Gonzo Weeklyish #677-8

* Rick Wakeman
* Writing about Music
*Nay 'n' Pand
*The new dark age?



RICK'S STAMP OF APPROVAL

ISSN 2516-1946





#675/6

In Memoriam









THE THREE COMMANDMENTS OF GONZO WEEKLY:

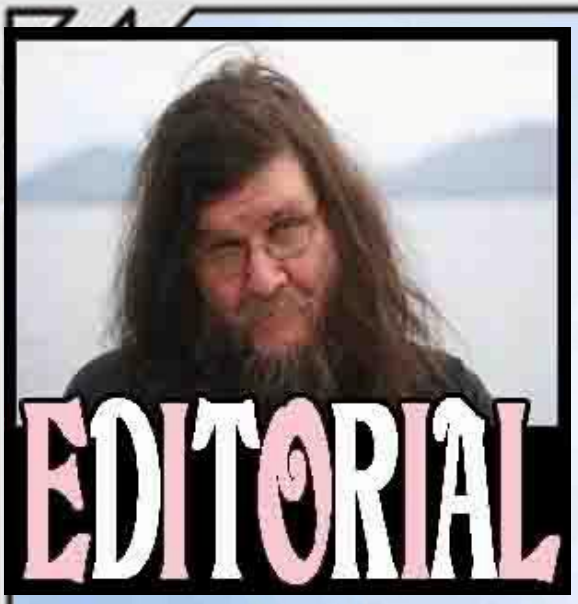
1. Art is as important as science and more important than money

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



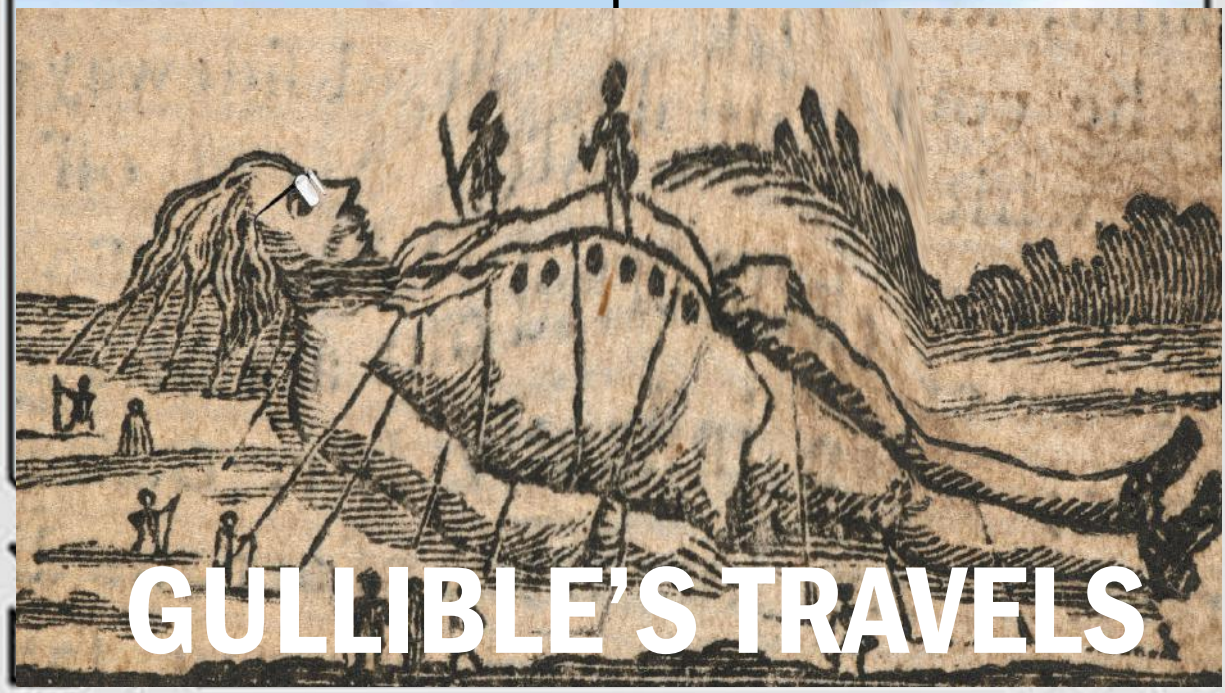
EDITORIAL

Dear friends,

Welcome to another issue of this singular little magazine which continues to bumble on from pillar to post with its cargo of news, views, poetry and prose. For months I have been describing this as an ever more peculiar little publication, because as I continue with the research for my new book I realise that peculiar is as peculiar does, and it all depends what metric you are using to gaze upon it all with.

The book I'm writing at the moment is about the concert that we have a society here in the West, are approaching the new dark ages. But rather than being a Discussion of doom and gloom it is a book about the Fortean Zoological Implications of such a change in the way that we as a society operate.

I first came across the concept that we are heading for a new dark ages in a book called The Drifters by Pulitzer Prize-winning author James A. Michener, published in 1971 by Random House. The novel follows six young characters from diverse backgrounds and various countries as their paths meet and they travel together through parts of Spain, Portugal, Morocco and Mozambique. The story is told from the perspective of the narrator, George Fairbanks, who is an investment analyst for the fictional company World Mutual Bank in Switzerland. Mr. Fairbanks is connected with nearly every character in some way, and they all seem to open up to him throughout the novel in one way or another. I was introduced to the book during my ill-fated three terms at a minor public school in North



GULLIBLE'S TRAVELS

Devon from which I was ignominiously thrown out After a contretemps Involving some stolen musical instruments and some public drunkenness. Truthfully, I'm not sure that I remember all the details now, and nearly half a century later it really doesn't matter. I still have a copy, although I have not read it for some years. It's about time I re-read it, because this one of those books About which I have had one of my little obsessions at various times in my life, which is probably why a tiny piece of one of the subplots during which the narrator talks about a gang of expat hippies in Marrakesh having as one of their free ranging conversations cum debates, The claim that America was about to enter a new dark age, stayed with me.

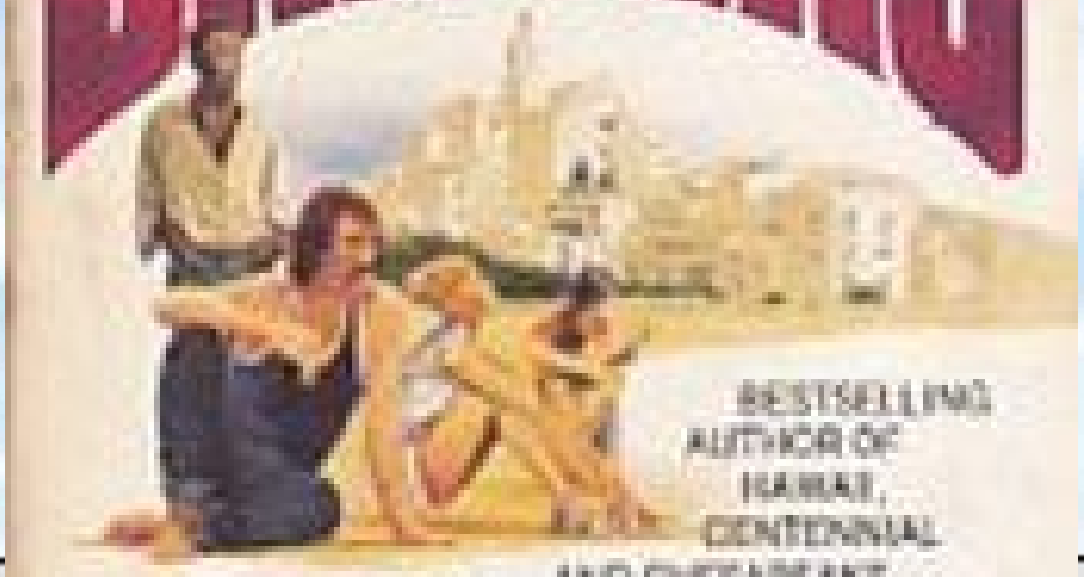


Because I've often undergone different obsessions about things. I don't think I'm obsessive compulsive, but I don't think that I'm that far off it. When I discover something that interests me, my psyche can grab hold of



JAMES A. MICHENER

THE DRIFTERS



BESTSELLING AUTHOR OF HAWAII, CENTENNIAL AND CHESAPEAKE



it like a terrier with a rat, and I can become annoying obsessive on the subject. This has actually been quite a boon to my career as an investigator, journalist, and a teller of true tales, but it often tends to be nothing but an annoyance to those who are closest to me. My parents, various girlfriends, and both my wives found my obsessions to be nothing short of irritating, but there is one relationship in my life where they have actually been an advantage. my old friend Richard Freeman, with whom I have worked, sometimes lived, often drunk, and sometimes lived a life of mutually assured destruction, for the last three decades, has the same tendency to-





wards obsessiveness that I do. And luckily for us both, more often than not, the two of us has shared our obsessions, eggging each other on until what began as a harmless obsession about one subject has turned into an all encompassing devotion to something completely different.

As I write this, I'm doing my best to analyse why this particular novel by James Michener has been so important to me throughout my life. It certainly is nowhere near as important to me now, as it was 30 or 40 years ago. I no longer believe in a hippie utopia. I am far less interested in drug culture than I once was. And in many ways, my outlook on life is far more conventional than it ever has been. But in admitting that I have to remind everybody that I am far closer to the end of my life, then I am to the beginning, and being a crippled old grandfather was a long grey beard does have a tendency to change one's outlook upon life. James Michener was a very well known and popular author. My mother was a big fan, and I still find

it very hard to imagine her reading and enjoying the saga so overtook my life for such a long time. His books were often absolute epics, sometimes following a single family over decades and even centuries, sometimes telling the fictionalised history of a geographical region in enormous depth. I have to admit, have any read a few of them,

1. 1.01 Everybody is a star 03:23
2. 1.02 A bit like Childhood's End 07:40
3. 1.03 Fade to Eight [The road to perdition) 02:59
4. 1.04 Good Morning Mr President 03:20
5. 1.05 Just another Love Song 03:46
6. 1.06 (The last song I'm ever gonna sing about) Samantha 04:10
7. 1.07 It was such a lovely sunset 05:39
8. 1.08 The Shipwreck 02:45
9. 1.09 Everybody's neurodivergent now 03:15
10. 1.1 Abishag 02:17
11. 2.01 The best rhythm section (an amphibious ballad) 07:17
12. 2.02 The tears of a clone 04:22
13. 02.03 The Termegant 02:46
14. 02.04 The Face of Joan of Arc (Part One) 07:33
15. 02.05 Latroon 06:48
16. 02 06 My Wife and Elvis 01:56
17. 02.07 The face of Joan of Arc (Part Two) 03:09
18. 02.08 Isabel was sleeping 05:57
19. 02 09. Pissing about on the grassy knoll 04:28
20. 02 10 The third and final time that I leave home 07:29

and that I don't feel any great desire to read the rest. But it is interesting how a book that I first read at the age of 17 comes back to haunt me nearly half a century later.

I am making a real concerted effort to finish this book off. Because I have a distressing tendency to take on too many projects at the same time, and have great difficulty in finishing any of them. One of my long-standing projects, that I finished this week was my new record.

The Last Visible Dog is (I think) my 16th album. And there have also been seven or eight EPs. and none of them sold more than a handful of copies. And I really don't care…

I was only too aware that my last album, Eschatological Baby came out before it was ready. At the time I said that I would explain everything when the time was right. The time is right now. Eschatological Baby is dedicated to my long-term love, Maxine Pearson who was dying as I was finishing the record. I wanted it to come out when she was still alive to hear it, so I rush released it and didn't do three or four weeks of post production that I should've done. However, this was not my story to tell, and as it was not generally known how ill she was, I didn't want to spill the beans.

She died within a week of it coming out, but I know that she heard it and I know that she loved it.

This album, which is basically sequenced as if it was a double album

(my first) with 20 songs, all original, all written by me and all the instruments and the vocals being by me, over the small guest appearance or two by my, has no such time constraints, and was finally released now I am as happy with it as I'm ever going to be. Hardly anybody ever buys the fucking things anyway,, but as I keep on telling everybody (although I don't think they believe me) I have absolutely no commercial considerations when I make my records. I do them because it is what I do, and there are a few people around the world who are kind enough to say how much they like them. It is to them that I dedicate this record.

One of the advantages of working the way that I do, is that as I have no commercial considerations, the work that I produce is – or so I believe – purer than it would've been if I was releasing or publishing things purely in order to make money out of them. My only interest, with both my writings and my music, is the effect that they have on our shared ideaspace.

As I wrote a few weeks ago in these very pages:

"I visualise my own ideaspace, 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 dimpsey (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 theresults 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,

https://jondownes1.bandcamp.com/album/the-last-visible-dog

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."

I'm sorry to repeat myself, but I think that this deserves repeating, especially in the context of the book I am writing and the album I have just released. And indeed, the same can be said about this magazine which has been coming out regularly for the past 13 years, and will continue to carry on coming out regularly for the foreseeable future, although I think it's days are numbered purely because of my slowing down my output because of my advancing age and declining health.

And it has to be said that I had originally intended to write a completely different editorial, one dealing with the recently released a Spinal Tap movie, but – as always seems to be the case – I got sidetracked, and although I think I've probably waffled on a bit, I hope that you people are out in leadership land find it at least partially entertaining and interesting.

I hope you enjoy this issue,

Hare bol,

Jon Downes



IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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

THE gonzo NEWSROOM

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

RICK WAKEMAN Celebrated By Isle Of Man Stamps And Coins With Stamp Collection ... https://blabbermouth.net/news/rick-wakeman-celebrated-by-isle-of-man-stamps-and-coins-with-stamp-collection-featuring-artwork-of-roger-dean

Two giants of progressive rock have come together in a landmark collection of six stamps celebrating the legendary keyboard wizard Rick Wakeman





'Death of a Ladies Man' honors music of Cohen in feature film - The Chicago Crusader
https://chicagocrusader.com/death-of-a-ladies-man-honors-music-of-cohen-in-feature-film/

... Leonard Cohen songs, and conversations with his long-dead father, Ben O'Shea (Brian Gleeson)—he chalks it up to stress. But a terminal brain tumor ...

Recounting an awkward encounter between Leonard Cohen, Lou Reed and Madonna at ... - MSN
https://www.msn.com/en-us/music/news/recounting-an-awkward-encounter-between-leonard-cohen-lou-reed-and-madonna-at-the-rock-and-roll-hall-of-fame-in-2008/ar-AA1Ndtt2

Recounting an awkward encounter between Leonard Cohen, Lou Reed and Madonna at the Rock And Roll Hall Of Fame in 2008 ... The Rock And Roll Hall Of Fame

Frank Zappa: One Size Fits All (50th Anniversary) album review - Louder Sound
https://www.loudersound.com/bands-artists/frank-zappa-and-the-mothers-of-invention-one-size-fits-all-50th-anniversary

Frank Zappa & The Mothers Of Invention's landmark album One Size Fits All, reissued with extra bells, whistles, kitchen sink, etc.

An Evening With Iain Matthews, Co-Founder of Fairport Convention | The List
https://list.co.uk/event/an-evening-with-iain-matthews-co-founder-of-fairport-convention-

BART'S WORLD

Look what my favourite roving reporter sent me. "Interesting Mate - Bart in America" he writes...#

Prog rock epics: progressive rock's 15 greatest songs, ranked From cosmic suites to apocalyptic epics, these 15 prog rock masterpieces reveal the genre's wild ambition and transcendent imagination September 20, 2025 Progressive rock was never about restraint. At its peak in the late 1960s and
1970s, the genre thrived on audacity – epic song lengths, conceptual ambition, and musicianship that blurred the lines between rock, jazz, and classical traditions. For its champions, prog rock offered something far beyond three-

minute singles: journeys through myth...

Read in BBC Music Magazine: **https://apple.news/AIy4OF4GcQrelALHiGJS7tg**



369478

He was an original member of the British folk rock band Fairport Convention from 1967 to 1969 before leaving to form his own band, Matthews Southern ...o

Bass Legend Danny Thompson, Co-Founder of Folk-Rock Group Pentangle, Dead at 86
https://americansongwriter.com/bass-legend-danny-thompson-co-founder-of-folk-rock-group-pentangle-dead-at-86/

In 2015, he was honored at the Progressive Music Awards with the Chris Squire Virtuoso Award, which recognizes virtuoso and influential musical talent ...

Rick Wakeman & Son with special guest Oliver Wakeman | St. Charles, IL Patch
https://patch.com/illinois/stcharles-il/calendar/event/20260320/f202673d-057e-4c2f-baf1-6842dd6b5d2a/rick-wakeman-son-with-special-guest-oliver-wakeman

This post was contributed by a community member. The views expressed here are the author's own. St. Charles|Local Event. Rick Wakeman ...

