

GONZO

Weeklyish #607-8



ATYPICAL ONE (2)

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LEST WE FORGET



John Brodie Good



Dave McMann



Mick Farren



Corinna Downes



Doug Harr



Tim Rundall

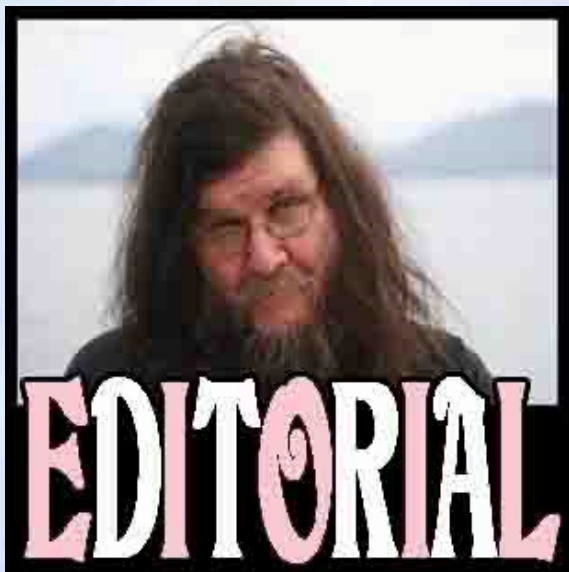


Phil Bayliss

THE THREE COMMANDMENTS OF GONZO WEEKLY:

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

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



Dear friends,

Welcome to another issue of this eminently peculiar, and ever more peculiar magazine. For the second issue in a row, the cover features a photograph of my wrist.

Much though I would like to claim that this is some arcane symbolism, possibly highlighting the existence of some 17th Century secret society, or even a smutty

schoolboy sexual reference (one off the wrist) it is – sadly – nothing to do with either of these hypotheses. Nope. As people who read the last issue (and if you didn't, why not?) will know, on the day the last issue was supposed to get published, I went in to Bideford Medical Centre to have a minor operation on my wrist, in order to treat my carpal tunnel syndrome.

It all seemed to go reasonably well, and although it was bloody painful in the immediate aftermath, forcing me to search through the household for any painkillers I could find, eventually finding some four years out of date tramadol, which vaguely did the trick, although the mixture of that with the painkillers I was prescribed, and some extra gabapentin that I happen to have hanging around applied a slightly unpleasantly psychedelic tinge to my weekend, which I think I would rather not have had.

But this week, the day before this magazine is supposed to go to print, I have the stitches out and start my physiotherapy. So, just in case anything goes wrong, I am putting out another non-standard issue proving a bit like the Windmill Theatre in the dark days of the blitz, we never close, although we don't have



GULLIBLE'S TRAVELS

But this week, the day before this magazine is supposed to go to print, I have the stitches out and start my physiotherapy

any chicks with their kit off cavorting around on the stage. In fact, we don't have a stage.

In fact, that statement is completely misleading, because the only way that the terpsichorean ecdysiasts of the aforementioned Windmill Theatre did not in fact do any terpsichoreanising. Over to a website called Waybak:

"It was when she employed Vivian Van Damme that everything changed. The Jewish son of an East-End solicitor Van Damme slowly changed the theatre's fortune. His

idea was to present a non-stop revue that had a dancing troupe, a singer or two and some brand-new comedians but, most importantly, it soon included, as he once put it, "perfectly proportioned young women presented in artistic poses". Half-naked women standing like statues was seen by many as innovation that somehow got past the strict theatre censors but Tableaux Vivants or Living Pictures had actually been seen in London's theatres from the mid-19th century. If looking at stationary naked women was your thing, it had long been a loophole in the law.





The Lord Chamberlain, the Government's official theatre censor, Rowland Baring the 2nd Earl of Cromer summed up it up at the time "It's all right to be nude, but if it moves, it's rude."

Baring saw the theatre as a sort of "national safety valve" although performers had to have a 'normal figure' and women with big breasts would not be allowed. In fact the Windmill almost had more problems during the 1930s with the comedians' political material than any nakedness.

The Lord Chamberlain was worried that the character of 'Signor Whale-Blubber', a clear reference to Mussolini, might offend 'sensitive foreigners' and even as late as 1939, the theatre censors, extraordinary, were putting red lines through negative impressions of Hitler and Mussolini and even censoring such words as 'Nordic' and 'Concentration Camp'."

But, even by my standards, this is digressing to a lunatic degree. And I pride myself for making an art form out of digression. And, although I am just about to come onto the subject, I wanted to talk about Connor and trust me, I am so tired of talking about my bloody wrist that almost anything would be

an improvement. But I bet none of you reading this far have even the slightest idea what I really want to be talking about in this editorial.

Well, Ve Macrinnon might guess, but I doubt whether anyone else will.

I want to talk about the new album by Dexys Midnight Runners which was released last Thursday.

See! None of you guessed that!

I've been a fan of Kevin Rowland and the various Incarnations of his band for considerably over 40 years, since I first heard Geno back in the day, and although his fortunes have waxed and waned over the years, his output has continued to be, at least, interesting. And at best phenomenal.

Well, this new record is a massive 3LP or 2CD live album, but what I didn't realise is that it was from the tour promoting a studio album which came out last year without me know anything about it.

It was called The Divine Feminine, and when I listen to it for the first time a few days ago,

I was completely blown away.

Official press materials to publicise the album described it as "A personal, if not strictly autobiographical, record portraying a man whose views have evolved over time. Not just on women, but the whole concept of masculinity he had been raised with." Rowland told Harriet Gibsone of *The Guardian* that a trip to Thailand, where he learnt about Tao, had been significant for him: "Through Tao, I learned about the concept of women as goddesses. I realised that women are powerful. Until then, I'd never really tried to understand them. That's quite an incredible admission, really."

Rowland explained that the first five songs

of the album have a narrative where the narrator expresses different attitudes towards a relationship. In the fifth song, the title track, "he examines his relationships with women, and he sees that he's been sadly lacking". The remaining tracks concern a new relationship after this insight.

The album's cover art features an illustration inspired by Pele, the Hawaiian goddess of volcanoes and fire. A supporting tour, of theatre venues, was organised, with the band intending to play the entire album live. Rowland told Tina Benitez-Eves of *American Songwriter* that the group would "theatrically perform the songs — act them out".

LIMITED EDITION



In a bizarre coincidence, and yes, I know that Tony Shiels told me that there was no such thing as a coincidence, I, too, have been involved in Thai culture recently. I have recently become involved with a kung fu retreat called Nam Yang which is situated in the north of Thailand, and for which I am writing publicity blurb. Has this affected the way that I think about life? Probably. Has it affected what I'm just about to write? God only knows.

One of the things that is most wrong with the current world is the way that we in the west at least have managed to get our gender roles all fucked up. We are so afraid of toxic masculinity and being part of the patriarchy or having somebody think that we're going to be incels that most men don't know what the fuck to do. This is where I'm quite pleased that I am of the age when I don't really care what anybody thinks of me, I know that my attitudes to life are often completely contradictory, and I don't give a monkey's.

As I told a young lady in my extended family the other day, all women are indeed goddesses but all men should be warriors who protect their womenfolk using whatever means necessary, and, if the need arose, I would be quite happy to break peoples knees if it was needed to protect the womenfolk in my extended family. If this makes me patriarchal, then so what? But I would like to point out that my aforementioned extended family includes people of various ethnicities, at least five different religious persuasions, and at least two trans boys. And I love them all.

So, go onto Spotify. Listen to the Dexys live album, And then take a deep dive into The Divine Feminine . I don't know what I shall be doing while you do this, but it will probably involve cake.

Hare bol

Jon



IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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

Dramatis Personae



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

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

NAMING THOSE RESPONSIBLE

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

Alan Dearling,
(Contributing Editor, Features writer)
Douglas Harr,
(Features writer, columnist)
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)
John Brodie-Good
(in memoriam)
Jeremy Smith
(Staff Writer)
Richard Foreman
(Staff Writer)
Mr Biffo
(Columnist)
Kev Rowland
(Columnist)

Richard Freeman,
(Scary stuff)
Orrin Hare,
(Sybarite and literary *bon viveur*)
Mark Raines,
(Cartoonist)
Davey Curtis,
(tales from the north)
Phil Bayliss
(Ace backroom guy on proofing and research)
Dean Phillips
(The House Wally)
Rob Ayling
(The *Grande Fromage*,
of whom we are all in awe)
and **Peter McAdam**
(McDada in residence)

This is the nearest that you are ever going to get to a posh weekend colour supplement from the *Gonzo Daily* 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**

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

YES AND ALUMNI

How a new generation embraced

the complex sounds of the '70s -<https://www.smh.com.au/culture/music/how-a-new-generation-embraced-the-complex-sounds-of-the-70s-20240516-p5je7f.html>

Rick Wakeman in action in June 1973.
"The tide was turning and you could sense it," Wakeman confirms today, back home in England after a 50th ...
"Perpetually overlooked – right album at the wrong time": Yes' Talk 30th

Anniversary edition
<https://www.yahoo.com/entertainment/perpetually-overlooked->



The Gospel According to BART



Look what my favourite roving reporter sent me this wee. He writes:

"Mate : so happy for Oliver.. All My Hopes,Bart in America ☐"

Oliver Wakeman shares video for emotive new single Miss You Now

Oliver Wakeman will release Anam Cara, his first solo album for 20 years, in May

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

<<https://apple.news/AFSjKarFYSPmuRIhUcdYljQ>>



[album-wrong-time-160822735.html](https://www.theguardian.com/music/album-wrong-time-160822735.html)

That was the so-called 'Yes West,' featuring Rabin, Chris Squire, Jon Anderson, Alan White and Tony Kaye. Agreeing to Carson's proposal, Rabin .

Yes review – head-spinning intensity, immaculately delivered | Music | The Guardian

<https://www.theguardian.com/music/article/2024/may/24/yes-review-bridgewater-hall-manchester>

However, it's immediately clear the band's epic legacy is in the hands of careful custodians via Geoff Downes, Jon Davison, Billy Sherwood and Jay ...

Yes - Bridgewater Hall, Manchester:

Live Review - At The Barrier

<https://atthebarrier.com/2024/05/24/yes-bridgewater-hall-manchester-live-review-2/>

Sherwood, as noted previously, has work his socks off to channel the power and grace of Chris Squire, almost constantly on the tips of the toes of ...

Jon Anderson of Yes brings his Band of Geeks to town - Beaver County Times

<https://eu.timesonline.com/story/entertainment/local/2024/05/27/jon-anderson-of-yes-brings-his-band-of-geeks-to-town/73735071007/>

Yes, prog-rock legend Jon Anderson is headed our way with his Band of Geeks.

"Capitalism is the extraordinary belief that the nastiest of men for the nastiest of motives will somehow work for the benefit of all."

John Maynard Keynes

The setlist will contain numerous Yes songs from all stages of the ...

El Monstero with special guest Jon Anderson - St. Louis Magazine

<https://www.stlmag.com/events/el-monstero-special-guest-jon-anderson/>

... their annual summer show will feature Rock and Roll Hall of Fame's Jon Anderson of YES on Saturday, June 15 at Hollywood Casino Amphitheatre.

FAIRPORT CONVENTION AND ALUMNI

Behind the Album: Richard and Linda Thompson Chronicle the Dissolution of Their ...

<https://americansongwriter.com/behind-the-album-richard-and-linda-thompson-chronicle-the-dissolution-of->



their-marriage-on-shoot-out-the-lights/

Luckily, Joe Boyd, who worked with Richard Thompson in Fairport Convention, signed the duo and agreed to release the album as long as the songs were ...

LEONARD COHEN

Why Leonard Cohen's books are just as essential as his songs - Far Out



WHO GONZO? WHY GONZO? WHAT GONZO?

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

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

“My life has been the polar opposite of safe, but I am proud of it and so is my son, and that is good enough for me. I would do it all over again without changing the beat, although I have never recommended it to others. That would be cruel and irresponsible and wrong, I think, and I am none of those things.”

Hunter S. Thompson



Magazine

<https://faroutmagazine.co.uk/leonard-cohens-writing-essential-work/>

At the end of his long career and incredible life, Leonard Cohen, now a celebrated artist, was still a writer. That one vocation serves as the key ...

BARBARA DICKSON

Barbara Dickson platinum disc to be raffled at Borders concert - Border Telegraph
<https://www.bordertelegraph.com/news/24344910.barbara-dickson-platinum-disc-raffled-borders-concert/>

RENOWNED singer Barbara Dickson has donated a signed platinum disc to be raffled for charity. A day of music, raising money for the My Name's Daddie ..



Peter Gabriel, check out email

ROCKIN' THE CITY OF ANGELS

IN THIS LAVISHLY ILLUSTRATED celebration of classic and progressive rock bands of the 1970s, author Doug Harr shares his vivid memories of the mind-altering rock spectacles he witnessed in his hometown of Los Angeles—the City of Angels—at the genesis of a new art form. Get a front-row seat at three-dozen spectacular concerts and the albums that spawned them. Revisit these legendary records and concerts along with reviews of the best video documents of the era, each band illuminated by a hand-picked collection of brilliant images—most never-before seen—by the era's best rock photographers. This 396-page hardcover book features over 600 images. Foreword by Armando Gallo.

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




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 Summari, Lisa Tanner, Brian Weiner, Neil Zlowzower and more!

