

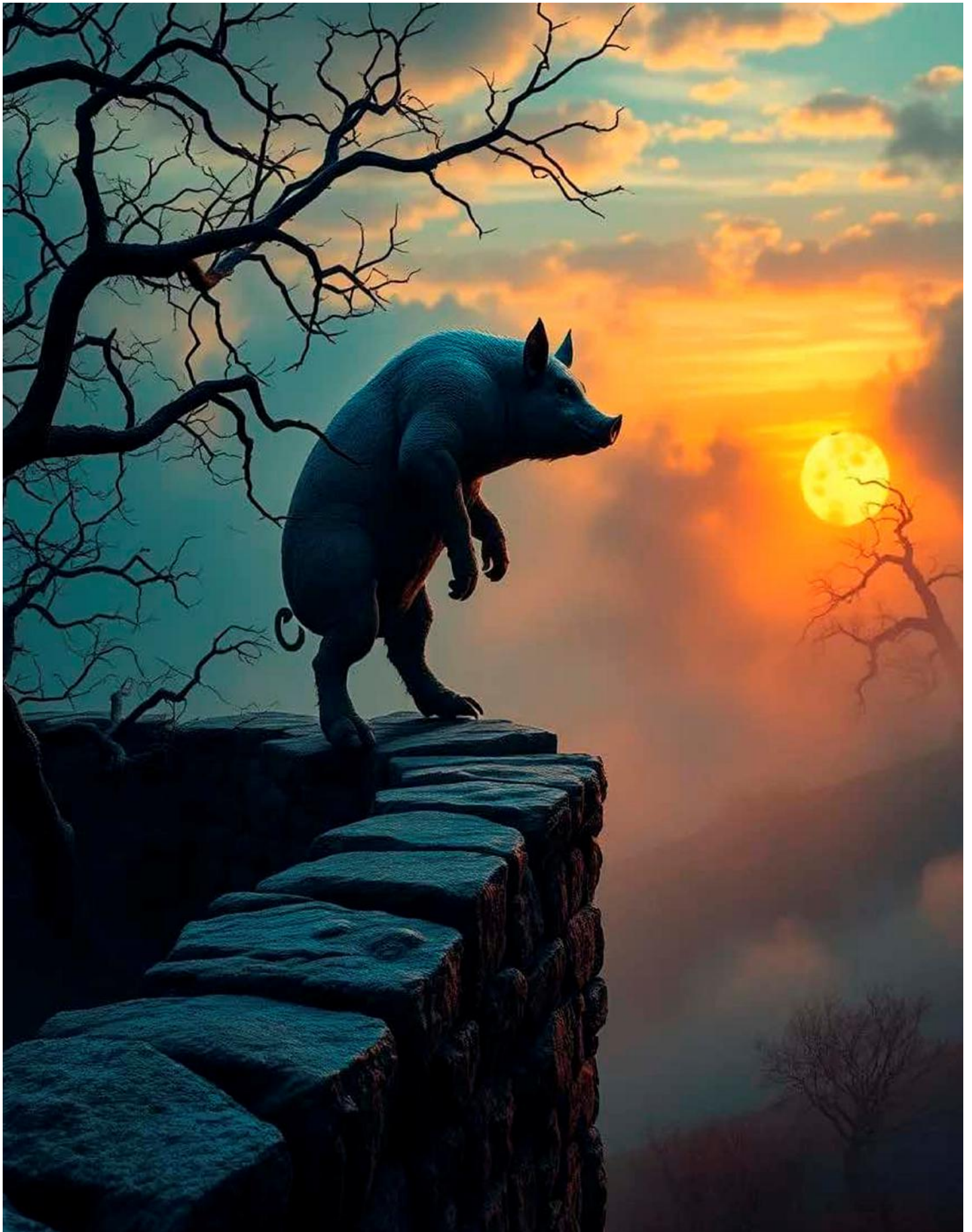
GONZO

Weekly #653/4



GIRLS ALLOWED

Something interesting is going on





#653/4

In Memoriam



**THE THREE
COMMANDMENTS OF GONZO
WEEKLY:**

1. Art is as important as science and
more important than money

2. There is life after (beyond and
before) Pop Idol

3. Music can and sometimes does
change the world

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

Otherwise... enjoy



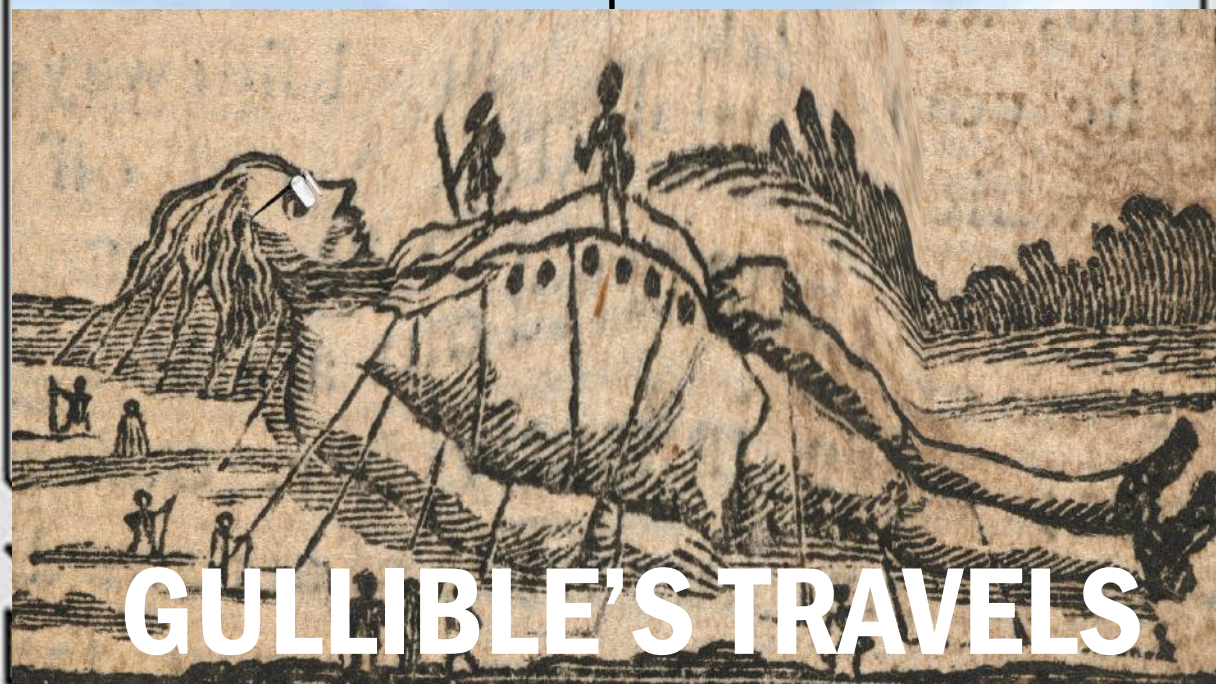
Dear friends,

Welcome to another issue of this singular little publication. It started off as a record company newsletter for Gonzo Multimedia. It then became an eccentric music magazine dealing with the stuff that Gonzo puts out and allied artists and genres, and then, like everything else, it completely changed during lockdown. And it's never gone back.

But this issue, my editorial is back to

being about music. Why? Because there is a hell of a lot of good music coming out at the moment, and I would hate it to pass us by. Specifically, there are new singles by Wet Leg and Kula Shaker, and a remarkable new album by Elton John and Brandi Carlile. Even the British entry in the Eurovision Song Contest this year is surprisingly good.

Starting off with Wet Leg. Although they claimed three years ago that they had already written enough material for the second album, it was apparently a joke, and only now have they got the material together for the follow-up record. Or that is what they claim in the recent round of interviews to promote the forthcoming album and the current single. Like everything else they claim, one has to take such Pronounce-



GULLIBLE'S TRAVELS



ments cum grano salis, because there was at least one song that they were performing live several years ago – a song about alien abductions – that does

not seem to have made it onto the track listing for the forthcoming record.





But there are certainly changes in the band. Whereas they always used to be referred to as a duo of Rhian Teasdale and Hester Chambers, that is no longer the case. The band's new single, "Catch These Fists", was released on 1 April 2025, coinciding with the announcement of their second album *Moisturizer*, out on 11 July. The band were referred to in the album's press materials as "the Isle of Wight five-piece" - indicating that long-serving touring musicians Henry Holmes, Josh Mobaraki and Ellis Durand had been formally inducted into the band as official members after four years together.

The new single sounds as if it would not have been at all out of place on the debut album, and the accompanying video is typically peculiar and playful. However, both in the promotional video and in various pieces of life footage which one confined on YouTube, the body language of the group has changed massively. Rhian seems to have become consolidated as the lead singer, and Hester, who was once her musical and visual foil, seems to have become part of the backline, with no lead vocals on the single or indeed any of the new songs, and of-

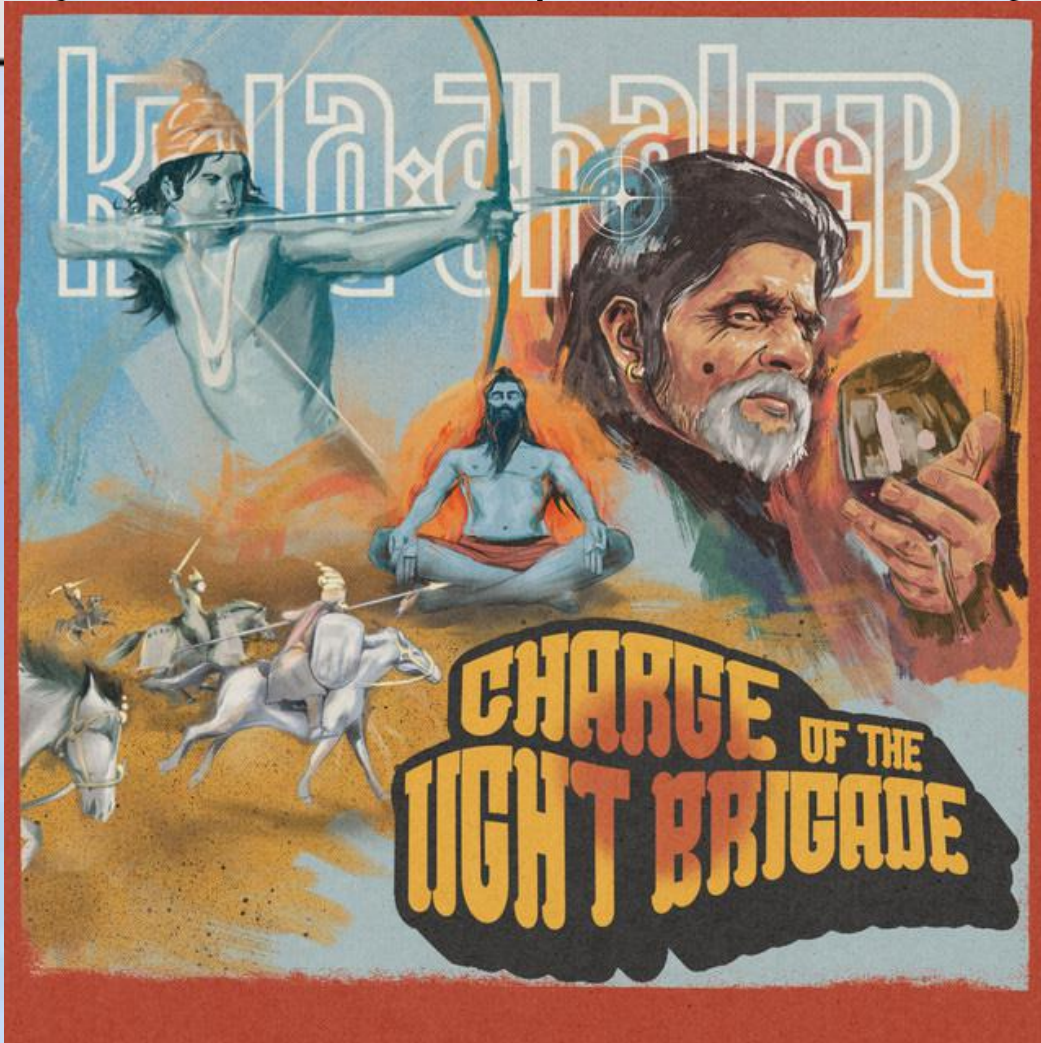


ten playing with her back to the audience. And all in all they give the impression of being a proper band rather than two mischievous and completely out to lunch school girls who like dressing up as lobsters.

This doesn't seem to have changed the band sound particularly, but it does mean that the demeanour is somewhat

less eccentric than it used to be which is a great pity. However, the single is great, and I am very much looking forward to hearing the album when it comes out in the summer.

Now let's look at the Kula Shaker single. I have always liked this band, and in my humble opinion they haven't ever put out a bad album. The second



album, Peasants, Pigs and Astronauts, is perhaps the most normal record they've put out, but it is still excellent in a proggy poppy sort of way. Of course, the whole career has been overshadowed by their debut album K but the last two records, the penultimate one particularly have been career high spots and have mixed their own particular brand of English ones with a heavy dose

of oriental exoticism, which is what they do best. I particularly like that too far into native American music one of which reminded me massively of the song which I remember seeing Daavid Allen and co singing over 35 years ago, which I also found referenced in the Illuminatus Trilogy by Robert Anton Wilson and Robert Shea. See! This may be a music related editorial, but we're only halfway through and I have al-

ready managed to reference Discordianism once. Hail Eris.

The Kula Shaker single. What's it like? Well, it sounds like ummmm Kula Shaker. I don't think, in 2025, any other commercially viable band would put out something as eccentric and downright strange as this. Packed with allusions to spiritual vampires and the fairy cavalcade of Celtic folklore, this 3-minute

musical trip is the first of several new tracks the band have recorded for their upcoming eighth studio album (title to be announced). It has the deliberately shambolic sound of several of the best recent songs and mixes the fear of their native American chant with a mid past acoustic rocker that continues with the band's deliberate mythologising. XSNoise write: "Sounding the charge for 2025, this



ELTON JOHN AND BRANDI CARLILE



new song continues the ever-evolving Kula Shaker legend, which has both entertained and inspired listeners for decades, and 2025, and sees the band advance once again as 'Charge of The Light Brigade' trailers the release of a new studio album.

25 years on from the debut album 'K', Kula Shaker have proved they are still one of the most exciting and ecstatic bands around, an unstoppable tour de force, with kinetic energy cursing

through every second of their "electric" live shows."