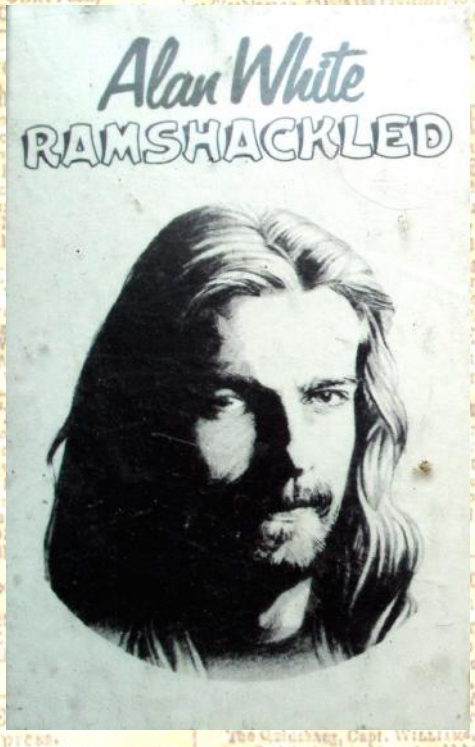
The story of a guitarist who gave Leonard Cohen everything - Far Out Magazine
https://faroutmagazine.co.uk/tragic-story-of-a-guitarist-who-gave-leonard-cohen-everything/

Late in his life, Canadian poet and songsmith Leonard Cohen gave an insight into what may have been the most foundational experience that sparked ...

Dispense with prog expectations and enjoy the fun": Alan White's Ramshackled - Yahoo
https://www.yahoo.com/entertainment/music/articles/dispense-prog-expectations-enjoy-fun-050200445.html

Alan White – Ramshackled. Credit: Spirit of Unicorn. It's worth remembering that between the release of 1971's Fragile and 1974's Relayer, Yes had ...





Alan White's Ramshackled, remastered and extended - Louder Sound
https://www.loudersound.com/music/albums/alan-white-ramshackled

Ramshackled was Yes drummer Alan White deciding to make a simple album with a good band, featuring guest spots from Jon Anderson and Steve Howe.



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

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

NAMING THOSE RESPONSIBLE

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

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

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

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

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

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

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



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

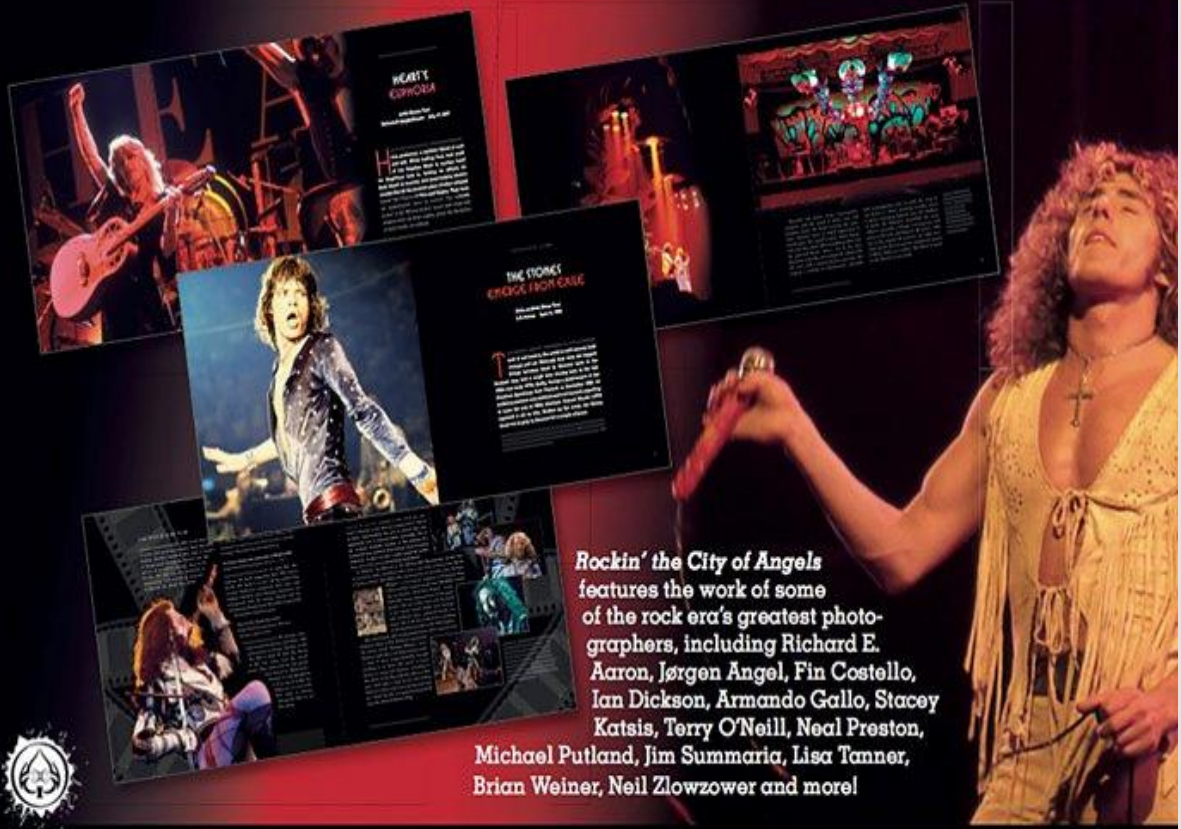
ROCKIN' THE CITY OF ANGELS

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

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

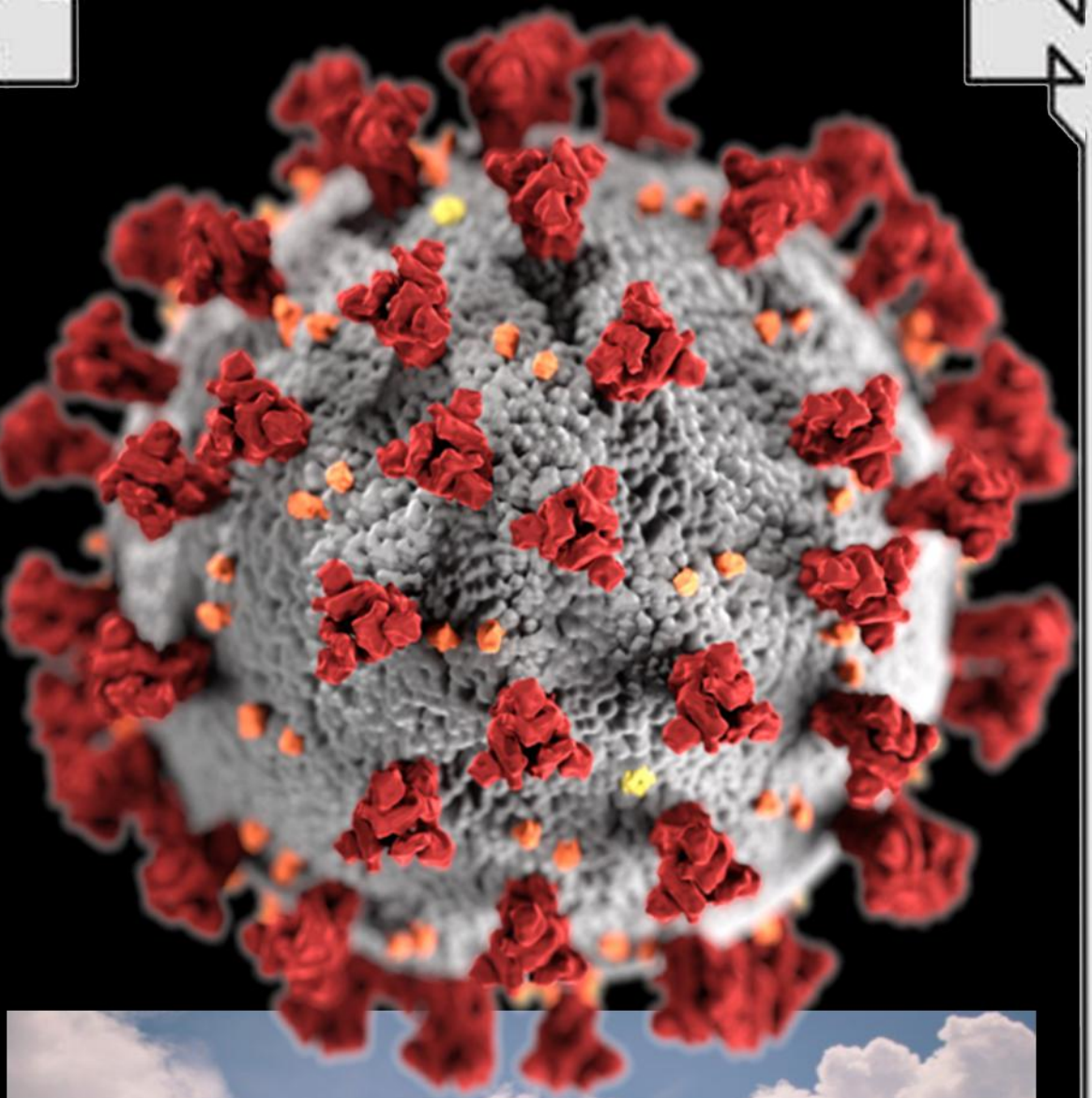


AVAILABLE NOW!
Amazon.com and GonzoMultimedia.co.uk
www.diegospadeproductions.com @diego_spade diegospadeproductions



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

diego spade productions
www.diegospadeproductions.com @diego_spade diegospadeproductions




CANADA
WORLD

MORE MASTERPIECES from RICK WAKEMAN



TWO SIDES OF YES

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

MFGZ013CD



THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires

MFGZ004CD



TIME MACHINE

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

MFGZ012CD



GASTANK

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

MFGZ012DVD



GOLÉ!

Soundtrack album featuring Tony Fernandez and Jackie McAuley

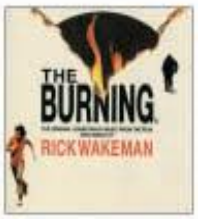
MFGZ1-601



COUNTRY AIRS

The original recording, with two new tracks

MFGZ014CD



THE BURNING

The original Soundtrack album, back in print at last!

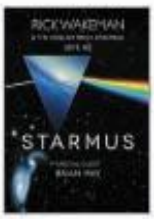
MFGZ002CD



LURE OF THE WILD

With Adam Wakeman. Entirely instrumental

MFGZ003CD



STARMUS

With Brian May and The English Rock Ensemble. DVD

MFGZ013DVD



MYTHS AND LEGENDS

Double CD set. The expanded 2016 version

MFGZ016CD



LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco

MFGZ011CD



THE PHANTOM OF THE OPERA

Double CD + DVD

MFGZ005CD



CAN YOU HEAR ME?

Featuring The English Chamber Choir

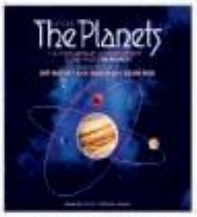
MFHCD005



CRIMES OF PASSION

A wicked and erotic soundtrack!

MFGZ018CD



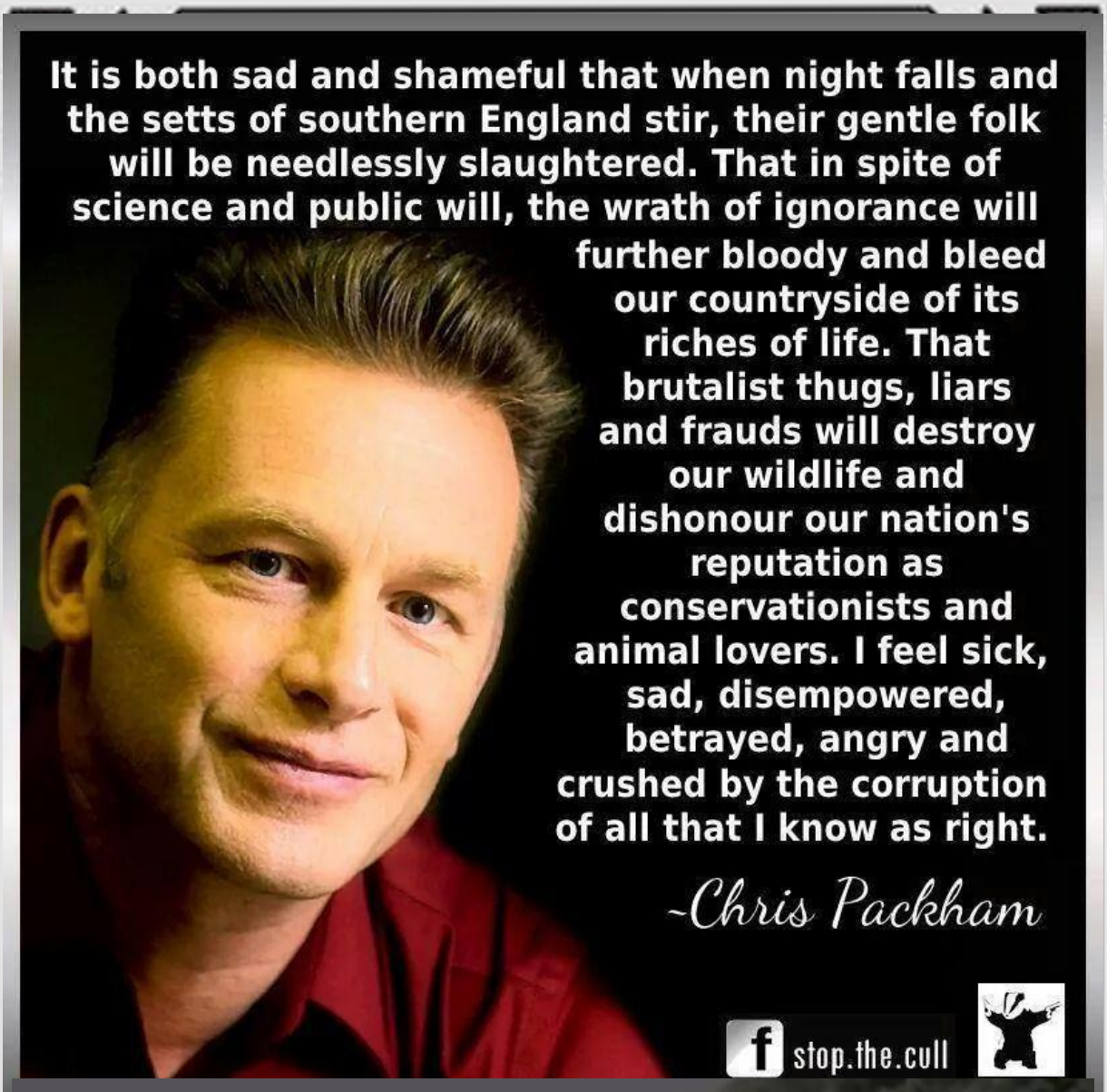
BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek

MFGZ009CD

WAKEMAN'S MUSIC EMPORIUM

Available from rickwakemansmusicemporium.com
and all other good music retailers


It is both sad and shameful that when night falls and the setts of southern England stir, their gentle folk will be needlessly slaughtered. That in spite of science and public will, the wrath of ignorance will further bloody and bleed our countryside of its riches of life. That brutalist thugs, liars and frauds will destroy our wildlife and dishonour our nation's reputation as conservationists and animal lovers. I feel sick, sad, disempowered, betrayed, angry and crushed by the corruption of all that I know as right.
-Chris Packham
stop.the.cull


Still
ON THE TRACK
Of Unknown Animals
2:02 / 51:38



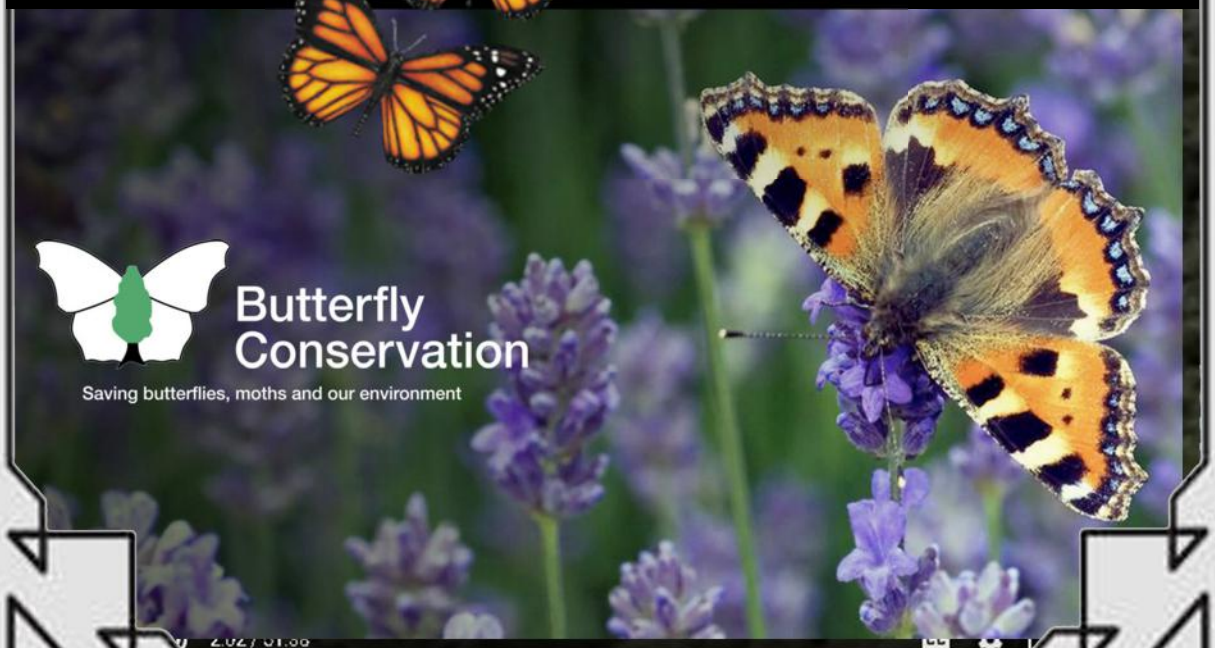
Every effort has been made to ensure that pictures used for the obituaries and every other article in the magazine are copyright free or we own the copyright ourselves. However, following in the footsteps of the jolly nice people at Wikipedia, there are occasions in which illustrations which are presumably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



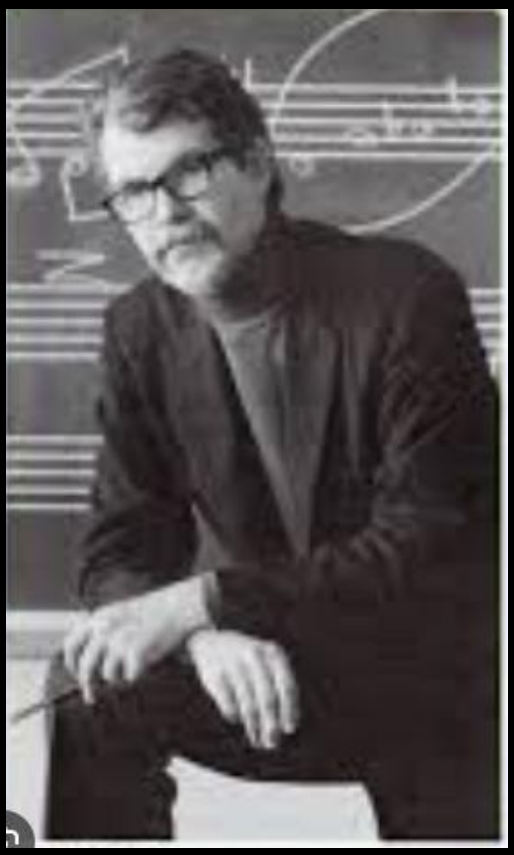
I'M ON BOARD!

