

GONZO  
Weeklyish #219-20



я та українці





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**LEST WE FORGET**



John Brodie Good



Dave McMann



Mick Farren



Corinna Downes



Doug Harr



Tim Rundall



Phil Bayliss

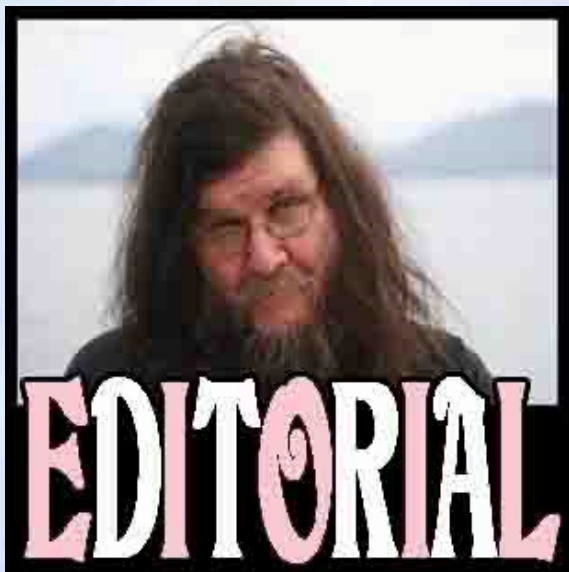


# THE THREE COMMANDMENTS OF GONZO WEEKLY:

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

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





Dear friends,

Welcome to another issue of this eminently peculiar little magazine. I never make any secret of the fact that a large chunk of what I write for this magazine is basically a mirror of whatever I have been reading, or listening to, in the two weeks prior to publication. And this week, I'm very pleased to

say That, courtesy of the wonderful Jonathan No, I have been reading a book about the legendary Len Liggins. I have been wondering who he was, and how he got involved with Leeds indie band, the Wedding Present, for over 30 years.

First of all, I should probably say that, back in the day, I was not at all a fan of the Wedding Present, and although these days, I will concede that they have had their moments, The only record they ever did that actually really like is *Ukrainski vistupi v Ivana Pila* which I was sent as a review copy by RCA (if I remember correctly) back in February 1989. I loved it then, and I love it now.

The Wedding Present guitarist Peter Solowka, whose father is Ukrainian, used to play a Ukrainian folk tune called "Hopak" to entertain his friends. When he did so during a radio session the band was recording for the BBC Radio 1 John Peel show, they decided to



## GULLIBLE'S TRAVELS



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I was sent as a review copy by RCA (if I remember correctly) back in February 1989. I loved it then, and I love it now.

record the song for the session. The song was received well and, fired by Solowka's enthusiasm, the band decided to dedicate another Peel session to Ukrainian folk songs. Because none of them could sing Ukrainian to any acceptable degree, they decided to invite fellow Leeds musician "The Legendary" Len Liggins of The Sinister Cleaners, who had read Russian at University, to sing and play various instruments.

The resulting Peel session's broadcast provoked a reaction of Hang the Dance! member Roman Remeynes, himself fluent in Ukrainian, who jokingly accused the band of bastardising the music. This led to him being invited to join as well for a second Ukrainian-themed Peel session. By this time, original Wedding Present drummer Shaun Charman had been replaced with Simon Smith,





# *the* Ukrainians

**From Kyiv to the Kosmos**



**Len Liggins & Peter Solowka**



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coincidentally an ex-Sinister Cleaner himself.

A few years later Peter Solowka was expelled from the Wedding Present, under circumstances that I still don't really understand. And he, and the legendary Len Liggins, together with a bloke called Roman started a new band called the Ukrainians. And that is what this fascinating new book is all about. It tells the whole story of the career arc of the band, from rags to slightly more expensive rags, and whilst tinning so it gives one a fascinating insight into the political history, and historiography of Ukraine itself.

I consider myself to not be a particularly stupid man, and I was fascinated watching the events unfold at the end of the 80s and the beginning of the 90s as the former Soviet Union, and it's satellite countries, fell apart and often went completely tits up. Before about 1992, the only thing I knew about Ukraine was the bit that I had read in *The Devil's Alternative* by Frederick Forsyth, that, and the record by the Wedding Present. So I knew that Ukraine was a different country to Russia, but I didn't know how different.

Over the next twenty years I followed events in Ukraine. There were at least two revolutions, the Russians annexed Crimea completely illegally, and about 15 years ago, my youngest stepdaughter started dating a charming Ukrainian fellow called Ivan. Then we sent two expeditions to Kabardino-Balkaria in the Russian Balkans under the aegis of Ukraine's leading cryptozoologist, and basically my relationship with that country has continued, unplanned, ever since.

Then of course, Russia invaded in 2022, and Ukraine was on everybody's lips.

And then, some years ago I discovered that the spinoff of The Wedding Present had continued and debated under the name of the Ukrainians. I checked out all the records, and liked them very much indeed. Although it has to be said that I prefer the one that started all back in the day. But I had always wondered who, why, and what this band act were. Back in the day it was announced that they had teamed up with some bloke called the legendary Len Liggins, and I had always vaguely wondered who it was.

Now this book tells me. And it tells me in great detail.

This is obviously a work of love, and like so many musical works of love it overdoes it. It goes into great detail about who did what after lots of different gigs over the years, but it's better to overdo than underdo it, and this book truly tells you everything that you would want to know about the Ukrainians but would've got kicked in the balls for asking. And if that is too much information for someone who just casually likes the records, then that is your fault, and your problem not theirs.

But something else happened to me this week that I would like to share with you.

Forty something years ago I went out and spent a large amount of money that I couldn't afford on a copy of Captain Beefheart's Trout Mask Replica. I had never heard it, but had read on many an occasion what a wonderful piece of work it was, and how seminally influential it was for various artists that I admired. I took it home, put it on my hi-fi,





listened to it once and I don't think I ever listened to it again. I thought it was a badly played horrible, pretentious fucking awful noise. I sold it very soon afterwards.

Over the years I have tried to listen to it again, and always thought it was a fucking awful noise. Then, this morning, as I was sitting down to put this issue the magazine together, something compelled me to listen to it. It's not on Spotify, but I found it on YouTube. And guess what? I finally get it. In the same way as if you listen to somebody speaking a foreign language for long enough, the Words and syllables stop being a random noise and some have fallen into place, this is what happened to me with this remarkable 1969 recording.

It wasn't as if I didn't like Captain Beefheart. I have always been fond of a couple of his later records, But the true beauty of this, his third album, had left me completely unmoved. But now I understand. And I even understand why so many people think that it is one of the greatest records of all time. It is because it is.

And It only took four decades to work its magic on me. And, I am extremely pleased that it did.

I hope you enjoy this issue



### IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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



# Dramatis Personae



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

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

## NAMING THOSE RESPONSIBLE

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

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

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

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

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

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

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



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# *so what's it all about, Alfie?*

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

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

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

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

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

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

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

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



# THE <sup>gonzo</sup> 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

hitmakers at the time and both myself and Jon Anderson were big fans of them

"We booked a studio and said, 'Whoever's here on Monday morning is in Yes ... - Louder Sound'  
<https://www.loudersound.com/features/yes-drama-own-words>

Rick Wakeman recalls quitting with Jon Anderson, Steve Howe recalls hoping they'd return, and Trevor Horn recalls being dragged into the line-up ...



The Story Behind Yes' Remake of Simon & Garfunkel's Late-1960s Classic "America"

<https://americansongwriter.com/the-story-behind-yes-remake-of-simon-garfunkels-late-1960s-classic-america/>

He said, "When Yes first formed, Simon & Garfunkel were very prevalent

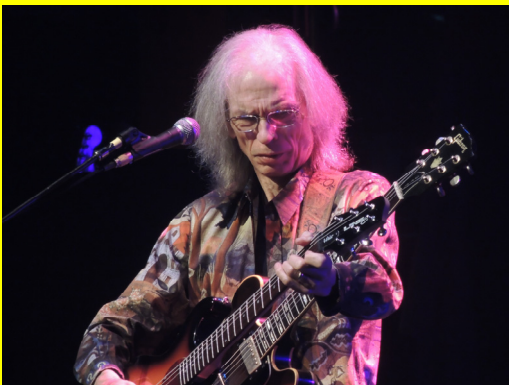
Kevin Ayers: The bizarre life of Britain's psychedelic hero - Far Out Magazine  
<https://faroutmagazine.co.uk/kevin-ayers-bizarre-life-psychedelic-hero/>

Exploring the life and times of Kevin



# The Gospel According to BART

Look what I found in my Bart Lancia file:



"When I'm not interested or unavailable, I believe that Yes should carry on": Steve Howe on the future of Yes and his new version of Tales From Topographic Oceans

Steve Howe on the future of Yes, the band's next leader, and why an Avatar show isn't out of the question

Steve Howe, guitarist and Yes's de facto leader of the moment, is currently on the road with the enduring progressive rockers. The tour is billed as The Classic Tales Of Yes, and finds the group performing music from last year's album Mirror To The Sky and, of course, a whole host of Yes's catalogue standards, including some "rarely played" selections.

[Steve Howe on the future of Yes and his new version of Tales From Topographic Oceans | Louder \(louderonline.com\)](#)

Ayers, the songwriting genius who helped to establish progressive rock with Soft Machine before taking on a ...

The album Frank Zappa said "there is nothing else like" - Far Out Magazine

<https://faroutmagazine.co.uk/theres-nothing-else-like-it-the-album-frank-zappa-hailed-as-unbelievable/>

Together, they exchanged odd artistic influences. Eventually, Vliet would, of course, become Captain Beefheart, and



Zappa would be such a liege lord ...

Moon Unit Zappa Reveals Dad Frank Zappa's Deathbed Message to Her (Exclusive)

<https://people.com/moon-unit-zappa>

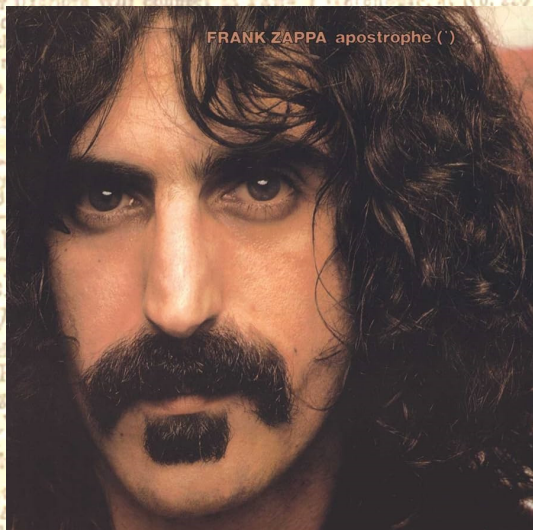


"Capitalism is the extraordinary belief that the nastiest of men for the nastiest of motives will somehow work for the benefit of all."

John Maynard Keynes

recalls-dad-frank-zappa-final-days-death-message-to-her-exclusiv-8680643

Moon Unit Zappa details her difficult relationship with her dad, rock legend Frank Zappa, and her mother, Gail Zappa



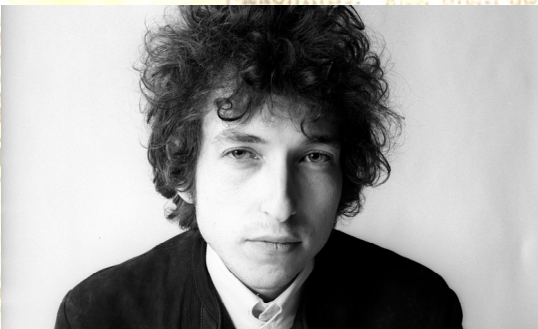
FRANK ZAPPA apostrophe (')

— and her father's final ...

