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

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

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

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

Asante sana (thank you very much).

David Banks
Director, Africa Region
The Nature Conservancy

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





Hawkwind Earth Visitors Passport - The "Hawkwind Passport"

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

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



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

JONATHAN DOWNES



WILD COLONIAL BOY

childhood with animals and ghosts in hong kong

tinyurl.com/13jgqcbg

NEWS FROM THE POTTING SHED

Martin Springett was born in Crayford, Kent, England, in 1947. He studied art (that is he learned to play the Guitar) for two semesters at the Brassey School of Art in Hastings, Sussex. He emigrated to the West Coast of Canada in 1965, but returned to the UK in 1973 to pursue music in various bands. He spent time in Germany, and toured through Europe.

While in London Martin started to illustrate and design record covers for Columbia records. Upon his return to Vancouver, Martin carried on with music and illustrated various books and magazines. In 1978 he moved to Toronto, maintaining activity in every area where illustration is required. He released his own album, "The Gardening Club", in 1983.

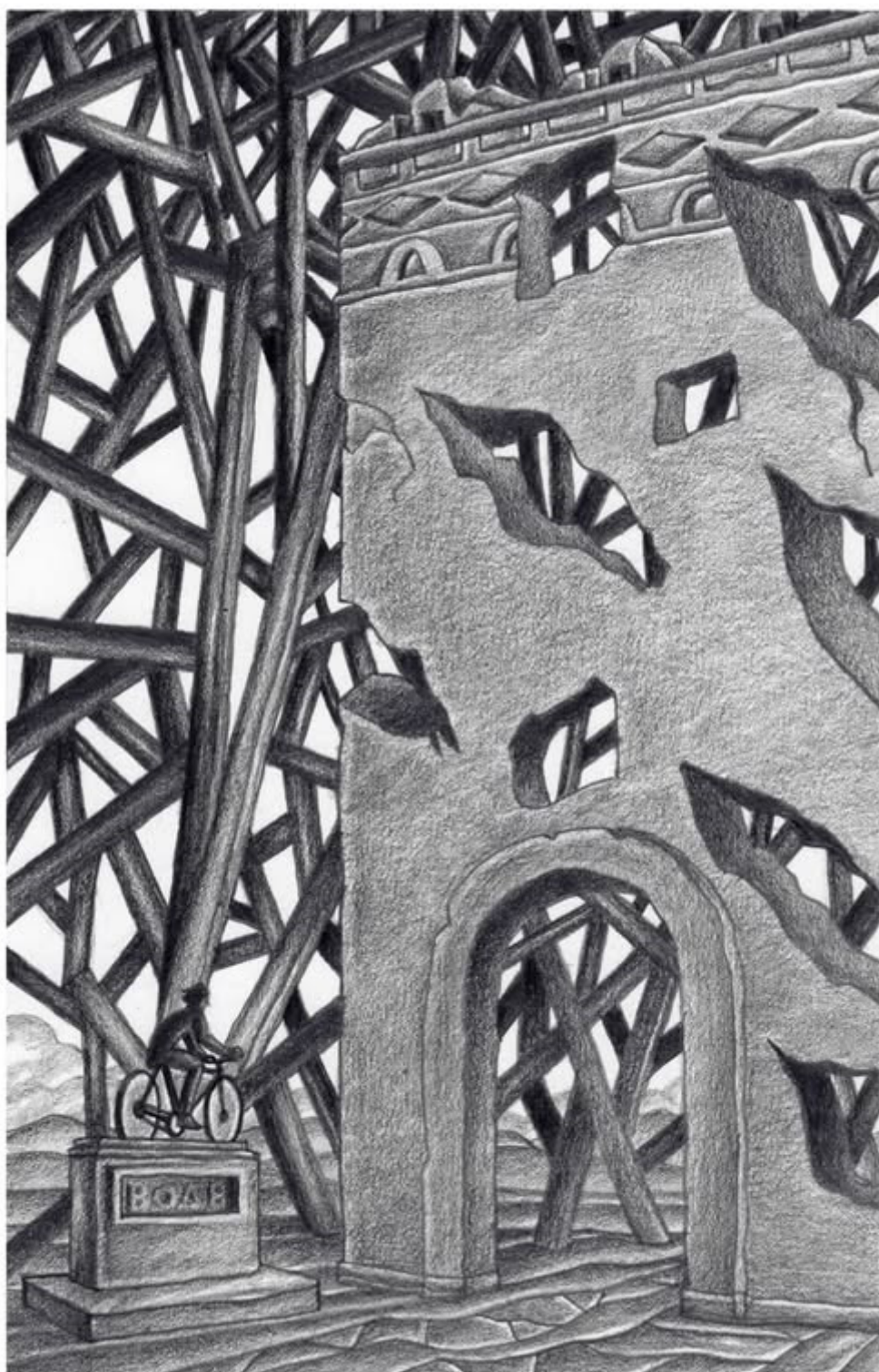
In 1984 Martin was commissioned to illustrate the cover of "The Summer Tree" by Guy Gavriel Kay. This and the subsequent volumes of The Fionavar Tapestry Trilogy were published around the world along with Martin's covers. Martin continued his work in fantasy illustration, illustrating many covers for fantasy novels, including "The Traveller In Black" by John Brunner. In 1990 he illustrated his first children's book, "Mei Ming and the Dragon's Daughter" written by Lydia Bailey. Martin has just finished illustrating his sixth children's book, called "The Follower" by Richard Thompson. He has been nominated for various awards, including the Governor General's Award For Illustration. He has won the Aurora Award For Excellence in Fantasy Art, and two Silver Awards from the Art Directors Club of Toronto and Best Classical Record Cover of The Year Award (UK).

