

A man in a dark suit, light pink shirt, and dark tie is playing a brown acoustic guitar. The background is a sunset or sunrise with a large, bright sun in the upper right corner. The overall tone is warm and artistic.

GONZO
Weeklyish 611-2

HIS BACK PAGES

<https://www.flickr.com/photos/edenpictures/10338478545>

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GONZO

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LEST WE FORGET



John Brodie Good



Dave McMann



Mick Farren



Corinna Downes



Doug Harr



Tim Rundall

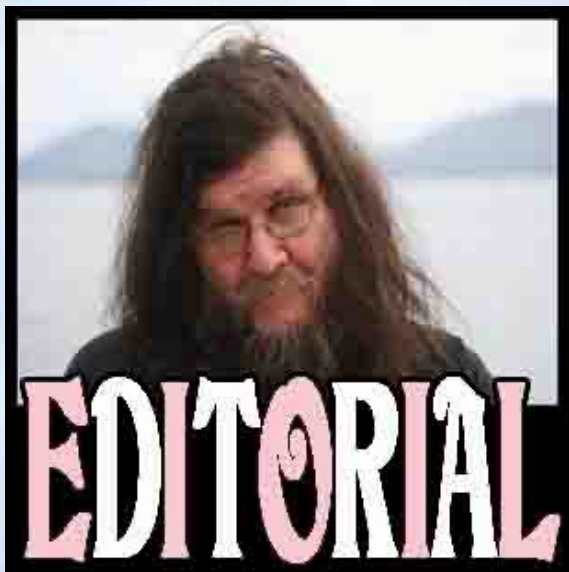


Phil Bayliss

THE THREE
COMMANDMENTS OF GONZO
WEEKLY:

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

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



Dear friends,

Welcome to another issue of this evermore peculiar little magazine. I have no master plan whatsoever, and I rather enjoy seeing where the good ship Gonzo drifts to next on the twisting and twirling currents of the Celestial Sargasso Sea. But this week I am

going to do something that I have never done before, in these pages at least. I am going to commit an act of apostasy. I actually like the new Doctor Who.

I actually quite liked the last one. Whilst my mate Richard and all the other hard-core Whovians that I know were complaining vociferously about the advent of a female Doctor Who, I thought she was quite good, and when everybody was going into emotional meltdown because the new Doctor Who was both gay and black, I was feeling sorry for myself last week so I went to bed early and watched the most recent bits of Doctor Who the series, and I quite liked the character and the acting of the new Doctor Who, the bloke.

After all, they are supposed to be an example of an alien race, and they are



GULLIBLE'S TRAVELS

I quite liked the character and the acting of the new Doctor Who

supposed to be disguised as *Homo sapiens* for all sort of reasons. And logic dictates that they are unlikely to reproduce in the same way as we do anyway, and so if the Doctor has tits or is black it doesn't matter one jot or tittle. And when it comes down to it, so fucking what? It's only a television series. And in the big scheme of things it doesn't matter. I have never really understood why people chain

themselves to pop groups or TV shows or suchlike. If, when I was 14 or 15, somebody had said something derogatory about my favourite rock band or TV show I think that I just shrugged my shoulders and got on with my life. Unlike many of my friends I have never liked Black Sabbath. I think they're fucking awful. But no one is going to issue me death threats because I have said so in a semi



BBC PRESENTS

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DOCTOR
WHO

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Doctor Who logo™ & ©BBC 1973

public forum. However, when Louis was running his Halo Hub website, he wouldn't republish something I wrote claiming that the spinoff TV series was dull and generic because he said it would invite people to send me death threats. Why do people take this shit so fucking seriously? I would love to be able to say that this is something to do with the modern world, and the lens which is focused upon every little bit of pop culture by social media, but I'm not sure that this is the case. I think it is more to do with the, psychological state of the general British public at the moment. My closest friend within the Whovian culture is borderline psychotic and always has been. He has always been violently obsessive about Doctor Who, but I think that the thing this is happening here is that the rest of society is rapidly joining him in his mental aberrations.

I don't want to indulge in too much amateur psychoanalysis, but I think the truth is quite likely that as the modern world gets more and more unmanageable, and as people feel more and more that they are not in control of their own lives, publicly bitching about the progress for television program provides some sort of analog to this. And I think that the sort of stylised warfare which is going on in social media around the world about things like this actually probably takes the same place in society as football violence once did. It is an artificial conflict which can act as an outlet for some if not all of the disappointment, frustration, and all the other reactions that are natural when modern society is so fragmented, and so difficult to

manage.

This sort of play warfare is quite distressing if you haven't to be at the pointed end of it, but I can imagine that ranting on Facebook that you will never watch the BBC again, and publicly returning your TV license, and generating a haze of applause and good wishes from other people who are probably not prepared to give up their access to BBC program just yet, is I imagine, quite a satisfying thing to do. I hardly ever watch television, so I can't really comment. I do pay my license fee, even though the last thing that I watched live on BBC was the King's coronation last summer.

And I shall continue to watch Doctor Who. Even though, I am quite aware, that I am watching the current series about six months too late. It is a perfect benzodiazepine for the soul, and gives one the same happy fluffy feeling as Valium did once upon a time. It doesn't matter. It is removed far enough from the everyday existence of most of us to be innocent entertainment as long as you don't take it too seriously.

At the moment, Graham, my housemate is really watching the UEFA cup. I pay practically no attention was ever to football, but I am looking forward to another piece of magnificent spectator sport which is looming fast over the horizon. I speak, of course, of the British general election which is due to take place on the 2nd of July. This time is

particularly interesting for those of us like me, Louis Graham, and my late beloved Maxine, who died back in February, massively enjoy the spectator sport of British politics. The Conservative party are basically imploding, and at the time of writing (although I am certain that it will be different by the time you read this) it looks like the Reform Party led by the marmite like Nigel Farage are going to romp ahead of the lame duck Tories, leaving the Liberal Democrats in second place as the official opposition for the first time since the days of Lloyd George, about a century ago.

None of this is going to affect the overall results, but it will be very interesting to see what happens, and more importantly what undercover horse trading will take place between the Conservatives and the reform party. Many people believe they will merge to some extent at least, but I want to see if they do what name will the resulting party operate under? Those of you old enough to remember 1987 will remember that the liberal party and the Social Democratic party had an alliance which went into the election, but only one party came out the other end. The two parties merged, as the Liberal Democrats, but despite the name change which just about stayed with them over the intervening years, you would be hard to find a political historian who wouldn't agree that the Social Democratic party came out the worst in this merger. It is difficult to see who will emerge victorious from the current train wreck of the Conservative party, and I for one would not be particularly surprised to see Nigel Farage become the new leader. But we



IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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

Dramatis Personae



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

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

NAMING THOSE RESPONSIBLE

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

Alan Dearling,
(Contributing Editor, Features writer)
Douglas Harr,
(Features writer, columnist)
Bart Lancia,
(My favourite roving reporter)
Thom the World Poet,
(Bard in residence)
Graham Inglis,
(Columnist, *Hawkwind* nut)
C.J.Stone,
(Columnist, commentator
and all round good egg)
John Brodie-Good
(in memoriam)
Jeremy Smith
(Staff Writer)
Richard Foreman
(Staff Writer)
Mr Biffo
(Columnist)
Kev Rowland
(Columnist)

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

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

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

Jonathan Downes,
Editor: Gonzo Daily (Music and More)
Editor: Gonzo Weekly magazine
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so what's it all about, Alfie?

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

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

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

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

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

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

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

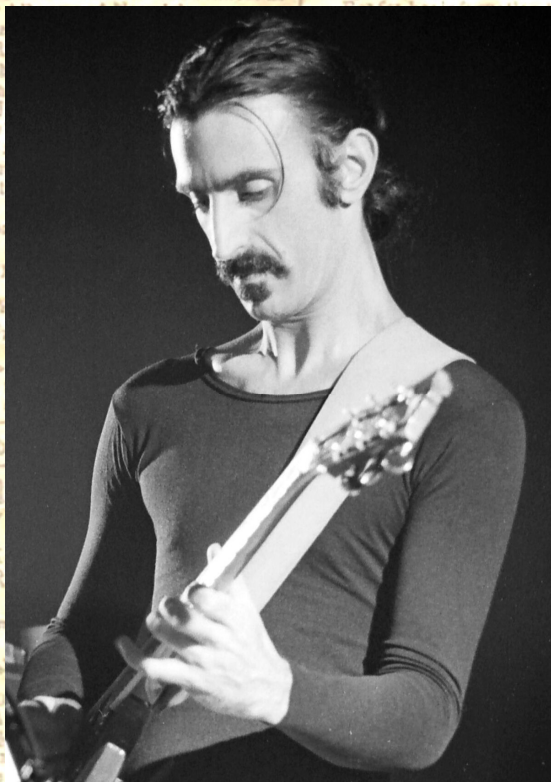
No this is FREE as in Gratis. Not a Sausage. But I digress. So make an old hippy a happy chappy and **SUBSCRIBE TODAY**

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

The Mothers of Invention | Whiskey a Go Go, 1968
<https://tinnitist.com/2024/06/20/albums-of-the-week-frank-zappa-the-mothers-of-invention-whiskey-a-go-go-1968/>

THE EDITED PRESS RELEASE: "The hand-scrawled ad in the L.A. Free Press — an open invitation to Frank Zappa & The Mothers of Invention's all-night ...



The joy and pain of Anderson Bruford Wakeman Howe's only album - Louder Sound
<https://www.loudersound.com/features/anderson-bruford-wakeman->

Albums Of The Week: Frank Zappa &

The Gospel According to BART

Look what my favourite roving reporter sent me:



Cruise to the Edge 2025 Lineup:
Robert Fripp, Rick Wakeman, and Steve Hackett

Jon Hadusek <<https://consequence.net/author/jon-hadusek/>>
June 24, 2024 | 10:07am ET

Cruise to the Edge 2025 Lineup:
Robert Fripp, Rick Wakeman, and Steve Hackett



Robert Fripp (courtesy of Glass Onyon PR) / Rick Wakeman (photo by Lee

Wilkinson) / Steve Hackett (photo by Tina Korhonen)

The prog festival cruise sets sail April 4th through the 9th

howe-yes

Jon Anderson's second exit from Yes was confirmed after the singer had completed his touring commitments



following Big Generator in May 1988. As ...
Interview 'His music has been the true

soundbeat of his political heart' |
Morning Star

[https://morningstaronline.co.uk/article/his-music-has-been-true-](https://morningstaronline.co.uk/article/his-music-has-been-true-soundbeat-his-political-heart)

soundbeat-his-political-heart'
NEW STORE!

OF all the albums that the multiple formations of the Mike Westbrook bands have made from duos, trios, to full orchestras and his present "Band of ...

John Cale on Living the 'POPtical Illusion' With New Album, Lessons From

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

John Maynard Keynes

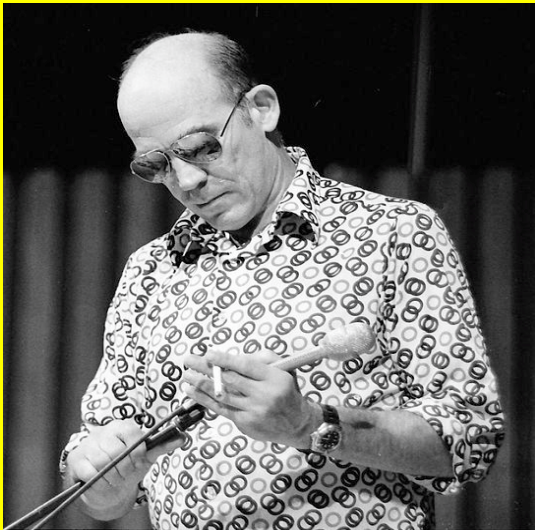


Leonard Cohen ...

<https://americansongwriter.com/john-cale-on-living-a-poptical-illusion-on-new-album/>



John Cale on Living the 'POPtical Illusion' With New Album, Lessons From Leonard Cohen and How Writing the "Nonsensical" Still Works. by Tina ...



WHO GONZO? WHY GONZO? WHAT GONZO?

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

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

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

Hunter S. Thompson

Exclusive Interview: Geoff Downes Discusses ASIA's Upcoming CT Concert - i95 ROCK
<https://i95rock.com/exclusive-interview-geoff-downes-discusses-asias-upcoming-ct-concert/>

ASIA's Heat of the Moment Tour is coming to the Ridgefield Playhouse in July. Ahead of this exciting show, ASIA original member Geoff Downes ...

ROCK-O-LLECTIONS - The Warwick Valley Dispatch
<https://www.wvdispatch.com/2024/06/rock-o-llections-22/>

A new addition this year was Joey Molland. Joey was a member of the legendary group Badfinger. I had seen Badfinger when I was a freshman in ...

WCCT-TV Events - John Lodge of Moody Blues performs Days of Future Passed and Classic Hits!
https://www.fox61.com/events/calendar/?_evDiscoveryPath=/event/105208038n-john-lodge-of-moody-blues-performs-days-of-future-passed-and-classic-hits-

Jon Davison of YES also joins John on stage to perform the classic songs, "Nights in White Satin" and "Tuesday Afternoon". "Days of Future Passed".

Former Yes star Rick Wakeman announces retirement from solo touring - MSN
<https://www.msn.com/en-us/music/news/former-yes-star-rick-wakeman-announces-retirement-from-solo-touring/ar-BB1hbvVX?ocid=Peregrine&apiversion=v2&noservercache=1&domshim=1&renderwebcomponents=1&wco=1&batchservertelemetry=1&noservertelemetry=1>

Former Yes keyboardist Rick Wakeman has

ROCKIN' THE CITY OF ANGELS

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

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




Rockin' the City of Angels features the work of some of the rock era's greatest photographers, including Richard E. Aaron, Jørgen Angel, Fin Costello, Ian Dickson, Armando Gallo, Stacey Katsis, Terry O'Neill, Neal Preston,

Michael Putland, Jim Summaria, Lisa Tanner, Brian Weiner, Neil Zlowzower and more!