Video Series Detailing Frank Zappa's

'Apostrophe (')' Reissue Launches Today  
<https://www.udiscovermusic.com/news/frank-zappa-apostrophe-video-series/>

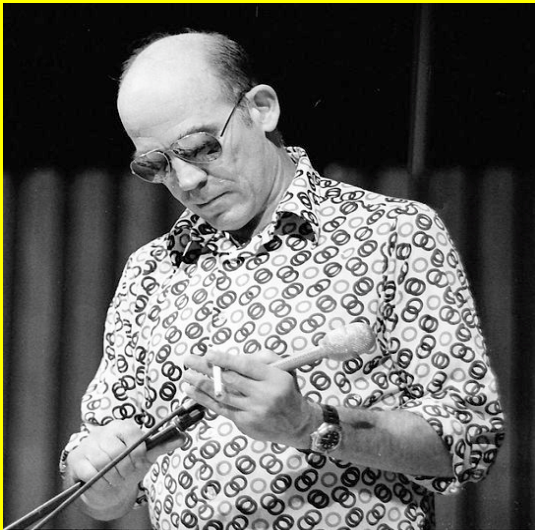
A video series exploring the new reissue of Frank Zappa's 'Apostrophe (')' begins with a rare look inside 'The Vault' with Joe Travers.



Remember When: Bob Dylan Tried to Get Leonard Cohen to Perform With Him in Montreal ...

<https://americansongwriter.com/>





## 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:

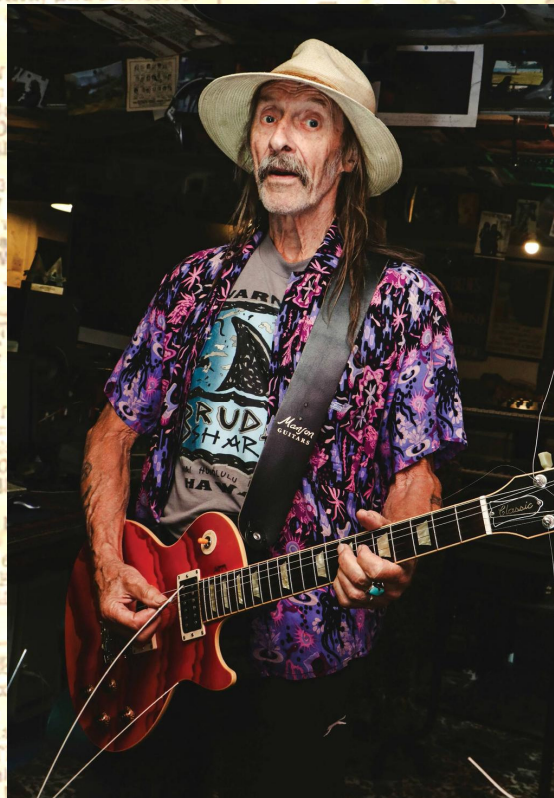
C.J.Stone suggested that as well as explaining Gonzo to those wot don't understand, we should do a weekly quote from the man himself...

“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

remember-when-bob-dylan-tried-to-get-leonard-cohen-to-perform-with-him-one-night-in-montreal/

New York journalist and author Larry "Ratso" Sloman found himself inside a phone booth, connecting Bob Dylan to Leonard Cohen.



"It really is down to Nik Turner's habits... I wish it wasn't, because it would be nice if ...

<https://www.loudersound.com/features/how-hawkwind-got-their-name>

In 2010 Hawkwind leader Dave Brock was forced to admit to Prog that the inspiration behind the band's name wasn't spiritual in the least, ...





# ROCKIN' THE CITY OF ANGELS

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

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





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



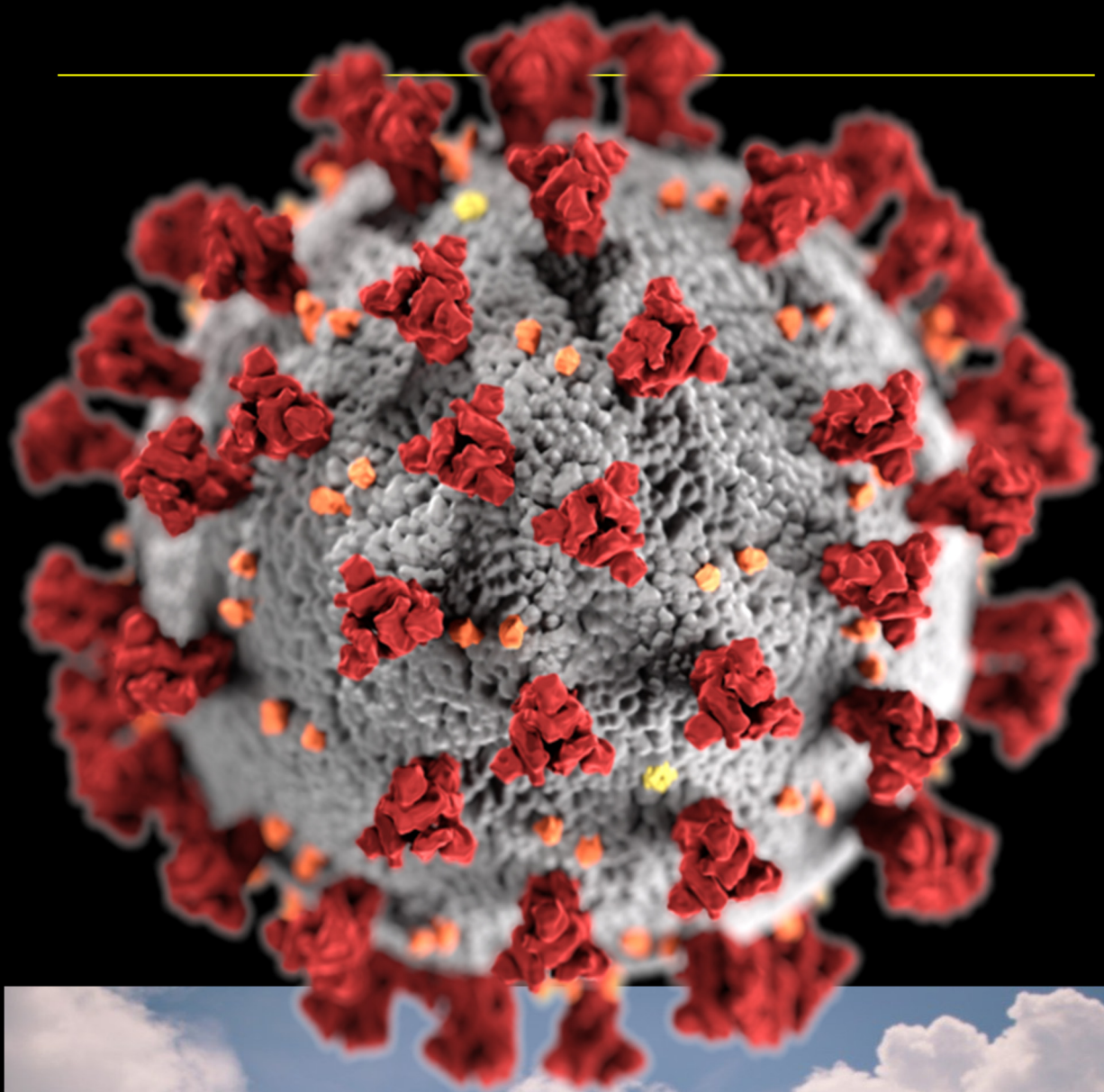
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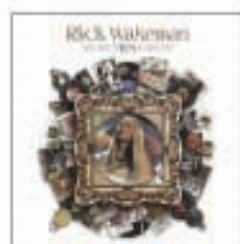
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# MORE MASTERPIECES from RICK WAKEMAN



## TWO SIDES OF YES

Double CD set. The very  
best of Yes, Wakeman style  
MFG2013CD



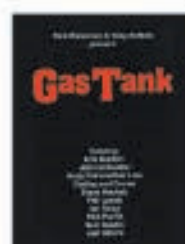
## THE STAGE COLLECTION

Recorded live in August  
1993 in Buenos Aires  
MFG2004CD



## TIME MACHINE

Guest vocalists include John  
Parr, Tracey Ackerman,  
Ashley Holt, and Roy Wood  
MFG2015CD



## GASTANK

Double DVD set. Rick's  
classic 1982 music  
and chat show  
MFG2022DVD



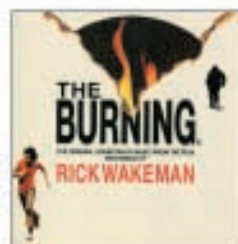
## GOLÉ!

Soundtrack album  
featuring Tony Fernandez  
and Jackie McAuley  
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## COUNTRY AIRS

The original recording,  
with two new tracks  
MFG2014CD



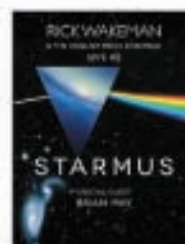
## THE BURNING

The original Soundtrack  
album, back in print at last!  
MFG2024CD



## LURE OF THE WILD

With Adam Wakeman.  
Entirely instrumental  
MFG2003CD



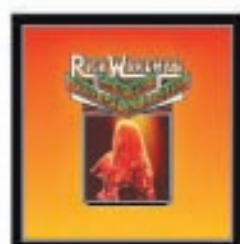
## STARMUS

With Brian May and  
The English Rock  
Ensemble. DVD  
MFG2010DVD



## MYTHS AND LEGENDS

Double CD set. The  
expanded 2016 version  
MFG2016CD



## LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco  
MFG2015CD



## THE PHANTOM OF THE OPERA

Double CD + DVD  
MFG2005CD



## CAN YOU HEAR ME?

Featuring The English  
Chamber Choir  
MFG2005



## CRIMES OF PASSION

A wicked and erotic  
soundtrack!  
MFG2018CD



## BEYOND THE PLANETS

With Jeff Wayne and  
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MFG2009CD



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-Chris Packham



stop.the.cull



# Right On Chris

# IT IS TIME TO STAND UP AND BE COUNTED

# COUNTED

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5000 do. Northern CORN;  
400 bushels OATS;  
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notice. Worcester, Jan 18

1841, 1842, 1843, 1844, 1845, 1846, 1847, 1848, 1849, 1850, 1851, 1852, 1853, 1854, 1855, 1856, 1857, 1858, 1859, 1860, 1861, 1862, 1863, 1864, 1865, 1866, 1867, 1868, 1869, 1870, 1871, 1872, 1873, 1874, 1875, 1876, 1877, 1878, 1879, 1880, 1881, 1882, 1883, 1884, 1885, 1886, 1887, 1888, 1889, 1890, 1891, 1892, 1893, 1894, 1895, 1896, 1897, 1898, 1899, 1900, 1901, 1902, 1903, 1904, 1905, 1906, 1907, 1908, 1909, 1910, 1911, 1912, 1913, 1914, 1915, 1916, 1917, 1918, 1919, 1920, 1921, 1922, 1923, 1924, 1925, 1926, 1927, 1928, 1929, 1930, 1931, 1932, 1933, 1934, 1935, 1936, 1937, 1938, 1939, 1940, 1941, 1942, 1943, 1944, 1945, 1946, 1947, 1948, 1949, 1950, 1951, 1952, 1953, 1954, 1955, 1956, 1957, 1958, 1959, 1960, 1961, 1962, 1963, 1964, 1965, 1966, 1967, 1968, 1969, 1970, 1971, 1972, 1973, 1974, 1975, 1976, 1977, 1978, 1979, 1980, 1981, 1982, 1983, 1984, 1985, 1986, 1987, 1988, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 25

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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...

