


**GONZO**  
Weeklyish #671-2

- . Penguin Café
- . Brian Patten
- . Wet Leg
- . Ideaspace
- . Dr Who



**GETTING ALL  
METAPHYSICAL  
LOIKE**

ISSN 2516-1946







**#679/80**

# 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



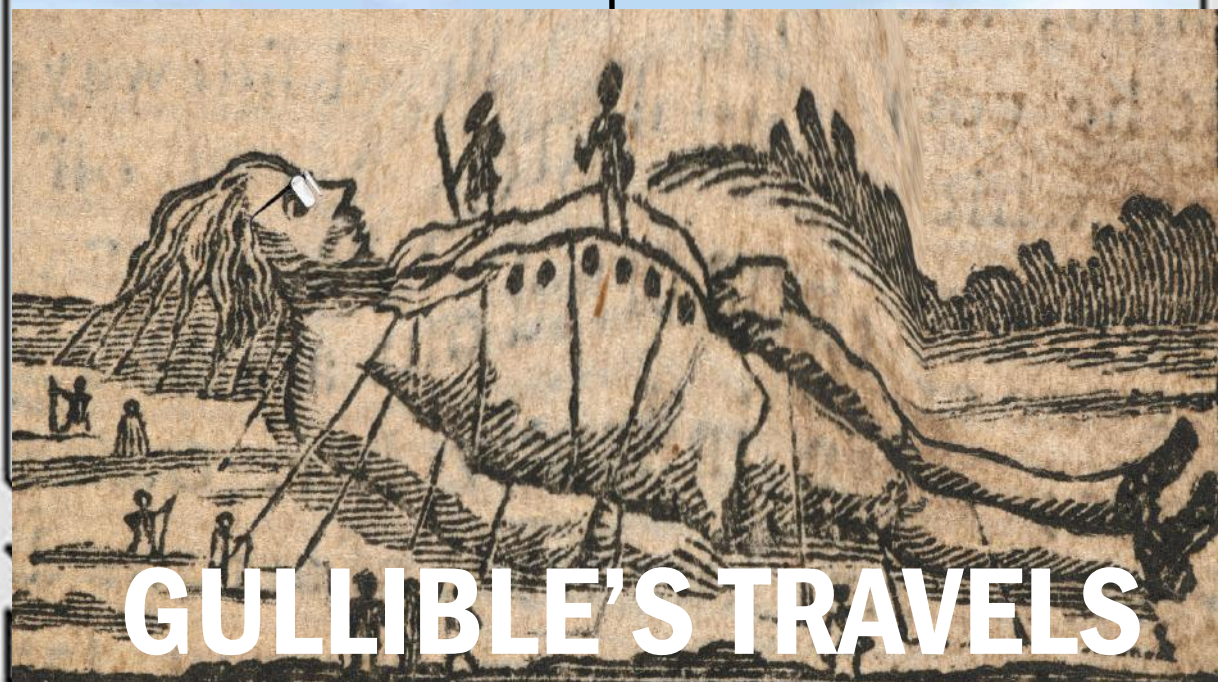
Dear friends,

Welcome to another issue of this slightly peculiar little magazine. We have been publishing now for 13 years, initially weekly, and since my dear wife got stricken with cancer seven years ago, fortnightly. It is, as I wrote recently, a journal of letters, which is presently old-fashioned term for a magazine which really is a mishmash of all sorts of different things. Although I am very

tempted to put "a MishMash of all sort of disparate things" on The mask head, it would somehow, I believe, detract from the gravitas that – at least some of the time – I am attempting to pursue with this little publication.

I have all sorts of things rushing around my head. Indeed, one could say that my head is like the surface of one of those ponds that you no longer see by the wayside, upon which all sorts of small invertebrates, especially my favourite little coleopterids known as whirligig beetles Rush round upon their own arcane business like the thoughts rushing around the cerebral cortex of an elderly semi retired hippie editor.

I have noted on many occasions that I am a great believer in the concept of what Alan Moore described



Ian Squibbles

## BIPOLAR



as 'Ideaspace'. If, as Bruce Sterling once wrote, cyberspace is the place where telephone calls happen, ideaspace is the place where thoughts, hopes, fears,

and dreams happen and – like Alan Moore – I am a firm believer that not only does it exist, but that our own personal ideaspaces can interact with each other on occasion, and probably more often than one would like to admit.

I visualise my own ideaspaces, or possibly my own particular corner of a much larger idea space which like CS Lewis's Wood between the world, means all sorts of different things for all sorts of different people, and has a memory of different forms and functions, As a very large dark pond that may or may not be situated in the middle of the village. It's impossible to tell, because whenever I am there, it is the darkest point of the dimple (as



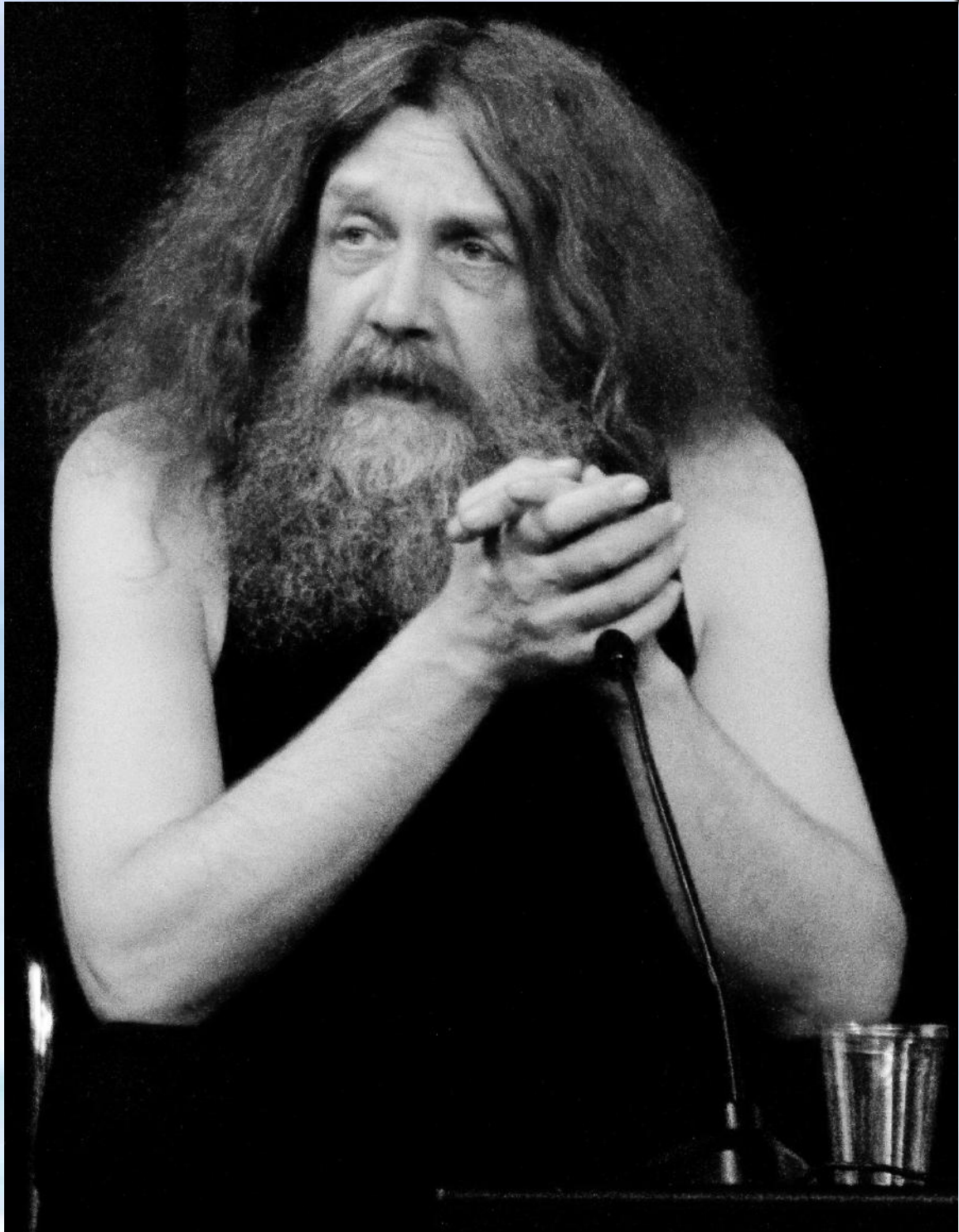


they say in Devonshire) and although I can see the silhouette of several houses with lights in their windows thrown into bass relief against the darkening night sky, I cannot tell you how many there are, and as I have not visited them I cannot tell you the relationships between these different dwellings.

Standing on one side of this rather unprepossessing stretch of water there is a small boy, wearing school uniform, and throwing the heaviest stones he can lift into the water, enjoying the splash that they make a marvelling of the way that the concentric ripples spread out across the surface of the

water, sometimes ricocheting, if that's the right word but I don't think it is, off the bank on the far side, and sometimes interacting with other sorts of concentric ripples that are coming from somewhere else in the lake. The schoolboy may. The stones being thrown in by me and my thoughts and deliberations, and the results of everything creative that I do. And, I assume, that the other ripples and waves which I can see coming from other parts of the lake are the thoughts, fears, and deliberations of other people standing on their own particular piece of the bank. However, that is pure speculation, I've never seen them, and whilst playing this



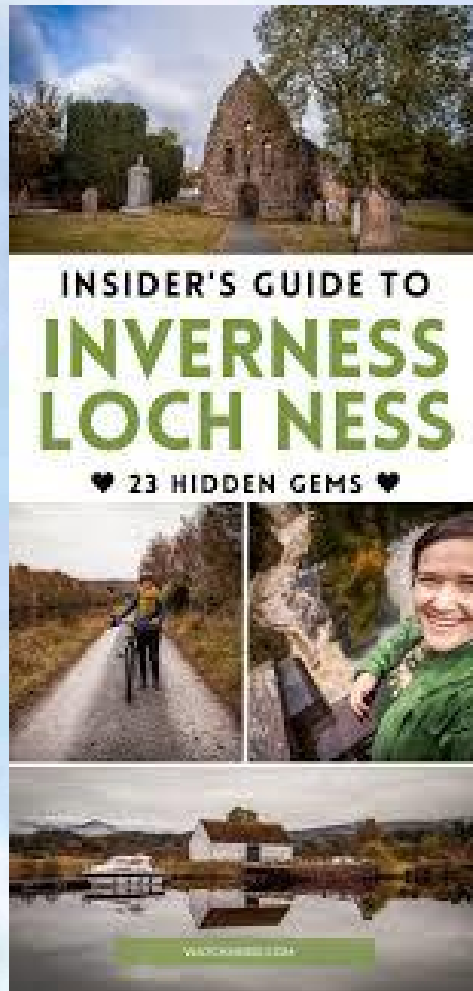


conceptual game, I am having to be like one of Robert Heinlein's Fair Witnesses and only comment on things that I know to be true. And as, far more rapidly than I thought would happen, as I get older, and becoming more and more like Jubal Harshaw from the same novel, this only seems to be meet and right and my bounden duty and the correct thing for me to do. I am also more than slightly bonkers at the moment, so I am allowing my head, which is always something like that of Syd Barrett, and more or less irregular, to follow whatever path that it wishes to, especially the ones shown it by lexilinks.

As most of you know, I have a day job, as the director of the Centre for Fortean Zoology, roaches the longest standing, largest, we like to think the best mystery animal research group in the English speaking world. We have an enormous collection of books, magazines, brochures and other data, amongst which are some guidebooks to Loch Ness and other lakes in Scotland and Wales where there have been traditions of huge unknown animals living. And it is quite remarkable to see how, even within guidebook and

brochures that are only a few decades old, the data within gets more and more unreliable.

I would like you to think of this magazine as a middle-aged (By which I mean probably half a century or more since it was published) and shoddily produced guidebook to the aforementioned lake in ideospace. It contains maps, pictures, and prose which are at least partially accurate, but some of the stuff to be found there



is complete nonsense and other bits are so inaccurately portrayed as they might as well be fiction. But, it is a fair enough guide as to give a very rudimentary idea about the lake, it's inhabitants, and those who

I have already mentioned my day job in passing, but one of the things that I do in my capacity of director of the Centre for Fortean Zoology, is a biweekly webTV show on YouTube. I like to think that ours is one of the most sober and



use it for a myriad of purposes. Whenever anybody else contributes to the magazine, and our regular contributors include Kev Rowland, Alan Dearling, CJ Stone, Steve Ryder and Malcolm Paul, The ripples and waves from their particular part of the lakeside interact more strongly with those that I am putting out, and the emotional content of the magazine becomes more structured, texture, and nuanced.

matter of fact shows on the subject of Cryptozoology and allied disciplines, but it is partly presented by an anthropomorphic chicken called Hennis, there are various interjections by animated creatures and those produced through the magic of glove puppets, and the whole thing, whilst being, as we advertise, a mixture of hard science, weird shit and surreality, does – in this presentation at least – via vastly towards the surreal. So it is for

this magazine, and I think it is quite likely that Hennis (who lives behind the compost heap at the bottom of my garden) is a vocal if often overlooked part of the editorial team.

And I don't know whether any of this makes sense. It doesn't even make complete sense to me, and I am the one who wrote it, but I am also the one who lives it, which makes me uniquely

qualified to write it all down in this confusing and quite possibly self-indulgent, manner.

This is a particularly interesting year as far as I'm concerned. Because, not only am I in the process of trying to move house away from my ancestor family home, and back to the little to happen to Dan mid terrace house I own in Exeter, but there are an awful lot of records, books, television shows,





and even films that either have already been released or are scheduled to be released this year, and which I have been looking forward to for a long time.

Over the past few weeks I have mentioned, in passing, that the new album by Wet Leg was finally released about a month ago, and I have been promising an in-depth and maybe

lengthy review. Well the review is not going to be long enough to warrant a full editorial, neither is it going to be short enough to be tucked away somewhere within these pages, so I am compromising – which is something I really do not like doing - and putting it here as the final part of this long, rambling, and ever-so-slightly peculiar editorial.

First of all, let's get the difficult bit out of the way first. *Moisturiser*, the second album is a perfectly valid and artistically satisfying addition to their catalogue. It is not as quirky or as fun as the first album, but it would've been hard for it to have been so without the band having lost the battle to remain on the credible side of the tightrope they were walking between artistic credibility and novelty. The biggest change is that from being a duo of two eccentric girls wearing clothes that looked as if a family of Amish women had been doing the rounds of the local charity shops, The three backing musicians that they had hired, are now fully fledged members of the band. And as a five piece band they are – sadly – more conventional than they were in the 2022 iteration.

As I have said in recent issues, it is very obvious that Hester no longer wants to be one of the front women, although she appears on the front cover of the album with Rhian, with the two of them wearing *Strange* finger extensions with talents which make them look like half transformed werebeings, she is photograph with her back to the camera. And in all the

videos which have been released for the songs on this album, and concert footage which has been shared on YouTube, she is content to play, often with her back to the audience, as part of the backline leaving the ever more scantily clad Rhian as sole frontwoman. According to recent interviews, it appears that she is quite happy with this change, and – indeed – that she probably instigated it.