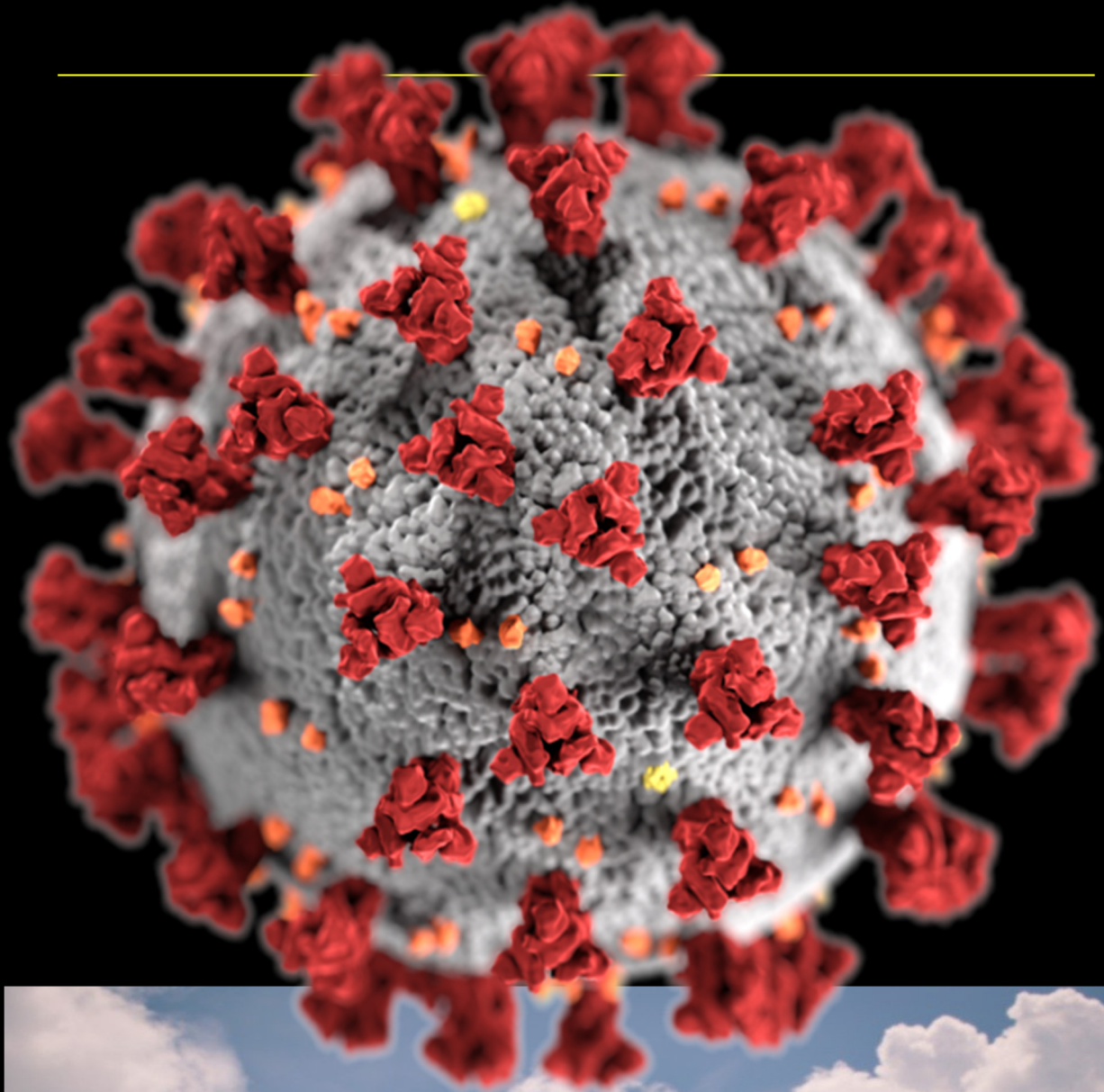
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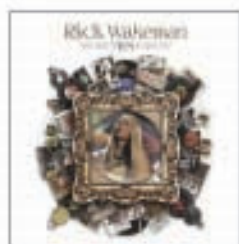
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MORE MASTERPIECES from RICK WAKEMAN



TWO SIDES OF YES

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

HFGZ03CD



THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires

HFGZ04CD



TIME MACHINE

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

HFGZ05CD



GASTANK

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

HFGZ02DVD



GOLÉ!

Soundtrack album featuring Tony Fernandez and Jackie McAuley

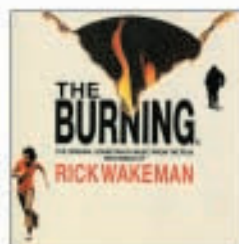
MG24-02



COUNTRY AIRS

The original recording, with two new tracks

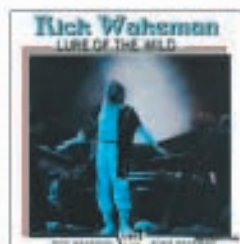
HFGZ04CD



THE BURNING

The original Soundtrack album, back in print at last!

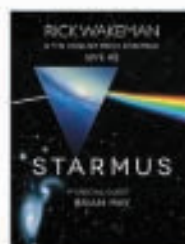
HFGZ02CD



LURE OF THE WILD

With Adam Wakeman. Entirely instrumental

HFGZ03CD



STARMUS

With Bryan May and The English Rock Ensemble. DVD

HFGZ04DVD



MYTHS AND LEGENDS

Double CD set. The expanded 2016 version

HFGZ06CD



LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco

HFGZ05CD



THE PHANTOM OF THE OPERA

Double CD + DVD

HFGZ06CD



CAN YOU HEAR ME?

Featuring The English Chamber Choir

HFGZ07CD



CRIMES OF PASSION

A wicked and erotic soundtrack!

HFGZ08CD



BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek

HFGZ09CD



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and all other good music retailers





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

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

Two types of people visit rhino in the wild

The strong and courageous
take a camera

The weak and cowardly
take a gun

**What sort of
person are you?**

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





I'M ON BOARD!

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



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



Butterfly Conservation

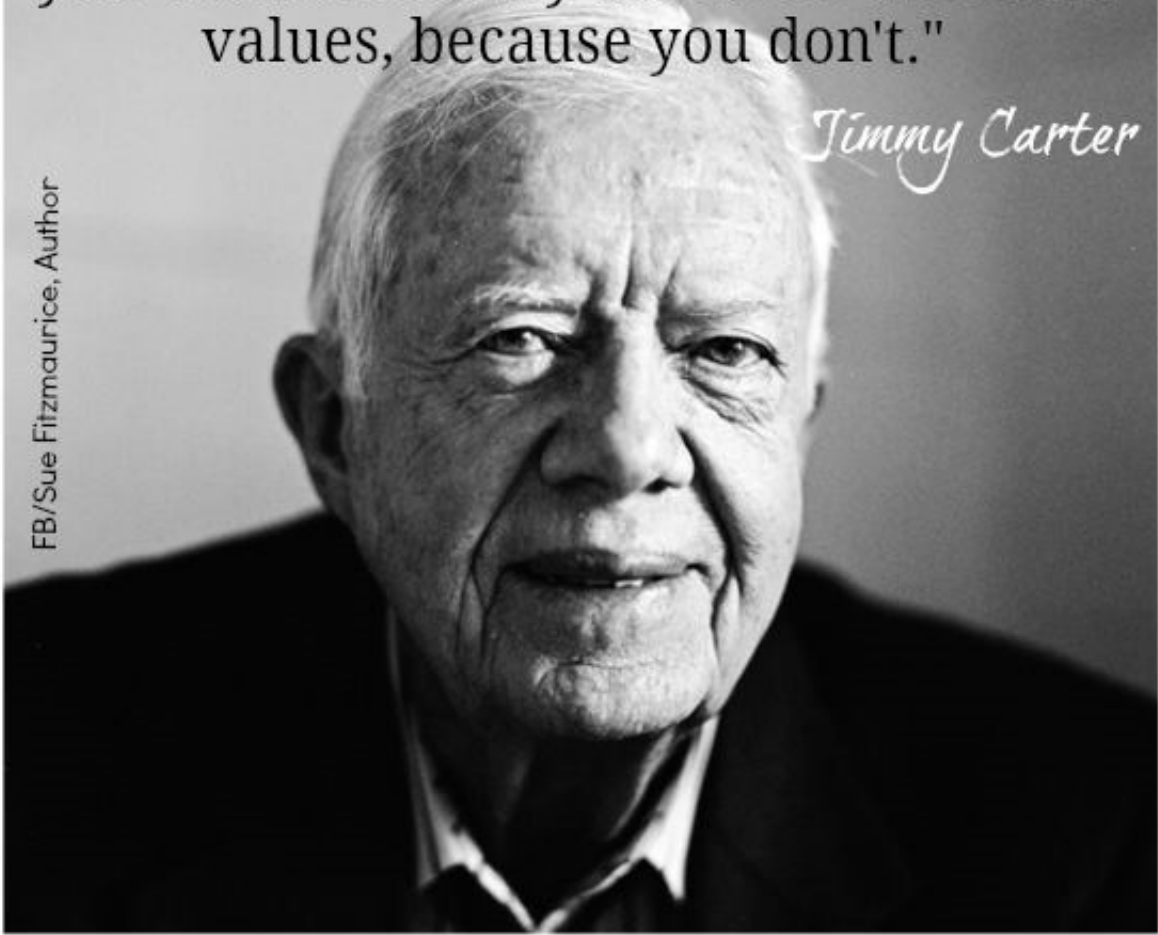
Saving butterflies, moths and our environment



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

Jimmy Carter

FB/Sue Fitzmaurice, Author



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



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



Mark James
1940 - 2024

Mark James (born Francis Rodney Zambon) was an American songwriter. He wrote hits for B.J. Thomas, Brenda Lee and Elvis Presley, including Presley's hit single "Suspicious Minds". He first intended to record his own songs, but found success when he began to write for other musicians, starting with B.J. Thomas in 1968. In 1972 James signed a long-term contract with Screen Gems-Columbia Music. Mark James died at his home in Nashville, Tennessee, on June 8, 2024, at the age of 83.



Alex Riel
1940 - 2024

Alex Riel was a Danish jazz and rock drummer. His first group Alex Riel/Palle Mikkelborg Quintet won the Montreux Grand Prix Award at the Montreux Jazz Festival in 1968. Riel was also a founding member in 1968 of the Danish rock group The Savage Rose. He died at his home in North Zealand on 9 June 2024, at the age of 83.

THOSE WE HAVE LOST

COLLATED BY HARRY WADHAM



William Carragan
1937 - 2024

William Carragan was an American musicologist particularly known for his research into the music of Anton Bruckner. He spent many years producing a completion of Bruckner's Ninth Symphony. For the Franz Schubert anniversary of 1978, Carragan completed and performed several of Schubert's unfinished piano sonatas. Carragan also made arrangements of a concerto for four violins by Antonio Vivaldi. Carragan died following a stroke on June 9, 2024, at the age of 86.



Rajeev Taranath
1932 - 2024

Rajeev Taranath was an Indian classical musician who played the sarod (a stringed instrument, used in Hindustani music on the Indian subcontinent). He received some of India's highest national honours including the 2019 Padma Sri award and the Sangeet Natak Akademi in 1999-2000. Taranath performed extensively in India and toured around the world. He composed the music for many internationally acclaimed Indian films including Samskara, Kanchana Sita and Kadavu. He also served as the head of the Indian music programme at the World Music Department of the

THOSE WE HAVE LOST

California Institute of the Arts from 1995 to 2005. Taranath died on 11 June 2024, at the age of 91.



Françoise Hardy
1944 - 2024

Françoise Madeleine Hardy was a French singer-songwriter and actress. Mainly known for singing melancholic sentimental ballads, Hardy rose to prominence in the early 1960s as a leading figure of the yé-yé wave, and went on to become a cultural icon both in France and internationally. In addition to her native French, she also sang in English, Italian, and German. Her musical career spanned more than 50 years, with over 30 studio albums

released. In addition to music, Hardy developed a career as an astrologer, having written extensively on the subject. Hardy was also an author of both fiction and non-fiction. Hardy died of laryngeal cancer in Paris, on 11 June 2024, at the age of 80.



Marcel Guilloux
1930 - 2024

Marcel Guilloux was a French singer and storyteller from Brittany. In addition to his career as a farmer, he was active in the world of kan ha diskan (a vocal traditional music of Brittany) and modern fest noz (a Breton traditional festival). He taught himself how to play harmonica from a young age. With the revival of Breton culture following World War II, he helped organize dance competitions. In the 1960s, Guilloux appeared at multiple festù noz and

THOSE WE HAVE LOST

created his own original dance songs. He also told traditional Breton stories, teaching courses on the topic. He died on 11 June 2024, at the age of 93.



Skowa
1955 - 2024

Marco Antônio Gonçalves dos Santos, better known as Skowa, was a Brazilian singer-songwriter and musician. His stage name is an allusion to the Portuguese-language word for "brush", "escova", referencing his iconic afro hairstyle. As a teenager he learned how to play the classical guitar, and began to play professionally in 1975, when he would join the rock bands Sossega Leão and Premê (at the time known as "Premeditando o Breque"). In 1987 he founded the

influential soul band Skowa e a Máfia, which released two albums before disbanding in 1991 and reuniting in 2006. As of 2003 Skowa was part of the samba rock trio Trio Mocotó, replacing founding member Fritz Escovão. He died following a cardiac arrest on June 13, 2024, at the age of 68.



Angela Bofill
1954 - 2024

Angela Tomasa Bofill was an American singer-songwriter of Cuban-Puerto Rican origins. A New York native, she began her professional career in the mid-1970s and is most known for singles such as "This Time I'll Be Sweeter", "Angel of the Night", and "I Try". Her career spanned over four decades. In 2023, Bofill was inducted into the Women Songwriters Hall of Fame. Bofill died on June 13, 2024, at the age of 70.

THOSE WE HAVE LOST



Jodie Devos
1988 - 2024

Jodie Devos was a Belgian operatic coloratura soprano, the second-prize winner of the Queen Elisabeth Competition in 2014. Based at the Opéra-Comique in Paris from 2014, she appeared internationally. Her solo albums won her critical acclaim and awards. Devos performed in concerts in Stuttgart, Maastricht and Wigmore Hall in London, among others. She also performed in Poland, India, Canada, the United States and Brazil. Devos died from breast cancer in Paris on 16 June 2024, at the age of 35.



Buzz Cason
1939 - 2024

James E. "Buzz" Cason was an American rock singer, songwriter, record producer, and author. He was a founding member of The Casuals, Nashville's first rock and roll band. Together with Richard Williams and Hugh Jarrett of The Jordanaires he recorded as The Statues for Liberty. In 1960, Cason started a solo career under the pseudonym Garry Miles. Cason also worked as a session vocalist for several Nashville-based

THOSE WE HAVE LOST

budget labels. Beginning in 1965, Cason began issuing music under his own name. Cason was also a backing singer for Elvis Presley and Kenny Rogers. Cason died in June 2024 in Nashville, Tennessee, at the age of 84.



James Chance
1953 - 2024

James Chance, also known as James White (born James Siegfried), was an American saxophonist, keyboard player, and singer. A key figure in no wave, Chance played a

combination of improvisational jazz-like music and punk in the New York music scene from the late 1970s on, in such bands as Teenage Jesus and the Jerks, James Chance and the Contortions, James White and the Blacks, The Flaming Demonics, James Chance & the Sardonic Symphonics, James Chance and Terminal City, and James Chance and Les Contortions. Chance was in poor health in the final years of his life, and he died from a gastrointestinal disease at a nursing home in East Harlem on June 18, 2024, at the age of 71.



Sylvia Infantas
1923 - 2024

Sylvia Elvira Infantas Soto was a Chilean singer, actress, and folklorist. She began her singing career in 1942, performing on

THOSE WE HAVE LOST

various radio stations. She eventually became recognised for her performances of Chilean folk music. Infantas was a central figure in Chilean folk music from 1942 to 1970. Infantas also developed a career as an actress at the Teatro de Ensayo de la Universidad Católica (TEUC) between 1946 and 1952, acting in plays. Infantas turned 100 on 14 June 2023. She died on 19 June 2024 in Santiago, Chile, at the age of 101.

his first hit with "Don't Say Goodbye". In the early 1980s Chrystian and Ralf finally decided to record country music. At the end of 2021 Chrystian announced that he would pursue a solo career. He died on 19 June 2024, aged 67.



Chrystian
1956 - 2024

José Pereira da Silva Neto, better known by the stage name Chrystian, was a Brazilian singer of the sertanejo genre. With his brother Ralf he was part of the duo Chrystian & Ralf. In 1973 Chrystian scored



Margarita Voites
1936 - 2024

Margarita Voites (née Lombak) was an Estonian coloratura soprano who appeared internationally. In 1957, she appeared at the on the university's stage in the main role of Imre Kálmán's operetta *Das Veilchen vom Montmartre*. She was soon after encouraged to leave the university and begin vocal training. From 1964 until 1969, she was a soloist at Vanemuine theatre, and from 1969 until 1990 at the Estonia Theatre. Voites died on 20 June 2024, at the age of 87.

THOSE WE HAVE LOST



Sakini Ramachandraiah
1963 - 2024

Sakini Ramachandraiah was a vocal folk singer and Dhol player from the Bhadradri town in the Telangana State in India. He was known for his expertise in "Kanchumelam-Kanchuthalam" an art form particularly identified with the Koya tribal community in Telangana and Andhra Pradesh. In the year 2022, the Government of India honoured Ramachandraiah by conferring the Padma Shri award for his contributions to art. Ramachandraiah died on 23 June 2024 at age 61 of old-age ailments in his home village near Manuguru.