I have always been a bit of a fan of Elton John. Between his first album Empty Sky in 1969, and his 11th album Blue Moves seven years later, everything he released had a great deal to recommend it. Indeed, even the albums he has made since have usually had little snatches of the irresistible hooks and death word play that made his early records so unmissable. How-



ever, all the records he has made since he had his hair transplant have tended towards the depressingly mundane. I have listened to most of the recent ones and quite liked them, but none of them have taken the place in my heart which has been occupied with albums like *Goodbye Yellow Brick Road* for the last half century. He is now pushing 80 and Retired from touring a few years ago. Like so many people I watched his *Glastonbury Swansong* With a mixture of admiration and sadness, and since then the only times he has been in the news has been because of health scares or his seemingly fractured relationship with the Duke and Duchess of Sussex.

But now, completely out of left field comes a new album, a collaborative rec-

ord with American musician Brandi Carlile. It was released on 4 April 2025, through Interscope Records. The album is produced by Andrew Watt, and was recorded at Sunset Sound Recorders in Los Angeles.

The next few paragraphs are abstracted from the press release that accompanied it Recording for the album began in October 2023, a process in which John, Carlile and Watt "pushed each other out of their comfort zones to write and record an album completely from scratch in just 20 days", according to a press release. Musicians contributing to the album include Red Hot Chili Peppers drummer Chad Smith, former Red Hot Chili Peppers guitarist and multi-instrumentalist



Josh Klinghoffer, and session bass guitarist Pino Palladino.

John described the album as "one of the toughest I've made", while also being "one of the greatest musical experiences of my life." Among the struggles relating to the album is John's vision loss in relation to an eye infection. Carlie described the recording process as

being in "an incredibly challenging and inspiring environment to work in, everybody throwing in ideas, everybody listening to everybody else's ideas."

I have written enough press releases for rock 'n' roll bands in my life to know that most of them are searing bullshit. But, unusually, it seems that at least the quotes attributed to Elton and

Carlile seem to be true. Because I haven't heard as vibrant and soulful a rock 'n' roll record in many years. The two singers' voices mesh beautifully, and are reminiscent of Gram Parsons and Emmylou Harris at their best, and the whole vibe of the record mixes country, rock, and soul influences seamlessly together but still manages to sound fresh and new, which is some achievement when you think that this is Elton's 33rd studio album.

I have never heard of Brandi Carlile, but she is a very popular and successful country singer who also happens to be a lesbian. Elton's sexuality is well known, and it is a tribute to both acts that all there are songs on the album which are very definitely homosexual songs. The two of them produce them without preaching. And in this day and age, that is a remarkable achievement.

And finally. The British entry in the Eurovision song contest.

Remember Monday are a British country-pop girl group consisting of members Lauren Byrne, Holly-Anne Hull, and Charlotte Steele. The group first gained prominence after appearing on The Voice UK in 2019. They are set to

represent the United Kingdom in the Eurovision Song Contest 2025 with the song "What the Hell Just Happened?".

There is something gloriously English about this band. In a scenario mildly reminiscent of Wet Leg The trio met while studying together at The Sixth Form College Farnborough, where they bonded over a shared passion for music. They all had history performing in stage musicals and on television and Hull had previously performed at the 80th birthday party of Elizabeth II, who joked with her about her lack of shoes and had previously won My Camp Rock in 2009 and performed in The Phantom of the Opera and Les Misérables. In addition, Byrne had played Miss Honey in Matilda and Steele had played Jane Banks in Mary Poppins. At the time they formed in 2013, they were known as Houston; they changed their name in 2018 to Remember Monday, as they had free periods that day and could sing together.

But, I think it is important, that despite their stage experience, they met at a normal sixth form college and it is their uncontrivedness that is their strength. The lyrics are clever and lit-

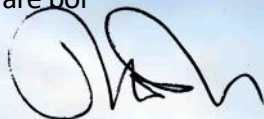
erate without being contrived, and without falling into the traps of sonic and lyrical vulgarity which are – sadly – the mark of female pop singers in these decadent and rather unpleasant days. Instead, they mine a rich seam Of English rock pop going all the way back to the late 60s.

Mark Savage from the BBC describes the song best: "Try to imagine, if you can, that Abba and Sam Ryder have teamed up with the cast of Six: The Musical, got blackout drunk and tried to recreate Bohemian Rhapsody from memory. (This is a compliment.)"

All in all, it is shaping up to be a classic early summer for British pop music, and I for one I'm excited to see what comes next.

I hope you enjoy this issue,

Hare bol



Jon Downes



IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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

THE **gonzo** NEWSROOM

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



Celebrating 50 years of Hawkwind's *Warrior On The Edge Of Time*

on the new issue of Prog ...

<https://www.loudersound.com/news/celebrating-50-years-of-hawkwinds-warrior-on-the-edge-of-time-on-the-new-issue-of-prog-magazine-which-is-on-sale-now>

... Dave Brock, who adds, "there's some really great stuff on it." The album celebrates its 50th anniversary this year, so Hawkwind biographer and



Rick Wakeman turned Yes' 2017 Rock Hall induction into a hilarious, raunchy stand-up set

<https://www.good.is/rick-wakeman-yes-rock-hall>

The keyboardist touched on prostate exams, strip clubs, and Elvis impersonators. Rick Wakeman, Geddy Lee, Alex Lifeson, Jon Anderson, Bill Bruford,

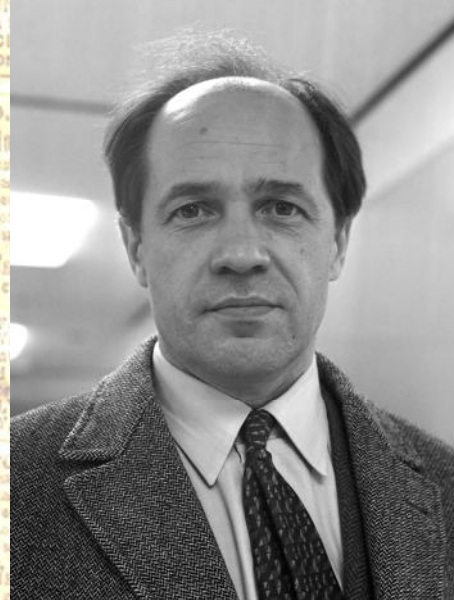


Leonard Cohen and Joni Mitchell's argument about plagiarism - Far Out Magazine

<https://faroutmagazine.co.uk/leonard-cohen-and-joni-mitchell-argued-about-plagiarism/>

At one point in their brief romance, Leonard Cohen and Joni

Mitchell had an argument after Cohen accused her of plagiarism, stealing his words for...



The day Pierre Boulez conducted the music of rockstar Frank Zappa - Centre Pompidou
<https://www.centrepompidou.fr/en/magazine/article/the-day-pierre-boulez-conducted-the-music-of-rockstar-frank-zappa>

In January 1984, at the Théâtre de la Ville in Paris, Pierre Boulez and the Ensemble Intercontemporain performed three pieces composed by none . . .

BART'S WORLD

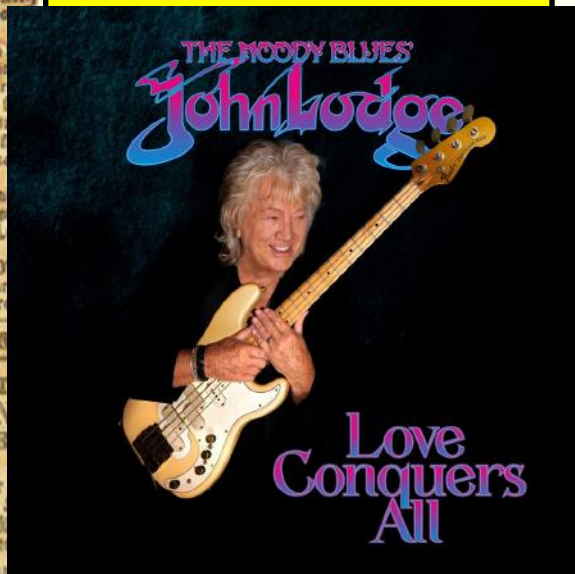
Look what my favourite roving reporter sent through this week in one of his regular dispatches from the rock and roll coal-face:

John Lodge's Love Conquers All EP will pleasantly trigger Moody Blues fans

Yes' Jon Davison is among the guests as bassist/singer limbers up for a return to the road after suffering a stroke

Read in Louder:

<https://www.loudersound.com/reviews/john-lodge-love-conquers-all>



My weekend, with singer and actress Barbara Dickson | BelfastTelegraph.co.uk

<https://www.belfasttelegraph.co.uk/entertainment/music/a-lot-of-shows-are-at-the-weekend-as-thats-when-folks-are-free-to-attend-so-when-theyre-off-im-on-a180881900.html>

'A lot of shows are at the weekend as that's when folks are free to attend – so when they're off, I'm on!' Barbara Dickson. Barbara Dickson.

Who by Fire — Leonard Cohen's 1974 track adapted an ancient Jewish prayer

<https://www.ft.com/content/be0ecd4d-5e2d-4c6c-af89-b26a89fb6d2c>

On his 39th birthday, Leonard Cohen was experiencing a kind of mid-life crisis. He was living with his partner and her young son on the Greek



A Life in Yes: The Chris Squire Tribute – Various Artists 2-LP (Sealed) - Backspacer Records
<https://www.backspacerrecords.com/products/a-life-in-yes-the-chris-squire-tribute>

11 Chris Squire, Alan Parsons, David Sancious & Gary Green – The Technical Divide 12 Chris Squire & Alan White– Comfortably Numb. Share Share. Link.

'Weasels Ripped My Flesh': The most mind-melting moment in Frank Zappa's discography
<https://faroutmagazine.co.uk/most-mind-melting-moment-in-frank-zappas-discography/>

Frank Zappa was a pretty weird guy, and he made pretty weird music. It would be hard to point to one as the absolute weirdest, but this album can ...

Rare, recently found 1976 Van der Graaf Generator live footage hailed as "extraordinary" by ...
<https://www.loudersound.com/news/rare-recently-found-1976-van-der-graaf-generator-live-footage-hailed-as-extraordinary-by-peter-hammill>

Very rare and previously unseen footage of Van der Graaf Generator performing in Toronto in 1976 has been released via YouTube and



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

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

NAMING THOSE RESPONSIBLE

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

Alan Dearling,
 (Contributing Editor, Features writer)
Bart Lancia,
 (My favourite roving reporter)
Thom the World Poet,
 (Bard in residence)
Graham Inglis,
 (Columnist, *Hawkwind* nut)
C.J.Stone,
 (Columnist, commentator
 and all round good egg)
Kev Rowland
 (Columnist)
Guin Palmer
 (Sub Editor)

Richard Freeman,
 (Scary stuff)
Davey Curtis,
 (tales from the north)
Dean Phillips
 (The House Wally)
Rob Ayling
 (The *Grande Fromage*,
 of whom we are all in awe)

This is the nearest that you are ever going to get to a posh weekend colour supplement from the *Gonzo* team. Each week we shall go through the best bits of the week before, and if there aren't any we shall make some up, or simply make our excuses and leave (you can tell the editor once did contract work at the *News of the World* can't ya?)

This weekly magazine is free, and will remain so. It is published by Gonzo Multimedia in conjunction with CFZ Publications, or is it the other way round? We're actually not that sure. Contact us with bribes and free stuff:

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so what's it all about, Alfie?

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

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

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

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

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

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

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

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

ROCKIN' THE CITY OF ANGELS

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

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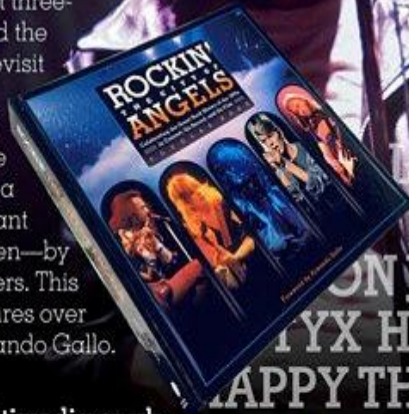
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ROLLING STONES
JOHN DIXIE DREGS
TYX HEART WINGS P.F.M.
HAPPY THE MAN KATE BUSH



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



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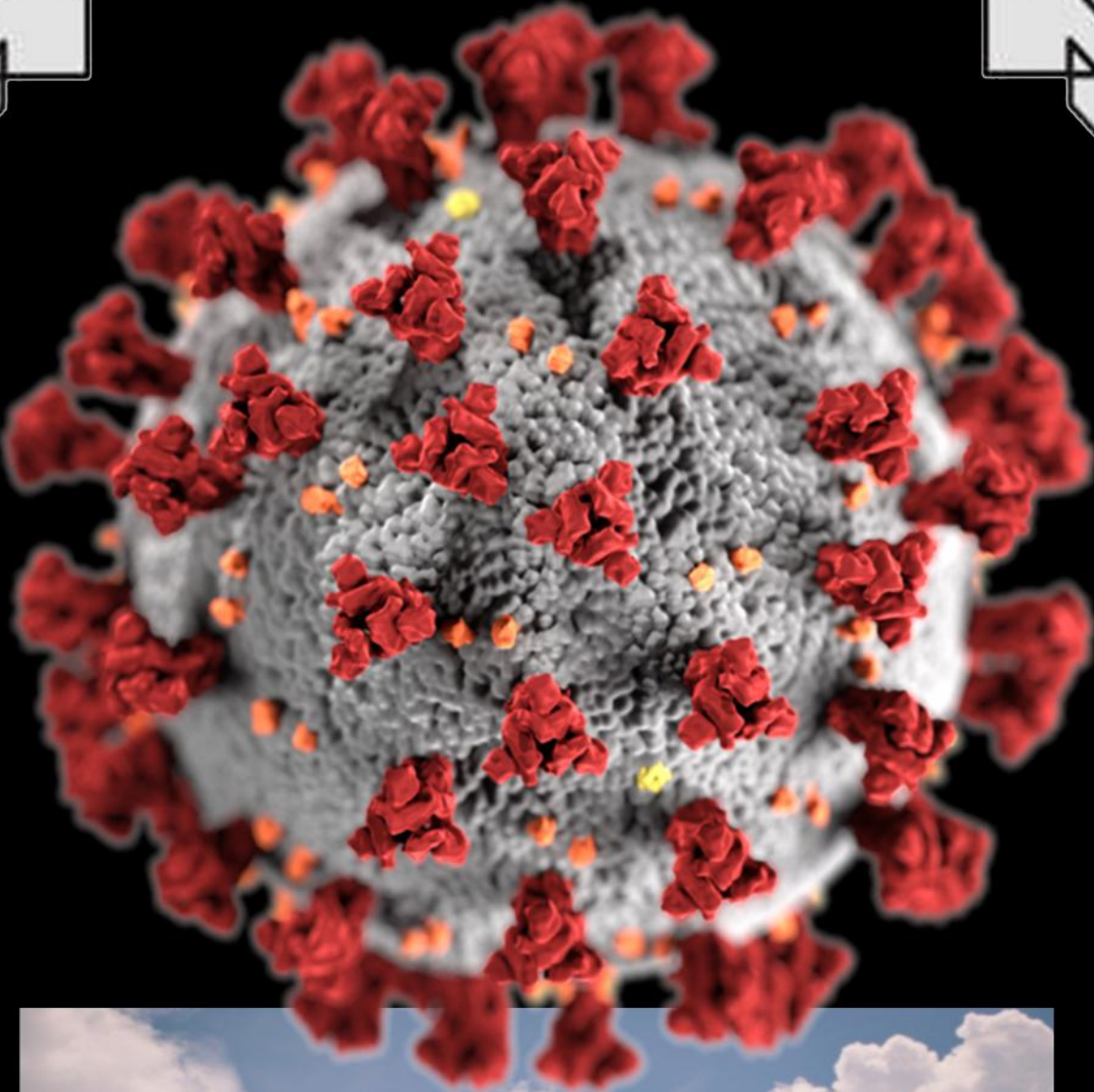
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Guest vocalists include John Parr, Tracey Ackerman, Ashley Holt, and Roy Wood

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MF0202DVD



GOLE!