The songs are still cheerfully eccentric, but they no longer have the quirky female energy that the first album had oodles of. However, please don't worry. This is nothing like what happened to the *Ting Tins*. Their first album was magnificently quirky, but every album after that became more and more ordinary until most people stopped following them. The last album, thankfully, had a slight return to the nuttiness of the earlier records, but it was only a slight return (hasn't somebody used that phrase somewhere?) and I think that it was probably too little too late.

This album catches the band in flux. And I hope I don't have to wait another three years for the follow up.



Now they seem to have colones into a workable unit with which that all happy, I should imagine that album number three will follow in relatively short order. I hope so, anyway.

There have Also already been albums by Pulp, Kula Shaker, Dr. Strangely Strange, and the Manic Street Preachers (who have managed to be less annoying than usual), And this autumn will see the second album by the Last Dinner Party, and the long awaited sequel to Spinal Tap. What a long strange year it's being.

I hope you enjoy this issue,



#### 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:

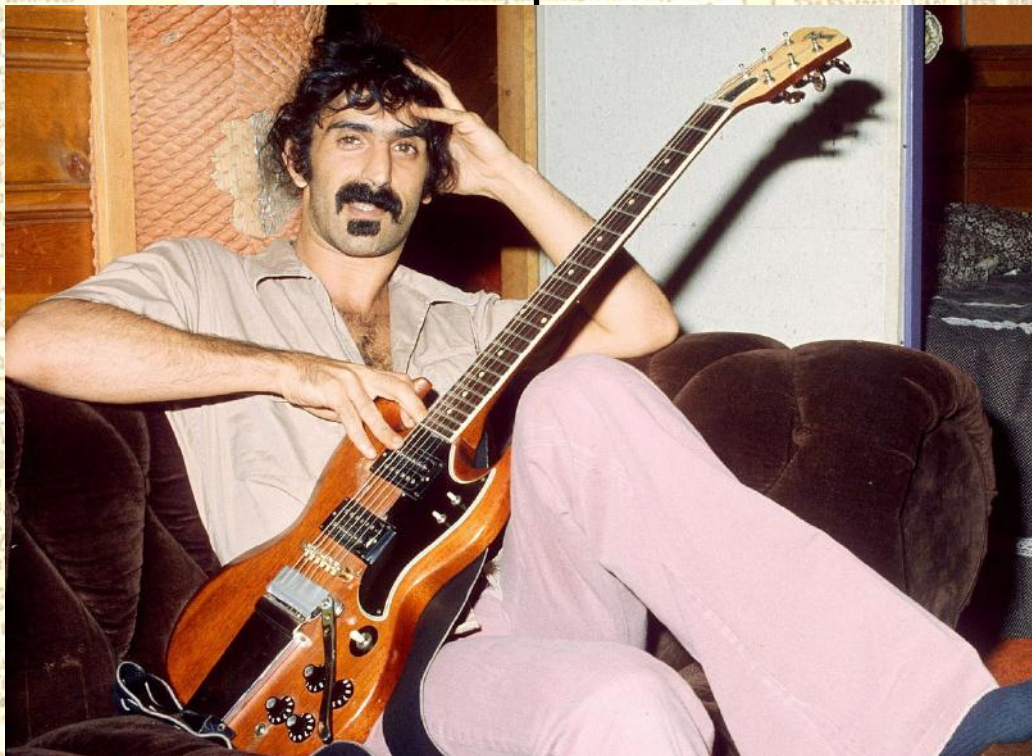
<http://www.bbc.co.uk/news/technology-26187730>

# 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

Enjoy Frank Zappa's emphatic anti-drugs PSAs - Dangerous Minds  
<https://dangerousminds.net/music/enjoy-frank-zappas-emphatic-anti-drugs-psas/>

Frank Zappa recorded surreal anti-drug PSAs for the Do It Now Foundation, even warning listeners that using speed will "turn you into





your mother

**Yes - Owner Of A Lonely Heart:  
The Complete Long Form Breakdown  
is now on IG Credits ...**

**[https://www.google.com/url?  
rct=j&sa=t&url=https://  
www.instagram.com/reel/  
DNZRwF4y4WJ/  
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g=AOvVaw1z9xbbErK\\_x7GvNb67X8T](https://www.google.com/url?rct=j&sa=t&url=https://www.instagram.com/reel/DNZRwF4y4WJ/&ct=ga&cd=CAEYACoUMTM2MjIzNjY0Njc1ODE3MTMyOTYyGmIxMDC0ZWQyYjllZGFjYzI6Y29tOmVuOIVT&usg=AOvVaw1z9xbbErK_x7GvNb67X8T)**

Anderson's voice, Trevor Rab-  
bin's inventive guitar and synths, Chris  
Squire's signature bass, and the Fair-  
light CMI magic that redefined music  
production #Yes ...

**New John Lennon and Yoko  
Ono Box Set Power to the People  
Announced  
[https://www.msn.com/en-  
us/music/news/new-john-lennon-  
and-yoko-ono-box-set-power-to-the-  
people-announced/ar-AA1KAHbH](https://www.msn.com/en-us/music/news/new-john-lennon-and-yoko-ono-box-set-power-to-the-people-announced/ar-AA1KAHbH)**

... Frank Zappa and the Moth-  
ers, David Peel and the Lower East  
Side, and Phil Ochs. Sean Ono Len-  
non led the team that produced all  
the recordings. 11 ...

**George Harrison's charming  
short directed by Monty Python's  
Eric Idle - Dangerous Minds**

# BART'S WORLD

Look what my favourite roving reporter sent me. He sent this article with this brief note: "Curious what you think Mate ... Bart in America"

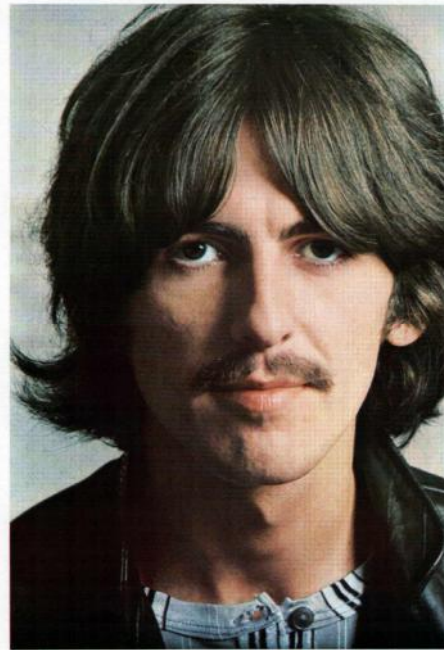
Ranked: 15 albums that made 1973 prog rock's greatest year

From Mellotrons to mind-expanding epics, these 15 albums show why 1973 was prog rock's boldest, brightest, most adventurous year

Just when, exactly, was prog rock's annus mirabilis?

The peak of prog was undoubtedly 1972 to 1974, when the genre's biggest and most captivating names were producing their best work. Genesis, Yes, King Crimson and Jethro Tull were all firing on all cylinders during this time. The year 1972 represented a thrilling year of innovation, with prog's sonic...

Read in BBC Music Magazine: <https://apple.news/AdTkYH8-YSnKxnJ244atX-A>



<https://dangerousminds.net/music/george-harrison-short-directed-by-monty-python-eric-idle/>

Harrison was a big admirer of Buckley (as was Frank Zappa) and thought the name of his house would make a great song title. The song actually

Steven Wilson launches new prog rock radio show on SiriusXM - MSN

<https://www.msn.com/en-us/music/news/steven-wilson-launches-new-prog-rock-radio->

show-on-siriusxm/ar-AA1K5aVS?

apiver

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Rick Wakeman on His Proudest and Most Baffling Music. [Vulture.com](http://Vulture.com). Rick Wakeman on His Proudest and Most Baffling Music. 222. 17. 15% or more off ...

Novelist Nadia Rag-

bar on her love for Leonard Cohen - Toronto Star

[https://www.thestar.com/entertainment/books/torontos-nadia-ragbar-author-of-a-novel-about-conjoined-twins-on-her-love-for-leonard/article\\_0426a7fe-4db5-465a-a292-d43434ce6a69.html](https://www.thestar.com/entertainment/books/torontos-nadia-ragbar-author-of-a-novel-about-conjoined-twins-on-her-love-for-leonard/article_0426a7fe-4db5-465a-a292-d43434ce6a69.html)

Toronto's Nadia Ragbar, author of a novel about conjoined



CORN AND RYE MEAL.  
Worcester, Feb 11. 20  
13 Washington Square.  
E. E. HUTCHINGS,  
(Successor to W. M. LEGGATE,) 160 MAIN ST.  
& MANUFACTURER and Dealer in HARNESS, SADD



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

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

#### NAMING THOSE RESPONSIBLE

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

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

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

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

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

Jonathan Downes,  
 Editor: Gonzo Daily (Music and More)  
 Editor: Gonzo Weekly magazine  
 The Centre for Fortean Zoology,  
 Myrtle Cottage,  
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 EX39 5QR

Telephone 01237 431413  
 Fax+44 (0)7006-074-925  
 eMail jon@eclipse.co.uk

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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

**I**N 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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Amazon.com and [GonzoMultimedia.co.uk](http://GonzoMultimedia.co.uk)

[www.diegospadeproductions.com](http://www.diegospadeproductions.com)



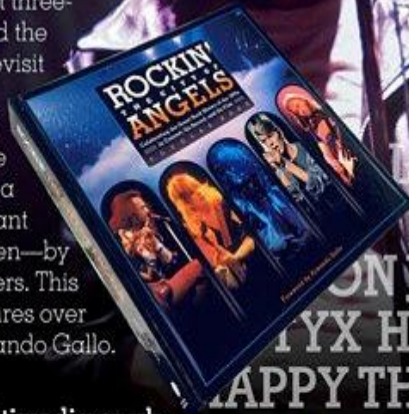
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KING CRIMSON RUSH  
YES GENTLE GIANT  
JETHRO TULL CAMEL  
PINK FLOYD THE WHO  
QUEEN DAVID BOWIE  
KANSAS  
ZAPPA  
EMERSON  
LAKE & PALMER  
LED ZEPPELIN E.L.O.  
ROLLING STONES  
JOHN DIXIE DREGS  
TYX HEART WINGS P.F.M.  
HAPPY THE MAN KATE BUSH



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



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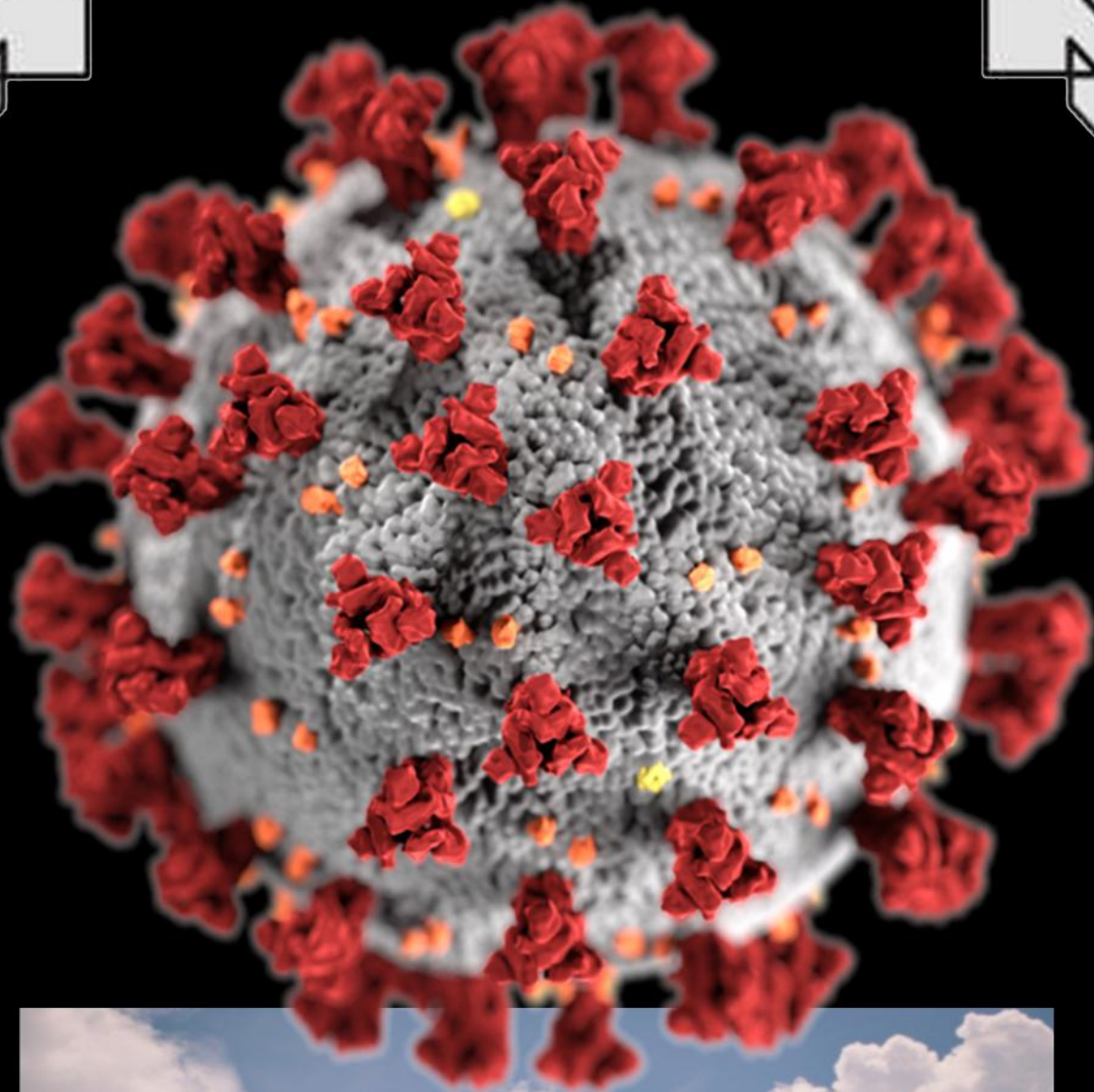
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# MORE MASTERPIECES from RICK WAKEMAN



## TWO SIDES OF YES

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



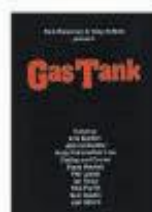
## THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires  
HFG2004CD



## TIME MACHINE

Guest vocalists include John Parr, Tracey Ackerman, Ashley Holt, and Roy Wood  
HFG2010CD



## GAS TANK

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



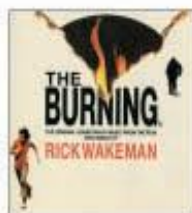
## GOLE!

