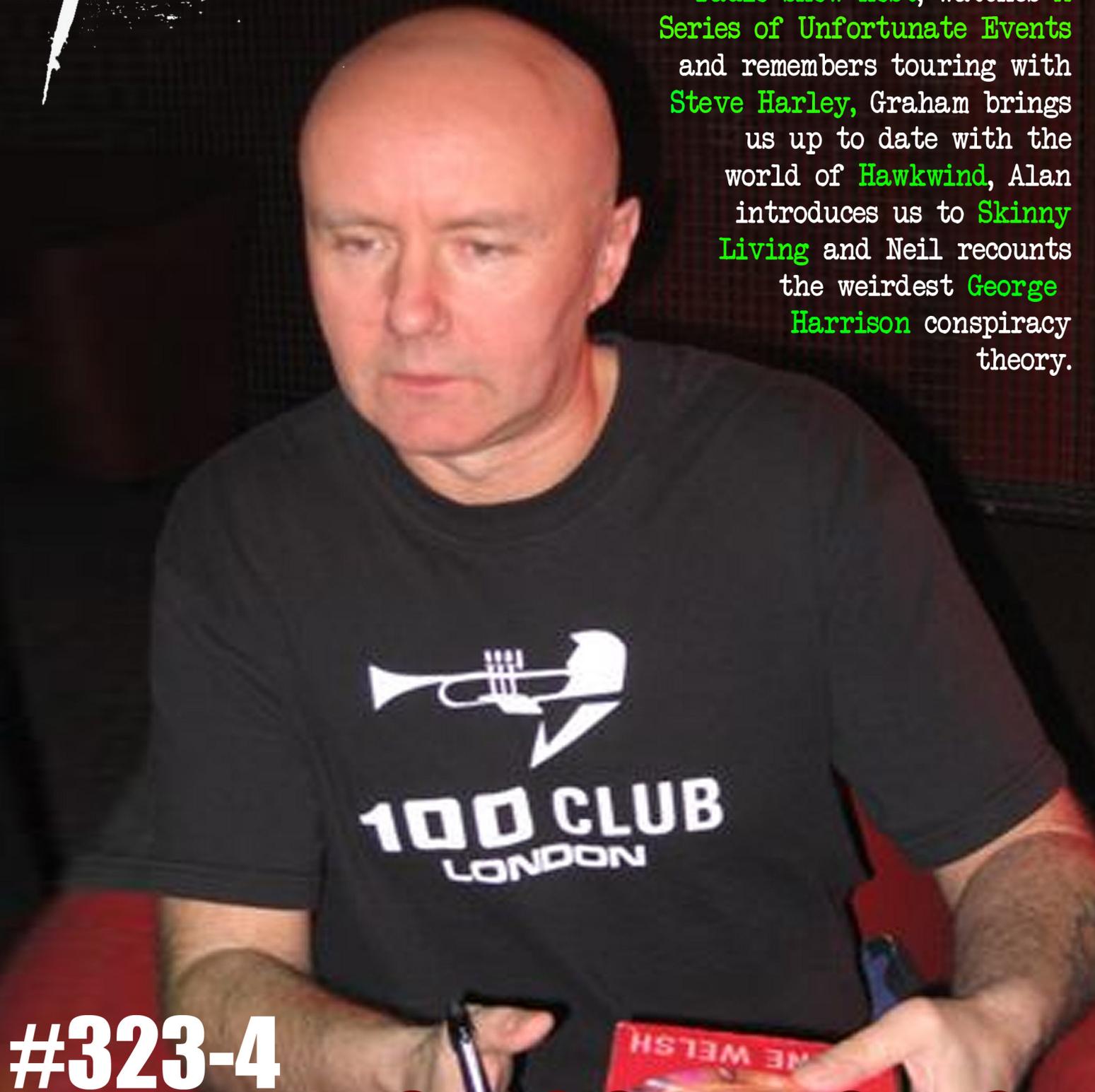


GONZO

In this unscheduled, but very welcome issue of yer favourite magazine, the legendary **Irvine Welsh** visits Todmorden as told by his landlady, **Jon insults a radio show host**, watches **A Series of Unfortunate Events** and remembers touring with **Steve Harley**, Graham brings us up to date with the world of **Hawkwind**, Alan introduces us to **Skinny Living** and Neil recounts the weirdest **George Harrison** conspiracy theory.



#323-4

THE WELSH CONNECTION

ISSN 2516-1946

GONZO

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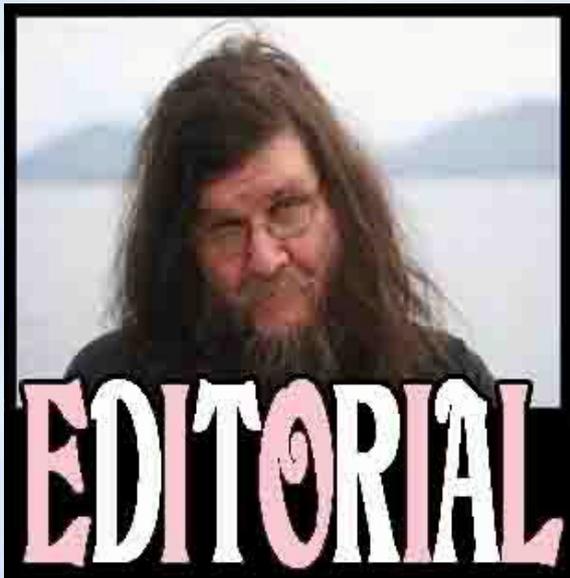
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THE THREE
COMMANDMENTS OF GONZO
WEEKLY:

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 increasingly peculiar little magazine, which is something of which I am – as I never tire of saying in these columns – very proud.

For all sorts of reasons involving family shenanigans (nice ones, for a change),

Corinna is not going to be at home by the time that we would normally be putting this issue to bed, nor will I have Olivia. So, this issue is in somewhat of a state of flux. I am preparing it a week early, and – as of the time of writing – I don't know whether the next issue is going to arrive on schedule, or whether it will come out a week early, so that I can have the services of my dear wife and stepdaughter rather than running the very real danger of cocking it all up if I do it myself.

At the moment, I don't know what I am going to do, but as I make a habit of sharing my deliberations with you folk out in readershipland, I'm going to do it again this issue.

Well, I don't know if I am imminently going to get into trouble, or not. Because, last night, I told a well known radio presenter to commit a biologically impossible act of self-procreation. Why, you may ask? Well, the story actually begins about a year ago, when – as some of you may remember – I got a brief, and



Because, last night, I told a well known radio presenter to commit a biologically impossible act of self-procreation.

very temporary, gig publicising a video game called 'Monster Hunter World', produced by those jolly nice fellows at Capcom. Or, rather, I got a gig in which I could use my own expertise in the field of hunting for mystery animals (something that I have been doing for the last thirty years) to publicise aforementioned game. This was something that I was perfectly happy to do, because most people are blissfully unaware that there are many animals, which are 'ethnoknown' (meaning that they are perfectly familiar to the people that live in a specific area, but they are not generally accepted to exist by mainstream scientists). Of course, the 'monsters' in the game are imaginary, and magnificently bestial, but I have found, over the years, that the popularity of games like this does drive a fair proportion of its players to get involved in real world cryptozoology. And, as you can guess, I genuinely think that this is a positive thing!

I coined the term that games like Monster Hunter World are an 'entry drug' to cryptozoology (Bill Drummond fans will get the reference without any difficulty) and I talked about this on thirty or forty radio shows. A week after I returned from London, having done all the radio shows in a massive tranche of interviews

- which took nearly seven hours, what felt like a gallon of coffee and far more Danish pastries than an elderly diabetic is supposed to eat – I was approached by a couple more radio stations and, being a generally affable type of bloke, I agreed to be interviewed live on air for both of them. One of them went without a hitch, so we won't mention that. But, the second – which I shall not identify further – was hosted by a cheerful young man with a public school accent, and during the pre-interview we had an enjoyable chat. However, when I got on the air for the interview proper, I was immediately accused of being only interested in the money I could get from sponsors rather than the science itself. As you can imagine, I was quite upset by this.

Fast forward a year.

Last week, I was approached by a researcher for the same radio show. He sent an email, to which I was very polite in replying, but I said that I wasn't interested. He then telephoned during the middle of a Sunday evening, and – still polite – I told him that I didn't want to go on the show, and that I had not enjoyed my previous appearance. Half an hour later, the host himself rang me up, trying to do that 'hail fellow, well met'

اللجنة لهم إذا كانوا لا تأخذ نكتة

NETFLIX

Lemony Snicket's
A SERIES OF
**UNFORTUNATE
EVENTS**

approach that Tory MPs always do on *Newsnight* when they are caught fiddling their expenses or shagging their research assistant. This attitude has always irritated me, and having been expelled from a minor public school myself, I know just how to counter such a parry. I told him to carry out the aforementioned biologically impossible act of self-procreation and put the phone down.

Hopefully, he will get the message, but I suppose there is the outside chance that – in these ridiculously whingey and self-righteous days (thank you to Olivia for those two adjectives, which hit the nail completely on the head), he might decide that - by telling him to carry this impossible procedure out – that I have somehow impinged upon his personal rights. So I suppose there is the outside chance that there will be articles about me, all over the internet, complaining about my use of what I consider to be perfectly appropriate Anglo-Saxon language. And, unlike most people who are ‘behaviour-shamed’ in such a fashion, I truly don’t think that any of my readers here, or in the wider world of cryptozoology will actually be particularly shocked at the revelation that “Jonathan Downes occasionally says

the word ‘Fuck’”!