Kevork Mardirossian
1954 - 2024

Kevork Mardirossian was an American violinist. He was the James H. Rudy Professor of Music at Indiana University. Mardirossian served as the concertmaster of the Plovdiv Philharmonic Orchestra and the Baton Rouge Symphony Orchestra and was professor of violin at the University of Central Arkansas. Mardirossian died on June 11, 2024, in Bloomington, Indiana.

THOSE WE HAVE LOST

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Spin Me Back Down The Years deluxe edition



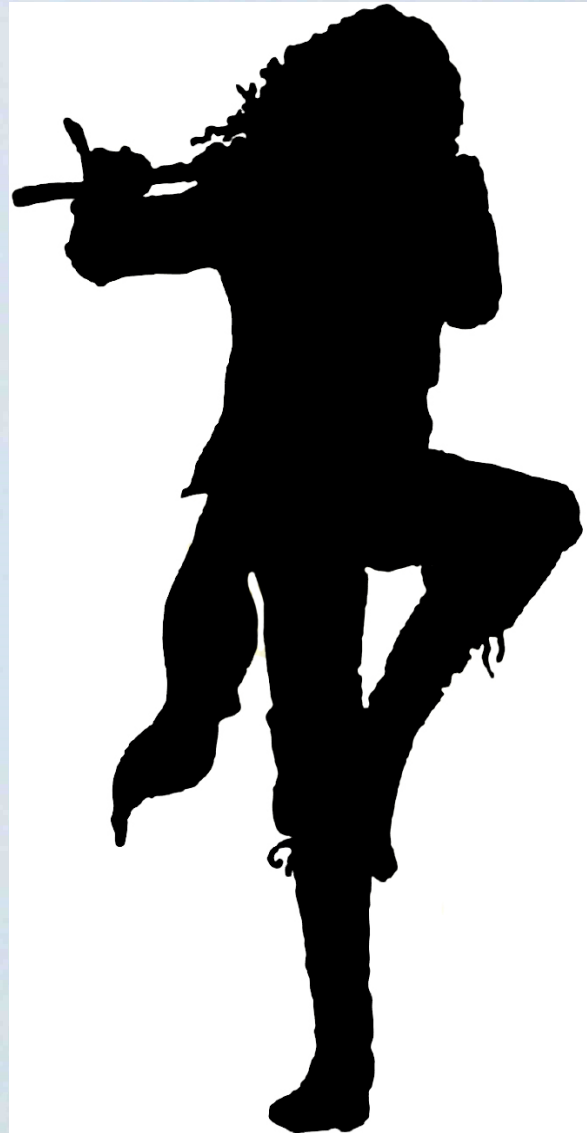
One of the longest-running groups in British rock music, Jethro Tull are more than band, they are an institution. With their latest album, *The Zealot Gene*, breaking an almost two-decade silence, now is the time to celebrate their 50-plus year history in all its tangled glory...

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

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

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

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



Inside Number 3

A Visual History Of Apple Records

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



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

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

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

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

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



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

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

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

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

The Fall

Take America

10CD box set

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

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

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

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



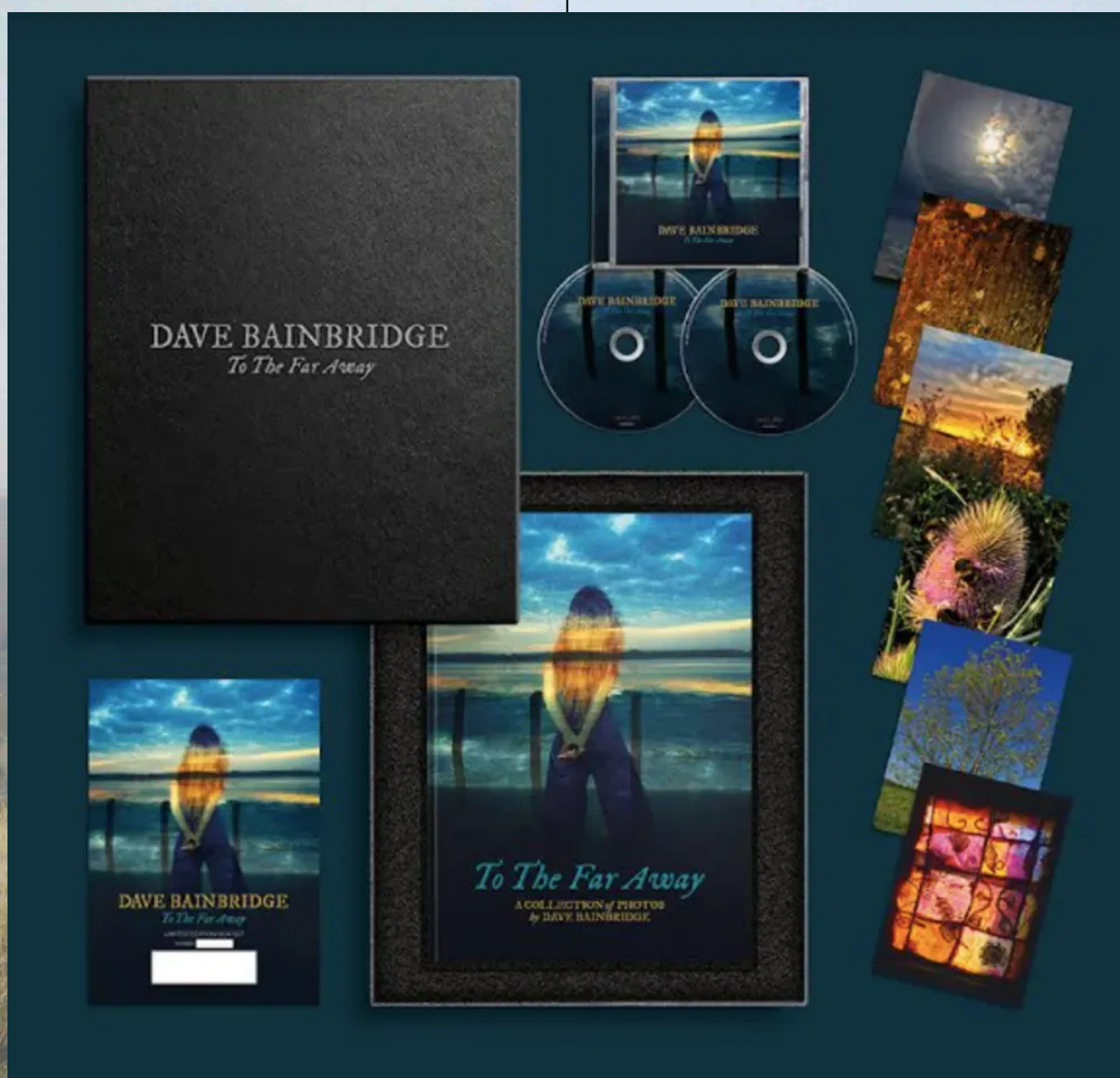
Dave Bainbridge *To The Far Away* **limited deluxe-edition box set – final copies remaining**

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

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

The deluxe edition box set also includes:

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



- Six postcards featuring photos by Bainbridge

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

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

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

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



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

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

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



Dave Bainbridge *Celestial Fire – Live In The UK*

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

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

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

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

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Live in the UK



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

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



From danger to safety...

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

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

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

One more thing....

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

Jonathan & Brad



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(What You Acting So) Grown Up For?
By
LEGS MC

(What You Acting So) Grown Up For? is the latest release in the Grown Up series from emcee/producer Legs MC (aka Daddy Legs). I'm reasonably familiar with this series having reviewed both the second and

third releases of the series, Grown Up Too and Grown Up Free. As with the previous two releases in the series, this one also has a title that is a play on words but, what is different here is that there is only a couple of features this time around in the form of one of his sons, Raphael, and Shotty Horroh alongside the guest producers Solar Soundz and Murmur Beats. This suggests that we will be treated to a much more personal vibe

STEVE RIDER

on this album, even more so than the previous ones.

The only way to find out for sure is to join me as I take you through the album...

Now, the album is ten tracks long but also features a bonus track too, and it all kicks off with RAPHTMNT which features Legs MC's son Raphael. The beat has more Lo-Fi feel to it for the first couple of minutes before we are treated a more head nod drum beat adding some adrenaline. This is like an extended intro that see's Legs give a simple warning that focuses on the huge amount of lies and detrimental information that that is constantly thrust in our faces through our smart phones. In fact, it is true what he says here that there is a war going on inside our phones where the positive interactions we are all seeking are at odds with the stream of negativity that invades our awareness as we scroll through our daily social feeds. With such a powerful intro to the album, it gives you a real sense of what to expect and Web of Lies continues this with a proper heavy head nod vibe from drums, horns and organ notes, this gives us deep edge as we listen to the words of Legs MC. The message continues the focus of the previous track as Legs MC focuses more intently on what we see being projected to us through our phones every day. There is so much information that gives a false impression of the world around us and also of the lives of others. It appears that everyone is getting by and doing OK, when in reality it is far from that. So, many people struggle with just providing their basic needs but, they just hide the stress while at every turn it appears that their privacy is at constant threat from the apps, they use daily. It's a wonder we even know what the real truth is anymore...

The beat on Psycho CIS gets your head nodding while the keys bring this vibe that has this John Carpenter soundtrack feel to it, giving you this dark infectious vibe. Here we initially feel that this one could be deep track focused on mental health but, there seems to be more going on here as Legs MC gives us another play on words as he describes his own talent with wordplay by bringing in the kind of punchy one liners

that make you sit up and take notice, questioning exactly what the focus is and then coming away wondering if you truly got that or did Leg MC bend your mind a little too far. With your mind now in a state of flux, beat drops with a little edge to it that suggests something a little more light-hearted on Rappin' Ain't Easy. This short little number does exactly what it says and sees Legs MC drop a single verse that says, if you think its easy to do this rap stuff, then think again, because it takes a lot to do this while entertaining people and being able to say stuff that they can relate to, over and over again. Solar Soundz makes his first appearance with production on Digital Flowers, the sparce beat and electronic vibe carry you along while allowing you to focus more on the lyrics. This one sees Legs MC take a look at the digital music world where so many artists are focused on getting their flowers, those digital clicks, likes, thumbs ups and so on, that help push their music that bit further. But is it really all about that? Do you miss why you love doing what you do by constantly placing so much value on the digital fanbase. Sadly, the digital world is becoming more and more influential in what we do, including the music we love. It's a sobering thought...

Hazy Purple is produced by Murmer Beats and features Shotty Horroh. The drums and guitars give this one a Hip Hop mariachi feel. It's that mariachi story vibe that permeates this one as Legs MC and Shotty Horroh drop some emotive lyrics around smoking, being a stoner, why you do it and how it affects your life. There is definitely aspects of this one that really have that deep edge to them, taking you into the life of those seeking to escape reality for different reasons and leaves you thinking after the track is done. Organ notes and strings combine with head nod beat to bring another sound that gets you moving for Diamond in my Belly. This one is really about following your gut feeling when it comes to making those important decisions in life; those times where it's make or break and you need to following that feeling that points you in the right direction. Now, your gut feeling might not always be the best decision but, by knowing you did it for the

right reasons means that someone will benefit from it, even if that someone is not you directly. The drum beat for Take Me as I Am, keeps your head moving while the piano seems to envelop you in an emotional vibe. Here we find Legs MC opening up about who he is and the fact that he is not a person you can place neatly in a little box; you have to take him at face value as an individual who does not prescribe to your personal ideas of how a person should, or shouldn't, be. It really is that simple, so don't be judgemental...

Murmer Beats provides production on Come Into My Life with an uplifting soulful vibe of organ notes, bass and drums. Legs MC mixes it up with rap and sung elements on this one as he brings us a beautiful ode to his wife and everything that she brings to his world. This is the kind of track that many of us guys can associate with and probably wish we had written too. This one obviously draws inspiration from the Joyce Sims track but, mixes it up nicely and ends with a snippet of a conversation between Legs MC and his wife. The final track of the album, before the bonus, is 80's Kid, which is produced by Solar Soundz and has a chilled vibe that carries you along while this clicking keeps you rooted in the moment. There is a deep edge to this one that speaks to the older heads out there as Legs MC looks at the state of the country in the modern day, from the point of view of someone who grew up in the 80's. Society in the here and now is far different from those times, I can vouch for that as a 70's kid, as we now experience the kind of ups and downs our parents had but, on a whole new level, which makes you wonder what our kids will experience thirty or forty years from now. With those sobering thoughts still raw in our mind, it's time for the final and bonus track, Stompin', which all but wipes those thoughts from our mind by giving us a head nod vibe mixed with a heavy dose of orchestral sounds, which gives us a lift to round things off. Legs seems to take everything he has said in this album and literally stomps it into our awareness here by summing up the album for you...

I had to sit back for a minute or two and consider just what this album said to me overall, and there is a very real sense that (What You Acting So) Grown Up For is purposefully giving us a look at the ups and downs of life so that we can see just how serious and troubling it has become; and by doing that it is showing us that we need to feed that inner child inside all of us. Too much of life nowadays fills us with negativity and a sense of melancholy, to the point where there is little enjoyment left for us. But, if you listen a little more deeply to the words and pick up on the subtle hints, there is a lot to take away from this; all of which is pointing you towards lifting yourself up and finding enjoyment and love in your life once again. You can be grown up, without being so grown up...

Legs MC does bring a deeper more personal edge to this one and you really get the sense that this is one of those albums where the message was best delivered yourself and that takes nothing away from the appearance of Shotty Horroh, who does a cracking job here and perfectly adds to the message Legs is putting across.

I think that what really spoke to me on this one is the sense of all the things that mean so much to him, the very same values that mean so much to all of us, Beit family, love or our passion for something, it is all there and makes something that might appear so deep and dark, become the exact opposite. Sometimes you can only see the light by being put into the darkness.

Once again Legs MC shows the depth of his talent and how he uses his adept wordplay to create a highly enjoyable album that speaks to you on many levels, and it is the relatability of the album's content that makes it enjoyable and a great addition to the Grown Up series.

There really is so much to like here, the production from Legs, Murmer Beats and Solar Soundz, mixes Hip Hop beats with lo-fi, cinematic and orchestral sounds, all of which come together to bring some emotive vibes, which seem to really enhance and

support the vocals. Legs vocals, once more, show that he is a talented emcee who draws on personal experience to bring extra depth to his work. He also delivers his lyrics in a way that makes you feel he is speaking to you on the same level and not trying to down to you or tell you what you do. It's just directing you to look at things differently.

(What You Acting So) Grown Up For? is another cracking album from Legs MC that you need to check out for yourself. It is released tomorrow, 22nd, and is a great listen for the weekend.

Now, this was to be the end of the review. But, following an email chat with Legs MC I decided to include some valuable insights around this album that will give you a little more to ponder over. So, I thought I would add these as if it were a mini-interview type of thing:

You have the name Legs MC aka Daddy Legs, can you tell me a bit more about that?

Legs MC - Well when I came back to rap I kind of went with Daddy Legs MC as I didn't really feel like I was the same person as I was before having children. My priorities, my attitudes, everything changed and a lot of what I record I imagine them listening to when they are older. For ease it's still Legs MC but for anyone that knows me now Daddy Legs is prob more fitting!

My interpretation of the intro RAPHTMNT, is slightly different to how you wrote it, which kinda leads into some insights about how you approached the vocals on the album?

Legs MC - The intro has the chorus from faker breaker, a track I made in 2005ish and was my first music video. I was kind of saying it was a return to how I was when I first started which was basically not really giving a fuck what anyone thinks about it - like danny devito said I am getting old so I felt like getting weird with it - in most places in the album I am rapping my arse off but I also had quite a few moments when I was like I'm gonna sing and I'm not really

bothered if anyone likes it. You could call it diminished responsibility. Be a bit more who gives a fuck.

Can you tell me a bit more about the track Diamond In My Belly?