Soundtrack album featuring Tony Fernandez and Jackie McAuley

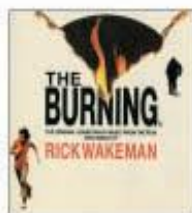
MF0410



COUNTRY AIRS

The original recording, with two new tracks

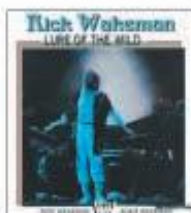
MF0204CD



THE BURNING

The original Soundtrack album, back in print at last!

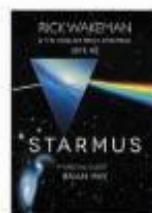
MF0205CD



LURE OF THE WILD

With Adam Wakeman. Entirely instrumental

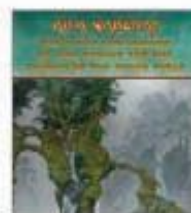
MF0203CD



STARMUS

With Brian May and The English Rock Ensemble. DVD

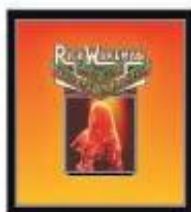
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LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco

MF0208CD



THE PHANTOM OF THE OPERA

Double CD + DVD

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CAN YOU HEAR ME?

Featuring The English Chamber Choir

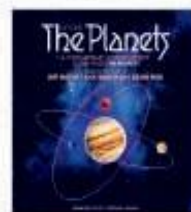
MF040005



CRIMES OF PASSION

A wicked and erotic soundtrack!

MF0208CD



BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek

MF0209CD



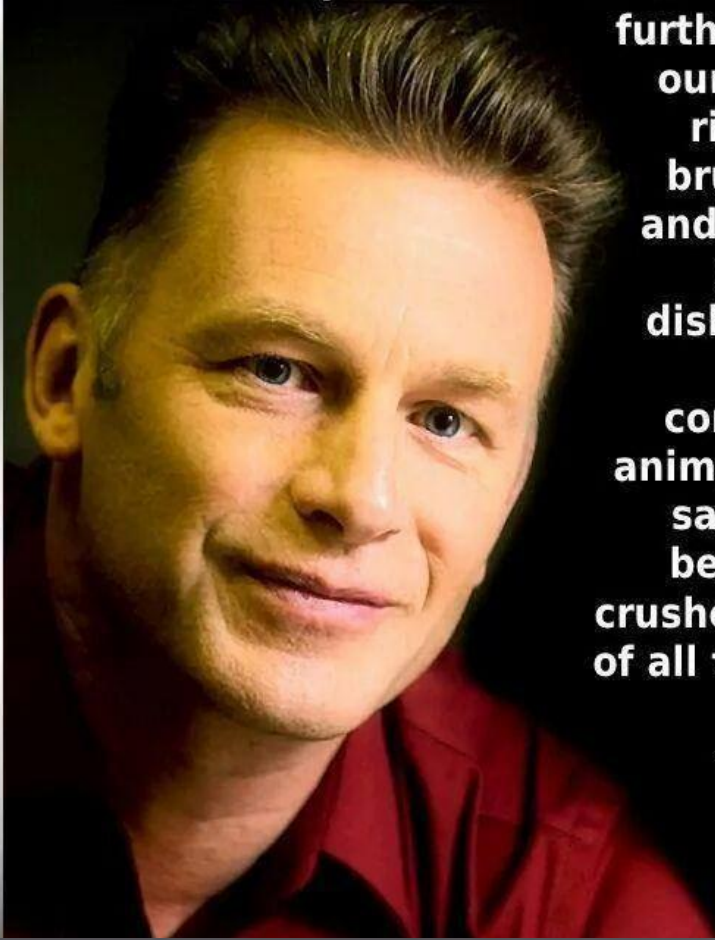
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and all other good music retailers



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

 [stop.the.cull](https://www.facebook.com/stop.the.cull)



Still
ON THE TRACK
Of Unknown Animals

▶ | 🔊 2:02 / 51:38





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



I'M ON BOARD!

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



**Butterfly
Conservation**

Saving butterflies, moths and our environment



THOSE WE HAVE LOST



Young Scooter
1986 - 2025

Kenneth Edward Rashaad Bailey, better known by his stage name Young Scooter, was an American rapper. He was known for his 2012 mixtape Street Lottery and its lead single, "Colombia". On March 28, 2025, Bailey died in hospital from exsanguination after accidentally injuring his thigh while attempting to flee from the Atlanta Police Department.



Dick Damron
1934 - 2025

Joseph Glenn "Dick" Damron was a Canadian country music singer and songwriter. Damron experimented with many musical styles in the country genre, and over a recording career spanning 60 years he recorded more than 25 albums, received numerous country music awards, and was inducted into the International Country Music Hall Of Fame. Damron died on March 29, 2025.

COLLATED BY HARRY WADHAM



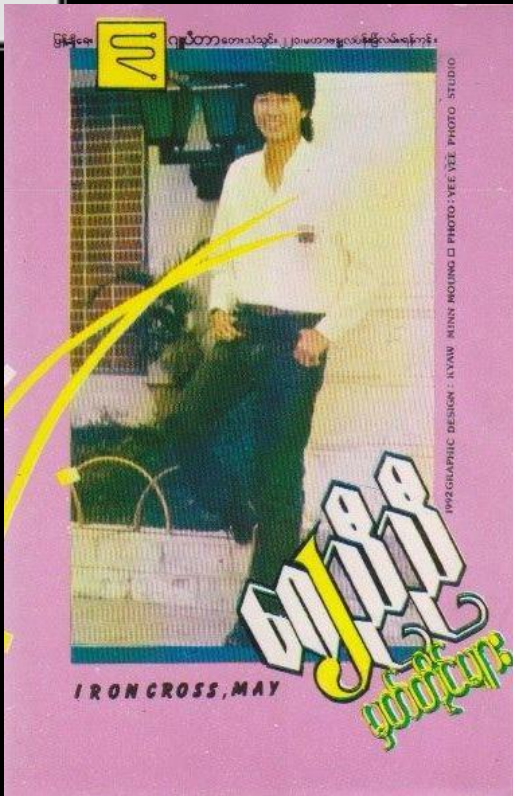
Tracy Schwarz
1938 - 2025

Tracy Schwarz was an American musician, best known for performing with his wife Ginny Hawker as an American husband-and-wife folk music duo. They performed traditional music from the early American canon of bluegrass, gospel, and old time music, as well as original songs and music by contemporary songwriters. Tracy Schwarz was also a member of the New Lost City Ramblers. Tracy Schwarz died March 29, 2025.



Enrique Bátiz
1942 - 2025

Enrique Bátiz Campbell was a Mexican conductor and concert pianist. He co-founded the Orquesta Sinfónica del Estado de México in 1971 and conducted it until 2018, with a short interruption from 1983 to 1989 when he headed the Mexico City Philharmonic Orchestra. His recording ranged from symphonies by Beethoven and Tchaikovsky to Joaquín Rodrigo and many Mexican composers. Batiz died on 30 March 2025, at the age of 82.



J Nyi Nyi
ဂျေညီညီ
1953 - 2025

J Nyi Nyi was a Burmese singer, composer, and musician renowned for his significant contributions to Myanmar's pop music scene. Active from the 1970s, he played a pivotal role in shaping contemporary Burmese pop music by blending traditional sounds with modern influences. He was known as a member of the J Family in the Burmese music industry. He died on 31 March 2025, aged 71.



Volkan Konak
1967 - 2025

Volkan Konak was a Turkish folk singer, best known for the recording "Cerrahpaşa." His 2006 album Mora was awarded a gold plaque by MÜ-YAP, the Turkish recording producers' association, with the rest of his discography achieving significant acclaim. In the late evening of 30 March 2025, Konak suffered a medical emergency and collapsed while on stage; he died early the next day.



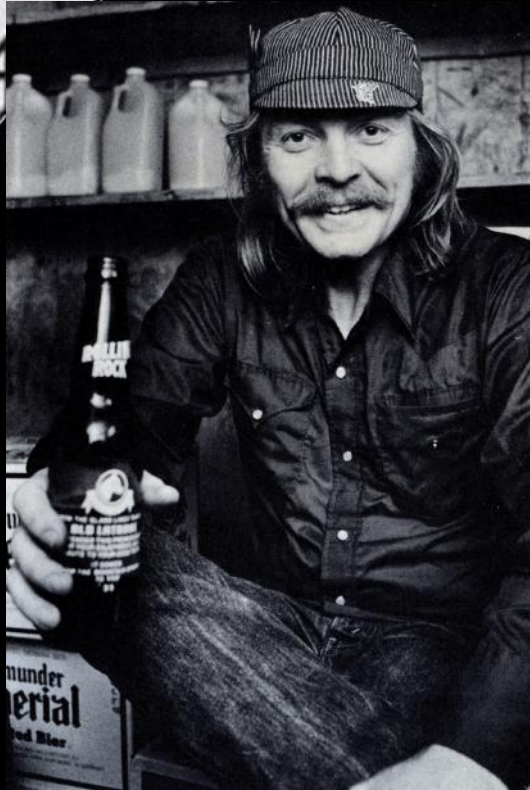
Johnny Tillotson
1938 - 2025

Johnny Tillotson was an American singer-songwriter. He enjoyed his greatest success in the early 1960s, when he scored nine top-ten hits on the pop, country, and adult contemporary Billboard charts. Tillotson died on April 1, 2025, from complications from Parkinson's disease.



Alfi Kabiljo
1935 - 2025

Alfons "Alfi" Kabiljo was a Croatian composer and musician. With a career spanning over 60 years, his works numbered more than 40 film and more than 100 episode soundtracks, eleven musicals, two musical films and two ballets. Kabiljo's best-selling and best known work is the musical *Jalta, Jalta*. He died on 1 April 2025, aged 89.



Michael Hurley
1941 - 2025

Michael Hurley was an American folk singer-songwriter who was a part of the Greenwich Village folk music scene of the 1960s and 1970s. In addition to playing a wide variety of instruments, Hurley was also a cartoonist and a painter. Hurley's music has been described as "outsider folk". Hurley died on April 1, 2025.



Wayne Handy
1935 - 2025

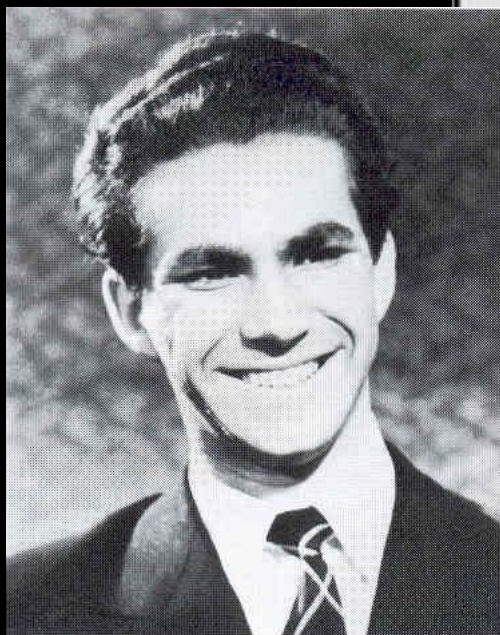
Wayne Handy was an American rock and roll singer. He was initially scouted in 1957, going on to record with some moderately well-known musicians at the time. He became disillusioned by the music industry after a negative experience with American Bandstand, pursuing a career in business, though he returned to performing and recording occasionally. He died in hospice care on April 1, 2025, at the age of 89.





George Freeman 1927 - 2025

George Freeman was an American jazz guitarist and recording artist. He is known for his sophisticated technique, collaborations with high-profile performers, and as having been a notable presence in the jazz scene of Chicago, Illinois. He was the younger brother of tenor saxophonist Von Freeman and drummer Eldridge "Bruz" Freeman, and the uncle of tenor saxophonist and trumpeter Chico Freeman. Freeman died on April 1, 2025, at the age of 97.



Bernard Ringeissen 1934 - 2025

Bernard Ringeissen was a French classical pianist. After an initial career of multiple prize-winning competition entries, he performed widely and served on competition juries in many countries. He taught in Rueil-Malmaison, and gave master-classes at the Salzburg Mozarteum and at the International Summer Seminar in Weimar. Ringeissen died in Gisors on 4 April 2025, at the age of 90.





Amadou Bagayoko 1954 - 2025

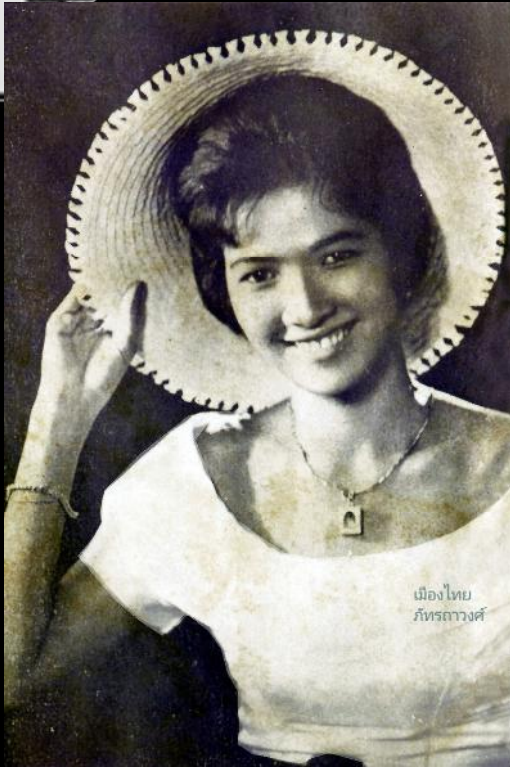
Amadou Bagayoko was a Malian musician, known for performing with his wife Mariam Doumbia as a duo. Both became blind during childhood, meeting at an institute for the blind, and going on to perform together. Their 2008 album *Welcome to Mali* was nominated for the Grammy Award for Best Contemporary World Music Album in 2010. They performed together until Bagayoko died on 4 April 2025.