As I get older, I get far more possessive of my privacy, and I resent my professional activities impinging upon the time I spend with my family. But, last night was particularly irritating, because mother and I were watching the final episode of the third and final series of *A Series of Unfortunate Events*, which – regular readers will remember – was first recommended to me a couple of years ago by prog and art luminary, Martin Springett. I have enjoyed the series immensely, but what is far more important is that it is one of the few TV series that mother (who will ninety in a few months) has actively resonated with in recent years. And, we were sitting down together to watch it, when the telephone rang.

Anybody who ever reads my writings, here or elsewhere, will probably be aware of the fact that I vastly prefer books to television, and usually find that TV or film adaptations of a book are significantly poorer than the original.

But, the series of thirteen books upon which this three season TV series has

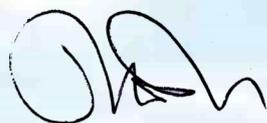
been based, is a completely different kettle of fish. I first read the books nearly a year ago, fairly soon after watching season two, and I found it a very strange experience. The first two thirds of the books were based on things that I had already seen on the silver screen, and – as a result – I found reading the books nowhere near as much of an immersive, or indeed enjoyable, experience as I did when I got to the later books, which I had not already seen on television. I have spent much of last year trying to analyse this, because it is something that is new to me. I was interested to see how I would deal with this third and final series when I had already read the books and knew vaguely what was going to happen.

And, not entirely to my surprise, I enjoyed this third series immensely, and I have reached a provisional hypothesis that I find quite interesting, not to say intriguing. Because author Daniel Handler (using the *nom de guerre* Lemony Snicket) was pivotally involved with the production of the TV series, unusually for television adaptations of a literary work, the TV series and the book series actually compliment each other. It would be far better to read the books first, because – if I may use a culinary analogy – the TV series is like the icing on the cake of Handler's original concept.

I see through my meanderings on Wikipedia that there is a complimentary series of books, acting partially as a prequel, and I think I will look for a cheap edition of these to put into the teetering pile of books that I am all planning to read, but often never quite get around to.

Hare bol,

Jon



A Series of Unfortunate Events, Daniel Handler (Lemony Snicket), Stella McCartney, The Beatles, ABBA, In Continuum, Elton John, Jimmy Page, The Specials, Roger Waters, Steve Harley, Richard Freeman, Friday Night Progressive, Canterbury sans Frontieres, Mack Maloney's Mystery Hour, Ahmed Imtiaz Bulbul, Tara Emily Simmons, Marcel Azzola, Maxine Brown, Ulises Butron, Edwards McKenna, Marcelo Yuka (stage Name Marcelo Sources), Windsor Davies, Reggie Grimes Young Jr, Teresa Ryan (aka Lorna Doom), Christopher John Wilson, Debi Martini, Oliver "Tuku" Mtukudzi, The Fall, Tony Palmer, The Chad Mitchell Trio, The Deviants ixvi, Mick Farren, Alan Dearling, Irvine Welsh, Giggy, Waka, Phil Bayliss, Neil Nixon, Skinny Living, Tash Bird, Kev Rowland, Dreamfire, Dokken, Bullet, Caliban, Crematory, Blodwyn Pig, Corinna Downes, Mr Biffo, Roy Weard, CJ Stone, Hawkwind, Jon Downes, The Coldharbour Diaries, The Wild Colonial Boy, Martin Springett, Thom the World Poet

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 kitten on the verge of adulthood) ably assisted by:

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

Richard Freeman,
(Scary stuff)
Dave McMann,
(Sorely missed)
Orrin Hare,
(Sybarite and literary *bon viveur*)
Mark Raines,
(Cartoonist)
Davey Curtis,
(tales from the north)
Jon Pertwee
(Pop Culture memorabilia)
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

so what's it all about, Alfie?

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

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

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

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

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

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

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

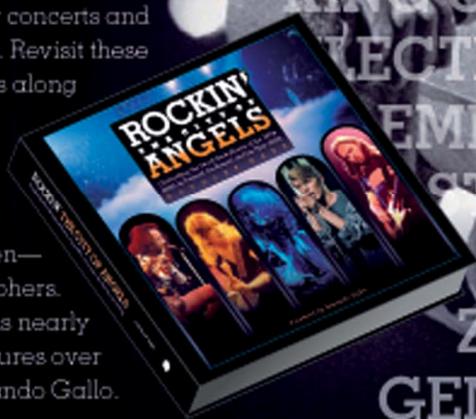
No this is FREE as in Gratis. Not a Sausage. But I digress. So make an old hippy a happy chappy and **SUBSCRIBE TODAY**

ROCKIN' THE CITY OF ANGELS

Celebrating the Great Rock Shows of the 1970s
In Concert, On Record, and On Film

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

Available at Amazon and GonzoMultimedia.com
Preorder begins December 2016; wide release January 2017



AC/DC HEART PINK FLOYD
QUEEN DAVID BOWIE
ROLLING STONES
JETHRO TULL RUSH
ELTON JOHN EAGLES
THE WHO LED ZEPPELIN
NICE COOPER KANSAS
KING CRIMSON SUPERTRAMP
ELECTRIC LIGHT ORCHESTRA
EMERSON LAKE & PALMER
STYX DIXIE BREGS PAUL
MCCARTNEY & WINGS
ZAPPA YES CAMEL PFM
GENTLE GIANT KATE BUSH
PETER GABRIEL GENESIS



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



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THE ^{GONZO} NEWSROOM



STELLAR BEATLES INFLUENCES: Stella McCartney has officially launched the new Stella Menswear Autumn Winter 2019 collection. Stella's personal childhood, her family prints and most importantly her father's iconic band The Beatles heavily influenced this collection and it shows, beautifully.

This collection has a lot of Beatle references, starting from the cinematic theme titled 'All Together Now'; portraits of her father's buddies John Lennon, Ringo Starr, and George Harrison are all posterized and seen on the pieces, along with 'All You Need is Love' patches on shirting.

#The song "When I'm Sixty Four" made

an appearance by number graphics on the classic grey overcoat, and not to mention a landscape from the iconic "Pepperland" scene from Yellow Submarine is also digitally-printed on organic cotton poplin shirt.

<http://daman.co.id/a-beatle-fan-the-new-stella-mccartney-menswear-collection-is-for-you/>

GONZO CURRENTLY IN STOCK AT GONZO (UK)

GONZO CURRENTLY IN STOCK AT GONZO (USA)



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

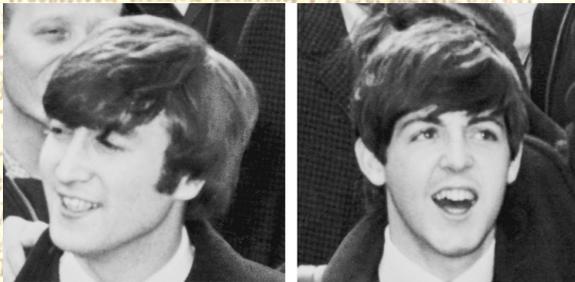
John Maynard Keynes

DANCING BEATLES: Columbia City Ballet is almost ready to unveil its newest show. Beatles, the Ballet, is a multi-media performance based on one of the most iconic bands of all time. The ballet will follow the story of the Beatles' careers beginning in the 1960s, examine their cultural impact, and the elevation of social consciousness through their music.

Featuring 40 songs and created by Executive and Artistic Director, William

Starrett, the show will include works by multiple choreographers, all under the artistic direction of Starrett. According to marketing director Alexandra Cebry, Starrett drew inspiration for the ballet through the wide variety of music the group recorded over the years. Additionally, he realized many of the issues the Beatles addressed in their songs continue to be topics of national discussion today. He believes the ballet has the capacity to pull in audience members of varying generations.

The show will be performed Feb. 2 at 3 p.m. and 7 p.m., at the Koger Center.



CONZO CURRENTLY IN STOCK AT CONZO (UK)

CONZO CURRENTLY IN STOCK AT CONZO (USA)

<https://www.coladaily.com/2019/01/22/columbia-city-ballet-debuting-newest-show-beatles-the-ballet/>

THE ^{gonzo} NEWSROOM

Jimmy Page said of the Dragon.

<https://www.nme.com/news/music/fender-jimmy-page-dragon-guitar-released-to-celebrate-led-zeppelins-50th-anniversary-2437726#CEhdDMZwj3m2rFiB.99>

VERY SPECIAL: The Specials have released the lyric video for new single '10 Commandments' –and it's a socially charged track featuring the voice of activist Saffiyah Khan. Khan, who shot to online fame after confronting an EDL activist in Birmingham, offers her ten essential tips for life while backed by the unmistakable sound of The Specials.

"Thou shalt not tell a girl she deserved it because her skirt was too short. She walks home, streets illuminating her as a target, but she started it because she looked at him," Khan says on the spoken word track.



And he finished it 'cause he wanted to, and they'll bring out her skirt as exhibit A before the judge."

<https://www.nme.com/news/music/watch-new-lyric-video-specials-10-commandments-2437809#RcFH9SEIJpC9MzxL.99>

NICE ONE ROG: Pink Floyd's Roger Waters used his private jet to reunite a mother with her kidnapped children. Felicia Perkins-Ferreira had not seen her children in over four years after they were kidnapped and taken to Syria by their father in 2014. After hearing of their plight, Waters flew Perkins-Ferreira out to the Iraq-Syria border so she could be reunited with her children, Ayyub and Mahmud. Their father is believed to have died whilst fighting in Raqqa in 2017. According to Sky, the boys were abandoned at the side of the road by their father's new wife after his death. The children have been looked after in a camp where a friend of Waters, Clive Stafford-Smith, became aware of their plight. When asked about Waters, he said: "[Roger] agreed to pay for it all and flew the mother over from Trinidad. We're going to make sure that they get on with a really productive, decent life." Perkins-Ferreira later thanked Waters and all those who helped to reunite her with her children saying that she was "really, really grateful" and would like to meet them "and embrace them" to express her thanks.