Legs MC - The actual line "diamond in my belly" came from Zack while I was making the beat - he had put a gem on his stomach and kept saying it, then I repeated it to the beat and recorded it straight away. It's also kind of meant that even if you don't like all of my content, there are gems in there if you are up for digging deep and know what to look for - like you are digging through my shit to find the diamonds - my shit may not be all bling but there is an unpolished diamond or two in there.

There is a lot of reflection on this album...

Legs MC - You're right, a lot of the album is a reflection of my past to try and work out who I am today.

Could you elaborate on the title of the album?

Legs MC - The title of the album comes from the fact my old friends would say that my music is way more serious than I am in real life, hence they would often not relate to my tunes because it was "too angry or depressing" - I think they meant moralistic lol!

Who did the artwork for the album cover?

Legs MC - My 5-year-old Zack did the drawings on the front cover.

My thanks to Legs MC for sending this one my way and for giving me those amazing insights into the album and more.

If you head over to Legs MC Bandcamp tonight at 7pm (UK Time), there is a special listening party for the album, which is well worth your time.

The Album is released tomorrow 22nd.

So, I'm out,

I'll see you next time,

Steve.

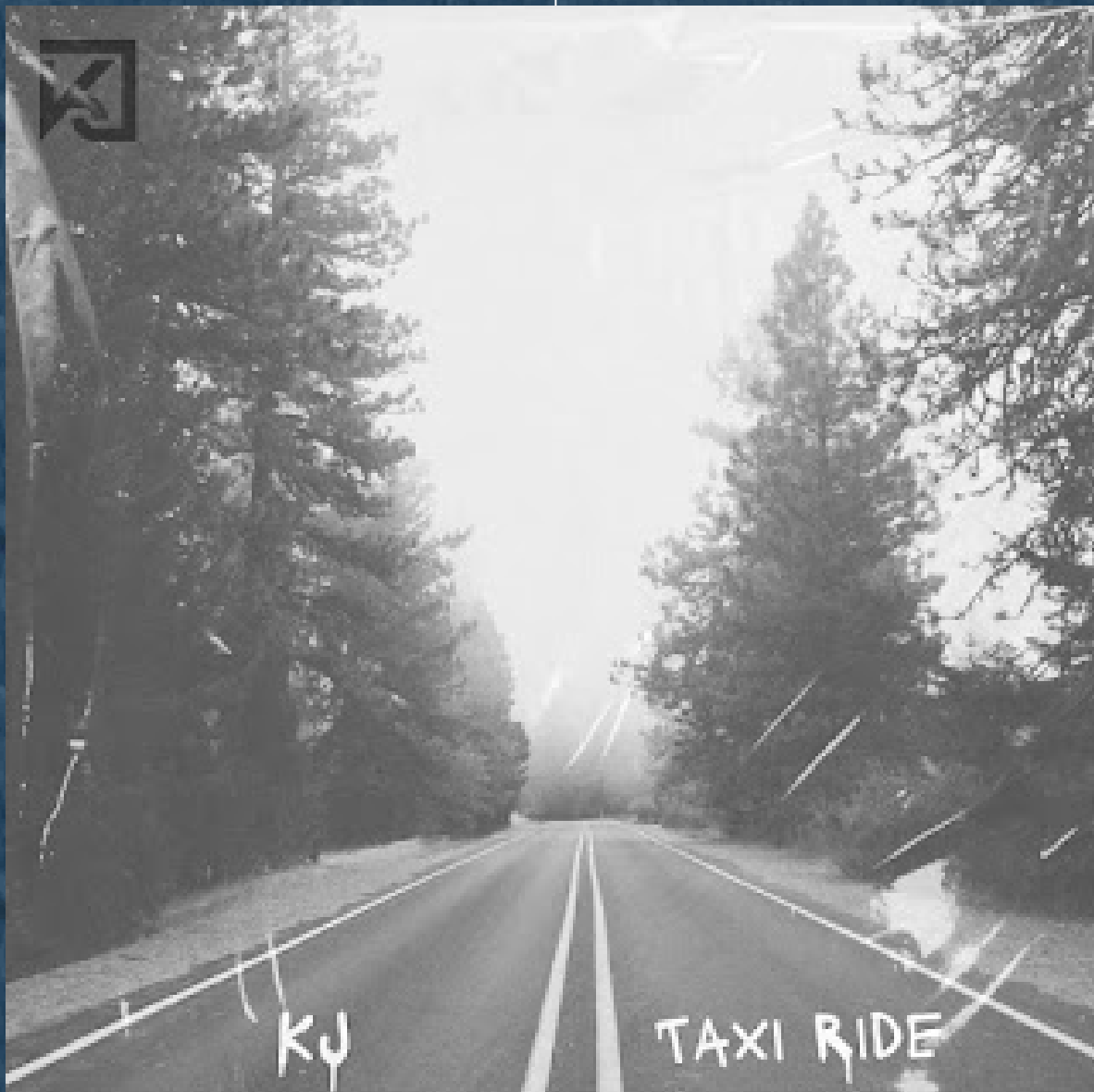
Taxi Ride

**By
KJ**

Its always good to review something a little different and Taxi Ride by KJ from Barry in Wales, promises to be just that with a more Lo-Fi Hip Hop vibe. In fact this one has been out for a bit now so, its good to be able to bring it to you.

Before I go any further, let me give you a bit of background on KJ; He was born in

Burnley, Lancashire and moved to the Vale of Glamorgan at the age of two. His fascination with rap began at age 6 when he heard Eminem's 'My Name Is...' on a tape his mother gave him. It was from age fourteen that he began writing his own lyrics, freestyling and battling, while having fun expressing himself. His father gave him CD's by the likes of Dr Dre, Snoop, Tupac, RUN DMC and MC Eiht, further inspiration came from Gang Starr, Notorious B.I.G and many others. At age eighteen he applied to college but, owing to a late submission and an on the spot interview, including a freestyle for the tutor, he was successful and studied Music Technology for two years before leaving early to make his own music from home. Over the next few years he



gained experience by busking in London, Birmingham and Swansea. In July 2019, his love of Battle Rap took him to his first rap battle on Don't Flop at Cardiff's Moon Club, quickly followed by another in Bristol in November 2019. Although his main influence is Hip Hop, KJ has also delved into other genre's including Garage and House music.

Now you know a bit more about KJ, the album is seventeen tracks deep and fully written, produced and mixed by the man himself which promises something that has a far more personal vibe to it. Now, KJ was kind enough to send me a physical copy of the album for this review and flicking to the inside cover and reading the notes there, you get the sense that Taxi Ride is not something that is all about a ride from one place to the next but, more a of a ride along the journey of life and the choices you make and the destination that each one of those choices takes you too, an interesting thought in itself...

So, feel free to take a seat next to me in the back of the cab and see where the ride takes us...

Our Taxi Ride begins with the short Injector Deck (skit) which is the sound of a cassette being placed into the tape deck and pressing play. Now wondering what kind of a ride this is gonna be we get straight into the title track Taxi Ride, where guitar notes and keys produce a chilled air while the drum beat gives you just enough to slowly nod your head and move to, just like sitting in the back of a cab as it slowly bounces down the road. This one reminds me of my own days as a cabbie, taking people from one place to another, maybe home or maybe on to another bar or club, sometimes talking and other times not. It perfectly encapsulates the place of the passenger, with nothing particular on their mind just wanting to get where they are going, wherever that might be, watching the world go by. Next up Whispers brings organ notes as the foundation for the sound, which seems to vibrate slowly through your mind as you listen, leaving you just floating. Here we seem to be paused, stationary in a space

where a wealth of thoughts suddenly invades the serenity of the ride. The stresses and strains of the world around us are all to real leaving us wondering which way to go but, those thoughts are whispers in the mind, and the ride continues. Bass and keys combine with more upbeat drums to get your head nodding once more. However, there is a deep edge to this as our journey now touches on fear with Ghost. The roads, and life, are a place where we experience many things and fear, alongside death, is a part of that. What if you were on the other side of the veil, what would that look like, perhaps something like this...

Failing mixes another head nod beat with bass, keys and electronic elements that get you moving but, once again gets you focused on another part of life as fear once more hits us but, here it's the fear of failure and the fear of actually reaching out for help, something many of us can associate with on some level. Organ notes and drums bring a more upbeat vibe on Imperfections, helping to bring an uplifting feel to proceedings. With so much fear coming through, here we see that there is always someone out there who can see all that we are and will still accept us, listen and help us through those dark times. Guitar and organ notes lead us into Broke Happiness, which has this sound that keeps the uplifting vibes going. This one takes a light-hearted look at a life where money comes hard, where you're living from week to week on whatever you can. Not working, for whatever reason, is a tough place to be but, if you can face it with a smile then it helps keep the dark clouds at bay. Don't Care drops with a heavier sound of drums and organ notes that bring a slightly darker edge to things. This is one of those tracks that you take a few ways, is this just someone who does not care about anything or is this taking a shot at the social media generation where so many people publish their lives on line in words or videos just to get likes, maybe its even deeper than that, in a world where social media brings so many things into our awareness every day, perhaps this is how it feels sometimes when it all gets too much...

False Idols mixes some chilled guitar and piano notes with drums, which gives this one a more reflective vibe. There is a deeply personal edge to this one as it focuses on those we looked up to when we were young. Those we thought it was cool to be a round, even though they really lead us astray. As we grow, we see the things about them we never saw before, a darkness that leads them down a dark path. We understand what it was that them that so attracted us to them and wonder how they got to this place, and perhaps they could change if they just had the right help. Piano and an excerpt from 'After Life' leads us into Ask Me If I'm OK, as the beat drops in, you realise there is more to this one than you thought. There is a definite emotive edge to this one as it looks at something that we all need to do, check it with someone. So, many of us have gone through times where we were struggling on the inside, wondering why life is treating us this way and whether it's really all worthwhile; deep inside we just wish someone would ask us if we are ok. We have all been there and we all know someone who is in that place, they might not look it but, just check in with them, it's a life saver. Okaaayyy has a vibe you can shut your eyes to and drift away to as the drums, bass and organ notes merge together and float through your mind. It really speaks to you, if you'll let it, and it seems to be all about looking at things differently, looking at yourself differently and seeing what is not needed and discarding that in exchange for what helps bring more light and positivity your way...

Music has this big synth sound, alongside the drum beat, which has this infectious quality and brings this upbeat vibe that almost has this neo soul, electronic sound to it. This track is another that seems to have dual meanings; on one side it is all about the love in your life and just what that person means to you but, on the flip side, this could also be an ode to exactly what music itself means to you and how it helps you be who you truly are. Cuts and a proper head nod beat merge with strings and other elements to bring a far more solid Hip Hop sound on God Tier. This one is just a platform for KJ to drop a track that is all about having fun

on the mic, no need to think too much about this one because, just like life, we all need those just for fun moments, and this one is one of those tongue-in-cheek moments for sure. Drums and strings form the backdrop for Do Anything For You, which brings a more emotive vibe; something that fits perfectly with the lyrics. This one is a truly heartfelt ode to his daughter, and tracks like this never fail to bring a warm feeling inside and a lump to the throat...

As we begin to come close to the end of our journey together, there is still time to take in a little more of life and guitar notes herald the arrival of Your Friend. The drums pound on this one, a little like the message contained within. This one looks at the one friend you rarely, if ever, think of and talk to, the one friend who will never leave you; and that's you. Again, you could take this one two ways as it could be the words of someone who struggles with their mental health and tries to escape the voices in their head but, perhaps its more simple this time, maybe it's just about understanding and being one with who you truly are inside because, you are the one person you can always count on to be there for you and it's never to late to take some time just be you, at peace with yourself. We finally take the penultimate turn to our destination and begin to Unwind with piano notes, strings and drums, creating chilled but uplifting sound. Here we find KJ speaking on all the things you could do to take some time away from the struggles and strains of modern-day life. It is always important to take time to look after number one, and number one is you, so take those moments for you and do whatever that brings calm and peace to you. Just as we thought we had reached our destination, the driver takes one last turn bringing us home with the bonus, Not Going Anywhere. Keys create this electronic soundscape that is a platform for KJ to open up about what it means to him creating music, in a spoken word intro. The beat drops in with heavy drums and strings, alongside electronic elements to bring some energy; energy which is needed as KJ speaks candidly on himself, his life and what he sees around him. He drops a great verse namedropping all those artists that

have inspired him along the way. This track is not just about KJ though, this is an inspiring message to everyone to never give up and always strive, never give up and make your dreams come true...

The first thing to note about this album is that Taxi Ride does just that, it takes you on a ride and one that covers the kind of subjects that you could easily see yourself pondering over while you were sat in the back of a cab as it heads toward your ultimate destination. Just as life is also a journey, one that you are in control of, making decision after decision as you head toward your own ultimate destination. It does not matter where you are from, this Taxi Ride could very easily be your own.

There is a lot here to like for those who enjoy good Hip Hop, as well as those who enjoy Trip Hop or other sub-genres. KJ shows that he is just as adept as a producer as he is lyrically. He is adept at painting a picture in your mind with words or music, which is so important when you are doing this solo. Vocally, his wordplay is on point as you hear that he has the adaptability to mix up his flows alongside some intelligent and, at times, emotive lyrics; while showing he is not afraid to bring lived experience into tackling sensitive subjects. His dedication and those inspirations really do shine through here and gives you an album that you'll happily have on repeat and will also be as relatable in a few years as it is now.

Overall, I enjoyed Taxi Ride as it showed one person's passion and dedication to bringing great music to people who enjoy it. KJ shows great talent in self-producing, mixing and writing his material and adding in qualities and subject matter that is easily relatable to all who hear it. This is an album to be proud of as an artist and one that needs to be heard by the listeners. Taxi Ride is definitely high on my albums of the year so far and one I can easily chill out to.

No matter what my thoughts are, KJ's ultimate destination right now is made plain and simple by the last track, he's Not Going Anywhere...

Taxi Ride is available now on all good streaming platforms.

My humble thanks to KJ for sending me a copy and giving me the chance to do my thing.

My ride's over for now,

See ya next time.

Steve.

Note: I just wanted to add a little additional nugget here. After I wrote the review, I sent it over to KJ so he could have a read before it goes live. Now one of the things that came out of this was that my interpretation of the track 'Do Anything For You' was slightly off. This shows just how much your own feelings can change the way you interpret the content of a track. The track is in fact about his sister and how much she means to him as a brother, and if you listen back, you can really feel that; what happened with me is that the emotions in the track and how KJ describes his love for his sister, touched my feelings for own children and how much they mean to me. The emotions of my children living in Ireland and the loss of my youngest daughter, were deeply stirred by this track and had a huge impact on how I did my own interpretation. This is a great way to show just how we can all see and feel things differently, depending how we listen to and hear the words mixed with our own feelings and experiences. Just missing a word here and there and overlaying your own feelings can change things for you. I just felt compelled to note this for you.



MARK AT THE MOVIES

Mark Raines



Directed by Joe Wright

Release dates

11 September 2005 (TIFF)

16 September 2005 (United Kingdom)

11 November 2005 (United States)

18 January 2006 (France)

Plot

During the late 18th century, Mr and Mrs Bennet and their daughters – Jane, Elizabeth, Mary, Kitty, and Lydia – live at Longbourn, their estate in rural England. Mrs Bennet, eager to

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

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

Elizabeth is visiting Jane at

Netherfield, she verbally spars with the haughty Caroline and the aloof Darcy. Jane recovers and, soon after, Mr Bennet's cousin Mr Collins, a pompous clergyman, visits the Bennets; as the closest male relative, Collins will inherit Longbourn as it is entailed on the male line. Mr Collins intends to propose to Jane, but Mrs Bennet says she will soon be engaged and consequently suggests Elizabeth, whom Collins considers an agreeable alternative. The Bennet sisters also meet the handsome and charming soldier Lieutenant Wickham, whose father worked for the Darcy family. He wins Elizabeth's sympathy by telling her that Mr Darcy denied him his rightful inheritance.