Soundtrack album featuring Tony Fernandez and Jackie McAuley  
HFG2011CD



## COUNTRY AIRS

The original recording, with two new tracks  
HFG2014CD



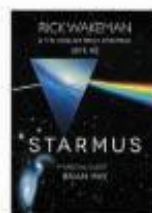
## THE BURNING

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



## LURE OF THE WILD

With Adam Wakeman. Entirely instrumental  
HFG2015CD



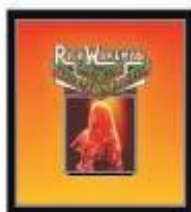
## STARMUS

With Brian May and The English Rock Ensemble. DVD  
HFG2016DVD



## MYTHS AND LEGENDS

Double CD set. The expanded 2016 version  
HFG2017CD



## LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco  
HFG2018CD



## THE PHANTOM OF THE OPERA

Double CD + DVD  
HFG2019CD



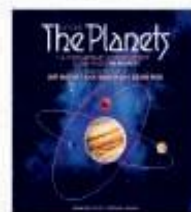
## CAN YOU HEAR ME?

Featuring The English Chamber Choir  
HFG2020CD



## CRIMES OF PASSION

A wicked and erotic soundtrack!  
HFG2021CD



## BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek  
HFG2022CD



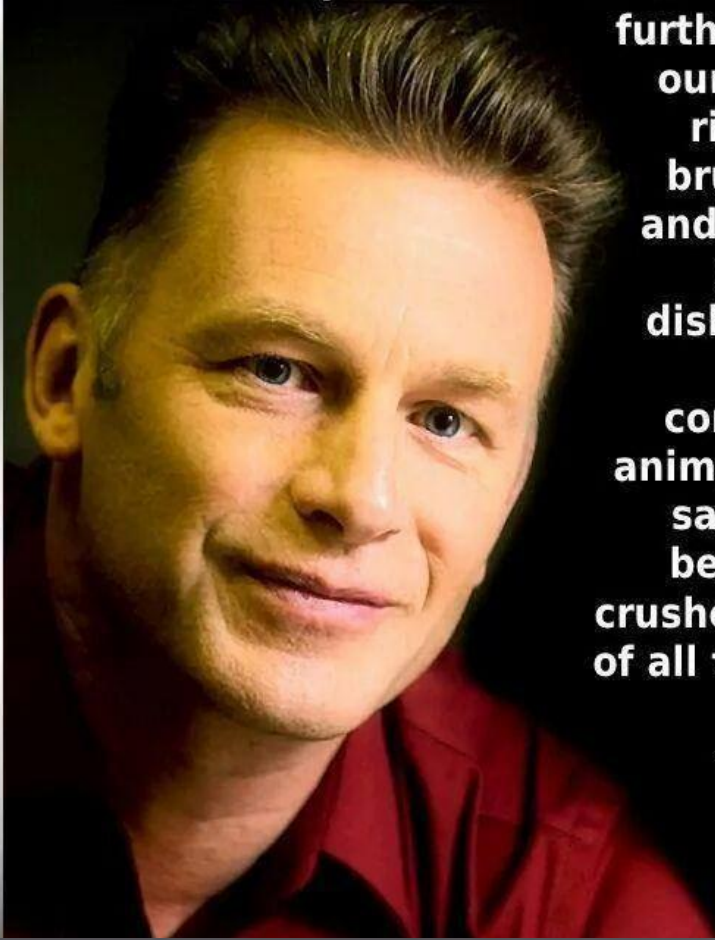
WAKEMAN'S MUSIC EMPORIUM



Available from [rickwakemansmusicemporium.com](http://rickwakemansmusicemporium.com)  
and all other good music retailers



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



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

*-Chris Packham*

 [stop.the.cull](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](mailto:cfzjon@gmail.com).



# I'M ON BOARD!

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

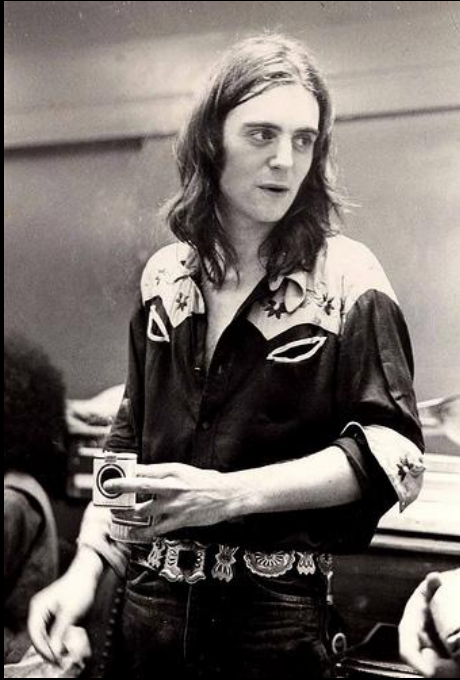


**Butterfly  
Conservation**

Saving butterflies, moths and our environment



# THOSE WE HAVE LOST



Terry Reid

1949 - 2025

Terrance James Reid (nicknamed Superlungs), was an English musician, songwriter and guitarist, best known for his emotive style of singing in appearances with high-profile musicians as vocalist, supporting act and session musician. As a solo recording and touring artist he released six studio albums and four live albums. Reid died of cancer in Rancho Mirage, California on 4 August 2025, aged 75.



Jane Morgan

1924 - 2025

Florence Catherine Currier, known professionally as Jane Morgan, was an American singer and recording artist of traditional pop. Morgan initially found success in France and the UK before achieving recognition in the US, receiving six gold records.

**COLLATED BY HARRY WADHAM**

She was a frequent nightclub and Broadway performer, and also appeared numerous times on American television. Morgan died at home on August 4, 2025, at the age of 101.



Larry Gillstrom  
1955 - 2025

Larry Gillstrom was a Canadian guitarist, best known as founding member of Kick Axe. The group is perhaps best known for their 1984 album Vices. Following the release of their 1986 album Rock the World, Kick Axe disbanded and remained on hia-

tus for many years. In 2004, they re-emerged with the album Kick Axe IV, with more music and an album announcement coming in 2023. Larry Gillstrom died on August 4, at the age of 70, following a battle with cancer.



Ross Ariffin  
1962 - 2025

Roslan Ariffin Jamil was a Malaysian composer and record producer. Throughout his career his songs have been performed by numerous Malaysian singers, including Siti Nurhali-

za, Fauziah Latiff and Ning Baizura. He received acclaim through the Anugerah Juara Lagu, a popular annual music competition in Malaysia. Ariffin died on 2 August 2025, at the age of 63.



Arif Babayev  
1938 - 2025

Arif İmran oğlu Babayev was an Azerbaijani mugham (classical Azerbaijani composition) singer. From 1963 to 1966, he worked for the State Academic Philharmonic Hall. In 1966, he collaborated with the Azerbaijan State Academic Opera and

Ballet Theater. In 1984, he was hired by the Hajibeyli Azerbaijan State Conservatoire as a singing teacher. He also wrote multiple mugham songs. Arif Babayev died on 1 August 2025, at the age of 87.



Col Joye  
1936 - 2025

Colin Frederick Jacobsen, better known by his stage name Col Joye, was an Australian pioneer rock and pop singer-songwriter, musician and entrepreneur with a career spanning almost sixty-seven years, starting from the late 1950s. Joye died in Sydney on 5 August 2025, at the age of 89.



## Salvador Chuliá Her- nández

1944 - 2025

Salvador Chuliá Hernández was a Spanish composer and conductor. He conducted several bands, composed more than 400 works and served as professor and later director of the Conservatorio Municipal de Valencia. He composed music for orchestra and wind bands, and chamber and vocal music. He authored textbooks about harmony and composition. Chuliá died on 5 August 2025, aged 81.



## Selçuk Alagöz

1944 - 2025

Selçuk Alagöz was a Turkish singer and songwriter. He participated twice in the Golden Microphone competition, and in 1970, together with his siblings, he represented Turkey at the 3rd Appollonia International Music Festival. He established a touring band with his siblings in 1979. In 2010 he was awarded the Golden Butterfly Award. Alagöz died on 5 August 2025, on his 81st birthday.



**Eddie Palmieri**  
1936 - 2025

Eduardo Palmieri was an American pianist, bandleader, musician and composer of Puerto Rican ancestry. He was the founder of the bands La Perfecta, La Perfecta II, and Harlem River Drive. Palmieri died at his residence in Hackensack, New Jersey, on August 6, 2025, at the age of 88.



**Osvaldo Piro**  
1937 - 2025

Osvaldo Carlos Piro was an Argentine bandoneonist, conductor, arranger and tango composer. At the age of 11, he formed the children's musical trio OSMASI, later joining an orchestra aged 15, moving on to others after several stints. He debuted with his own orchestra on 16 February 1965. Piro died on 7 August 2025, at the age of 88.



Mirella Parutto  
1936 - 2025

Mirella Parutto was an Italian operatic soprano and later mezzo-soprano. Parutto began her career at the Teatro alla Scala in Milan in 1958 and went on to enjoy a great many roles from there. She toured all over the world until she retired from the stage to begin teaching. Parutto died on 15 August 2025, at the age of 89.



Arlindo Cruz  
1958 - 2025

Arlindo Domingos da Cruz Filho OMC was a Brazilian musician and songwriter, working in the genre of samba and pagode. Cruz was notably part of Grupo Fundo de Quintal for 12 years. After leaving in 1993, Cruz enjoyed a solo career, occasionally collaborating, until suffering a stroke in 2017. Arlindo died in hospital on August 8, 2025, at the age of 66, from multiple organ failure.



Judy Bailey  
1935 - 2025

Judith Mary Bailey OAM was a New Zealand-born pianist, classical jazz musician, composer and lecturer who lived in Australia from 1960. She worked in orchestras, performed on TV and in music venues, made recordings, and lectured and directed in jazz. She died in Willoughby, New South Wales on 8 August 2025, at the age of 89.



NoB  
山田 信夫  
1964 - 2025

Nobuo Yamada, also known by the name NoB, was a Japanese singer. He was the lead singer of the band Make-Up and a member of Project.R. He recorded theme songs for several series, and in 1998, Yamada formed P.A.F. with X Japan guitarist Pata, producing multiple recorded works. Yamada died on August 9, 2025, at the age of 61, following a 2018 diagnosis of kidney cancer.



**Bjørn Kjellemyr**  
1950 - 2025

Bjørn Kjellemyr was a Norwegian jazz double bassist, known from a variety of musical contexts. He initially played in local rock bands, later participating in jazz groups, contributing to recordings, and receiving awards. He was employed in 2005 at the Norges Musikkhøgskole as associate professor regarding jazz. Kjellemyr died on 9 August 2025, at the age of 74.



**Anas Al-Sharif**  
أنس جمال محمود الشريف  
1996 - 2025

Anas Jamal Mahmoud Al-Sharif was a Palestinian journalist and videographer for Al Jazeera Arabic, widely recognized for his frontline reporting from northern Gaza during the Gaza war. In 2024, Al-Sharif's Reuters team was awarded a Pulitzer Prize for Breaking News Photography for their documentation of the Israeli genocide. Al-Sharif was killed by Israel along with four other journalists and two civilians, in an airstrike targeting him and other journalists in a tent outside the Al-Shifa Hospital in Gaza City on 10 August 2025.



**Bobby Whitlock**  
1948 - 2025

Robert Stanley Whitlock was an American singer, songwriter, and musician renowned for his role as a keyboardist and vocalist in the blues-rock band Derek and the Dominos, which he co-founded with Eric Clapton in 1970. Whitlock released several solo albums in the 1970s and, after a hiatus, returned to music in the late 1990s with collaborations including his wife CoCo Carmel. Whitlock died from cancer on August 10, 2025, at the age of 77.



**Graham Fenton**  
1947 - 2025

Graham Fenton was an English musician, best known as part of the 1989 revival of Matchbox (known as Graham Fenton's Matchbox). They recorded six albums in the early 1990s, with the full 1995 lineup including some original Matchbox members. Fenton died on 10 August 2025, at the age of 76.



**Gabi Novak**  
1936 - 2025

Gabrijela "Gabi" Novak was a Croatian pop and jazz singer. Novak became popular in the 1960s, and was the winner of several Porin awards. Novak died on 11 August, at the age of 89, following the June death of her son.



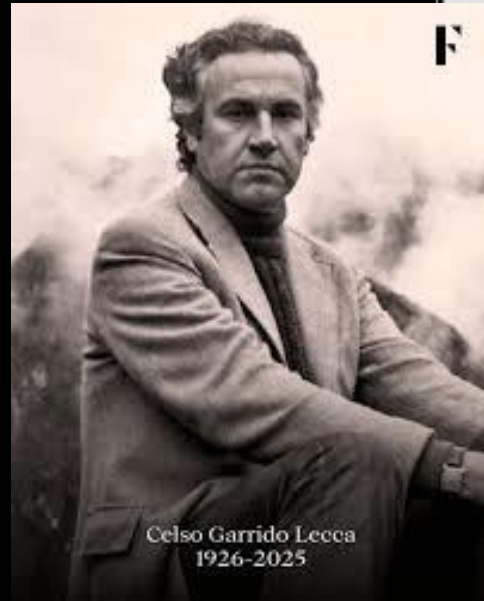
**Sheila Jordan**  
1928 - 2025

Sheila Jeannette Jordan was an American jazz singer and songwriter. She recorded as a session musician with an array of critically acclaimed artists in addition to recording her own albums. Jordan pioneered a bebop and scat jazz singing style, with an upright bass as the only accompaniment. Jordan died at her apartment in New York City, on August 11, 2025, at the age of 96.



Chuck Girard  
1943 - 2025

Chuck Girard was an American musician, considered a pioneer of Contemporary Christian music. He was first a member of the Castells and later the surf-rock band The Hondells, moving onto Love Song and later carrying his own solo career. Girard died on August 11, 2025, at the age of 81, following a 2024 cancer diagnosis.



Celso Garrido-Lecca  
1926 - 2025

Celso Garrido-Lecca Seminario was a Peruvian composer. He composed in residence at universities, winning a notable scholarship at Tanglewood, later teaching at Peru's National Conservatory. Garrido-Lecca died in Lima on 11 August 2025, at the age of 99.



Choo Hoey

朱暉

1934 - 2025

Choo Hoey was a Singaporean violinist and conductor who notably founded the Singapore Symphony Orchestra, and was also its first resident conductor and music director. He was awarded Singapore's inaugural Cultural Medallion for music in 1979. He died on 11 August 2025, at the age of 90.



Cool John Ferguson

1953 - 2025

John W. Ferguson, known professionally as Cool John Ferguson, was an American blues guitarist, singer and songwriter. He released five albums under his own name and played on around 20 others. He was a Director for the Music Maker Relief Foundation, and played his Fender Stratocaster upside down. Cool John Ferguson died on August 12, 2025, aged 71.



## Rachid Ferhani

1945 - 2025

Rachid Ferhani was an Algerian Kabyle (a language and people in Northern Algeria) singer. He began singing at the age of 18, and his most notable song, *Assa Tamaghra* (1971), became a common feature at wedding parties and gatherings in Kabylie. Ferhani died on 13 August 2025, at the age of 80.