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





THOSE WE HAVE LOST



Robert Gauldin
1931 - 2025

Robert Luther Gauldin Jr. was an American composer. He was professor emeritus of Music Theory at the Eastman School of Music. Gauldin died on September 14, 2025, at the age of 93.



Tony Bianco
1953 - 2025

Anthony Bianco was an American jazz drummer and composer from New York City who moved to Europe in the early 1990s. He has been described as a "true master of the drums ". He played and recorded with many prominent jazz musicians including Elton Dean, Alexander von Schlippenbach, Dave Liebman, Paul Dunmall, and Evan Parker. Bianco died in Shropshire, England, on September 14, 2025, at the age of 72.



COLLATED BY HARRY WADHAM



Alan Iglitzin
1931 - 2025

Alan Iglitzin was an American violist and string quartet player. He was a member of the Philadelphia String Quartet and founded the Olympic Music Festival on the Olympic Peninsula of Washington state. Iglitzin died on September 15, 2025, at the age of 93.



Joke Bruijs
1952 - 2025

Joke Bruijs was a Dutch actress, singer and cabaret artist. She performed with big bands, recorded songs, and appeared in films and Dutch television. She was referred to as the "First Lady of Rotterdam". She also toured with the Ramblers during the 1960s. Bruijs died on 16 September 2025, at the age of 73.





Brett Cornelius
1968 - 2025

Brett James Cornelius was an American country music singer, songwriter, and record producer based in Nashville. Cornelius was best known as a songwriter for other country and pop music artists. Among his compositions was Carrie Underwood's 2006 number-one hit "Jesus, Take the Wheel". James, along with his wife and her daughter, died in a plane crash on September 18, 2025.



Fausto Amodei
1934 - 2025

Fausto Amodei was an Italian folk singer-songwriter and musicologist. In his songs, he used irony and satire, later becoming politically involved as a member of the Italian Socialist Party of Proletarian Unity. Amodei died in Turin on 18 September 2025, at the age of 91.





Michael Wofford
1938 - 2025

Michael Wofford was an American jazz pianist and composer. He was an accompanist to Sarah Vaughan (in 1979) and Ella Fitzgerald (1989–1994). He was known in the jazz community for the albums Strawberry Wine and Summer Night. He performed with Shorty Rogers, Bud Shank, Joe Pass, Shelly Manne, Kenny Burrell, and Zoot Sims. Wofford died from hyponatremia on September 19, 2025, at the age of 87.



Wally Warning
n.d. - 2025

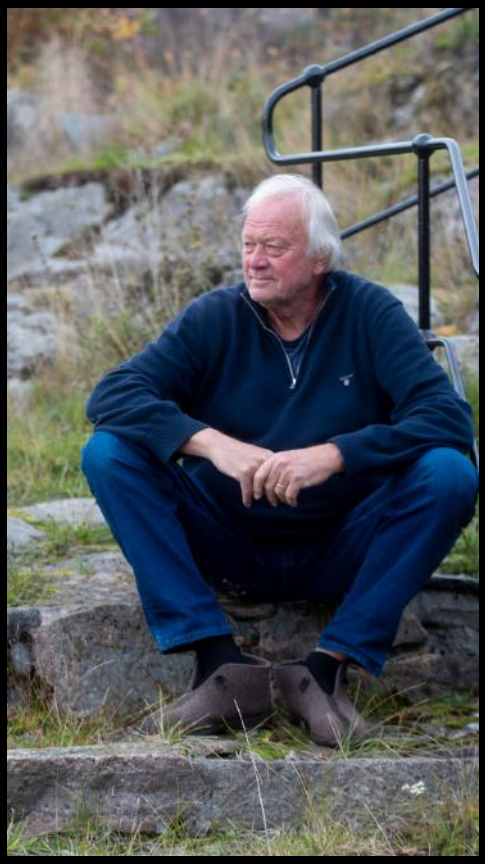
Ewald "Wally" Warning was an Aruban roots reggae, ragga, gospel and Latin singer. Following a hit single, he put his singing career on hold while he played bass guitar in tour-

ing bands with Sam & Dave and Lightnin' Hopkins, but restarted his solo career in the 2000s. His radio summer hit "No Monkey" reached the top thirty in both Austria and Germany. Warning died on 19 September 2025.



Zubeen Garg
1972 - 2025

Zubeen Garg was an Indian musician, singer, composer, songwriter, instrumentalist, actor, director, filmmaker, poet and philanthropist who primarily worked and sang in the Assamese, Bengali, and Hindi-language films and music industries. Garg was a multi-instrumentalist and played 12 instruments. On 19 September 2025, Garg died in Singapore, at the age of 52, while swimming in the sea without a life jacket.



Ivar Bøksle
1947 - 2025

Ivar Toralv Bøksle was a Norwegian singer and accordionist. Together with his younger brother Eivind Bøksle, he made his recording debut in 1972, and the duo also released two other albums over the years. He

released an album with Jens Graasvoll and Dudelidelei in 1992. He made his solo recording debut in 2001 with Sange fra min ø, and in 2007 a second album Øen was released. Bøksle was diagnosed with Alzheimer's disease in 2019. He died on 20 September 2025, at the age of 78.



Roland Pidoux
1947 - 2025

Roland Pidoux was a French cellist and academic teacher. He was principal cellist of the Orchestre national de France from 1978 to 1987 and professor at the Conservatoire de Paris from 1988 to 2012. Focused on chamber music, he played in a string quartet, a string trio and a piano trio, performing and recording with colleagues. Pidoux died on 21 September 2025, aged 78.



Danny Thompson
1939 - 2025

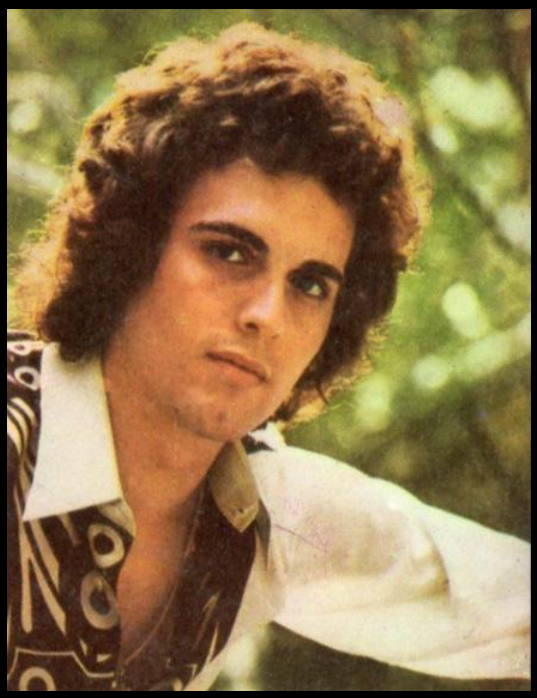
Daniel Henry Edward Thompson was an English multi-instrumentalist best known as a double bassist. During a long musical career, he played with a large variety of other musicians. He was also a member of Blues Incorporated, and helped found British folk-jazz band Pentan-

gle. Between 1987 and 2012 he also recorded six solo albums. Thompson died on 23 September 2025, at the age of 86.



Josephine Keegan
1935 - 2025

Josephine Keegan was a Scottish-Irish piano accompanist, fiddler and composer of traditional Irish music. From the 1960s onward, she accompanied many musicians, and between 1977 and 1982, Keegan recorded five solo albums. She played the fiddle on these albums, also playing her own accompaniment on piano. Keegan began to publish her compositions in 2002. Keegan died on 23 September 2025, at the age of 90.



Christian
1943 - 2025

Gaetano Cristiano Vincenzo Rossi, best known as Christian, was an Italian singer, mainly successful in the first half of the 1980s. He started his career as a singer in the early 1970s, and had a string of successful hits in the 1980s. Rossi died at the Policlinico of Milan from an intracerebral haemorrhage on 26 September 2025, at the age of 82.



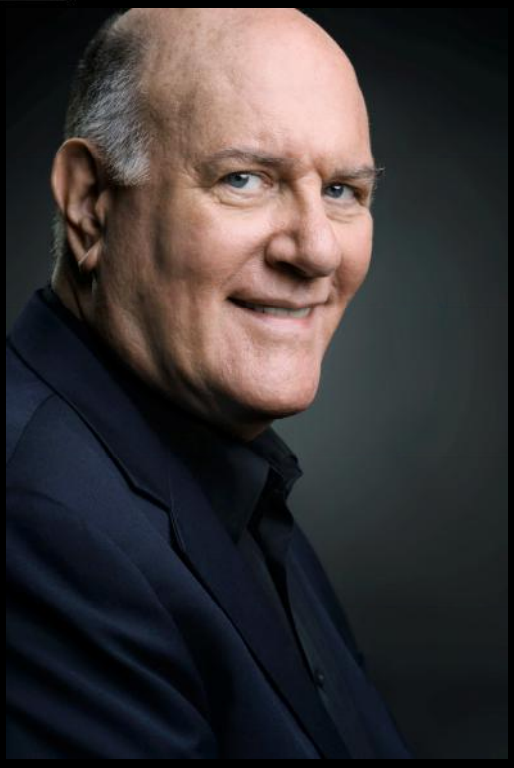
Martin Neary
1940 - 2025

Martin Gerard James Neary LVO was an English organist and choral conductor. Notably Organist and Master of the Choristers at Westminster Abbey from 1988 to 1998, his career took him around the world. He was later dismissed from his position at Westminster Abbey on the grounds of gross misconduct. Neary died from complications of Parkinson's disease on 27 September 2025, at the age of 85.



Yury Chernavsky
Юрий Чернавский
1947 - 2025

Yury Alexandrovich Chernavsky was a Russian producer, composer and songwriter. Chernavsky was a member of performance rights organisations such as GEMA, BMI, and RAO, and had also been recognized as an Honored Artist of the RSFSR. Chernavsky died on 29 September 2025, at the age of 78.



Jim McNeely
1949 - 2025

Jim McNeely was an American jazz pianist, composer, arranger and academic. He was initially a musician in large orchestras. From 1998 to 2002, McNeely was chief conductor of the DR Big Band in Copenhagen, Denmark, and went on to conduct and compose with multiple groups, later becoming professor emeritus. He died in New York City on September 26, 2025, at the age of 76.



Pablo Guerrero
1946 - 2025

Pablo Guerrero was a Spanish singer-songwriter, lyricist and poet from Extremadura. Guerrero used traditional harmonies and melodies from Extremadura, with flamenco, American folk music, rock, and jazz influences. In the mid-1980s he introduced African rhythms and rhythms from other cultures. Guerrero published poetry continuously from 1988. He died on 30 September 2025, at the age of 78.



Sonny Curtis
1937 - 2025

Sonny Curtis was an American singer and songwriter. Known for his collaborations with Buddy Holly, he was a member of the Crickets and continued with the band after Holly's death in 1959. He is a member of three music Halls of Fame including the Rock and Roll Hall of Fame. Curtis died from pneumonia at a hospital in Nashville, Tennessee, on September 19, 2025, at the age of 88.



Ron Carroll
1968 - 2025

Ronald Michael Carroll was an American DJ, singer, songwriter and music producer. He was primarily active in the house music circuit. Carroll worked with many of house's most famous producers, including E-Smoove, Maurice Joshua, Bob Sinclar and Rod Carrillo. He also produced, usually with partner Spero Pagos, for other vocalists or his own songs. Carroll died from a heart attack on September 21, 2025, at the age of 57.



Dieter Kaufmann

1941 - 2025

Dieter Kaufmann was an Austrian composer, and a pioneer of electroacoustic music. He headed the new Institut für Komposition und Elektroakustik at the Vienna Music Academy from 1970, following models in Paris and Cologne. He held leading positions in Austrian and international organisations. He composed for voices, traditional instruments and electronics, often in combinations. Kaufmann died on 23 September 2025, at the age of 84.



Franz Grundheber

1937 - 2025

Franz Grundheber was a German operatic baritone. He was based at the Hamburg State Opera where he performed over 150 roles from 1966. He performed at major international opera houses and is known for his performance of the title role of Alban Berg's Wozzeck, filmed for DVD in 1994 in a production staged by Patrice Chéreau. Grundheber died in Hamburg on 27 September 2025, his 88th birthday.



Vojislav Simić

1924 - 2025

Vojislav Simić, better known as "Bubiša", was a Serbian musician, conductor, composer and pioneer of Serbian ethno-jazz. From 1953 to 1985, Simić and his Belgrade's Television Jazz Orchestra performed throughout Europe, collecting numerous awards and winning numerous competitions. Simić died on 29 September 2025, at the age of 101.

A Few Facts About Plastic Pollution



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

35 BILLION plastic water bottles are thrown away every year

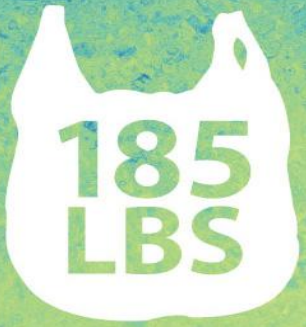
ONE MILLION sea birds & 100,000 marine mammals are killed annually from plastic in our oceans



Plastic constitutes approximately **90%** of all trash floating on the ocean



The average American throws away approximately



of plastic per year.

50% of the plastic we use, we use JUST ONCE and throw away.

Facts found on ecowatch.com

PREORDER NOW

UNCLE RICK'S STAMP OF APPROVAL



[SIGNED Prestige IOM Stamp Book-let - Rick Wakeman Emporium]

Isle of Man Post Office is honoured to present a set of six stamps celebrating the life and works of Rick Wakeman CBE as seen through the artworks of long-time collaborator Roger Dean, whose iconic stage sets will be familiar to fans around the world, his artworks gracing the covers of many of Rick's Albums.

Music Journalist Millie Glazier writes…In any assessment of the most influential pianists in history, Rick Wakeman CBE unquestionably deserves a distinguished place in the hall of fame. Praised for his iconic compositions and extravagant stage presence, the rock star legend has become a remarkable part of music history and a huge influence on the development of contemporary rock music.