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**ELDRIDGE CLEAVER**

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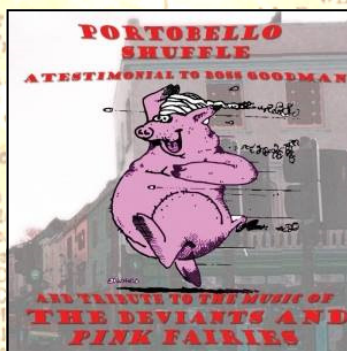






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Shaun Martin  
1978 - 2024

Shaun Martin was an American composer, arranger, record producer, and multi-instrumental musician. Martin was a member of the jazz fusion band Snarky Puppy, as well as music director for Gospel music star Kirk Franklin, and former Minister of Music at Dallas' Friendship-West Baptist Church. Martin was awarded four Grammys for his work with Franklin and three as a member of Snarky Puppy. Martin suffered a massive stroke in April 2023 and had been under constant medical supervisions. He died on August 3, 2024, twenty days shy of his 46th birthday.



Sir Ernest Hall  
1930 - 2024

Sir Ernest Hall OBE was an English businessman, known for his restoration of Dean Clough Mills, Halifax. He was also a pianist and composer. At 65, he recorded Bartok's piano concertos with the Sinfonia of Leeds, and later Chopin's works at 70. He performed Busoni's Piano Concerto with the Sheffield Symphony Orchestra in 2003. Hall died at home on 3 August 2024, at the age of 94.



THOSE WE HAVE LOST

COLLATED BY HARRY WADHAM





Carlton Weathersby  
1953 - 2024

Carlton Weathersby was an American electric blues vocalist, guitarist, and songwriter. He worked with Albert King and Billy Branch, among others, and had a career as a solo artist. He was nominated for the W. C. Handy Award for Best New Blues Artist in 1997. He performed as the headline artist twice a week at the Kingston Mines in Chicago, Illinois. Weathersby died on August 9, 2024, at the age of 71.



Celestina Casapietra  
1938 - 2024

Celestina Casapietra was an Italian operatic soprano who was a member of the Berlin State Opera from 1965 to 1993 and appeared at leading European opera houses. She performed a wide repertoire from coloratura roles to Wagner's Elsa in Lohengrin and Giordano's Maddalena in Andrea Chénier. Casapietra died in Sori on 10 August 2024, at the age of 85.

THOSE WE HAVE LOST





Talos  
1987 - 2024

Eoin French, known professionally as Talos, was an Irish indie electronic musician. In his early 20s, French was a member of the band Hush War Cry. He started performing as Talos in 2013. Talos' first album, *Wild Alee*, was nominated for the Choice Music Prize. He died following a short illness in Cork, Ireland, on 11 August 2024, at the age of 36.



Haniya Aslam  
1978 - 2024

Haniya Aslam was a Pakistani musician, originally known for her work with the duo Zeb and Haniya. After leaving the group in 2014 to study in Canada, she later returned to Pakistan and had a successful solo career. As a producer, engineer, and composer, she worked on important shows like *Coke Studio*. She mentored younger artists and co-authored a history of contemporary youth music in Pakistan. Haniya died from cardiac arrest on 11 August 2024, at the age of 46.

THOSE WE HAVE LOST





## Zdeněk Pololáník 1945 - 2024

Zdeněk Pololáník was a Czech contemporary composer. Pololáník wrote nearly 700 compositions of various styles and genres. From the 1960s, he became a sought-after composer of film music, sacred music and commissioned works. His music has been performed by prominent musicians, orchestras and choirs worldwide. Pololáník died on 12 August 2024, at the age of 88.



## Harold Meltzer 1966 - 2024

Harold Meltzer was an American composer. Meltzer's music has been featured on several recordings and received critical acclaim. He received prestigious awards such as the Pulitzer Prize Finalist, Rome Prize, Barlow Prize, and Guggenheim Fellowship. Some of his recent compositions included Vision Machine, Bride of the Island, and Piano Quartet. Meltzer's chamber works, such as Sindbad and Aqua, have been widely performed and praised. Meltzer taught at Vassar College from 2005 to 2012 and then was the Visiting Associate Professor of Music at Amherst College from 2012 to 2013. Meltzer died on August 12, 2024, at the age of 58.

# THOSE WE HAVE LOST





Greg Kihn  
1949 - 2024

Gregory Stanley Kihn was an American rock musician, radio personality, and novelist. He founded and led the Greg Kihn Band and he wrote several popular horror novels. He is best known for the hits "The Breakup Song (They Don't Write 'Em)" in 1981 and "Jeopardy" in 1983. Kihn continued in a more commercial vein through the 1980s, touring frequently. From 1996 through 2012, Kihn was a morning radio disc jockey. He also began a literary career in 1996. He continued to perform

live as late as December 2019. Kihn died from complications of Alzheimer's disease in the San Francisco Bay Area, on August 13, 2024, at the age of 75.



Jack Russell  
1960 - 2024

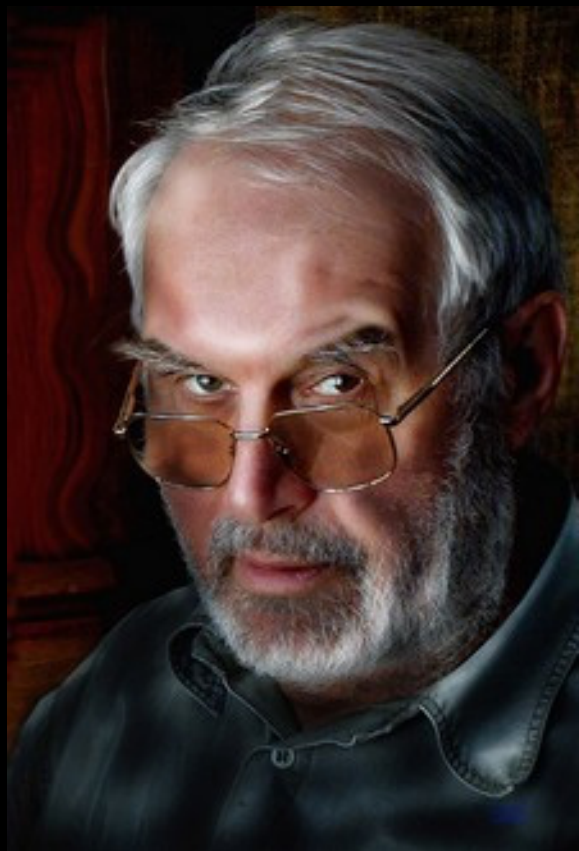
Jack Patrick Russell was an American rock vocalist. He was a founding member of the hard rock band Great White. Russell was with Great White from 1981 until 1996. On February 20, 2003, while touring as "Jack Russell's Great White", they played a club gig at The Station in West Warwick, Rhode Island, where a deadly fire caused by pyrotechnics occurred, leading to the deaths of 100 people including band member Ty Longley. He returned to touring in 2011 as Jack Russell's Great White. In 2024, Russell released a collaboration album

THOSE WE HAVE LOST



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before retiring. Russell died on August 15, 2024, from complications of LBD and muscular system atrophy.



Rajko Maksimović  
Ражко Максимовић  
1935 - 2024

Rajko Maksimović was a Serbian composer, writer, and music pedagogue. Maksimović composed numerous vocal-instrumental, orchestral, chamber, choral, and soloist works, as well as pieces devoted to children. Three monographic concerts devoted exclusively to his oeuvre took

place during his career, and most of his works have been recorded. Maksimović died in Belgrade on 16 August 2024, at the age of 89.



Charles Blackwell  
1940 - 2024

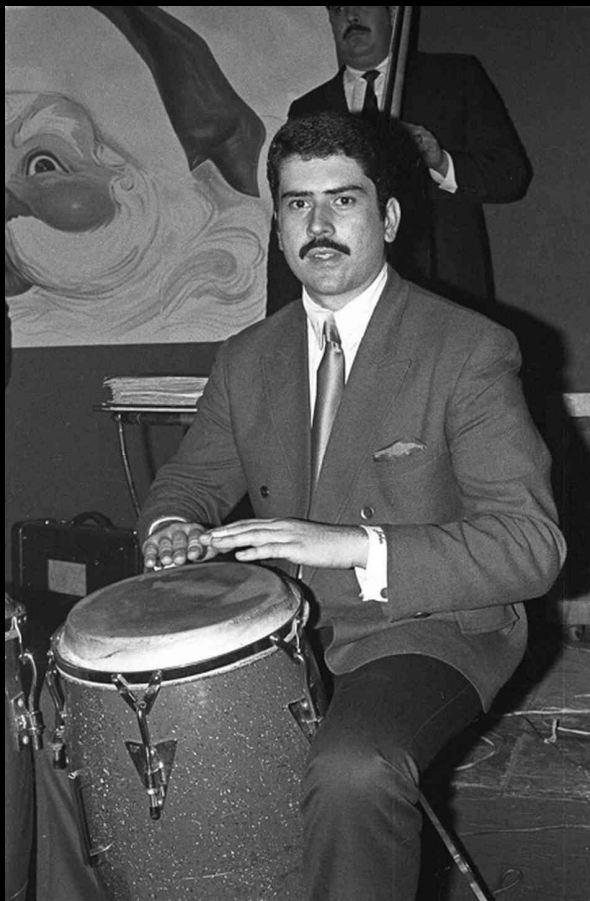
Charles Blackwell was an English arranger, record producer and songwriter. Blackwell was a self-taught piano player and arranger who became a prolific studio arranger and record producer in the 1960s and 1970s. Blackwell also worked with francophone artists like Art Sullivan and Françoise Hardy. He collaborated with television producer Jack Good and produced for Decca Records, working with a variety of artists including Shirley Bassey, Buddy Greco, and Lulu. He also produced film

THOSE WE HAVE LOST



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scores and worked on Eurovision Song Contest entries. In the 1990s, he later orchestrated the Anthem of Europe for the European Parliament. Blackwell died in August 2024, at the age of 84.



Johnny 'Dandy'  
Rodríguez  
1945 - 2024

John Rodríguez Jr., better known as Johnny "Dandy" Rodríguez, was an American bongo player of Puerto Rican descent. He was the long-time bongosero for Tito Puente, and also played with Tito

Rodríguez, Ray Barretto and Alfredo de la Fe. He belonged to several popular bands of the salsa era such as Tico All-Stars, Fania All-Stars and Típica 73. Johnny "Dandy" Rodríguez died in Las Vegas on August 17, 2024, at the age of 78.



Luther Kent  
1948 - 2024

Luther Kent was an American blues singer based in New Orleans, Louisiana. Kent was known for a big soulful voice and his big horn-based group, Luther Kent & Trick Bag, that mixed swinging blues with New Orleans R&B. Later on, Kent had a show that played on Saturdays on WBRH called Luther's House Party. Apart from his solo work, Kent also sang as a guest with the

# THOSE WE HAVE LOST



traditional jazz group, The Dukes of Dixieland on selected dates. Kent was also on some of their recordings. Kent died on August 16, 2024, at the age of 76.

Gangsta Stripper Music 4 (2020). Riley's manager confirmed his death from a pulmonary embolism on August 15, 2024. He was 39.