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## The Police - The Complete Gateshead 1982 Broadcast

**Coloured Vinyl Limited Edition 250 units worldwide**



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Reproduction Event Program

In 1982, The Police were at the height of their fame, touring in support of their massively successful album *Ghost in the Machine*. Their stop in Gateshead, part of the UK leg of the tour, showcased the band's explosive energy and tight musicianship. Performing at the Gateshead International Stadium (then known as the Gateshead Bowl), the trio—Sting, Andy Summers, and Stewart Copeland—delivered a hit-packed set that included fan favourites like "Roxanne," "Message in a Bottle," and "Every Little Thing She Does Is Magic." The open-air venue provided a vibrant atmosphere, with thousands of fans singing along to the band's distinctive blend of rock, reggae, and new wave.

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

The Gateshead concert highlighted The Police's ability to translate their studio precision into a dynamic live experience. Sting's charismatic stage presence and soaring vocals were complemented by Summers' inventive guitar work and Copeland's frenetic, jazz-inflected drumming. The setlist also featured deeper cuts from *Ghost in the Machine*, such as "Spirits in the Material World" and "Invisible Sun," which resonated with the politically charged undertones of the era. The band's chemistry was undeniable, and their performance demonstrated why they were one of the biggest acts in the world at the time.

The 1982 Gateshead show remains a memorable moment in The Police's touring history, supported by an upcoming band called U2 (whatever became of them?), this broadcast captures the band on Stings home turf, playing a truly stunning gig, just before they reached even greater heights with 1983's *Synchronicity*.

Though the group would disband by 1986, their early '80s concerts were legendary for their intensity and musicianship. For fans in attendance, the Gateshead performance was a testament to The Police's ability to merge pop sensibilities with sophisticated artistry, leaving a lasting impression on all who witnessed it.

Spread out over three vinyl discs, for the best possible sonic results and making sure every second of the broadcast is captured on this heavyweight vinyl edition, complete with a reproduction event program.

Now, thanks to this release, the fans who attended this show can relive that night in 1982, and the fans who didn't can wish they did !!

The first 250 units of the vinyl are coloured. Sold on a first-come, first-served basis.

## **Track Listing**

### **Side One**

Message In A Bottle  
Every little thing She Does Is Magic  
Walking On The Moon

### **Side Two**

Spirits In The Material World  
Hungry For You  
When The World Is Running Down

### **Side Three**

Beds Too Big Without You  
Do Do Da Da Doo Doo Da Da  
Demolition Man

### **Side Four**

Shadows In The Rain  
Driven To Tears  
Bring On The Night

### **Side Five**

One World  
Invisible Sun  
Roxanne

### **Side Six**

Don't Stand So Close To Me  
Can't Stand Losing You  
So Lonely

[The Police - The Complete Gateshead 1982 Broadcast - Bespoke Editions](#)

# GONZO MULTIMEDIA Eclectic & Unique! THE LABEL FOR CONNOISSEURS

## Pink Floyd - The Wall - Mega Deluxe Edition

Limited to 100 copies



Limited to 100 x Boxes#

### Each box contains:

- An original film cell. A 43-minute CD interview with Roger Waters, where he talks both about the album and the film
- A DVD of the film
- Reproduction:
- Lobby Cards
- Press Photos
- Press Packs
- Japanese Film program
- Numbered Certificate Film Poster

All you could ever need and more.

Just in case you don't know about this legendary film, here is some background information...

Pink Floyd – The Wall, directed by Alan Parker and based on the iconic 1979 album by Pink Floyd, is a visually stunning and psychologically intense film that explores themes of isolation, trauma, and self-destruction.

The movie follows the fractured psyche of Pink, a rock star whose life unravels as he confronts the emotional barriers he's built since childhood. Through a series of surreal, nonlinear sequences, the film delves into Pink's troubled past—including the loss of

his father in World War II, an overbearing mother, and an oppressive school system—all of which contribute to his descent into madness.

The narrative is driven by Pink Floyd's music, with songs like "Another Brick in the Wall," "Comfortably Numb," and "Hey You" underscoring the protagonist's alienation and despair.

The film's striking animation sequences, created by Gerald Scarfe, are among its most memorable elements, blending grotesque, nightmarish imagery with political and social commentary. Scenes like the marching hammers and the flower transformation sequence amplify the film's themes of fascism, conformity, and personal disintegration.

The live-action segments, starring Bob Geldof as Pink, are equally powerful, portraying his drug-fueled breakdown and eventual self-imprisonment behind a mental "wall." The movie's visual style is both avant-garde and deeply symbolic, using metaphors of war, authority, and decay to mirror Pink's internal chaos.

Unlike traditional musicals, *The Wall* does not feature characters breaking into song as part of a narrative—instead, the music serves as the film's backbone, with the lyrics and instrumentals guiding the story's emotional and psychological progression. Roger Waters, Pink Floyd's primary creative force, wrote the screenplay, ensuring the film stayed true to the album's dark, introspective tone. The result is a deeply personal yet universally resonant work that critiques societal structures while exploring the cost of unchecked trauma. The film's ambiguous ending—whether Pink tears down his wall or remains trapped—leaves viewers with haunting questions about redemption and self-awareness.

Decades after its release, *The Wall* remains a cult classic, celebrated for its bold artistic vision and unflinching exploration of mental anguish. Its influence can be seen in music videos, alternative cinema, and even political protests, as its imagery and themes continue

to resonate. While not a conventional crowd-pleaser, the film's raw emotion, innovative storytelling, and unforgettable soundtrack have cemented its place as one of the most ambitious and enduring works in rock cinema.

For fans of Pink Floyd, it's an essential companion to the album.

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**LAST FEW COPIES...**

## George Harrison Wonderwall

(Everything but the kitchen sink  
version)



This little known album from 1968 was actually almost the first official solo album by a Beatle. It was the first LP to be released on the band's Apple records, and it is totally unjustly overlooked. I say almost, because of the soundtrack to the film of the Family Way (1966) which was credited to Paul McCartney and George Martin, although McCartney did little apart from hum the main two themes to Martin for him to write down, score, arrange, and have recorded.

After years of insanely hard work, when the 1966 world tour was completed, and the band – especially George – had decided that they would do no more, the band took the rest of the year off and concentrated on solo projects. John went to Spain where he made a movie called How I won the War, and George flew to India, took sitar lessons and started to compose the music which could appear on this album.

The album features such notables as classical pianist and orchestral arranger John Barham, while other contributors include Indian classical musicians Aashish Khan, Shivkumar Sharma, Shankar Ghosh and Mahapurush Misra. The Western music features contributions from Tony Ashton and his band the Remo Four, as well as guest appearances by Eric Clapton and Ringo Starr.

It is the soundtrack to the film of the same name telling the story of the reclusive, eccentric scientist Oscar Collins (Jack MacGowran) who has two next-door neighbours: a pop photographer and his girlfriend/model Penny Lane (Jane Birkin). Discovering a beam of light streaming through a hole in the wall between them, Collins follows the light and spots Penny modelling for a photo shoot. He begins to make more holes as days go by and becomes a Peeping Tom as they do more photo sessions. Oscar gradually becomes infatuated with the girl, and feels a part of the couple's lives, even forsaking work to observe them. When they quarrel and the couple splits, Penny takes an overdose of pills and passes out, but Oscar comes to her rescue.

The DVD is all-new print has been the subject of an extensive hi-definition restoration by the Pinewood Studios film restoration team.

This release features the original theatrical version and the more recent re-edited director's cut that features music from the original Wonderwall session that was never included in the original theatrical release.

### DVD BONUS FEATURES:

- Reflections on Love (14 mins) - 1966 short film directed by Joe Massot:
- Publicity Gallery:
- Publicity Text: The Art Of Marijke:
- Eric Clapton skiing:
- John Lennon Poem:

- The Remo Four Music Video:
- Theatrical Trailer:
- An Outtake: Collector's Booklet - The Story Of Wonderwall:
- Subtitles

Both the film and the album will repay your investigation. Go for it.

Box set contains

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## Mike Oldfield & David Bedford - Orchestral Hergest Ridge LP

featuring; Steve Hillage



To commemorate the 50th Anniversary of the studio album. The long-awaited issue of the FULL broadcast of the Orchestral Hergest Ridge is finally available on CD with specially commissioned artwork spread out over a tri-fold cover.

Taken from the sleeve notes

"Richard Branson's initial idea for the orchestral versions of Mike Oldfield's first two albums may have been encouraged by the fact that David Bedford had just recorded his own orchestral album for Virgin Records, Star's End, performed by the Royal Philharmonic Orchestra (RPO), and with Mike himself playing guitar. This had been recorded in Barking Town Hall (a venue used frequently as a studio for orchestral recordings).

Still, well before the end of the summer of 1974, the scores for The Orchestral Tubular Bells were already completed, and everything necessary for its recording had been arranged. Barking Town Hall was once more to be the recording venue, and the RPO was again chosen as the orchestra for the album."

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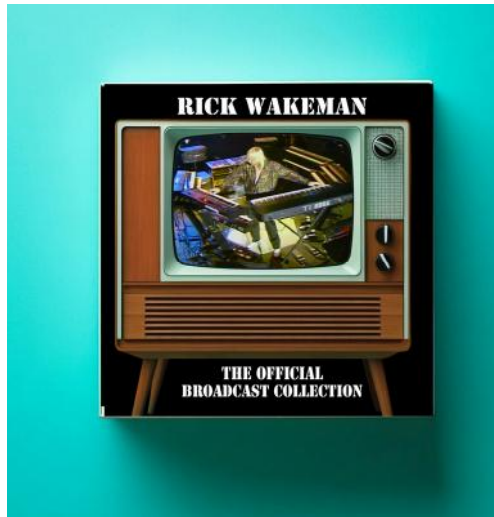


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A1 Intro / Firebird Suite A2 Yours Is No Disgrace  
B1 Rhythm Of Love B2 Shock To The System B3 Heart Of The Sunrise  
C1 Clap / Mood For A Day C2 Make It Easy / Owner Of A Lonely Heart C3 And You And I  
D1 Drum Duet D2 Tony Kaye Solo D3 Changes  
D4 I've Seen All Good People  
E1 Solly's Beard E2 Saving My Heart For You  
E3 Whitefish / Amazing Grace  
F1 Lift Me Up F2 Rick Wakeman Solo  
G1 Awaken  
H1 Roundabout H2 Gimme Some Lovin'  
H3 Yours Is No Disgrace (Rehearsal)

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Rick Wakeman's Official Broadcast Collection is a remarkable anthology that captures the virtuosity and creativity of one of progressive rock's most iconic keyboardists. This collection features a curated selection of live performances and broadcasts spanning Wakeman's illustrious career, showcasing his unparalleled skill on the piano, synthesizers, and other keyboards. From his early days with Yes to his solo projects, these live recordings highlight his ability to blend classical influences with rock innovation, creating a unique and timeless sound.

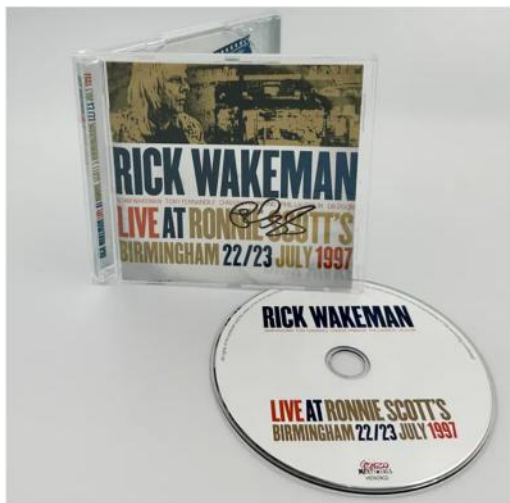
Fans are treated to a mix of well-known pieces and rare performances, offering an extremely comprehensive look at Wakeman's evolution as an artist. Each track reflects his flair for dramatic storytelling through music, often accompanied by elaborate arrangements and intricate solos.

This 15-disc set a mixture of TV and Radio broadcasts captures his mind-blowing talent, his engaging stage presence and humor, which have endeared him to audiences worldwide for decade.

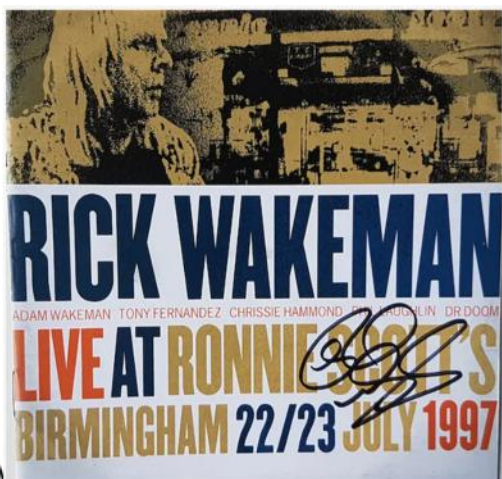
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## The Burning Box Set (second edition)



By popular demand, a second edition is now being manufactured. It will contain:





- CD DVD/BluRay
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- Repro Japanese Press Pack
- A3 Repro poster
- 10" x 8" Charisma Press Photo of Rick
- 4 x A5 repro press photos

Rick Wakeman's grandiose early recordings, with full orchestrations, clearly brought him to the attention of film producers over the years. This has resulted in a number of inter-

esting soundtrack albums, both for cinema and TV. "The Burning", a Bob and Harvey Weinstein produced shock horror movie from 1981, was Rick's second soundtrack album, recorded in Queens, New York at The Workshoppe Recording studio, primarily with the musical director Alan Brewer on guitar, studio owner and engineer Kevin Kelly on bass and New York drummer Mike Braun.

The soundtrack for the album was a combination of Rick's own compositions and recordings, with additional contributions from Alan Brewer (credited as Alan Brawer) and Alan's wife at that time, Anna Pepper.



**Track Listing**

- 1 Theme From The Burning
- 2 The Chase Continues
- 3 Variations on the Fire
- 4 Shear Terror and More
- 5 The Burning (End Title Theme)
  - 6 Campfire Story
  - 7 The Fire 8 Doin It
- 9 Devil's Creek Breakdown
  - 10 The Chase
  - 11 Shear Terror

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actions



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Gonzo #23 The Michael Des B...

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Yer original Gonzo Weekly shirt

actions



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

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



## **From danger to safety...**

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

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

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

**One more thing....**

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

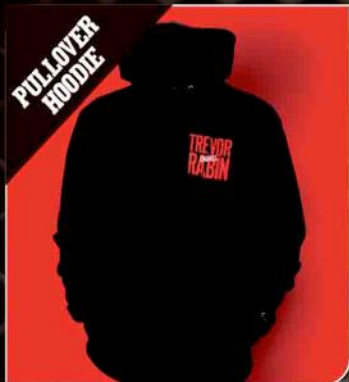
**Jonathan & Brad**



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Saving Animals | Enriching People

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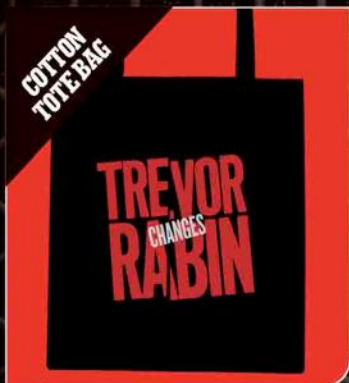
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## Official Merchandise

Thank you again to Malcolm Paul and those jolly nice people at International Times for their permission to reprint this fascinating article...