David Allen 1955 - 2025

David Geoffrey Allen was an English musician, at one time the bass guitarist for the post-punk band Gang of Four. In 1981 he left the band to form Shriekback. He later founded World Domination Recordings, participating in numerous other bands, also working in entertainment services. Allen died on 5 April 2025, at the age of 69.





Pongsri Woranuch
พงษ์ศรี วรนุช
1939 - 2025

Pongsri Woranuch was a Thai singer. She first became a star in the 1950s, practicing music in the style of luk thung. Woranuch later melded the style of traditional Thai folk music to music from outside the region. In 1992, she became the second luk thung artist awarded the title of Thai National Artist. She died from lung disease on 6 April 2025.



Anna Slováčková
1995 - 2025

Anna Julie Slováčková was a Czech singer and actress. Slováčková played piano and sang from the age of four, appearing on television, then later reality shows, before she began to release her own music in 2021. In 2019, Slováčková was diagnosed with breast cancer, and on 6 April 2025 Slováčková died of cancer at her home in Prague. She was 29 years old.





William Finn 1952 - 2025

William Alan Finn was an American composer and lyricist. He was best known for his musicals, which include *Falsettos*, *A New Brain*, and *The 25th Annual Putnam County Spelling Bee*. Finn was gay and Jewish, and lived with his life partner, Arthur Salvadore, in New York City and Pittsfield, Massachusetts. Finn died from pulmonary fibrosis at a hospital in Bennington, Vermont, on April 7, 2025, at the age of 73.



Rubby Perez 1956 - 2025

Roberto Antonio Pérez Herrera, known professionally as Rubby Pérez, was a Dominican merengue singer. Rubby performed with various orchestras until he began to work with Wilfrido Vargas in the 1980s. His distinctive vocal qualities earned him the nickname "the highest voice of merengue" (*la voz más alta del merengue*). He was killed in the Jet Set nightclub roof collapse on 8 April 2025.





Lenny Welch
1938 - 2025

Leon "Lenny" Welch was an American MOR and pop singer. He initially sang for Cadence Records, taking a break for education, before he returned to sing in commercials and supergroups. Welch died on April 8, 2025, at the age of 86 in Kissimmee, Florida, following a long illness.



Roberto Cani
1967 - 2025

Roberto Salvatore Cani was an Italian violinist. He was well known for his prize-winning career, alongside touring around the world to perform in concert. Cani played on a 1735 Giuseppe Guarneri del Gesù ex Baron Knoop. Cani died on 9 April 2025.



Drew Zingg
1957 - 2025

Drew Zingg was an American rock, blues, soul and jazz guitarist, best known for his performing with Steely Dan and Boz Scaggs. He initially worked backing other groups, as well as playing on Broadway, before his work with the above during the 1990s. His first, self-titled, album released in 2012, to fair reception. Zingg died in April 2025, at the age of 68.



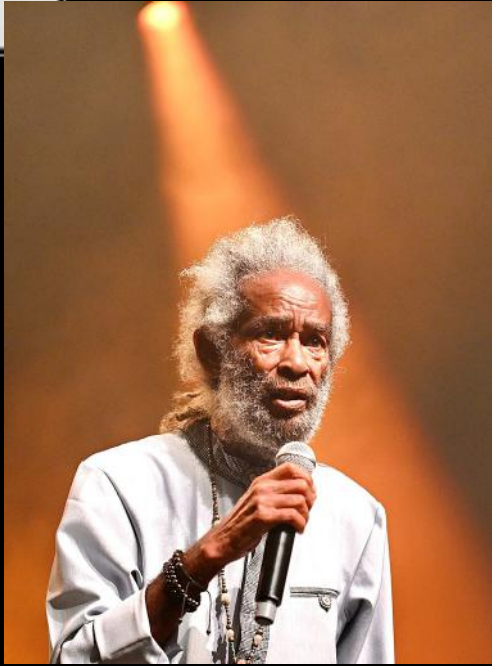
Nino Tempo 1935 - 2025

Antonino LoTempio was an American musician, singer and actor. He was a duet partner with his older sister April Stevens as well as the frontman for a 1970s funk band, 5th Ave. Sax. In the 1980s he was also a voice actor for multiple Garfield TV specials. Tempo died on April 10, 2025, at the age of 90.



Titiek Puspa 1937 - 2025

Sudarwati, better known by her stage name Titiek Puspa, was an Indonesian singer and songwriter. Though her family initially forbade her from a career in entertainment, she went on to great worldwide success - in 2009, Rolling Stone Indonesia selected two of Puspa's songs as some of the best Indonesian songs of all time. On 10 April 2025, Puspa died at the age of 87, due to a intracerebral hemorrhage.



Max Romeo
1944 - 2025

Max Romeo (born Maxwell Livingston Smith) was a Jamaican reggae and roots reggae recording musician who achieved chart success in his home country and in the United Kingdom. He had several hits with the vocal group the Emotions. His song "Wet Dream" (1968) included overtly sexual lyrics and launched a new style of reggae. Romeo died of heart complications in a hospital in Saint Andrew Parish, Jamaica at the age of 80 on 11 April 2025.



Pilita Corrales
1939 - 2025

María del Pilar Garrido Corrales, better known as Pilita Corrales, was a Filipino singer, actress and comedian. She was best-known for her distinctive backbend when singing and was popularly referred to as "Asia's Queen of Songs" for her vocal style and longevity. She was also the first Filipino to win an international music festival at the first Tokyo Music Festival in 1972. Corrales died on April 12, 2025, at the age of 85.



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ONE MILLION

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



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90%
of all trash floating on the ocean



The average American
throws away
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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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Jon Anderson Steve Howe Chris Squire Alan White Rick Wakeman



Narrated by Roger Daltrey

TWO-DISC SET

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

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Yesspeak Double DVD Digipack

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

Narrated by Roger Daltrey

TWO DISC SET

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

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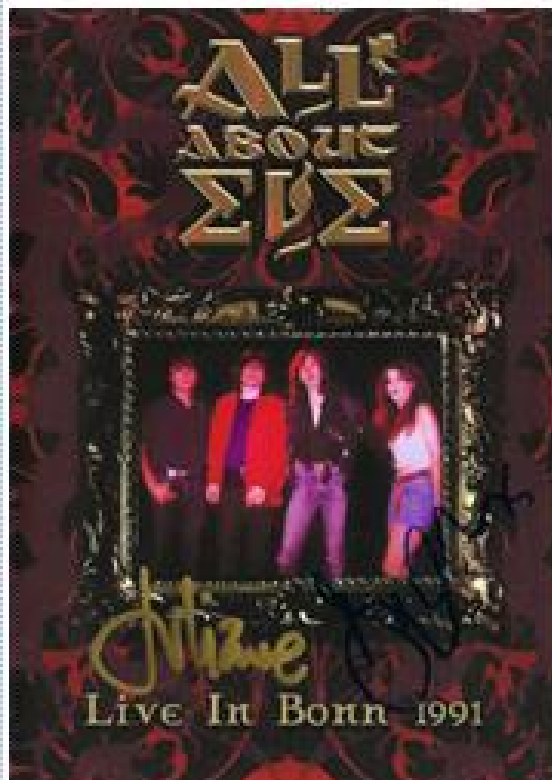
Anniversary European Tour, Yesspeak offers a 169-minute documentary about the classic progressive rock band Yes. The feature, narrated by Roger Daltrey, has a near three-hour running time allowing rather more depth than the usual rockumentary. Divided into 10 chapters the programme systematically covers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

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

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

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

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



All About Eve 'Live in Bonn' 1991 SIGNED DVD

Signed DVD.

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

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

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



Maggie Reilly - Happy Christmas

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

Here Maggie sings some of our favourite songs and c

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

<https://www.youtube.com/watch?v=vMkblNwL2yk>





Genesis - Knebworth 1978
Full Concert 2LP Vinyl

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

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

Track Listing:

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



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

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

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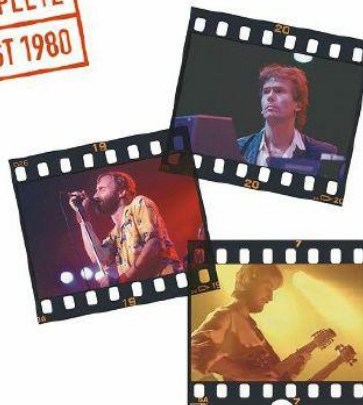
Strictly limited to 1,000 units worldwide, pre order yours today as they are bound to sell out quickly

Track Listing:

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

Genesis
Six Sides Live

**VOLUME 1-THE COMPLETE
LYCEUM BROADCAST 1980**





Pink Floyd - The Animals Tour: Hardcover Edition (Smaller Version)

Hardcover Book

Pink Floyd's 10th studio album "Animals" was released almost 10 years on from their psychedelic debut that launched the band on to the world stage. But this release couldn't be farther from "The Piper At The Gates Of Dawn" if you tried: It was a hard-hitting politically charged heavy rock album. Its three central pieces, "Pigs (Three Different Ones)", "Dogs" and "Sheep" each extending to over 10 minutes each drew parallels with George Orwell's dystopian nightmare "Animal Farm". Its lyrics continued to project Roger Waters' eternal themes of life's struggles where the subservient masses are sheep controlled by tyrannical pigs and authoritarian dogs.

Recorded over the summer of 1976, in the space of time it took punk to both explode and promptly fizzle out, at their own Britannia Row studios in north London, it also marked a shift

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

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

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

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





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

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



From danger to safety...

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

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

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

One more thing....

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

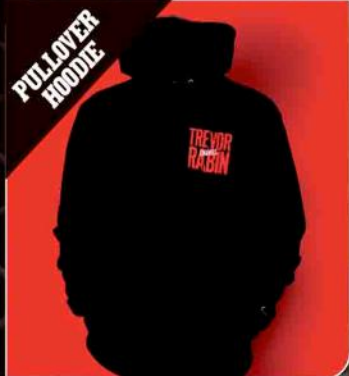
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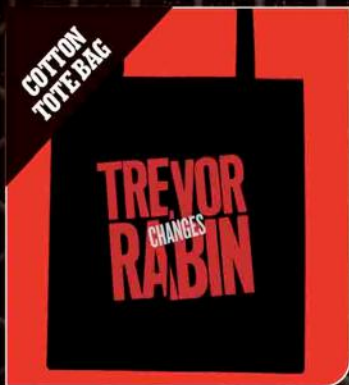
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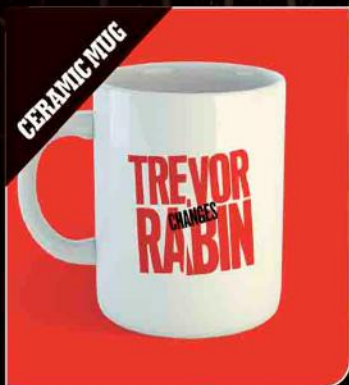
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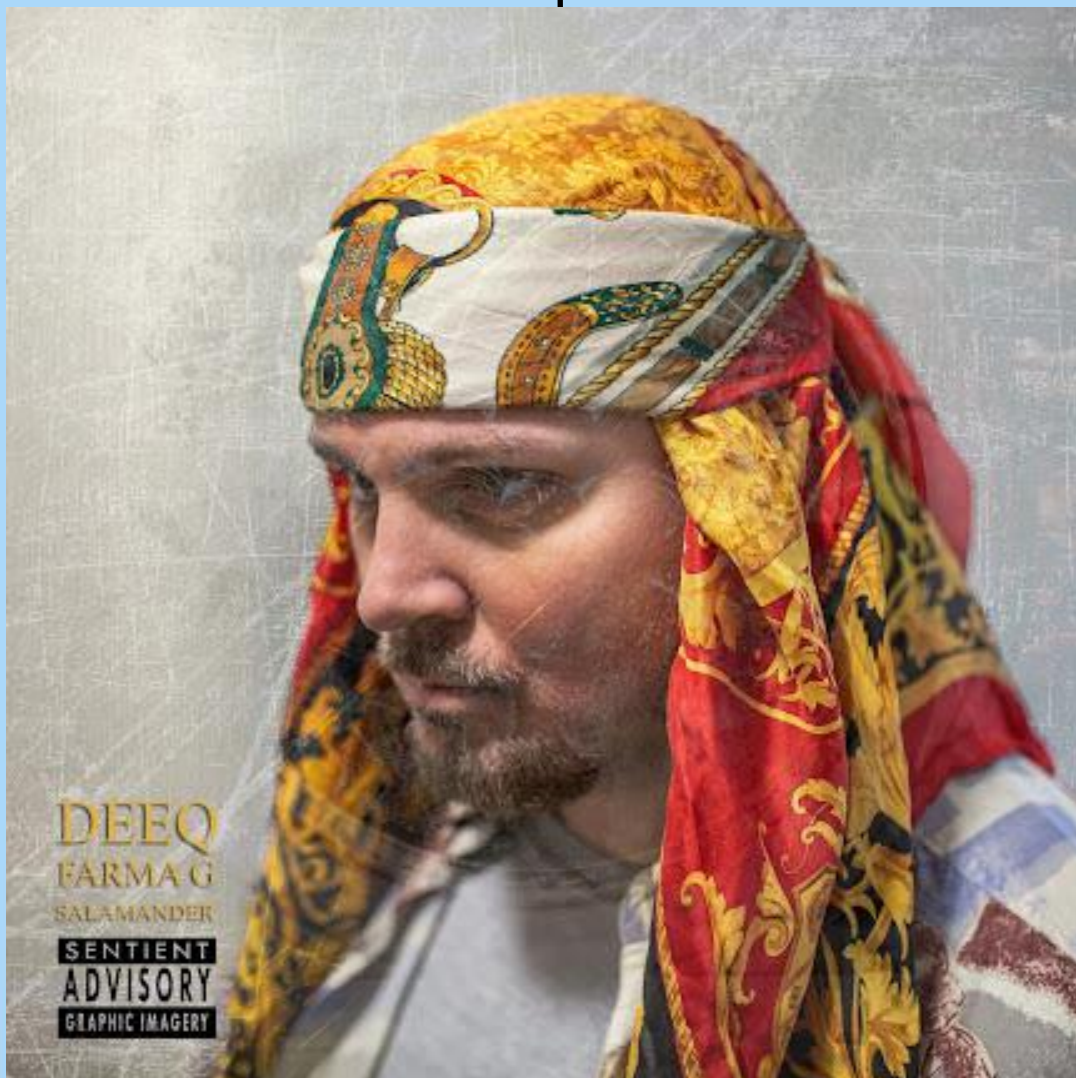
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STEVE RIDER

Salamander
By
Deeq X Farma G

This week we have one of the latest releases from the UK label Gold On The Mixer and also sees the return of Deeq to the blog who I first featured way back in 2021 as part of Flooded





Hallways alongside Nemrot. This time we find Deeq partnering with the legendary figure of Farma G (Task Force) to bring us the album Salamander.