## BeatKing



1984 - 2024

Justin Riley, known professionally as BeatKing or Club Godzilla, was a Houston-based rapper, producer and DJ who gained prominence in the 2010s. His best-known song, "Then Leave", features fellow rapper Queendome Come. It released as a single on March 25, 2020, from BeatKing's album



Joe Chambers  
1942 - 2024

Joe Chambers was an American guitarist, best known as part of the American psychedelic soul band The Chambers Brothers. The group was part of the wave of new music that integrated American blues and gospel traditions with modern

# THOSE WE HAVE LOST



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psychedelic and rock elements. There were four brothers, though other musicians were also in the group. The band scored its only major hit in the fall of 1968 with "Time Has Come Today", an 11-minute opus written by Joe and Willie Chambers. Joe died August 15, 2024, at the age of 81.

Gökçe Akçelik was a Turkish musician who featured on guitar and vocals as part of the Istanbul rock band Replikas. Their debut album, Köledoyuran, was released in 2000, and they went on to release several more albums and two soundtracks during their tenure. Gökçe Akçelik died from cancer on 11 August 2024, at the age of 47.

## Gökçe Akçelik 1977 - 2024



# THOSE WE HAVE LOST



## A Few Facts About Plastic Pollution



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plastic in our oceans



**35**  
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water  
bottles are  
thrown  
away every  
year

Plastic constitutes  
approximately

**90%**  
of all trash floating on the ocean



The average American  
throws away  
approximately



of plastic per year.

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## **Jethro Tull**

*Spin Me Back Down The Years deluxe edition*





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

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

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

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

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





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## *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>





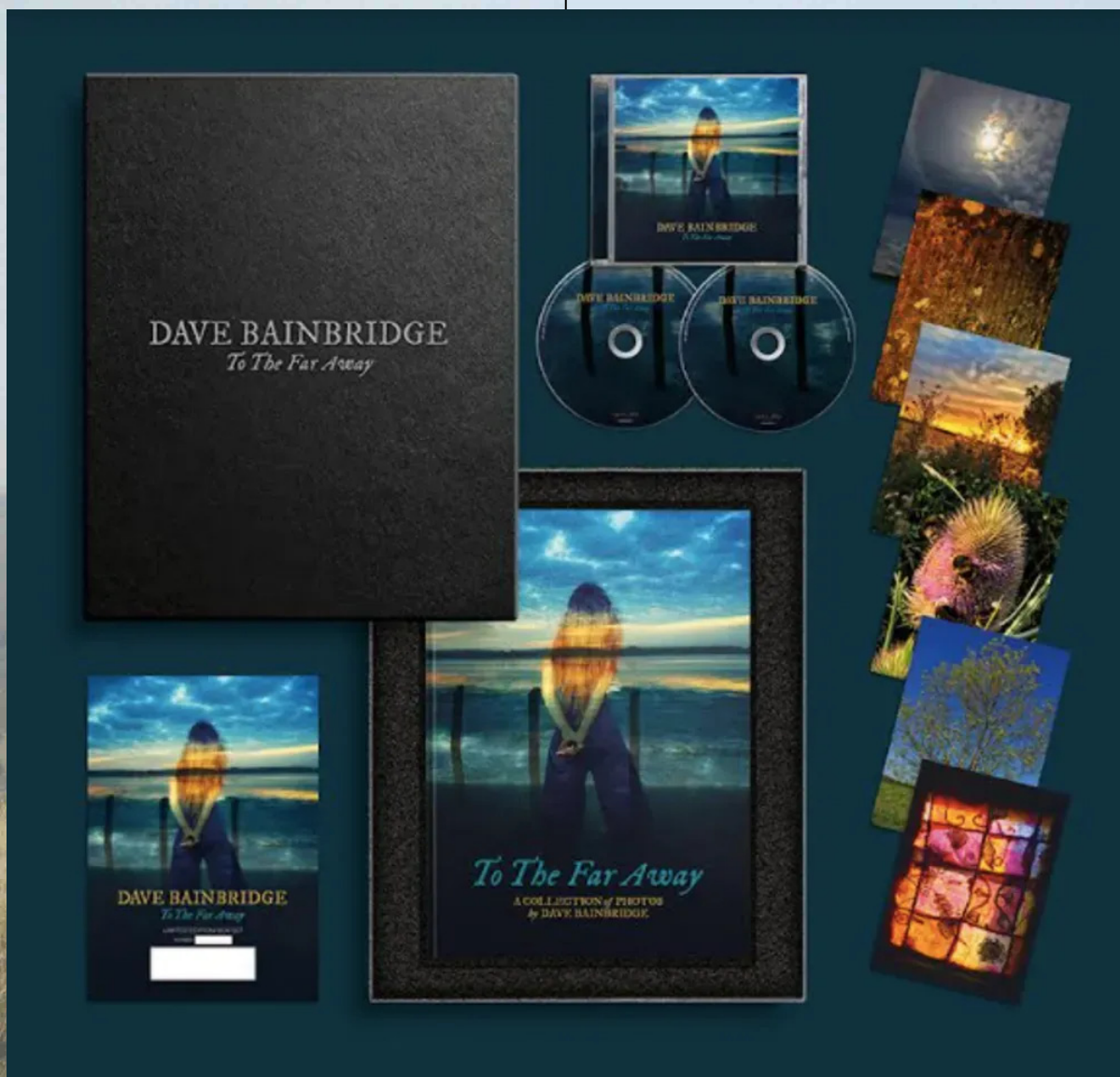
**Dave Bainbridge**  
*To The Far Away*  
limited deluxe-edition  
box set – final copies  
remaining

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

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

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

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

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



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"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

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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...

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## From danger to safety...

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

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

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

One more thing....

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

Jonathan & Brad

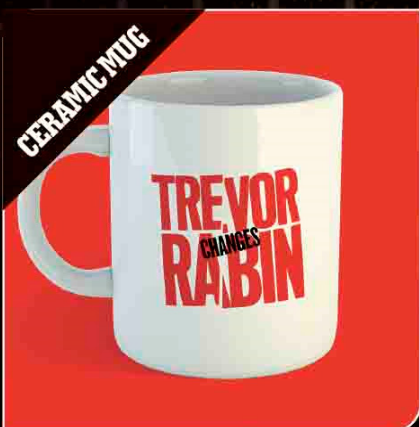
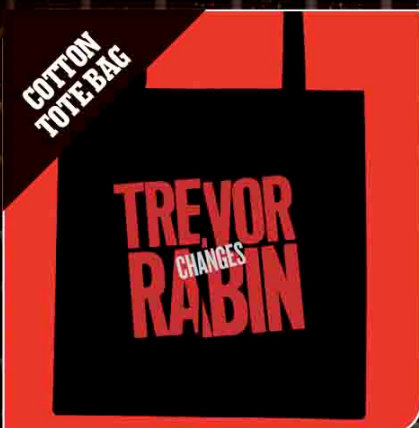
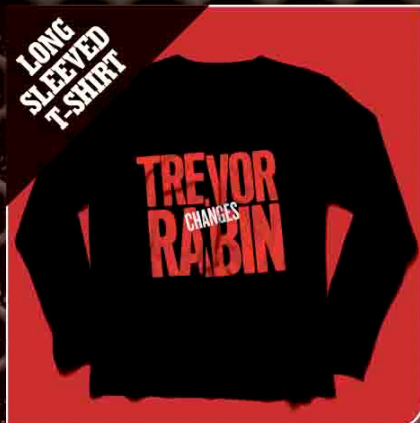
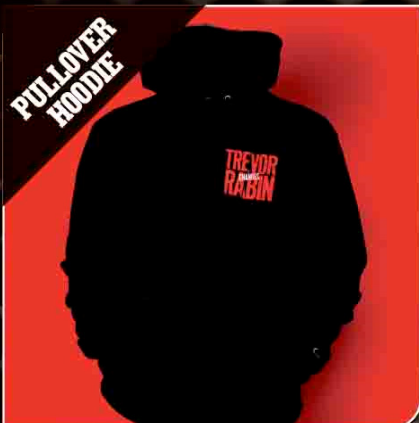


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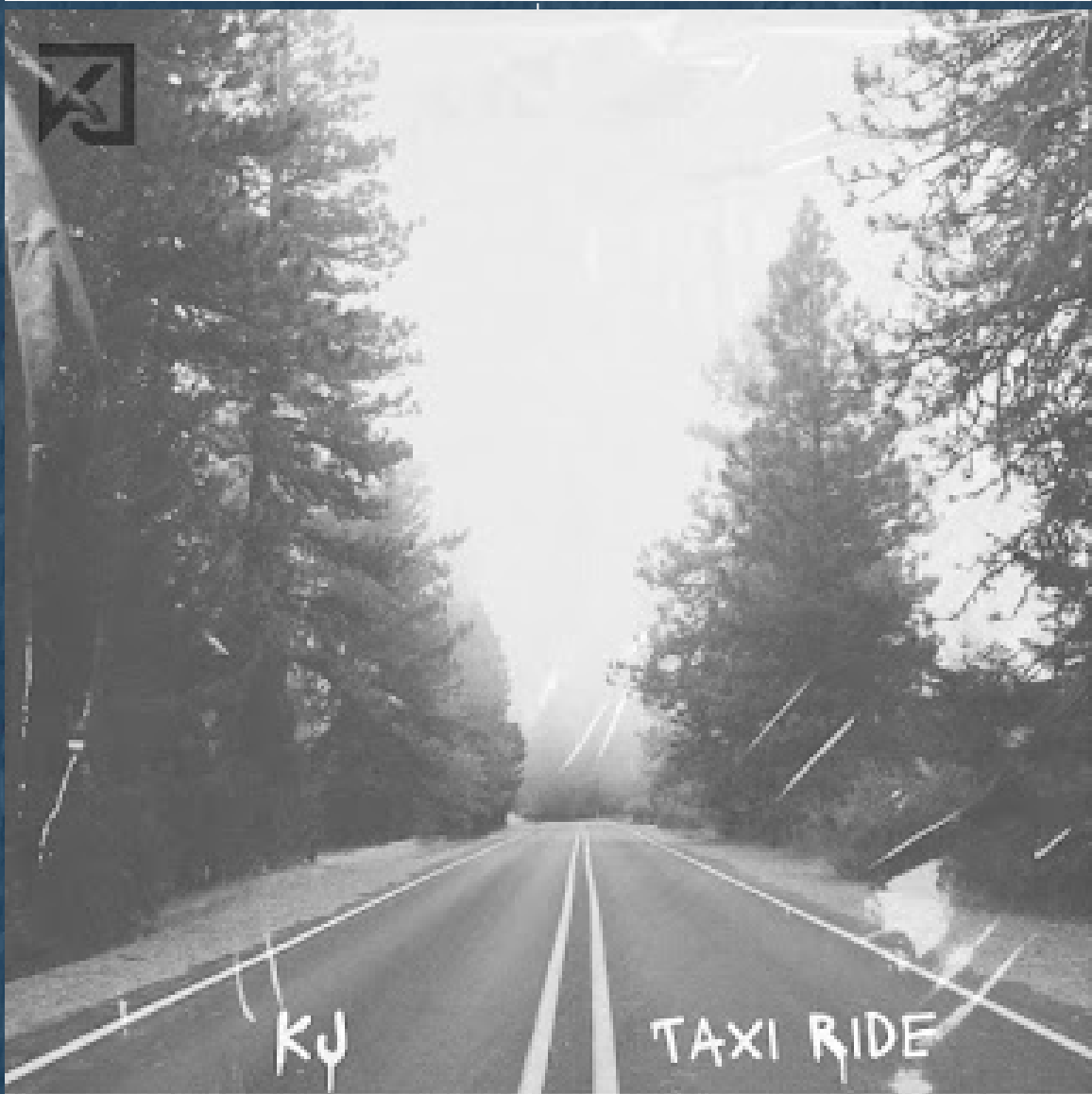
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## Taxi Ride

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

# STEVE RIDER





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



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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,





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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 too 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.