At the Netherfield ball, Elizabeth dances with Darcy, though the encounter is strained. The next day, Collins proposes to Elizabeth, who roundly rejects him; despite her mother's anger, her father supports her decision. Elizabeth is astonished when her close friend, Charlotte, fearing spinsterhood, announces her engagement to Mr Collins. The Bingley party unexpectedly return to London. Elizabeth urges Jane to visit their aunt and uncle, the Gardiners, who live in London, hoping she reconnects with Bingley.

Months later, Elizabeth visits Charlotte and Mr Collins, who reside next to Lady Catherine de Bourgh's estate in Kent. Elizabeth unexpectedly meets Darcy, who is Lady Catherine's nephew and visiting with his cousin, Colonel Fitzwilliam. Unaware that Jane is Elizabeth's sister, Fitzwilliam mentions that Darcy recently untangled Bingley from an imprudent match with an "unsuitable" family.

Distraught, Elizabeth is then met by Darcy, who surprisingly proposes marriage, declaring his ardent love despite her inferior rank and family. Offended and angry, she refuses him. He defends separating Jane and Bingley, believing Jane indifferent to his friend, and criticises the other Bennets' occasional social impropriety. Elizabeth also cites his mistreating Wickham. Angry and heartbroken, Darcy later delivers Elizabeth a letter describing Wickham's true character: Wickham squandered the bequest Darcy's father left him, then attempted to seduce Darcy's 15-year-old sister, Georgiana, into eloping to gain her fortune.

Elizabeth returns home, as does Jane. Accompanying the Gardiners on a trip to the Peak District, Elizabeth reluctantly tours Pemberley, the grand Darcy estate. She unexpectedly runs into Darcy, who invites her and the Gardiners to dine at Pemberley. Darcy's manner has softened considerably, his manners impressing the Gardiners, and Georgiana sharing her brother's flattering reports about Elizabeth.

An urgent letter from Jane reveals that Lydia has run off with Wickham. Darcy leaves abruptly, and Elizabeth returns home, certain she will never see Darcy again. Her mother fears Lydia's disgrace will ruin her other daughters' chances of good marriages. After a tense waiting period, Mr Gardiner sends news that Lydia and Wickham are now married, and the newlyweds return to Longbourn. Lydia lets slip to Elizabeth that it was Darcy who found them and paid for their wedding; he also purchased Wickham's military commission.

Bingley and Darcy return to

Netherfield and visit Longbourn. Bingley proposes to Jane, who accepts. Late that night, Lady Catherine arrives to see Elizabeth and demands she never become engaged to Darcy because, she claims, Darcy has been engaged to marry Lady Catherine's daughter, who suffers poor health, since infancy. Deeply insulted, Elizabeth orders her to leave. Walking early the next morning, Elizabeth encounters Darcy, who apologises for his aunt's intrusion. He professes his continued love and Elizabeth, her feelings radically altered, accepts his proposal. She tells her father the truth of Darcy's actions, and Mr Bennet gives Elizabeth his consent to marry, overjoyed she has found love.

Based on the Classic Book

Film Trailer

<https://youtu.be/rkVQwwPrr4c?si=YQxle2RD7WCyDrVL>

Running Time 2 H 5 M
Rated U

4 out of 4

Directed by
Lewis Milestone
Release date
December 30, 1939 (USA)

Plot

The film tells the story of two migrant field workers in California during the Great Depression, George Milton and the mentally-challenged Lennie Small, who hope to one day attain their shared dream of settling down on their own piece of land.

They arrive at a ranch near Soledad and meet Candy, the aged, one-



handed ranch-hand. After meeting with the ranch boss, Jackson, the pair are confronted by Curley, the violent son of the ranch owner. To make matters worse, Curley's seductive and conniving wife, Mae flirts with the other ranch hands. George orders Lennie not to look at or even talk to her, as he senses the troubles that Mae could bring to the men.

Candy offers to join with George and Lennie so they can buy the farm and the dream appears to move closer to reality. Curley appears and makes a scene in the bunkhouse as the workers mock him after he accused Slim of keeping company with his wife. Curley catches Lennie laughing, grabs him from his bunk, and starts punching him in the face. When George tells him to fight back, Lennie crushes Curley's hand. Slim gives Curley an ultimatum: if Curley tells his father, Slim will tell everyone what happened. Curley is told to say that he got his hand caught in a piece of machinery.

Despite Slim's efforts, Mae discovers the truth. When Mae tries to be kind to Lennie, George tells her to return to the house. Mae refuses to do so, saying that she has the right to talk to and flirt with whoever she likes.

The next morning, Mae confronts Curley, calling him "a punk with a crippled hand!" Curley tells her that their marriage is over, and that she is going to be kicked off the ranch due to her carnal behavior with the ranch hands. Before she can leave, Mae enters the barn to pet a few of Slim's puppies, when she spots Lennie sobbing. Lennie says he killed his puppy when it tried to bite him. Mae explains to Lennie what

she wanted to be before Curley shattered her dream. When Lennie tells Mae that he loves to stroke soft things, Mae allows him to stroke her hair. Mae starts to resist and scream when Lennie strokes her hair too hard. When Lennie tries to silence Mae, he accidentally kills her by breaking her neck.

When Candy and George find Mae's body, they tell the others and a lynch mob gathers to kill Lennie. George finds Lennie and, wanting to spare Lennie a painful death, shoots him in the back of the head before the mob can find him

The picture retains all of the forceful and poignant drama of John Steinbeck's original play and novel,

Film Trailer

<https://youtu.be/nuyOpmK2zVQ?si=SC1KXPNRUNWjPUwW>

4 out of 4

Directed by Steve Sekely

Plot

A meteor shower blinds most people in the world and at the same time spreads triffid plant spores, which quickly become animated. Bill Masen, a merchant navy officer who has been in hospital overnight with his eyes bandaged, is unaffected and leaves the next day. While at a railway station he comes across an orphaned schoolgirl named Susan who, having spent the night in the luggage van of a train, is unaffected too. He helps her escape the groping crowds and they commandeer an abandoned car in order to reach his ship. On their way the car gets stuck in mud and while they look for stones to gain traction a mobile triffid ambushes them and they barely escape.



Meanwhile, scientist Tom Goodwin and his wife Karen have been isolated in a lighthouse and learn of the world emergency only over the radio. Karen alerts Tom to a triffid growing on a ledge; they leave the door open, it gets in and Tom has to battle it off. Though it appears dead, they discover that triffids can apparently regenerate themselves. The couple then barricade themselves in and set to work to discover some means of neutralising the plants.

After Masen and Susan finally make it to the dockyard, they only hear bad news from over the radio. They then cross by boat into France, where they come across Christine Durant at a roadblock. She guides them to a chateau, which is serving as a refuge for the blind. While looking for supplies at a grocery store with Mr Coker, a worker at the castle, they discover dozens of the

plants and Coker is killed by one while they are returning to the chateau to warn the others. Later the place is invaded by escaped convicts and during the mayhem triffids move in and kill everyone except Tom, Susan and Christine, who manage to get away in the prison bus.

After discovering that Toulon is in flames, Masen next heads for the American naval base in Cádiz. On their way they encounter a blind couple, Luis de la Vega and his pregnant wife, Teresa, and help her deliver a baby boy. Luis tells Masen that the Cadiz base has been evacuated by submarine since those who were underwater didn't get blinded by the meteor shower. Masen gets de Vega's radio transmitter working just in time to hear the navy broadcasting a message about a final survivor pickup in Alicante the next day and a warning to beware of wandering bands of triffids.

The group decides to leave early in the morning and Masen electrifies the enclosing fence around the villa during the night as a precaution. When triffids arrive the current is too weak to hold them off for long and Masen has to improvise a flamethrower from a fuel truck to keep them off. He also realizes that the triffids are attracted to sound, so he decoys them next morning with a musical clown car while the others escape. He himself manages to attract the attention of a naval dinghy, which picks him up and takes him to the submarine.

Back at the lighthouse the triffids manage to break in and Tom and Karen retreat to the top of the stairs. In a last effort to hold them off Tom sprays them with a salt-water fire hose and the triffids begin to dissolve in a cloud of green smoke. Tom realizes that sea water is the answer

they have been looking for all along and uses the hose to kill the rest of the triffids in the lighthouse.

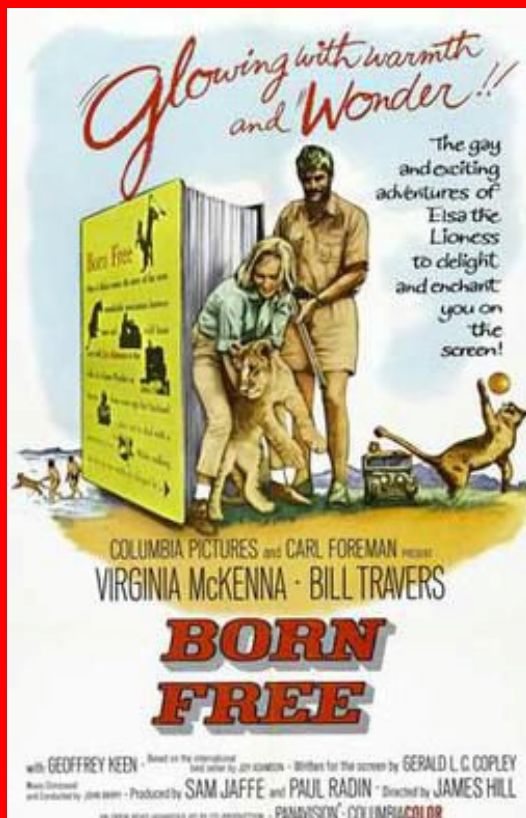
At the end the narrator states that humanity has conquered the triffids by turning to the very thing that gave humans life in the beginning: sea water. Meanwhile the people from the submarine have disembarked and are heading up to a church to give thanks for their survival

Classic scfi Film

Running Time 1 H 33 M

Rated 15

4 out of 4



Directed by
James Hill

Release dates
14 March 1966
(UK) (Royal Film Performance)
22 June 1966

(US)

Plot

In the Northern Province of Kenya, a woman is killed and eaten by a male lion. British senior wildlife warden George Adamson (Bill Travers) is sent in to kill the menacing lion and also his female, who charges him in defence of her three cubs. Realizing they are now motherless, George brings the three cubs home to his wife Joy (Virginia McKenna) and raises them. They name the cubs Big One, Lastika, and Elsa, who is the youngest and the one which Joy and George become especially attached to. When the cubs get too old, the older two are sent to Rotterdam Zoo but the Adamsons choose to keep Elsa.

Some years later, Joy and George soon have to travel to Kiunga as George has been told by his boss, John Kendall (Geoffrey Keen) about a lion who is killing goats in a local village. George successfully manages to kill the lion and he and Joy are able to share a special holiday with Elsa, where they introduce her to the Indian Ocean. On returning to the Northern Province, the Adamsons learn that Elsa has caused a massive elephant stampede. Kendall states that the Adamsons can no longer keep Elsa and must find a zoo to take her in. However, Joy instead wishes to teach Elsa how to survive in the wild, which Kendall reluctantly gives her and George three months to do.

Joy and George travel to Meru National Park where they aim to release Elsa. Initially, they attempt to introduce Elsa to a male lion, which does not go to plan – they leave her overnight with a fresh zebra kill but return in the morning to find her all by herself. Elsa is constantly taken out to the bush but fails to make a kill, getting attacked by a warthog on one

of these outings. Eventually, Joy and George decide to leave Elsa in the bush for at least a week and change the location of their camp so that Elsa can become more independent. However, they find her severely injured (possibly by wild lions). Joy still believes that she can teach Elsa to survive as she opposes sending her to a zoo, where she will have no freedom. This proves to be a good decision as Elsa eventually starts leaving the Adamsons for days at a time and eventually makes several kills. The Adamsons thus take her out for her final test – an attempt to join a wild pride. Elsa manages to fight a wild lioness and is accepted into the pride – Joy and George are overjoyed at their success but promise to see their dear friend again when they return to Kenya.

A year later, the Adamsons return to Kenya and are given a week to find Elsa. They are overjoyed to see that Elsa has succeeded as a wild lion and is now the mother of three cubs. However, Joy and George both agree that they will not interact with the cubs, allowing them to survive as wild lions.

Most from the opening shot – a vast expanse of corn-coloured African plain where lions feed on the carcass of a freshly killed zebra – one knows that Joy Adamson's best-selling book *Born Free* has been entrusted to honest, intelligent filmmakers. Without minimising the facts of animal life or overly sentimentalising them, this film casts an enchantment that is just about irresistible-New York Times

Running Time 1 H 35 M
Rated PG

4 out of 4



Directed by Bryan Forbes

**Distributed by
J. Arthur Rank Film Distributors**

**Release date
20 July 1961 (London)**

Plot

Three Lancashire farm children discover a bearded fugitive (the Man/ Arthur Blakey) hiding in their barn and mistake him for Jesus Christ. They come to this conclusion because of their Sunday School stories and Blakey's shocked exclamation of "Jesus Christ!" when Kathy, the eldest child, accidentally discovers him.[3] In Sunday School the children quiz their teacher and become even more convinced in their belief.

The story spreads to the other children and ten visit him in the barn. While he sits in the hay in a

Bethlehem-type setting, they bring him gifts and kneel as they present them. They ask for a story. They want a Bible story, but he reads to them from a newspaper. When two adults appear, the children have to leave, and Blakey has to hide in the hay. He asks why they are helping and Kathy says "because we love you" and hands him a folded Bible picture of Jesus.

In a playground, one boy gets bullied for saying he has seen Jesus. The children watch in dismay as the boy eventually renounces his statement. When Kathy says she has seen him, the bully slaps her face.

Blakey—initially confused about why the three Bostock children are eager to protect him from adult discovery—makes no attempt to correct their mistake, especially when he discovers the eldest child, Kathy, is determined to keep him hidden from the local police, despite the posters circulating in the nearby town that reveal he is wanted for murder.

When Blakey lets a kitten die, with no remorse, a doubt is sown in the minds of some of the children. The children quiz the vicar as to why Jesus does not save every person and animal and he says it is so the world does not get crowded.

Blakey sends Kathy to retrieve a package he has hidden. A police manhunt takes place as Kathy searches. She finds the package under a rail in a railway tunnel. This provides Blakey with a revolver.

At Charles' birthday party, Nan takes an extra piece of cake and lets slip it is "for Jesus". Charles says it is not Jesus, it is "just a fella."

Kathy's father realises the connection to the missing criminal and the police

are called in to apprehend the criminal. The father waits outside the barn with a shotgun.

The children of the village, perhaps 100 of them now in on the secret, converge on the barn. Kathy sneaks behind the barn and passes a pack of cigarettes through a hole, but she has forgotten matches. She says she has not betrayed him, but the police are closing in. He forgives her and, after much prompting from her, promises she will see him again. Resigned to his fate, Blakey tosses his handgun out of the barn door and surrenders to the police.

Blakey stands arms outstretched as he is frisked. His silhouette echoes the crucifixion.

Once Blakey is taken away and the crowd disperses, Kathy is approached by two very young children who ask to see Jesus. She tells them that they missed him this time, but he will be back one day.

Well acted, Great Story

Film Trailer

<https://youtu.be/jEtjUwTSsR4?si=8Oa3XAC17r9c8pl3>

Running Time 1 H 39 M

Rated PG

4 out of 4



STRANDED ANIMALS along our coasts



If you come across a stranded seal, dolphin, porpoise or whale, you can help by knowing what to do and who to call.

If you think a seal is sick, injured or an abandoned pup, send for help, ensuring that the caller can give an accurate description of the animal. Keep people and dogs away until help arrives. Keep noise at a minimum to avoid further stress to the animal.

Marine animals are wild animals. Do not attempt to move or drag the animal. This could harm and distress them even more and - they bite!