## Liverpool poet talks Merseybeat, the Beats and more

**Malcolm Paul**

WE HAVE taken a definite interest in the Liverpool Poets with Rock and the Beat Generation carrying a review

of a Roger McGough live show in 2021 and a special tribute to Adrian Henri's wonderful poem 'Me' the following year.

Both writers displayed interesting musical allegiances. McGough moved from page to stage when the Scaffold, the comic cabaret group he co-formed, enjoyed Top 40 success. Henri formed the Liverpool Scene and then GRIMMS, bands which interwove rock, blues and jazz with the spoken word.

Alongside their younger collaborator Brian Patten, the trio were fêted from

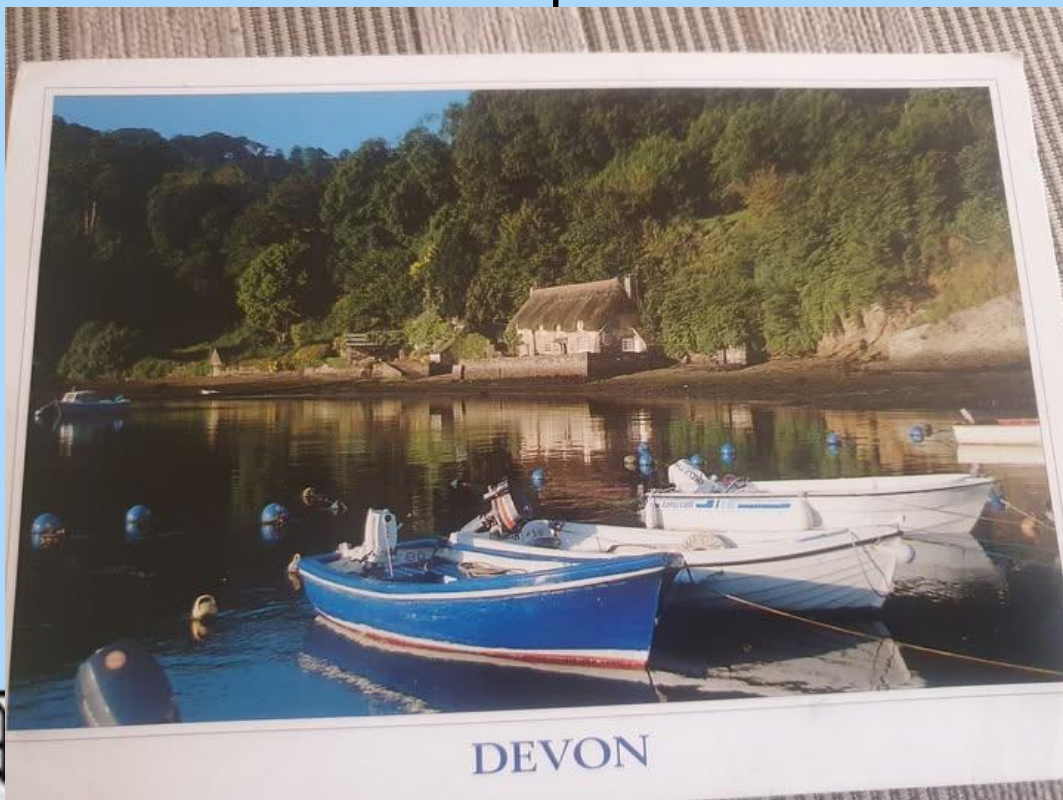


The Liverpool Poets... Brian Patten, Adrian Henri and Roger McGough with River Mersey in view



the early 1960s, initially in their home city of Liverpool and then much more widely when, in 1967, the famed

Penguin Modern Poets series released a volume entitled The Mersey Sound projecting their verse



work to a much wider public. It became the biggest-selling UK poetry anthology of all time.

Patten's relationship with the musical world was more ambivalent though he did participate at times with GRIMMS and some other ensembles. Departing the intense urban noisecape of Liverpool in the same year as *The Mersey Sound* was published when he was only 21, his main focus for 50 years and more has been his poetry, with close to 30 collections for both adults and children published to date.

R&BG was keen to explore the impact of music on Patten's life and work but, in an exclusive interview with contributor MALCOLM PAUL, the poet shared his thoughts on that and many matters besides: the Beats and other poetic influences, the Merseybeat explosion, the Cavern and initially, another passion in his life, gardening...

**Sorry, Brian, for not getting back sooner. The main reason: I had necessary garden tasks to complete and I think I have more chance of winning a Nobel Prize for Physics than ever being an accomplished gardener!**

Hello Malcolm. Even if you don't do gardens you are obviously a good bloke so here goes: some responses to your questions...

Thoughts on gardening first. I had a poet's garden in an earlier place I lived. Bits of cuttings and seeds I could bring on. Plumbago from

Robert Graves' garden, poppies from the garden of the house William Wordsworth had in the Lake District, geraniums from Lorca's museum on the edge of Granada and so on.

**So Brian, when did you first come into contact with the Beats? Was this with Roger McGough, Adrian Henri, Liverpool in the Sixties and all that, the Beatle era and Allen Ginsberg declaring that 'Liverpool was the centre of the consciousness of the human universe'?**

No, I got hold of a copy of Ginsberg's 'Howl' a few months before I met Roger and Adrian. We, like many poets, were enthused by Allan Ginsberg, Gregory Corso and Lawrence Ferlinghetti, Robert Creeley, etc., and, over time, met and read with them.

But our influences were other people: the likes of Prévert, Rimbaud, ee cummings, the French surrealist poets and Lorca. For me, at 15 and 16 years old, Rimbaud especially. He was outside it all. Incidentally, Allen saying 'Liverpool was the centre of the consciousness of the human universe' was nothing new. He probably said the same thing about Milwaukee.

**When did you first meet the others, Roger and Adrian? What were they doing artistically?**

I met Adrian and Roger when I was 15. I'd been out of school a few weeks and was already writing poetry. At the time Adrian didn't

consider himself a poet. He was first and foremost a painter. I love his work.

**Any particular stand out memory of the Beats?**

Mysticism, jazz, etc. were not on my radar, though of course the Beats were liberating personally. First reading 'Howl' took my breath away, such rawness.

**Did you think poetry was being communicated in a different way back then? Perhaps with a bit of help from the radical immediacy and simpler writing approach of the Beats?**

I would say that our language was common speech and our audience in the early days were not really students, but the working young. They would come to our gigs one night and go to the Cavern the next. We even did occasional gigs at the Cavern ourselves.

**Can you talk a bit about your experience with music at the time you were in Liverpool.. in the days of the Cavern and attempts to weld music and the spoken word together? Do think it was a successful experiment?**

Bob Wooler, DJ at the Cavern, tried to get me to record poetry and music – he even got a group of musicians together and managed to record a few things when the place was empty. But my heart wasn't in it. I felt something of a dickhead standing in front of these musicians mouthing away. I was young, and poetry was my

passion.

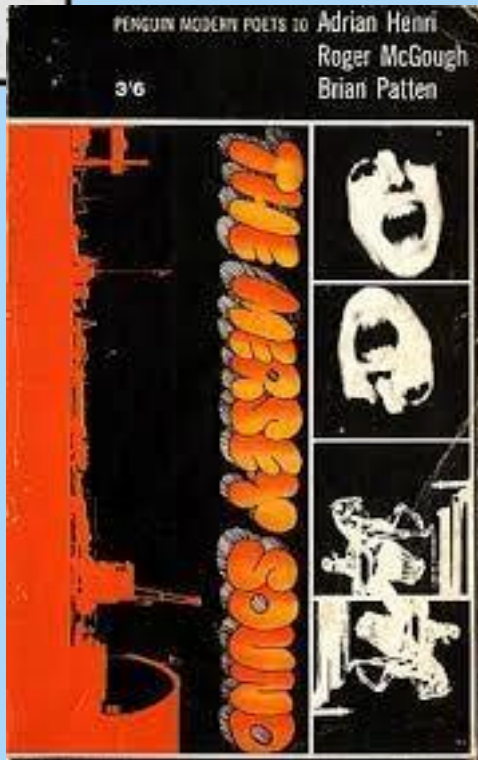
**Could you talk a bit about other musical projects you were involved in and some of the people you enjoyed working with...**

I did a few things later with special friends, mostly Andy Roberts and the very much missed Neil Innes, but overall the music I've found is in the words. I felt the poems did not need embellishments. Not that I didn't love the music.

As a 15, 16, 17 year old in Liverpool my favourite groups were the Clayton Squares and the Roadrunners, and I was happy standing at the back of the venue soaking up that musical energy – it was glorious, not just the music but the atmosphere, being there in the moment, , the communality of it.

**What about the magazine you published?**

That was my little mag Underdog – it published many of the poems by the three of us that ended up some years later in The Mersey Sound. New work by Allen and Adrian Mitchell also figured in later editions. I also wrote occasional new pieces for a short-lived magazine that was a little like Liverpool's main music paper Mersey Beat and was called Combo. I was 21 when Penguin Books published The Mersey Sound. I decided to leave Liverpool the same year, before I drowned in the media onslaught.



**Pictured above: The original edition of The Mersey Sound from 1967**

**What happened next? Any memories you would like to share?**

I wanted to go off and write in peace and ended up in Winchester. There was a great calmness about the place. I shared a house for a while with Brian Eno, who was at art college.

In the 1980s I was over in Deià in Spain and often stayed with Kevin Ayers in his huge casa. Downstairs the kitchen was always in shadows and upstairs the bedrooms were empty but for mattresses on the floor. Also I made various sideways contributions to some of his later songs.

We would sit up late at night in the courtyard swapping ideas and lines. He loved a line of mine in a poem I wrote while staying with him called 'The Ambush'. The line was 'Falling heavenward' and his last album was Falling Upwards. I think what we had in common was best expressed in his song 'Am I Really Marcel'.

**Any particular tracks that you would to highlight where you have had poems performed to music, maybe a few you can mention?**

Cleo Laine sang a poem of mine on an LP she made with John Williams. I also made the LP Vanishing Trick, on one side of which was me reading my poems and on the other people singing my lyrics/poems.

Mike Westbrook wrote music for a poem called 'Embroidered Butterflies' which was sung by Linda Thompson, with Richard Thompson on guitar and John Taylor on electric piano.

A poem of mine 'Sometimes It Happens' was also sung by Linda Thompson, which she particularly loved and featured prominently on her own compilations, Dreams Fly Away and Give Me A Sad Song.

Others were 'You Missed the Sunflowers at their Height', with music by Andy Roberts, sung by Linda with Andy Roberts on guitar, Neil Innes on piano & organ, Dave Richards on bass and drummer Gerry Conway.

**Music has clearly been a muse for you both as a listener and a participant.**

**May I just ask a few more questions about, say, jazz? The Beats loved bebop. Did you listen to jazz, especially bebop?**

No. Adrian Henri was into jazz. I much preferred the Stones to the Beatles in the very early days..

**You never struck me as a person or poet who wanted to be in anyone's group despite possible common interests.**

That's true enough. But the label 'Liverpool Poets' stuck to the three of us and, only later on in life, did I think how useful some labels can be.

Without them you don't know what's in the can.

**You came across to me as being relentless in looking for new ways forward. The poems improved with age?**

I met Roger and Adrian when I was 15 and had been writing for two years by then. I do think each of my books have improved. The first contained some juvenilia, as did the second. But I guess I was lucky in that some of those early poems still seem relevant.

**Still perfecting your craft?**

I'm still writing and am putting together a new collection of poetry, and a memoir. But I do not write poetry in order to publish them in a



book. That is secondary. Years ago I moved to Devon, and grew less and less involved in the scene.

**Do you feel you have found peace now?**

Not a peace no, it's something else.

**I personally see it in your recent work...a calmness. How important did rebellion, ideas of anti-establishment, influence your life and work as it did the Beats?**

Every generation rebels against the one before. It is necessary. One only hopes our best poems survive. The literary critics of the time hated us when we first published. Their reviews were littered with poison. 'The three legged pantomime horse', one said. 'They write for the great unwashed', said another. And on and on.

**Do you still think there is a role for a counterculture in our modern society, the challenges different but just as great? And do you look back and think how lucky you were to have been at the centre of a cultural earthquake and seismic change that opened the door for poets like me and thousands of others. made poetry something the ordinary working**

**class man and women could be part of together?**

Yep.

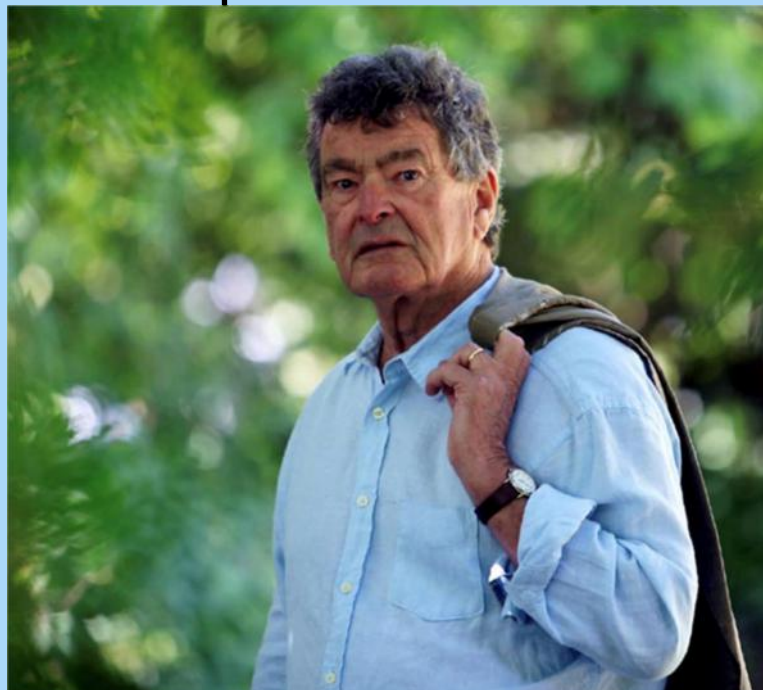
**Thank you Brian for your time and sharing so many memories. I hope the information you provided will be a source of future research....**

It's been a pleasure sharing, Malcolm.