# Taxi Ride

by KJ



Taxi Ride 00:00 / 02:58

## Digital Album

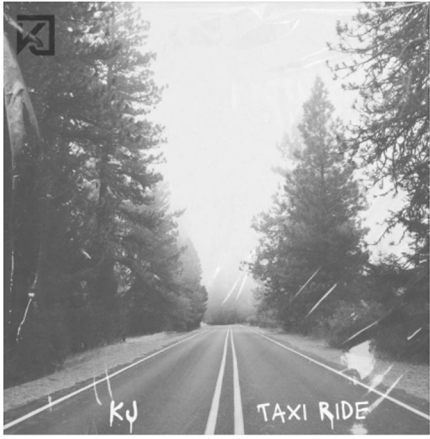
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1. Injector Deck (Skit) 00:06
2. Taxi Ride 02:58
3. Whispers 01:58
4. Ghost 02:14
5. Failing 01:49
6. Imperfections 02:21
7. Broke Happiness 03:00
8. Don't Care 03:54
9. False Idols 03:44
10. Ask Me If I'm Ok 01:57
11. OKAAAYYY 02:41
12. Music 03:28
13. God Tier 02:08
14. Do Anything For You 03:05
15. Your Friend 02:33



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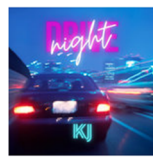


**KJ**  
Wales, UK


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discography



**Night Drive**  
Jul 2023




**Taxi Ride**  
Mar 2023




**Your Nan Loves Garage**

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 you 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.




**Night Drive**



**Taxi Ride**



**Your Nan Loves Garage**



**KJ**  
Wales, UK

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c.j.stone

## Housing Benefit Hill: Caged Beeste

HE lives in a Warden-assisted council home for the elderly, one of those red-brick, characterless buildings from the '70s, flat-roofed, with glittering picture-windows on the ground floor, situated in a soulless housing estate on Clement Attlee Way. There's a intercom on the door. You have to hold the buzzer down a long time. He's deaf.

It's been over two years since I last saw André. It takes him a minute or two to recognise me. He must be knocking on 70 by now. A gnarled pixie with a tangled mane of grey hair and a full beard, wiry-looking and tough beneath his clothing, clenching a pipe in his mouth, he looks at me with a puzzled expression. And then it dawns on him. "Chris!" he says in his peculiar nasal squawk, "come in, come in! You've made my day."

He leads me upstairs to his self-contained flatlet and, while he's fiddling with the keys, he indicates the uniformly painted pale blue corridor stretching out behind him. "Look at it," he says. "It's a glorified nick. The only difference is, we've got our own keys to let ourselves in and out."

His name is André Van Beest. It's an extraordinary name. He's an extraordinary man. His flat consists of a bathroom, a kitchen and a bed-sitting room. His bed is tucked away beneath the window. There's a chair, a desk, and a TV facing the bed. And that's it. The rest of the room is entirely taken up with a huge model railway. He draws the curtains and switches off the lights. And, one by one, he flicks the switches lined up along the chip-board surface holding the set. And then it's as if you're transported, drawn into a rattling fairy-landscape, as miniature trains buzz round on their tracks, and the Ferris wheel at the fair spins, all lit up, with all the neat-looking houses spilling out light like a welcome home on a gloomy Winter's evening. He points out the features. There's a working fountain, squirting a tiny jet of water. And a coal-mine with a pit-head wheel that turns. A large, arched, glass-roofed station like Temple Meads in Bristol. A working crane. A windmill, its sails turning in the imaginary breeze. A church with a spire. A bridge. And then he brings out the star-feature from the cupboard. It's a collection of trees made out of green and brown crepe paper on a painted cardboard base. "Cobham Woods," he says, with a grin stretched across his gnome-like face. "I 'aven't figured where to put it yet."

Not any old woods, you notice. Cobham Woods. Because André lived in Cobham Woods near Rochester for nearly 16 years, and in a field near Sittingbourne for another nine. For 25 years he was a Hermit, maybe the last of his kind. And he misses the woods. He misses his friends. He misses what he calls, with typical innocence, his "four-legged friends and two-legged feathered friends". He misses the trees. He used to talk to the trees. And he misses the wild animals, the rabbits, the foxes, the squirrels, and the deer that got so used to him that they would eat from his hand. He was the Old Man of the Woods.

He had a dog called Judy who was - like him - one of a kind. She was half fox. And he had two goats and 40 chickens and numerous ducks and geese and rabbits. And he made a clearing in the woods by lifting all the saplings and replanting them around his property like a fence. "Mother Nature's fencing." So he had a vegetable plot and a neat flower garden. I've seen the photographs. It was just like Paradise, this perfect blend of wild nature and cultured garden, a tumbling cascade of colour beneath the crooked trees.

An ex-railway man, he moved into the woods in the mid-'70s. He bought the land and, far from wanting to be a Hermit, he thought of himself as a farmer. But he lived in a hut made of branches stretched over with shopping bags, and sold eggs to pay for his luxuries, his tobacco and his sugar. He lived like this for two years before anyone even knew he was there. He used to have to walk a 4 mile round-trip to collect water. And one day he got back, exhausted, with two plastic containers full of water stretching his arms, when he saw a neat-looking man poking around by his shed. The man had a note book. He was scribbling notes. He was the Inspector from the Council.

"Now I was in the middle of building a greenhouse - plastic one, for temporary measures - to start growing grapes. I'd already got my lawn and my flower bed and everything like that. He looked at me. He says, 'you're not supposed to be here.' I says, 'why, you gonna stop me?' He says, 'you don't own any part of these woods.' I says, 'oh yes I do, that's where you're wrong.' He says, 'you got planning permission for this?' I says, 'I ain't from you.' He says, 'well that's not good enough.'"

I wish you could hear his voice. André has the strangest voice.



He speaks through his nose as he has a cleft-palate and, when he gets carried away - as he frequently does - his voice rises to a high-pitched twitter. It's really funny. He's a really funny man.

"One week he come down, he says, 'the form's here, gonna have to sign it.' I says, 'what's it for?' 'Application form for planning permission,' he says, 'course, you won't get it.' 'Oh won't I?' I says, 'whether I get it or not, you're too late, cos I've already done it.' He says, 'you're not like other landowners. You're little. You're a piece of cake.' I says, 'what's that got to do with it?' He says, 'we'll get you, just like that. You're little. You're easy.' So I says, 'right!' I says, 'see these boots? You just tread on 'em lightly - and I mean lightly - and by truth and by the devil himself, I will step on you till you are buried! Mark my words.'"

It took the council 14 years to remove him. He fought the case right up to the High Court. The council had to allocate extra funds to pay for the legal costs.

"All right, if I was a piece of cake, what was I doing up there for 16 years? So how was I a piece of cake? And as you will find in the reports, I have cost them a fortune to get me off. I've still come off better."

André was famous for a while. He was in all the papers, and on the TV and the radio. The local people backed him. Hundreds signed a petition. They collected funds for his court case. And at Christmas time a delegation would come over to visit him in his woodland retreat with a hamper full of goodies. He got so sick of mince-pies he had to feed them to the goats.

The law was too strong for him in the end. He lost his Appeal. He was evicted. The bulldozers came and knocked down his

sheds and his greenhouse and his plastic bag shelter. They ripped up his lawn and his vegetable plots and his flower garden. They tore down the chicken run and the fencing for the goat's compound. They destroyed it all. In the name of the planning laws they tore down paradise.

YOU have to ask why, don't you? People get planning permission for all sorts of things. For roads that rip through countryside. For industrial estates and trading estates and shopping complexes. For leisure-centres and theme-parks. For hotels and for soulless housing estates like the one on Clement Attlee Way. But a harmless old man can't get planning permission to live this simple way of life, out in the woods with his plants and his animals and his trees and the deer that ate out of his hand. He was a Hermit. It's an ancient occupation. Well it niggles me. It bothers me. Why? Who in God's name is the law meant to protect?

He moved to Clement Attlee Way over two years ago, after living in a caravan in a field for another nine years. He was getting too old for the outdoor life. His old bones were beginning to creak. He wasn't allowed to bring his animals with him, of course. Imagine forty chickens and numerous ducks and geese and rabbits in a warden-assisted council flat for the elderly. He wasn't even allowed to bring Judy. He had to have her put down, which nearly broke his heart. She was a wild-thing, she could never have borne the indoor life.

Someone said to him recently, "you know you're a famous man?"

"No I'm not," he said. "Cos I don't feel famous. I'm pop'lar, but that's a different thing. But I'm not famous." And he let out a wild cackle, like some woodland creature's ancient call.

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# Steampunk and Vintage Vehicles Weekend

*Photos and some thoughts from Alan Dearling*

---

alan dearling

Visually delightful – a collision of two events spread across the market town of Hebden Bridge. Hebden, these





days is perhaps universally best known as the centrepiece of 'Happy Valley'! But during this weekend, there were literally thousands of visitors to the intertwined events.

The Hebden Bridge **Vintage Weekend** was organised by the Rotary Club of Hebden Bridge at Calder Holmes Park. It offered many displays of classic and vintage

vehicles. Everything from tractors, military vehicles, Rolls Royce and Bentleys thorough to steam-engines and commercial vehicles.

Throughout the park and around town, there were dozens of specialist markets, music, and a tinge of Mad Max mayhem in changing the vibe of the Victorian mill





town of Hebden Bridge. And with the **Steampunk Event**, a lot of added fantasy, Gothic Horror, Victoriana, post-apocalyptic imagery, time-travel, steam-machinery all transposed into alternative, mythical futures and pasts... Any excuse

for some magical and inventive opportunities for dressing-up and theatricality.

Before visiting the event and even whilst there I was asked, 'What is Steampunk?'







H.G. Wells' 'Shape of things to Come' (1933) is to my mind a source, as is the Alexander Korda film, 'Things to come' filmed in 1936, as well as Jules Verne's books and film adaptations, '20,000 Leagues under the sea' and 'Around the World in 80 Days'. And, of course, Johnny Depp and his characterisations in films such as the Mad Hatter in 'Alice through the Looking Glass', Edward Scissorhands, and as Ichabod Crane in 'Sleepy Hollow'. Or, how about Yul Brynner as the out of control cyborg gunslinger in the 1973 'Westworld'? The 'Mad Max' franchise also springs to mind. It definitely seems to be to do with time-warps...

On-line it suggests that Steampunk is a sub-genre of science fiction or science fantasy that incorporates technology and aesthetic designs inspired by 19th-century industrial steam-powered ma-

chinery. Steampunk creative works are often set in an alternative history of the 19th century's British Victorian era or the American 'Wild West'.

Wikipedia adds:

*"Steampunk may also incorporate additional elements from the genres of fantasy, horror, historical fiction, alternate history, or other branches of speculative fiction, making it often a hybrid genre...It explores alternative futures or pasts but can also address real-world social issues. The first known appearance of the term steampunk was in 1987, though it now retroactively refers to many works of fiction created as far back as the 1950s or earlier.*

*Steampunk is influenced by and often adopts the style of the 19th-century scientific romances of Jules Verne, H. G. Wells, Mary Shelley, and Edward S. Ellis's 'The Steam Man of the Prairies'. Several more modern works of art and fiction significant*





to the development of the genre were produced before the genre had a name. 'Titus



Alone' (1959), by Mervyn Peake, is widely regarded by scholars as the first novel in the genre proper, while others point to Michael Moorcock's 1971 novel, 'The Warlord of the Air', which was heavily influenced by Peake's work. The film 'Brazil' (1985) was also an early cinematic influence..."