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

www.martinspringett.com/

<https://spacewreckrecords.bandcamp.com>







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!!!"

HOMO LUDENS

Steal time back for nothing. Do less, be more..
Stroll or skip-do not just walk. Apply focused energies (Use time for laziness)
Leave the dogma of "WORK VIRTUE/VALUES" for play
Seek new WAYS TO PLAY-Touch more, text less.
Close your eyes. See more. Read more (Eric Fromm)-write less.
Make something beautiful with somebody you value.
Avoid Foucault's "Self -Infarcation" of endless UBER-working.
Move more. Stretch more. Walk out and go nowhere.
There is a point in directionlessness-and with randomness.
Read THE DICE MAN, SIDDHARTHA, STANDING IN LOVE..
Avoid all Hegemony of the Social Unconscious ("Work Ethic")
Seek spaces and places that expand your personal liberation-
Beaches, Forests, Sanctuaries, Cathedrals, Labyrinths, Caverns..
Meditate in motion. Give your self PERMISSION TO BE YOURSELF.
Have compassion and generosity of spirit for the joy within you..
Now-just go out and just play. Your life belongs to you.. Every day..

COG-SINISTER

Official Merchandise

Fall and
Mark
E Smith



Cog Sinister:
Sweatshirt
£30



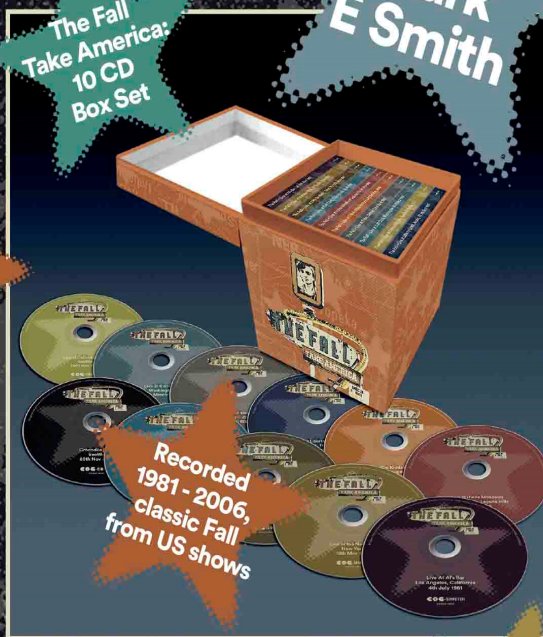
The Fall:
T Shirt
£20



The Fall:
T Shirt
£20

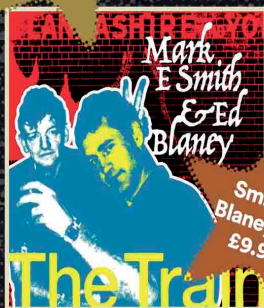


Cog Sinister:
Mug
£20



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
£7.99



The Fall:
T Shirt
£20

www.musicglue.com/cog-sinister

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

Inside Number Three.