Salamander sees Deeq taking on Vocal duties as well as recording and artwork, with Farma G providing the production. There are vocal features from EF Knows, Farma G, Evolucion, and FlowTecs, with the whole project mixed and mastered by Zatoichi's Ears.

Released at the end of February this year, the album is ten tracks deep and has already seen the vinyl version sold out here in the UK. So, the best thing I can do now is to take you on a trip through the album and give you my thoughts...

We begin our journey with Porcelain, The intro to this one has you mind spinning for a few seconds, wondering where its gonna take you but, soon enough the heavy beat kicks in with these organ notes and

your head gets to nodding. There is a depth to this one too, and as you listen to Deeq's words, you realise why it has the title it does, because this one seems to refer to the fragile nature of things, from everything that you build, to society around you and the very nature of the planet you live on. From those thoughts of the fragile nature of things, we move onto English Malady, and from the title you get an instant feeling as to where this one might be going. Farma's beat incorporates strings into a heavy drumbeat, this brings a vibe that has a weight to it, something seeps into the core of

uplifting edge as you get the feeling this one speaks on the fact that no matter the fire that burns in any aspect of your life, there is always something left to build on, to help you rise from the ashes once again. It is a reminder that you are always stronger that you realise, even if you do hit rock bottom, you are still here to climb up once more. As those thoughts rise in your mind, it's time to move forward as Deeq is joined by Farma G, EF Knows, and Evolucion on Grey-Sky Thinking. Horns, strings and keys all merge over the beat to create a sound that has this big, almost soundtrack



your being. As you listen you really get the feeling this is a heart felt message that speaks on the state of this island we live on. A tiny island but, a superpower on the world stage where the powers that be will do anything to maintain that, even at a cost to those who live here. In fact, the message is so deep here that you could talk for hours about the ramifications of what truly ails this country. With your mind still spinning, it's time for EF Knows to make his first appearance on All That Burns in Not Consumed. Here Farma brings Strings and harpsichord as the main sound over the nice head nod beat. This gives this one a more relaxed feel which eases the heaviness somewhat and takes the things a bit more upbeat. Deeq and EF Knows bring vocals that bring an

kinda sound that brings an energy that seems to form in your heart centre and then fill your entire being. This one has the posse cut vibe about it and is one of those to sit back and enjoy, because here it's all about the electric wordplay being demonstrated by each emcee, something that just leaves you buzzing when the time is up. We have reached the end of side A, for those listening on the vinyl, and we do that with Pyrrhic Victory, Stings and keys all come together on a pounding beat, bringing a sound that, once more, has a heavy vibe to it. As you listen to the lyrics, the deep aspect that is infused in the sound and the words really hits home and you get this sense that everything feels like a hollow victory and you research the meaning of the title, and this makes you understand



things more as a Pyrrhic Victory is one where cost to the victor means it is more like a defeat. This makes you listen more intently, and you realise that life does seem to go this way, especially in the current state of society, there always seems to be something that takes away from the happiness you feel each day. I feel the message here is to not put yourself in that position and do your best not to allow things to get to you...

So, for the vinyl heads among you, its time to flip to side B, and for the rest of you; next up is Guilty, where the sound is far more uplifting, with guitars and keys coming together with the beat to get you moving and listening intently. Deeq brings us a track that speaks on life, love and personal experiences that lay open all the things he is guilty of, good or bad. There is a real sense that this one is something we can relate to in some way and fills you with a knowing that we can all change and find our best way forward. Next up is the albums



title track, Salamander, which sees Deeq joined by EF Knows and Flow-Tecs. This one has a heavy beat with horns and electronic sounds that merge to give us a mind bending sound. Listening to this might take you a while to get a feel for what the track is about and there is a good chance you might get something different to me. I really felt there was this aspect that was all about constantly reinventing yourself, shedding your old skin as you are constantly bombarded by the energy of the world around you. Never let that negative energy seep to far into you before you shed your skin and begin to face the world anew. Madame Guillotine has the final feature from EF Knows, and final feature of the album. Here the beat continues to uplift us with strings and vocal samples bringing a sound that really lifts you up. However, the lyrics have you questioning if you

should feel up lifted here as it almost feels like a love song to Guillotine itself. However, my thoughts drifted to all the moments when you come face-to-face with the outcome of your own actions, facing up to the choices you made and that you have to come to terms with that in some way. Its interesting where music takes you sometimes. As we move into the last couple of tracks, the penultimate track is Alone With Everybody which has infectious sound of drum beat and piano, which is one of those sounds that has an emotive quality that just seems to touch you deeply. Sometimes when you here an emcee talk about how they see themselves, there is a certain amount of braggadocio involved; and to a certain extent it appears so here but, as you listen, it almost feels like you are listening to a story of a legendary emcee who is just trying to do there thing and be at peace. It made me



think of the movie John Wick, except here we have an emcee who others will come for but, id one you really just want to leave alone, because if pushed they will do what needs to be done. The final track here is Godhead, the beat is heavy and laced with guitars, strings, and piano notes. The outcome is another sound that can be felt through every ounce of your body. With the references to Romeo and Juliet here it took me a little while to understand what I was feeling on this one. But, one I had listened a few times it felt to me like there was a lot here about the battle of good and evil, love and hate, but, also there was something that kept saying to me the battle of constantly looking outside for validation and the answers when your own validation should come from within and the answers depend on the questions you ask. It was a great way to end the album leaving you with so much to think about.

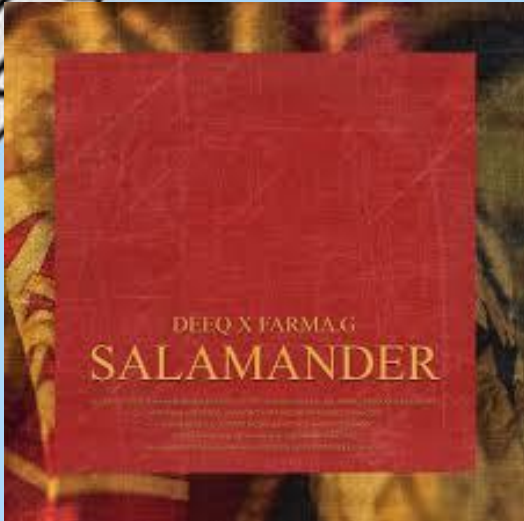
So, overall, this is an extremely good

album and one that you should give the time to and properly listen to. Now, I could end it there but, aside from what I have already written above, what makes this album that good?

First up you have Deeq who crafts his lyrics and wordplay with a deep intellectual ability that makes you want to listen and to understand and feel what is being said. But it is not just about his crafting of the words but, also his delivery; and you really get the sense that there is a lot of heart and emotion put into every word of every verse, and this gives a depth to every track, regardless of the subject matter. He brings you words that not only twist and turn in the mind but, also elicit an energetic response that you feel, showing you the conviction he has in his craft and the message he seeks to bring with it.

Secondly, you have the quality of production from Farma G, who just seems to be able to bring this stunning musical depth to everything he touches, and here it is no exception. Every track displays a sound that mirrors the emotive aspect of the lyr-





ics, providing the perfect platform for Deeq to deliver. What this does overall, is create Hip Hop music that has a soul to it and one that is firmly rooted in a way that allows you to feel it with every inch of your body and not just in your mind.

So, together these two work so well together and it seems like this album was meant to happen. It brings both a pleasurable listening experience and one that is easy to associate with. Plus, if you really take the time to listen in depth here, you might just find that it touches you in ways you did not expect.

In my opinion, Salamander is a solid Hip Hop album that brings an emotive aspect you simply can't ignore. It might say different things to you than it did to me but, then that is the pleasure of good music as it speaks to you in the moment, whenever that moment is you need to hear it.

Salamander by Deeq X Farma G is out now on Gold On The Mixer.

My huge thanks to Deeq for the chance to bring you this one.

Peace Out,

Steve.

LINKS

Grab your copy of Salamander Here:

<https://goldonthemixer.bandcamp.com/album/salamander-gotm068>

Deeq Socials:

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c.j.stone

A chemical romance in the Isle of Avalon, after which the writer is knighted for the third time

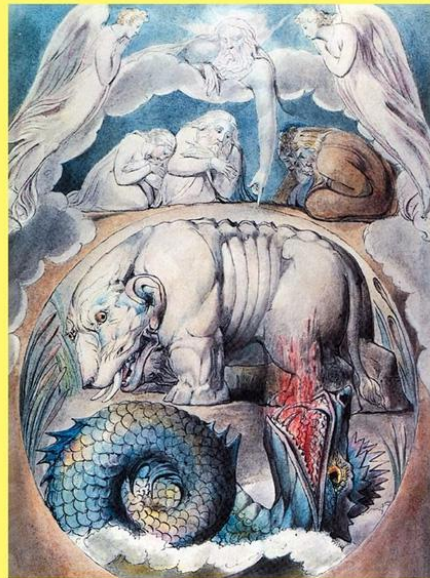
Witness

Every so often I will get to the end of a book and be so impressed that I will have to start reading it again. It's a rare but notable thing. There must be something in the book to which I can relate on a personal as well as an intellectual level. One of these books was *Witness Against the Beast: William Blake and the Moral Law* by E.P. Thompson.

Thompson, you might know, was the avowedly Marxist historian most famous for *The Making of the English Working Class*, a study in the shift in social relations that took place during the Industrial Revolution. It is probably the most influential work of academic history ever to come out of the United Kingdom, and Thompson is one of our most well known historians. *Witness Against the Beast* is Thompson's final work, an altogether smaller book, focussing on the poet and engraver, William Blake, who was alive during this period. It's an attempt to discover the specific tradition out of which Blake's ideas arose.

I first heard about it in the early 2000s. A friend told me that he had seen it on the shelves of Julia and Trevor Seath's bookcase.

E.P. THOMPSON



WITNESS AGAINST THE BEAST

WILLIAM BLAKE AND THE MORAL LAW

(Whitstable readers will know who they are.)

I was engaged in writing my co-authored book, *The Trials of Arthur*, at the time. This is about an ex-biker turned Druid who identifies with the historical-mythical figure of King Arthur. The co-author was Arthur Pendragon himself, the subject of the book. It

involved a lot of journeying to Glastonbury and the West Country to meet Druids and other such magical folk, while consuming copious amounts of hard cider, and discussing

Celtic history and mythical kings in an atmosphere of weird mystical speculation.

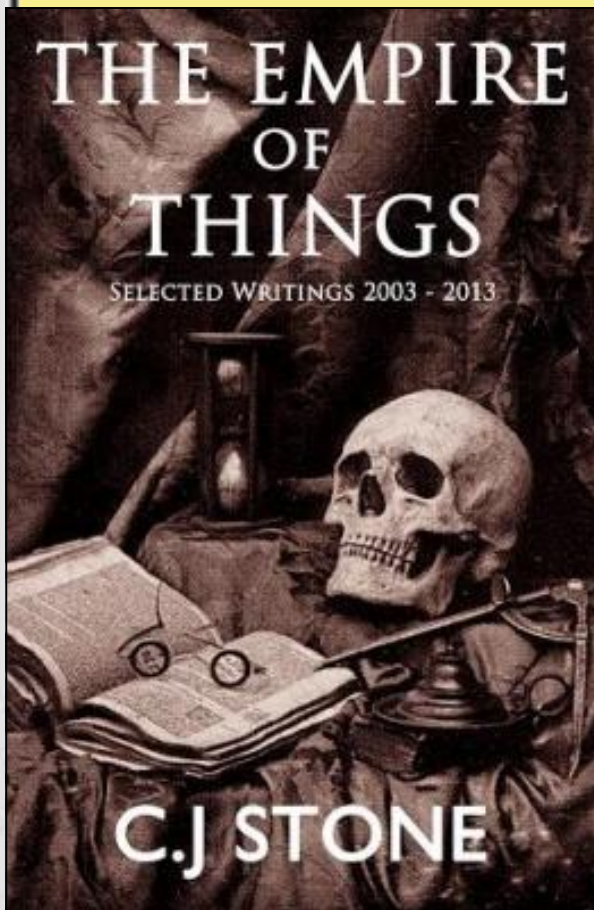
Meanwhile I lived (still live) in Kent, in the South East, an Anglo-Saxon stronghold. I felt very split. On the one hand I had what I called my Western Mind, which was the one supposedly writing the book. This was mystical, speculative, poetic in nature, engaged in such ideas as reincarnation and Celtic legend. It was most engaged in Glastonbury. On the other I had my Eastern Mind, where I lived, which was pragmatic, political, down to earth, caught up in protesting against the War on Terror, which was the current issue at the time. I must admit that my Eastern Mind was in the ascendant and that not much in the way of writing was taking place. I preferred standing outside Barclays Bank on Whitstable High Street handing out leaflets and organising against the war.

I went to Julia's house and told her I'd heard that she had a copy of Witness Against the

Beast and asked if I could borrow it. She very graciously allowed me to take it home with me. I immersed myself in it completely. As I say, it is an attempt to discover the intellectual tradition out of which Blake was operating. He was no academic. He was a working engraver, skilled but eccentric. You can see him as an artisan rather than as an artist, self educated: more like a cabinet maker or a tailor than an oil painter exhibiting portraits in the Royal Academy or a scholar involved in polite academic debate.

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**An interview with
Mark Mulhol-
land...and more
about his new al-
bum**

*Alan Dearling chats
to Mark*

Alan: Thanks for taking some time out, Mark, to have a chat. You may remember that I reviewed your previous album, 'Revolutions Go in Circles' for International Times and Gonzo magazines. I much admire your incredibly eclectic range of musical styles – folk, country-rock, world, blues, African and more, in-

alan dearling

cluding musical liaisons with the likes of Tony Allen, Kid Loco, Toumani Diabate and even Captain Sensible. But to kick off, can you think back to your Scottish roots...tell me a bit about what you started out playing...a bit of 'where and when', and who you really enjoyed and perhaps influenced you.