Whatever steampunk is, it certainly seems to provide plenty of fun and frolics, judging from the people and costumes on display in Hebden Bridge.

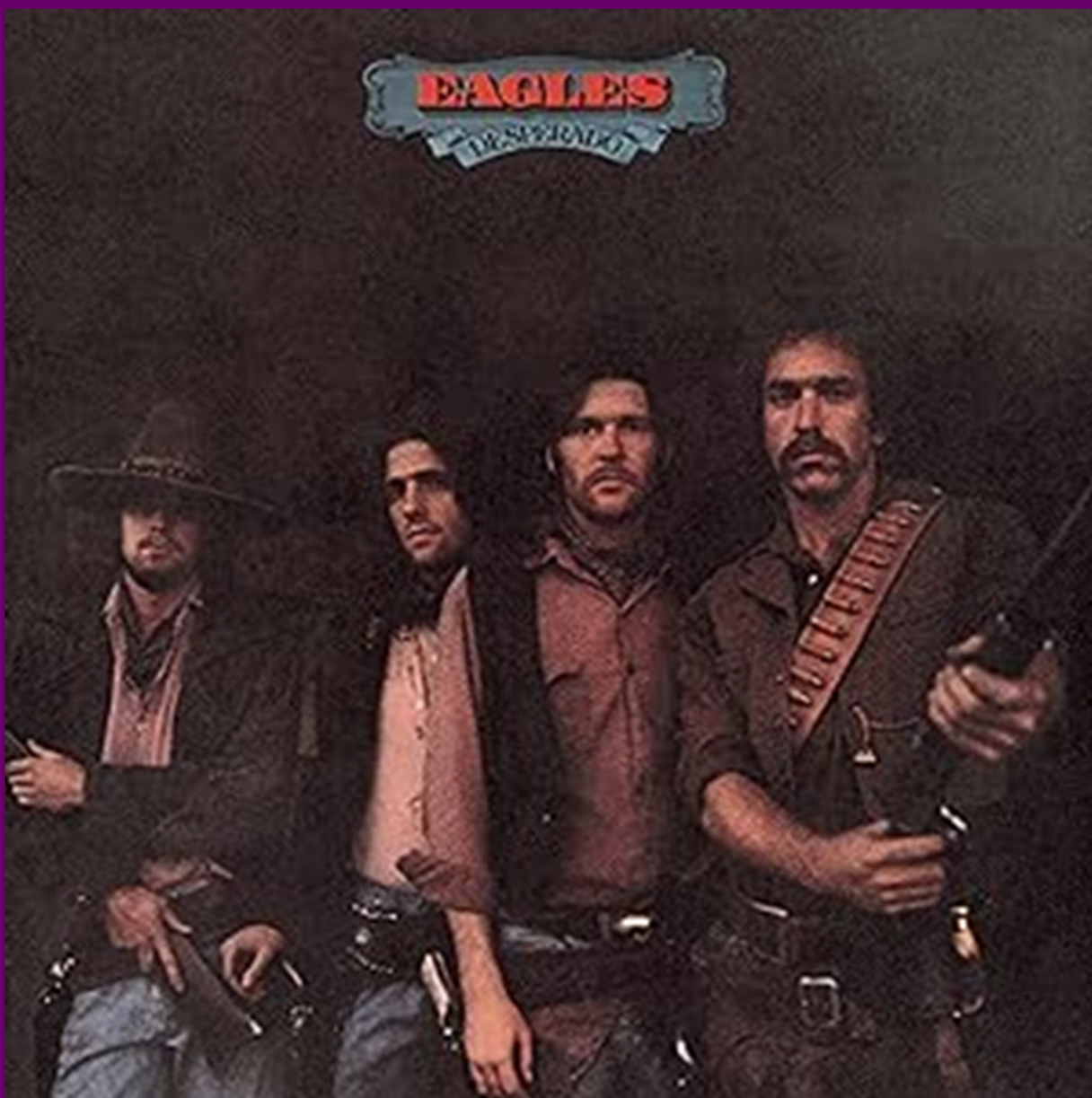
Many flights of fancy and fantasy straight out of westerns, science fiction and the worlds of Goths,



1971 novel, *'The Warlord of the Air'*, which was heavily influenced by Peake's work. The film *'Brazil'* (1985) was also an early influence...."







films, TV series, books and even record covers. The characters wandering around the Vintage event in the park and around the town, evoked 'The Fabulous Baron Munchausen' (1962), directed by Karel Zeman and even the zany humour of the Bonzo Dog Dooh-Dah Band and the Early Eagles' record covers featuring dangerous gunslingers and baleful-looking characters straight from the Wild West.

More recent Dr Who story-lines have involved set designs incorporating steampunk elements and Victorian items such as an old vintage typewriter. Likewise, Alan Moore's and Kevin O'Neill's 1999 'The League of

Extraordinary Gentlemen' graphic novel series further popularised the steampunk genre.

Steampunk is very much an oeuvre of the imagination. One allowing and encouraging maximum participation, a real-time Steampunk is very much an oeuvre of the imagination. One allowing and encouraging maximum participation, a real-time opportunity to explore the possibilities of 'back to the future', or, maybe days of 'future passed'.











# Expect the Unexpected!

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# KEV'S WORLD



## **PROG COLLECTIVE DARK ENCOUNTERS CLEOPATRA RECORDS**

Here we have the third album in three years from the project put together by Billy Sherwood in 2012. Yet again he has provided a lot of the music himself and then brought in loads of guests, with only Rick Wakeman credited on more than one track, where he plays with Nektar on one and Todd Rundgren on the other. Billy only credits himself as soloist on one song, and for the rest we get Steve Stevens, Steve Morse, David Cross, Ron "Bumblefoot" Thal, Patrick Moraz &

Omar Hakim, Kasim Sulton, Frank Dimino & Marco Minnemann, John Etheridge, Steve Hillage & Gregg Bissonette, Todd Sucherman, Joe Bouchard, Pat Mastelotto, Chad Wackerman. I have never been a huge fan of this type of album, which were so beloved by some labels back in the Nineties, and while I admit I enjoyed Billy's last one, 'Seeking Peace', it must be said that this is not at the same level.

Part of that may be due to the musical style, as this takes a deliberate turn toward a more brooding and melancholic musical path, filled with ambient and eerie melodic passages, and for some reason it feels very middle of the road. Some of the soloists, especially Steve Stevens and Steve Morse, take the opportunity to show exactly what they can do and definitely stand out, which in many ways also does not help in the overall feel as this comes across way more as a project and far less of a cohesive whole. Even Dimino seems strangely subdued and given I have been a fan of Angel for more than 40 years I was very much looking forward to his contribution but was disappointed. This is a pleasant album which will undoubtedly have its fans, but for me there is far more exciting stuff out there to discover.

---

## KEV ROWLAND





**STEVE HACKETT  
THE CIRCUS AND THE  
NIGHTWHALE  
INSIDEOUT MUSIC**

While most progressive rock musicians cannot even find Aotearoa on a map, Steve Hackett has played here twice in recent years, and while there has been plenty of Genesis in his set there were also plenty of classics from his solo material. To be honest, I would love to see him play a concert which only contains material from his own albums, such is the consistent quality over the years. Whereas his last release, 2021's 'Surrender of Silence', was based around his touring band this one has Steve much more to the fore and while Roger King (keyboards, arrangements) is still heavily involved, singer Nad Sylvan only features on one song, Rob Townsend on two, with Jonas Reingold and Craig Blundell on four each. Steve provides most of the vocals here, along with electric, acoustic & 12-string guitars, mandolin, harmonica, percussion and bass.

This is a concept album, a rite-of-passage story with a young character called Travla at its heart, but arguably this is autobiographical, and one gets the impression that Hackett used this to get some things off his chest. Sadly, musically this rarely lives up to the heady heights he has often climbed, and it feels somewhat boring, but then we get songs like "Enter The Ring" with its harmonies and rock stylings which makes one think

we have been thrown back in time to the classic first three albums (can it really be that 2025 marks 50 years since the release of 'Spectral Mornings'?). To my mind it is the Genesis albums which have Hackett playing which are the most complete (none of this Gabriel/Collins malarkey for me), and I have always relished seeing him play live, and even though this is not exactly essential Steve is showing no signs whatsoever of slowing down. This may not be classic Hackett, but there are times when he shreds and shows no sign whatsoever of his years in the business, and the touches of brilliance are still there. It may not be his best album ever, but is a damn fine listen all the same.



**STEVE HUNTER  
THE DEACON SPEAKS  
INDEPENDENT**

When it comes to being a guitarist's guitarist, then Steve 'The Deacon' Hunter would probably top many lists, having worked with the likes of Gabriel, Mitch Ryder, Lou Reed, Aerosmith and many others, including a very long running relationship with producer Bob Ezrin. But for me the name Steve Hunter takes me to one album in particular, 'The Alice Cooper Show', recorded in 1977 where he spars with Dick Wagner, showing the relationship they developed through touring with Lou Reed.

Born in 1948, Hunter has now somewhat slowed down, and like many guitarists before him has returned to what first got him interested in music, the blues. It has been nearly 50 years since he last sang on



record, but here he provides the vocals to eight songs, with the other two being instrumentals. His voice is reminiscent of Tom Waits or Dr. John, broad and breathy, packed with emotion with his guitar providing just the right amount of cut through. It sounds as if it was recorded in a smoky nightclub, with a bassist, drummer (often on brushes) and a keyboard player, but this must have taken place in a brightly lit studio as apart from some backing vocals from Karen Hunter and an acoustic guitar solo from Paco Passman, Steve provides everything on the album. I have not previously come across any of Steve's solo albums, I think this is his eighth, and this is an absolute revelation as this is classic old-school blues as it should be played, not 5 million notes to the bar but living every note. I saw Hunter play, 40 odd years ago, when he was with Meatloaf, but I never imagined I would ever hear him like this as he moves from one blues style to another (the slide on "Annabel's Blues" is classic Fleetwood Mac). This is a modern album which is taking all its influences from times gone by, as well as half of the songs (Willie Dixon, Hendrix, Rolling Stones, Bill Withers, Lou Reed), and is a delight from the first note to the very last.



**TRANSPORT AERIAN  
LIVE IN GHEENT  
MELODIC REVOLUTION**

Transport Aerian was originally the name of the solo project by multi-instrumentalist Hamlet, and over the years

there have been a few different musicians working with him, but recently there has been a settled line-up with Hamlet providing bass and vocals and being joined by Stefan Boeykens (guitars), Umut Eldem (Keyboards) and Paul De Smet (drums). They have performed numerous shows in Belgium, France and The Netherlands, and this album was recorded at a private party in Ghent on their most recent trek. They have also removed all audience sound so initially it is quite strange to think of this as a live album as it feels much more as if it has come straight from the studio.

I was not a huge fan of the last album, 2021's 'Skywound', saying I preferred 2017's 'Therianthrope' but that if the band stayed together, it would be interesting as I felt they would become more organic. One of the things which makes Transport Aerian both interesting and disconcerting is the way Hamlet changes his vocal approach so much, and there is no doubt it is an acquired taste. The first few times I played this I was really not sure, as the drama and delivery seemed to be at the expense of the arrangements, but gradually I started to get inside what Hamlet is trying to achieve, and the multiple thread and tangents began to make sense. On ProgArchives the band is down as crossover, but this release feels way more eclectic than anything else, with the sense of menace being quite palpable. This is not easy listening or mainstream prog, but something which is pushing the boundaries to create something quite special indeed. The danger is that some people may not give this the time it certainly needs to get inside the brain, but for those willing to persevere they will soon find something which in many ways contains elements of both prog metal and RIO combined with a refusal to conform. If this is what they are doing in the live environment, then the next studio album promises to be very interesting indeed.