[Collectors IOM Stamp Pack - Rick Wakeman Emporium]

EXCLUSIVE

SIGNED

Melancholia - Silver Vinyl

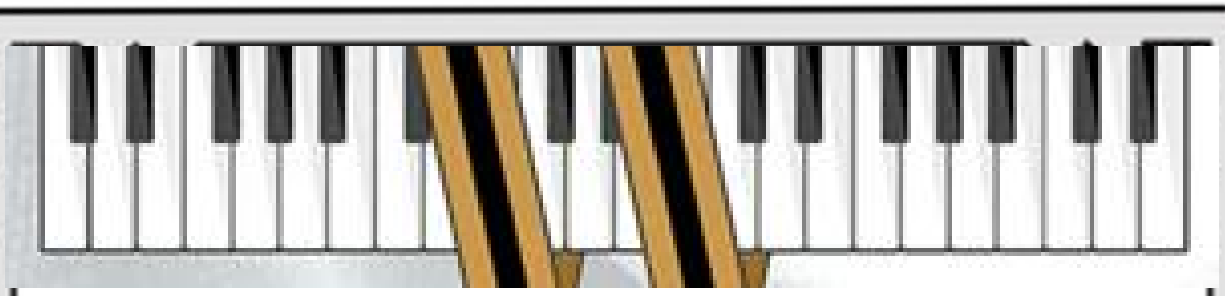
Limited Edition



"one of the most meaningful suites of piano music I have ever done" – Rick Wakeman

Side A
Sitting at the Window 3:24
Reflection 3:41
Pathos 4:13
Dance of the Ghosts 3:57
Alone 4:46
The Morning Light 3:28
SIDE B
Garo 3:50
All in the Mind 5:01
Sea of Tranquility 2:59
Missing 3:39
Watching Life 3:50
Melancholia 3:39

SIGNED Melancholia - Silver Vinyl - Rick Wakeman Emporium



RARE FIND

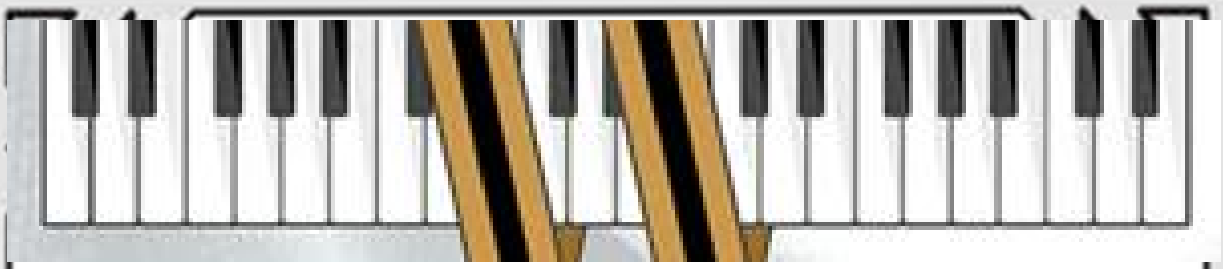
SIGNED

Japanese Edition of

Journey to the Centre of the Earth

ONLY 2 copies





ONLY 2 COPIES !!!!

Rick Wakeman created a re-recorded and extended version of Journey to the Centre of the Earth to celebrate the album's 40th anniversary, released in 2014.

The new version, featuring the Orion Orchestra and Jules Verne Symphony Orchestra, includes about 18 minutes of music previously cut for the original LP due to time constraints, making for a more complete and longer rendition of the work.

1. "Preface to the Journey" 1:11
2. "The Journey Overture" 2:25
3. "Journey's Dawn" 3:38
4. "Crystals" 0:33
5. "The Gothic Cathedral" 1:07
6. "A Quest for Water" 1:18
7. "The Hansbach" 2:54
8. "Fervent Prayer" 0:41
9. "The Recollection" 2:32
10. "Lost & Found" 0:43
11. "Echoes" 3:49
12. "4 Miles" 0:18
13. "The Reunion" 2:40
14. "A New Vista" 0:50
15. "A World Within a World" 2:13
16. "The Raft" 1:06
17. "The Battle" 5:55

18. "Cumulus Clouds" 0:38
19. "The Storm" 2:01
20. "The Cemetery" 1:28
21. "Quaternary Man" 4:49
22. "Mastodons" 0:55
23. "The Forest" 2:30
24. "Ages of Man" 1:55
25. "The Tunnel" 1:53
26. "Hall of the Mountain King" 0:52
27. "Mount Etna" 3:12

SIGNED - Japanese Edition of Journey to the Centre of the Earth - Rick Wakeman Emporium



SIGNED

Rock N Roll Prophet PLUS

ONLY 5 copies



ONLY 5 COPIES

Continuing with our series of limited-edition signed CDs

Wakey's Verdict

"Worth getting, I reckon, although I must do something about the rear cover...(ex wife on it still)!!!!"

Little-Known Trivia

The remastering was done on a very new and sophisticated computer mastering machine at the time; in fact, it was the only one in the country and was done at Abbey Road Studios in London.

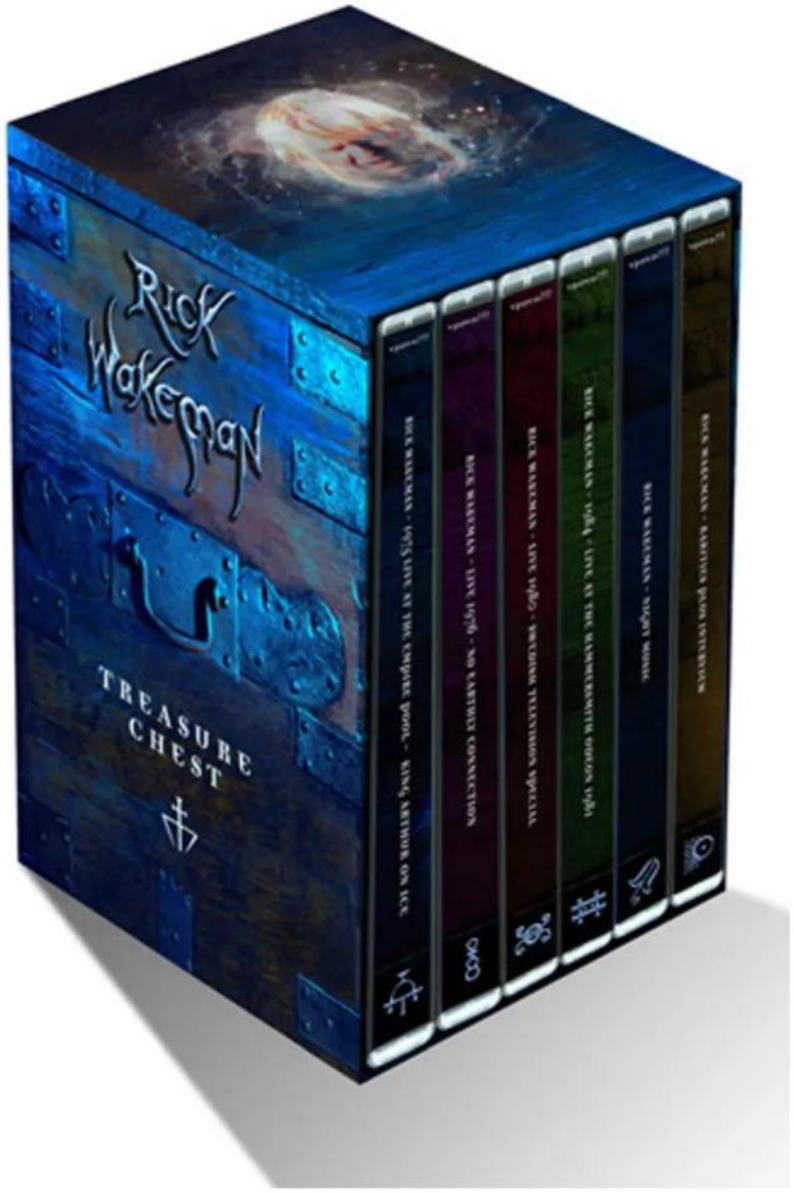
1. I'm So Straight I'm A Weirdo (3:54)
2. The Dragon (3:34)
3. Dark (5:07)
4. Maybe '80 (5:27)
5. Early Warning (3:34)
6. Spy Of '55 (5:07)
7. Do You Believe In Fairies? (4:29)
8. Rock 'n' Roll Prophet (4:40)
9. Return Of The Prophet (6:03)
10. Alpha Sleep (6:00)
11. March Of The Child Soldiers (6:05)
12. Stalemate (5:55)

SIGNED - Rock N Roll Prophet PLUS - Rick Wakeman Emporium



Video Vaults

6 DVD Box Set



All Discs are NTSC 0 encoded.
The Video Vault, as the title suggests, is a boxed set of six DVDs covering a number of performances and concerts that had been gathering dust in the Wakeman vaults. As a gift for the ultimate Wakeman fan, this boxed set of DVDs would be an ideal gift. As a collector, the box also gathers together a number of key concerts and

performances from Rick's long and varied career. Dusted down and presented here, the six DVDs include...

Disc 1 - 1975 Live at the Empire Pool King Arthur on Ice
Disc 2 - Live at the Maltings 1976
Disc 3 - Live 1980 Swedish Television Special
Disc 4 - 1984 Live at the Hammersmith Odeon 1981
Disc 5 - Night Music
Disc 6 - Rarities plus Interview

Video Vaults 6 DVD Box Set - Rick Wakeman Emporium

SPONSORED PRODUCT

Phil Collins

The Complete 2005 București Broadcast

Clear vinyl Limited Edition 500 units worldwide



Clear Vinyl Limited Edition 500 units worldwide.

Phil Collins' 2005 performance in Bucharest, part of his "First Final Farewell Tour," was a monumental event that transcended a typical concert, becoming a powerful symbol of cultural connection. The show was held at Piața Constituției (Constitution Square), a vast public space that swelled with a record-breaking audience estimated to be between 120,000 and 150,000 people. This massive turnout, one of the largest for a solo artist in European history, was a testament to Collins' enduring popularity across generations in Romania. The atmosphere was electric with anticipation, charged by a collective awareness that

they were about to witness a historic moment in the heart of Eastern Europe.

The setlist was a masterclass in crowd-pleasing, a relentless parade of global smashes and profound anthems that defined an era. From the explosive drum fill opening of "Something Happened on the Way to Heaven" to the soulful introspection of "In the Air Tonight," Collins and his impeccable band delivered each hit with precision and passion. The crowd became a colossal choir, singing along word-for-word to every iconic track, from the upbeat "Easy Lover" to the emotionally charged "Against All Odds." The energy was reciprocal, with Collins visibly feeding off the immense crowd's enthusiasm, creating a feedback loop of pure, unadulterated joy.

Ultimately, the 2005 Bucharest gig cemented itself as a legendary chapter in both Phil Collins' career and Romania's concert history. It was more than just a musical performance; it was a celebration of universal themes—love, loss, and resilience—that resonated deeply with an audience that had itself experienced significant societal transformation. The image of a sea of people, illuminated by stage lights, passionately singing along under the Bucharest sky, remains an enduring snapshot of music's power to unite. For those in attendance, it was an unforgettable night where the entire city seemed to pulse to the rhythm of a single drum beat, solidifying Collins' status as a true global icon.

01 Drum Intro 7:34
02 Something Happened On The Way To Heaven 5:24
03 Against All Odds (Take A Look At Me Now) 4:03
04 Don't Lose My Number 6:23
05 One More Night 5:40
06 Can't Stop Loving You 4:29
07 Hang In Long Enough 4:54
08 True Colors 6:16
09 Another Day In Paradise 5:46
10 We Wait And We Wonder 7:46
11 Separate Lives 6:13
12 In The Air Tonight 8:19
13 Dance Into The Light 4:34
14 You Can't Hurry Love 3:06
15 Two Hearts 2:24

16 Wear My Hat 4:58
17 Invisible Touch 4:58
18 Easy Lover 5:02
19 Sussudio 9:02
20 Drum Thing 1:35
21 Take Me Home 10:52

Phil Collins The Complete 2005 București Broadcast - Bespoke Editions

---

RRAW Enterprises Ltd
The Old Rectory, The Broadway, Houghton-le-Spring, DH4 4BB

This email was sent to {{contact.EMAIL}}
You've received it because you've subscribed to our newsletter.

View in browser | Unsubscribe





From danger to safety…

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

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

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

One more thing….

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

Jonathan & Brad

NO DOG LEFT BEHIND™

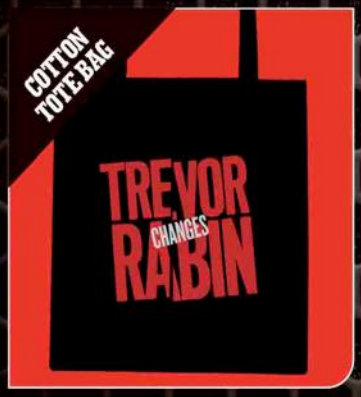
Saving Animals | Enriching People

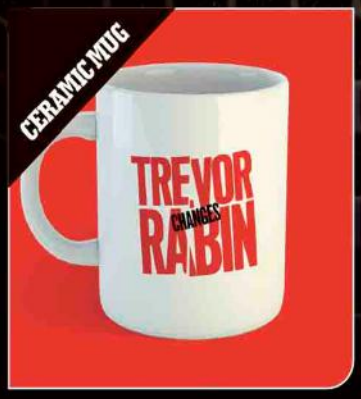
TREVOR RABIN













ONLINE ONLY EXCLUSIVE DEALS!

Official Merchandise

STEVE RIDER



2 HEADS The LP – Director's Cut
By
Nay 'n' Pand

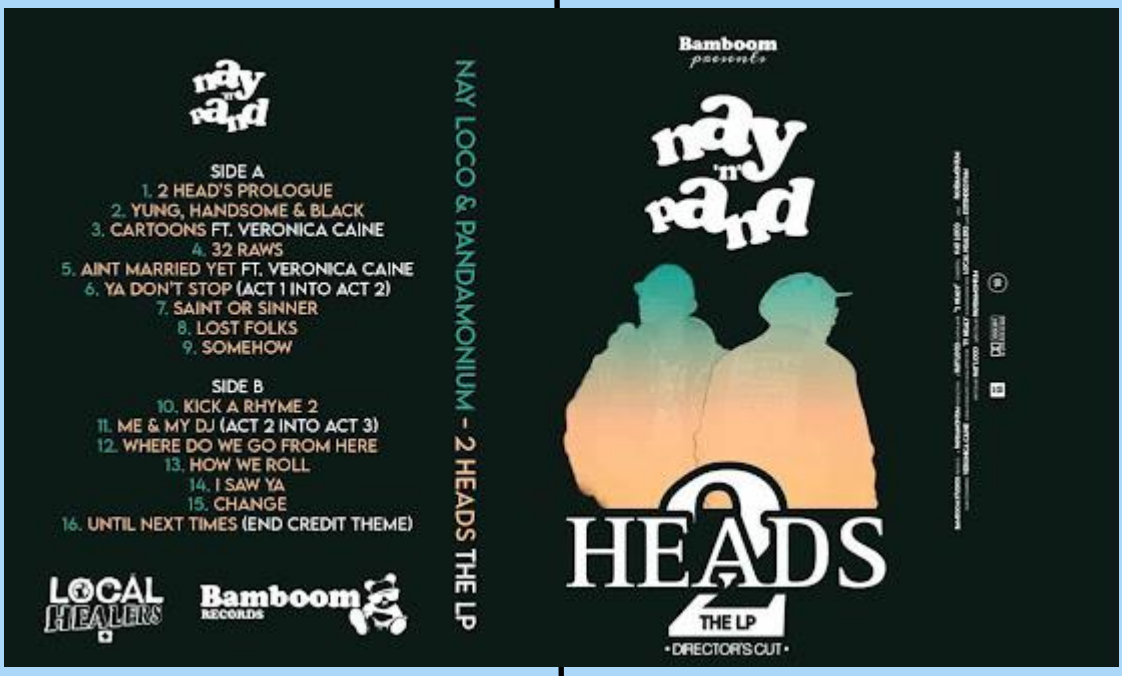
The last time I featured these two together was on 2022's The Long Year EP, Which was produced by Panda and saw The Local Healers

(Nay Loco and Ty Healy) alongside Louis Cypher, and even back then they were working an album together. That album would eventually come to fruition as this album right here, 2 Heads The LP – Director's Cut.

Now the reason this has taken a while to reach your ears is that Panda and Nay wanted to bring you a true audible experience. But, please let me allow Panda to explain, "the LP has been constructed in a way that mirrors a feature film. There are twist's and turn's, hidden 'easter eggs' / film references, and it is all essentially split into 3 act's with Opening / End credit theme's and interval's in an effort to keep you gripped from the moment you press play on the first track right through to the end".

So, with all that said, the anticipation levels are high and I'm not gonna keep you hanging around but, just dive head long into the album, so let's go…

As you take your seat, the lights dim, and the room darkens. The curtains of your mind slowly open and music begins with the 2 Heads Prologue (Opening Credit's Theme). This short intro has a nice head nod vibe that gets you into the groove of things as the piano serves to bring this light-hearted edge that gets you in a feel good mood. Feeling good, but maybe with a slight air of anticipation about what is to come, Yung, Handsome & Black kicks in with a beat that keeps the head in motion while the mix of horns, sees Panda get that pulse rate elevated just enough to get you focused on the vocals. Nay takes on the role of our protagonist, giving us an introduction to just who he is, while spinning



things just enough that you wonder is he portraying an anti-hero or something more? While you are pondering that for just a moment, Veronica Caine joins proceedings for her first appearance on Cartoon's. Panda brings us this very easy going vibe that perfectly emulates the sound that puts you in mind of watching cartoons on Saturday morning, back in the day. Nay and Veronica take us on a smile inducing trip through memories of an animated world where some of the craziest things happened, things that got you laughing. As you listen to the lyric's, they get you thinking once more, is life really more of a cartoon than a movie? Consider it for a second but, but not too long because 32 Raws sees the horns and a more chilled beat, bringing a jazzy edge to the sound. Floating away to these easy sounds, you realise that this one is all about taking more than a few moments away from reality by taking a hit, or two, or more on one thing that can give you some respite from the daily grind. It might still be illegal right now but, perhaps times are chang-



ing? In fact, change, of a different kind, is something the end of the previous track alludes to, in which many couples are choosing to live together for longer, rather than get married quickly, and this brings us directly into the next track, Ain't Married Yet. This features Veronica Caine on her second appearance alongside Nay. Here, the beat



keeps that chilled edge but, with piano vibes accompanying a more head nod sound. This one looks at how love and family life can grow deeper and take its time to bloom. Not everyone decides to jump straight into marriage and that is something that is down to the individuals, and for some taking that time can forge a strong relationship that stands the test of time.