Mark: Hi Alan, first of all, many thanks for your lovely review of 'Revolutions go in Circles'. I have been quoting it in press releases ever since!

When I started out playing, I discovered fairly quickly that you could make some money singing in the street, so as a teenager I started busking in Glasgow and Edinburgh, and hitching about to play in other places, along with my friends Tony Rose and Joe Armstrong, in parallel with starting bands together. I have always had these two sometimes contradictory urges: to travel freely, making music as I go, and to create musical projects that can develop beyond the purely ephemeral, momentary experience of playing. Although obviously all the music I listened to as I was growing up has had a huge impact on me, I would say that my biggest influences have been Tony and Joe, and other friends I hooked up with as I was learning to play. We discovered things together, taught them to each other, and there is nothing more likely to inspire you to write a song than your friends coming out with a string of good ones. We are all still playing, 40 years on from when we started out, we still get together whenever geog-

raphy and commitments permit, and the music is still magical when we meet.

Alan: I lived for half of my working life in Scotland, both East and West Coasts. I was quite involved in helping put on gigs and especially enjoyed the singer-songwriters who were very grounded in Scotland. Musicians like Dick Gaughan, Jackie Leven, Michael Marra and Tam White. Do those artists have any resonance with you?

Mark: I love Dick Gaughan. The others I don't know as well. Another Scottish singer-songwriter who was a big influence on me was Bert Jansch, who I saw many times.

Alan: You've obviously been a real travelling troubadour...tell me some of the highlights, or, even some of the lowlights!

Mark: One that was both a highlight and a lowlight was a gig with Tony Allen and a selection of amazing musicians from Haiti and elsewhere, on the main square in Port-au-Prince, in Haiti, playing a pretty crazy combination of afrobeat/voodoo/psychedelic/electronica. We had 5 days to put a set together before a gig that was being broadcast live on national television, in a project that eventually became an album called The Afro-Haitian Experimental Orchestra. There was another gig going on nearby, which was not very well attended, and, with a view to nicking our audience, the organisers came and threw a tear gas grenade in front of the stage. We still did the gig, though, and people came back once

the smoke had cleared. Another highlight has to be evenings spent jamming with Toumani Diabate in Bamako. The Celtic finger-picking stuff blended really nicely with the kora, and one night, after we had been playing together all evening, Toumani said, *"This is wonderful. It reminds me of playing with Ali"*, (Ali Farka Touré) which is the most amazing musical compliment I have ever had.

Alan: I especially like your forays into World Music. You currently live

in France. Is that a good base and a melting pot for different musical genres?

Mark: France has a pretty lively global music scene, with musicians from all over the world either settled there or passing through. For example I recently did some work with a very talented young singer from Cameroon, who is now based in Ghana, Lor Golden, who came to France for a few weeks for a residency that we organised where we are based in central France. I also regu-



larly meet up with old pals from Haiti, Mali and all round the world who are passing through on tour. I produced the last album by Samba Touré, the great Malian guitarist and singer, and caught up with him when he was on tour in France last summer.

Alan: Which of your albums, past/present/future is most indicative of your World collaborations?

Mark: I would say, 'The Darkness between the Leaves' by Alba Griot Ensemble. It is a blend of the British folk style of Jansch/Renbourn/Martyn with the Malian Mandingue tradition,

with myself, my old pal Craig Ward, who was the guitarist in dEUS, the Belgian double bass player Hannes d'Hoine and the Malian n'goni and percussion player Yacouba Sissoko, and guests including Toumani Diabate, Tony Allen, Lassana Diabate and many others.

Alan: I've much enjoyed the recent track you've recorded with Kid Loco: 'Playing With the Big Boys'. That seems like another musical 'adventure'. It's very modern, electronic, catchy as hell and exciting. Is there more like that in the can, or, in your plans, like that?

1. **MELT MY BLUES AWAY** 5:05
feat. Tony Allen, Ruth O'Mahony Brady
2. **SHADOW QUEEN** 5:35
feat. Madou Sidiki Diabate, Lassana Diabate, Pamela Badjogo
3. **BLURRED VISIONS** 4:59
4. **THE DARKNESS BETWEEN THE LEAVES** 6:00
feat. Toumani Diabate
5. **LONG WAY HOME** 3:44
feat. Tony Allen, Lassana Diabate
6. **HORONIA** 3:52
7. **LABYRINTH** 5:13
feat. Lassana Diabate
8. **NORTH WIND** 9:08
feat. Tony Allen, Madou Sidiki Diabate, Pamela Badjogo, Jean-Philippe Dary

Alba Griot Ensemble is a star-studded international acoustic ensemble who mix Celtic and Malian traditions with blues, jazz and ambient elements. Featuring guests including Tony Allen and Toumani Diabate, this is a seamless meeting of rich and diverse musical styles.

'A unique blend of African and Celtic folk flavours'
Andy Morgan



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[https://
www.youtube.com/
watch?v=3giBhIggriU](https://www.youtube.com/watch?v=3giBhIggriU)

Mark: That was a lot of fun to do, and very different from anything I have done before. Kid Loco released it as a single, and it came out on my birthday. I was over in Tunisia, where my wife is working at the moment, and my friend Joe Armstrong was over visiting for the weekend, and we had a gig together. To celebrate the release, we worked out a rock'n'roll version with bass and electric guitar, and filmed it at the gig and sent it to Kid Loco. He loved it (he is

known for his electro-pop/trip-hop music, but was also the co-founder of Bondage Records, one of the seminal punk labels in France), and said, "*We have to record a version like that as well*", so I did, and it will be released as a 'remix' by his label. Usually it is the electronic guys doing remixes of pop-rock records, so I like the idea of doing the reverse. Kid Loco has also worked with me on one of my songs, 'Another Sunset', which he has arranged and produced, and will be released later in the year.



Alan: Your latest album, 'Fighting with your shadow' is more focussed in country-folk. Was that a conscious choice?

Mark: My roots are in rock'n'roll and folk, and I always come back to that, even if I do other things in between. Many of the most wonderful moments in my life have involved drums, bass and loud electric guitars, and I sincerely hope there will be many more.

Alan: The final track on the album, 'A Country Song', is a real show-stopper. I imagine it is a great crowd-pleaser live...it's a wonderful pastiche of country music clichés...will you be able to get it plenty of air-play? It actually reminds me a bit of the witty, very clever songs by Loudon Wainwright III...

Mark: Obviously, the song is somewhat tongue-in-cheek (I may have to explain to some German audiences that I don't actually have a problem with country music per se). I haven't yet really had the opportunity to play it much to anglophone audiences, so I look forward to seeing how it goes down on the forthcoming tour. It was written after a long night accompanying a friend who was going through a bad patch, to try to gently push the idea that things were not as bad as they seemed. As far as airplay goes, I don't know. The profanities are not as much of a total bar on getting on the radio as they used to be, but you still have to tick the 'explicit content' box when setting up the release. I had another scurrilous little ditty some years ago, 'Tartan is the Colour of my True

Love's Hair', which, as the title might suggest, was a parody on the traditional Scottish folk song, and it was covered by an American band, Barleyjuice, but they rewrote some of the lyrics to remove some of the more 'colourful' language to enable it to be played on American radio.

Alan: I think you are doing a tour in France and Scotland soon...tell me a bit about it. Are you playing at any festivals too?

Mark: Yes, I'm doing a tour of Ireland and Scotland, with a few dates in France on either side, with Stéphane Doucerain, a drummer and percussionist with whom I have been playing since the 1990s. I have been travelling a lot, and busy with recordings and releases, so I haven't had time to book longer tours or anything on the festival circuit for this year, but I have started work on putting things in place for next year, so I plan to be a lot more active on that front in 2026

Alan: From your on-line web and Facebook pages, I think you have more projects and more albums in the pipeline...are they solo efforts or collaborations, or...?

Mark: I have another album just about ready for release, which I recorded with Chris Hughes, an Australian drummer and multi-instrumentalist that I played with quite a bit in my days in Berlin, who has worked with people like Mick Harvey, Hugo Race, Nina Hagen and Crime and the City Solution. That should come out around the end of

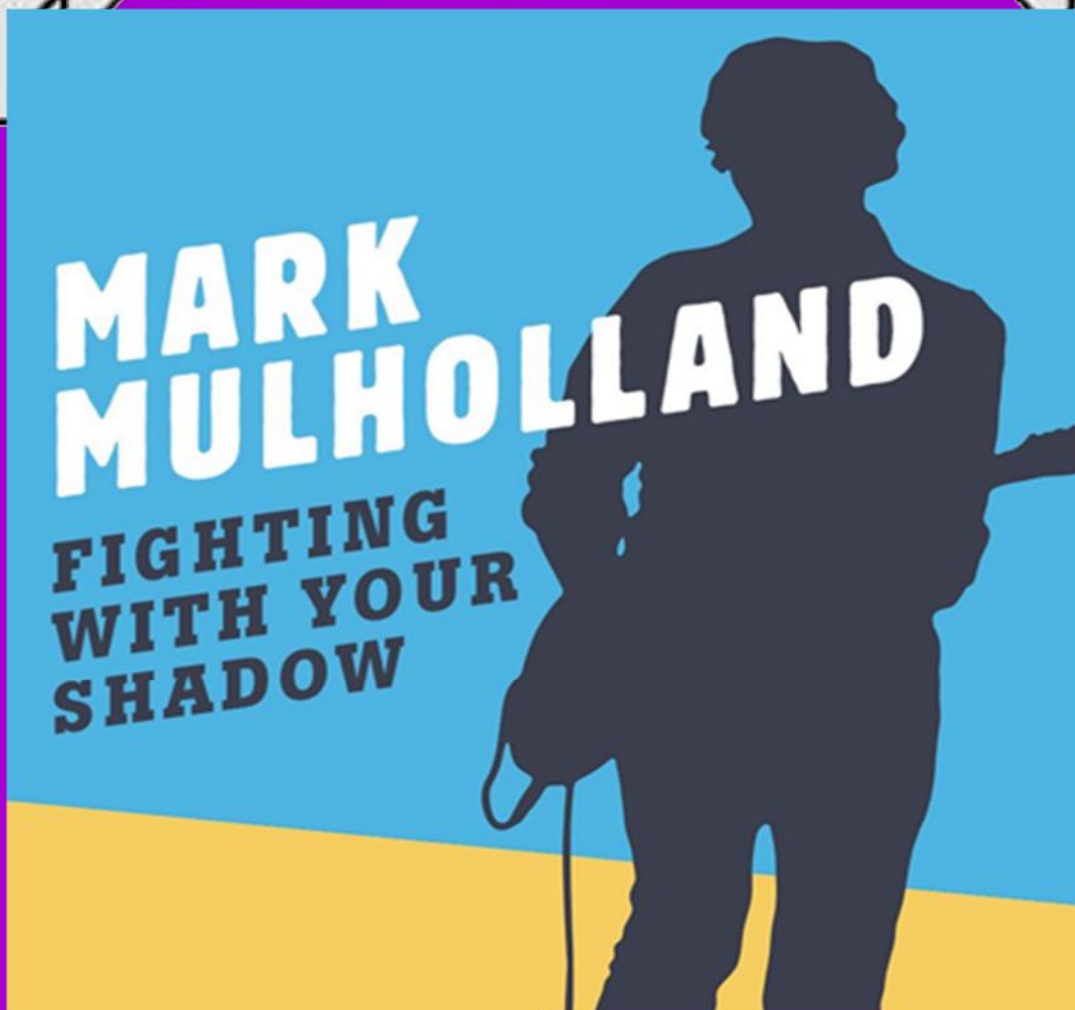


the year. I have started working with some amazing musicians in Tunisia, so hopefully something interesting will come out of that. And songs keep popping out, which, once written, you have to figure out something to do with them.

Alan: Once again, thanks for your time...is there anything else you'd like to share with me of your future dreams?

Mark: Thanks a lot to you too, for your appreciation of music, and the

time and effort you put into reviews and interviews. My future dreams are pretty much that I hope for more of the same: rewarding collaborations with great musicians, playing music to receptive audiences, making albums of which I can be proud. The only real aspiration is maybe to be a little better organised at it, to be better able to connect the music with the people who would like to hear it, whether live or on records.



New album: Mark Mulholland

There are a considerable range of bluesy-country flavours that have gone into this musical concoction. Dylan, the Byrds, Mark Knopfler all come to mind. There's a fuzzed guitar echoing through many of the tracks – it's country psychedelic, often, indeed frequently, world weary. Many clever lyrics, for instance on 'Somebody Else's problem Now', an after-the-break-up tale, edgy, a tad bitter, "*Don't bear you any grudges*", yet you sense a, "*But*"...

I kept on trying to get a feel for the overall message: Is it, glass half-empty, or, glass half-full? I'm still not sure. There's some nice blues harmonica from Matt de Harp on 'Nothing to Prove', and 'Face in the Mirror' is per-

haps Mark's nod in the direction of the Band and Dylan's 'Knockin' on Heaven's Door'. It's a bar-room blues, with a soaring guitar sound. Throughout, the upbeat, catchy song lyrics and bouncy tunes alternate with melancholia. It all ends with 'A Country Song', which is great fun. All the country clichés are contained therein, "*Christ, I'm worse than a country song*". "*Poppin' pills and cryin' in my beer.*" Memorable.

Can you have an album that's an upbeat lament? Hum-along miserabilis? Mark Mulholland seems to have managed it...