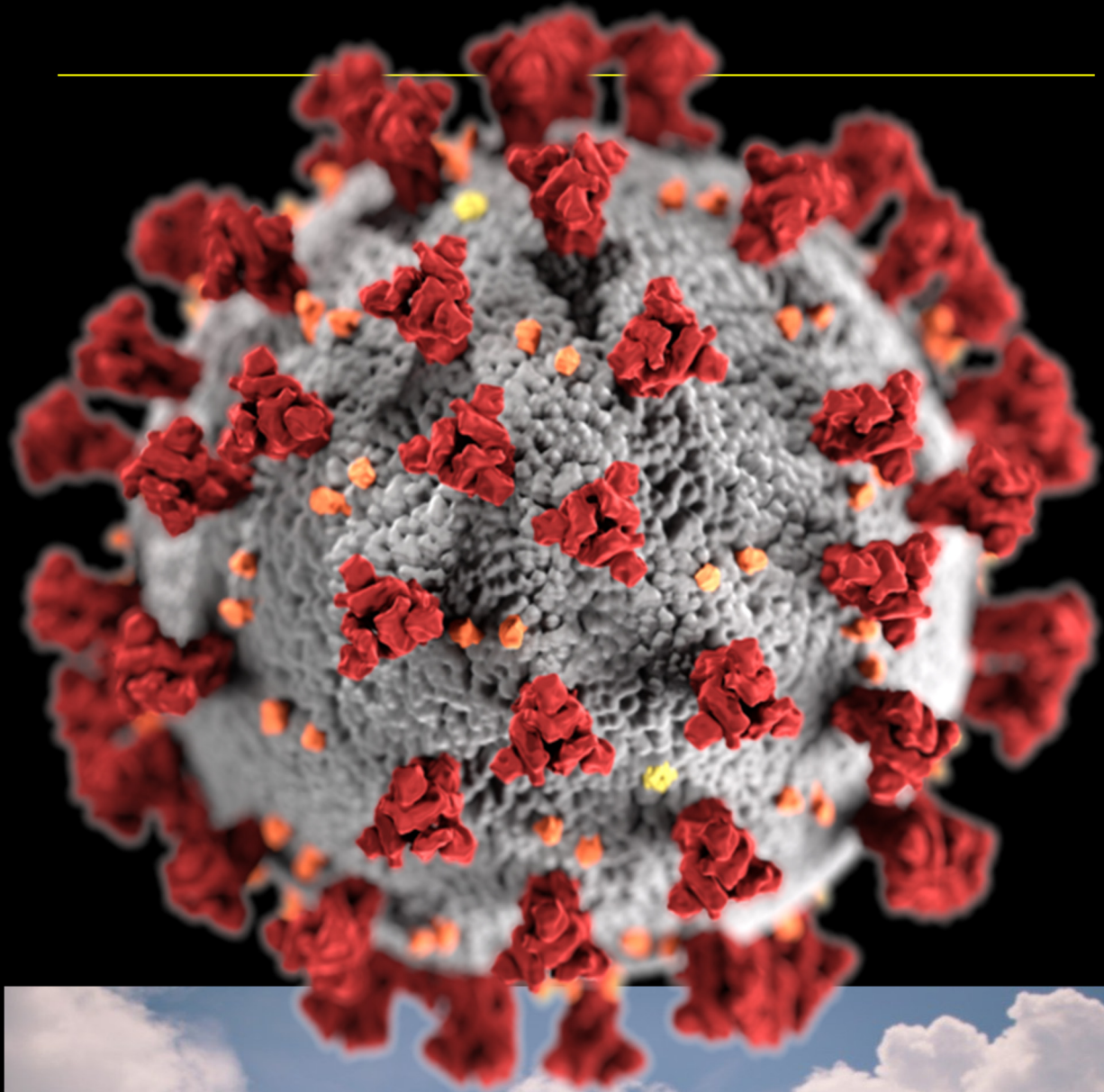


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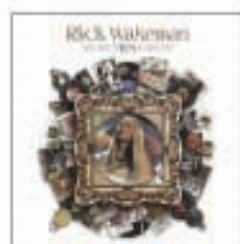
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MORE MASTERPIECES from RICK WAKEMAN



TWO SIDES OF YES

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



THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires
HFG2004CD



TIME MACHINE

Guest vocalists include John Parr, Tracey Ackerman, Ashley Holt, and Roy Wood
HFG2015CD



GASTANK

Double DVD set. Rick's classic 1982 music and chat show
HFG2022DVD



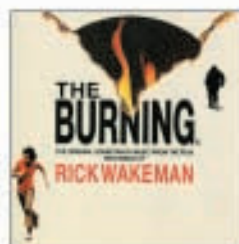
GOLÉ!

Soundtrack album featuring Tony Fernandez and Jackie McAuley
HFG2014CD



COUNTRY AIRS

The original recording, with two new tracks
HFG2014CD



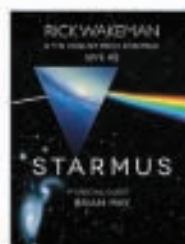
THE BURNING

The original Soundtrack album, back in print at last!
HFG2024CD



LURE OF THE WILD

With Adam Wakeman. Entirely instrumental
HFG2003CD



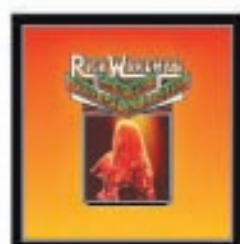
STARMUS

With Brian May and The English Rock Ensemble. DVD
HFG2019DVD



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
HFG2005CD



CAN YOU HEAR ME?

Featuring The English Chamber Choir
HFG2005



CRIMES OF PASSION

A wicked and erotic soundtrack!
HFG2018CD



BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek
HFG2009CD



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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



f stop.the.cull



Right On Chris

IT IS TIME TO STAND UP AND BE COUNTED



For those of you interested in such things several members of the Editorial Team put out a monthly web TV show covering cryptozoology, green issues and all sorts of other stuff that we basically make up as we go along...

IF YOU ARE NOT A PART OF THE SOLUTION YOU ARE A PART OF THE PROBLEM.
ELDRIDGE CLEAVER

Two types of people visit rhino in the wild

The strong and courageous
take a camera

The weak and cowardly
take a gun

**What sort of
person are you?**

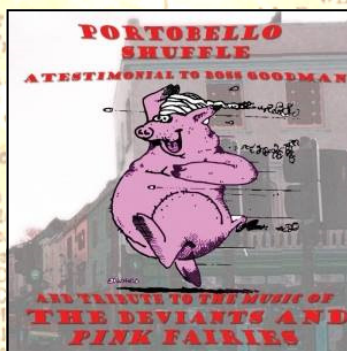
Celebrate wildlife on
World Wildlife Day
don't shoot it.





I'M ON BOARD!

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



Portobello Shuffle CDs still at special low price of £5.00 each, 1 x CD inc. p&p = UK £6.80; Mainland Europe £8.90; USA £9.95; Rest of the World, contact Rich Deakin for postage price. arsydeedee@yahoo.co.uk



Butterfly Conservation

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"If you don't want your tax dollars to help the poor, then stop saying you want a country based on Christian values, because you don't."

Jimmy Carter

FB/Sue Fitzmaurice, Author



Trying to pick my favorite politician is like trying to decide which STD is just right for me.



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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.

RAINBOW BRIDGE

Mitzi

How Mitzi came into our family is a strange but true story.

My wife Enid received a phone call to attend a reading of a will by a solicitor of a person she knew from a local charity that helped with giving out furniture.

My wife Enid was the only non related person at the reading the rest were family of the deceased.

When it got to Enid's turn she was given the responsibility of looking after the deceased beloved Jack Russell by the name of Mitzi who was to be given cuddles and love.

Mitzi used to go around care homes to give them comfort before we had her. She was very overweight but her personality shown through. She loved to play a game with the paper boy or girl by waiting for them by the door and when an envelope or newspaper appeared she would grab it. She loved her cuddly toys and played with them and if you attempted to move her toy box she would whine and cry.

Everyone got to know her as she would always remember people and go up to them and get a cuddle. She had moments when she was as the expression says mad as a box of frogs.

Urban Dictionary. Mad as a box of frogs. Very mad, but typically refers to someone in the public eye. Of course, as the very idea of putting frogs in a box is eccentric to say the least, one who is very mad can be said to be; As mad as a box of frogs.

Mitzi brought laughter, joy to our family Raines and will be forever in our hearts. If she is up in the rainbow bridge I hope she will look down and see the beloved family she left behind.

Rainbow Bridge Poem.

Just this side of heaven is a place called Rainbow Bridge.

When an animal dies that has been especially close to someone here, that pet goes to Rainbow Bridge. There are meadows and hills for all of our special friends so they can run and play together. There is plenty of food, water and sunshine, and our friends are warm and comfortable.

All the animals who had been ill and old are restored to health and vigor. Those who were hurt or maimed are made whole and strong again, just as we remember them in our dreams of days and times gone by. The animals are happy and content, except for one small thing; they each miss someone very special to them, who had to be left behind.

They all run and play together, but the day comes when one suddenly stops and looks

into the distance. His bright eyes are intent. His eager body quivers. Suddenly he begins to run from the group, flying over the green grass, his legs carrying him faster and faster. You have been spotted, and when you and your special friend finally meet, you cling together in joyous reunion, never to be parted again. The happy kisses rain upon your face; your hands again caress the beloved head, and you look once more into the trusting eyes of your pet, so long gone from your life but never absent from your heart. Then you cross Rainbow Bridge together.





Philip Tagg
1944 - 2024

Philip Tagg was a British musicologist, writer and educator. He was co-founder of the International Association for the Study of Popular Music (IASPM) and author of several influential books on popular music and music semiotics. In June 2014, Tagg received a Lifetime Recognition Award from the International Semiotics Institute at its conference in Kaunas, Lithuania. Tagg died after a brief illness on 9 May 2024, at the age of 80.



Dennis Thompson
1948 - 2024

Dennis Thompson (born Dennis Andrew Tomich) was an American drummer known for playing with the 1960s–70s Detroit proto-punk/hard rock group MC5. He began playing drums by the time he was nine years old. Joining the MC5 by 1965, Thompson was later given the nickname "Machine Gun" because of his "assault" style of fast, hard-hitting drumming. Thompson was later a member of the 1975–1976 Los Angeles-based supergroup The New Order, the 1981 Australia-based supergroup New Race, The

THOSE WE HAVE LOST

COLLATED BY HARRY WADHAM

Motor City Bad Boys, and The Secrets. Thompson suffered a heart attack in April 2024, and died in Taylor, Michigan, on May 9, 2024, at the age of 75.



Tito Gotti
1927 - 2024

Tito Gotti was an award-winning Italian orchestra conductor, musicologist, and essayist. Gotti died on 11 May 2024, at the age of 96.



Luis María Serra
1941 - 2024

Luis María Serra was an Argentine musician and composer. He composed original music for the films La Mary, Camila, and I, the Worst of All. Luis María Serra died on 13 May 2024.

THOSE WE HAVE LOST



Christian Escoudé
1947 - 2024

Christian Escoudé was a French Gypsy jazz guitarist. When Escoudé was ten, his guitarist father began teaching him the guitar, and he became a professional musician at age fifteen. His style was a mix of bebop and gypsy jazz influences, featuring the use of vibrato, portamento, and fast runs. His career led him to be part of multiple groups, including John Lewis's quartet, the Aimé Barelli band, Didier Levallet's Swing String System, and notably the New Gypsy Trio, among others. Escoudé died on 13 May 2024, at the age of 76.



Jimmy James
1940 - 2024

Michael "Jimmy" James was a Jamaican-British soul singer, known for songs like "Come to Me Softly", "Now Is the Time" and "I'll Go Where Your Music Takes Me". Based in Britain, he performed as the lead singer of Jimmy James and the Vagabonds from the mid-1960s. He continued performing with many other lineups, and even at the age of 80, James continued with concert appearances into the latter half of 2021, but he later retired from performing due to Parkinson's disease and a heart condition. He died at Northwick Park Hospital in Harrow, London on 14 May 2024, at the age of 83.

THOSE WE HAVE LOST



John Hawken
1940 - 2024

John Christopher Hawken was an English keyboard player, best known as a member of The Nashville Teens, Renaissance, and the Strawbs. He also played in Spooky Tooth, Third World War, Vinegar Joe and Illusion, as well as being a session musician after a temporary retirement from music. Hawken died from melanoma at his home in Metuchen, New Jersey, on 15 May 2024, six days after his 84th birthday.



Randy Fuller
1944 - 2024

Randall Fuller was an American rock singer, songwriter, and bass player best known for his work in the popular 1960s rock group the Bobby Fuller Four with his older brother, Bobby Fuller. Bobby's sudden death on July 18, 1966, caused the Bobby Fuller Four to immediately disband. Randy went on to release a string of singles as The Randy Fuller Four, followed by many musical endeavours, many of which involve reuniting with former members of the Bobby Fuller Four. In 2015, Fuller collaborated with Miriam Linna to put out I Fought the Law: The Life and Strange

THOSE WE HAVE LOST

Death of Bobby Fuller - the first authorized biography of Bobby Fuller and the Bobby Fuller Four. Randy Fuller died on May 16, 2024, at the age of 80.



Roberta Marrero
1972 - 2024

Roberta Lucía Marrero Gutiérrez was a Spanish artist, singer, and actress. As a musician, Marrero released two electropop albums and worked as a DJ at several Spanish clubs, but was best known for her work as an illustrator, recontextualising social themes, sampling from different art movements, and expressing her transgender identity through visual storytelling. Marrero

died by suicide in Madrid on 17 May 2024, at the age of 52.



Frank Ifield
1937 - 2024

Francis Edward Ifield OAM was a British-born Australian country music singer and guitarist who often incorporated yodelling into his music. Born in the United Kingdom, Ifield grew up in rural Australia where he started performing and releasing hillbilly music in his teens. He returned to the UK in 1959 where he had four number-one hits on the UK Singles Chart in the early 1960s. In 1986, he contracted pneumonia, which resulted in removal of part of a lung and damage to his vocal cords. He relocated to Sydney in 1988 and was unable to sing or yodel for years until

THOSE WE HAVE LOST

he recovered. In 2003, Ifield was inducted into the Australian Roll of Renown. Ifield was inducted into the ARIA Hall of Fame at the ARIA Music Awards of 2007. In June 2009, he was presented with the Medal of the Order of Australia for "service to the arts as an entertainer". Ifield died in the Sydney suburb of Dural on 18 May 2024, at the age of 86.



Palle Danielsson
1946 - 2024

Nils Paul "Palle" Danielsson was a Swedish jazz double bassist born in Stockholm,

Sweden. Danielsson's first instrument was the harmonica, which he started playing at the age of two. By age eight he was playing violin, which he continued to play and study for about five years. Around this time he became interested in jazz and started to play double bass. When he was fifteen, Danielsson was playing professionally. From 1974 to 1979, he was a member of Keith Jarrett's quartet. He also led and co-led several bands in Sweden, and released several recordings. Danielsson died on 18 May 2024, at the age of 77.



Peggi Blu
1947 - 2024

Peggi Blu was an American singer. Blu's

THOSE WE HAVE LOST

career as a session background singer began in 1973. In 1980, she landed her first major label contract with MCA Records, going on to release three albums by 2002. She was the 1986 "Star Search Grand Champion (Female Vocalist)" and the winner of the 2013 Malibu Music Awards ("Vocal Coach of the Year"). She is best known as an American Idol vocal coach. Blu died on May 19, 2024, at the age of 77.



Toni Montano
Тони Монтано
1962 - 2024

Velibor Miljković, better known by the stage name of Toni (Tonny) Montano, was a Serbian rock musician. Miljković started his career as a vocalist of the 1979 punk rock band Radost Evrope. After the band disbanded, Miljković pursued a solo career, releasing his first solo album in 1986, and enjoyed a long career as evidenced by several studio albums, a live album, three 1980s singles, and more. He also partook in some acting gigs, appearing in both a stageplay and later a movie. Miljković was found dead in his apartment in Belgrade on 22 May 2024. Autopsy results are still pending.



Charlie Colin
1966 - 2024

Charlie Colin was an American musician. He was the bassist for the rock band Train, of which he was a founding member. He also played guitar and provided background

THOSE WE HAVE LOST

vocals for many other bands after his departure from the group in 2003 due to his substance abuse. He went on to take part in further projects, such as the psychedelic Food Pill, Painbirds, and bands Days of The New and The Side Deal. Colin later moved to Brussels, Belgium to teach a music master class at a conservatory. Colin was a longstanding curator, art collector, homeless-artist advocate, and philanthropist. Colin was found dead in a friend's home in Brussels on May 17, 2024, having fallen in a shower.