A Visual History of Apple Records

By Nigel Pearce

*Inside
No.3*

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.insideandoutsidenono3.com

And here we are boys and girls at the end of another one of my self imposed two week cycles, and as a result we are at the end of another issue of the magazine. I have particularly enjoyed putting this issue together and I think that Kev and Alan's articles have been particularly interesting. Kev has imbued me with a probably unfulfillable ambition to play one of those extra large multi string guitars. Arthritis has banjaxed my hands so badly now, that despite my operation for carpal tunnel syndrome, I can still do very little more than just strum a few chords here and there.

I have spent the last 10 days with 300 maggots in a teabag like contraction attached to my right heel, and I'm going to have another 300 put on in the early part of next week. Oh, what an exciting life I live.

I want to apologise publicly to Alan Dearling because I missed one of his photographs off his article in the last issue, and published another photograph twice. The technical term for

what has occurred is the editor being a twat. I am so sorry, mate. Here is the photograph which I was stupid enough to miss out.

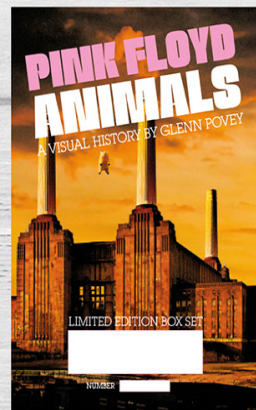
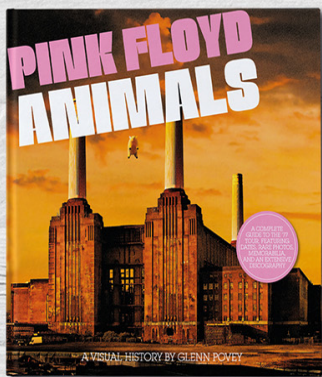
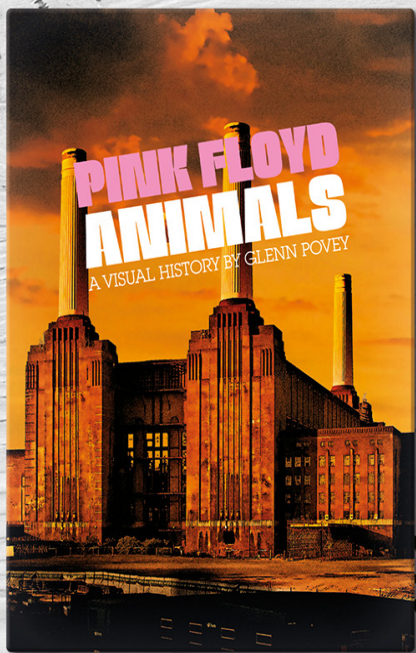


We will be back the week after next, and I look forward to seeing you all then.

Hare bol
Jon



THE BEST LAID PLANS



Oink, Oink,
Woof, Woof,
Baaaaa."





En chair et en os

PINK FLOYD

In the flesh

LE STADE OLYMPIQUE