Ya Don't Stop (Act 1 into Act 2) is our first instrumental interlude from Panda. A heavy but laid-back sound that gives you a minute to nod your head to and consider where this one might be headed. Act 1 has given us an introduction to things, an overview, if you will, of our protagonist. What comes next is bound to open things up a little and we wait with bated breath. Act 2 begins with Saint or Sinner as Panda brings us a laid-back sound of bass and piano elements with this drum beat that brings a deeper edge to things giving this one a reflective vibe. Here Nay seems to be reflecting over his past, which has him caught up in a sense of purgatory, wrestling with just who he really is? The message here is that your life is what you make it and you need to choose the right path, one that is an expression of your true self; allowing you know that you have lived life to the fullest. Lost Folks changes the mood slightly, there is still a reflective edge here but, Panda uses the beat and piano vibes to bring a more personal edge to things. Nay grips that personal sound and takes us on a deep journey through life, thinking of all those he has lost along the way, reflecting on the good times and the bad. But the message here is that losing those close to us can be a hard thing to deal with and leaves us with a sense of emptiness, but it is important to remember them and to use those memories to fill our hearts with love and to never loose sight of who we are, walking forward with their essence still beside us, every day. That reflective edge continues with Somehow, the mood here is lifted slightly with Panda almost softening the beat into the background. The bass and guitars take the forefront here, and this creates a sound that lifts the mood. Nay reflects that lifting of the mood by speaking to his younger self about how all those struggles and hard times being worth it. You just have to bide your time and one day, in some way, and somehow, you will get that break and understand just what all those moments meant to you and how they prepared you for the place you are in now. Act 2 draws to a close with Kick A Rhyme 2. The first Kick A Rhyme appeared on 2023's Bamboozled EP by Pandamonium and Ty Healy, Nay's partner in The Local Healers. Panda brings a funky vibe that mixes bass and other guitars with a solid beat and more that provides an injection of adrenaline to the proceedings. This gives Nay the perfect platform to drop bars and open up his lyrics, kicking it on whatever he wants to, while bigging up Panda on the mix.

That sets it up perfectly for Me & My DJ (Act 2 into Act 3) as Panda rounds off Act 2, giving us a moment to reflect. Piano, heavy guitar riffs and banging drums bring a head nod sound that injects more adrenaline

and gives you the energy to muse on Act 2. Act 2 seemed to show our protagonist reflecting over the past, wondering who he was as a person and understanding how his past experiences have brought him to this point and made him who he is, from a young man who may have been to be headed for self-destruction. It was the music that gave him the chance to be here now and teaming up with the right DJ has elevated things. With that thought in mind for Act 3, we find Nay looking to the future with Where Do We Go from Here. Panda comes with the Jazz fuelled sound that sees piano takes the forefront, giving us a chilled sound to kick back to. Just like Dizzy Dustin on his album with Panda, Nay finds himself stood at a crossroads in life. All the pain and suffering we see around us, and even that we have lived through gives us food for thought as the road in front of us finally clears, we wonder how we walk forward carrying that heaviness. The answer is just to take some time to remember who we are and find the strength to take that next step forward. As we consider that next step, Panda ups the pace a little with How We Roll, bringing a more pulse pounding sound that gives just the right energy for Nay to take that next step. Nay takes the beat between his teeth here and brings more grit to his delivery, giving us a look at someone taking his seat at the top of his game. Channelling all that past energy into a future that he has fought hard to bring to fruition, carefully honing his craft and polishing every aspect of his game and taking his rightful place at the top. I Saw Ya, brings a real laid-back vibe that changes the direction you thought the album might be taking. Panda switches things perfectly here by creating a platform for Nay to drop a track that speaks on the love he has for the love of his life. This is another deeply personal dive into Nay's life, something that shows how love can help you change the direction of your life. That notion of change is explored now with Change, where Panda brings in an upbeat Jazz vibe that has in infectious sound that you can't help but, move to. Nay looks at life and how some can change for the better while others change for the worse, that is just how life works as it evolves from the choices we make along the way. Some changes are things that we intend, while sometimes things just change in an instant but, one thing is for certain, change is always on the cards, it's just how we react to that change that sets up where we go from there. Finally, we find ourselves at the end of the album, closing out with Until Next Time (End Credit Theme). Here Panda brings the final interlude and signing off of the album. As the curtains in our mind draw once more and we listen to this funky little ditty, it sets us up with pondering over the entirety of the album. Long after Nay & Panda are 5000 G, you are left thinking. We began with Act 1 giving us snapshots of what was and had been happening, while Act 2 drew us in deeper, reflecting on life before finally coming to a crossroads and looking to the future…

This album has been some ride, and I have to say that Nay and Panda did a pretty damn good job in how they

created and presented this album. It takes you deep on many levels and while giving you a deep look at Nay's Protagonist, it also gives you enough room to come away thinking about your own life. While keeping the enjoyment levels high and injecting just enough to break things up along the way.

Nay shows a wide range of flows, wordplay and that ability to bring deeply authentic, personal lived experience to the table, something that allows you to really associate, on a personal level with the themes and focus of each track. This gives Nay's delivery a depth that makes you want to listen intently to his lyrical content and to not want to miss a word of it.

Pandamonium just seems to evolve and mature with every release he is involved with, be it solo or alongside another artist and here he once again shows how that evolution as a DJ/Producer allows him to perfectly emulate the sound that Nay is looking for to take the lyrics to a place where the musical mood is balanced with that of the lyrics. He also, does all the cuts, mixing, mastering etc, and that's something.

It would be amiss of me if I did not give a mention to Veronica Caine who appears in Act 1. She brings a nice balance to those tracks with her delivery and wordplay. Something that not only brings that balance but, also adds a little extra depth, giving you a different angle on things.

Together these guys have taken their time to craft a release that is exactly what they were trying to deliver. 2 Heads is an album that is crafted in such a way that I don't think I have heard it like before. It balances entertainment value with deep emotive content in a way that, you have to listen to it in one go, just like if you were watching a movie, and if you have to stop for snacks or to use the loo, you have those little interludes in which to do so, once you pause it of course.

I really understand how It took nearly three years to get this right, you can't rush something like this, especially if you want to deliver the depth of meaning that the album brings, and credit where credit is due, the guys have done a masterful job here.

I don't think there is much more for me to say except that 2 Heads The LP – Directors Cut, is a pleasure to listen to; and it was also a pleasure to write to, as it was one of those listens that allows the words to flow, and I love that. It is also released through Pandamonium's own imprint Label, BAMBOOM Records.

If you have not heard this one yet, then I advise you to have a listen now. Plus, there are strictly limited cassette tapes available, and I think there might be more physical versions coming soon too, so watch for that.

My humble thanks to Pandamonium for letting me bring this one to you, albeit a little late.

Enjoy, and I'll see you next time.



Steve.

LINKS

One Link to grab the Album and more:

https://linktr.ee/naynpand

Nay Loco Socials:

https://www.facebook.com/ElNegroLocoNay

https://www.instagram.com/nayloconotts/

Pandamonium Socials:

https://www.instagram.com/pandamoniumuk/

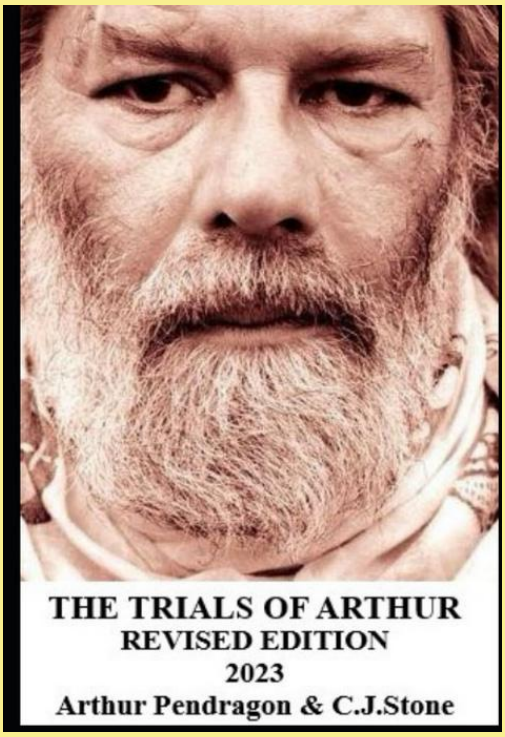
https://www.facebook.com/djpandamoniumuk

https://www.youtube.com/@PandamoniumBeatsUK



c.j.stone

WHY I (RE) WROTE THE TRIALS OF ARTHUR



Arthur and I wrote the original version of The Trials of Arthur between 2000 and 2003.

It was a book I'd wanted to write for a long time.

I'd originally come across Arthur Pendragon in the mid-nineties, through my good friend Steve Andrews, while I was working on my first book, Fierce Dancing.

There was something about the story which caught my imagination.

Just to give you a brief outline: Arthur Pendragon is this ex-soldier, ex-builder, ex-biker who had some sort of a brain storm back in 1986 and decided he was King Arthur. When I heard about him he was already moderately famous, not only as a media figure – he had been on the Clive Anderson show and had had a number of radio and TV documentaries made about him – but he was also central to the campaign for open access to Stonehenge and heavily involved in the road protest scene of the time. By the time I met him, late in 1996, he was living on-site at the Newbury bypass, then the most

prominent and fiercely contested of the road building schemes.

Fierce Dancing had featured a road protest and I had already acquired the status of a sort of spokesman for the movement through my columns in the Guardian and the Big Issue.

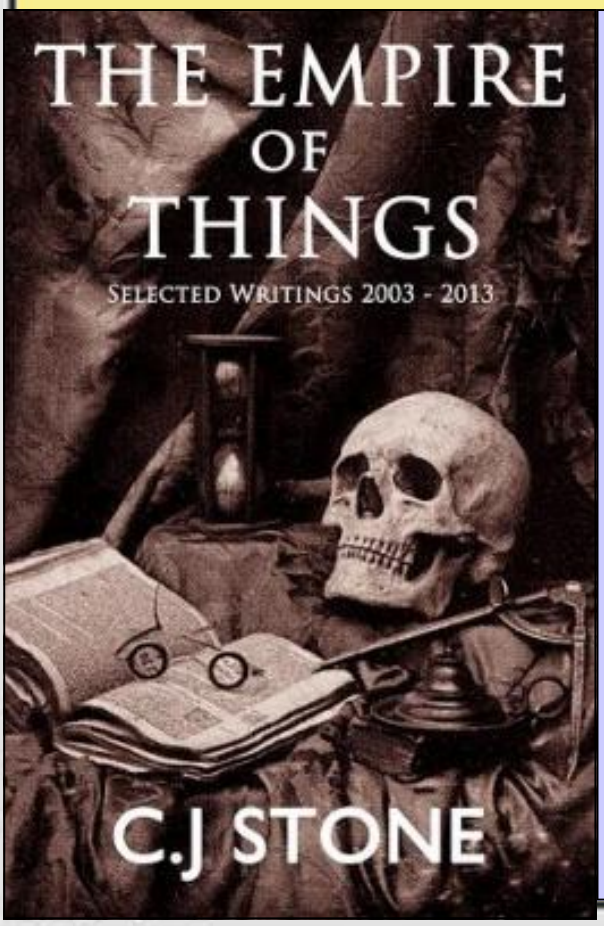
It was more than just a protest scene. There was something profound and archaic at its heart. It seemed to evoke feelings and ideas that came from a very deep place. It was tribal. It was animistic. It was archetypal. Arthur's story seemed to fit in well with the general ethos. I spent the better part of 1996 chasing all over the UK looking for him.

I finally met him in August of that year, at Avebury stone circle in Wiltshire, where we both got very drunk, after which, still drunk, I drove him and another bunch of drunken people over to Bath, where we got even drunker.

That was something Arthur and I did a lot of in our early days.

At the time my writing style was very tongue-in-cheek, and Arthur seemed a very tongue-in-cheek kind of hero. He often referred to himself as "the nutter who thinks he's King Arthur", which tells you a lot about Arthur's approach to his identity.

READ ON:
https://
tinyurl.com/36dxrpfd



NOW AVAILABLE FROM GONZO MULTIMEDIA

"Stone writes with intelligence, wit and sensitivity."

Times Literary Supplement

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

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



Writing about music, writing about writing…

"She takes your voice, and leaves you howling at the moon."
Bob Dylan

"God must be a Boogie Man."
Joni Mitchell

"What will I do with the sky when you have left me?"
Judy Collins

If you cannot actually share in the experience of a live music event, and there is no video or recording, the next option is to read someone else's description, their words.

That's where the likes of myself can offer my Gonzo-style depictions. Gonzo journalism mostly came to world attention through the rants and escapades of Hunter S. Thompson along with his side-kick, artist, the long-suffering, put-upon, Ralph Steadman.

'Fear and Loathing in Las Vegas' along with 'Hells' Angels', 'The Rum Diaries' and 'The Curse of Lono' (I particularly like that one – a totally off-the-wall, bonkers trip by Hunter and Ralph to Hawaii). It's journalism at its most frenetic, personal, fractured, dissipated, dissolute, factual and sometimes fraudulent too!

One of the many attractions of reviewing albums and attending live music events is spending many hours listening to the words of songs.

Unpicking complex lyrics, marvelling at the sounds and emotions conjured up and listening to the lyrical poetry created by many of the great musicians of the last sixty years. Long may we seek out and discover new musicians, new poets…

alan dearling



In my own life, I studied social history and sociology during a time at the back-end of the 1960s – I was ‘subjected’ to lots of *‘ologies’,* pedagogies of social phenomenology, and finally the almost opposite of objectivity – ‘ethnomethodology’.

You didn’t ‘do’ research you ‘lived in it’. You were active in it, an actor, a participant. The sociologists called it ‘participant observation’. There was even ‘epistemology’, which one liked to think might involve the imbibing of plenty of alcoholic beverages!

And so, that’s what I try to create or replicate in many of my scribblings,




Manual
Selections
JODIE NICHOLSON
SEPTEMBER
BIG SAM
20% OFF
Cut & Paste
Pioneer DJ



in what I often say to my friends are my ‘joined-up-handwriting’ and pics.

It is Gonzo. It’s cut-and-paste journalism. A tad quirky, slightly off-kilter. I try to create word-pictures. Sometimes it is words about arts, sometimes about music, or events. I drink it up. See it. Hear it. Try to share it.

As one of the ethnomethodologists, Dick Hobbs said about his personal research amongst drop-outs, drug-users, alcoholics, street-people (and the police) in ‘Doing the Business’:

“... for the most part I spoke, acted, drank and generally behaved as though I was not doing research.



Indeed, I often had to remind myself that I was not in a pub to enjoy myself, but to conduct an academic inquiry and repeatedly woke up the following morning with an incredible hangover facing the dilemma of whether to throw it up or write it up."

And today I want to share a little of what I witnessed on my first visit to a gig at the relatively new Ginger Tiger in Todmorden. Two musicians in the corner: John (kora) and Mark (guitar) accompanying noodle-eaters and wine-suppers! A liminal musical experience - sonic shimmerings... African harp-like sounds from John, and shadows and lights of Gypsy music and the rhythms of South America, apparent amongst the ambience of Mark's guitar-stroking.

It reminded me in a strangely surreal way of the receptions I used to go to regularly for ten years in the bowels of the Houses of Parliament at Westminster.

These were the lobbying events organised by the All-Party Writers' Group. Waiters dressed as flunkies, flitting from tables of drinks, a handful of creative-types, writers from all genres, co-habiting a space with many dozens of members of the parliamentary Commons and the Lords, sharing finger-foods, gossip, politics and words of wisdom (or not!). And in the corner, and almost always ignored, a harpist caressing her strings, eyes glazed, drifting off into the oblivion of her own musical universe of the mind!

#

At the Ginger Tiger in Todmorden, John and Mark proved that they are genuine musical magicians, weaving tapestries of sound. Often their playing was being treated as sonic wallpaper. At best, some of the noodle bar customers were respectful of the musicians. Most of the time, it felt like an ambient space, vaguely reverential, a setting for playful romantic encounter, friendships and conversations kindled over wine, amidst plates and bowls of steaming foods, chopsticks and yet more wine!

Respect to John and Mark, the gastro bar musicians!