Jerrold Northrop Moore
1934 - 2024

Jerrold Northrop Moore was an American-born British musicologist, best known for a biography and other writings on the life and music of Sir Edward Elgar. He was also an authority on the history of the gramophone. Moore died on 18 May 2024, at the age of 90.



Doug Ingle
1945 - 2024

Douglas Lloyd Ingle was an American musician, best known as the founder and organist, primary composer, and lead vocalist for the band Iron Butterfly. Ingle wrote the band's iconic song "In-A-Gadda-Da-Vida", which was first released in 1968. He was the last surviving member of the classic 1967–1969 lineup. Iron Butterfly's music found a significant impact on the international rock scenes, influencing numerous acts such as Black Sabbath, AC/DC, Rush, Alice Cooper, Mountain, Uriah Heep, Soundgarden, Stone Temple Pilots, Slayer, King Gizzard & the Lizard Wizard, and Queens of the Stone Age. Ingle died on May 24, 2024, at the age of 78.

THOSE WE HAVE LOST



Jan A. P. Kaczmarek

1953 - 2024

Jan Andrzej Paweł Kaczmarek was a Polish composer. He wrote scores for more than 70 feature films and documentaries, including *Finding Neverland* (2004), for which he won an Oscar and a National Board of Review Award. Other notable scores were for *Hachi: A Dog's Tale*, *Unfaithful*, *Evening*, *The Visitor*, and *Washington Square*. In 2015, he was awarded the Knight's Cross of the Order of Polonia Restituta for his outstanding artistic accomplishments and for promoting Polish culture abroad. In 2023, he received the Lifetime Achievement Polish Film Award for his contribution to Polish cinema. In 2023, Jan's daughter stated that Kaczmarek

was suffering from multiple system atrophy, for which there is no cure. He died in Kraków on 21 May 2024, at the age of 71.



Carlos Paravís

1968 - 2024

Carlos Ernesto Paravís Martínez was a Uruguayan physician and folk singer. Paravís was born in Minas, Uruguay, to Carlos Paravís, a physician and notable folk singer also known as Santiago Chalar, and Adela Martínez Graña. Like his father, he devoted himself to Uruguayan folk music, and developed a musical career in the name of keeping alive the memory and songs of his father. Paravís died from esophageal

THOSE WE HAVE LOST

cancer on 21 May 2024, at the age of 56. Shortly before his death he had taken part in the opening ceremony of the 37th edition of Festival Minas y Abril.



Ahmed Piro 1932 - 2024

Ahmed Piro was a Moroccan singer of Andalusí classical music. Born in Rabat in 1932, Piro's family was of Morisco origin. Piro then taught musicians such as Bahaâ Ronda and Mohamed Amine Debbi. In 1992, he was awarded the Wissam Arida, designated for notable cultural personalities in Morocco. Piro died in Rabat on 15 May 2024, at the age of 92.



Richard M. Sherman 1928 - 2024

Richard Morton Sherman was an American songwriter who specialized in musical films with his brother Robert B. Sherman. According to the official Walt Disney Company website and independent fact checkers, "The Sherman Brothers were responsible for more motion picture musical song scores than any other songwriting team in film history." Some of the Sherman Brothers' best known songs were incorporated into live action and animation musical films including Mary Poppins, The Happiest Millionaire, The Sword in the Stone, The Jungle Book, The Many Adventures of Winnie the Pooh, Chitty Chitty Bang Bang, Snoopy Come Home, Bedknobs and Broomsticks, The Slipper and the Rose, and Charlotte's Web. Their best known work is "It's a Small World (After All)", written for the theme park attraction of the same name. Richard Sherman died at the Cedars-Sinai Medical Center in Los Angeles, on May 25, 2024, at the age of 95.

THOSE WE HAVE LOST



Kabosu (Doge) 2005 - 2024

Kabosu was a Shiba Inu dog from Japan. Adopted in 2008 by kindergarten teacher Atsuko Sato, she is prominently featured in the original Doge meme and the Dogecoin cryptocurrency. Kabosu was first pictured in a 2010 blog post by Sato; afterward, variations of the pictures using overlaid Comic Sans text were posted from a Tumblr blog, Shiba Confessions. The image of Kabosu was regarded as, at one point, a central cultural icon, being used in commercial advertising because it was widely recognized. On December 28, 2022, Sato announced that Kabosu was seriously ill with leukemia, and soon after that her health had improved. On May 24, 2024, it was announced on Sato's blog that she died at the age of 18. Kabosu, the legendary Doge meme, has spread happiness and smiles across the globe for many years, and will for many years to come.



Franchino 1953 - 2024

Franchino (born Francesco Principato) was an Italian disc jockey. His discography spanned from 1993 to 2022, totaling approximately 19 records. He died due to complications from a heart attack on 19 May 2024, at the age of 71.



John Koerner 1938 - 2024

"Spider" John Koerner was an American guitarist, singer, and songwriter. He was best known as a guitarist and vocalist in the blues trio Koerner, Ray & Glover, with Dave Ray and Tony Glover. He also made albums as a solo performer and with Willie Murphy, and was an important mentor to the young Bob Dylan. Koerner also was an amateur astronomer, and also never lost the habit of tinkering from his never-completed engineering degree. Koerner died of bile duct cancer in Minneapolis on May 18, 2024. He was 85.

THOSE WE HAVE LOST

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



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Jethro Tull

Spin Me Back Down The Years deluxe edition



One of the longest-running groups in British rock music, Jethro Tull are more than band, they are an institution. With their latest album, *The Zealot Gene*, breaking an almost two-decade silence, now is the time to celebrate their 50-plus year history in all its tangled glory...

With *Spin Me Back Down The Years*, Jethro Tull archivist Pat Kent has done just that across a two-volume collection that recounts the group's epic history – from pre-Tull outfits such as The Blades and The Dwellers, through to the post-Tull exploits of former band members. In between are the tales of the career-making *Aqualung* and *Thick As A Brick* albums, the group's folk-rock excursions of the late 70s, and the incorporation of Middle Eastern music that characterised 90s outings such as *Roots To Branches*. A companion volume, *The Boy Scout Manual*, adds an array of previously unpublished photos, rare memorabilia and biographies of key band members.

Based on the unparalleled research of Pat Kent, along with Charlie Kenney and Erin Ward, of the renowned fan collective The Jethro Tull Group, *Spin Me Back Down The Years* is the detailed history the group's legacy demands.

Available in hardback and softback, a limited slipcased edition includes an exclusive 7" vinyl of a 1968 acetate recording belonging to founding drummer Clive Bunker, featuring "Clive Bunker & Friends". You'd be thick as a brick to miss it. "The book has been a labour of love for the three of us... dedicated to a band that has provided the soundtrack to our lives" – **Pat Kent**

<https://www.musicglue.com/jethro-tull-spin-me-back-down-the-years-by-pat-kent/>



Inside Number 3

A Visual History Of Apple Records

Looking from the outside like an unassuming terraced town house in the centre of London, Number 3 Savile Row was the site of an unprecedented outpouring of creativity in the late 60s and early 70s. Home to The Beatles' Apple Records, it was where the group recorded much of the material for their Let It Be album – including the legendary rooftop concert of 30 January



1969 – and also acted as the nerve centre for a string of projects conceived under the Apple banner, among them solo Beatles records and albums by artists as diverse as James Taylor, The Modern Jazz Quartet, Billy Preston and Badfinger.

For Inside Number 3 – A Visual History, collector Nigel Pearce opens the lid on a privately curated collection of records, press releases, internal memos and photographs that stretches back to 1968, granting readers unprecedented access to the inner workings of The Beatles’ fiercely guarded creativity. Both a tribute to one man’s passion and a celebration of one of the most important bodies of work in popular music, Inside Number 3 is an essential purchase for Beatles collectors around the world.

Limited to 100 copies worldwide, the deluxe edition of Inside Number 3 comes signed and numbered, and includes repro memorabilia from Pearce’s personal treasure trove.

“This book has the ability to astound all who care to enter this lost and much sought-after world... It shows what went on behind that famous door” – Nigel Pearce

<https://www.musicglue.com/inside-no-3/>



Fuzzbox *We've Got A... CD... And We're Gonna Play It!*

Cult Birmingham four-piece We've Got A Fuzzbox And We're Gonna Use It!! became darlings of Britain's late-80s alt-rock scene thanks to a string of much-loved releases, among them the album Bostin' Steve Austin and the UK Top 20 singles International Rescue and Pink Sunshine. Subtitled The Best Of Fuzzbox Reimagined, We've Got A... CD... And We're Gonna Play It! finds the remaining duo of Vix and Maggie Dunne giving their catalogue a gleeful overhaul, stripping Pink Sunshine's bubblegum pop back to a rockabilly-tinged guitar rocker, and refashioning their punk-pop assault on Spirit In The Sky into a dubbed-out sound collage that spins off into the stratosphere. Seems they've still got a fuzzbox... and nothing is off-limits.

“This is a great comeback album and a joy to behold” – Louder Than War

<https://www.musicglue.com/gonzo-multimedia/products/fuzzbox-weve-got-a-dot-dot-dot-cd-dot-dot-dot-and-were-gonna-play-it>

The Fall

Take America

10CD box set

Led by the Mancunian revolutionary Mark E Smith, The Fall were a quintessentially British post-punk band, critiquing the fabric of social constructs while tearing up all notions of music-making in the late 20th century. Spanning the years 1981 to 2006, the 10CD *Take America* box set presents a quarter of a century of sonic assaults, following the group across the Atlantic as they strafed audiences from New York City

to Los Angeles, Detroit to Chicago, and way down south in Austin, Texas. Tracing The Fall's development from their legendary 1982 record *Hex Enduction Hour* to their uncompromising 2006 outing, *Fall Heads Roll*, it offers a parallel discography to their notoriously intimidating studio catalogue, with Mark E Smith and co gleefully dismantling and rebuilding their own legacy every time they take the stage.

"The gigs I enjoy are the ones where I'm so angry and paranoid... that I put everything into it to feed off the aggressive side of it" – Mark E Smith

<https://www.musicglue.com/cog-sinister/products/the-fall-take-america-10-cd-box-set>



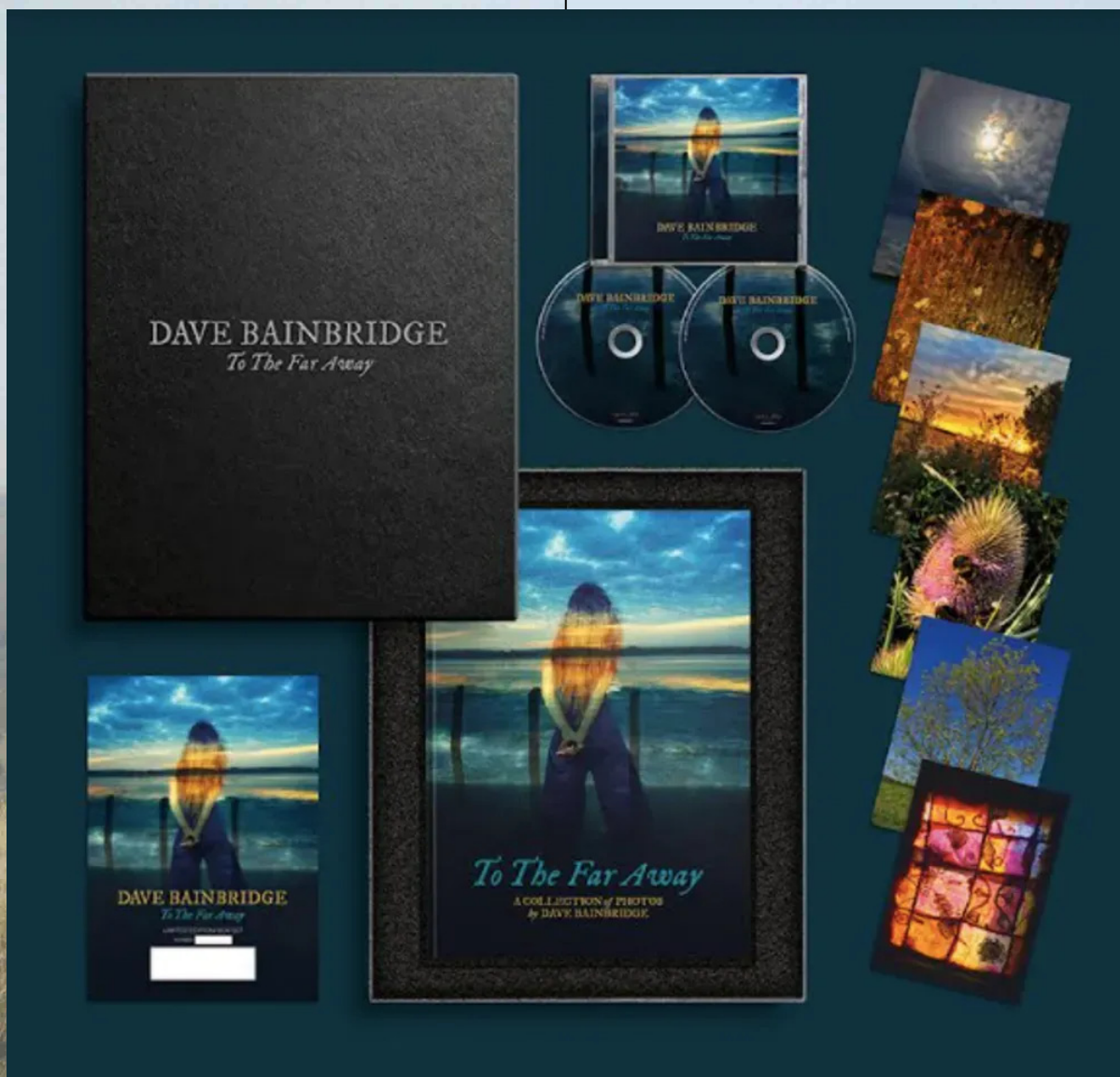
Dave Bainbridge
To The Far Away
limited deluxe-edition
box set – final copies
remaining

Having been re-pressed due to demand, the final copies of the 2CD deluxe edition of Dave Bainbridge's fourth solo album, *To The Far Away*, are fast running out. Featuring the full album on Disc One, plus over an hour's worth of demo recordings, alternate mixes and five extra songs, the limited edition box set presents the whole picture of a deeply personal work for the IONA co-founder.

Written during lockdown and released at the end of 2021, *To The Far Away* captures Bainbridge in a period of reflection, and was written in response to his forced separation from his soon-to-be wife, Sharon, just says before their wedding. With the Atlantic Ocean literally keeping the couple far away from each other, Bainbridge recorded an emotive work that sought to make a connection during a time of uncertainty. It has since been hailed as one of his greatest achievements.

The deluxe edition box set also includes:

- A signed, numbered certificate
- Hardback photo book with over 100 photos taken by Dave Bainbridge himself



- Six postcards featuring photos by Bainbridge

Grab the final copies before they are forever out of reach...