'A Country Song':

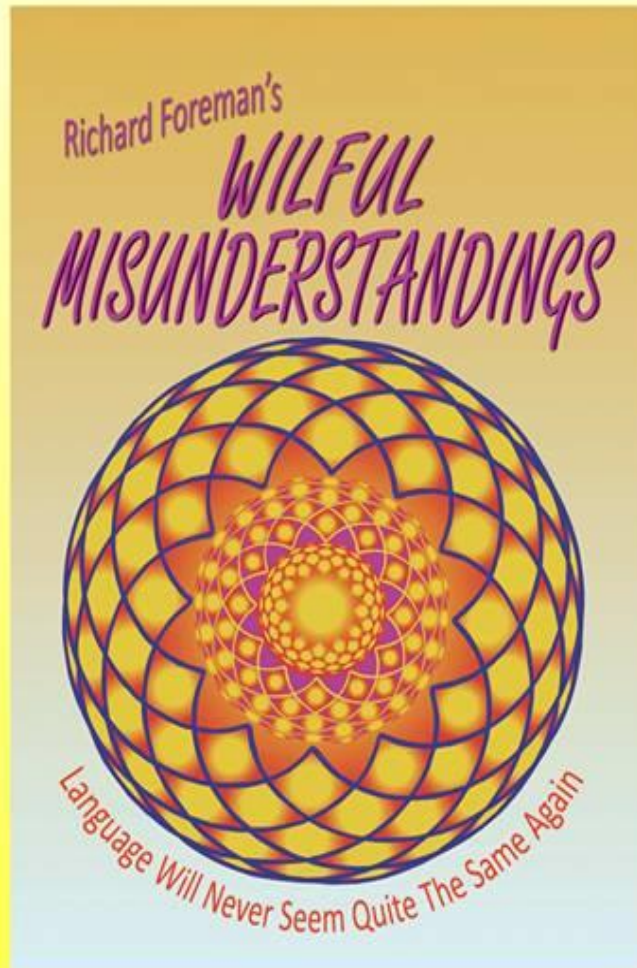
<https://www.youtube.com/watch?v=LGezS33KH0>

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KEV'S WORLD



ALEX CARPANI
THE GOOD MAN
INDEPENDENT

Alex Carpani is an Italian French composer, keyboard player, singer, producer, musicologist and artistic director who lives and works in Bologna. From the late 90's to the mid-2000's he wrote and self-produced a lot of instrumental music, ranging from new age, electronic, symphonic, music combined with poetry, DnB, electro-jazz and music for theatrical

performances and documentaries. However, since the mid 2000's he has dedicated himself mainly to rock, releasing 8 albums with Italian and foreign labels, which has led him to collaborating with the likes of David Jackson, David Cross, Theo Travis, Jon Davison, Bernardo Lanzetti and others. For this album the core band again comprises drummer Bruno Farinelli, with whom he has worked on the last few albums, along with bassist Giambattista Giorgi and guitarist Emiliano Fantuzzi with guests Alessio Alberghini (soprano sax) and Valentina Vanini (mezzosoprano).

This album comprises two long suites and represents an uninterrupted story, an experience lived through the folds and fragilities of the human mind, through the infinite nuances of our emotions and feelings. This never sounds like a band headed by a keyboard player, as this is very much a rock album which while progressive switches through multiple sub-

genres from hard rock through Neo, Crossover and rarely into Symphonic which is where he sits on PA (but having never heard any of his other material it is possible this is quite different to the rest). The two suites are very different in approach, with the first being instrumental, following more fragmented and diverse paths while the second contains far more guitars and is more melodic and straightforward in some ways. The nuances added by the classical female vocals and the sax are a really nice touch, and one is never really sure where the music is going to lead as it is never quite as straightforward as one imagines it is going to be. I can easily see the second suite being enjoyed by those into melodic rock as well as prog, as it straddles the line, and while Alex may not have the largest vocal range, he knows what he can do, and he does it well with the arrangements being set to maximise the emotion and passion.

Overall, this is a very enjoyable album on the first time of playing, feeling homely and welcoming and does not take any hard work to get inside which is a pleasant change given much of the prog I am sent these days. I can certainly see me looking out for more from Alex in the future, and if you enjoy this then why not check out his substantial back catalogue.



**ABACAXI
QUETZAL
CARTON RECORDS**

There are times when I feel I must be living in a real-life algorithm, in that while back in the 90's most of the music I was sent was fairly straightforward progressive rock and metal, these days I am sent far more improvised music which is rather more difficult to ascertain on first hearing and takes a long time to get inside. I guess it is the simple fact that the more I review in a certain area the more my reviews are seen by other artists and labels also working in that area, so they make contact. I think this is my first review for the French label Carton Records, and I see they have a huge catalogue, so guess I will be hearing even more from them in the future.

Here we have Abacaxi's debut release on Carton, and I must confess I can find virtually no information about them anywhere, so while I think this is their first ever release, I could be wrong. The trio of Julien Desprez (guitar), Jean Francois

Riffaud (bass), and Francesco Pastacaldi (drums, synth), have gone into the studio with the idea of creating improvised mayhem, over which they then laid some additional instrumentation. While Krautrock is an obvious influence, what we have here is a trio who are more than happy to bring in elements of noise and plenty of guitar to create music which at times can be quite unsettling. It took at least three plays before I started to think of this as inventive and exciting music as opposed to three guys making a racket in a room. Mind you, the majority of people who hear this will still think of it as such as they are not prepared to spend the time and energy required to make sense of it all. Some of the low synth lines are filthy dirty, sounding as if ghost of Chris Squire has been in the room to keep turning it down, and while they often sound totally off the wall there are also some highly synchronised passages which can only come from plenty of rehearsal and practice.

Avant garde, challenging, improvisation and experimental, they can also be minimalist as well as well as full on indie tock as they blast through sonic walls to create a unique identity. While Can could be seen as an influence, this is definitely all Abacaxi and well worth the time you will need to get inside.



ANGLING
WAS IT 1984 OR 1985?
CUNEIFORM RECORDS

The reason behind the quite unusual album title is very simple, none of those involved can actually remember when this short-lived outfit existed. They played just two gigs, and had one recording session, which was unearthed in 2023 and has resulted in this release. While the band may have been long-forgotten, even by those involved to some extent, the players are certainly well known in the scene as it comprised Zeena Parkins (accordion and acoustic harp), George Cartwright (soprano saxophone), Chris Cochrane (electric guitar and tapes) and bassist Fred Chalenor. Zeena was in between News from Babel recording projects and was about to join Skeleton Crew, George was in between the first and second Curlew recordings, Fred had just come east with his band with Myles Boisen, Face Ditch, while Chris was improvising with a range of “downtown musicians” and curating shows as the Director of NYC'S Improvisor's Network. This was long before No Safety (with Chris and

Zeena) were even thought of but given those involved it is no surprise at just how good this is.

Six songs, just 33 minutes long, here we have a band who are bringing together folk influences with jazz combined with progressive eclectic to deliver something truly interesting and enjoyable. The bass sound is incredibly heavy, with a strike which makes me think it is a fretless being played with a pick, while the guitar can often be found more in the background, creating filler sounds while the lead instruments are often the sax with the accordion playing a more melodic counterpart while George goes off at a tangent. I was speaking with a friend this morning about music, and while both complaining about the current scene, we started wondering about bands who never got the break or stroke of luck they deserved, and now here I am listening to one of those. Cuneiform have been around for more than 40 years, always championing the RIO scene, and here is another delight. One can only hope that many will discover this release either through their love of the label (which always delivers, never fails) or by knowing the likes of Cartwright and wondering what an album featuring his playing from more than 40 years ago is like. What I can say is this is exciting and vibrant from a group of musicians who were not following any rules but instead were creating their own.



**BAKELIT
ASLEEP OR INSANE
FOSFOR CREATION**

I have known Swedish multi-instrumentalist Carl Westholm for years through Carptree and Jupiter Society, although others will probably recognise his name more for his time with Avatarium and Candlemass. I sent out my normal Christmas update email last December and Carl soon responded, asking if I would like to hear the albums from his two new projects, of which this is the first. Carl provides electric piano, organ, synth, bass, Theremin, Vocoder and backing vocals while he brought in friends and collaborators from other projects, so the line-up is rounded out by singers Öivin Tronstad and Cia Backman with drummer Lars Sköld and guitarist Ulf Edelönn.

Carl describes the band as having one foot in Progressive Rock and the other in electronic Art Rock, and I certainly understand where he is coming from as while some of this is Crossover, and some Neo, there are also plenty of Art Rock and Melodic Rock influences which makes this a

very enjoyable release indeed. Although this really doesn't sound anything like any of Clive Nolan's projects, there is something theatrical here which I found did make me think of the sublime 'The Hound of the Baskervilles' which Nolan delivered with Oliver Wakeman. The use of the two singers definitely adds to that impression, as Öivin has a voice which is both melodic and rough, easily allowing emotion to come through, while Cia's female clarity provides a wonderful contradiction.

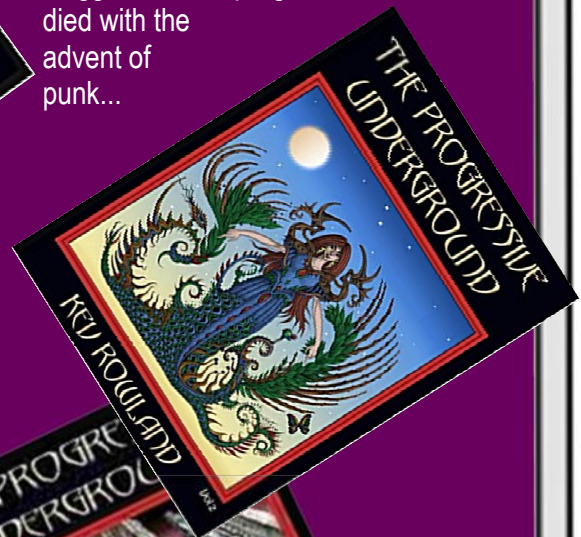
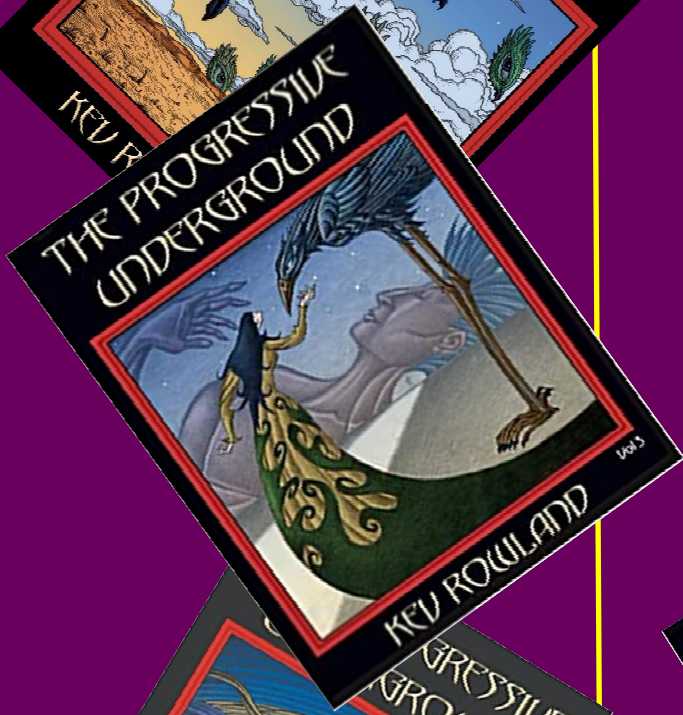
Carl has always had a way of providing arrangements so that it never comes across as a keyboard player's album, and this shines in songs such as "My Punishment" which is driven by continuous rolls around the drumkit, multiple harmony vocals as the two singers swap leads as well as harmonise, strong guitars and keyboards mostly in the background and providing nuances and holding it all together. It is a very modern sounding progressive album, with electronics providing the lower register, yet also feels vital and never contrived. It is one of those albums which the listener can enjoy on the first time of playing, but the more it is played the more one discovers. I enjoyed it the first time around, but as I allowed myself more time it developed further, and the result is something which is commercial yet thoroughly enjoyable.





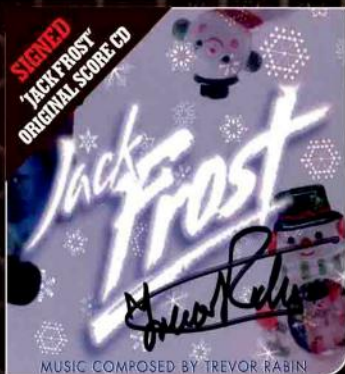
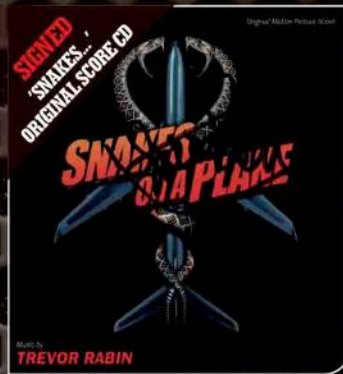
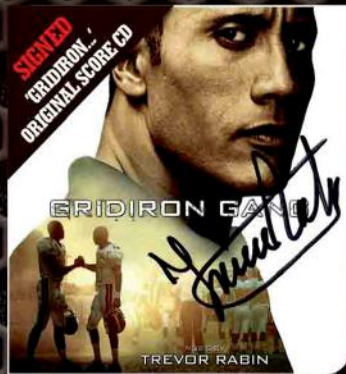
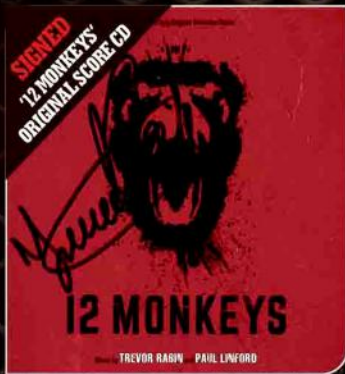
The Kev Rowland
SUPERSTORE

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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TREVOR RABIN



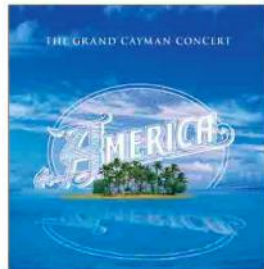
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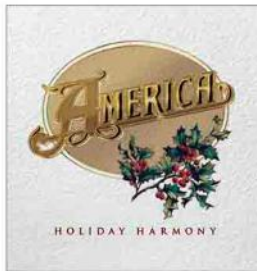
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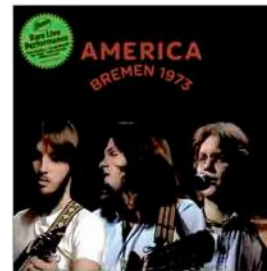
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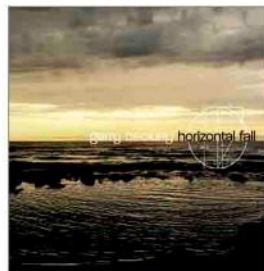
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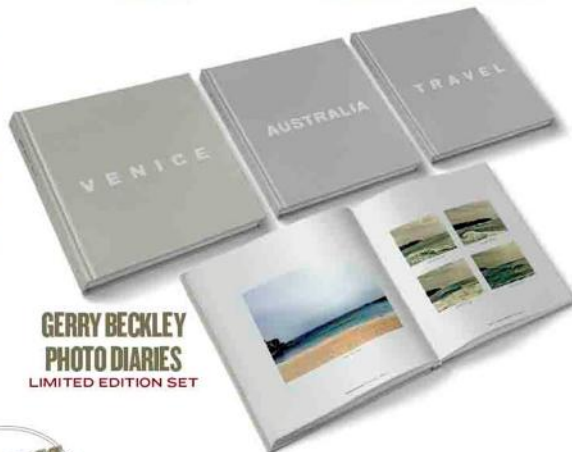
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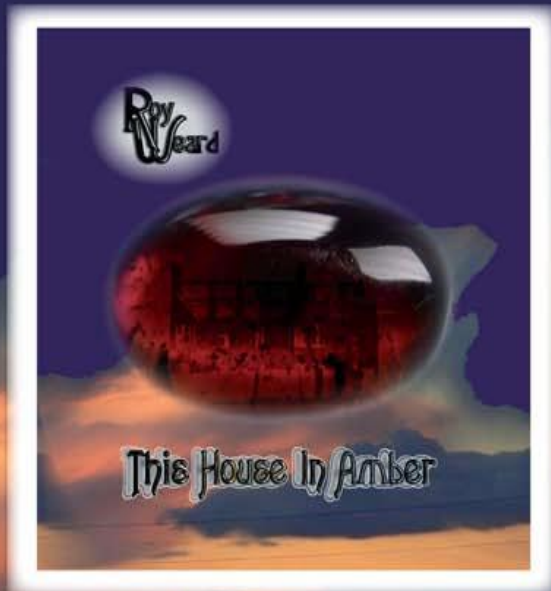
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Roy
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This is the most important moment in history to do something for African elephants. Because it's the worst time in history to be an elephant.