Here's a tiny clip of video from Ginger Tiger Facebook:

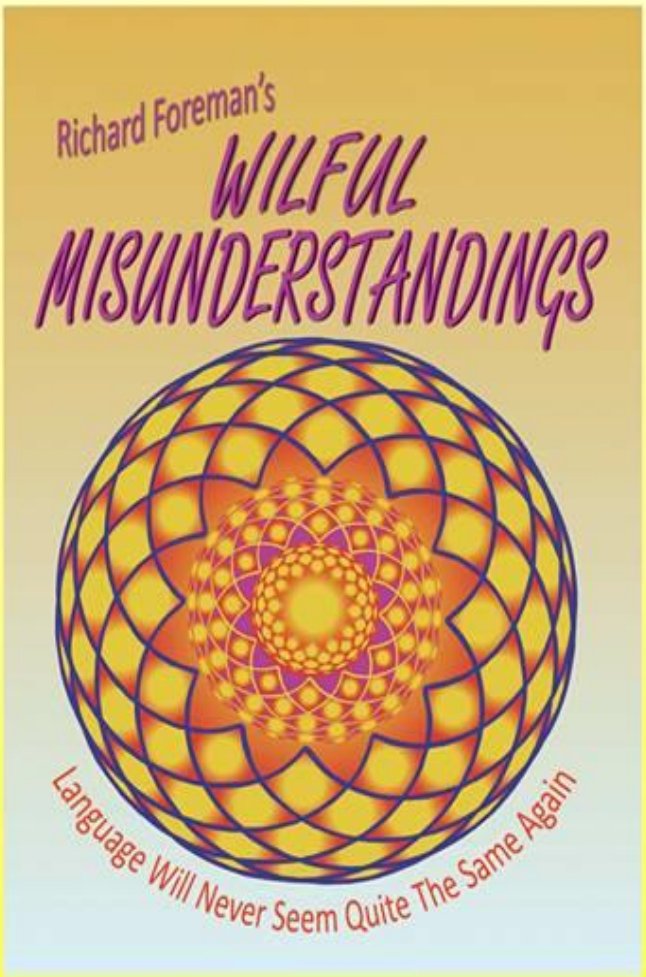
https://www.facebook.com/reel/719688594433384

Expect the Unexpected!

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

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

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



Readers' comments:

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

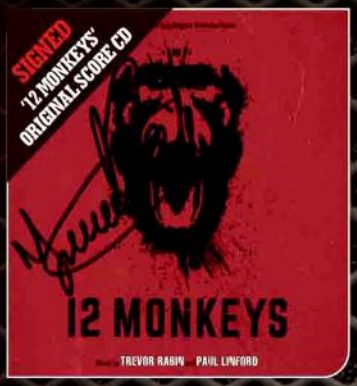
'A sanctuary, a haven, a totally immersive other world…'

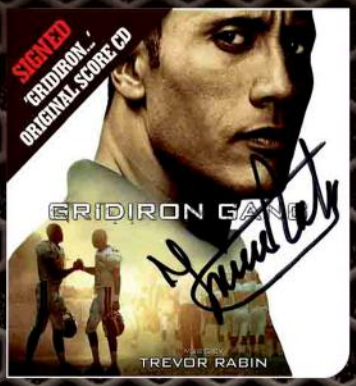
'A book to tickle and amaze, to ruffle and amuse and sometimes to raise the hairs on the back of your neck.'

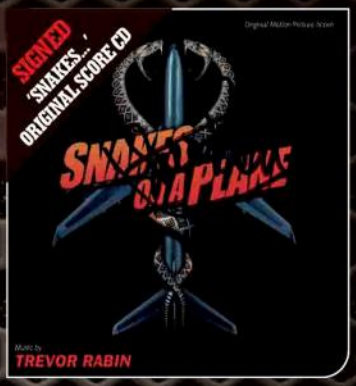
Richard Foreman's Wilful Misunderstandings

Cost £**6.95** (+p&p)at:
http://lepusbooks.co.uk/wilful-misunderstandings/
All copies from Lepus can be signed by the writer on request
For sample stories & more info visit: Richeff.moonfruit.co

TREVOR RABIN

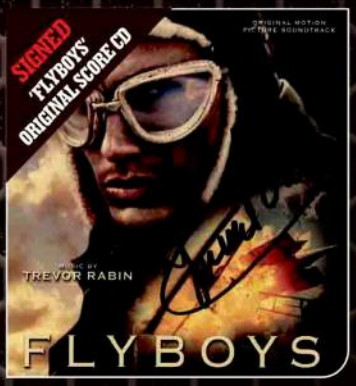


















ONLINE STORE: www.musicglue.com/trevor-rabin
WEBSITE: www.trevorrabinmusic.com TWITTER: @trevorrabin
OOK: www.facebook.com/trevorrabin
GRAM: www.instagram.com/explore/tags/trevorrabin/?hl=en

ONLINE ONLY EXCLUSIVE DEALS!



KOYO BLOOM+ Warm Parts *Live from Halifax*

A nice subterranean cellar venue below a bustling bar, only a stone's throw away from the famous Piece Hall. The space is festooned with some great artwork too.

My first visit to the Grayston Unity. Friendly staff and welcoming. I was keen to see **Warm Parts** again, given that I witnessed them play one of their earliest gigs about a year ago.

I wasn't disappointed. They overcame some technical glitches but gave it their combined best musical shout! Plenty of guitar strangeness – almost music fit for a soundtrack attuned to a darkly sinister Stephen King fairytale film.

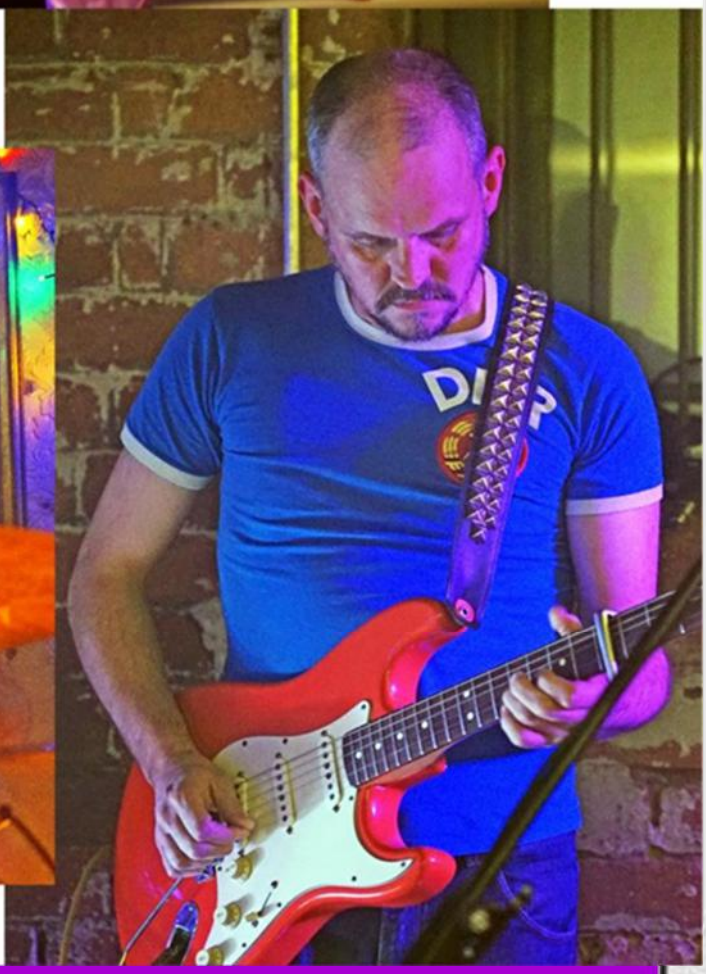
Warm Parts have become 'heavier', offering motorik, Kraut electronica, driven by drums and plenty of guitar riffing. Some nicely psychedelic mu-

alan dearling



Warm Parts







sical chaos! The pounding, pummelling drums, theremin and synth sounds from Rachael and some imaginative guitar breaks fitted well into the underground, almost Crypt-like setting.

Overall, Warm Parts have evolved to occupy the sort of musical niche created by the likes Wooden Shjips and Explosions in the Sky.





Plenty of aural light and shade and the gradations in between. Loud, but frequently imaginatively tuneful.

'Mangle' video:

https://www.facebook.com/warmparts/videos/1835306330346759

And a live video with 'Square' at the Puzzle Hall:

https://www.youtube.com/watch?v=CKTPZI4nxxo

Koyo Bloom purvey a form of noise rock. Verging on grunge at times. They certainly know how to 'look the look' – of rock demi-gods! Pretty heavy rock...

'Electric Eel' live and other videos:

https://www.facebook.com/koyobloom/videos

The advance publicity proclaimed that: *"KOYO are a rock band, incorporating elements of alternative, psychedelic and progressive rock. Alumni of Leeds Conservatoire, they are a major factor in the city's burgeoning music scene. Based on their live performance they were selected to open the BBC Introducing Stage at Reading and Leeds festivals."*

At the Grayston Unity gig, Koyo Bloom provided a thunderous wall of sound. It was quite Old School rock, with an unrelenting quality to their sonic assault. I suspect they would like it if I referred to their performance as a sonic form of assault and battery!

They have released three albums, having used crowdfunding to raise funds for their latest album, 'Onism'.

The Grayston Unity is a lively little venue which is obviously striving to provide a rich variety of styles of music, performers and genres. Worth checking out their programme of events:

https://thegraystonunity.co.uk/

KEV'S WORLD



DAVE BAINBRIDGE
ON THE EDGE (OF WHAT COULD BE)
INDEPENDENT

I have been fortunate enough to have been listening to David's music for more than 30 years now, and if there was ever an album which brought together all his different threads into one glorious tapestry it is this. He has produced a double CD which is simply essential to anyone who has enjoyed his different takes on Celtic rock, his work with commercial progressive elements, as well as well as including jazz, modern classical and ambient soundscapes.

His old Iona bandmate Troy Donockley (Nightwish, Auri, The Enid, Midge Ure, Maddy Prior etc) is back on Uilleann pipes and whistles, while his touring partner Sally Minnear again graces us with vocals, and indeed much of those involved also played on the excellent 'To The Far Away'. A musician of Dave's quality and experience always has plenty of friends to call upon, and here we find drum master Simon Phillips (Jeff Beck, Gary Moore, Toto, The Who, Mike Oldfield, Protocol, Hiromi and many more), Iain Hornal (solo artist, Jeff Lynne's ELO, 10CC etc), Randy McStine (solo artist, Steven Wilson, Porcupine Tree), Ebony Buckle (solo artist, Solstice), Jon Poole (Cardiacs, The Wildhearts, Lifesigns), David Fitzgerald (Iona co-founder), Frank van Essen (Iona, Martin Garrix, Within Temptation, Auri, Barbara Dickson etc), Rachel Walker (renowned singer of Scottish Gaelic folk music). While the four ex-Iona members may not have all been in that band at the same time, they all have a certain mindset and style which comes through on this album. In total there are seven vocalists on this album, and we get wonderful singing not only in English, but also in both Scottish and Irish Gaelic.

This is one of those releases which is timeless in its style, demanding to be played only when the listener truly has time to do just that, preferably on headphones, being taken to that world where the person on the cover stands on the side of the hill gazing into the northern lights and wondering at the majesty of the world and how insignificant they feel. We get

the southern lights down here, and I am always in awe when they appear, and that is what this album captures, that impression of being a tiny speck in the vast cosmos which is opening up and showing its wonderful and frightening beauty.

The title cut contains incredibly powerful lyrics, commencing with “I am here, I am here, read the note within the tome, a voice from the past breaking through into the now, to comfort those who mourn for the passing of our kin, by reaching through the veil to a spirit deep within”. Immediately we are taken into a story of import, layered arrangements allowing Troy to shine, bringing it all together, and then gradually more vocals come in and we get rising electric guitars taking over from the acoustic, while Lifesigns bandmate Jon Poole demonstrates his wonderfully eclectic bass playing, taking it upon himself to drive counter melodies which work so well with nuances and different tonal aspects.

This album feels like a culmination of all Dave’s work to date, and the more it is played the more there is to discover within what is a truly majestic and awe-inspiring release. Truly essential, this covers a great different musical areas, all wonderful and full of delight.



DEFIGURMENT
ENDBRYO
NEFARIOUS INDUSTRIES

This may well be a debut album but the guilty parties have all been around for quite a while as the line-up is drummer Mike Heller (Malignancy, Raven, ex-Fear Factory), guitarist Kevin Fetus (Lack Of Interest, Fetus Eaters, ex-Murder Construct), bassist/noise architect DMT (Mormon Mincers, ex-Bad Acid Trip), and vocalist Matthias Joyce aka "Matti Güey" (Rottenness, To Violently Vomit, Formless Master). When this arrived the other day, I read who was on it, saw it was described as a “unified creation born of sci-fi death metal infiltrated by hyperactive overtones of gore, grind, prog, and experimentalism”, and felt it was just what I wanted to hear at the time, and I was right.

I probably play ‘Frozen Corpse Stuffed With Dope’ far too often to be healthy (this year it has taken over from ‘Scum’ as my go-to album, and before that it was ‘Music Inspired by The Snow Goose’, go figure), and while this contains material which is lengthier and more varied, it does remind me in some ways of that in like Agoraphobic Nosebleed, Defigurement are doing exactly what they want in a very heavy manner which may well, or may not, split off at total right angles. The result is one of those very heavy albums which would be rejected out of hand by those who listen to Taylor Swift, yet those who want their music to be somewhat more brutal and less regulated will find this is an incredibly diverse release. It would be very easy to say the highlight is the drumming as Mike is everywhere, all at once, but Kevin and DMT need to take a bow for the rest of the arrangements while Matti’s vocal approach is just right for this style of music. I must confess I did a double take with track 9, “Eternal Dusk (interlude)” as it is such a gentle solo piano number, I actually thought the album had ended!

If you listen to the likes of Birdflesh, Cryptopsy, Gridlink, Cephalic Carnage, Atrae Bilis, Brutal Truth, Gigan, Anata, Artificial Brain, Antigama or Necrophagist, then you are going to love this.



DEICIDE
CHILDREN OF THE UNDERWORLD – THE COMPLETE ROADRUNNER YEARS

Back in the Nineties, when email and internet were still words unusual to many, I was producing Feedback fanzine with scissors and glue (cut and paste had a whole different meaning back then). I was on the mailing lists of various metal labels and was sent everything they released and alongside the likes of Century Media, Earache and Nuclear Blast was the wonderful Roadrunner. It was through them that I heard many bands for the first time (I raved over Slipknot before I saw them in any magazine and said they would be massive, but even I had no idea how big they would get), which is how I first heard Deicide. Now, I was much younger then, it was 30 years ago after all, and I did not really understand the "new" sub genres of metal, and while I could see where nu-metal was coming from, I was not a fan of thrash, death or black (to say my tastes have changed is something of an understatement). This led to the shortest album review I have ever written, and it is so concise I can still remember every word, "This album is shit. I am not going to waste my time or yours by writing about it". Yes, it was about Deicide, and luckily for me my press contact at Roadrunner found it hilarious.

Fast forward to 2025, and here we have an eight CD boxed set which contains all their releases for Roadrunner, namely the first six studio albums, 'Deicide' (1990), 'Legion' (1992), 'Once upon the Cross' (1995), 'Serpents of the Light' (1997), 'Insineratehymn' (2000), and 'In Torment in Hell' (2001) along with the original two demos which were released in 1993 as 'Amon: Feasting the Beast' and the live 'When Satan Lives (1998) which was recorded at the House of Blues in Chicago. The band was formed by drummer/composer Steve Asheim and guitarist brothers Eric and Brian Hoffman as Carnage, and when bassist/vocalist/lyricist Glen Benton joined they became Amon before changing the name to Deicide in 1989.

There is only one album missing from the original line-up, 2004's 'Scars of the Crucifix' which was released on Earache, after which the Hoffman brothers left, so it is a virtually complete look at the first incarnation of the band which is still going today (both Asheim and Benton are surviving the journey). As well as the music this set contains a 68-page booklet with loads of photos, extensive liner notes from respected writer Dom Lawson, new interviews with producer Scott Burns and A&R legend Monte Conner, Akercocke drummer and Deicide superfan David Gray, as well as Cradle of Filth founding member Paul Ryan plus Steve Asheim himself. It is worth noting that the first two Deicide album are the #2 and #3 best-selling death metal albums of all time (Morbid Angel's 'Covenant' is #1), which is quite something.

The issue I have with this release is nothing to do with the music, it is just I am not sure exactly who it is aimed at. I don't believe the albums have been remastered or remixed, and there are no additional tracks, and I would have thought that most death metal fans will have most if not all of these albums already. As I said, my tastes have changed over the years and I already own all of these, so would I have gone out and bought this? The booklet is a wonderful read, and is absolutely fascinating, providing lots of information about which I was unaware, but I found that musically this was actually a disappointment as while I have the albums already, I had not listened to them one after another (82 songs, 4 ½ hours of music), which what I did this time, and they do tend to blue into each other somewhat.

Are Deicide as musically interesting and exciting as many of the other death metal acts from the same era, or is it mostly down to the publicity generated by Benton in particular? It is

difficult to say some 35 years on from their formation, but there is no doubt they have had a huge impact on the scene and while this set may not be totally essential it still has a great deal going for it and if you have not previously come across the band, or are a rabid fan, then this is for you.



THE GENESIS
A STORY
HAND OF GLORY RECORDS

I am sure that if you find a review about this album anywhere you will see the following but given it is what got me interested enough to track down Will Twynham at Hand of Glory Records, I am definitely going to repeat it. One day he was browsing eBay and saw an old Hohner Cembalet for sale which had been painted matte black and had some missing keys. Also included was a clip of a home recording from the Seventies to show what the Cembalet sounded like, and Twynham decided to bid and won the auction for the princely sum of £10. The seller, Chris Stokes, offered to deliver the keyboard and when chatting said he had more than 80 recordings from the Seventies which had never seen the light of day, plus a full concept album from 1968 if Will was interested.