“Powerful, heartfelt and exhilarating progressive rock of the highest order” – Prog Archives

<https://www.musicglue.com/iona/products/dave-bainbridge-deluxe-box-set-with-signed-and-numbered-certificate-includes-cd1-high-quality-wav-for-immediate-download-in-stock-now-2>

Pre-order: **Maggie Reilly** *Echoes (Deluxe Edition)*

Originally released in 1992, Maggie Reilly's debut album, *Echoes*, continued to build on the early fame she found as a guest singer with Mike Oldfield in the 80s. Now celebrating its 30th anniversary, the Norwegian chart-topping album is a one-stop shop of everything that makes the



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Glasgow-born singer such a unique voice: from the pop-rock album opener, Everytime We Touch, to the heartfelt charity recording What About Tomorrow's Children and the electronica-fuelled Wait, Echoes continues to resonate as a landmark recording from one of the UK's most gifted singers. The deluxe edition bonus tracks Break The Ice and a Rhythm Mix of Everytime We Touch offer further evidence of Reilly's beguiling voice.

"Listening to these good friends, that are a part of so many people's soundtracks, will be a whole new experience" – Maggie Reilly

<https://www.gonzomultimedia.co.uk/products/maggie-reilly-echoes-deluxe-version>



Dave Bainbridge *Celestial Fire – Live In The UK*

If you thought Dave Bainbridge's 2014 studio album, *Celestial Fire*, was a mind-boggling trawl through his formidable bag of tricks, then brace yourself for the *Celestial Fire* live experience. Taking their name from that record, Bainbridge's group do true justice to their leader's legacy on *Celestial Fire – Live In London*. Recorded during the band's first live tour, the 2CD+DVD set includes a full concert

performance during which the band run through solo Bainbridge material, stand-outs and rarities from his former group, IONA (including the seldom travelled Brendan's *Voyage/Return*), plus a head-spinning cover of Yes' *Roundabout*. From beginning to end, it is an incendiary experience.

"A masterful package that deserves a huge audience" – Prog Archives

<https://www.musicglue.com/iona/products/dave-bainbridge-celestial-fire-live-in-the-uk-2cd-slash-dvd>

Celestial Fire

Live in the UK



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Gonzo #23 The Michael Des B...

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actions



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/gonzowebly>



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



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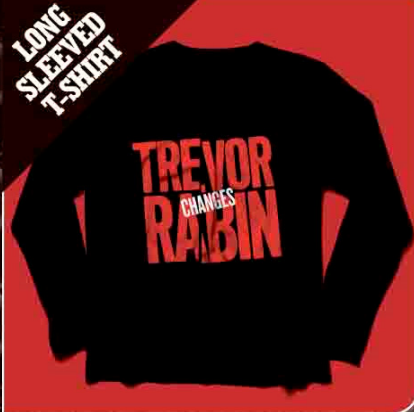
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TREVOR RABIN

PULLOVER
HOODIE



LONG
SLEEVED
T-SHIRT

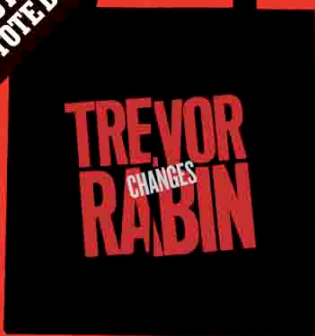


SHORT
SLEEVED
T-SHIRT



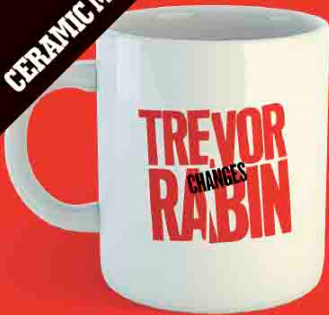
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Off Planet By Chrome Plus

I have always had a bit of thing when it comes to Hip Hop backed by live instruments, something that goes all the way back to Stetsasonic and when I first heard that Norwich emcee/producer/DJ

Chrome was doing just that, it's fair to say I was a little excited. Then in November of 2021 it was my pleasure to review the debut single by Chrome Plus, Popcorn b/w Pieces Will Align.

Now fast forward to today and, with the imminent release of the debut album from Chrome Plus, I get to sink my ears into that album, Off Planet. If you missed the original review of the single, let me just

STEVE RIDER

CHROMEPLUS

GONE IS THE DAY



let you know who Chrome Plus is, Michael (Chrome) Walkeden, Phil Critten, Tom Hanna and Justin Bennitt, and what these guys do is mix up live bass and guitars with additional production elements and, of course, a dose of cuts from Chrome and JB.

Off Planet features some addition production from Mr Fantastic (ae Productions) and Rockid Sound Machine, plus some additional cuts and scratches from Technical J and Mr Wonderful. Mixed and mastered by JB, the album is released through AE Productions and features cover art from Lucy Alice Winter and design by Ian C Taylor.

Now, with all that said and with a sizeable seventeen tracks (including three remixes and an alternate version) to get through, join me as I go Off Planet with Chrome Plus...

Note: I am working from the mix for the cassette version of the album so, this is mainly mixed together, with few breaks between the tracks on each side so, I will write accordingly with no breaks until I flip sides. It is also worth me noting here that the two Remixes of Gone Is The Day, that round off the album, are exclusive to the limited cassette version and not the vinyl, which is a great reason to grab both...

The album opens with the first single to be released, *Gone Is The Day* and this is the album version as the single featured two remixes of the track, which you will get to hear rounding off the album. Drums, guitars and bass all merge to bring you a thumping vibe that feels like a Rock and Hip Hop mash-up which moves the very essence of who you are. Chrome's lyrics here describe someone of the older generation, looking back over life while sat in the present moment but, that present moment is a place where the good times seem to have past and the now is a confusing place where everything is confusing, and the sun has abandoned life to be replaced by grey clouds and rain. However, the dark times are just a figment of the imagination of someone who is not quite grasping the way the world around them has progressed, the good times are still there, you just have to be open minded. With that thought in mind we move directly into *Off Planet Radio*, which kind of serves as the albums intro. We get tuned across a few random stations featuring a host of different sounds and vibes before settling on Chrome's *Off Planet Radio* intro but, there is not time to even think about what might be next is it's straight into *Fantastic*, co-produced by Mr Fantastic, a wicked boom bap beat is backed by heavy rock guitar, deep bass, and plenty of cuts, to create a sound that will get you bouncing around without abandon. Chrome ups the pace on the vocals here as he drops the kind of party banger that will have your head in the clouds and your energy levels pushed beyond the limits of what this planet can contain. From here we move into *Popcorn (JB's Remix)*, this remix of the first single from Chrome Plus sees JB bring jazzy vibe of bass and drums, alongside some furious cuts, to the track. This sound elevates the track and energy into the atmosphere as Chrome spits his classic rapid-fire vocals which uplift you even more as he breaks it down about just what Chrome Plus is all about and what they are bringing to the party. Next up is *Hole In My Pocket* and we are eased into this one but, as the sound

begins to come in, there is this feeling of an electro vibe mixed with Jean Michel-Jarre but, before we know it a funky sound kicks in and we are getting down to the sound, which mixes those live instruments with some electronic vibes. Here we find Chrome looking at some aspects of life where the bigger the hole, the less we can actually see. It might be frustrations with the music industry or money but, the deeper into the hole we get, the harder it is to see a way forward or a way out of the situation. The best way we can progress is to keep moving and find our own needle and thread to seal up that hole and make a more positive way forward the main vision. *Formulate* is a short musical interlude where all those elements of Chrome Plus come together for a short, almost meditative, expression of those live instruments. You can close your eyes for a few seconds and feel that musical energy in its purest form. Next up we have the B-side from the debut single, *Pieces Will Align*. The mix of organ notes and drums, alongside the live guitar and bass brings the kinda sound you want to nod your head to but, there is also this vibe that grabs your attention and makes you want to listen. Chrome slows his pace, ever so slightly, as he delivers a deeper message, one that seems to focus on the fractured nature of reality and life around us. In nearly every aspect of life, entertainment and music, there are many facets that don't appear to fit. It is like for every piece of perfection there is an equal or opposite imperfection. But what if we could turn back the hands of time, find those imperfections and align all those pieces, what then? *Reverberate* comes with a mix of cuts, bass, drums and more that vibrates through your mind as Chrome continues the focus on aspects of time but, here its all about how changing things has the potential to reverberate a lot further that you can imagine. It's like the theory that changing elements of the past could affect the future, the same can be said of many things like, if you change how, you make your music, it has the potential to change not just your thoughts but, also those of anyone who listens to your music. The final track of this first

part of the journey culminates with Land of the Lost, this is a DJ track that sees Chrome and JB joined by Technical J and Mr Wonderful for a track that has a wicked drum beat over which we are treated to a truly stunning example of turntablism from all involved, with a little appearance from Chrome just reminding us that this is a little bit of scratch therapy, and one that is sorely needed, in my humble opinion...

Time to flip to part two of what is already something truly special, who knows what's to come in the next twenty-five minutes or so. Well, if I'm honest, I have an idea as I've immersed myself in this a few times already but, you get what I'm sayin.'

Gamma Ray begins this next part of our trip with Chrome Plus and this guitar driven instrumental has you feeling like you are floating in zero gravity, with not a care in the world, just floating and letting time ease by but, there is no need to chill for too long because the bass and drums, with a little guitar, heralds the start of Be There, a funky vibe with the kind of drum

beat that gets you bouncing once more. Chrome delivers what is a perfect expression of what it is to be in a relationship with someone you truly love. All those ups and downs you go through and how you support each other. I have not heard a better way of explaining how you feel and see a relationship from your own point of view. With those thoughts seeping into your awareness, the sound switches to another musical interlude. Is There Anybody Out There? has a more industrial vibe about it and almost acts as an audible pallet cleanser before the sound of Soap Box explodes into your awareness with this huge bass sound. The drums hit hard while the bass is eases back and the electric guitars take more to the forefront, combining to make a sound which has a Hip Hop/Punk kinda vibe about it, and rightly so, as Chrome steps up to sound off on all the things he sees around him that serve to grate on his nerves. He simply says what so many of us are feeling about society as we go about our days, and he uses his music as a way to express those feelings and stop the pressure building too far. We are then straight into what is probably the final

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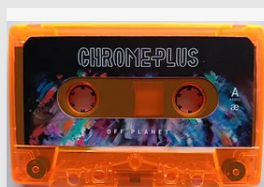
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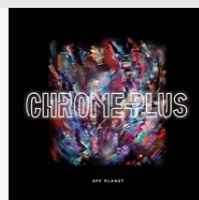
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SIR

original track of the album, Outpost 96 which begins with an electronic spacey kinda vibe with rapid drums, bass, and much more besides. This instrumental track takes you beyond the confines of the solar system and into deep space, leaving your minds to conjure up just what you might encounter along the way. Soon, electronic guitar notes bring you back to the here and now for a reworking of Chromes 2020 track GO! The GO! (Chrome Plus vs Rockid Sound Machine) has a cracking sound like mariachi vibe alongside a head nod drum beat that is just sublime. Chrome's rapid-fire vocals see him speak on how he approaches his music, constantly experimenting and evolving his approach while enjoying what he does and maintaining a balance and connection to his audience. This is such a great reworking of the original that takes it to a whole new level while maintaining the message of the original. Next up we have two remixes of Gone is the day, these were the two that were recently released as the first single release from the album. First up is Gone Is The Day (Lieu's Future Proof Remix ft Sleeps's Cousin), this remix has a more guitar heavy rock vibe, which takes nothing away from the original but, adds a little more vibrancy and a verse from Sleep's Cousin. That additional verse adds a little extra dimension with Sleep's Cousin adding his own take on the frustration of life around him, fitting perfectly with the vibe of the track. The final track is Gone Is The Day (JB's Transformer Remix), This takes the original and sees JB give it a transformer scratch rework. This creates this sound that at times seems industrial and then, gives it a far heavier pounding Hip Hop sound, mixing things up and giving you an assault on your senses, keeping you bouncing and breathless by the end...

I can't sum this up right now with saying, Damn! That was something. Now, I have been fortunate to review some stunning albums this year and I've said it more than once already, I Think, But this has to be another strong contender for album of the year. It just takes all your conceptions

of what a Hip Hop album is, blows them out the water and then puts them back together in a way that should not fit but, it does, and it does it with aplomb.

While I was writing this there was this little thought that occurred to me about this album, I'm not sure if it was intended or not but, indulge me for a minute or two.

So, the album begins with this guy who appears in a pretty dark place, confused, and possibly depressed by what he sees around him. Then, suddenly, he lets the music in and is transported off on this wild journey through space and time, totally changing his own awareness and understanding of what he sees around him. His choice to let the energy of the music in, creates a new openness within him, to such an extent that he is able to look at where he was at the beginning, reframing his initial thoughts from two different stand points and seeing how it now changes how he sees life's progression, just by changing his energy, and even when there was the addition of another voice that was almost juxtaposed to his own views, the positive energy allowed him to see things in a different light...

Like I say, I'm not sure if I'm just seeing that or it was intentional but, this is what it said to me as I thought of the overall vibe of the album.

Off Planet is truly a stunning release that perfectly merges Hip Hop with live instruments and inspirational input from other genres, while creating a sound that is unique to Chrome Plus. They really seem to have cracked it, in terms of what they were intending on creating as a group. Chrome and JB's experience within Hip Hop, mixed with the live interments of Phil and Tom come together in a way that just works so well. The Hip Hop vibe merging with the vibrant energy of the live instruments allows to feel the sound on many levels, it just seems to electrify your entire being with positive energy. That energy is apparent

CHROME PLUS

throughout the album, even when Chrome is touching on the more negative aspects of the world around us, that energy keeps raising you up and keeps you there.

Mixing up the album with instrumental tracks and those with Chrome's distinctive voice, flows and wordplay, just gave it that added dimension that meant that everything flowed and worked so well together. Yes, you do need to go into this album without an expectation for what you're about to hear but, do that and I can pretty much guarantee that you are going to be blown away by this because it gives you a dose of everything you want. In fact, all I need now is to experience Chrome Plus live on stage, as the live

music experience is likely to be the cherry on the cake.

If you sleep on this one, you might as well stay asleep...

Off Planet is available later today, 24th May, on the always awesome ae Productions label, with digital, vinyl and cassette options available too.

My huge thanks to Chrome and Mr Fantastic for the giving me the chance to bring you my take on this stunning slice UK dopeness...