<https://www.nme.com/news/music/pink-floyds-roger-waters-uses-private-jet-reunite-mother-kidnapped-children-2437167#S3w0yHRQRAfKE8F5.99>



EYEWITNESS

A little piece of my personal history here. I have just uncovered a cache of pictures that I took on the 1989 *Come Back all is Forgiven* Tour by Steve Harley and Cockney Rebel..]

Even I haven't seen them for thirty years and they have never been published in colour before. The final picture is even rarer. It was taken (again by me) at a secret gig Steve performed in front of less than 100 people in a pub in Sudbury, Suffolk, during April 1990.

JD





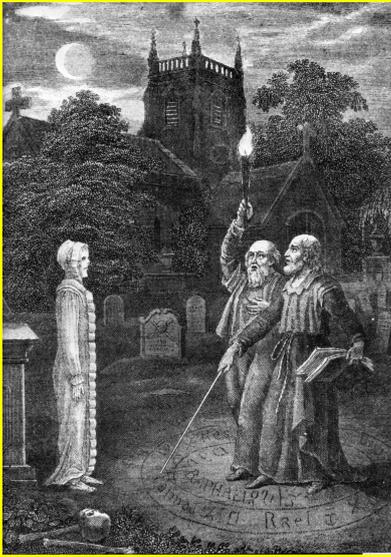




WEIRD SHIT IS HAPPENING

For quite a few years now, I've been writing in these pages that we are living in strange and peculiar – not to say, disturbing – times. I continually get reports of strange stories sent to me, and they seem to weirdly compliment some of the other things that appear as if by magick in these pages.

Enjoy.



OLD MAN BLUES
<https://www.theguardian.com/world/2019/jan/20/worlds-oldest-man-masazo-nonaka-dies-in-japan-at-113>

Masazo Nonaka, who enjoyed watching sumo wrestling and eating sweets, died at

REGULAR LINE OF PACKETS
Between Norwich and Philadelphia.
Sail on WEDNESDAY of each week.
The line is composed of the following Packets:
New Schr. James L. Day, 1 : 1 : Capt. Nash.
" " Mary H. Chappell, 2 : 1 : Capt. Green.
" " [unclear], 1 : 1 : Capt. [unclear].
" " [unclear], 1 : 1 : Capt. Rogers.

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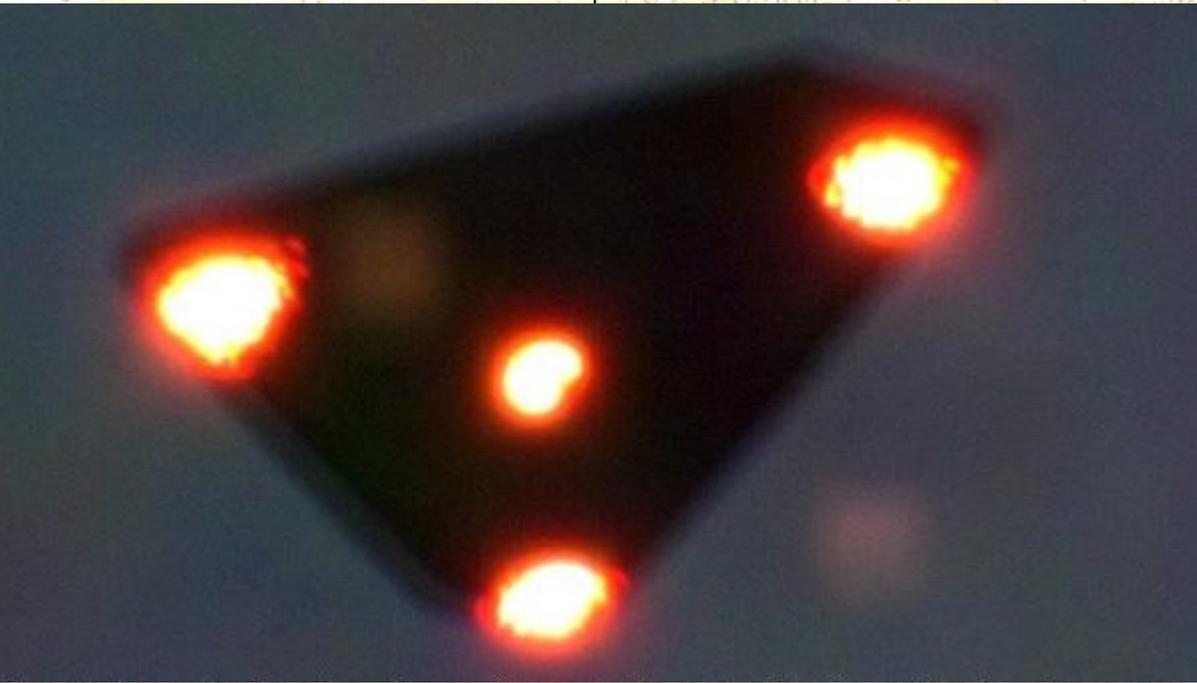
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PERHAPS THEY CAME FOR THE CHOCOLATE
<https://www.telegraph.co.uk/news/2019/01/03/ufo-sightings-belgium-rocket/>

astonished Belgians reporting higher numbers of possible alien spaceships than in 2017.
Belgium recorded 255 reports of UFOs in 2018, an increase on the 171 witnessed in 2017. Sightings were up across the whole country, peaking in October, with increases in the French-speaking region of Wallonia,

UFO sightings over the supposedly boring country of Belgium surged last year with

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Worcester, Feb 11. all 15 Washington Square.
E. E. HUTCHINGS,
(Successor to W. M. LEGGATE,) 186 MAIN ST. Y
MANUFACTURER and Dealer in HARNESSES, SADDLES, BRIDLES, Coach, Chaise and Draft COLLARS. Also, Trunks, Valises and Carpet Bags. Coach Gigs and Tidy WHIPS, &c. &c. Realizing done at short notice.
Worcester, Jan 18

Worcester, Feb 11. all 15 Washington Square.
E. E. HUTCHINGS,
(Successor to W. M. LEGGATE,) 186 MAIN ST. Y
MANUFACTURER and Dealer in HARNESSES, SADDLES, BRIDLES, Coach, Chaise and Draft COLLARS. Also, Trunks, Valises and Carpet Bags. Coach Gigs and Tidy WHIPS, &c. &c. Realizing done at short notice.
Worcester, Jan 18

Pratt, Downes & Scott,
(Successors to T. W. & O. P. Hancock.)
Boston, J. H. KNIGHT'S HAT STORE, 155 Main St.
R. S. LEONARD.
Feb 24, 1877.

at 4 P. M., lodge in Springfield, leave at 9 1/2 morning
 and arrive in Albany at 1 1/2 P. M.
 The trains for Troy leave on the arrival the trains
 at Greenburgh.
 The trains for Buffalo leave Albany at 7 1/2 A. & 7 P. M.
 The trains of the Pittsfield and North Adair Rail Road
 connect at Pittsfield.
 The trains of the Hudson and Berkshire R.R. connect
 at Greenburgh.
 The Hudson and Berkshire R.R. connect at
 Greenburgh.
 The trains for Springfield, and passing
 through Windsor, Bolton,
 Engle from Chatham,
 Brookfield to Westerlo,
 from Palmer to Westerlo,
 Westerlo and Westerlo.
 Westerlo, Nov 30, 1877

REGULAR LINE OF PACKETS
Between Norwich and Philadelphia.
 Sail on **WEDNESDAY** of each week.
 The line is composed of the following Packets:
 New Sch. James L. Day, Capt. Nash.
 " " Mary H. Chappell, Capt. Green.
 " " Boston, Capt. Green.
 " " Catherine H. Bacon, Capt. Green.

The subscriber, by appointment from the
 of Patents, in part of the U. S. Patent Office for
 cases and forwarding to the said Office, whether or
 manufacturer to be patented, & deposited there, which
 will be sent free of expense, and risk and will dispo
 He prepares Certificates, Specifications, Assignments, and all
 the necessary Papers and Drawings; will make references
 into American and foreign works, to test the validity of
 claims, and render advice in legal and scientific matters
 respecting the same. Terms moderate. Large and

NORWICH & W
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 Norwich, July 27.



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 Norwich and Westerlo Railroad.
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 Pawtucket.
RIGHT NOTICE
 after they are ready
 No freight received
 Westerlo, South

Dutch-speaking Flanders and Brussels.
 179 sightings were reported in more
 prosperous Flanders, compared to 76 in
 more rural Wallonia. Brussels is the
 country's third federal region and the
 mayor of the leafy suburb of Wezembeek-
 Oppem made news last summer when he
 claimed to have spotted a UFO.

Belgian UFO investigators told the
 Telegraph that the 2018 figures were a
 return to the form shown over the last five
 years.

Despite being smaller than Switzerland,
 Belgium has regularly punched above its
 weight when it comes to UFO sightings.
 Even in 2017, a relatively fallow year, it
 outscored Norway, Finland and Denmark
 and recorded only a handful fewer
 sightings than its much larger neighbour
 France.

LOOK YOU, ANGELS
<https://www.bbc.co.uk/news/science-environment-46972070>
 Scientists have found evidence that one of
 the world's rarest sharks is alive and well,

STEAM PROPPELLER
NEW
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 HE subscriber having
 No. 44 Front Street,
FAMILY
 now prepared to furnish
AMER ARRANGEMENTS
THROUGH PA
 no Westerlo at 4 P. M.
 The last on the ar
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 6 1/2 P. M. train will not
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 Leave BOSTON at 7 P.
 7 1/2 P. M. train will stop
 lay stations for Springfield or beyond, as to take up
 engers for Westerlo at way stations with 29 pas
 sengers.
 10 A. M. train will leave no east of Framingham.
 6 1/2 P. M. train will not stop east of Framingham, except
 takes up Western Railroad passengers at Brighton on
 Sunday.
 6 1/2 P. M. train is the New York Steamboat Train, to
 Norwich, to run as heretofore, without stops, except at
 Framingham.
 connecting for Millbury and Westerlo will take the 6 1/2 P.
 M. train.