If concerned about a seal, please contact
British Divers Marine Life Rescue

01825 765546
www.bdmlr.org.uk

Registered Charity
England & Wales 805438
Scotland SC039304

Dead whales, dolphins or porpoises should be reported to the
Cetacean Stranding Investigation Programme on **0800 652 0333**





**Bob Dylan – The Debut
Album (Hoodoo Records, Re-
-mastered and re-issued
2024)**

*Observations about this new release
from Alan Dearling*

Approximately 63 years on since Bob Dylan's first album was recorded for Columbia Rec-

alan dearling

Bob Dylan

DEBUT ALBUM

Bob Dylan is widely regarded as the great poet laureate of rock & roll and the pre-eminent singer/songwriter of modern time. His self-titled debut album was made in a matter of hours, it cost \$402 to record and serves as an introduction for anyone wanting to explore Dylan's first steps as a professional musician. In addition to the original LP, 12 bonus tracks have been added.



BOB DYLAN ♦ DEBUT ALBUM

- | | |
|------------------------------------|--|
| 1 YOU'RE NO GOOD | 14 MIXED-UP CONFUSION* |
| 2 TALKIN' NEW YORK | 15 ROLL ON JOHN (Live)* |
| 3 IN MY TIME OF DYIN' | 16 HARD TIMES IN NEW YORK (Live)* |
| 4 MAN OF CONSTANT SORROW | 17 SMOKESTACK LIGHTNING (Live)* |
| 5 FIXIN' TO DIE | 18 STEALIN' STEALIN' (Live)* |
| 6 PRETTY PEGGY-O | 19 BABY, PLEASE DON'T GO (Live)* |
| 7 HIGHWAY 51 | 20 THE DEATH OF EMMETT TILL (Live)* |
| 8 GOSPEL PLOW | 21 MAN ON THE STREET (Live)* |
| 9 BABY, LET ME FOLLOW YOU DOWN | 22 OMIE WISE (Live)* |
| 10 HOUSE OF THE RISIN' SUN | 23 DON'T THINK TWICE, IT'S ALRIGHT (Live)* |
| 11 FREIGHT TRAIN BLUES | 24 THE GIRL I LEFT BEHIND (Live)* |
| 12 SONG TO WOODY | 25 BLOWIN' IN THE WIND (Live)* |
| 13 SEE THAT MY GRAVE IS KEPT CLEAN | |

*Bonus tracks
TT: 77:40

★★★★ **AllMusic** "Bob Dylan's first album is a lot like the debut albums by the Beatles and the Rolling Stones — a sterling effort, outclassing most, if not all, of what came before it in the genre." (Bruce Eder)

BOB DYLAN, vocals, guitar and harmonica

Recorded in New York, 1961-62. Original sessions produced by John Hammond.

HOODOO 3030 P & © 2024.
Cover photo by Don Hunstein/Bridgeman Images.

16 PAGE BOOKLET

DIGITALLY



ord – here is another rather lovingly curated version. Hoodoo Essentials are an EU, Spanish-based company, specialising in copyright-free, 'public domain' recordings.

Bob was just 20 years old when he made the recordings. It was released a little later, early in 1962. The Hoodoo issue is the complete album plus 12 bonus tracks. It includes a curious, but no less fascinating, 16-page booklet crammed full of memorabilia, images, ticket stubs, posters and updated liner notes. The back-story to the recording of the material for the original album informs us that the debut album was made in a matter of hours. Apparently it cost just \$402 to record. Much of it was produced by John Hammond.

It's a strangely surreal experience to re-enter into Bob Dylan's early world. A world bestowed with playing at strip-joints, bohemian folk and jazz clubs. We are almost voyeurs, listening in to the

young Bob creating his own personal myths and magic, whilst he was still very much in thrall to Woody Guthrie. Although I have followed the mega ups and downs of Bob's music and his career, it still comes as a shock to hear the experimental voices, guitar-playing and harmonica from the prototype, Dylan.

I think that this album offers a very personal listening experience – Bob seems to be intimately sharing his adaptations of traditional and original material during songs like the Scottish 'Pretty Peggy-O' and the Dave Van Ronk version of 'House of the Rising Sun'.

On the original tracks which have been carefully re-mastered, it becomes abundantly clear that the whole album is filled with a raw passion. Bob appears sneering, angry, cynical and satiric. His somewhat aggressive representation of his musical worlds creates an exploding exploration beyond the confines of folk, rock-a-billy

After playing harmonica on a session for folksinger Carolyn Hester, Dylan was signed by talent scout and producer John Hammond (who previously launched the careers of Billie Holiday, Count Basie and Pete Seeger, among others) to a contract with Columbia Records.

Except for a brief hiatus in the early Seventies, Dylan has recorded for and remained with the Columbia label from 1961 to the present day. "If you are going to go out every three years or so, like I was doing for awhile, that's when you lose your touch," Dylan has said. "If you are going to be a performer, you've got to give it your all." A unique talent and American legend, Bob Dylan is still musically active today.

Fred Tolley
(February 2024)



and skiffle, although there are elements of each. There are only two original songs, 'Song to Woody' and the chugging song-poem, the rap-like, 'Talkin' New York'. The other 11 tracks are a mix of original and traditional tunes and songs, many created and augmented by the likes of Eric Von Schmidt, Doc Watson, Dave Van Ronk, Jesse Fuller, Bukka White, Blind Lemon Jefferson, Ramblin' Jack Elliott and Spider John Koerner.

As a holistic experience, it takes listeners back to a period of musical transitions. A genuine snapshot. As Dylan sings in 'Talkin' New York', he tells his audience that he was a "...dollar a day" singer, criticised in the clubs, who told him, "You sound like a hill-billy". That was before he leaves the city, and "...headed out of New York Town and headed towards western skies." There's gravity, a darkness in the execution of many of Dylan's covers. These are intimately woven with the themes of death: 'In my time of dyin' ', 'Fixin' to die' and the finale, 'See that my grave is kept clean'. Unusual choices perhaps for 20 year old. But he was an assertive young poet and minstrel on a mission, one who was already mischievous, confident and self-evidently wanting to create his own mystique.

The additional twelve tracks include early and transitory versions, most of them

of live recordings of Bob Dylan originals, such as 'Mixed-up confusion', 'The death of Emmett Till' and the early version of 'Don't think twice, it's alright', which includes some different lyrics. In the booklet liner notes, 'Don't think twice' is credited as being recorded in 1961, but commentators have suggested that it must have been 1962. On Amazon, one critic has questioned the veracity of a number of the liner notes in the booklet. Their comments are a bit pedantic and may even be questionable. For instance, Ian WD3 suggests that:

"The track titled 'Omie Wise' in the booklet is actually 'Naomi Wise'."

I'm fairly certain that 'Omie Wise' is in fact the correct title of the song that Bob sings, which a song usually credited to Doc Watson. But, hey, many folk and blues singers, borrow and steal riffs and lyrics. It's almost a definition of the evolution of 'folk' music! Some even refer to this as the 'folk process'!

Bob Dylan continues to confuse and confound. He rarely plays or sings a song the same way for a second or subsequent rendition. Early on in his musical journey, he even bragged that he wanted never to play a song more than once! On the Debut Album re-release from Hoodoo there is an interview/introduction for 'The girl I left behind' with Oscar Brand talking with the 20 year-old Bob at the Folk Song Festival.

It almost sounds reminiscent of a Monty Python sketch:

Oscar Brand: *“(Bob)... you travelled around the country with the carnivals...if you travel that much, you remember a lot of songs, but doesn't it mean you forget a lot of songs?”*

Bob Dylan: *“Oh yeah, I learned to forget quite a few. Once I forgot them...I then heard the name of them and looked them up in some book, and learned them over again.”*

I've enjoyed this little musical journey into the origins and heritage of Dylan's musical myths. Well worth checking out.

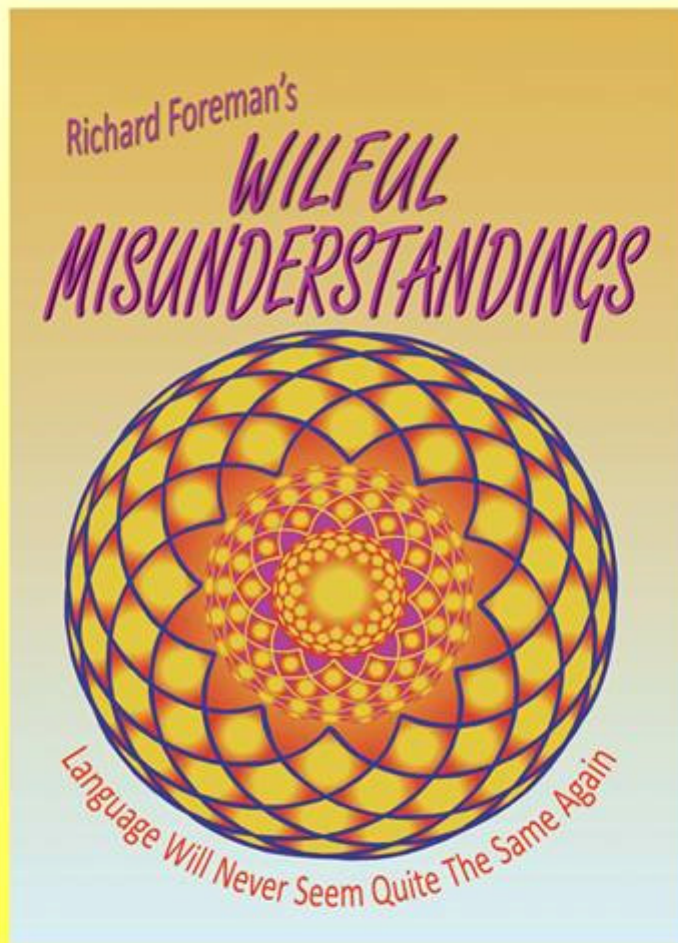


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KEV'S WORLD



CAPTAIN OF THE LOST WAVES BEAUTIFUL UGLY MELODIC REVOLUTION

In 2022, the Captain released his fourth album, the absolutely amazing 'Hidden Gems Chapter 3 - Mysterium Tremendum' which I gave maximum marks to and declared it to be a "review killer" in that once it hit my player, I was unable to listen to anything else, greatly reducing my output for a time. It has taken longer than expected for Shaun to come back with his next album, because he and his family were the innocent

victims of a road traffic accident where someone fleeing police drove into their car. It has taken eighteen very long months for everyone to work through the physical and mental injuries, which also had a huge impact on them in other ways as Shaun is a working musician as opposed to someone doing this as a hobby.

Through these terrible times, the Captain still had the need to create music, albeit in a very slow, laboured, and somewhat sedate 'late-night fashion'. Musically this is a very different release to what we have come to expect from him, far more thoughtful and reflective, with less energy, but more power and emotion. He provides vocals, bouzouki, mandolin and guitar, and here he has been joined by Damian Clark (keyboards, synthesisers, sound design) and Wendy Ross (violins). We find the Captain taking his alternative folk roots, with all songs having his acoustic instrumentation at the base, and then lifting them into something quite different which brings in both progressive and ambient stylings. What is so hugely impressive with this release is the sheer presence of the man, he has created a swirling soundscape where he is at the very centre, somehow imbuing a sense of

KEV ROWLAND

being and self into a world here that presence is often fleeting and passing. He is rooted, and the music is at times ethereal and magical, a gossamer web of strands being brought together in an incredible manner.

At any time this would be a remarkable release, but knowing what he was going through makes this truly something incredible and essential. The way he moves his vocals into clear falsetto is like no-one else I know, and there is clear direction and purpose, a single-minded laser vision of taking us on a journey, to where we know not. Since I first came across COTLW and 'Hidden Gems Chapter 1' in 2016 I have loved all his works, and is someone unique in the current scene, quite unlike anyone else around, yet at the same time he is wonderfully approachable and everyone I have played his music to wonders where he has been all their lives and why they have not previously come across the artist. In this plastic, disposable, transient and permanently connected artificial world the reason is simple, Captain of the Lost Waves is a man out of time. His music is rich, thoughtful, deliberate and designed to last for aeons. Like rich swamp kauri it is full of depth and passion, something which people want to touch and cherish, and hold close to their hearts. A remarkable person has released a remarkable album, and the only reason I give this 10/10 is that mathematically I can't give it anymore. Incredible.

HE DAVE FOSTER BAND MAYBE THEY'LL COME BACK FOR US

Back in 1992 I was sent a cassette by Steve Paine of Legend and Pagan Media of a new band he had just signed, formed by four youngsters from Liverpool School of Music. The tape was 'Thoughts of Fear and Principle', the band was Mr. So & So and included in their ranks, guitarist Dave Foster and drummer Leon Parr. I was fortunate enough to see them play live a couple of times, and even caught the splinter band Sleeping Giant, where they were joined that night by one Steve



Rothery. Rothery has been an important element in Dave's career, landing the So & So's support slots with Marillion, while Dave and Leon both joined his band. In fact, it was Rothery who introduced Dave to Dutch singer Dinet Poortman as they had both independently supported Marillion in different outfits. After some co-written songs which appeared on Foster's solo albums 'Gravity' (2011) and 'Dreamless' (2016), they formed this group together, and this is their third album. While they are firmly at the helm they have of course brought in other musicians and Leon is there on drums, as well as Rothery on guitar, along with bassist Mark King of Level 42, bassist Neil Fairclough (Queen + Adam Lambert), pianist Anthony Hindley and string arranger Stephen Boyce Buckley. Recently I was fortunate enough to review the latest Big Big Train album, 'The Likes of Us', and commented how nice it was to hear Dave providing a rock edge to the more pastoral sound, and here he has taken that edge much further into a commercial rock belter of an album where he and Dinet work in perfect harmony. She has a wonderfully clear vocal style which is perfectly suited to a rock/pop environment with progressive undertones, and the arrangements have been set so that the listener gets led nicely into a guitar solo here, or crunch there. They never overpower each other, but rather there are times when the guitars take more of a backseat, picking and providing a

backdrop, but coming in harsher and harder when the need arises. The result is something which is inviting and enthralling the first time it is played, yet there are hidden depths which become more apparent as it is repeated.

Even without looking at the personnel I knew it was Leon playing at the back, as he has an innate sense of when to hit hard and be complex, and when to not play at all, when to drive in with complicated fills or keep it more basic. I did get it wrong on the bass though, as there were times I was convinced that Shaun McGowan had been involved due to the style of the incredible basslines, but of course Mark King was probably a huge inspiration for Shaun, and here we have the man himself. This is commercial rock pop which is a blast from beginning to end, and in many ways is a logical progression from where the So & So's left off in 2013 with 'Truths, Lies & Half Lies'. Packed with powerful dynamics, prog elements, crunching layers of guitars, commercial hooks, wonderful arrangements and great vocals, this is mighty fine indeed.



**MARK WINGFIELD
THE GATHERING
MOONJUNE RECORDS**

This was originally recorded by the trio of Mark Wingfield (guitar, soundscapes), Gary Husband - synth & piano (all tracks) and drums (tracks 1, 5, 6) and Asaf Sirkis - drums (all tracks) back in 2021 in Spain.

It wasn't until 2023 that Leonardo Pavkovic brought in Tony Levin on electric upright bass (tracks 1, 3, 5, 6, 7, 8) and Percy Jones on fretless bass (tracks 2, 4, 9, 10) to add their elements. It is somewhat difficult to comprehend that the recording took place like this, as it appears seamless, with all musicians sounding as if they were in the room at the same time bouncing off each other. All five are very well-known musicians who have played countless gigs and albums, and Wingfield has worked extensively with Sirkis and Husband prior to this so it is no surprise at all at how well this all jells together.