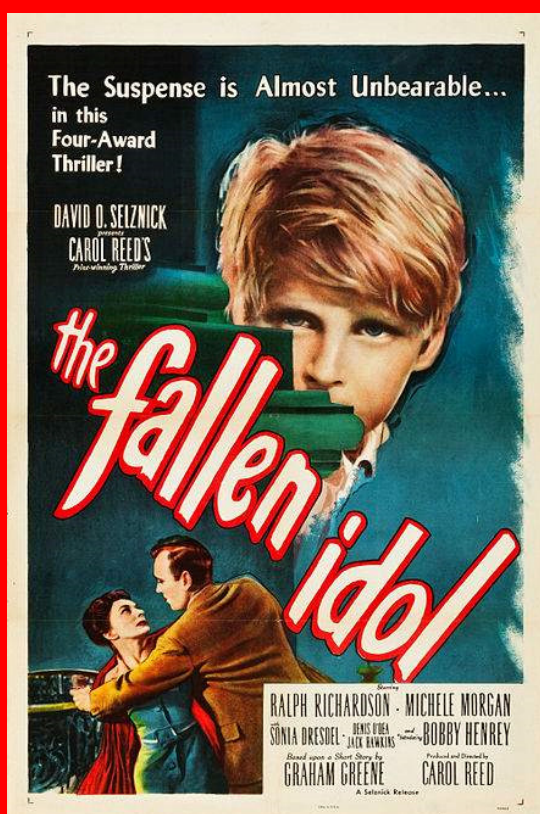
I'll see you when I'm next on planet earth.

Steve.



MARK AT THE MOVIES

Mark Raines



Directed by Carol Reed
Written by Graham Greene
Release date
30 September 1948

Plot

The young son of the ambassador of a French-speaking European country, Philippe lives a lonely life at the embassy in Belgrave Square, London. Philippe's mother has been in hospital for months and his father is frequently absent. The butler, Baines, keeps Philippe entertained by telling stories

of his daring adventures in Africa and elsewhere, where he claims to have killed a man in self-defense and vanquished lions. As a result, Philippe idolises him. By contrast, Philippe hates Baines's wife, the housekeeper, who is very strict with him.

One afternoon, when Philippe's father is away, Philippe slips out of the house alone. He finds Baines in a tea shop, talking to Julie, a typist from the embassy. The couple have been carrying on a relationship, but Julie wishes to end it and has already booked to leave for the Continent. Philippe is oblivious to the meaning of their conversation and accepts Baines's explanation that Julie is his niece. Baines asks Philippe not to mention the meeting to his wife.

Later, Baines tries to tell his wife that he wants out of their marriage. She

Here we have a new series for Gonzo Weekly. It comes from none other than our regular cartoonist Mark Raines who has contributed other articles (most notably his critique of the recent Disney Plus series about the Sex Pistols.

He described the series that he wanted to write to me and it sounded smashing, so I told him to go full

cuts him off, then announces she is leaving to spend the night with an aunt.

The next morning, Mrs. Baines pretends to leave on her trip but doubles back. Baines takes Philippe to London Zoo, where Julie joins them. They all return to the house, believing Mrs Baines is not there. A telegram from Mrs Baines awaits them, saying she will return in two days. Baines, Julie and Philippe have a "picnic dinner" and play hide-and-seek. Mrs. Baines spies on them, and later awakens Philippe, demanding to know where Julie is. He yells to alert Baines. Baines arrives and there is a struggle at the top of the main staircase. Mr. Baines tells his wife to go downstairs and they will talk later. He then withdraws toward the guest room. Determined to see if Julie is in the room, Mrs. Baines steps onto a ledge high above the staircase, to peer over a terrace. When she leans against the window, it pivots outward at the top, sweeping her off her feet and sending her plunging to her death.

Philippe does not see the fall and thinks Baines must have pushed her. Terrified and confused, he flees the house barefoot in his pajamas. He is stopped by a policeman patrolling his beat. After being questioned at Chelsea police station and refusing to say what happened, Philippe is returned to the embassy. Baines has already sent Julie home, and leaves her out of the account he gives the police. A doctor is called to certify Mrs Baines' death as an accident, but he recognizes Philippe and questions him on why he ran away. His suspicions aroused, the doctor requests the police physician be sent for, to open an official enquiry. Detective Ames of Scotland Yard arrives to investigate, and

observes the three places set for dinner, which casts doubt on Baines's story. Ames announces he will return in the morning.

Julie visits the house the following morning. Soon after, Detective Ames and Inspector Crowe arrive, along with their investigators. Julie attempts to leave, but as she is a typist, the police ask her to stay to transcribe their interviews. When Crowe and Ames interrogate Philippe, he denies that Mrs. Baines slapped him, or that Julie ever visited the house. Julie overhears Philippe concealing the truth, and implores him, in French, to be honest.

Philippe attempts to make off with the telegram Mrs. Baines sent, but it is confiscated by the police as further evidence against Baines. Baines tells the truth, but the police do not believe him. Before being taken to police headquarters, Baines goes to his basement quarters to get his things. Philippe follows him. Philippe overheard Baines telling the police his fantastical stories weren't true, and that he's only ever once been abroad - to Ostend. He tearfully asks Baines if it's true. Baines admits they were fantasies. When he opens the bureau drawer, he sees his pistol and contemplates suicide.

Upstairs two investigators find a woman's footprint in the spilt soil from a potted plant on the window ledge above the main staircase, which appears to confirm Baines' story. The accusation against Baines is retracted. Julie goes to the basement and informs him. Philippe, finally convinced that he must tell the truth, tries to explain that the footprint was left in a row he'd had with Mrs. Baines two days earlier. Fortunately, Inspector Crowe has

already heard too many lies and won't listen.

The police leave, and Baines and Julie share a brief moment of renewed affection. Moments later Philippe's

appears to barely recognise his parents. Resignedly, he slowly descends the steps, one at a time.

Old style thriller -La Noire

Film Trailer

<https://youtu.be/AsA7Ti70ARY?si=ySCclndcL4pNr8S0>

Running Time 1h 35m

Rated PG

4 out of 4



Directed by Tim Miller

Release dates

February 8, 2016 (Le Grand Rex)

February 12, 2016 (United States)

Plot

As the wisecracking and foul-mouthed masked vigilante Deadpool, Wade Wilson ambushes Ajax and a convoy of his men on an expressway. Throughout the ambush, Wade shows the viewer the events leading to how he became Deadpool. After being dishonorably discharged from the Canadian special forces, Wade works as a freelance mercenary until he meets a prostitute named Vanessa. They become romantically involved, and a year later, she accepts his marriage proposal. Wade is later diagnosed with terminal cancer, and he leaves Vanessa without warning so she will not have to watch him die.

A mysterious recruiter approaches Wade and offers him an experimental treatment for his cancer. He is taken to a laboratory run by Ajax and Angel Dust, who inject him with a serum designed to awaken latent mutant genes in his body. They subject Wade to days of torture to trigger any mutation he may have without success. When Wade discovers Ajax's real name is Francis and mocks him for it, Ajax leaves Wade in a hypobaric chamber that periodically takes him to the verge of asphyxiation over a weekend. This finally activates a regenerative healing factor that counteracts Wade's cancer but leaves him severely disfigured with tumor-like scars all over his body. He escapes from the chamber and attacks Ajax but relents when told his condition can be cured. In the chaos, Ajax subdues Wade and leaves him for dead in the now-burning laboratory.

Wade survives due to his new healing abilities and seeks out Vanessa, but doesn't reveal to her that he is alive out of fear that she will shun him because of his new appearance. After consulting with his best friend Weasel,

Wade decides to hunt down Ajax for the cure. He becomes a vigilante, adopting the name "Deadpool" (from Weasel picking him in a dead pool), and moves into the home of an elderly blind woman named Al. Throughout the next year, he questions and kills many of Ajax's associates until one, the recruiter, reveals Ajax's whereabouts. This information allows Wade to enact the ambush. He kills all of Ajax's henchmen, subdues Ajax himself, and demands the cure, but the X-Men Colossus and his trainee Negasonic Teenage Warhead interrupt him. Colossus attempts to convince Wade to mend his ways and join the X-Men, but Wade turns him down. Taking advantage of this distraction, Ajax escapes and regroups with Angel Dust. They then head to Weasel's bar, where Ajax hears of Vanessa.

Ajax kidnaps Vanessa and takes her to a decommissioned helicarrier in a scrapyard. In response, Wade convinces Colossus and Negasonic to help him get her back. They battle Angel Dust and a group of Ajax's men while Wade fights his way to Ajax. During the battle, Negasonic accidentally destroys the supports keeping the helicarrier stable. Deadpool protects Vanessa as the ship collapses all around them, while Colossus carries Negasonic and Angel Dust to safety. Ajax attacks Wade again but is overpowered. He reveals a cure never existed to begin with, and despite Colossus's pleas, Wade kills Ajax, though he does promise Colossus that he will try to be more heroic moving forward. Vanessa then angrily berates Wade for leaving her, but she reconciles with him after she sees his disfigured face and learns the real reason why

he never came back to her.

In a post-credits scene, Wade imitates the post-credits scene of Ferris Bueller's Day Off, stating they only have enough money left to announce that Cable will show up in the sequel.

Fast, funny, and gleefully profane, the fourth-wall-busting

Film Trailer

<https://youtu.be/Xithigfg7dA?si=8wqWjFhDym9pcCc6>

Running time 2 H

Rated 15



out of 4

Directed by Justin Chon

Release dates

July 13, 2021 (Cannes)

September 17, 2021 (United States)

Plot

Antonio LeBlanc is a Korean-American adoptee and tattoo artist living outside New Orleans with his

pregnant wife Kathy, a rehabilitation nurse, and her daughter Jessie. Due to his criminal record, Antonio is unable to find additional employment to support his family, though Kathy offers to resume working to help make ends meet.

After being physically harassed by NOPD officers Ace and Denny, the former being Jessie's absent biological father, Antonio is violently arrested. He is placed into ICE custody and faces deportation when it is revealed that his adoptive parents never naturalized him pursuant to Child Citizenship Act of 2000. Antonio and Kathy seek to appeal his deportation with the help of immigration lawyer Barry Boucher, who requests a \$5,000 retainer. Barry warns, however, that if his appeal fails, he can never return to the United States again.

Antonio strikes up a friendship with Parker, a Vietnamese refugee with terminal cancer who came to America with her father when she was a child, and whose mother and brother had died during the journey. After receiving a tattoo of Fleur-de-lis from Antonio, Parker invites his family to a communal cookout at her home. Still unable to afford Barry's services, Antonio and his friends resort to stealing motorcycles and selling them, with Antonio nearly getting caught. Antonio pays Barry, claiming that the money was an advance from work, which Kathy finds suspicious. Barry tells Antonio that due to his criminal record and a lack of factors that would make his appeal favorable, his best chance is to seek support from his adoptive mother, who is still alive – something Antonio had hid from Kathy.

Deeply hurt over this lack of disclosure and even more

devastated by his refusal to contact his adoptive mother, due to her refusal to defend themselves against his physically-abusive adoptive father Henry, Kathy leaves with Jessie and moves in with her mother. Having begun to lose hope, Antonio severs his friendship with Parker.

Eventually, Antonio chooses to see his now-widowed mother, who appears apathetic and unwilling to appear for his trial. Antonio is fired by his boss at the tattoo parlor due to unpaid debts. He makes amends with Parker, whose cancer has gotten worse. When she falls unconscious, he takes her to the hospital. Kathy gives birth to her and Antonio's daughter, and they reunite.

On the day of Antonio's hearing, Kathy, Jessie, Antonio's friends, Ace, and Antonio's mother, arrive to offer support but Antonio never shows up. Antonio, unbeknownst to them, is abducted by Denny and his friends, who viciously assault him and leave him for dead. Knowing that he's guaranteed to be deported, Antonio attempts to commit suicide by drowning but cannot bring himself to do it. Meanwhile, Denny brags to Ace about assaulting Antonio and making him miss his hearing but Ace, disgusted by Denny, drives him to the hospital where Kathy works and handcuffs him. Upon telling Kathy what has happened, she returns with Ace and angrily attacks Denny for his assault on Antonio.

After saying his final goodbyes, Antonio is escorted by ICE to the airport for deportation to South Korea. Intending to go with him, Kathy and Jessie manage to locate Antonio at the airport. Ace also arrives, wanting to say his farewells to Jessie before she leaves. Not wanting to displace his own family or knowing where he'll be sent, Antonio tells them to remain

in the United States until he is stable elsewhere. Unable to let go of an inconsolable Jessie, Antonio is forcibly separated from her as she cries out for him.

As the film ends, real-life cases of other unnaturalized adoptees who are either facing deportation or have been deported are shown, along with the estimates by the Adoptee Rights Campaign of international adoptees who face similar circumstances.

attempts to tug the heartstrings, but solid acting and a genuinely affecting story make this drama difficult to ignore.

#

Film Trailer

https://youtu.be/Ta-bHk_2k0U?si=hQNJuFgiGDOKCW6r

Running Time 1 H 57 M

Rated 15

4 out of 4



Directed by Joe Carnahan
Release dates

September 10, 2021 (United Kingdom)

September 17, 2021 (United States)

Plot

Con artist and fixer Teddy Murretto is on the run in a stolen unmarked police car, which breaks down not far from a Nevada casino. In the midst of a brawl outside the casino, Murretto sucker-punches rookie police officer Valerie Young so that she will jail him and protect him from his pursuers. One of those pursuers, hitman Bob Viddick, gets himself incarcerated in the same small-town jail by pretending to be drunk and crashing a car into the police car Murretto had abandoned, which was being investigated by two state troopers.

Murretto and Viddick are placed in separate cells, initially thwarting Viddick's plan to kill Murretto. However, Viddick has planted a small incendiary device at the station's entrance and when it ignites and the fire alarm goes off, he takes advantage of the confusion. Viddick beats a drunken man sharing his cell and incapacitates the police sergeant, stealing his gun. He is about to kill Murretto when Young interrupts him and returns him to his cell.

Young, determined to find out the truth, finally gets Murretto to explain his story: he was working for a Nevada casino mob boss and tried to buy off the state's attorney general William Fenton. When Fenton didn't cooperate and was brutally killed, it turned out he had recorded his conversations with Murretto. To save his own skin Murretto agreed to work with the FBI, which led the mob boss to send hired killers after him.

While Murretto and Viddick trade threats, a new killer enters the police

station—Anthony Lamb, a second hitman hired to kill Murretto. Entering the station with a bouquet of balloons as cover, he quickly murders several police officers and EMTs. Young discovers the carnage and retreats behind bulletproof glass to the holding cells containing Murretto and Viddick. In a hail of bullets, one of Young's own rounds ricochets and hits her in the abdomen. Corrupt police officer Huber, who has been stealing drugs from the evidence locker and has killed the sergeant (and the wounded drunk) during Lamb's shooting spree, reveals his betrayal to Young and joins forces with Lamb as they attempt to break through the wall of the holding cells.