**WHOM GODS DESTROY  
INSANIUM  
INSIDE OUT MUSIC**

For those of you who have yet to come across this debut album, but enjoy prog metal at its very best, you had better sit down and pay attention as this is a blaster from beginning to end. What we have here is a new band which has been put together by Sons of Apollo bandmates keyboard player Derek Sherinian and guitarist Ron 'Bumblefoot' Thal. Although Sherinian is often thought of by many as being the keyboard player in Dream Theater prior to Jordan Rudess, or being a founder member of Black Country Communion, I actually think back to his solo albums as he is the one keyboard player I have always thought of as actually playing the wrong instrument. He is a wonderful musician, but he has always come across to me as someone who really wishes he played electric guitar to the same level, and this has impacted his own work so that he works best when he is the company of master guitarists, also bringing the best out of them. Of course, that means he has always been in demand with rock and metal musicians, and here he has allowed himself to continue his relationship with Thal which means we get complex keyboard and guitar interplay which is more like two guitarists combining than a guitarist and a keyboard player.

The bane started coming together when they were joined by Croatian singer Dino Jelusick who only fronted Animal Drive but is a touring member of TSO and is backing singer for Whitesnake. Soon afterwards the rhythm section of bassist Yas Nomura and drummer Bruno Valverde (Angra) came into the fold, giving us something which is a shredder's delight as they mix styles from the likes of Meshuggah and Dream Theater into a potent mix of prog metal, mathcore, and djent, all with a close eye on commerciality and melody with a singer whose voice is broad with wonderful range. This is album where the band manages to keep mixing it up so there is no idea where they are going next, apart from knowing there will always be incredible note density and a band who are blasting from one song to the next. One can only hope these guys stay together as a full band as opposed to a one-off project as anyone who can switch from classic Seventies rock ballads like "Find My way Back" to the many shredders are someone to look out for. This is fun from beginning to end, turn it up!



**WORMWITCH  
and SADISTIC RITUAL  
SPLIT EP  
BORIS RECORDS**

I don't grab all the music which is sent to me for review, but there was something about the cover which made me think of



the 90's underground metal scene so I dove into this one, and I am so very glad I did. What we have here are three tracks each from blackened death outfit Wormwitch from Vancouver and psychedelic thrash unit Sadistic Ritual from Atlanta. One can tell from the off that both of these bands have released albums in their own right and are both veterans of the touring circuit, as these tracks are tasters for bands which are incredibly tight and blistering. Wormwitch sound as if they are a direct throwback to the early Nineties with an attitude and production to match, while Sadistic Ritual are also very much from the same era. There is no room for here for egos as this is all about turning up the volume and setting up the mosh – their lack of polish is endearing, and I can only imagine both these bands are great fun in concert. I have no idea if they have any plans to play together, but if they do that will be a gig well worth seeing. This is a wonderful taster for two underground bands who should be more well-known – if you want raw uncompromising metal from bands who are sound both fresh and quite dated then this is the right place to be.



**ALISON O'DONNELL  
HARK THE VOICE THAT SINGS  
FOR ALL  
TALKING ELEPHANT**

Born in Dublin, Alison recorded her first single, "Feeling High" for SNP's Simon Napier Bell and David Hemmings at the

age of 15 with the cult folk-rock band, Mellow Candle. They signed to Decca's Deram label in the early 70's and gigged their album 'Swaddling Songs' in Ireland and Britain, playing with the likes of Genesis, Thin Lizzy, Donovan, The Chieftains and Steeleye Span. Over the years Alison has lived in different countries before returning to Ireland in 2001 and has continued to record and release with such artists as the traditional group Flibbertigibbet, The Owl Service and The United Bible Studies plus solo projects.

This album was released in the middle of 2022, although it has only just come to my attention, and finds Alison firmly in the tradition. Although she was 70 when this album was released, her vocals have aged but she is still able to hold long notes, has wonderful range and her voice doesn't go sharp which happens to some older female singers. The result is an album which is fresh, with different accompaniments throughout, always with her vocals very much front and centre. Like many interested in classic folk and folk rock I am fully aware of Mellow Candle but had not previously come across any of Alison's solo works and if they are all like this then I can see I need to amend that quite quickly. In many ways she reminds me of Maryen Cairns, but coming at it from a more folky area, although it often feels English with a hint of Celtic as opposed to the other way around, which is what I would expect. It is inviting, and with the use of different instruments Alison has allowed herself to show a range of styles, often attempting to get a message across, such as "Brothers Grey" which is an anti-blood sports number, bringing the politics back into folk where it has often been so much of a driving force. There is a freshness to this album which makes it refreshing, and any folkies who have yet to hear this need to do so.





# 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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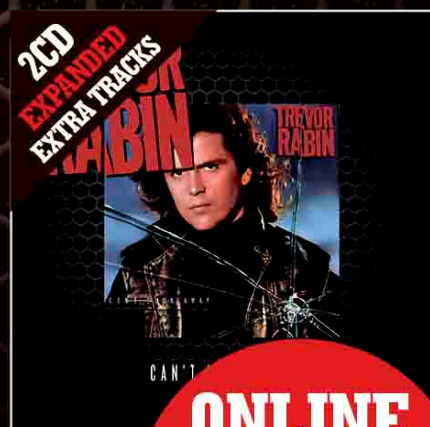
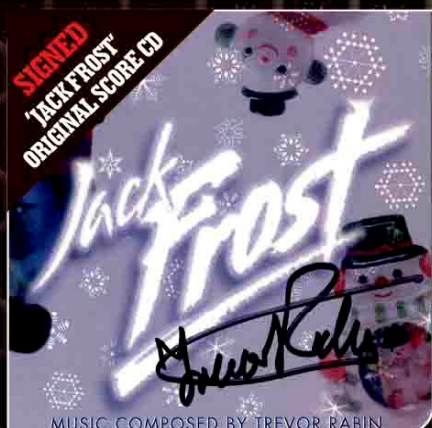
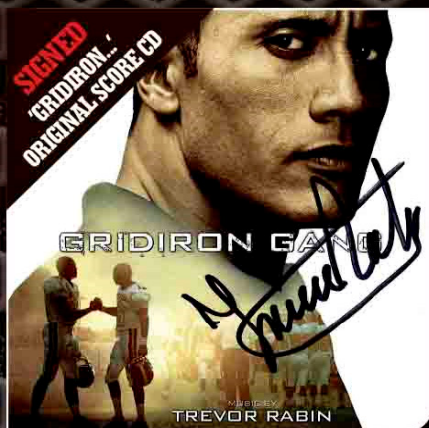
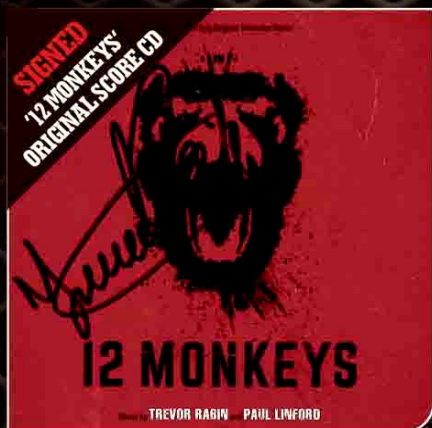


KEV ROWLAND

Vol 4



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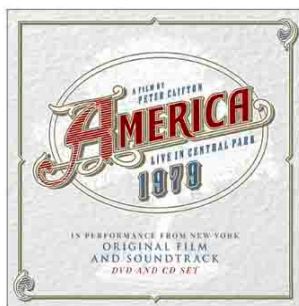


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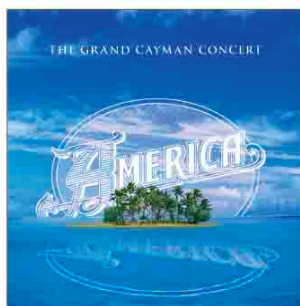
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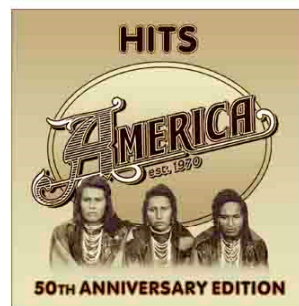
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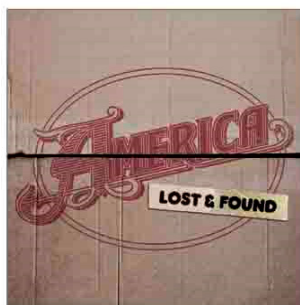
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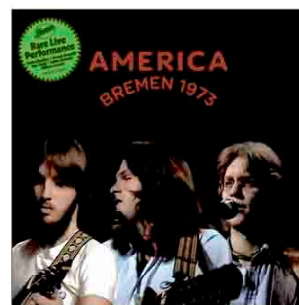
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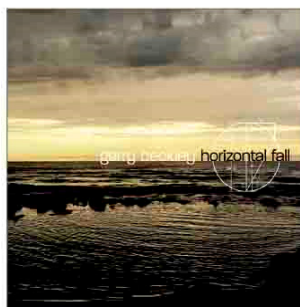
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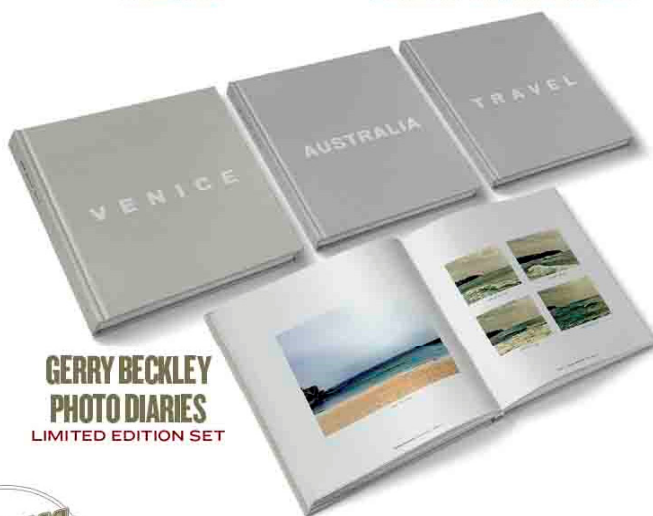
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This is the most important moment in history to do something for African elephants. Because it's the worst time in history to be an elephant.