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

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

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

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

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

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

Asante sana (thank you very much)

David Banks
Director, Africa Region
The Nature Conservancy

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

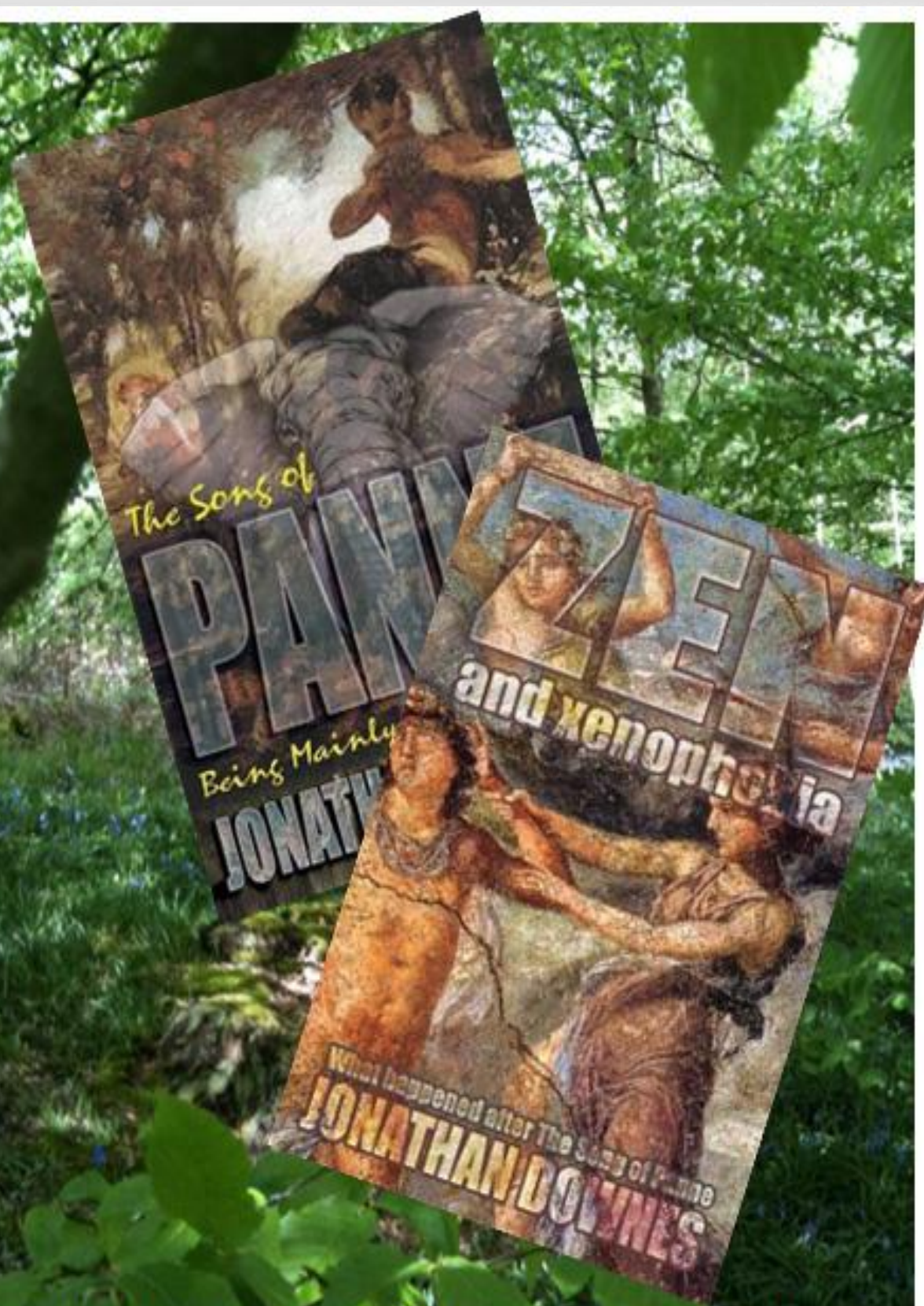




Hawkwind Earth Visitors Passport - The "Hawkwind Passport"

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

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



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

JONATHAN DOWNES



WILD COLONIAL BOY

childhood with animals and ghosts in hong kong

tinyurl.com/13jgqcbg

NEWS FROM THE POTTING SHED

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

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

In 1984 Martin was commissioned to illustrate the cover of "The Summer Tree" by Guy Gavriel Kay. This and the subsequent volumes of The Fionavar Tapestry Trilogy were published around the world along with Martin's covers. Martin continued his work in fantasy illustration, illustrating many covers for fantasy novels, including "The Traveller In Black" by John Brunner. In 1990 he illustrated his first children's book, "Mei Ming and the Dragon's Daughter" written by Lydia Bailey. Martin has just finished illustrating his sixth children's book, called "The Follower" by Richard Thompson. He has been nominated for various awards, including the Governor 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>

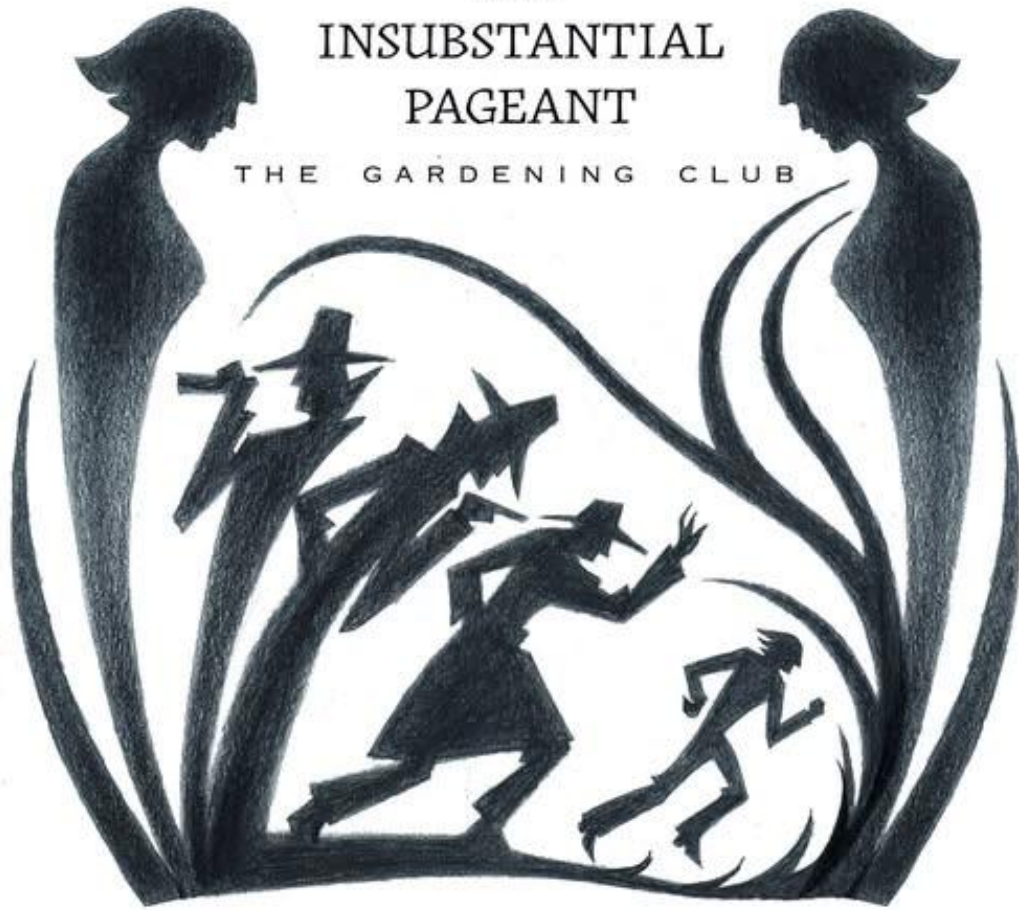
Another Country



THE GARDENING CLUB

The
INSUBSTANTIAL
PAGEANT

THE GARDENING CLUB





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!!!"

YOU HAVE THE RIGHT TO GATHER

You have the Right to Express
These are inalienable Rights
Never limited nor stolen by duress
Life is short. Open mics temporary
Start your own with friends, allies, frenemies
FreddosATX Mondays once hosted via Zachary
is now history. Praise the New!
When it comes into view - Take Some Responsibility!
Be that constant supporter. Play the host!
Support all artists as they offer up their best
Remember to remember those glowing examples now gone
And to LOVE THE NEW as it is "busy being born"

COG-SINISTER

Official Merchandise

Fall and
Mark
E Smith

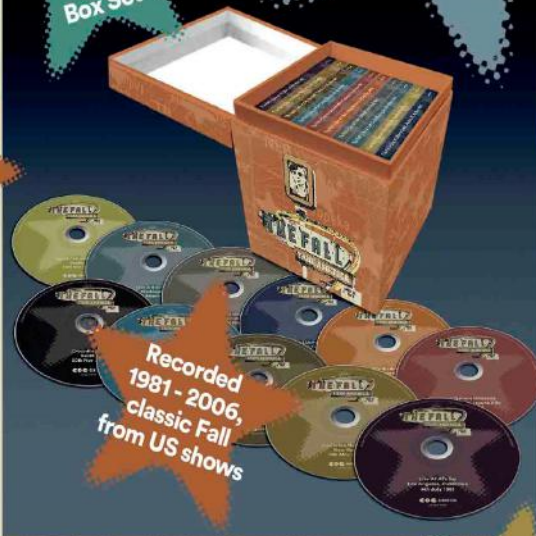


Cog Sinister:
Sweatshirt
£30



The Fall:
T Shirt
£20

The Fall
Take America:
10 CD
Box Set

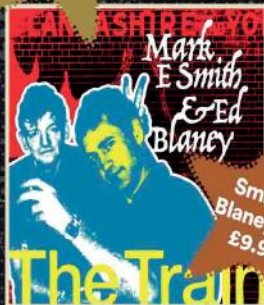


Recorded
1981 - 2006,
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from US shows



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www.musicglue.com/cog-sinister

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

Inside Number Three.

A Visual History of Apple Records

By Nigel Pearce

*Inside
No 3*

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

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

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

available to pre-order from www.insideandoutsideno3.com

This seems to be getting into a bit of a habit. It is the late afternoon of Maundy Thursday and I am here, once again, in the car park at Morrisons after having had bits cut off my feet at Bideford hospital. I seem to dictate more and more of my writings both in this magazine and elsewhere, whilst I am out and about with my trusty iPad. It is probably the most useful tool that I own.

I certainly would not want to go back to life without it. It is the third I've had I have owned in the past 12 years, and my whole life is on it. It's actually frightening how easily one can get sucked into a world where one is dependent upon technology. It's the sort of thing that I always used to sneer at, but these days I understand it perfectly.

The biggest piece of news that come along in the last week since I wrote my editorial for this issue, is that there is a new studio album from Dr Strangely Strange. This is their first album of completely new material in about 38 years. There was, of course, the delightful collection called Halcyon Days that came out about 12 years ago I think, but that was a mixture of unreleased stuff from back in the day and a few new tracks. This album is completely new and although I've only listened to it once so far, I think this is going to stand up nicely alongside their Rather meagre back catalogue. Because they released studio al-

bums in 1969, 1970, and 1987 and the aforementioned Halcyon Days, So whatever you accuse the band of, you cannot accuse them of being prolific.

I have every intention of writing in more depth about this record in a future issue, quite probably next time around. Apart from that, the medical maggots have been removed from my foot and whilst I am still on massive amounts of antibiotics, the danger of amputation is receding fast. Thank God.

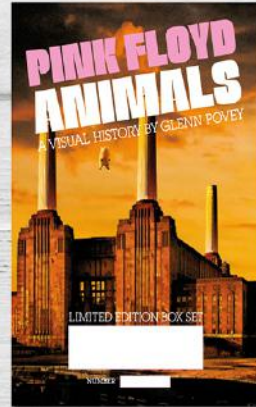
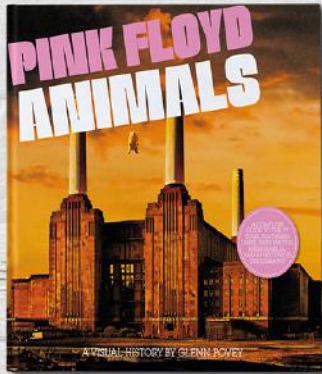
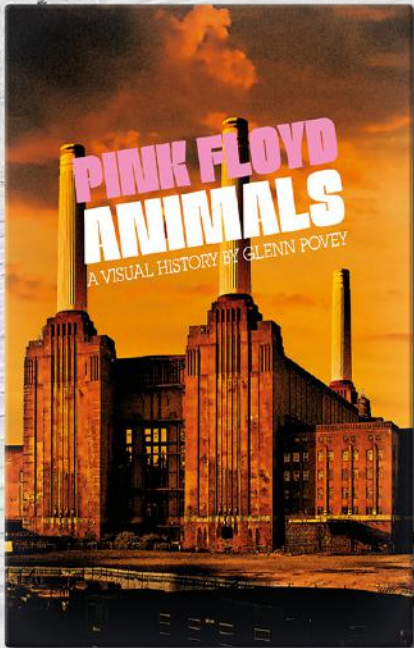
I will be back in two weeks time. I hope that you have all enjoyed this issue, and will stick around for the next one.

Peace out,
Hare Bol,

Jon



THE BEST LAID PLANS



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



BACKSTAGE PASS
PINK FLOYD
NON-RESTRICTED

En chair et en os
PINK FLOYD
In the flesh

LE STADE OLYMPIQUE



PINK FLOYD

TOUR BROCHURE