Murretto and Viddick appeal to Young for the keys to their cells. Murretto manages to convince Young to hand him the keys with the promise that he will return with a medical kit for her, to the dismay of Viddick. Young releases him to go after Huber and Lamb. Just as two of Young's fellow officers are shot by Lamb after they catch him and Huber trying to break through the wall, Murretto arrives on the scene and attacks Lamb and Huber. Huber runs but Viddick shows up (having finally convinced Young to release him too), injures Huber by shooting at his legs and tasers him. Huber runs to a steam-filled shower room where Lamb shoots him by mistake while himself being stalked by Murretto. Viddick appears and then stabs Lamb and offers Murretto the chance to kill Lamb and avenge the death of his ex and son. Murretto instead shoots both Viddick and Lamb. Murretto returns to the battered doors of the holding cells seemingly to check on Young but instead pours gasoline all over the room, intending to light the entire

station on fire and leave the scene, revealing his true nature.

Just as Murretto is about to leave he is confronted by Young, who has meanwhile attended to her gunshot wound. She threatens to put him back in his cell, but Murretto kicks a gasoline bottle and shoots it, lighting the place on fire. Young engages in an intense gunfight with Murretto and is finally about to shoot him, when another corrupt cop (Detective Deena Schier, the investigating officer on the Fenton case) arrives and shoots her instead. Deena is promptly shot by Viddick, who had somehow survived being shot earlier, who then also shoots Murretto to complete his contract. Viddick then helps Young to safety outside while advising her to "let it go" and then escapes in a police car.

While being taken away by ambulance, Young gets a radio dispatch about a stolen police vehicle from the station. She leaves the paramedics by the wayside, commandeers the ambulance and drives off in pursuit of Viddick, with both singing along with the same song on their vehicles' radios.

For action fans in the mood for an old-school thriller.

Film Trailer

<https://youtu.be/wgdLO->

Running Time 1 H 47 M

Rated 15

3 out of 4



c.j.stone

THE ORIGINS OF THE STONEHENGE FESTIVAL

The Stonehenge Free Festival started in 1974. At least according to some reports it did. Actually people had been meeting at Stonehenge for the solstice for decades before this. There are photographs of solstice-night celebrations inside the stones dating back many years: to the early 20th Century at least. Some of the photos make it clear that there was a lot of merriment going on. There's drinking and partying and dancing, as well as formal ceremonies.

The link between Stonehenge and the solstice had first been suggested in the 19th Century and from the 1870s onwards people were turning up to see the sunrise. The first recorded Druid ceremony took place in 1905, conducted by the Ancient Order of Druids. Later they were joined by the Church of the Universal Bond, and the two groups continued to hold Mid-Summer sunrise ceremonies in the stones, on and off, right up until the festival was banned in the 1980s.

The festival simply extended these rites, absorbing some of the mythology of the Druid movement, while extemporising and elaborating on them with typically hippie extravagance, adding various elements to the mix, including turning it into a rock festival:

a sort of organised camping spree and mass-gathering of like minded people frolicking and carousing in the sunshine while listening to rock music.

This wasn't a new idea either.

There had been outdoor Summer festivals of various kinds going on since the 50s. In the United States there was the Newport Folk Festival, which famously featured Bob Dylan's first electric performance in 1965. There were other festivals too, including Monterey in 1968 and Woodstock in 1969. The film of Woodstock came out in 1970 and became very popular amongst the hippie population at the time. Woodstock had started as a pay festival but had become so over-subscribed that eventually the gates were thrown open and it was declared a free festival. Joni Mitchell wrote a song about it, which was covered by Matthews Southern Comfort and reached number 1 in the UK charts in October 1970. There were also various free concerts held in Hyde Park during the latter part of the 60s and the early 70s, most notably the Rolling Stones concert held in July 1969.

After that there was Phun City, held on Ecclestone Common, near Worthing

from July 24 to July 26, 1970. This was the first of the true Free Festivals, although it too, like Woodstock, had started as a pay festival. It was organised by Mick Farren, ex lead singer with the band the Deviants, a political activist and a journalist, as a fund raising event for the Oz defendants, then on trial for obscenity, but when funding was withdrawn the festival was declared free. The bands who had been booked were approached to see if they would play for nothing, the only one refusing, ironically, being Free. William Burroughs, the beat writer, appeared at the festival, as did the MC5, The Pretty Things, Kevin Ayres, the Edgar Broughton Band and the Pink Fairies.

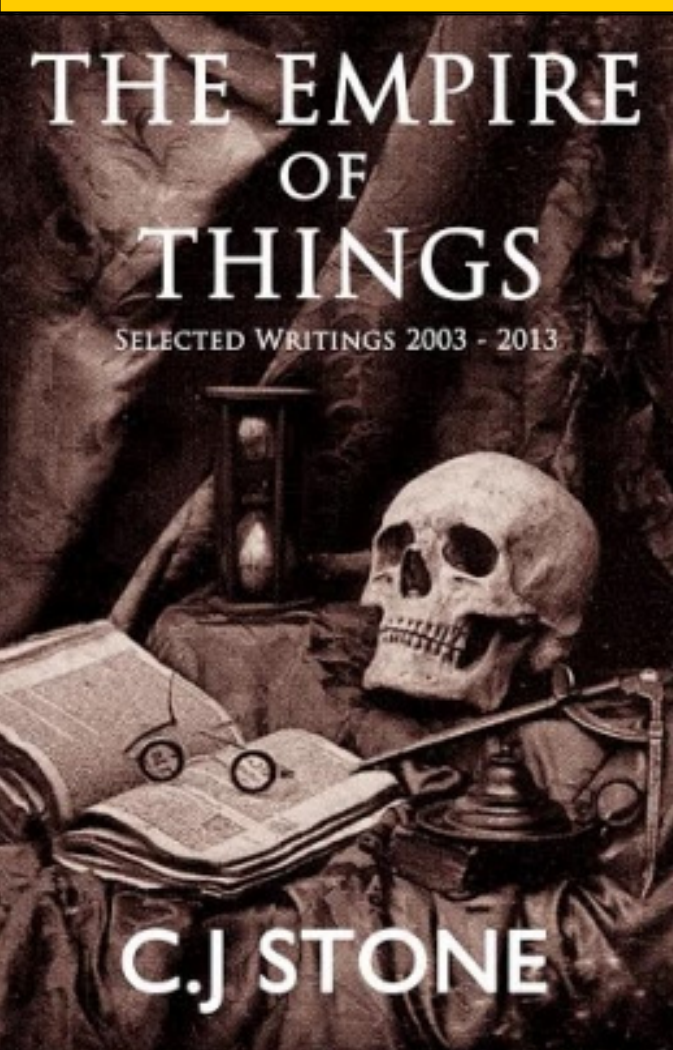
The MC5 were a high energy political band from Detroit. Very radical. Very raw. They were the first band to be described as "punk rock" - this was in the late 60s and early 70s - playing fast and hard, aggressive revolutionary

music. They sang a song called Kick Out The Jams: "Kick out the jams, motherfuckers!" Steve Andrews went to see them but he wasn't impressed. "They were just another band making a lot of noise," he says.

But what made this festival so spectacular was less the concert, than the lifestyle elements that went into it. People came prepared to live outdoors for a few days, so there were benders and the like popping up here and there. Some people made tree houses. Steve remembers walking through the woods at night, and there were people in the trees. They were like wild people living in the woods. Natural people. There

Read on...

<https://discover.hubpages.com/holidays/The-Stonehenge-Free-Festival>



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Independent on Sunday



Bomi Seo – Bom Carrot:

The Kindness Art Show!

Some images and words from Alan Dearling

Here's what Bomi (who is from South Korea) said in advance of her show:

*"I'm doing an exhibition which begins this Thursday! It's all about YOU & Kindness!
An exhibition to spread a little happiness & share the beautiful scenes of our valley and*

alan dearling



people! For sure, you will find your favourite places & maybe yourself in the portraits and scenes in my paintings."

Here are some more images from the opening party with Korean nibbles & DJ Carlito & Special Korean cocktails. It was held at Nan Moor's bar in Todmorden. Friends and fans of Bomi are helping her to raise funds to pay for her UK Visa application.

Before moving to her Todmorden home in West Yorkshire, Bomi was based in Blackpool and was part of a lively arts scene there on the Fylde coast. She told Linda Hampton for the Blackpool Arts Centre: *"My background is in visual, community and performance art. I studied and taught at Chugye Art University, Seoul. I first came to Blackpool ten years ago via funding from Ilhyeon Art gallery*





Todmorden Market
Cafe
Bon Currot
2024
(도모던 마켓 카페)

[Bomi "Live & remain" UK visa fund raiser]

**"Help
Bomi stay
in the UK"**



We need to raise £4000 for Bomi's visa application

If you can, Please help by buying **Bomi's Grandma's** homegrown
S. Korean organic green tea for only £10

or **Donate** whatever you can or want.

Big big big thank you!

Paypal : englico@naver.com (Bomi Seo)





(일헐미술관), Seoul to make collaborative work with people of different cultures whilst travelling in the EU. That led me to meeting many different artists. I now collaborate with two of those artists under the banner of Tirikilatops. I also produce illustration, comics, graphic design and make all the costumes for the band under the guise of Bom Carrot."

Bomi adds some additional 'colour' to her description of her life-style - dada, surrealism and the mixtures of Korean and UK cultures, commenting especially about the 'seriousness' that often she says:

"I find this quite hilarious and use it in my lyrics."

Linda Hampton comments that Bomi 's fantastically flamboyant costumes spring from charity shops and car boot 'finds', like stuffed toys, taken apart and refashioned into something new, her style being heavily inspired by Jeong Tae Won, her grandmother, who dressed brightly and crazily, reflecting her zest for life.

Bomi has added images and information into her Facebook page to encourage folk who would like to look at what prints are for sale and how to buy them. If this link doesn't work, find Bomi on Facebook at Bomi Seo10. It offers a nice little 'virtual tour':

<https://www.facebook.com/bomi.seo.10>



peeter's book shop
Rom carrol
2024
(2024. 7. 15. - 8. 15.)

✨ Order directly from me and receive the artwork via post is available now ✨ Some people were sad that they live too far away and couldn't make the [Bom Carrot](#) exhibition in Todmorden. So I would love to show you my works from the solo show now. A virtual tour! 😊👏 Also you can order the artwork prints, each artwork is A4 size, printed on Fabriano heavy art paper, £23 (includes P&P 📦)

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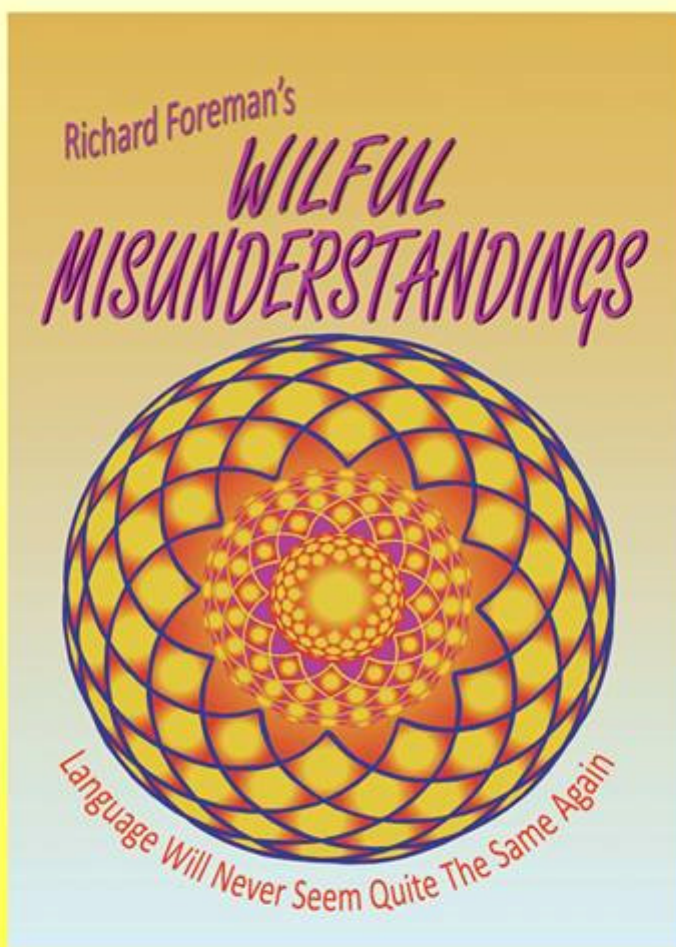


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KEV'S WORLD



OVRFRD THERE ARE NO ORDINARY MOMENTS/INDEPENDENT

Back with their fifth album in ten years, all with the same line-up, instrumental quartet Ovrwfrd continue to prove it is possible to be dynamic, exciting and engaging without a frontman. Playing a genre such as progressive rock is to scratch an itch, not to make money and become household names (sadly), and to cut back the possible listeners even further by forgoing the use of a singer clearly demonstrates just how much this style of music means to them all. Mark Ilaug (electric & acoustic guitars), Chris Malmgren (keyboards), Kyle Lund (bass) and Richard Davenport (drums & percussion) prove that when all musicians are in sync, they create a world where nothing else exists.

It would be easy to say the band relies heavily on the skill and musicianship of Mark and Chris to drive the melodies, such is the interplay between them and the way they mix and weave the threads, taking over or leading the other one in, but that would greatly diminish the roles of Kyle and Richard who are key to the overall success. Take "Eyota" for example, for the vast majority of that piece it is just Mark and Chris, with the others eventually making their presence felt, but it is the not playing and allowing space to breathe which really makes this. That this album was recorded in just five days last August is hard to comprehend, which shows there must have been a lot of live interaction between them. A special note should also be made of trumpeter Dave Foley who plays on opening number "Red Blanket", taking the band much more in a JRF fashion, yet that is just for one song as here we have a band revelling in heavy prog, with some neo tendencies here and there (and some symphonic). This never feels like a prog band out to demonstrate just how clever they are, but instead there is a focus and direction which is often missing with instrumental acts. Five albums in, and they continue to surprise and delight, long may it continue.

KEV ROWLAND



**ROBERT PRESTER & ADRIANA
SAMARGIA
QUENA
COMMONWEALTH**

When it comes to music, there is always room for the overblown, but anyone who has been following my reviews for the last 35+ years will know I very much enjoy simplicity, and that when a performance is just an untreated vocal and an acoustic instrument it is at its most pure. That is what we have here with Robert Prester (piano) and Adriana Samargia (vocals), as while there is a little reverb on vocals that is it, and what we have here are two people in perfect harmony creating something quite special. It is has been a long time since I came across an album like this, and while it is a very different style I was immediately reminded of the wonderful 'Firebirds' album by Daria Kulesh and Marina Osman where singer and pianist are equal partners.

Here we have their takes on seven standards, four of the pianist's originals, but probably the song which really stands out is the album opener, "Things Can Only Get Better". I clearly remember when Howard Jones released that song in 1985, when it was a chart hit all over the world, but I did not recognise it until I was reading the press release, such has it been changed. This is for me the perfect example of a cover song, taking something and making it very much their own while also staying true to the original. Once I realised what I was listening to it was easy to hear how close it was, but also so very different indeed (another fine example is Alabama 3's take on "Hotel California", check it out if you don't believe me). From here on we get taken on a wonderful trip through the world of golden age classic jazz which is just a delight.