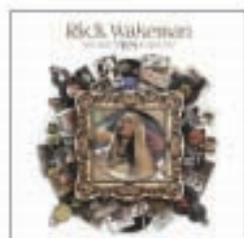
of the above men
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CONVERSION
Front St.
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ILES,
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 Salem, Newbury, Pittsfield, Fall River, and other parts of Maine
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 address free for goods to be returned by this Express.
 Office - HARNDEN & CO'S Office, 8 Court Street
 Boston; J. H. ENIGHTS HAT STORE, 155 Main St
 Westerlo.
 Feb 24, 1877.

E. E. HUTCHINSON,
 (Successor to W. M. LEGGATE.) 186 MAIN ST. Y
MANUFACTURER and Dealer in HARNESSES, SADDLERS,
BRIDLES, Coaches, Harness and Draft COOLERS.
 Also, Trunks, Valises and Carpet Bags. Coach
 Gigs and Tally WHIPS, &c. Repairing done at short
 notice.
 Westerlo, Jan 18

Worcester, Feb 11. all 13 Washington Square.
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 notice.
 Westerlo, Jan 18

PRATT, DOWNS & SCOTT,
 (Successors to T. W. & O. P. BARRETT.)
 617

MORE MASTERPIECES from RICK WAKEMAN



TWO SIDES OF YES

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

HFG2013CD



THE STAGE COLLECTION

Recorded live in August 1993 in Buenos Aires

HFG2004CD



TIME MACHINE

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

HFG2012CD



GASTANK

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

HFG2022DVD



GOLE!

Soundtrack album featuring Tony Fernandez and Jackie McAuley

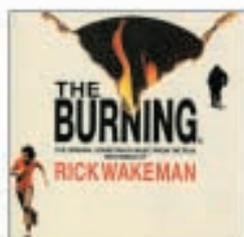
8C241-60



COUNTRY AIRS

The original recording, with two new tracks

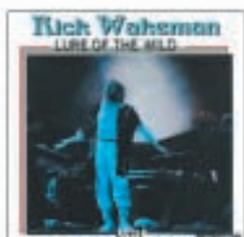
HFG2014CD



THE BURNING

The original Soundtrack album, back in print at last!

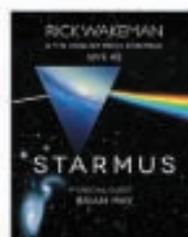
HFG2012CD



LURE OF THE WILD

With Adam Wakeman. Entirely instrumental

HFG2009CD



STARMUS

With Brian May and The English Rock Ensemble. DVD

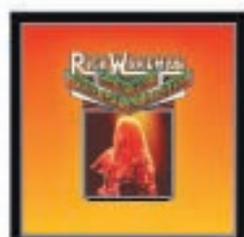
HFG2010DVD



MYTHS AND LEGENDS

Double CD set. The expanded 2016 version

HFG2016CD



LIVE AT THE WINTERLAND THEATRE 1975

Live in San Francisco

HFG2015CD



THE PHANTOM OF THE OPERA

Double CD + DVD

HFG2005CD



CAN YOU HEAR ME?

Featuring The English Chamber Choir

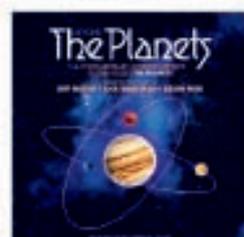
W44-42005



CRIMES OF PASSION

A wicked and erotic soundtrack!

HFG2018CD



BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek

HFG2019CD



WAKEMAN'S MUSIC EMPORIUM



Available from rickwakemansmusicemporium.com
and all other good music retailers



THE LAST WEEK AT GONZO DAILY

Sunday
Monday
Tuesday
Wednesday
Thursday
Friday
Saturday

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

ELDRIDGE CLEAVER

Two types of people visit rhino in the wild

The strong and courageous
take a camera

The weak and cowardly
take a gun

**What sort of
person are you?**

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

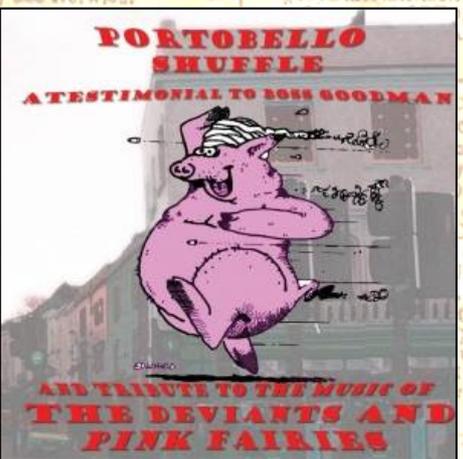




#THECROSSING
GREENPEACE

I'M ON BOARD!

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



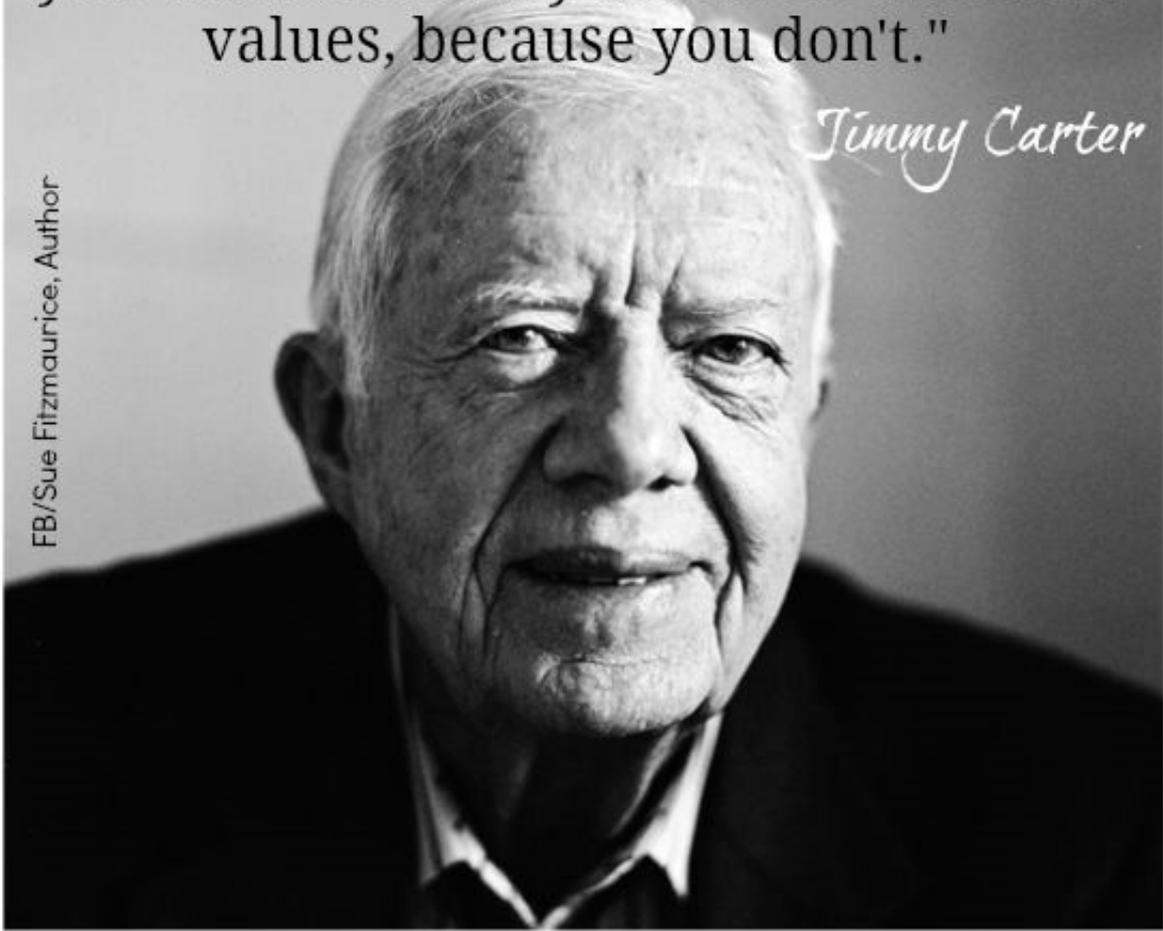
Portobello Shuffle CDs still at special low price of £5.00 each, 1 x CD inc. p&p = UK £6.80; Mainland Europe £8.90; USA £9.95; Rest of the World, contact Rich Deakin for postage price. arsydeedee@yahoo.co.uk

MICHAEL DES BARRÉS ON
LITTLE STEVEN'S UNDERGROUND GARAGE
 MAXIMUM ROCK AND ROLL
 MORNINGS 8AM - 11AM ET CH. 21 SIRIUS | ((XM))
 SATELLITE RADIO
 (FILLING IN FOR ANDREW LOOG OLDTAM)

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

Jimmy Carter

FB/Sue Fitzmaurice, Author



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



your  cards
someecards.com

Peculiar News of the Week

Theresa May has an impossible job. You've got to feel a little sorry for h...

NOT ONE FUCKING BIT!!!



Each week Richard Freeman: world famous cryptozoologist, explorer, author, and one of the most peculiar people I know picks a suitably off story from the world's press.





Gonzo Web Radio started off as a medium by which interviews and radio programmes about the various acts covered by Gonzo Multimedia could be broadcast to an eagerly attentive world.