Needless to say that is what I am now listening to, from a band formed in 1966 by Lutonians Chris Stokes (keyboards and vocals) from The Mantis Set, Snip Turner (lead guitar) of local heroes Bryan and The Brunelles, Derek 'Jock' Carleton (guitar and vocals), Steve 'Siggi' Holmes (bass), and Mick Loughton (drums). After a brief spell as The Regency Five, they rebranded as Genesis (note, due to another band being somewhat more famous these days, this release has been changed from 'The Story' by Genesis to 'A Story' by The Genesis – interestingly this should have been released the year before 'From Genesis to Revelation' so would they have owned the name?). After an all-band trip to see The Jimi Hendrix Experience at an early show in Brixton they moved from soul to Stoke's originals, and soon after Holmes suggested a suite of connected songs with a story threaded through; or, as the local paper described it, 'a pop cantata'. Crafted by Holmes and keyboardist Stokes over the latter half of the year, it is a quasi-gothic tale of romantic misadventure culminating in murder, with philosophical reflections on the nature of existence itself! If this had been released when it had been recorded it would have come after 'S.F. Sorrow' and before 'Tommy', the two albums most widely recognised as being the initial rock operas, but sadly it was not to be. Until now.

One issue with seeing stuff like this and then seeking it out is that it is always possible that this is one of those releases which never made it out for a reason, and while historically important, musically it is useless, but I am more than glad to confirm that with this album that is definitely not the case. Yes, it is incredibly dated, but it fully captures the feeling of the influences of the late Sixties, when anything was possible and bands were refusing to conform. I actually think this is a far more enjoyable album than 'From Genesis…' which appeared in 1969 (go on, be honest, how many times have you listened to it, even if you own it? I know I played it once, but it was a long time ago and never again). The Small Faces are an obvious psychedelic link with wonderful melodies, but the ending of "Hate" shows this is far more than another happy go lucky band, but one with depth and darkness who is playing with melodies and definitely moving into prog rock while never losing all their mod roots and there are songs here which should have been hit singles.

Apparently, this release was pulled together from the only two surviving copies of the recording, a later-generation cassette and a reel, which of course were at different speeds so had to be carefully brought together, but one can't hear the join. It sounds just like it is, an album from the late Sixties, but one would not guess its circumstances as one would expect this to be a newly discov-

ered label release, not something which has been gathering dust in different attics. I certainly look forward to hearing more from Chris Stokes, as I believe Will is looking to put out more of his material, and rightly so as this is a delight and I can only imagine the other recordings will be fascinating. This may not be Genesis as you know it, but still a really enjoyable release from the dawn of prog/psych.



HEAT ON
HEAT ON
CUNEIFORM RECORDS

I have always had a thing for jazz groups led by drummers – after being raised on jazz by my dad, the first jazz album I ever bought with my own money was 'Drum Crazy' by Gene Krupa, and I am still fascinated by the way rhythms change when the group is being led from the back instead of the front. Here we have a multi-generational group which has been created by drummer Lily Finnegan (who is in multiple other bands playing not just jazz but punk), with Nick Macri on upright and electric bass, plus legendary Chicago tenor saxophonist Ed Wilkerson Jr. and Chi-town alto sax great Fred Jackson Jr. For this album Finnegan created brief motifs for bass and saxophones, creating a platform for the musicians to then branch out in their own way, creating the harmonies as they worked together in a manner which can only happen when the musicians have been steeped in the genre for decades.

The hero of this album is bassist Macri, who somehow keeps his head and his cool while the world is rapidly changing around him, keeping the melody stable and strong which means that Lily has plenty of room to manoeuvre and create music which is related to the bass, but may be at tangents to the saxophones (who may be harmonising wonderfully, or playing counter melodies, or one could be allowing space to take his place). I can easily visualise the quartet all playing looking at each other, looking for the cues from Lily as to what needs to happen, and this togetherness certainly comes through in the music which covers a multitude of styles of which I am sure Miles would be proud. It is not traditional Golden Age, nor is it always as far off the wall as many of the releases I hear from Cuneiform, but somewhere in between although there are times when the band are working almost at odds to create cacophony from which comes harmony.

I hope this is more than just a one-off project as this is exciting, vibrant and vital.



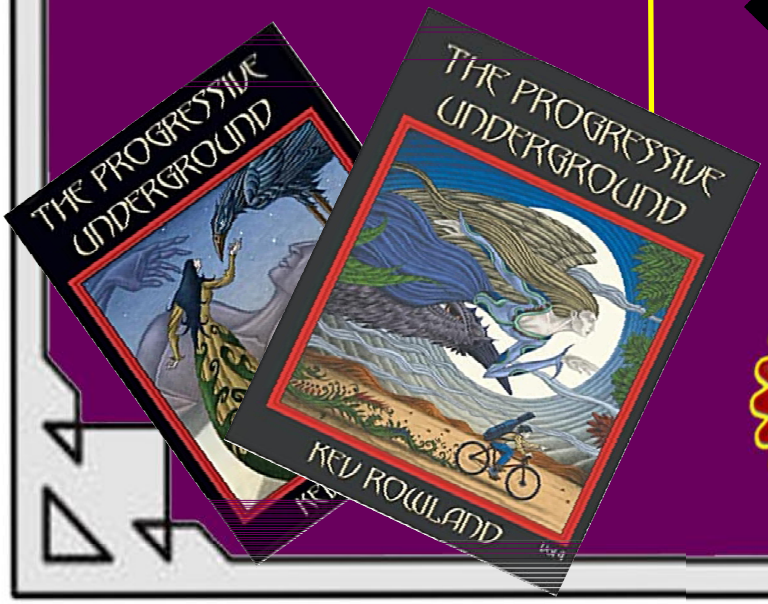
JACK BRUCE
HARMONY ROW (BOXED SET)
ESOTERIC

Here we have a 2 CD, 2 Blu-ray, release of Jack Bruce's third solo album, originally released in 1971 which was apparently Bruce's favourite of his albums, and having now heard this for the first time I can certainly see why as this is a delight. I only have the audio of the two CDs (one is the original 1971 album mix (newly remastered from the original master tapes), and the other is a new stereo mix by Stephen W Tayler from the original 16-track master tapes). The two Blu-Ray discs contain a 5.1 Surround

Sound mix (again by Stephen W Tayler), and the fourth is a live 1971 performance by Jack and a band featuring Graham Bond (organ, vocals), Chris Spedding & John Marshall for the Granada TV show Out Front plus a documentary on Jack made for the German TV series Swing In, first broadcast in 1972. It also features an illustrated book with a new essay by Sid Smith. There are also eight unreleased/demos.

Apparently, it was recorded live, with drums (John Marshall), guitar (Chris Spedding) and vocals all being laid down together, with Bruce then going back and adding additional instruments later. I must confess to never being a big Cream fan, and consequently this is the first time I have come across this album and the first time I played this I had a huge smile on my face as while it is very much a record of its time it is an absolute delight from beginning to end. Bruce was attempting to move far away from the styles he had made famous in Cream, something he started with the previous 'Songs For A Tailor' (although there was 'Things We Like' released between the two, it was actually recorded earlier when Bruce was still in Cream and only released in 1970). Here he was experimenting with songs which drew stylistically on jazz, folk, classical, rock and Eastern musical influences, and one could easily imagine "Folk Song" being released by Cat Stevens back then and being a hit single.

It is strange to realise that at the time this album was not a huge chart success, and it would be three years before he released another solo record, instead concentrating on a new band, West, Bruce & Laing. It is a real shame, as this is a superb release, and one which any lover of Seventies rock would do well to discover and should have been more widely recognised at the time. It is broad, it is diverse and is one I have thoroughly enjoyed hearing.



The Kev Rowland SUPERSTORE

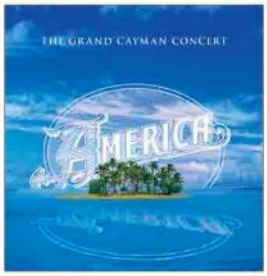
Kev is a self confessed music addict who has been toiling in the rock and roll vineyard for many years, and Gonzo are chuffed to bits to be publishing his remarkable series of books which disprove any suggestion that prog died with the advent of punk...



AMERICA 50



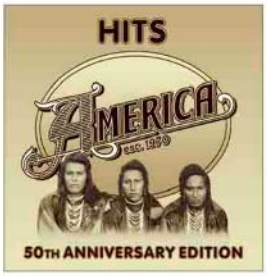
LIVE IN CENTRAL PARK
HST508 CD-DVD



GRAND CAYMAN CONCERT
USGZI04CD



ARCHIVES VOL I
USGZI04CD



HITS - 50TH ANNIVERSARY
USGZI05CD



WILDWOOD SPRINGS
USGZI06CD



LOST & FOUND
USGZII4CD



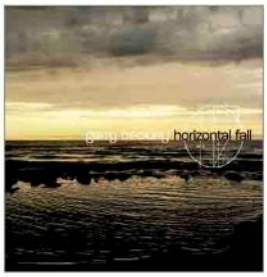
HOLIDAY HARMONY
USGZII5CD



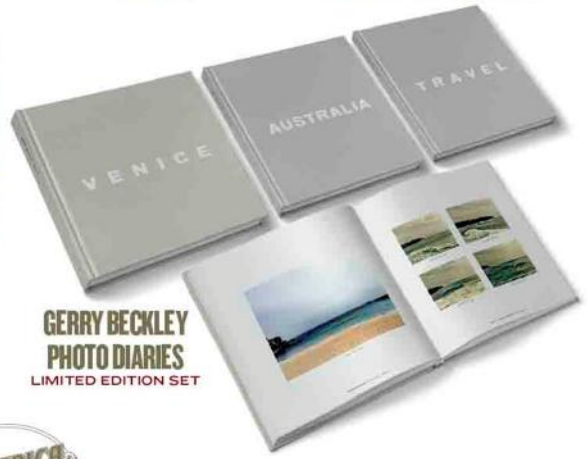
BREMEN 1973 - GREEN VINYL
USGZII6LP SIGNED, 100 ONLY!



GERRY BECKLEY
VAN GO GAN
USGZI08CD



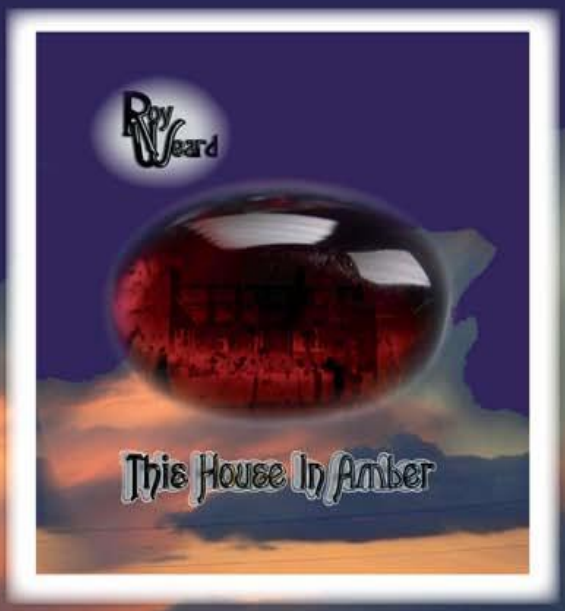
GERRY BECKLEY
HORIZONTAL FALL
USGZIIOCD



GERRY BECKLEY
PHOTO DIARIES
LIMITED EDITION SET

AMERICA RECORDS

Available from www.musicglue.com/america/shop



Roy Weard

This House In Amber

New Album out now

Available on CD from :

www.weard.co.uk

CD / digital download :

https://royweard.bandcamp.com/album/this-house-in-amber

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

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks
Director, Africa Region
The Nature Conservancy

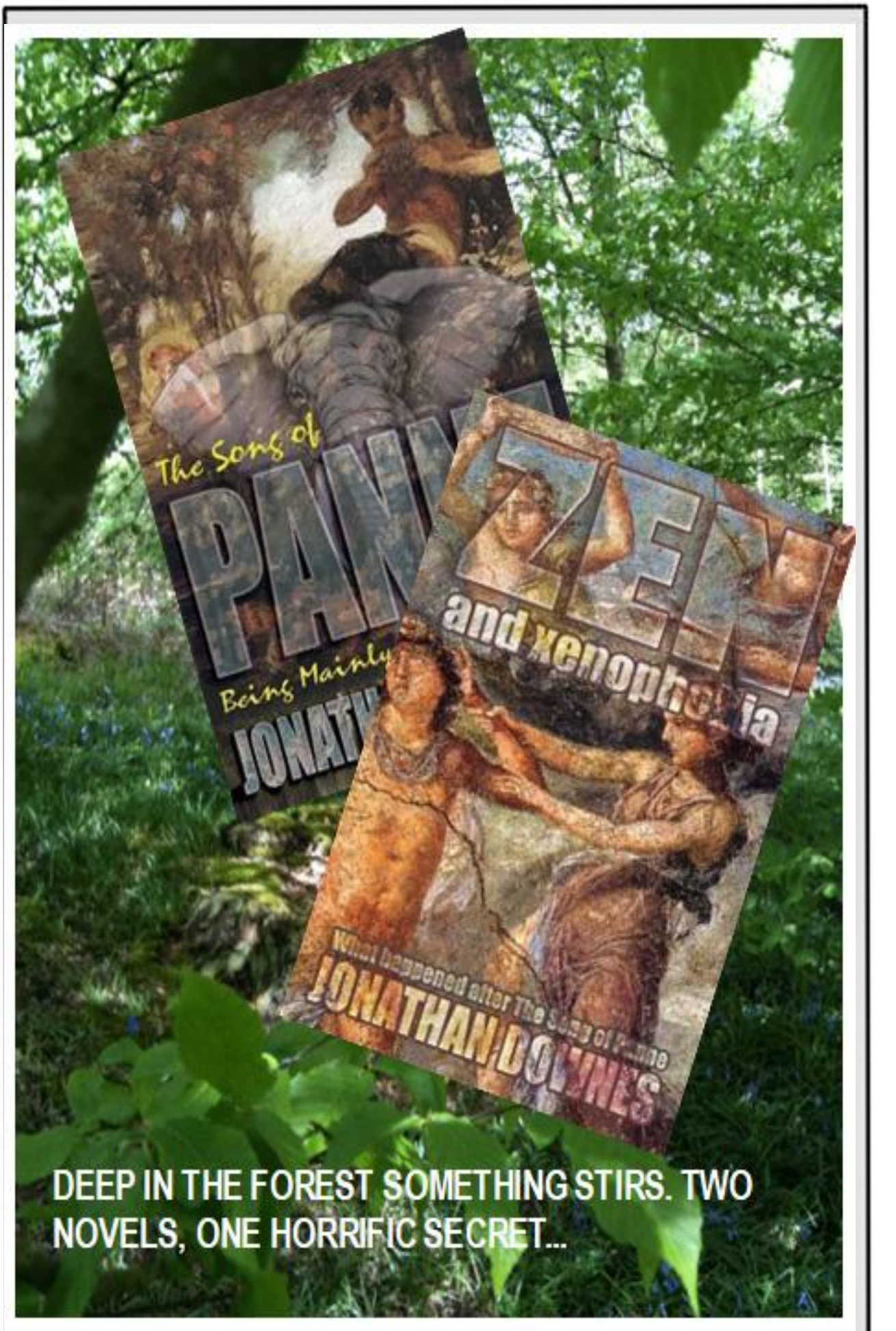
p.s. Start helping elephants today at nature.org/elephants and follow us on Instagram, Facebook or Twitter to get action alerts.