A special mention must also be made of the Q and A inside the cover where they are asked about the release, and we get things

like "Q: What food best describes this album? A: Frozen vegetables. We like it a lot". It is fresh, compelling, and designed to be played on headphones when the listener can fully delve into their world.



**ROZ VITALIS
QUA NESCIUNT QUID FACIUNT
LIZARD**

The Latin title of this album can be translated to 'Because They Don't Know What They Are Doing' and it would be interesting to ask Ivan Rozmainsky (keyboards) who he is aiming that at, although one can surmise. It has been five years between studio albums, during which time the world has changed for musicians in Russia and Ukraine, but finally here we are back with their latest release. There has been a slight change in personnel since the last one, but Ruslan Kirillov (bass), Vladislav Korotkikh (low whistle, flutes), and Vladimir Semenov-Tyan-Shansky (acoustic & electric guitars) are still involved, while long-time drummer Philip Semenov has now been replaced by Evgeny Trefilov who also provides some keyboards. As is usual, we also have some guest musicians providing additional instrumentation, of which the most key is the trumpet of Alexey Gorshkov.

I have been following the music of Roz Vitalis for well over a decade now, and there is no doubt they are one of my very favourite Russian bands, but one is never quite sure in what direction they are going to lead us, and this album finds us in a different mood to what I normally expect. While there are still RIO elements, there are less of the modern classical (although some songs, such as "Fountain", still demonstrate those roots), and in many ways this release finds the band both experimenting with their sound and becoming somewhat more commercial. This means it is

one of the easiest of their albums to enjoy the first time it is played, and I certainly do not agree with some of the comments I have seen regarding the content, arrangements or production as while this may not be as dynamic and off the wall as their wonderful live albums, they are a quite a different band in the studio and this is far more reflective.

This is their eleventh studio release, and it is nice to see a band continuing to explore what they wish to achieve and how they are going about it as opposed to going through the motions. I continue to be excited when I see they have a new release available and while this may not be as essential as some of theirs, it is still one I have enjoyed immensely and isn't that what listening to music is supposed to be about?



**SARAH MCKENZIE
WITHOUT YOU
NORMANDY LANE MUSIC**

This project originated in 2020 when Sarah McKenzie recorded "Corcovado (Quiet Nights)" with guitarist Romero Lubambo and cellist Jaques Morelenbaum as a trio. The reception to their Facebook video was so favorable that they performed at several European jazz festivals. For 'Without You' McKenzie added bassist Geoff Gascoyne (who had worked with Michel Legrand and Jamie Cullum), drummer Peter Erskine, and percussionist Rogerio Boccato plus guest Bob Sheppard on flute and soprano. I notice that McKenzie, Morelenbaum and Erskine are all credited with working in different studios, while it does not say where the others recorded at all, so I can only presume McKenzie recorded hers and then it was left to the others to add their contributions at a later stage as opposed to recording at the same time – also, McKenzie herself recorded her parts in three different studios on both

sides of the Atlantic, so this sounds like quite a drawn out process.

Nine of the songs were originally by Antonio Carlos Jobim, here taken in a somewhat languorous manner, although her own "Mean What You Say" is much more up-tempo and has a wonderful feel of belonging in a musical. It is a pleasant album, but the spark is definitely missing, even though there are some fine individual performances and I believe this is one of those times when it has been somewhat overthought, and if instead they had put the trio in the studio and told them they had just three hours to produce an album the result would have been far more exciting. It is relaxing, and nice to listen to with lots of nods to the music of South America, but not one to which I will be rapidly returning.



**THIS WINTER MACHINE
THE CLOCKWORK MAN
WHITE KNIGHT**

Although this is a band, and not a project, these guys have had some issue with continuity of line-up over the years, and this has continued through to their fourth album. After 2019's excellent 'A Tower of Clocks' there was a mass departure, leaving singer Al Winter to bring together a brand-new group plus guests for 2021's 'Kites', which for some strange reason I never heard. Now we are back with their most recent release, and this time apart from Al the only musicians retained are the rhythm section of Dave Close (bass) and Alan Wilson (drums) with new members in the shape of John Cook (guitars) and Leigh Perkins (keyboards, whistles, backing vocals) plus two guests contributing on one track each.

Given the turmoil in the ranks one might expect the quality to suffer, but that is not the case as yet again we have a really enjoyable neo prog release which has a lot going for it the first time it is played, with hidden depths becoming apparent after repeated plays. It is a concept release, based on dystopia and steampunk, and AI obviously has a very clear idea on what he wants to achieve, even stepping aside on "Change" for Andre Saint to guest on lead vocals on the heavier track as it is obviously what he felt that song needed. This is very much neo prog, but it has been polished and crafted for the modern age so there are elements of symphonic and even crossover in what is being presented, which means that people who are fans of commercial melodic rock will also get a lot out of this.

The last time I reviewed This Winter Machine I said they contained obvious elements of early Pallas and Marillion, combined with some Pendragon, Galahad and Grey Lady Down, and I still believe that is the case even with a total change in personnel apart from AI, yet here it is polished to a high degree. Hopefully they will find more continuity in the future, as I note they are again looking for a guitarist, as if they can deliver music as strong as this with the line-up in turmoil what is going to happen when they are stable? Yet another solidly enjoyable release.



ZANOV
LOST IN THE FUTURE
INDEPENDENT

It is strange to think that Pierre Salkazanov was one of the pioneers of electronic music in France, releasing three albums before stopping in 1983 because he was too busy. It took more than 30 years before he revisited the music he had been working on for his

fourth album, but after he purchased an Arturia Origin synthesiser in 2014 he started playing again, and this is his fourth work since then. I came across him with the release of his last album, 'Chaos Islands', which I thoroughly enjoyed, so I was pleased when I came across this one, which was released towards the end of last year.

This is music which has been heavily influenced by Tangerine Dream, Vangelis, and Jean Michel Jarre and in some ways is quite dated because of that yet somehow also feels very modern. Unlike some performers working in this field there is always a sense of purpose and drive, and little of the meandering use of effects which some seem to rely on. This is not dance music, it is electronic which sometimes has a symphonic edge, and is something which can be readily enjoyed the first time it is played yet there are numerous threads which keep building the layers so there is always more to discover within. I don't listen to too much of this style of music and I was somewhat surprised to see how easily I fell into his world. This is where he explores the idea of being immersed in the future, suggesting a sense of adventure, uncertainty, and the enigmatic nature of what lies ahead, and is the perfect accompaniment to any science fiction book you may currently be reading. Zanov was working on his latest album when he was 76 so one can only wonder how many more we will be getting from him, but this is a delight and a great place to start investigating his music.



VARATHRON
THE CRIMSON TEMPLE
AGONIA RECORDS

Hellenic Black Metal act Varathron are blessed with an incredibly stable line-up in recent years, given that the current version of

the band came together in 2012. Singer Stefan Necroabyssious has been at the helm for 35 years, and he is joined by Achilleas C on guitars and keyboards, Sotiris on guitars, Stratos on bass and Haris on drums. This is their seventh studio album, releasing their debut all the way back in 1993, and they are widely regarded as one of the top bands from Greece, if not exactly the most prolific.

What is fascinating with this release is that while everything about it screams black metal, from a pure musical perspective there is a lot more going on than “just” that genre. The most notable is the heavy use of folk within the guitars, so much so that if they used pipes instead of guitar there is no doubt they would be considered to be very much in the folk metal genre, and there is also plenty of Iron Maiden styles present as well, so much so that this feels like a very commercial album indeed with Stefan’s vocals often behind the attack instead of at the fore. It is almost as if they have taken black metal as their core, but then have branched out so much that at times it is as if they have left the genre altogether, but always come back to their roots. The band is incredibly tight, with keyboards providing a nice atmosphere over the top, but to me it comes across as a little lightweight although I note plenty of other reviewers are hailing this as a classic. I suggest you listen first and make up your own mind, but it is certainly an intriguing approach.



**ZANY STARBLASTER
THE LOST TAPES
INDEPENDENT**

I have heard quite a lot of Jerry King's music in recent years, but this is a blast from the past, quite literally. Zany Starblaster were a Wisconsin Rapids band that performed locally and elsewhere in the mid-west during the

years of 1978 through 1980. Members included Jerry King, Michael Kinney, Steve Kinney, Rick Aron, Jim Kuhfuss, and Jack Faville. The music on this album has been stored on a reel-to-reel tape for 40 years, and it is only now been made available. Jeff Fisher was an early member before the name changed to Zany Starblaster and he appears on two songs on this album as well. Jerry kindly sent me the CD, which includes a 12 page booklet detailing the complete history of the band which was based around him and his childhood friend Michael Kinney, which is just fascinating and details the trials and tribulations of a first band trying to get somewhere.

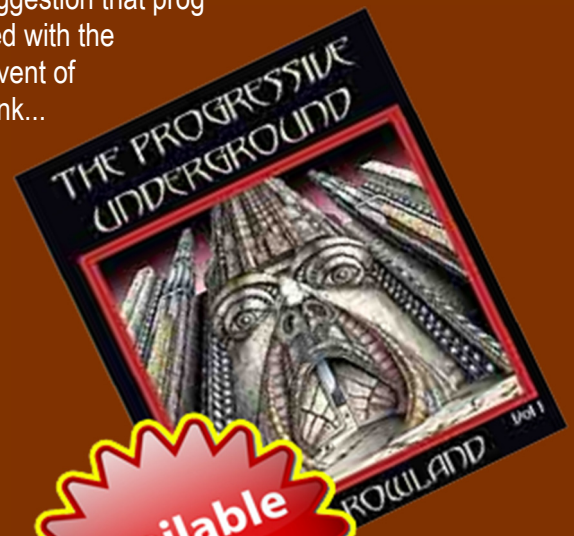
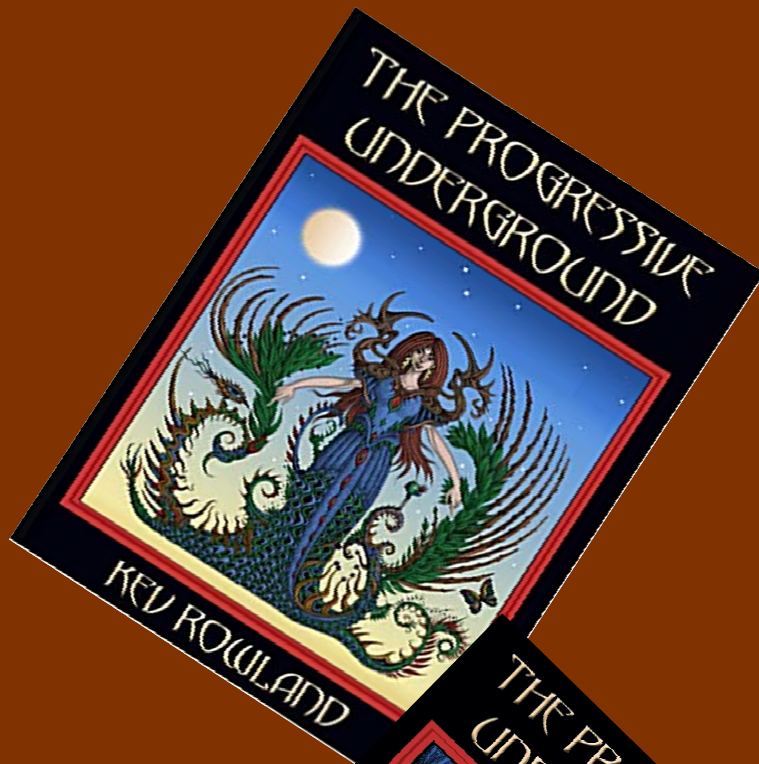
What we have here are four studio songs and one live, total running time of about 25 minutes, and while they are very much of their time this actually a really nice set. Given I think of Jerry experimenting with different forms of music it is quite strange to hear him performing with a more straight-ahead band who started life as a covers band, and there is no doubt that has influenced their own playing given they had to learn the rock hits of the day. Their own material was slotted into their sets alongside the hits, and one can certainly hear why one booking agent referenced them as “the next Cheap Trick” as they have that same power pop/hook laden rock which is innately American and a load of fun. When this arrived I thought it would be some sort of novelty band given the name so played it out of curiosity but kept listening to it as this is a load of fun.

It is no longer possible to buy the CD, but this is available on Bandcamp and Jerry has decided to make this “name your price” so why not check them out? This is a wonderful romp and one I really enjoyed playing.



The Kev Rowland **SUPERSTORE**

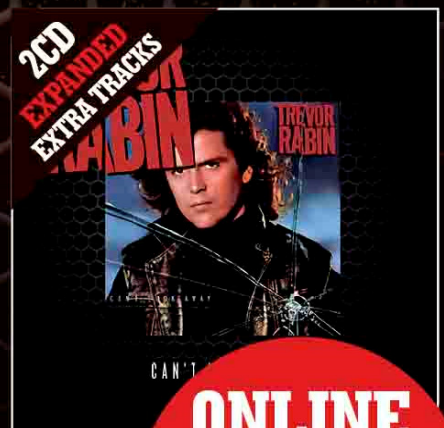
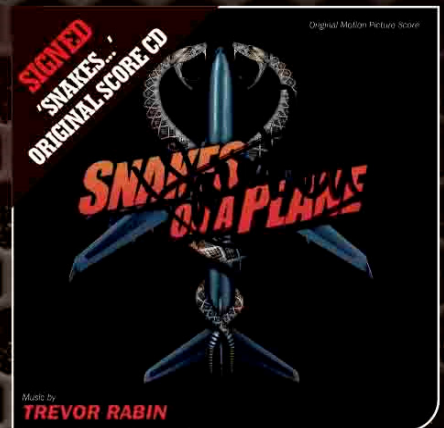
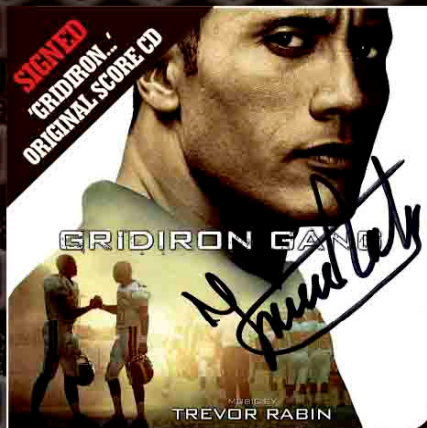
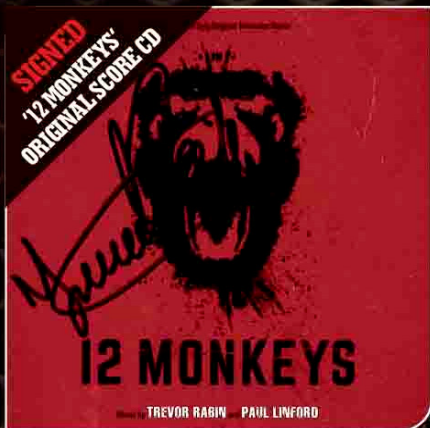
Kev is a self confessed music addict who has been toiling in the rock and roll vineyard for many years, and Gonzo are chuffed to bits to be publishing his remarkable series of books which disprove any suggestion that prog died with the advent of punk...