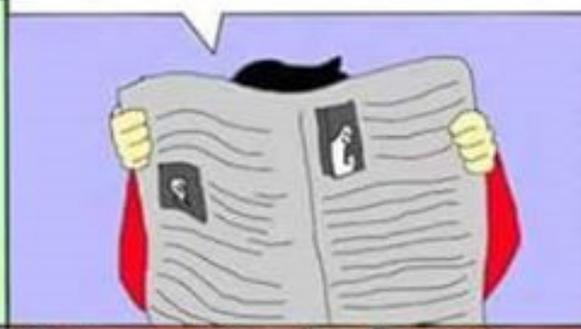
But over the past few years, it has become more than that. We now host regular weekly shows by Neil Nixon, a lecturer in professional writing at North West Kent College who uses his weekly radio show, Strange Fruit, as a learning experience for his students on the Foundation Course. I've known Neil for years, and he approached me with the idea of syndicating his show.

I agreed, and then the floodgates opened. We have regular weekly shows from the mysterious M Destiny on the other side of the pond with Friday Night Progressive. We also have a regular visit to the world of the Canterbury Scene courtesy of our friend Matthew Watkins. There are several other shows in the wings, waiting to join us, so stay glued to your seats boys and girls, your life is never going to be the same again!

Bye Daddy! I'm leaving for my date tonight!



Hmph... You be careful, those boys only care about one thing.

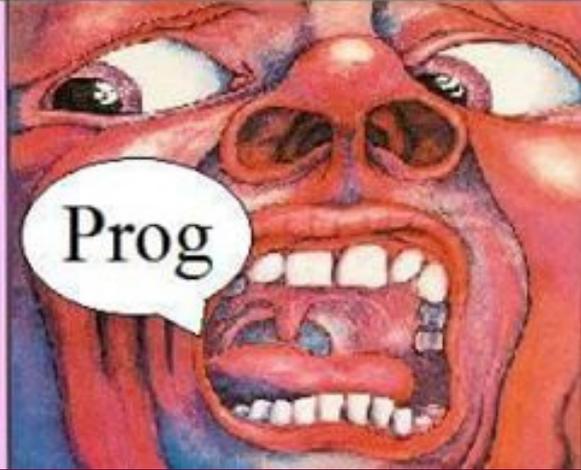


Sex?



No...

Prog



ME TRYING TO FIND GIRLS IN A PROG CONCERT



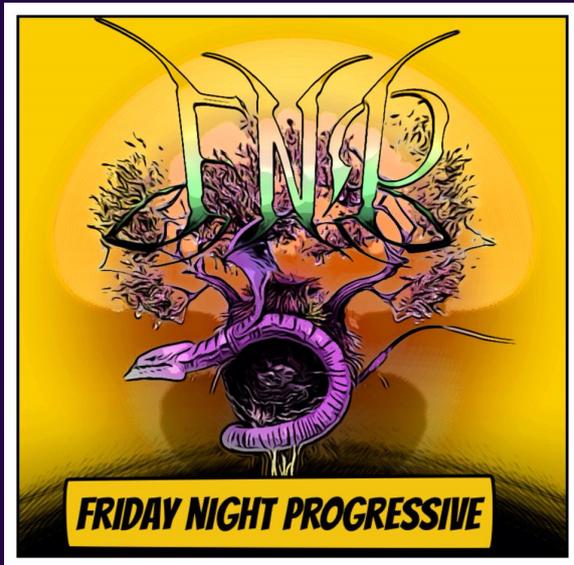
**DUE TO TECHNICAL PROBLEMS BEYOND OUR
CONTROL THERE IS NO STRANGE FRUIT THIS
WEEK**



**KEEP
CALM**

Normal service

**Will resume
Shortly**



I first came across Friday Night Progressive totally by accident, but I soon found myself beguiled by the style and taste of presenter M Destiny who presents a weekly two-hour show showcasing all sorts of progressive music that you are unlikely to hear anywhere else. This is surely a man after my own heart. I also very much approve of the way that it is the hub of a whole community of artists, musicians, and collaborators. I hope that you enjoy them as much as I do. Welcome aboard, chaps.

Hello, I am M Destiny host of Friday Night Progressive. You will find it to be an incredible independent internet broadcast show. But it's more than that. We tend to boast that the musicians played on FNP are above the status quo. This includes the multi-instrumentalist and the educated musician. We tend to shy away from computer generated creations and rely on talent using musical instruments and steer this talent for purposes of sheer inspirational indulgence. It is only in the FNP chat room where you will find the most talented musicians packed at one time into such an honored space.



<https://www.facebook.com/Quicksilver-Night-Quicksilver-Nig.../>
BaK

<https://www.facebook.com/baklandia/>
Farzad Golpayegani

<https://www.facebook.com/farzadonline/>
Future was Perfect

<https://www.facebook.com/futurewasperfect/>
Pinn Dropp

<https://www.facebook.com/PinnDroppOfficial/>
Dead End Space

<https://www.facebook.com/deadendspace/>
Overhead

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OH.

<https://www.facebook.com/olitunes/>
Wandering Vagrant

<https://www.facebook.com/wanderingvagrant/>

**Listen
Here**

Friday Night Progressive



CANTERBURY SANS FRONTIÈRES: Episode Sixty-Seven

We at Gonzo Web Radio are very proud to bring you Canterbury Sans Frontières - a podcast dedicated to the music of the 'Canterbury Scene' and more. Creator Matthew Watkins writes:

As with Canterbury Soundwaves, a new three-hour episode will be released with each full moon. I decided to wind down Canterbury Soundwaves so that I didn't end up

- (i) repeating myself,
- (ii) scraping the bottom of the Canterbury barrel, or
- (iii) becoming increasingly tangential.

This new podcast broadens the musical remit, so it'll be about one-third 'Canterbury sound', together with progressive/psychedelic/experimental music from the Canterbury of today, the remainder being a mix of music from various times and places which I feel to be in a similar spirit of creative adventurousness. I'll be doing a lot less talking, and the programme will be less expository – so no interviews, barely listenable bootlegs, etc. I also plan to include guest one-hour mixes from various musicians from the current music scene in Canterbury (Episode 2 features a mix from Neil Sullivan from Lapis Lazuli).

And for those of you who wonder what Matthew was referring to when he writes about Canterbury Soundwaves we have brought you all the back catalogue of that as well. Those wacky guys at Gonzo, eh?

THIS EPISODE FEATURES:

A rare live (German TV) version of Caravan's "Golf Girl", some Wyatt oddities you've probably not heard, another side of that Centipede double LP, Gilli Smyth, Soft Machine peaking in '67, three ex-members of Henry Cow playing as 3/4 of Artaud Beats live in Norway and some exciting Steve Hillage news. Also, Zappa in '73, Coltrane in '63, Miles Davis (entirely absent from one of his recordings) and something to commemorate King Crimson's 50th birthday. From the Canterbury of now, something else from that magnificent Lapis Lazuli album, Syd Arthur tearing it up live in 2014 and something new from Nancy Berserk

Listen
Here



Both yer esteemed editor and yer Gonzo *Grande Fromage* are interested in the great mysteries of the universe, and so it was truly only a matter of time before Fortean related content began to seep its way into the magazine and onto Gonzo Web Radio...

"Mack Maloney is the author of the best-selling "Wingman" science-fiction series, plus "UFOs in Wartime, What They Didn't Want You To Know," (Berkley Books).

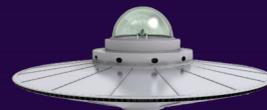
He's a member of SKY CLUB, Gonzo recording artists. He's been a radio host since 2010. He lives with his wife, Doreen, on an island off the coast of Massachusetts."



AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

REWIND -- THE FAMOUS LIVE AUDIENCE SHOW, PART 1

In a first-ever event, the MMMX Files show is broadcast before a live studio audience. Mack, Juan-Juan and Cobra are joined by guests Lois lane, Superfan Barbara With, No Belly Button Man, Agent X, the Ghost of JFK, Dr Lira, UFO funnyman Phil Yebba, famous author Marc Zappulla and many more.



Listen
Here

<https://www.youtube.com/watch?v=UJ00-j0un6E>



**Ahmed Imtiaz Bulbul
(1956 – 2019)**

Bulbul was a Bangladeshi lyricist, composer and music director, active since the late 1970s. He was a freedom fighter who joined the Bangladesh Liberation War at the age of 15.

He released independent albums and created works for a number of Bangladeshi performers, including Samina Chowdhury and Andrew Kishore. Bulbul died on 22nd January, from cardiac arrest, at the age of 63.



**Tara Emily Simmons
(1984 – 2019)**

Tara Simmons was an Australian musician from Brisbane, who was proficient in voice, keys and sometimes cello and was known for her use of bedroom, bathroom and kitchen items to sample extra sounds for her recordings.

Simmons began to play piano at the age of three and the cello at the age of eight, dabbling in songwriting along the way. Vocal lessons soon followed and she attended a performing arts school that taught her music technology and performance. She then went on to study at university in both production and songwriting at the Queensland University of Technology.

In 2005, Simmons began recording her self-financed, self-produced seven track debut EP Pendulum but quickly shelved it, thinking it wasn't good enough. She eventually sent a copy to Caroline Tran at

THOSE WE HAVE LOST

Australian radio station Triple J radio who took a liking to its lead single 'Everybody Loves You' and played it a number of times. Immediately returning to the studio, this time with her cellist Briony Luttrell, Simmons began recording songs for her four track second EP All The Amendments. In October 2007, Tara began work on songs for her debut album with co-producer Briony Luttrell. Recording in the apartment they share, Tara and Briony began work on a track called 'You And Me', which is commonly referred to as "that song with the three cellos" when they perform it live.

Her debut album Spilt Milk was launched in 2009, and in the same year she released a brand new EP by the name of All You Can. Most of 2011 was spent in the studio recording with producer Yanto Browning on some material, originally intended to be released as a collaborative side-project.

Simmons died on 17th January, aged 34, following a lengthy battle with breast cancer.

Marcel Azzola (1927 – 2019)

Azzola was a French accordionist who performed with Jacques Brel, among others. The famous line "Chauffe, Marcel!" ("Play, Marcel") in Brel's song Vésoul refers to he, Azzola, who played the accordion during the recording.