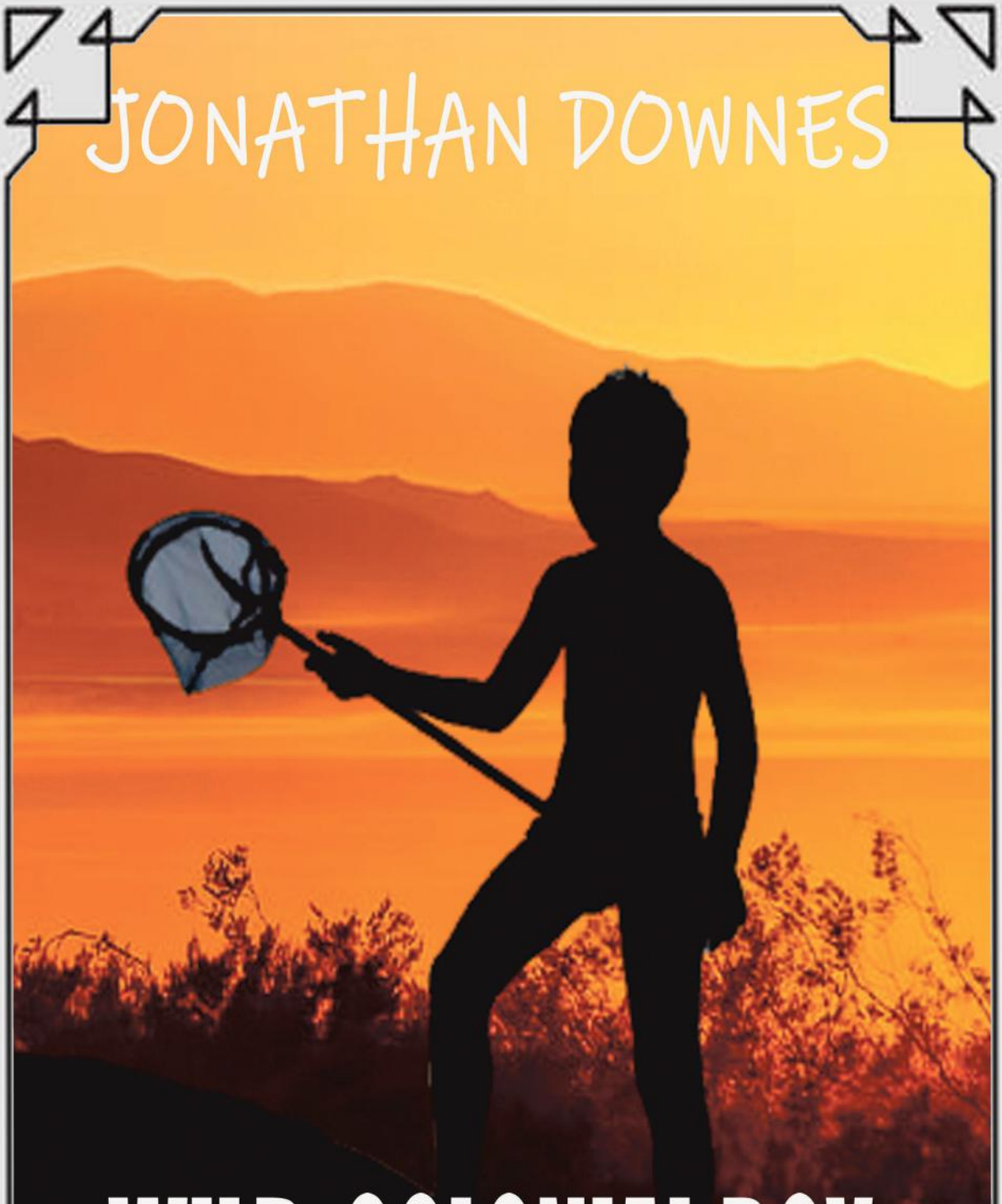
Hawkwind Earth Visitors Passport - The "Hawkwind Passport"

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

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


The Sons of
PAN
Being Mainly
JONATH
ZEN
and xenophobia
What happened after The Sons of Pan
JONATHAN DOWNES
DEEP IN THE FOREST SOMETHING STIRS. TWO NOVELS, ONE HORRIFIC SECRET...

JONATHAN DOWNES



WILD COLONIAL BOY

childhood with animals and ghosts in hong kong

tinyurl.com/13jgqcbg

NEWS FROM THE POTTING SHED

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

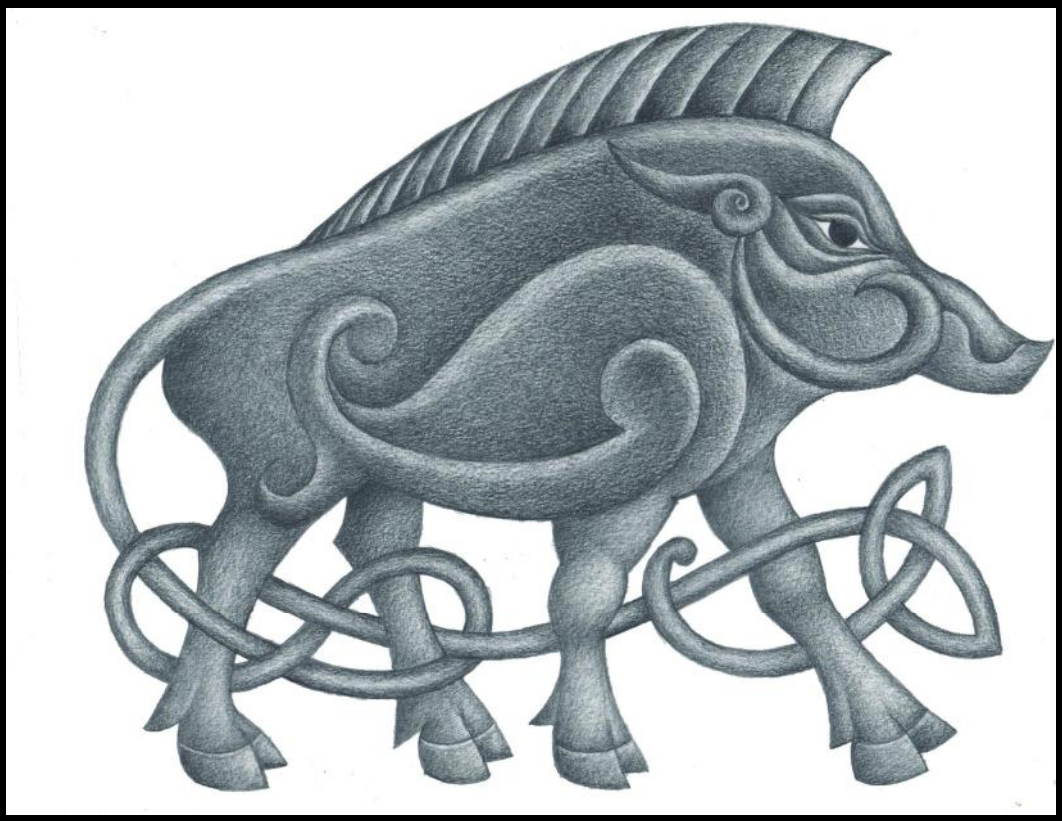
While in London Martin started to illustrate and design record covers for Columbia records. Upon his return to Vancouver, Martin carried on with music and illustrated various books and magazines. In 1978 he moved to Toronto, maintaining activity in every area where illustration is required. He released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

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

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

www.martinspringett.com/

https://spacewreckrecords.bandcamp.com







BRIGHT WEAVING





Thom the World Poet

Rob Ayling writes:

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

I HAVE ALWAYS (SINCE 1965) DREAMED IN COLOR
Technicolor, VistaVision,Cinerama then-only IMAX now
Rainbow Auras after rain shower dreaming
1000 shades of green when within Rainforest Dreamtime
Coral Sea Blues meet Sky Horizon Blues
Deep tinted Earth tones in ochers and shades of amber brown
Purple nights sprinkled with glowing white stars
Silicon white sand beaches contrast with the crush of waves
I am here before technology takes one million selfies
Before waters are poured wastefully into A.I "Data Centers"
Here before ChatGpT5 replicates this unique landscape
Here before fake news and trolling ,hackers and bots
I hear the buzz of a surveillance drone
I am the land,sea,air-i was alone before you
Parts of me will survive you.Making WALDEN 2-a New Utopia
Can you see the colors?..Fading?

COG-SINISTER

Official Merchandise

Fall and Mark E Smith



Cog Sinister: Sweatshirt £30



The Fall: T Shirt £20

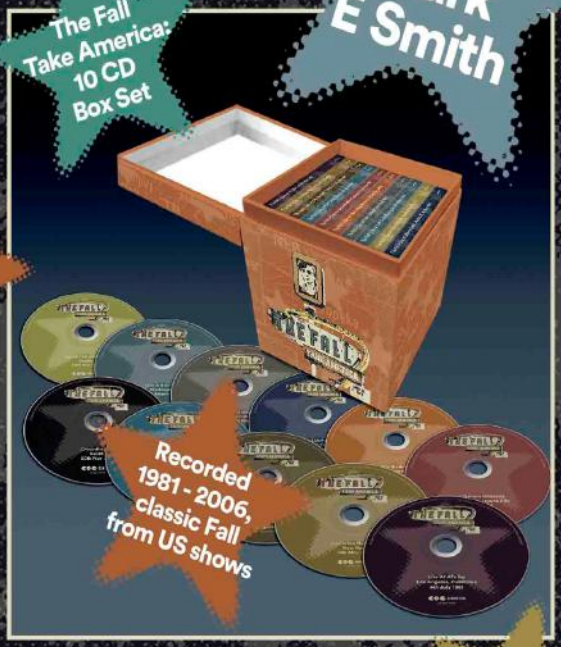


The Fall: T Shirt £20

Cog Sinister: Mug £20



The Fall Take America: 10 CD Box Set



Recorded 1981 - 2006, classic Fall from US shows



Smith + Blaney CD £9.99



The Fall: CD £10.99



Cog Sinister: Pullover Hoodie £35



The Fall: CD £7.99



Cog Sinister: Zip Hoodie £35



The Fall: T Shirt £20

The Fall: CD £7.99





The Fall: T Shirt £20

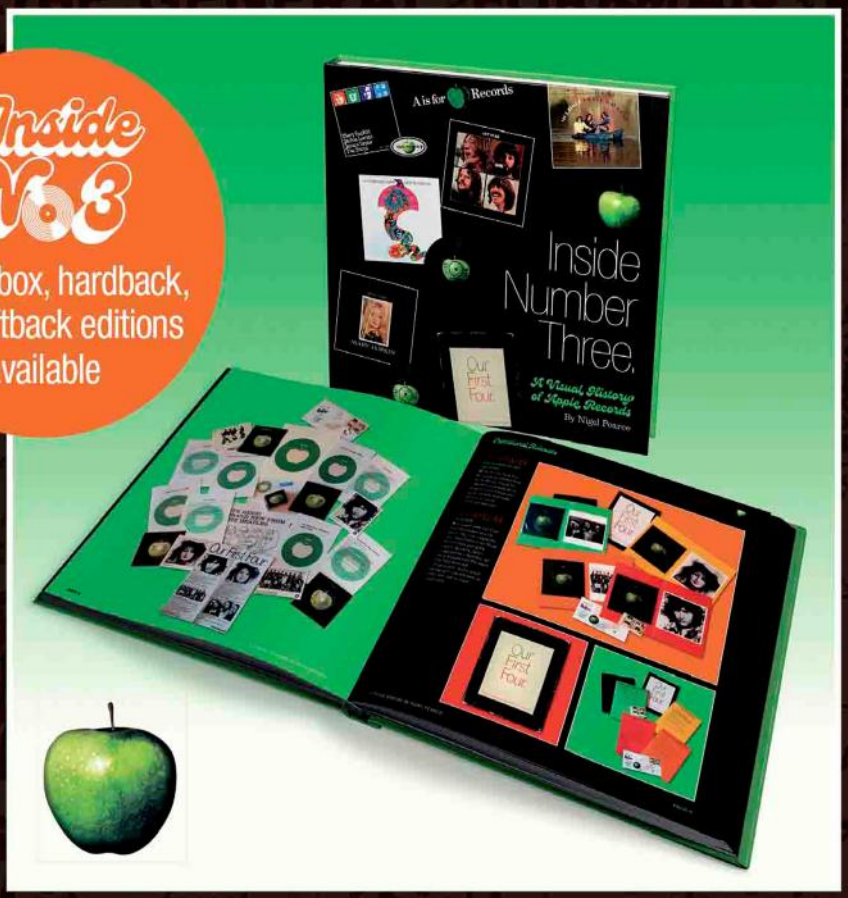
www.musicglue.com/cog-sinister

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

Inside Number Three.

A Visual History of Apple Records

By Nigel Pearce



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.No3 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



And so, ladies and gentlemen, here we are at the end of another issue. I hope that you enjoyed it. It's been another hectic fortnightnd this week alone on top of all the things that I wrote about in the editorial pages I have finished the short feature film I was preparing for the Fortean film festival in Cheshire in early November. It is a mildly absurdist documentary about what happened when the vascular department at North Devon District Hospital decided, in their wisdom, that the best way to treat my manky right foot was to put maggots on it.

So I decided to take a look at the history, and the fake history, of the usage of maggots as surgical accessories, and added a ridiculous sub-plot involving animal rights activists, my kitchen pedal bin,and a stupid out of tune rendition of Born Free sung by my Richard Freeman together with a string arrangement that sounds something like the more tuneful bits of Throbbing Gristle, which accompanies one of the most wobbly and unimpressive bits of drone footage ever committed to digital video.

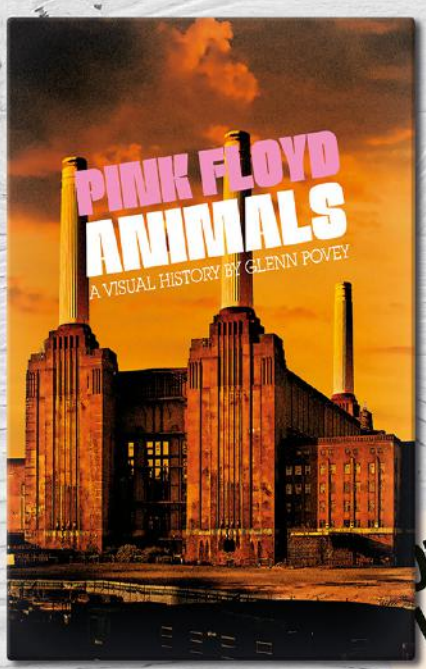
it remains to be seen whether the assembled multitude who will be voting on all the various pieces of cinematic magnificent which are being shown over the festival will understand, or even get my ridiculous offering. But, again, when I make films, I am perfectly aware that they are usually stupid or at least partly so, and I do them mostly for my own amusement and that of my collaborators rather than for any other reason. It adds a little bit of levity to my personal corner of ideaspace.

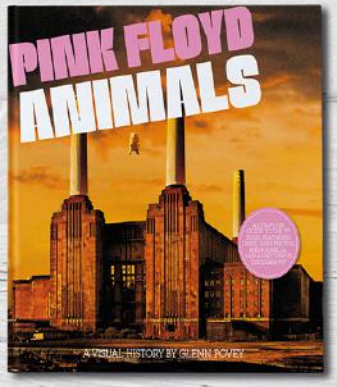
I will see you in two weeks time
Hare bol

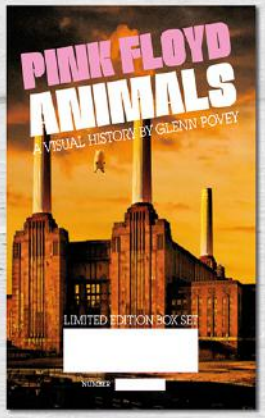
Jon



THE BEST LAID PLANS


PINK FLOYD
ANIMALS
A VISUAL HISTORY BY GLENN POVEY


PINK FLOYD
ANIMALS
A VISUAL HISTORY BY GLENN POVEY

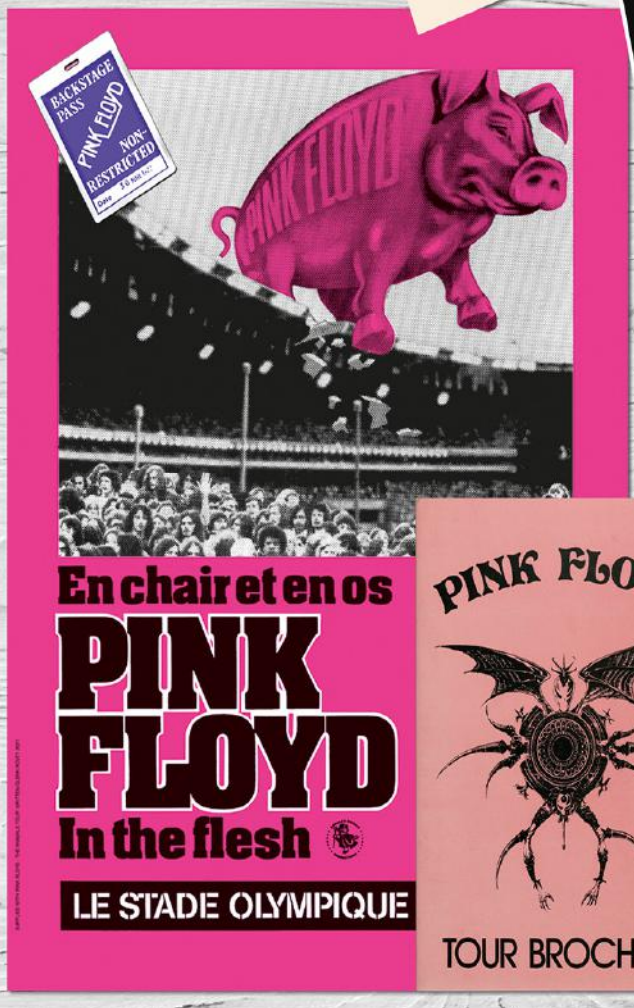

PINK FLOYD
ANIMALS
A VISUAL HISTORY BY GLENN POVEY
LIMITED EDITION BOX SET


ink, Oink,
Woof, Woof,
Baaaaa."


PINK FLOYD
JUNE 19
SOLDIER FIELD
8:30 PM
IN THE FLESH


PINK FLOYD
OAKLAND COLISEUM


New Bingley Hall
STAFFORD
28/29/30 MARCH
PINK FLOYD


BACKSTAGE PASS
PINK FLOYD
NON-RESTRICTED
PINK FLOYD
En chair et en os
PINK FLOYD
In the flesh
LE STADE OLYMPIQUE


EMPIRE POOL, WEMBLEY
16
PINK FLOYD
IN CONCERT
WEDNESDAY, 16 MARCH, 1977
WEST TERRACE
£3.75


PINK FLOYD
MONDAY 28th MARCH 1977
Tickets £3.50 inc. VAT
New Bingley Hall, Stafford



PINK FLOYD
TOUR BROCHU


PAVILLON DE PARIS / PORTE DE PANTIN
PINK FLOYD
35 F