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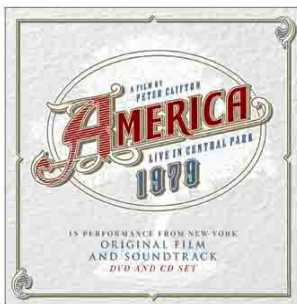
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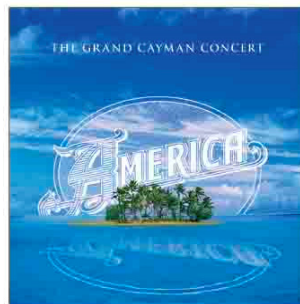
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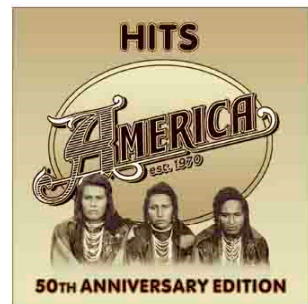
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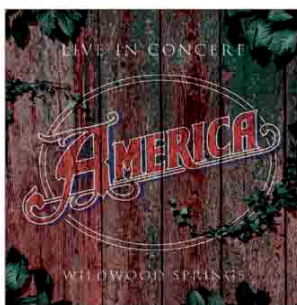
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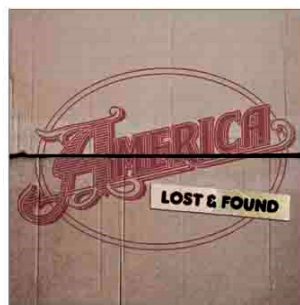
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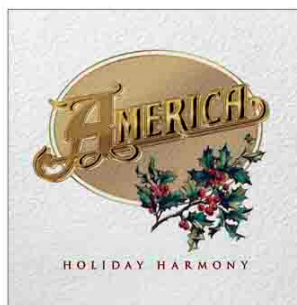
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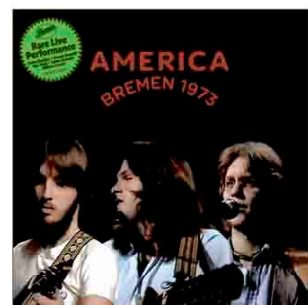
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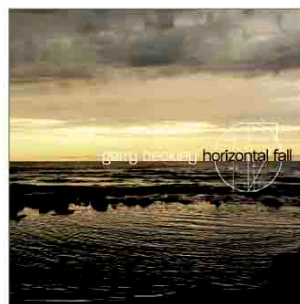
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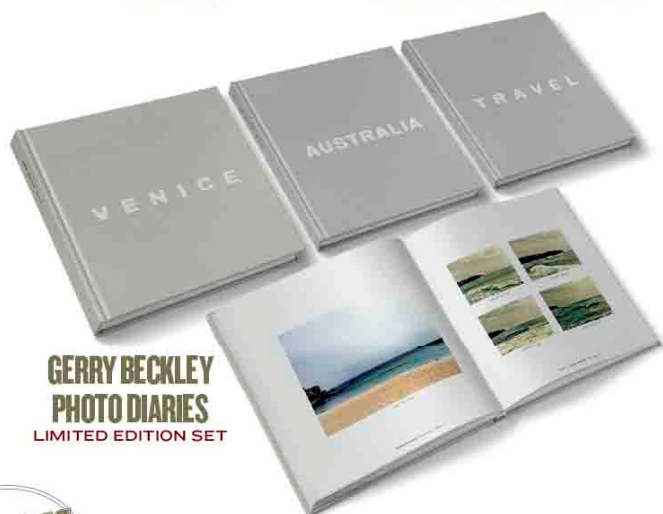
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Martin Guitar has been a leader in elephant protection since the 1970s when the company made the decision to stop using ivory on its guitars and started to phase the material from its supply chain. As the founding sponsor of #SaveElephants, Martin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

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

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

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

Asante sana (thank you very much),

David Banks
Director, Africa Region
The Nature Conservancy

p.s. Start helping elephants today at [nature.org/elephants](https://www.nature.org/elephants) and follow us on Instagram, Facebook or Twitter to get action alerts.





Hawkwind Earth Visitors Passport - The "Hawkwind Passport"

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

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



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

JONATHAN DOWNES



WILD COLONIAL BOY

a childhood with animals and ghosts in hong kong

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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 Generals 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>



Illustration Martin Springett



S O L S T I C E G R E E T I N G S



Thom the World Poet

Rob Ayling writes:

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

CAPTAIN BEEFHEART ONCE SAID-

"The stars are matter. We are matter. It doesn't matter"

IF YOU CARRY YOUR PASTS ON YOUR BACK The weight of unresolved traumas will break you

IF YOU FOCUS ONLY UPON LIMITS & ANGER How can you ever transcend them?

IF YOU WISH TO CONTINUE TO SUFFER-Why should anyone intervene?

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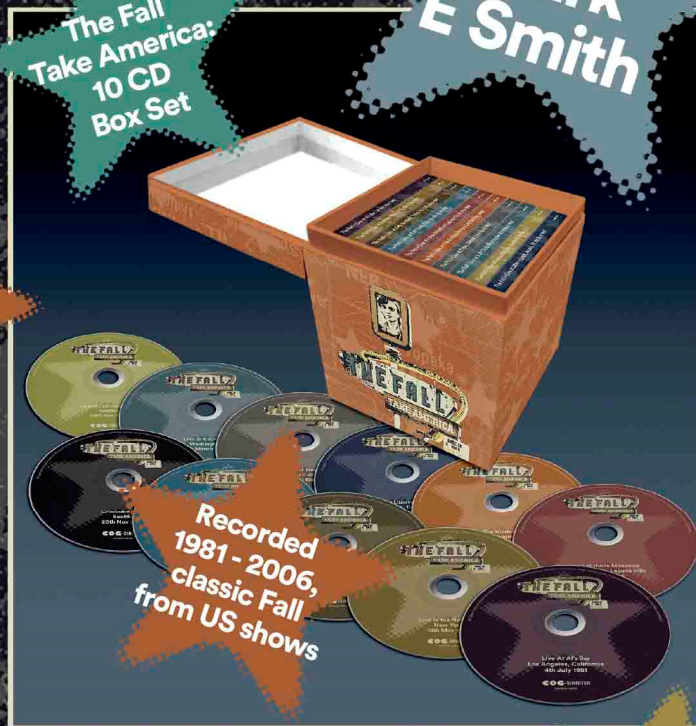
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Inside Number Three.

A Visual History of Apple Records

By Nigel Pearce

*Inside
No 3*

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

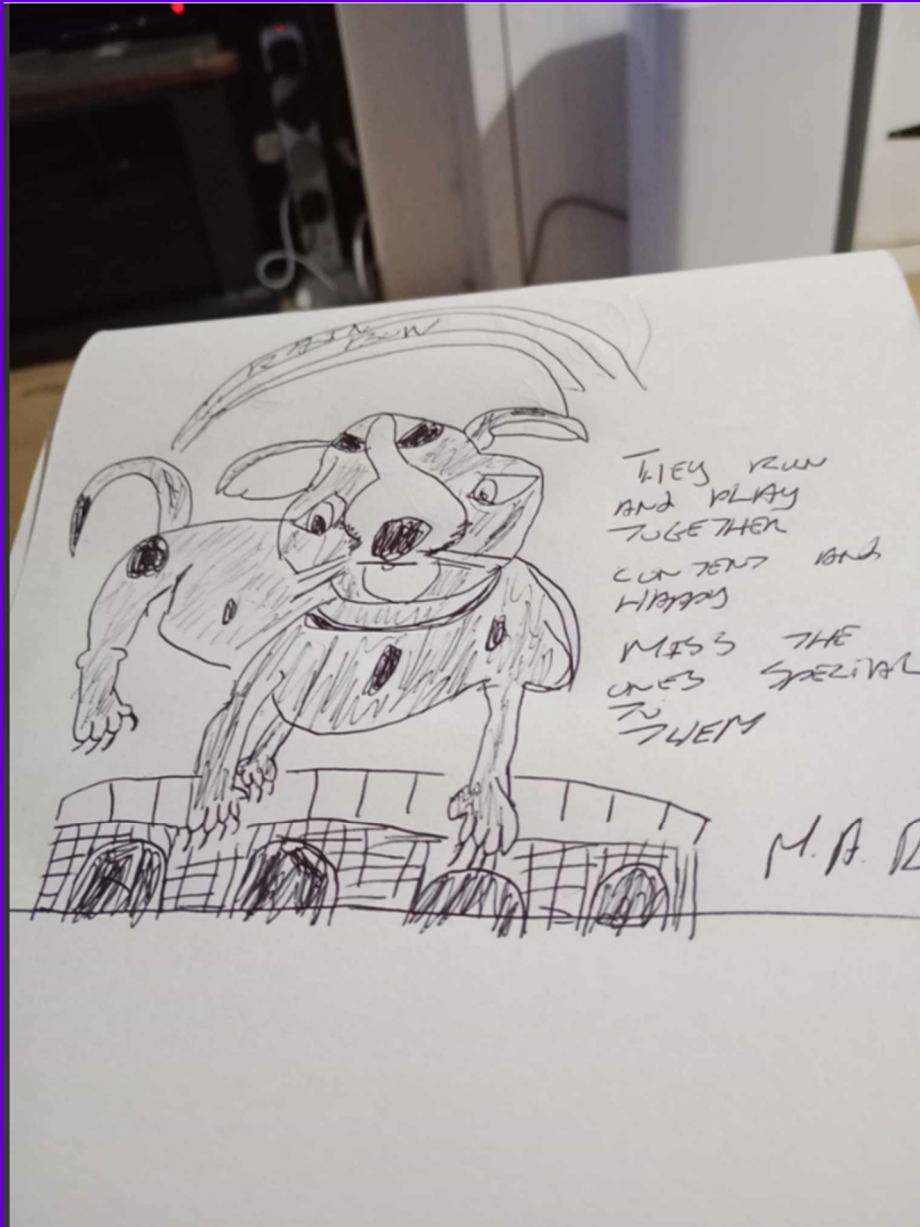
Savile Row was the epicentre of this world, nestling in a sumptuous Georgian Terrace in London's West End commercial belt. No 3 Savile Row is where it all happened in a way beyond belief operation that still inspires artists from all walks and ages of music and life. This book shows a very personal collection,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

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Available to pre-order from www.insideandoutsidenono3.com

THE WORLD OF GONZO ACCORDING TO

Mark Raines



Mark has a podcast: The Holsworthy Mark Show podbean. He says that it is a show, "in which I talk about news myself, and do interviews. I set it up as I found video a bit hard. I just hope people like and support it. If anyone wants to be part of it or just to come along for the ride they are welcome".

PS shows can be downloaded

<http://maraines88.podbean.com/>

Well, dear friends, here we are at the end of another week and another issue. Much to my surprise, when I went to the hospital yesterday to have my stitches out, everything went well, I didn't feel a thing, and although they told me that it will be another three months before my hand returns to optimum condition (or at least as optimum as it is going to get) I couldn't resist picking up one of my guitars when I got home, and I found that I can make chord shaped better than I have been able to for years. It is just a matter of waiting and seeing what happens now.

I want to say a big thank you to all the people at Bideford Medical Centre, although not the people in charge of the parking who gave me a £40 parking fine because my operation took longer than anyone had expected. And because Parliament has been prorogued as of this morning, I currently don't have a member of Parliament to whom I can complain. Talking of which, I am in somewhat of a dilemma. The conservative government who have been in charge of this country for the past 14 years have proven themselves to be so completely inept That I cannot see why anybody would vote for them, and I have no intention of doing so. However, our North Devon MP, Sir Geoffrey Cox has been a remarkably good constituency and MP and has been very kind to me on several occasions. Although I dislike the party he serves intensely, I am tempted to vote for him if only to make sure that he is not replaced by some woke dipshit from the Labour Party who will probably do all sorts of ridiculous things in the name of social



justice, and who will consequently irritate me intensely.

The horns of a dilemma, or what?

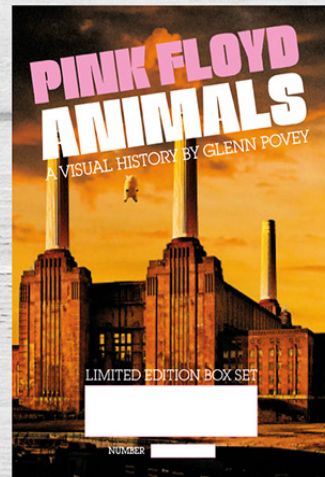
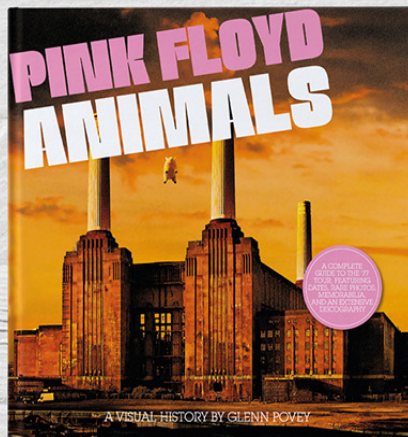
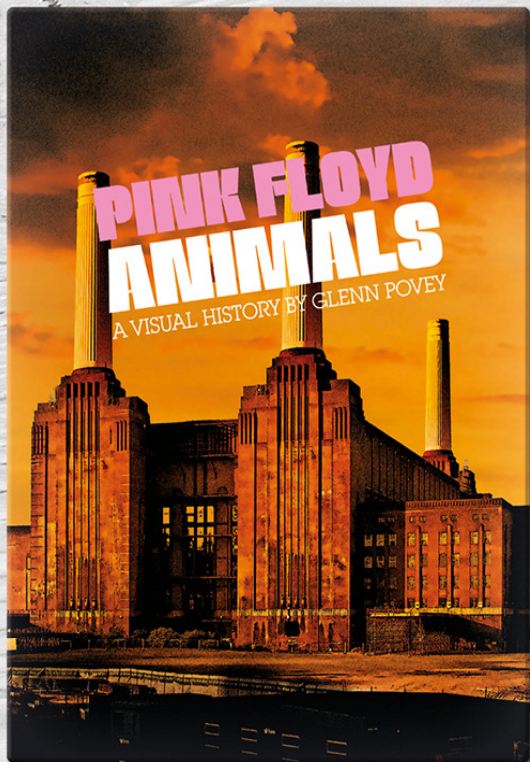
We continue to live in interesting times, and the times do not show any indication of becoming any less interesting in the days and weeks ahead. I will continue to comment upon them in these pages, and occasionally even write about popular music, which is, after all, what I am supposed to be writing about.

See you next issue,

Hare bol
Jon



THE BEST LAID PLANS



"Oink, Oink,
Woof, Woof,
Baaaaa."