He died on 21st January, aged 91.



Maxine Brown (1931 – 2019)

Brown was an American country music singer who was originally a member of the successful 1950s trio the Browns, before a brief solo career. Encouraged by her parents, she began singing and performing at local venues. Brown signed a recording contract in 1954 with RCA Records as half of a duo with younger brother Jim Ed Brown. Their humorous song "Looking Back to See" was a #8 hit during the summer of 1954.

In 1955, younger sister Bonnie Brown joined Maxine and Jim Ed to create the trio group, the Browns. They scored their biggest hit when their folk-pop single "The Three Bells" reached number one on the Billboard Hot

THOSE WE HAVE LOST

100 pop and country charts in 1959. In December of that same year, "Scarlet Ribbons (For Her Hair)" proved to be a successful follow up single. The Browns' next hit was "The Old Lamplighter" in 1960.

Brown had a brief solo career during the late 1960s, releasing a single and an album for Chart Records titled Sugar Cane County.

Her autobiography, *Looking Back to See*, was published in 2005. It delivered an account of the American country music business in the 1950s and 1960s.

She died on January 21st, at the age of 87, from complications of heart and kidney disease.



Stereotypes. That same year, together with Richard Coleman, they gathered the band *Metrópolis*, also composed by Marcelo Fink (bass), Celsa Mel Gowland (vocals), Eduardo Nogueira (guitar), Isabel de Sebastián (choirs) and Javier Miranda (drums), but the band split in 1986.

In 1990 he founded the band *La Guardia del Fuego*, with Marcelo Vaccaro, Javier Miranda and Oscar Reyna, and simultaneously, Fito Páez hired him to perform as guitarist in his band, while *La Guardia del Fuego* acted as a supporting act in the shows of Páez. In 1994 the *Fire Guard* separated, to begin a career as soloist and producer.

In 2006 he formed the trio, *Triangular*, with Ricky S. Paz (bass) and Aitor Graña (drums).

He participated in the recording of a new solo album co-produced by Tweety González. His last works were as a sessionist and artistic producer. He also participated as a guest guitarist in the concerts of Richard Coleman.

He died on January 21st, as a result of a pneumonia, at the age of 56.



Ulises Butrón
(1962 - 2019)

Butrón was a rock guitarist, singer and producer. His first band was called *SIAM*, formed in 1980 with Richard Coleman, and in 1982 he joined the very first *Soda Stereo* line up when they were still called *The*

THOSE WE HAVE LOST



Edward McKenna (1950 –2019)

McKenna, was a Scottish drummer, who played with bands The Sensational Alex Harvey Band, Rory Gallagher, and The Michael Schenker Group. He toured with Ian Gillan for a short period in 1990, alongside fellow former SAHB member, bassist Chris Glen. He lectured in Applied Arts at North Glasgow College from 1996–2011.

His studies at high school included double bass lessons, several piano lessons, and a year under Glasgow big band veteran, Lester Penman. He worked as a band member for several artists, including Rory Gallagher from 1978–1981.

He worked as a session musician with Greg Lake & Gary Moore in The Greg Lake Band 1980–81; the Michael Schenker Group in 1981–84; Bugatti & Musker, 1982; Ian Gillan; and a solo album for Nazareth singer Dan McCafferty, in 1975.

He had his own band after his time in MSG called McKenna's Gold. Formed at the end of 1986, this band played together for just over two years and featured Charles Bowyer/vocals, Julian Hutson-Saxby/guitar, Alex Bowler/bass and Steve Franklin/keyboards. Hutson-Saxby later played guitar with the reformed Sensational Alex Harvey Band after Zal's departure in 2008.

In 1992, McKenna and Zal Cleminson formed The Party Boys, an idea McKenna had in Australia whilst working with Womack and Womack. They recruited keyboardist Ronnie Leahy from Stone The

THOSE WE HAVE LOST

Crows, and invited well-known rock singers such as Stevie Doherty, Fish, and Dan McCafferty. Soon after, the band reunited with SAHB keyboardist Hugh McKenna, Ted's cousin, and reformed SAHB. This line-up included Stevie Doherty from Zero Zero and Peter Goes To Partick on vocals. They released the album *Live In Glasgow '93*. They disbanded in 1995 after a final gig with Maggie Bell at The Kings Theatre in Glasgow.

In 2004, McKenna reformed SAHB with remaining members Zal Cleminson, Hugh McKenna, and Chris Glen, but this time introduced vocalist Max Maxwell, formerly of The Shamen. Their farewell tour was so successful they continued to tour between 2004–2009 including The Wickerman Festival and The Sweden Rock Festival in 2006. The tours were: 2004 - *Brick By Brick*, 2005 - *Zalvation*, 2006 - *Dogs of War*, 2007 - *Hail Vibrania*.

In this time they released the live album *Zalvation*, which was the band's first official release since *Rock Drill* in 1977 with Alex Harvey. It disbanded in 2008.

Although primarily known as a rock musician, McKenna worked with jazz guitarist John Etheridge, Juno Award-winning American/Canadian blues guitarist Amos Garrett, American soul duo Womack & Womack, Paul Rose, Gwyn Ashton, The Rhumboogie Orchestra, Frank O'Hagan, and Fish. He toured with Rory Gallagher bassist Gerry McAvoy and Dutch guitar virtuoso Marcel Scherpenzeel in "Band of Friends", a celebration of the music of Rory Gallagher. This band won 'Best Blues Band of 2013' at the European Blues Awards, and released the CD/DVD *Too Much Is Not Enough*. He won the 'Best Musician (performance)' award at the European Blues Awards 2015. Band of

Friends released the live album *Live & Kickin'* and the studio album *Repeat After Me*.

McKenna, at the age of 68, died of a haemorrhage during a routine operation.



Marcelo Yuka
(stage name of Marcelo
Sources)
(1965 - 2019)

Yuka was a musician , composer , activist , politician and speaker. He was one of the founders of the band O Rappa , and later, the group F.UR.TO .

After being paraplegic, after being shot he left the band, although he became a composer of most of Rappa's songs during the period when he was in the band, with lyrics loaded with intense social and critical content.

His life and activism were recorded in the documentary "On the Road to the Arrows"

THOSE WE HAVE LOST

in 2011, and later in his book "Do not worry about me", of 2014.

He died on January 18th 2019, at the age of 53.

Windsor Davies (1930 – 2019)

Davies was a Welsh actor who performed in many films and television shows between 1964 and 2004. Between 1974 and 1981 he played the part of Battery Sergeant Major Williams in the sitcom *It Ain't Half Hot Mum*. His deep Welsh-accented voice was also heard extensively in advertising voice-overs.

He did national service in Libya and Egypt with the East Surrey Regiment between 1950-1952 before deciding to become an actor.

Davies' best known role was as Battery Sergeant Major Williams. Davies and co-star Don Estelle had a number one hit in the UK with a semi-comic version of "Whispering Grass" in 1975.

Other television roles included *The Onedin Line*, *Callan* and *Never the Twain*. In the field of science fiction television, Davies appeared in the 1967 *Doctor Who* story *The Evil of the Daleks*, and was the voice of Sergeant Major Zero (a spherical robotic soldier in charge of 100 other spherical robotic soldiers) in the 1983 Gerry Anderson/Christopher Burr production *Terrahawks*.

In the cinema, Davies played major roles in two *Carry On* films, *Behind* (1975) and *England* (1976) – in the latter again as a sergeant major.

Davies performed a large amount of advertising voice-over work, and his recognisable deep voice could be heard in many advertisements. He sang and voiced many characters in the Paul McCartney film *Rupert* and the *Frog Song* in 1984 and he appeared that year in the



THOSE WE HAVE LOST

children's film Gabrielle and the Doodleman as three different characters (the Ringmaster, the Black Knight and an Ugly Sister).

He died on 17th January, aged 88.



Reggie Grimes Young Jr. (1936 – 2019)

Young was an American musician who was lead guitarist in the American Sound Studio house band, The Memphis Boys, and was a leading session musician. Young's first band was Eddie Bond & the Stompers, a rockabilly band from Memphis, Tennessee, that toured with Johnny Cash, Carl Perkins, and Roy Orbison during the mid-'50s. By 1958, Young was with singer Johnny Horton, making several

appearances on the popular Louisiana Hayride radio show in Shreveport.

He was an original member of Bill Black's Combo, which had several instrumental hits in the U.S. in 1959 and the early '60s, the most successful being "Smokie, Pts. 1 & 2", "White Silver Sands," and an instrumental version of "Don't Be Cruel," released on Hi Records. Billboard Magazine listed the Combo as the No. 1 instrumental band three years in a row, 1960–1962.

In February 1964, the Beatles requested that the Bill Black Combo open for them during their first U.S. tour. Subsequently, they invited the Combo over to England for another month-long tour. After the death of leader Bill Black (Elvis Presley's original bass player) in October 1965, Young concentrated on being a staff musician at Hi Studio in Memphis until 1967, winding up at American Studios at the request of Chips Moman later that year.

After playing on the sessions for the Highwaymen (Johnny Cash, Waylon Jennings, Willie Nelson, and Kris Kristofferson) in 1984, Young joined their touring show for a five-year stretch (1990–1995). Young also played many sessions and concerts with Waylon



THOSE WE HAVE LOST

Jennings, including his final tours featuring the Waymore Blues Band before Jennings' death in 2002.

Young died on January 17th, at the age of 82, from heart failure.



**Teresa Ryan
(aka Lorna Doom)
(1958 – 2019)**

Ryan, better known by her stage name Lorna Doom, was the bass guitarist for the punk rock band The Germs from 1976–1980 and again after they got back together from 2005–2009. Doom was a friend of the band's founders Darby Crash and Pat Smear and joined despite lack of musical ability, having answered a flyer looking for "two untalented girls." with Belinda Carlisle. She quit the band originally in 1980 after Crash fired Don Bolles, then the band's current drummer.