Some of the songs sound improvised, others with more of an underlying structure, and with the basslines being added later when the rest have already been recorded it has allowed Levin and Jones to listen to the arrangements ahead of time, knowing what was happening and what they needed to do to take the track to the next level. This is jazz rock fusion being taken into new levels from musicians who are used to working with others to create new sounds every night. Husband has worked with the likes of John McLaughlin, Allan Holdsworth, Markus Reuter and so many other cutting-edge musicians while Sirkis also has an extensive CV, and of course is currently drummer in Soft Machine, while Wingfield has also worked with Reuter, Kevin Kastning and many others. It is these experiences which allows the musicians to let the music flow, to go where it leads them, to not be afraid to go out on a limb and to listen to what is happening and tap into the energy in the room. This is jazz rock fusion being taken in different directions, where nothing is off limits, and keyboards can provide a backdrop for a stunning bass lead which wasn't even there when the music was originally recorded. This is music which needs to be played on headphones when the listener as the time to do just that and allow the mind to go wherever it will as the sounds take us on an incredible journey.



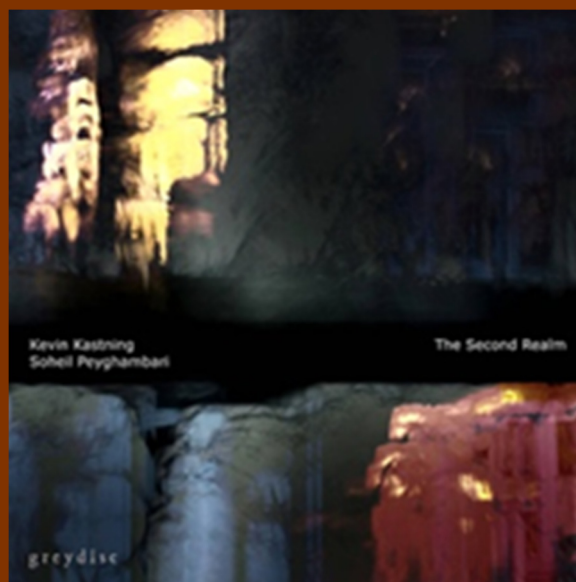
**KEVIN KASTNING & MARK WINGFIELD
RUBICON II
GREYDISC**

Here we have the follow-up to 'Rubicon I', recorded at the same time over two days in August 2018, featuring Kevin Kastning on piano and 15-string extended Classical guitar and Mark Wingfield on electric guitar and live electronics (software processing). The day prior to this Kevin and Mark performed live in New York City for WNYC radio, allowing themselves to get into the shared mindspace required when producing improvisational music which makes sense as opposed to being just a noise of disconnected parts. Given this is a second set of pieces taken from the same recording sessions as 'Rubicon I' it is not surprising that this feels like an extension of that release as opposed to a brand-new recording.

As with that album, I find myself being drawn to the importance of delicate piano throughout, which provides the foundation for Mark to take the music in quite different directions, with a beauty on one hand being put against discord on the other. With just two musicians, no overdubs or percussion, there is a great deal of space within the overall sound which is an integral part of the music. It is this space which allows the dynamics to flow and for the harshness and delicacy to be heard and understood in equal measure. The distortion and short strike of

the electric guitar is often placed against the sustain and delicacy of the piano, and it is the contrast of the two which makes them both stand out in their own right. It is the conflation of the two sounds that compels the listener to continue on the journey, wondering where they will be taken by two masters of their craft, when even the guides have no idea of the final destination or the route they are going to follow on their travels.

If you enjoyed 'Rubicon I' then you will be pleased to have this finally available as this was always planned as a two set release, and if you have yet to come across Kevin and his wonderful collaborations then this is the place to start.



**KEVIN KASTNING & SOHEIL PEYGHAMBARI
THE SECOND REALM
GREYDISC**

Here we find Kevin Kastning (36-string double contraguitar, 17-string subcontra guitar, 24-string double subcontraguitar, 30-string contra-alto guitar, 12-string contraguitar) again joining forces with Soheil Peyghambari (bass Clarinet, Bb Clarinet) for the follow-up to their 2021 album, 'The First Realm'. Kevin is a master musician, also creating and inventing many of his own instruments, and while on the previous release of his I reviewed he played just one stringed

instrument and piano, here he is back with many of his own inventions, somehow knowing where all the notes are on each, and knowing what needs to be played to complement the music being delivered by Soheil.

Soheil generally provides lengthy notes, while Kevin is producing sounds which at times could easily have come from a harp with wonderful resonance and sustain with so many strings resonating at the same time. Soheil's sounds are often low in the register, so in many ways there is space between the two musicians yet that is not always the case. There are some bass notes in "The Sphere of Further" which shows Kevin jump beneath Soheil, who provides the constant presence with an almost Arabian sound as Kevin moves between instruments and styles – he also allows Soheil to be there on his own, adding drama and contrast to the overall. They refuse to be bound by convention, and keep moving in their own directions, together yet individual, contrasting in so many ways yet also being part of the same musical journey as they weave their threads together to make something vital and strong.

When they completed the sessions for the first album they agreed this would not be the last time they worked together, and I for one am very pleased to come back for a second as this yet another magical album which is well worth investigating.

**PAKT
NO STEPS LEFT TO TRACE
MOONJUNE RECORDS**

There is no doubt that PAKT are a very special group indeed, and they have been making a significant name for themselves within the improvised music movement since first coming together. They are a true supergroup with very diverse musical backgrounds which allows them to bring multiple styles and ideas in ways quite unlike others within the scene. The name of the group is taken from the first initial of each member, so we have Percy Jones



(fretless bass guitar), Alex Skolnick (guitar), Kenny Grohowski (drums) and Tim Motzer (guitar and electronics). Jones is best known for his tenure in Brand X, while Skolnick has a degree in jazz performance but will always be best-known for his work in the mighty Testament (who are considerably removed from the music here on offer), Grohowski's many recent associations include John Zorn, a reincarnated version of Brand X and masked avant-metal outfit, Imperial Triumphant while Motzer has a long background in free improvisation, including the bands Bandit65 (with fellow guitarist Kurt Rosenwinkel) and Orion Tango, plus many other recorded collaborations for his 1k Recordings label.

This album is made up of both studio and live recordings (although the studio recordings were very much the normal live setup, just in a studio instead of concert), with the studio tracks recorded in one session in December 2021, and the live pieces recorded at a gig the same month and from two dates in February 2023. Six studio tracks on the first disc, five live on the second, a total playing time of 2 hours 18 minutes, to say this is a stunning achievement is selling it very short indeed. These days I listen to quite a lot of improvised music, but it is fair to say that it rarely has the cohesiveness and continuity of PAKT as they continue to demonstrate that as well as being exciting

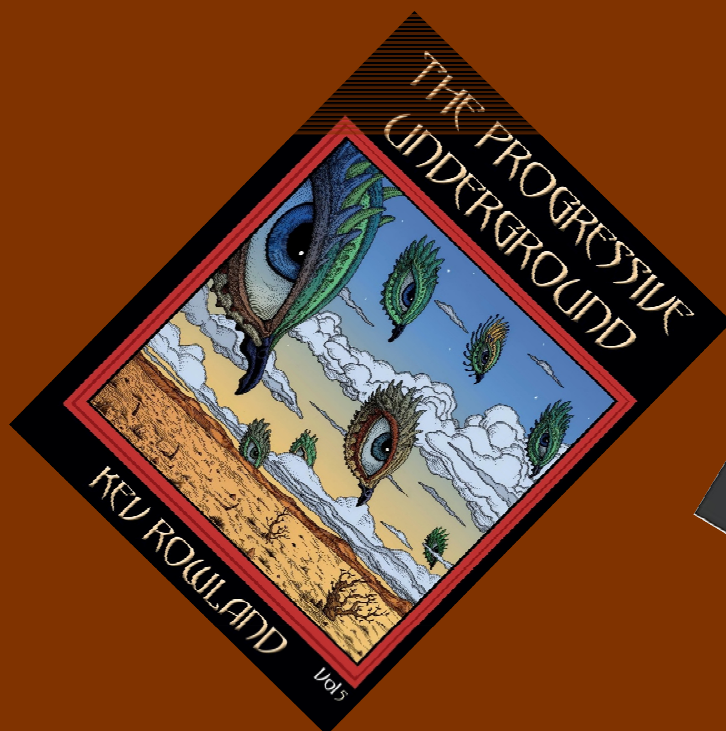
their music is incredibly fluid with different styles and distinct sections. "NYC III" is massively complex, goes off on different routes as if scripted, and is simply stunning as each person bounces off each other to create something very special indeed.

Jones is the rock of the band, the foundation that keeps everything together as Grohowski drives the music in different directions with his dynamic playing, while at the front are Motzer and Skolnick who somehow manage play totally different melodies yet bring it all together, with effects and pedalboards very much having a part to play. True, Skolnick has been playing alongside Eric Peterson for 40 years, on and off, but it is a very different musical dynamic and structure than what he is achieving with Motzer, and if one was not aware of his metal past one would believe this was the form he has always been involved with. Of all the PAKT releases to date this is the one where they are their most cohesive, exciting and dynamic, with every musician being an equal and egos left at the door. This is a stunning piece of work which needs to be investigated by anyone remotely interested in this style of music, as this is pure and unadulterated joy.



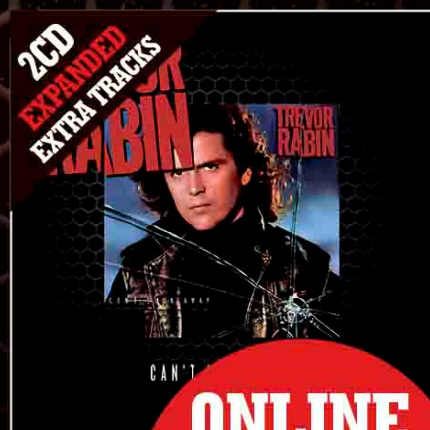
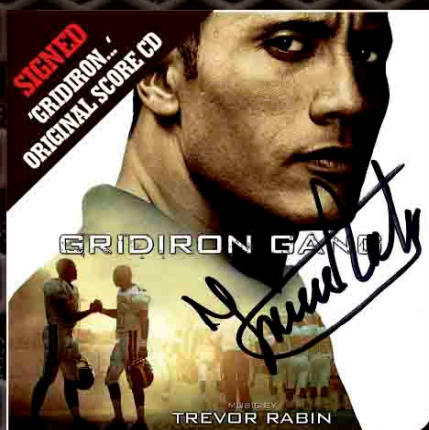
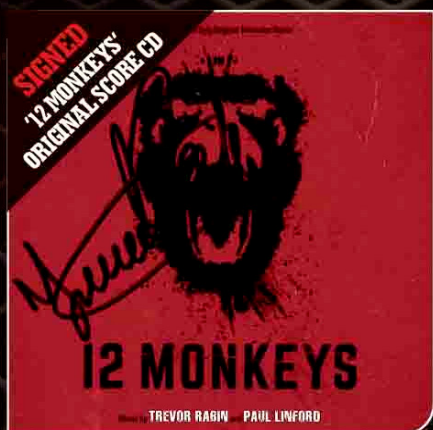
The Kev Rowland **SUPERSTORE**

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



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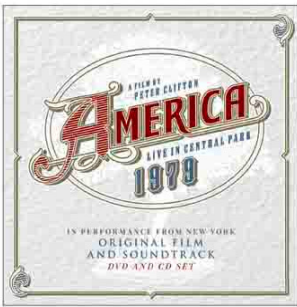
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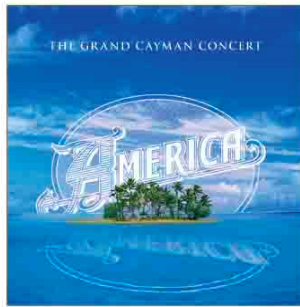
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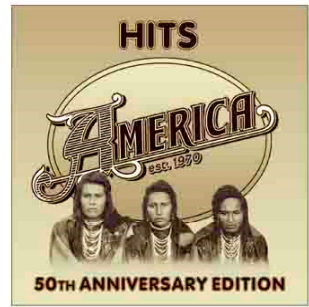
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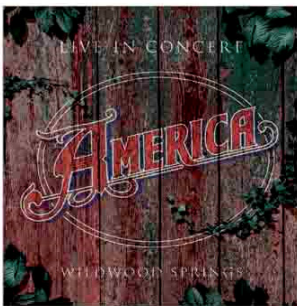
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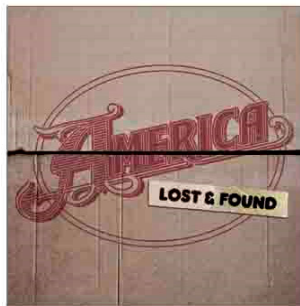
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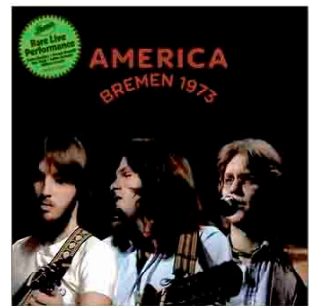
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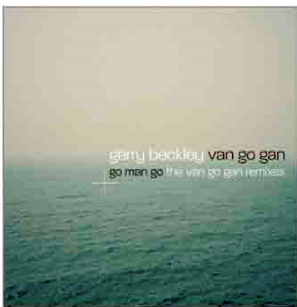
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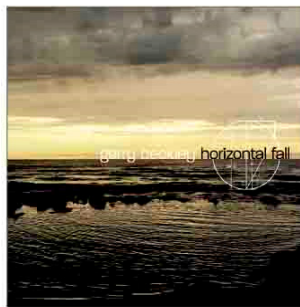
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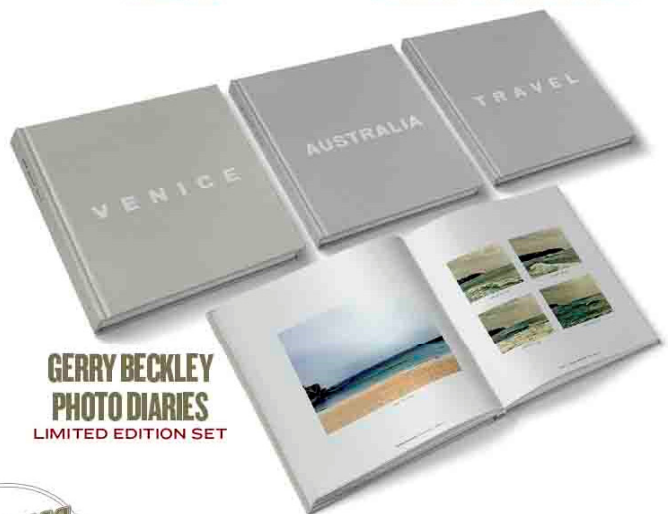
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Martin Guitar has been a leader in elephant protection since the 1970s when the company made the decision to stop using ivory on its guitars and started to phase the material from its supply chain. As the founding sponsor of #SaveElephants, Martin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

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

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

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

Asante sana (thank you very much),

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





Hawkwind Earth Visitors Passport - The "Hawkwind Passport"