See also: "Me 2" by Simon Warner', October 15th, 2022; "Me" by Adrian Henri', October 15th, 2022; and 'Live review #1: Roger McGough', October 23rd, 2021

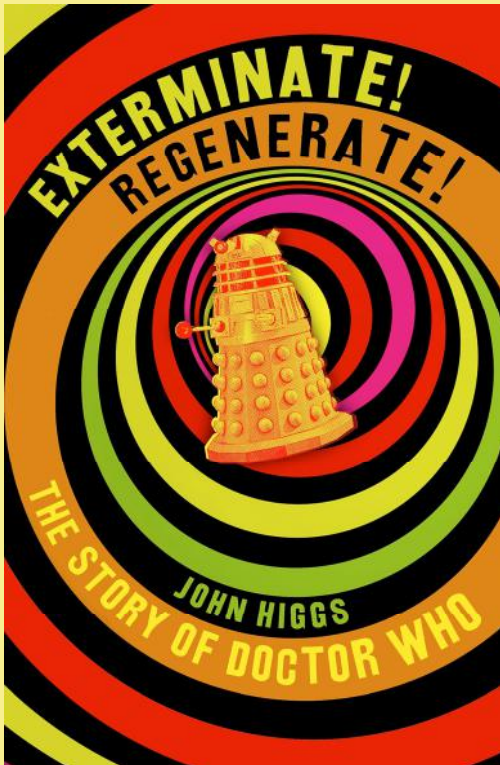
MALCOLM PAUL

With thanks to Simon Warner  
Originally Published in <https://simonwarner.substack.com>





c.j.stone



## Who Vs. The Whovians

***Exterminate/Regenerate: The Story of Doctor Who* by John Higgs.**

John Higgs is my favorite contemporary author. Each new work is like a revelation. I've reviewed a number of his books in Splice Today: [here](#), [here](#), [here](#) and [here](#). I'd recommend any of them. You'll see by

the subject matter the extraordinary range of his interests, from Watling Street to William Blake; from the KLF to the Beatles. He's at his best when writing about British popular culture and history from his own unique perspective.

His new book, *Exterminate/Regenerate: The Story of Doctor Who* is, as its title makes clear, the story of the long-running BBC TV series. It's had a major effect on the imaginations of British schoolchildren since it was first broadcast on November 23rd 1963. That includes me. Watching the title sequence had a profound impact. Nothing like it had been seen on British television. It had an arresting theme tune, groovy and at the same time avant-garde. It was purportedly the first piece of electronic music to be used in a title sequence on television. It's gone on to influence generations of musicians, including Aphex Twin, the Chemical Brothers and Paul Hartnoll of Orbital, all of whom cite it as the beginning of their interest in electronic music.

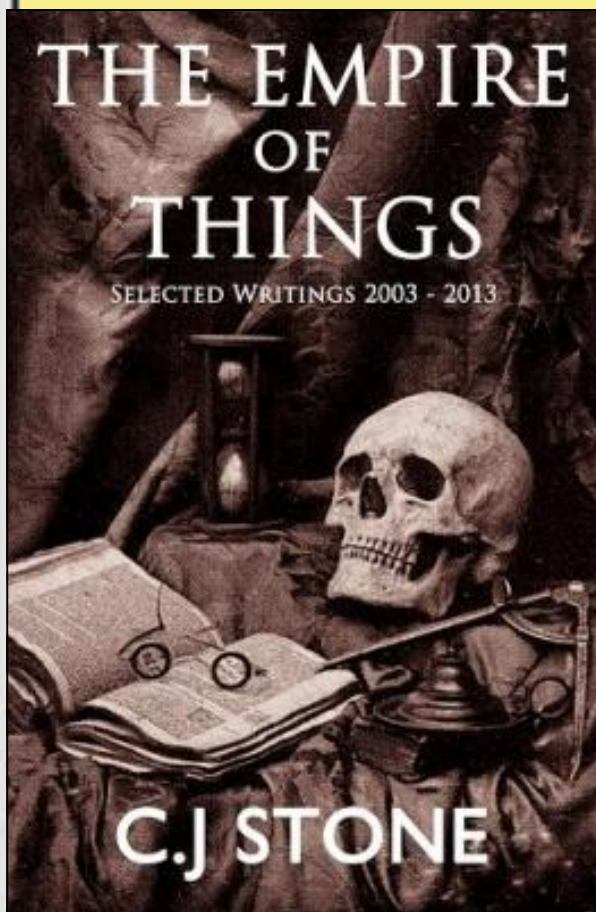
This wasn't the only first for Doctor Who. The producer was Verity Lambert, the BBC drama department's first female producer, and the serial was directed by Waris Hussein, the BBC's first Asian director. Both

were young, in their 20s. The program was conceived by Sydney Newman, a Canadian producer, recently hired from a rival commercial station. As such Doctor Who was created by outsiders, for outsiders, and it has continued to appeal to outsiders ever since. It's the longest running science fiction series ever to appear on TV.

I remember that first program clearly. I was 10, and it had a mysterious effect on me. The Doctor back then was nothing like the cheery trickster we see today. He was sinister and threatening, emerging like a shadow from his police box in the middle of a junk yard, and then kidnapping the two teachers who'd followed his granddaughter home. They enter the box only to discover that it's larger on the inside than the outside, and is some sort of a futuristic time machine. Higgs compares this to the portals to

other worlds that often appear in folk tales and myths. Both the Doctor and his granddaughter turn out to be aliens. They're all then transported back to the stone age, which is where most of the action takes place.

I was also a witness when the Daleks first appeared on our screens. These are The Doctor's most famous enemies, which Higgs refers to as "space Nazis". They were thrillingly scary. This was in the second serial, broadcast in seven weekly parts from December 1963 to February 1964. There's a wonderful scene in *An Adventure in Space and Time*, a biographical feature about the first Doctor Who, William Hartnell, written by Mark Gatiss. Verity Lambert catches a bus after the episode had aired, to see all the kids strutting about, putting on Dalek voices. This is when she knows she has a hit on



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her hands. I can verify that. I was one of those children. I still remember the excitement in the playground as all us kids chanted “I am a Dalek! Exterminate! Exterminate!” waving our hands in front of our chests, or falling to the ground, writhing in agony, in imitation of the victims. It’s something you never forget.

This is what makes Higgs’ book so compelling. He’s taken a fictional character, a person who never existed, and written a biography of him, as if he was a real human being. We have the entire history of the program, from its first conception to its latest manifestation, Doctor by Doctor, over its entire 62-year history. This is an adventure in itself, involving many

plot twists and reversals, with subplots and love stories, at least as exciting as any of the individual series in its long and varied career.

You may know the program comes in two distinct parts: the classical era, from 1963 to 1989, featuring seven different Doctors, after which the show was cancelled—returning for one night only, in 1996, starring Paul McGann in a TV movie—and then a revived era, from 2005 to the present, featuring several more. In the second half of the book, dealing with the revived series, Higgs discusses the actor David Tennant’s reasons for wanting to take on the role. “I saw Jon Pertwee turning into

Tom Baker,” he recalls. “I remember that experience prompting a conversation with my parents about what actors are and what they do and that was very much the beginning of my decision to do that as a career.” He was three years old.

The program showrunner, who recruited Tennant for the part, was Russell T Davies. It’s Davies’ genius that’s behind the success of the second run of the series. Davies was also influenced by watching the Doctor regenerate as a child. (This is one of the features of the program. The Doctors are regularly dying off and turning into someone else.) He says his first clear memory was of seeing William Hartnell fall to the floor and turning into Patrick Troughton.

“Doctor Who made me a writer,” he says. “I used to make up Doctor Who stories. I used to walk home from school burning with them.”

Between them, Davies and Tennant have inspired a new generation of young people to want to take part in the Doctor Who legacy.

Higgs is an amusing and insightful writer, full of witty observations about his subject. He suggests that the program’s longevity may be due to something that biologists refer to as niche construction. This is the way that a biological entity will alter its environment to secure its long-term survival. As Higgs puts it: “By existing in and engaging with that landscape, it alters it in a way that is hopefully beneficial.” And he compares this to the long-term survival of Doctor Who: “no longer a set of



stories reliant on the prior existence of writers and other creative professionals to keep going. It was a set of stories that created the writers and other professionals who would keep it alive.”

There’s then a discussion about what constitutes life. “It generally involves moving, changing, reacting and consuming, which are all things that Doctor Who does. There is a presumption, however, that to be classed as a living thing it is necessary to physically exist. For this reason, the claim that Doctor Who is alive strikes many as absurd. It is far less controversial to say that it behaves like a living thing, not that it is one. That position seems far more reasonable. It only becomes troubling should you attempt to work out what the difference is between something that is a living thing, and something that just acts like one.”

I haven’t followed the series since its revival. It’s one of the features of the program that everyone has their own favorite Doctor. Mine is Tom Baker. As a child I too wanted to write Doctor Who stories, so when Russell T. Davies took on that role, I was resentful, and refused to watch.

Luckily I bumped into a couple of friends in the pub before the book came out. One of them, Craig, told me that he was a fan of Doctor Who. Fans of the program refer to themselves as “Whovians” and they’re often at odds with the makers. I told him about Higgs’ book, which he was eager to read. Later we met in the pub again to discuss it.

There was a revealing misunderstanding at the start. Craig referred to “the Jodie Whittaker era” and I made the mistake of thinking that she was one of the side-kicks. The Doctor usually has a side-kick, often a teenage girl or a young woman. I was showing my inherent sexism. Jodie Whittaker was, in fact, the 13th Doctor, and the first female to play the part.

Craig told me that he’d never been more excited about a Doctor Who book than this one. (And he’s qualified to know, owning and having read hundreds of books devoted to the subject.) He said, “There’s all sorts of things going on at once. It’s bigger on the inside than on the outside.” It was like a love letter to Doctor Who, he said. “It’s about devotion and about identity and about change.”

He said that Higgs uses Doctor Who as a framing device, to show how society and people have changed. “It’s the history not only of Doctor Who, but of the BBC and of British TV culture in general.” He said that it couldn’t have happened anywhere else but the BBC, and in any other decade than the 1960s. “An era defining, unique show about a unique character, not from the pages of literature, but created first for the exciting, still relatively young medium of television. A revolutionary, escapist program, with all that post war hope of future change and advancement, yet exploiting so much of the fear and horror of the war years. A defining show in a defining era, on the edge of new discoveries;

the space race, science, and the ‘white heat’ of technology, Doctor Who would go on to define many eras. Much like time travel itself, always of its time, but timeless,” he said.

He then told me about his own relationship to the series. His first Doctor was Peter Davison. “As beige as his costume,” he joked. He went on to say that, in truth, choosing a favorite Doctor is a bit like choosing what to eat. “It depends what mood you’re in. And why limit yourself when there’s so much on offer?”

Craig’s a wheelchair user. During the so-called “Wilderness Years,” when the program was cancelled, he kept himself going by sending his mum out with a shopping list for her to scour the second-hand shops. He had several friends who also helped feed the beast, including a postman friend and an indulgent uncle. He subscribed to Doctor Who Monthly—the longest running TV tie-in mag in history (yet another Doctor Who first). There were also books, audio books, videos, CDs and fledgling dial-up websites, complete with flash animation cartoons, to help keep the flame alive. He never lost hope that one day the TARDIS would fly back into peoples’ living rooms and hearts once again.

He said that when he was a child, his mum would stick on a video, and he’d be happy for an hour or two while she went out. I was intrigued by this. It occurred to me that there’s nothing more expansive in its scope than Doctor Who. It must’ve been liberating for a person of limited mo-

bility to allow his imagination to roam free, with all time and all space to play around in.

It was Craig who suggested that the program appeals primarily to outsiders—gay people, disabled people, trans people and to the neurodivergent, as well as to rebels and artists and children everywhere. Children are perpetual outsiders in the adult world.

The Doctor’s the ultimate outsider, an alien being from another planet, but he (and occasionally she) always wins in the end. He’s also a fighter for justice and on the side of oppressed people everywhere. Perhaps this is what explains the appeal.



**First appeared:**

[https://www.splicetoday.com/pop-culture/who-vs-the-whovians?fbclid=IwY2xjawMO\\_xZleHRuA2FbQIxMQABHq4mLI5WIFWmX12BJ1cj9fTTv3P8L1YKjvxCl00G7LBwZPp1Ff-hejS2JmQX\\_aem\\_43sJEsoYEhB178VvLgM5PQ](https://www.splicetoday.com/pop-culture/who-vs-the-whovians?fbclid=IwY2xjawMO_xZleHRuA2FbQIxMQABHq4mLI5WIFWmX12BJ1cj9fTTv3P8L1YKjvxCl00G7LBwZPp1Ff-hejS2JmQX_aem_43sJEsoYEhB178VvLgM5PQ)



## Penguin Café Live

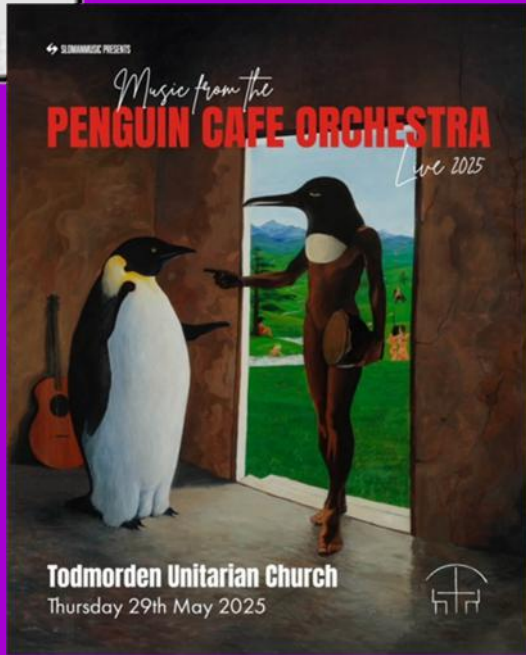
## Perpetuum Mobile by Simon Jeffes:

<https://www.youtube.com/watch?v=96wFECBRCSl>

*Alan Dearling* reflects on the opportunity to witness a concert on the current 2025 tour which sees Penguin Café bringing the music of the legendary Penguin Café Orchestra back to life. Penguin Café, on this occasion was a seven-piece, under the direction of Arthur Jeffes, son of Penguin Café Orchestra founder, Simon Jeffes. They performed at the packed Unitarian Church in Todmorden. Spell-binding. Intricate patterns of musical light and shade. Loops of sound - a mix of folk and classical minimalism. Something special for those who were present. I saw the original Orchestra in Bristol in the early 1980s. Penguin Café are a little more restrained, but musically and artistically just as powerful, and the music of Simon Jeffes is a thing of beauty. Well done to Andy Sloman for organising the concert.

The concert featured many PCO

alan dearling



favourites from the original six original Penguin Café Orchestra albums, which have recently been re-released on vinyl for the first time

since their initial pressings, courtesy of [INTEGRAL]/Universal Music Recordings.

I would place the Penguin Café music into a similar musical ‘bag’ as the work of Michael Nyman, Philip Glass, Steve Reich, Alexandre Desplat and some of Brian Eno’s output. It’s extremely filmic. Repetition, melodies, lots of musical hooks. Almost contagious in its ability to engage and cast a spell.

Here are some snippets from **Wikipedia** about the PCO, their music, and the legacy. And, it’s a musical beacon which the current Penguin Café under the direction of Arthur Jeffes is still nurturing and allowing to burn brightly and with intensity.