She died on January 16th, at the age of 61.



**Christopher John Wilson
(1956 – 2019)**

Wilson was an Australian blues musician who sang and played harmonica, saxophone and guitar. He performed as part of the Sole Twisters, Harem Scarem and Paul Kelly and the Coloured Girls, and fronted his band Crown of Thorns. Wilson's solo albums are Landlocked (June 1992), The Long Weekend (March 1998), Spiderman (2000), King for a Day (July 2002), Flying Fish (2012) and the self titled Chris Wilson (2018).

THOSE WE HAVE LOST

In March 1996, Wilson collaborated with Johnny Diesel in a blues project, Wilson Diesel, which issued an album, Short Cool Ones, composed mostly of "soul and R&B standards". Outside of his music career Wilson taught English at various secondary schools in Melbourne for about 20 years.

Wilson died on January 16th, aged 63.



Debi Martini (? – 2019)

Martini was an American punk rock singer and bassist with the all-female band, Red Aunts, which was formed in 1991 and also consisted of Terri Wahl (a.k.a. Angel, or Louise Lee Outlaw) Kerry Davis (a.k.a. Sapphire, or Taffy Davis) as well as Martini (a.k.a. E.Z. Wider, a.k.a. Connie Champagne, or Debbi Dip).

None of the women had formal musical training or previous experience in bands. They received slight help from both Scott Drake of fellow Long Beach band the Humpers, and Jon Wahl. Dip put out the punk fanzine, Real Life in a Big City. The Red Aunts rapidly developed their own sound, going from raw simple punk to more complicated garage-punk-blues within the space of their seven years and five full-length albums. They disbanded in 1998. She died on January 18th.

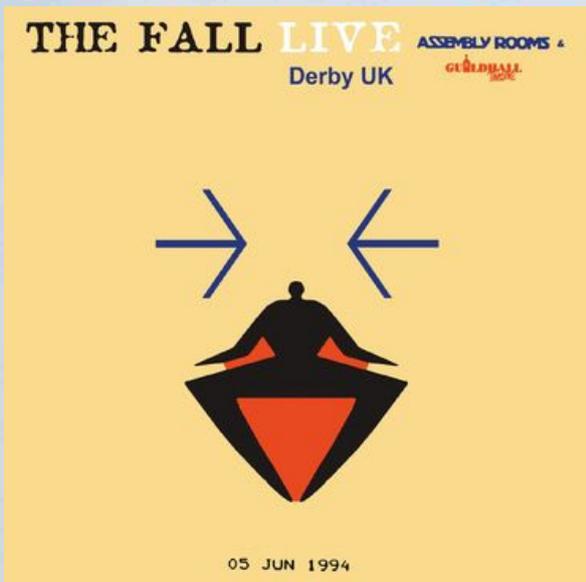
Oliver "Tuku" Mtukudzi (1952 – 2019)

Mtukudzi was a Zimbabwean musician, businessman, philanthropist, human rights activist and UNICEF Goodwill Ambassador for Southern Africa Region. Tuku was considered to have been Zimbabwe's most renowned and internationally recognised cultural icon of all time.

Mtukudzii began performing in 1977 when he joined the Wagon Wheels, a band that also featured Thomas Mapfumo and fellow legendary guitarist James Chimombe. Their single "Dzandimomotera" went gold and Tuku's first album followed, which was also a major success. Mtukudzi is also a contributor to Mahube, Southern Africa's "supergroup".

With his husky voice, Mtukudzi has become the most recognised voice to emerge from Zimbabwe and onto the international scene and he has earned a devoted following across Africa and beyond. incorporated elements of different musical traditions, which gave his music a distinctive style, known to fans as Tuku Music. Mtukudzi had a number of tours around the world. Mtukudzi died on 23rd January, at the age of 66.

THOSE WE HAVE LOST



Label Cog Sinister
Genre New Wave & Post Punk
Released 16/11/18
Cat no COGGZ103CD

When Mark E Smith died in January 2018, an era ended with him. The Fall were an English post-punk band, formed in 1976 in Prestwich, Greater Manchester. They underwent many line up changes, with vocalist and founder Smith as the only constant member.

First associated with the late 1970s punk movement, the Fall's music underwent numerous stylistic changes, often concurrently with changes in the group's lineup. Nonetheless, their music has generally been characterised by an

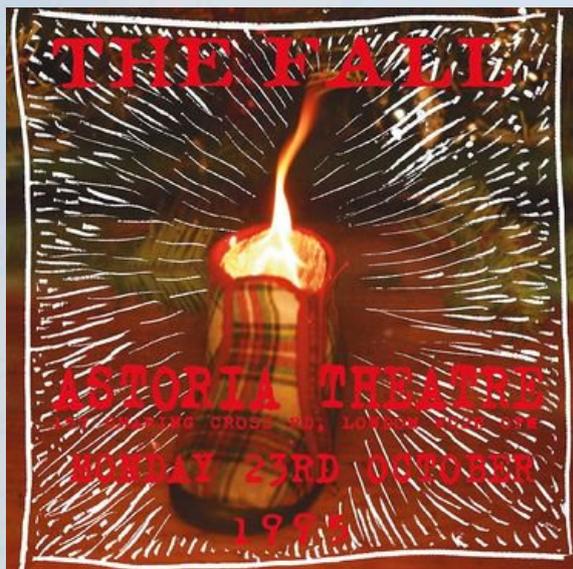


abrasive, repetitive guitar-driven sound, tense bass and drum rhythms, and Smith's caustic lyrics, described by critic Simon Reynolds as "a kind of Northern English magic realism that mixed industrial grime with the unearthly and uncanny, voiced through a unique, one-note delivery somewhere between amphetamine-spiked rant and alcohol-addled yarn."

They were always at their best on stage, and this collection captures them in full flow in 1994 in Derby.

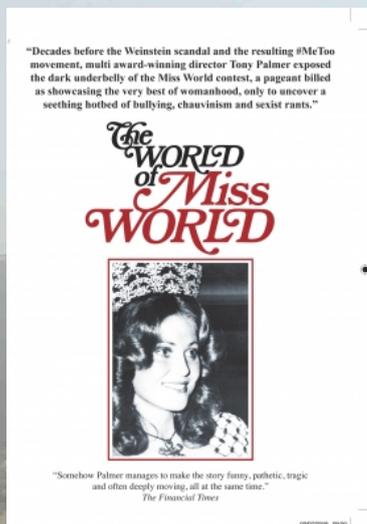
Tracks include: Glam Racket, Life Just Bounces, Hey! Student, Middle Class Revolt etc





Label Cog Sinister
Genre New Wave & Post Punk
Released 16/11/18
Cat no COGGZ104CD

The iconic band again, this time captured in full flow at the Astoria, London in 1995. Tracks include: Big New Prinz, Free Range, Idiot Joy Showland, M5, Birthday, The Tunnel etc.



Artist Tony Palmer
Title The World of Miss World
Cat No. TPDVD148
Label Tony Palmer

Another film rescued from oblivion.....

Although shown to critics when the film was first made in 1974, by the time it was broadcast on ITV it had been hacked to pieces, and less than half the original film appeared on the screen, partly as a result of furious objections - and even the threat of legal action - from the organisers of 'Miss World'. Now it has been restored and re-mastered back to its original version. Critics at the time noted that it was the very first fly-on-the-wall arts documentary, experimental in every way. And given that it was filmed backstage while the actual ceremony was being broadcast live by the BBC, all the more remarkable. The Financial Times: "Frequently derided by the feminist brigade, the annual Miss World contest would have been an easy subject to mock, especially in the hands of a brilliant editor like Palmer. But somehow he manages to make the story funny, pathetic, tragic and often deeply moving, all at the same time. And, as always with Palmer, the experimental use of sound and music - from Britten to Prokofiev, via Leonard Cohen and Mike Oldfield - as an essential part of the narrative drive of the film which itself has no narration, is breathtaking."

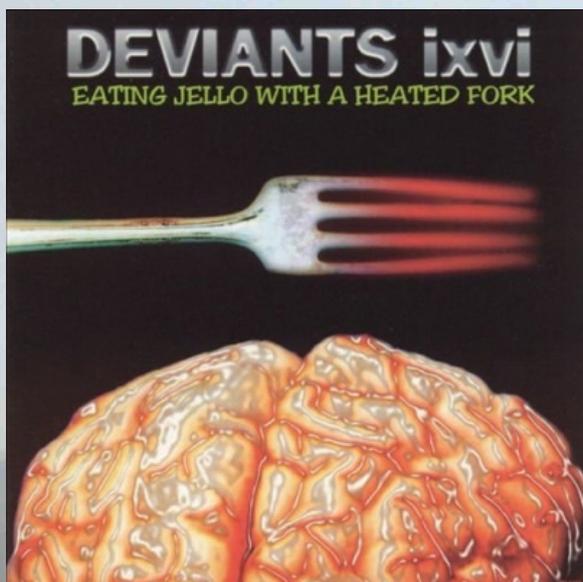


Artist The Chad Mitchell Trio
Title In Action (aka Blowin' in the Wind)
Cat No. HST472CD

Label Gonzo

After two consecutive live albums, the Mitchell Trio returned to the studio for their next collection of folk tunes. The album starts off with a rousing bluegrass rendition of the traditional "Columbus Stockade Blues" (renamed "Leave Me If You Want To"). But after that, the atmosphere is more sedate, with side one dominated by the three-part madrigal-like "Story of Alice," co-written by Broadway's Jerry Bock (of Fiddler on the Roof fame) and Larry Holofcener.