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks  
Director, Africa Region  
The Nature Conservancy

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







# Hawkwind Earth Visitors Passport - The "Hawkwind Passport"

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

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





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JONATHAN DOWNES



# WILD COLONIAL BOY

a childhood with animals and ghosts in hong kong

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# NEWS FROM THE POTTING SHED

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

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

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

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

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

<https://spacewreckrecords.bandcamp.com>



# THE GARDENING CLUB



## ANOTHER COUNTRY

Featuring

Drew Birston - Fretless Bass

Danie Friesen - Soprano

Wayne Zozak - Soprano Sax

Kevin Laliberte - Electric Guitars / Hammond

Chendy Leon - Drums and Percussion

Norm Macpherson - Electric Guitars

Mandolin / Keys

Martin Springett - Vocals / Electric and  
Acoustic Guitars

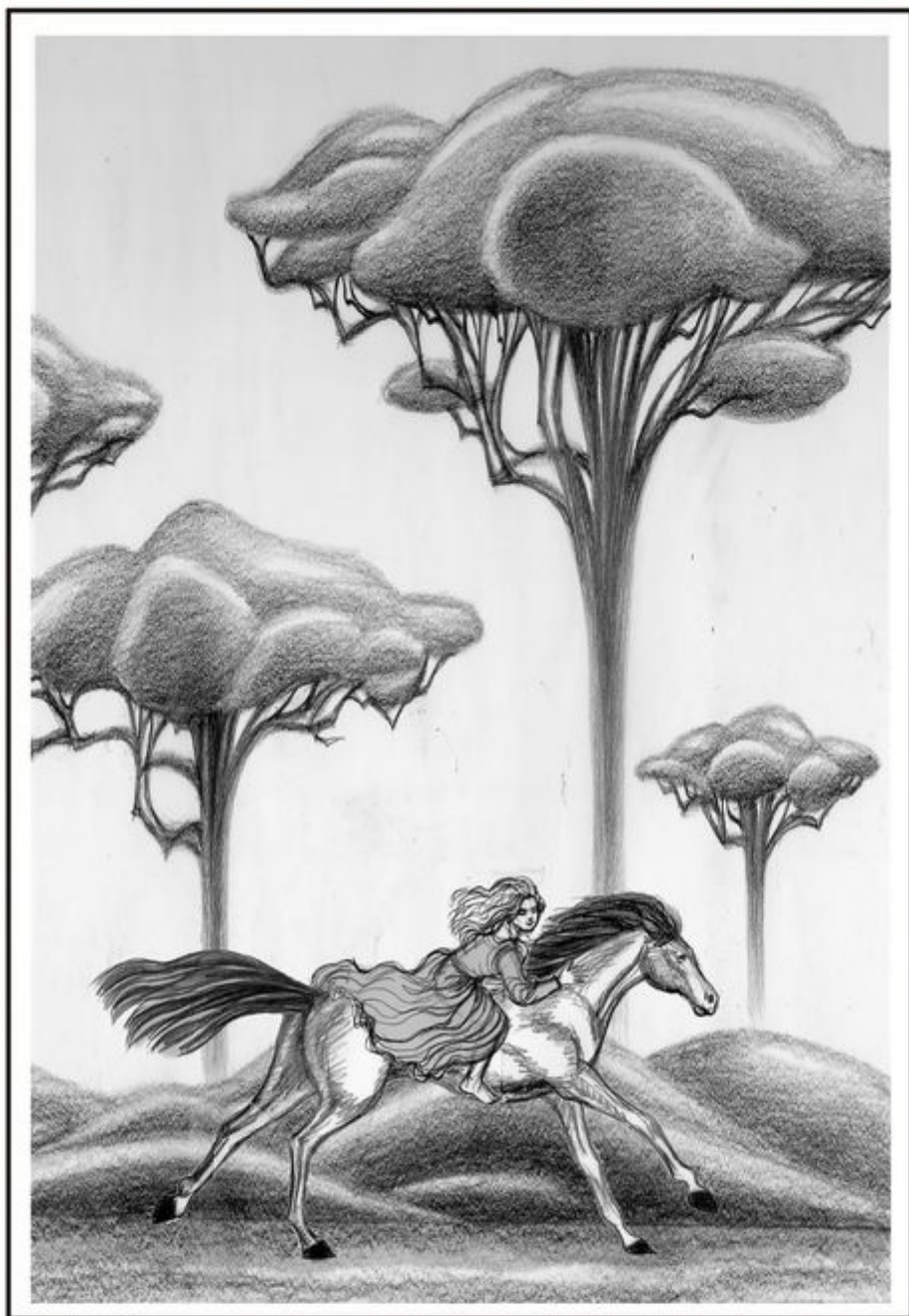
Lyrics by Steve Bennett & Martin Springett

PRODUCED BY KEVIN LALIBERTE

NORM MACPHERSON & MARTIN SPRINGETT



# THE GARDENING CLUB



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Mandolin / Keys

Martin Springett - Vocals / Electric and  
Acoustic Guitars

PRODUCED BY KEVIN LALIBERTE

NORM MACPHERSON & MARTIN SPRINGETT

Illustration by M S





# Thom the World Poet

**Rob Ayling writes:**

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

## **I BEGAN BEFORE STORIES**

And mine is a Never-Ending one-  
Most gets lost, forgotten, does not fit the verities/Classical Unities  
It fails even the basic premise of free expression-  
"The first time i died..  
to echo and reflect a concise version of a vision that animates and illuminates.  
Like those monk's annotations  
IN THE NAME OF THE ROSE  
and Thomas Jefferswon's deleting Bible  
Like loving Pina Bausch's Wuppertal Dance Company  
(even when franchised to Austin/San Antonio/Houston  
Like Christopher Nolan movies  
(especially MEMENTO/TENET)  
Loving Surrealist movies vs Hyper-Realist Art  
(Jeffrey Smart, Evan Penny, WForrest, Audrey Flack..etc  
For "Realism" bends into "Photo-Realism", then "Hyper-Realism"  
as in Special Effects  
which fools us visually as well as narratively. O Becket! O Joyce!  
You break the story moulds. You do not need to follow....  
Mystery, Metaphor, Magical Realism amplifies/deepens/breaks our leap of faith..  
We have to trust Unreliable Witnesses  
(RASHOMON, THE USUAL SUSPECTS)  
Begin to overstand the Art of Editing/Censorship/Propaganda  
-when what is asked of us to believe is  
"3 Impossible Things before Breakfast"  
Professor Lewis Dodgson photographed children,  
believed in fairies, shared ALICE'S ADVENTURES IN WONDERLAND..  
Here is where i find my home, among Hyperbole, Texas Tall Tales and Myth Making..  
Settle down now, settle in..  
Here comes a hurricane story you do not need to believe in...



# COG-SINISTER

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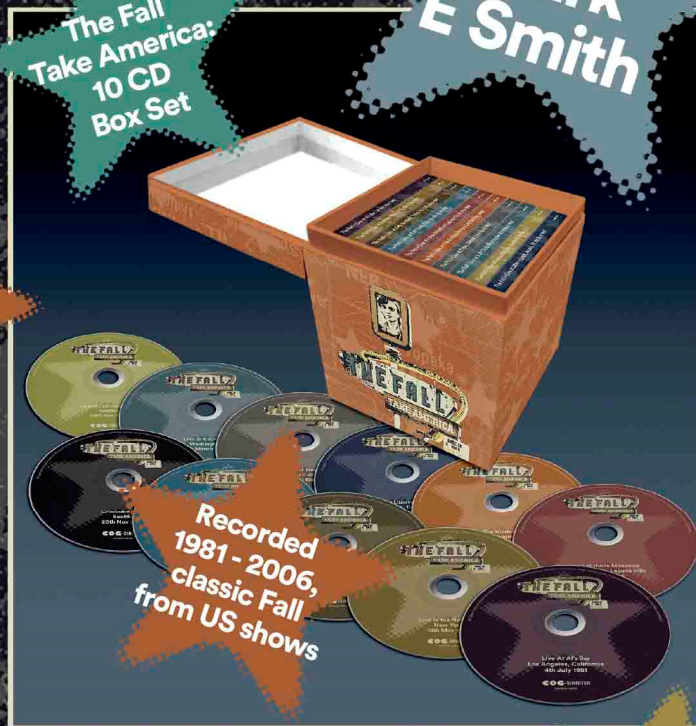
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The shop for Mark E Smith and The Fall merchandise, CDs and vinyl



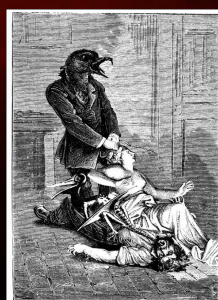
And here we are again at the end of another Issue of this magazine, and therefore at the end of another one of the two week cycles by which I live my life. This last two weeks has been particularly momentous in not very nice ways. One of my favourite people within the Centre for Fortean Zoology took umbrage at a perfectly harmless joke that one of the guests on my WebTV show made and walked out in high dudgeon taking a couple of his cronies with him. And then, someone for whom I have been working on and off for years finally behaved like a prick one too many times and I quit.

As regular readers will know I am being forced to move from my large house in the country to a much smaller one in town. Although I am a stubborn old sod and don't like being forced to do anything, I have to admit that life in a smaller house that's not falling apart will be easier and safer for me, not to mention me saving a considerable amount of money. So, I am not taking it too badly. I have decided, however, that I am rehousing my axolotls and they are going to the lovely Guin Palmer who is my assistant. She has also been bitten by the interesting pet bug ever since the African land snails I gave to her little boys laid eggs which are now hatching. So I am giving her a load of spare fish tanks and other enclosures which I will not need again.

I am doing my best to Declutter and to get rid of things that I will have no room for, and more importantly, no real need for, when I move back into my old house in



Exeter. It is a very strange experience and I don't like it, although part of it is slightly liberating. However, I am going to keep hold of Souch important household items as my two headed cat skeleton, my life-sized orang pendek and bigfoot, And my 6 foot tall rendition of Max Ernst's Loplop, and about 4000 books. So life will go on much the way it always has.



Oh yes, and I turned 65.

I will see you in a couple of weeks/

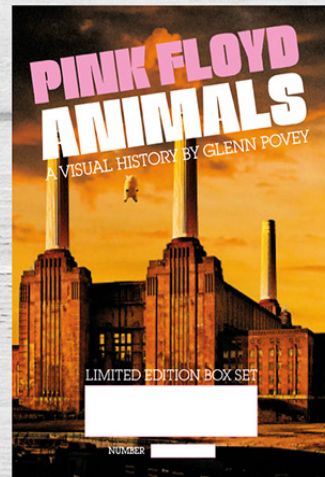
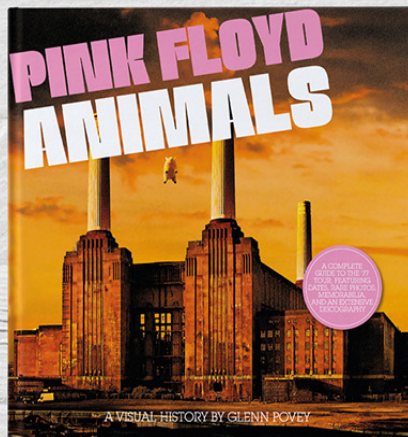
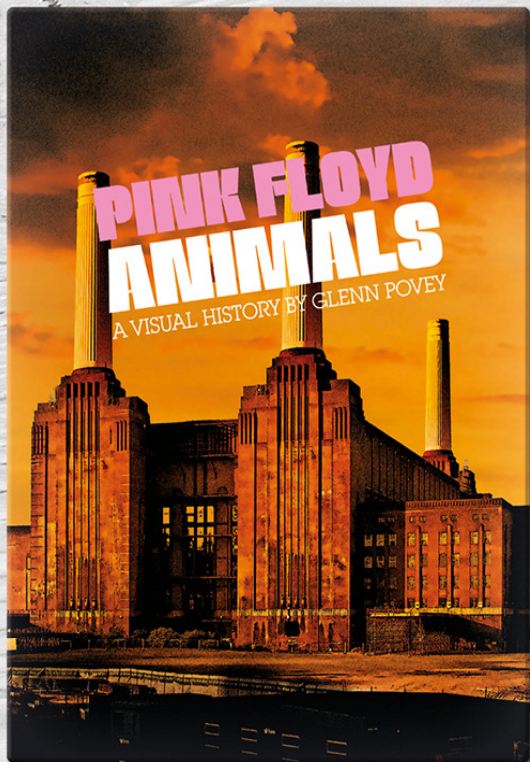
Hare Bol,

JonD



# THE BEST LAID PLANS





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