*“The Penguin Cafe Orchestra (PCO)*



*was an avant-pop band led by English guitarist Simon Jeffes. Co-founded with cellist Helen Liebmann, the band toured extensively during the 1980s and 1990s. The band's sound is not easily categorized, having elements of exuberant folk music and a minimalist aesthetic... The group recorded and performed for 24 years until Jeffes died of an inoperable brain tumour in 1997.*

*In 2009, Jeffes' son Arthur founded a successor band simply called Penguin Café. Although it includes no original PCO members, the band features many PCO pieces in its live repertoire, and records and performs new music written by Arthur."*

Even if you haven't ever heard of

Penguin Café, you are likely to recognise as least a couple of their compositions. Again from Wikipedia, here are snippets from the descriptions of the PCO tracks:

***“Telephone and Rubber Band***

*The Penguin Café Orchestra's most famous piece may be 'Telephone and Rubber Band', which is based around a tape loop of a UK telephone ring tone intersected with an engaged tone, accompanied by the twanging of a rubber band. (He recorded it on an answering machine). It is featured on the soundtracks of Nadia Tass's film comedy 'Malcolm' (1986) and Oliver Stone's film 'Talk Radio' (1988), and in a long-running advertising campaign for the telecoms company One2One (now EE). The 1996 single*



*'In the Meantime' by New York City-based English rockers Spacehog featured a tweaked and detuned sample of 'Telephone and Rubber Band'. It was also the trademark song of Caloi en su tinta, an Argentinean TV show about artistic animation.*

**Music for a Found Harmonium** has

often been described as 'an enchantment'.

It was written by Simon Jeffes utilising a harmonium he had found in a back street in Kyoto, when he was staying there in the summer of 1982, soon after the ensemble's first tour of Japan. He wrote it after





installing the found harmonium in a friend's house in one of the many beautiful parts at the edge of the city.

'Music for a Found Harmonium' was also used in the trailer for, and over the end credits of, the 1988 John Hughes movie 'She's Having a Baby'. In the credits, many film actors and celebrities of the time invent their favourite name for an imagined child. 'Music for a Found Harmonium' gained further massive exposure when it was released on the first Café del Mar volume in 1994.

A number of pieces including 'Numbers 1-4', 'Perpetuum Mobile' and 'Music for A Found Harmonium' were included on the soundtrack of the Channel 4 documentary series, 'Road Dreams'. Quite significant musical track record!

# KEV'S WORLD



## **QUASAR LIVE AT THE HEATHERY BAR INDEPENDENT**

In 1984 Quasar performed at The Heathery Bar in Wishaw, with the tapes later being restored and enhanced, being released as this live album in 2016. At the time the line-up was Susan Robinson (vocals), Cyrus Khajavi (guitar), Dillon Tonkin (keyboards), Tony Peart (drums) and Keith Turner (bass, 12-String) with the set comprising most of the debut album, along with two songs which later changed names but were both on the follow-up release, 'The Loreli'. This set contains 9 songs, but it is possible that four of these are also available on 'Quasar Live 1984

-1990', given that set contains four songs by this line-up recorded in 1984, with the others coming from the 1990 line-up (all of which I think are now available on 'Live At The Noorderlight').

The sound quality is a bit ropey at times, more like a good bootleg as opposed to a full live recording, but it certainly allows us to hear just how good this band was. Sue had already cut her teeth with Solstice, and at this time was one of the few female singers in prog, and this recording has her very much at home in the live environment, and allows us to hear just what a great singer she was. Given the way Solstice has been totally resurrected and reborn in recent years one can only wonder if Keith will create yet another version of Quasar, as if it had not been for the significant line-up changes and challenges there is no doubt in my mind that this band would have achieved far more than that they did. They deserved so much more and this recording is certainly worthy of discovering.



**QUASAR  
LIVE AT THE NOORDERLIGHT  
INDEPENDENT**

In 1990, Quasar were touring on the basis of their second album, *The Loreli*, which had been released the previous year. The line-up at the time was Tracy Hitchings (vocals, keyboards), Toshi Tsuchiya (guitar, keyboards), Dave Wagstaffe (drums) and Keith Turner (bass, 12-string) and this recording finds them at The Noorderlicht in front of a very keen audience. This line-up would not last much longer with Dave joining ex-Quasar members Steve Leigh and Uwe D’Rose in the new band, Landmarq, and Tracy recording a solo album and working with Clive Nolan. Keith has continued to keep Quasar going with different musicians, both in the UK and America, and I can only hope there will be more new music soon as this is a delight.

Tracy is probably one of the finest British female singers to never truly make the big time, although she was certainly highly regarded within the progressive scene and worked with Clive Nolan for years until she moved to Australia. It was there that we got back in touch again, nearly 30 years on from when we first came across each other, and had lots of laughs together. Her death way too young impacted me a lot, so do I think this is a great release as it features rare live recordings of Tracy in her prime, and she was my friend, or is it genuinely that good?

Here we get all five tracks from the most recent album, two from the debut, plus

“White Feathers” which would not appear in a studio version until the third album in 2016. I never did get to see Quasar play live, something I truly regret as this was/is a dynamic neo prog band who have always had great material, wonderful musicians and superb singers. Over the years they have had both female and male vocalists, but due to the quality of the music and songs, they can be sung by either and while this line-up was arguably hampered by not having a separate keyboard player and guitarist (Tracy was not truly what one could call a keyboard player, with Clive famously refusing to let her play live), Toshi was able to command the sound whatever he was playing. Dave is still an in-demand drummer, able to play lots of different styles, while Keith is a great bassist, fully understanding the need for different styles of attack to create emphasis, and then at the front is Tracy.

One can only wonder what would have happened if this line-up had stayed together and produced another album in short order, as this live recording is a delight from beginning to end, and something I have enjoyed immensely.



**QUASAR  
THE LORELI  
INDEPENDENT**

I first reviewed this album in 1992, three years after it was released, and then again in 2013. Now in 2025 I find myself writing about it again, but why? Although this album was re-

leased in 1989, what many people may not be aware of is that the previous year a version was released on cassette with a very different line-up, with the same track listing and order but it was called 'Forgotten Dreams'.

Keith found the original tapes, had them digitally recovered, so now we have two versions of the same album on the same release, with Keith and drummer Dave Wagstaffe being the only common members between the two, which were recorded only a year apart.

On this set we have the well-known version of 'The Loreli' first, which features Tracy Hitchings (lead vocals), Toshi Tsuchiya (guitar), Keith Turner (bass, 12-string guitar, keyboards) and Dave Wagstaffe (drums, vibes, triangle). I still remember the first time I played this album, something over 20 years ago, as I fell in love with it immediately. It was the first time I had come across Tracy, and this felt like a perfect combination of soaring prog with vocals to match. Unlike the debut, where Keith had provided all the material, this is much more of a band album although only the title song was co-written by two current members of the band. The keyboards do sound a little uncomplicated, but given that they were being played on a midi as opposed to 'proper' keyboards that probably isn't surprising. The star of the show is Tracy, and the music is designed to show her off in the best light. Here she is full of confidence and the production is spot on, allowing her to be a little 'dry' in places to really show off her quality as opposed to coating everything in reverb.

Although some of the keyboard sounds do appear little dated, since it is nearly 40 years since it was released, that really is a little picky as here is an album that neo-prog fans should investigate. Not long after the album was released and this line-up, like so many others, had disappeared. Dave joined forces with ex-Quasar members Uwe D'Rose and Steve Leigh to form Landmarq with Steve Gee (Artemis), and Tracy departed to work with Clive Nolan on his Strangers On A Train projects and others, before finally joining Landmarq herself. So Quasar were never really able to maximize the potential of a wonderful piece of work, which is nothing short of criminal. But, as I said, this five-track album has now been extended to ten, with the original demo tracks now restored to full glory. Joining Keith and Dave on this was

Nick Williams (vocals), Kevin Fitzgerald (guitar) and Steve Leigh (keyboards). Given the rhythm section is the same on both albums, and they are performing the same songs, it is not surprising that the arrangements are very similar indeed, with just some additional elements in the keyboards. Of course, what makes the largest difference between the two are the vocals of Nick Williams, who fits in very well with the material indeed. I remember Tracy telling me the songs had originally been written with a male singer in mind, but I never thought I would hear them, so 37 years on from when they were originally recorded I find myself enjoying an album I know very well indeed, but in a totally new way.

These certainly never sound like demo recordings, and I am sure the only reason this never got the full release at the time was due to the change in line-up with the band now reverting back to a female singer – it is strange how they started with a male singer, recorded the debut with a male, then brought in a female, to be replaced by a male, who in turn was replaced by a female, certainly quite unusual for any style of band. Anyone who has ever enjoyed Quasar will find this an essential release, even if they already have copies of the 'original'.



**RIVERSIDE  
LIVE ID.  
INSIDE OUT MUSIC**

Recorded on June 1st, 2024 at COS Torwar in Warsaw, 'Live ID.' completes the

'ID.Entity' album cycle with a limited edition 2CD+Blu-ray Digipak, a gatefold 3LP on 180g vinyl or as digital album, but no matter how you get this, you will be treated to 12 songs and

110 minutes of music. Right from the off the band set out their stall with the Floydian and bass-driven "#Addicted" from 2015's 'Love, Fear and the Time Machine'. Singer and bassist Mariusz Duda is always in full control, providing basslines which often form the main melody, while the only other constant, drummer Piotr Kozieradzki, keeps it tight at the back, never over playing. The role of keyboard player Michał Łapaj is often to provide curtains of sound to wrap everything within, and then we get the attack of guitarist Maciej Meller which gives us the crunch and allows the band to become very heavy when the time is right.

I have been a fan of the band ever since Artur Chachlowski gave me a copy of their debut album 20 years ago and told me this Polish outfit was going to be huge, and there is no doubt that to Western ears they have been the biggest prog band to come out of that country in the last few decades. They have a polished sound which only comes from bands full of experience and musicianship who have total faith in their own ability, and it is in the live environment where they really shine. The arrangements are tighter and there is a real punch, driven as always by the dynamic bass playing of Duda. It is his approach and style which makes Riverside what it is, providing the heft and cutting through the keyboards while also ensuring the guitar has something weighty to lean against. On top of that, he is one of the most melodic singers around, a combined role which few have managed to completely dominate the way he does.

I was not the biggest fan of 'ID.Entity', feeling it was somewhat smothering and that it was not worth the mass attention it had received which I felt was due more to it being the first album in five years as opposed to a great work, but here the songs from that set have a new life and vibrance. The result is a band who are really cooking, at the top of their game, in front of a home crowd who are more than happy to sing-along when they are given the opportunity, which means this is a live album definitely worth investigating.



**SKUNK ANANSIE  
THE PAINFUL TRUTH  
FLG RECORDS**

I must confess I was very surprised indeed when I saw this album was being released, as while Skunk Anansie were one of the most important British rock bands of the Nineties I had not thought of them in years. Formed in 1994, their debut album 'Paranoid & Sunburnt' (1995) and its follow up 'Stoosh' (1996) both hit the Top 10 album chart in the UK, while songs such as "Weak" and "Hedonism" were huge. Their combination of melodic rock, angular songs and a frontwoman who could spit venom with ease made them a favourite with many. They were the last band to headline Glastonbury in the Nineties, but broke up after their third album and went on hiatus from 2001 to 2008. This is their fourth album since then, but the first in nine years, and remarkably they still have the same line-up of Skin (vocals, keyboards), Ace (guitar), Cass (bass) and drummer Mark Richardson. Right from the off it is obvious Skin is as angry as ever, as the mostly spoken word of "An Artist Is An Artist" cuts right through the listener, "There are days when they suspend ideas, And reticence begins to wear, Upon a tired mind and they feel bad of course, And then they read your shit, And lose the fucking will to live, 'Cause your stupidity is raised above their principles". It is a great opener, and then the band do what they have always done, creating a melange of musical styles and genres, which is what one would expect from a band influenced by the Sex Pistols, Blondie, dub, reggae, electronica, hip-hop and world music

and who are as happy getting on stage before Rammstein as they are for Smashing Pumpkins, Soulfly, U2 and many others. This is venom and aggression wrapped up in a band who have refused to conform to any expectations since they formed more than 30 years ago, and the quartet are as passionate and incensed as they were back in the day.

This is a refreshing album which cuts through the over-sanitised world we live in, and if you want to hear what passion sounds like from a band who are going to take whatever musical journey they wish, mixing hard rock with ambient and electronica when the mood takes them, then this is for you.



**STORAGE**  
**LIVE AND LET LIVE**  
**FRONTIERS MUSIC**

Back in 1980, there is no doubt the most important radio programme in the UK was Tommy Vance's Friday Rock Show, where a 17-year old Kev eagerly listened to what was going on and being introduced to new bands every week. One week I was blown away by a song, "Bedside Radio", and I soon purchased the single (on clear vinyl no less) and followed it up with the album, 'Metal Rendezvous'. This was my introduction to Maltese singer Marc Storace, and while this was his first album with Krokus he had already released five albums with Swiss proggers Tea. He has been with the band, on and off,

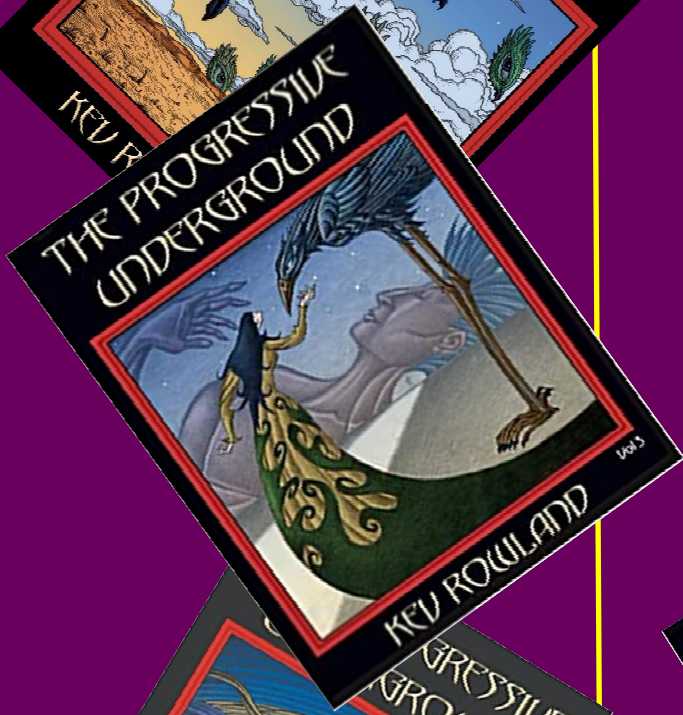
for more than 40 years but in 2018 they announced their retirement and a final tour (needless to say they haven't quit just yet), but it did mean that Storace put together his own band as well. 'Live And Let Live' was their first official solo album, recorded during the 2021 lockdown and was produced by Cyrill Camenzind and Massimo Buonanno at Powerplay Studios, near Zürich. Cyrill, Massi, and Marc composed some of the songs together, and they played on the album which also features Marco Blöchlinger on bass, Christian Roffler on keyboards, Jean Pierre Von Dach on lead guitar, and Gee K, Micha Dettwyler and Céline Hales on backing vocals. Storace has often been likened to Bon Scott, much to his annoyance, and there is no doubt there are similarities to be heard – it is incredible to think that at the time of recording he was 70 years old and had been performing for well over five decades. There is no age to his vocals, and he is as powerful as he ever was, with just the material itself letting him down. It is middle of the road hard rock, with the emphasis on the vocals but nothing memorable in the songs so as soon as it is over everything has been forgotten.