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

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



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

JONATHAN DOWNES



WILD COLONIAL BOY

a 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/

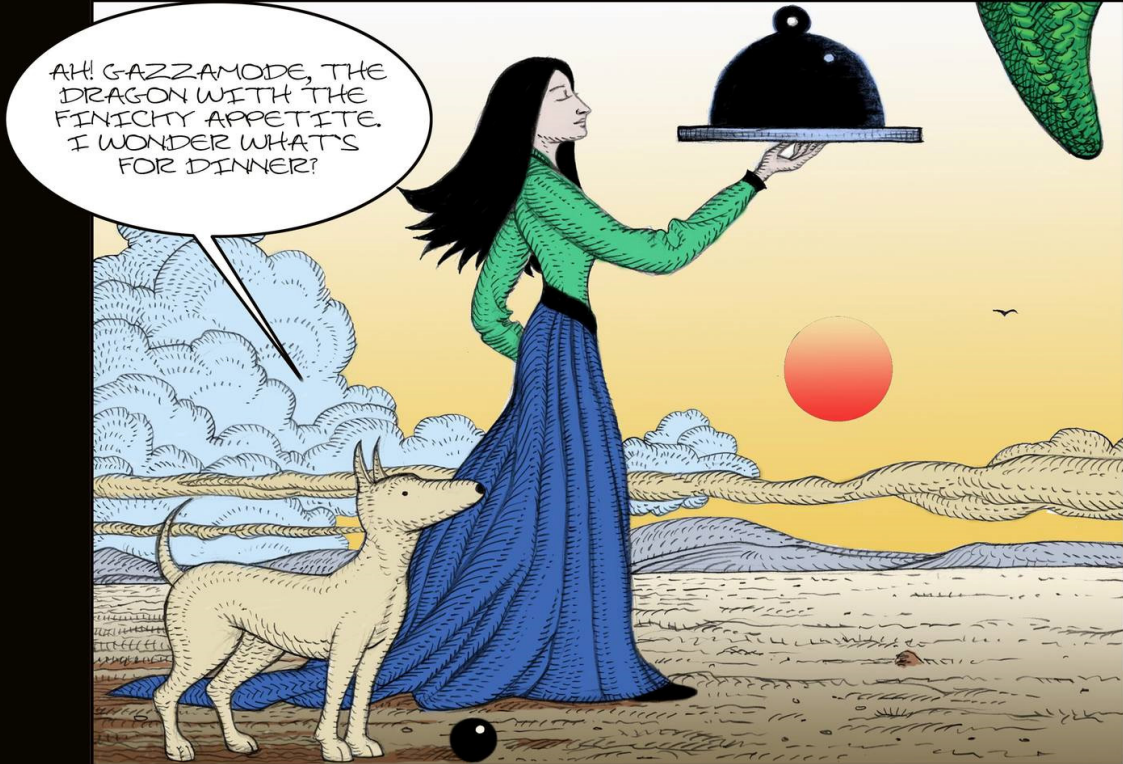
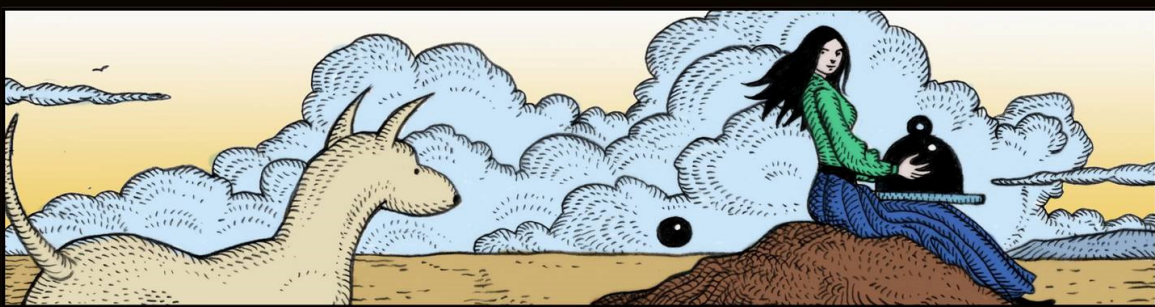
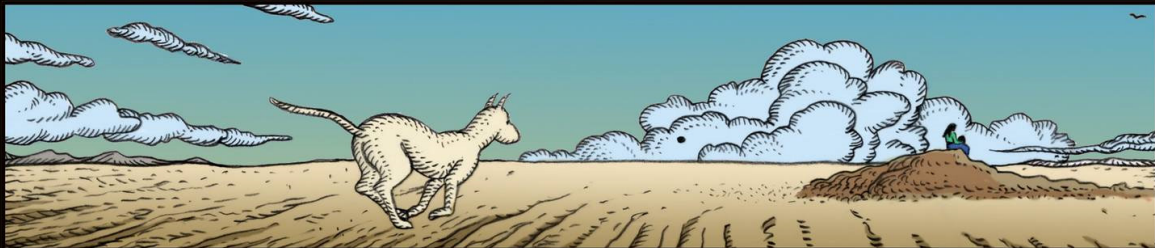
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WHAT'S FOR DINNER?

BY MARTIN SPRINGETT





Thom the World Poet

Rob Ayling writes:

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

EVERYWHERE IS WHERE YOU ARE!

Eyes of a cat bearing Tales
People you meet reflect life back
"Mirror to a mirror stand-echoing Infinities"
Why,look!Here comes young Kahlil again,
Petitioning his Lebanon to be at Peace..
Over there-warm circles of Kabir,
Rumi,HafizRecounting Stories of Kerrville Folk Festival..
Of course,these are Fables-Modern and quite Ancient-Of Song Circles and
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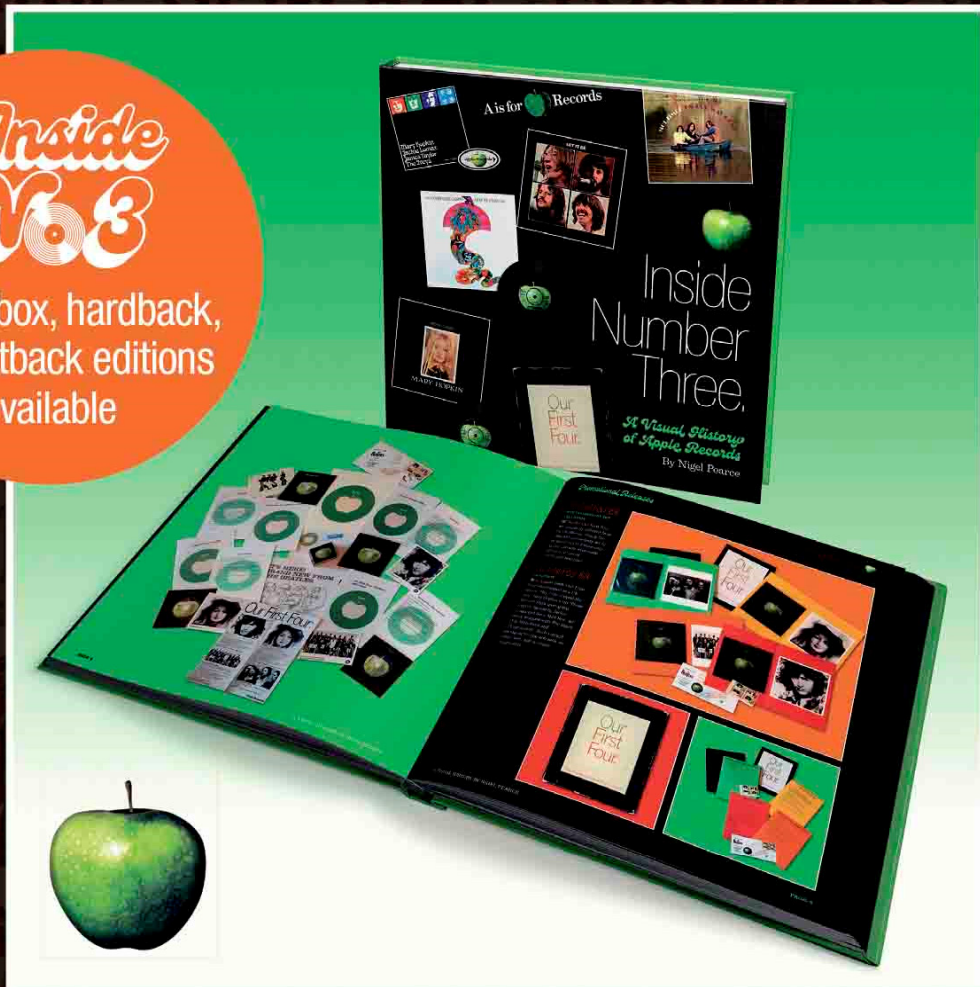
Inside Number Three.

A Visual History of Apple Records

By Nigel Pearce

*Inside
No 3*

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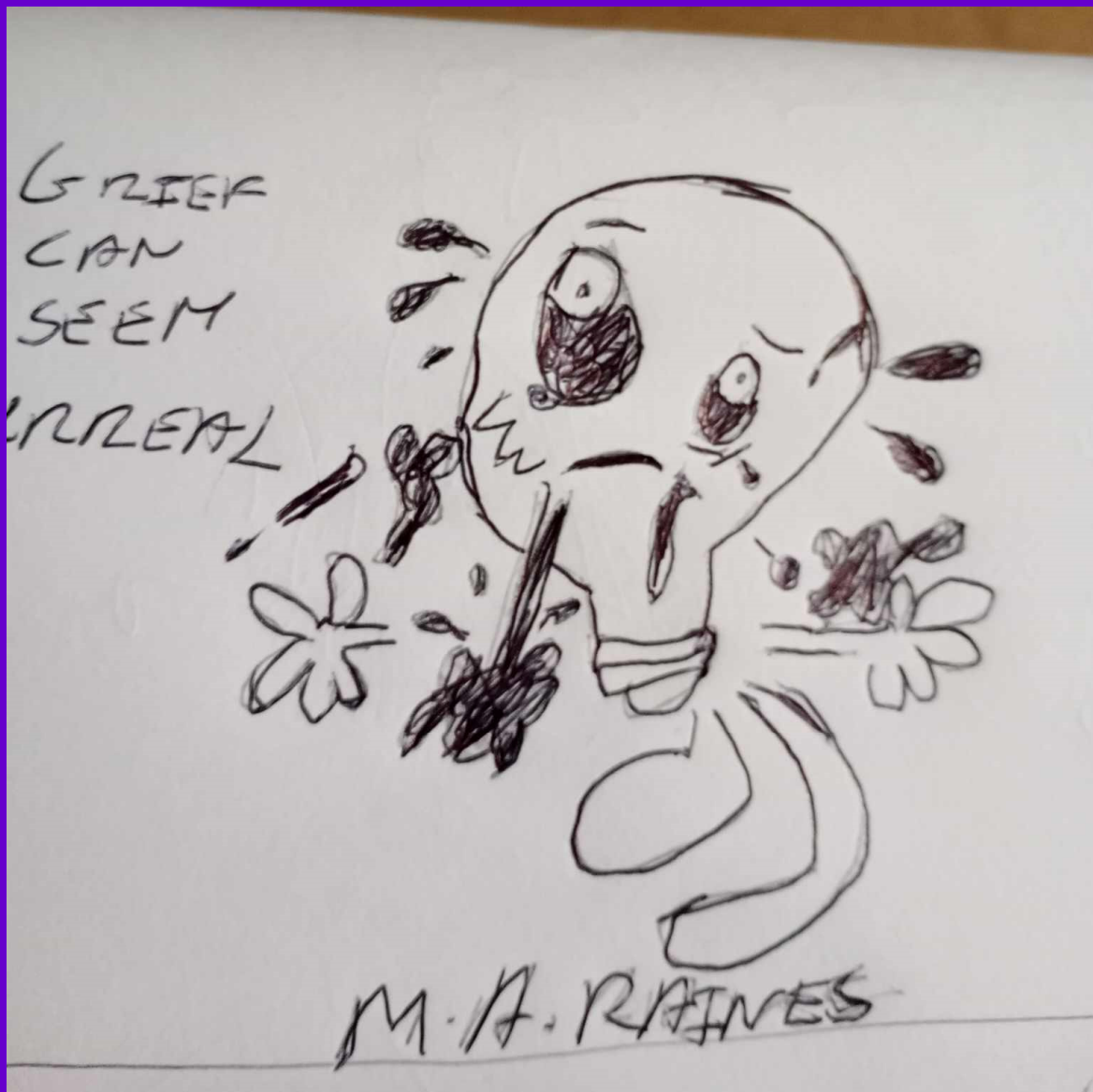
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THE WORLD OF GONZO ACCORDING TO

Mark Raines



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

PS shows can be downloaded

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

So, ladies and gents, here we are at the end of another magazine. It's weird to think by the time you read the next instalment in two weeks time we're going to have a shiny new government. You would have thought that after the appalling cock up in the opinion poll results over the last few British and American election (and of course the Brexit vote) that people would have stopped talking about opinion polls or putting any credence in the results. But not so. People are still rushing around excited every time a new set of opinion polls are published.

So, if you believe the newspapers, this general election is going to see the end of the face of British politics as we know it. It may well do, but I bet the figures that are being touted are wrong. According to the latest opinion poll (Thursday afternoon, as I type) the Conservative party are completely fucked, and it is up for grabs between the Liberal Democrats and Reform as to who is going to be the official party of His Majesty's loyal opposition.

My personal guess, and the only people I have polled are the two little fish in the fish tank next to my chair and a couple of the cats who came passing through, although the Conservatives are certain to lose the election, I don't think they will be down to only 30 or 40 seats as some tipsters are predicting. I predict that they will still be His Majesty's Loyal Opposition, Even though the idea of some of the shower of shit which comprise a great deal of the contemporary Conservative party being loyal anything is quite incongruous.

I think that the Liberal Democrats will be quite pleased with themselves at the end of the night, the idea of them doing better than they have it any time since the days of



Lloyd George is unlikely. And Reform and Green are the two wildcards. I think Green could get a few more seats, bringing them up to maybe three, maybe four, and I think that Reform are going to do considerably better than anyone thought. But I still doubt whether next Thursday will see them as the leading right wing party in the country.

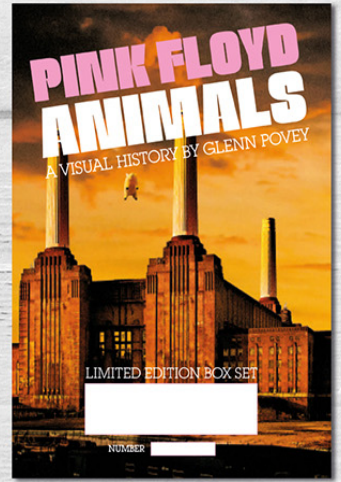
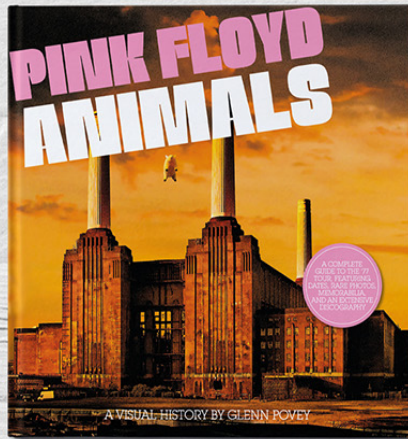
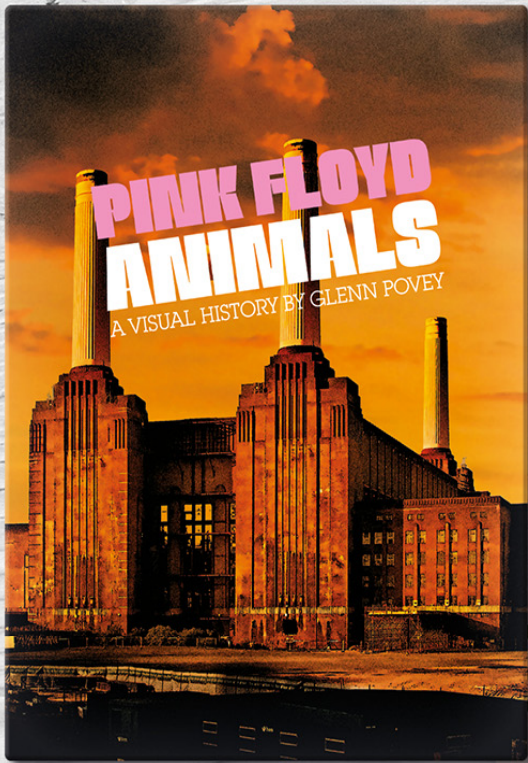
But, if the professional pollsters can fuck up as badly as they have in recent years, there's no point in putting your faith in my burlblings when I am just a silly old fat man in a village no-one has heard of in North Devon, and I've just made it all up. We shall have to wait-and-see.

See you next time,

Love Jon



THE BEST LAID PLANS



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