In May 2022, Storace embarked on a headliner club tour with a newly formed band. He wanted to deliver with an increased amount of that good old school hard rock feel, so in addition to Turi Wicki (lead guitar), Dom Favez (ex-Krokus rhythm guitar) and Patrick Aeby (ex-Krokus drummer) joined the band, together with Emi-Meyer (bass). Over the next year they opened for the likes of Scorpions and Kiss as well as headlining their own tour and there is now a bonus live album available on the reissue of the debut. While much of the material is from the debut, there are also songs from Krokus which were rarely played, such as "Midnite Maniac" and "To The Top" while there is also a beefed up version of "Telephone Man" from his late Seventies London band, Eazy Money. There is no doubt he has brought together a great group of musicians, and Krokus fans in particular will be interested, but for me this is again fairly forgotten right down the middle hard rock. He has a great set of pipes, but to me this is instantly forgettable although I am sure there will be many who delight in it.



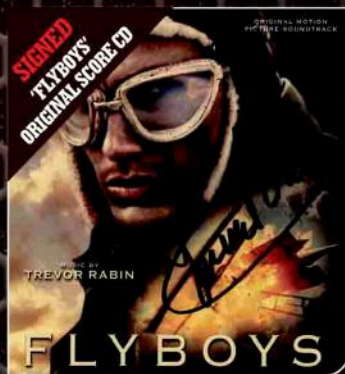
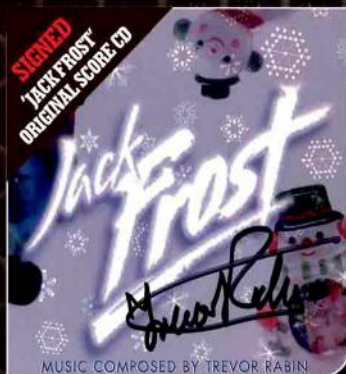
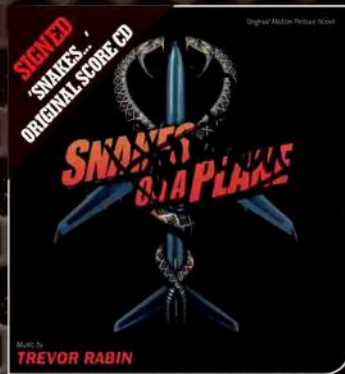
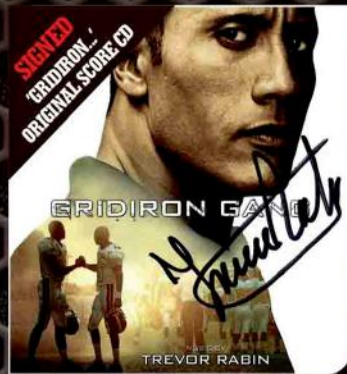
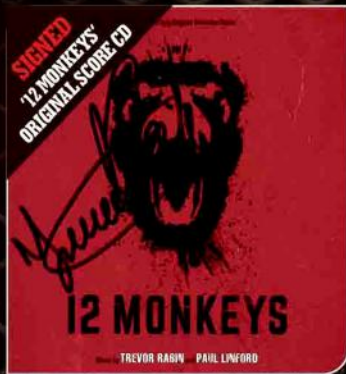
The Kev Rowland  
**SUPERSTORE**

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



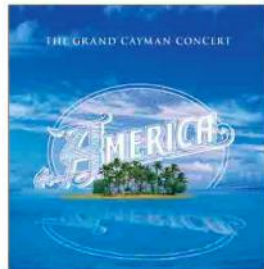
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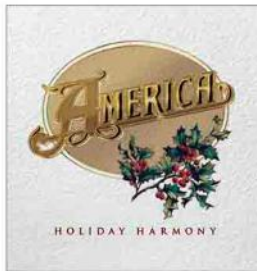
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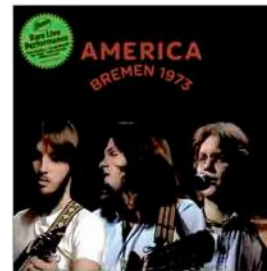
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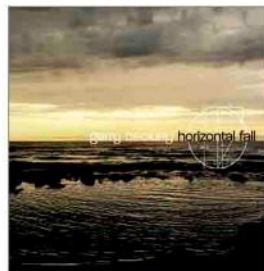
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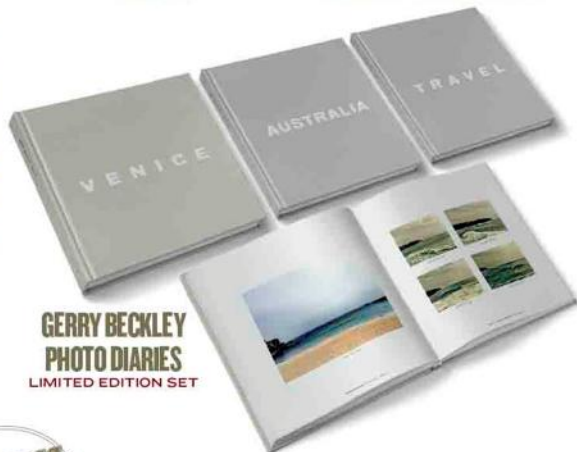
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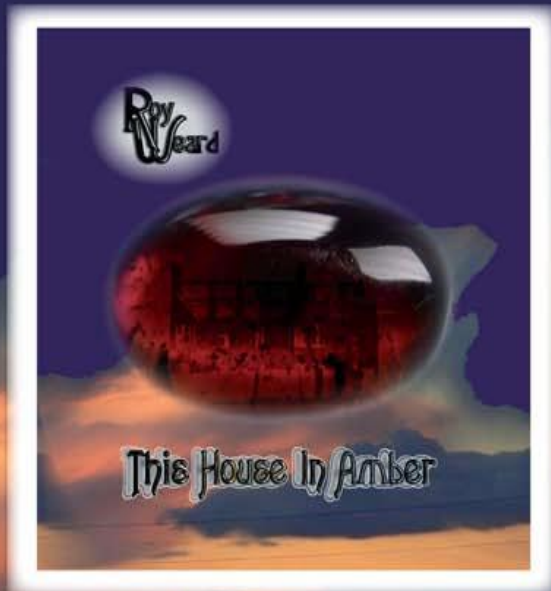
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Roy  
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# This House In Amber

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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.

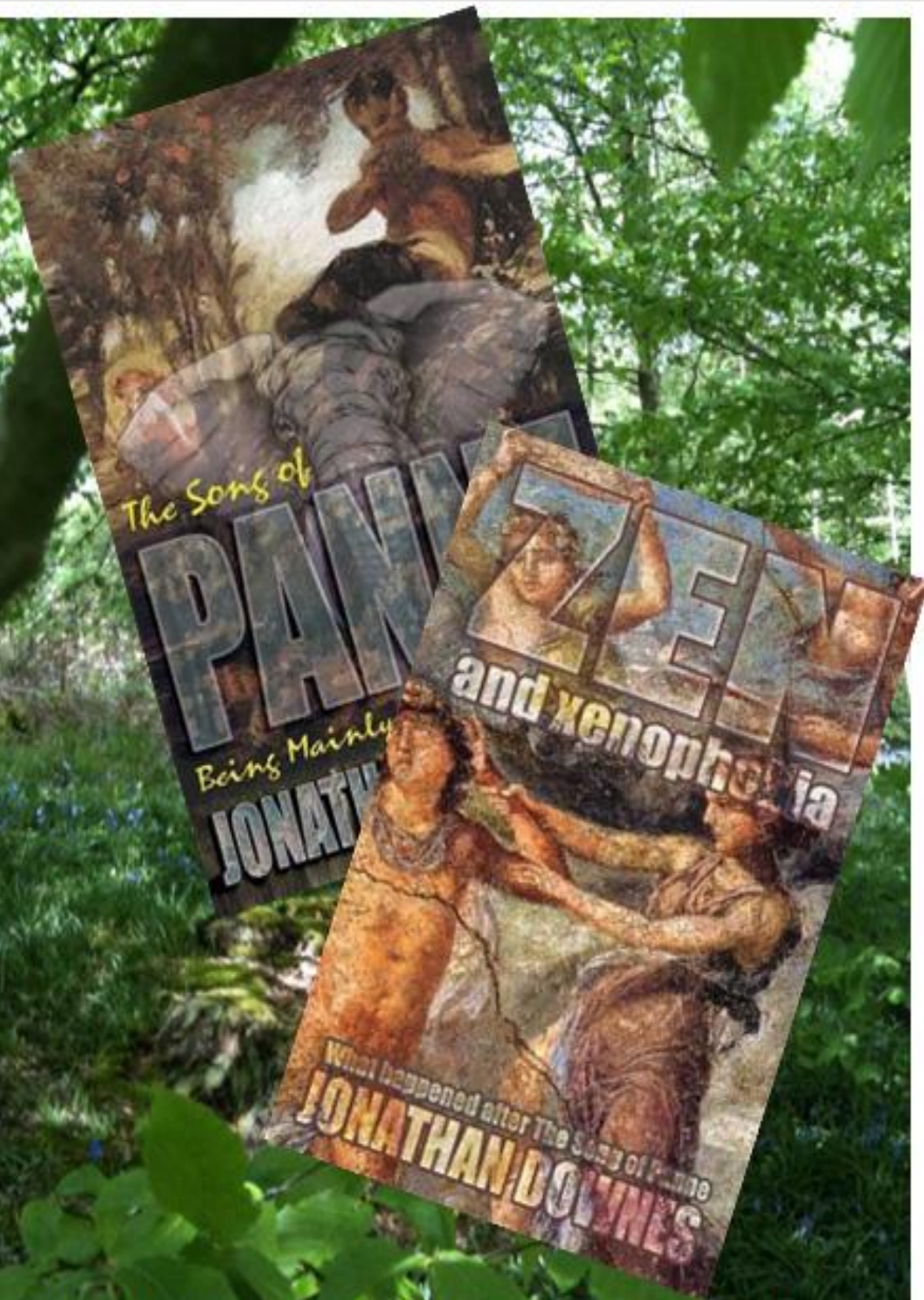




# Hawkwind Earth Visitors Passport - The "Hawkwind Passport"

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](http://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](http://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/](http://www.martinspringett.com/)

<https://spacewreckrecords.bandcamp.com>

# The Insubstantial Pageant

THE GARDENING CLUB





## CREDITS

THE WIXLETREE OVERTURE

MOONDANCE

WIXLETREE DREAMING

\*GOLDEN BIRDS

\*PLACE OF WINDS

All compositions by Martin Springett  
\*Percussion by Penner Mackay  
Electric Guitar on Place Of Winds by  
Kevin Laliberte



# 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!!!"

FOR THE LONELINESS OF MY HOMELAND  
For Forever distances (and the Night Silence  
Punctuated only by blinking spy satellites  
And one million stories that rise up after rains  
When, a rare traveler shares s/he has been there  
And we compare stories-Desert,Uluru,Olgas,Brumbies,Camels,(and Camel  
Burgers)  
Kangaros as vegetarian road kill  
Nightbirds with huge wings and fierce teeth  
Real or imaginary,each is a Shared Vocabulary  
Frontier is a vanishing species(like smokers and alcoholics)  
Racism still alive and well.  
Colonialism under the Commonwealth.  
But Royalty is a cancerous Soap Opera for Women's Magazines  
I prefer the dry stretches of laconic humor(the truth of Fiction  
For storytelling fills the air between Ollie's Tea Rooms  
Organic foods with high price tags fill Sunday Market stalls  
Green is the name of a Party,and the hinterland  
Where every plant has medicinal qualities,and can also kill  
Just like some stories..

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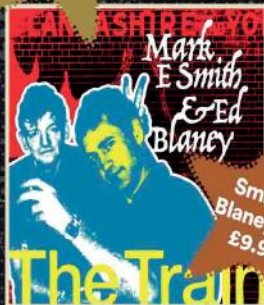


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The Fall: T Shirt £20



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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*

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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](http://www.insideandoutsideno3.com)

Dear friends,

Well, here we are, at the end of another magazine, and at the end of another one of my two week cycles. And looking back, I think I can say what a long strange week it's been. Everything is strange at the moment, and if you just take a look at the world around us, it seems irreparably broken. One of the things that I do enjoy watching is the Triggernometry Podcast in which Konstantin Kisin, Who coined the term politically non-binary, just something I self identify with, and Francis Foster engage in some in-depth conversations with interesting people. And, they have never been more interesting than the ones that have been broadcast over the last week or so.

I want to showcase two. The conversations with Tommy Robinson and later with Benjamin Naho both made me reconsider my pre-existing ideas about these men. They both came over as more reasoned, sensible, and good men rather than the far right nutbags that they have been portrayed as in the popular media, and by so many people that I know including some of my closest friends.



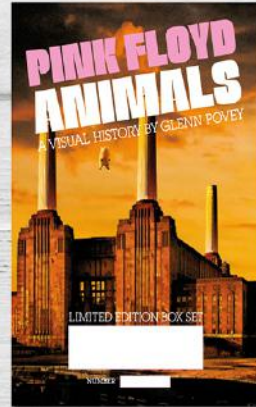
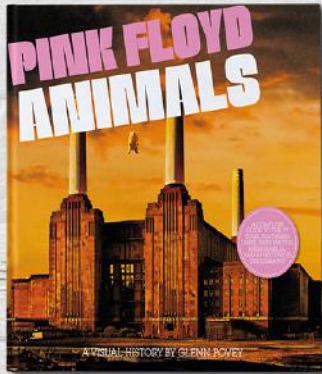
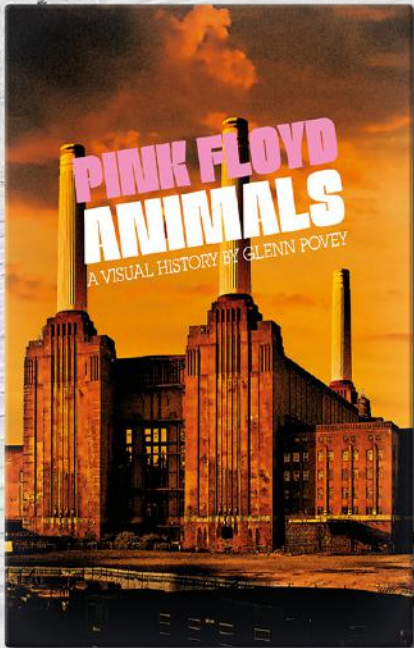
I am not going to go into what they said and what they believe, because I don't think that this is either the time or the place, but this podcast made me think again about them, and anything which helps people to think hard and reevaluate their preconceived ideas has got to be a good thing.

And that, I think, is all I am going to say on this matter. I will be back in two weeks time, and I hope you'll be back with me to continue this strange journey of ours.

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**