The group's now-obligatory political commentary tune was aimed at Texan Billy Sol Estes in "The Ides of Texas." Each trio member is featured on solo tunes: Mitchell on "Green Grow the Lilacs," Mike Kobluk on "Adios Mi Corazon" and Joe Frazier on "Me Voy Pa Bete." All in all, a satisfying album. ~ Cary Ginell, All Music Guide

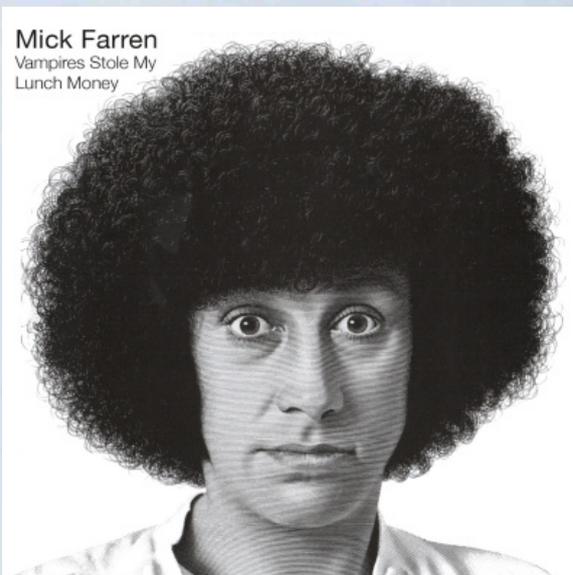


Artist Deviants IXVI
Title Eating Jello with a Heated Fork
Cat No. HST464CD
Label Gonzo

Some might refer to this CD as demented punk. Vocalist Mick Farren has a good line-up on this CD, which is Wayne Kramer (MC5) - guitar, Andy Colquhoun - guitar &

sax, Paul III - bass and Brock Avery - drums.

Artist Mick Farren
Title Vampires Stole My Lunch Money
Cat No. HST493CD
Label Gonzo



Vampires Stole My Lunch Money is a 1978 album by the UK underground artist Mick Farren. Farren had left music performance after his 1970 album Mona – The Carnivorous Circus to concentrate on journalism and writing. However, in 1976 he had the opportunity whilst in New York to record the single "Play with Fire"/"Lost Johnny" reigniting his interest in performing again. The Screwed Up EP followed in 1977, recorded for Stiff Records and featuring Larry Wallis, Paul Rudolph, Alan Powell and Andy Colquhoun.





YOU'VE READ THE MAGAZINE YOU'VE MARVELLED AT THE EDITOR'S IMPUDENCE NOW WEAR THE SHIRTS



Gonzo #32 The Dutch Festie c...

actions



Gonzo #30 The Mick Abrahams...

actions



Gonzo #27 The Prog shirt

actions



Gonzo #24 The Daavid Allen shirt

actions



Gonzo #23 The Michael Des B...

actions



Yer original Gonzo Weekly shirt

actions



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

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

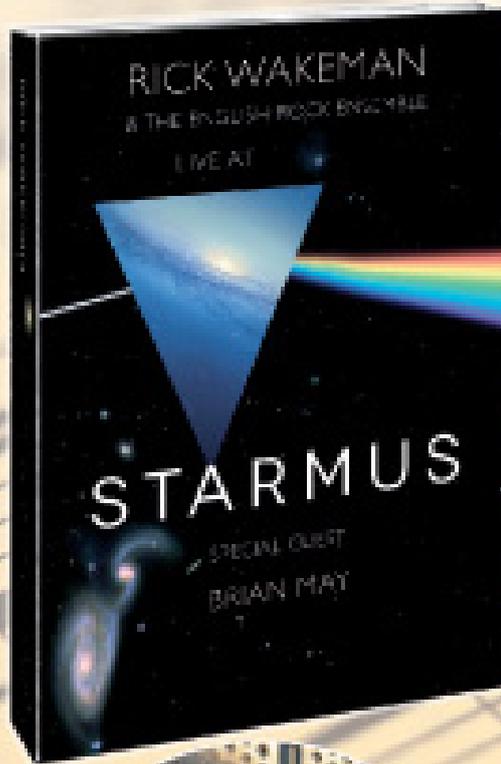
RAW presents

Forthcoming releases from **Rick Wakeman & Friends**

Rick Wakeman & Brian May

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Starmus is festival of music and astronomy on the beautiful island of Tenerife. It is the brain child Garik Israelian (The astrophysicist who led the team which found the first observational evidence that supernova explosions are responsible for the formation of stellar mass black holes). Rick Wakeman has made several appearances at this festival. The most notable was in 2015 where he was joined on stage by Dr Brian May, the iconic guitarist from Queen, where Rick Wakeman and English Rock Ensemble performed amongst other tracks from throughout Rick's career a legendary version of Starship Trouper.



This DVD is a must for all fans of Classic Rock!



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Irvine Welsh – DJ

*As seen by Giggy, landlady at the Golden Lion,
Todmorden, force-of-nature and '90s' period girl*

Irvine Welsh at the Golden Lion...a very brief intro
by Gonzo's Alan Dearling

The Golden Lion is a genuine, bustling, go-for-it, Community Hub. Much, much more than a pub. It's a magnet for hundreds of frenetic, wonderful, wild, smiling people. All ages. All races and beliefs. Live bands, DJs, arts, games. A true place of 'Kindness', which is emblematic logo of Tod. And the theme for the free Christmas food and fun at the Unitarian Church – even free booze. A truly memorable, wonderful day. From Bangkok, Thailand, she's the Over-Lady of the Golden Lion and the new cocktail-and-books bar, House Des Lowe, opposite, she is **Gig**. Laughing and formidable. And, in this issue she becomes a **Gonzo Guest Writer**. Gig, with Waka, her partner, and a troupe of comrades, organise events that are the envy of many major venues. The Golden Lion punches well above its musical and artistic size and weight. More power to it!

DON'T BE ALONE THIS CHRISTMAS!

CHRISTMAS DINNER
UNITARIAN
12.00 - 3.00PM



AFTER PARTY
GOLDEN LION
3PM - MIDNIGHT

CHRISTMAS DAY
KINDNESS MEAL

MUSIC, QUIZ & GAMES

TRANSPORT AVAILABLE
2018



"KING IN THE CHURCH"
ELVIS PRESLEY
SHOW 1 PM

Illustration by Lisa Scribble
Mary: mary@incredibleedibletodmorden.co.uk
Gig Golden Lion: makinggold@yahoo.com

In December, Irvine Welsh was invited to the pub to DJ. My friend, Phil Bayliss, supplies a tid-bit of the back-story: *"I heard Irvine on the radio talking about how he devises the personalities of the characters in his books. He starts by making up a playlist for each of them and builds from there. He certainly loves his music."*

<https://www.facebook.com/goldenliontod/>

Giggy tells us:

It's a very cold day in the middle of December... the year of Zero-hope and trying to survive... it's no smell of Christmas anywhere

I'm full of the cold, chest infections, but cheering myself up with the Micky Mouse ear hat and a colourful velvet pant! I look a bit hip-hop!

Me and Waka walked to pick Irvine up from the train station ... he doesn't have to come to this town in this weather (I thought quietly) ... also he had a huge party in London the night before ... he must be fragile and the weather didn't help .

I can't help but turn round to Waka and say I'm so excited to dance like a lunatic for two seconds and hopeless-helpless Waka just asked me to stop doing this ... Train only delay for 2-3 minutes ... and it has arrived ..

.My heart pumping ... I'm so excited ... he's an idol ! If you're the 90s' kid, you'll know how it feel ... it's like you've got chance to talk to Kurt Cobain ...

But what would you say ... Me just being like a normal Thai lady ... have you ate something , how's your trip? But he's very lovely and definitely not cold ... he has a sparkle in his eye ...

He can talk daft, and he smiles a lot. So we took him in the new bar... across the road to chill.

He kindly signed the book and poster ... Chatting away, then I took him to the Lion made him some food, I made him some Laksa prawn ... not spicy and a bit of prawn toast ... he drank water.

We were talking about divorce and love over his noodle.

Then ask him a favour to have his portrait taken by our Nic Chapman.

It's the 3rd project now between me and Nic, to capture the legends whom visit Golden Lion in Todmorden, we never know that we would get collaborative with an artist until the night to come, because the short of time/the shyness/the agents, but also we didn't want to make it very official too. Because it wasn't official ... we just love to do it.



Nic always make time and we both chance it to happen ... here is Nic Chapman's amazing photo of Irvine.

<https://www.facebook.com/nicchapmanphotographs/>



And then Irvine sign the room upstairs for Kim (as she's just been in surgery and missed the night).

He had been friendly to everyone and so active ...

I took him to Mary's house so he can have his own space and rest

Not long after ... Dave Beer has arrived, he was in the same party with Irvine last night but again Dave look fresh and he brings a party face ... warm and welcome, he brought 'Back to Basics' T-shirt for me too! I love the t-shirt.

Dave wanted to see Irvine, so I walked him to Mary's house, and Dave came back then the party had begun! He kicks up a storm ...

The crowd couldn't stay still, everyone danced like they don't want it to stop ... and it's only 9.30 pm!

Lots of people came to me and like. Who's this guy? Who's this guy? I give them the info on Dave Beer and one of the promoters went to ask to book him for another event straight away!

Dave Beer's 'Back to Basics': <https://www.facebook.com/davebeer91/>

Soon after, Irvine arrive in the big bear t-shirt, (I always admired that Irvine always wear the cool t-shirt and it always gave a statement). I love big bears ...

I'm a little nervous because Dave take people off the roof with his techno beats! How's Irvine going to continue with! It's very difficult ... people already peaked and didn't want to come down.

But it was no disappointment at all ... he's a clever artist. He give people a little rest and holds their hands to another direction ... the love, the classic ... the acid techno ...

I can't help myself ... run up the stage when the tune "Don't leave me this way "... I felt

like I wanna hold hands with everyone and go to paradise. I feel love ... Donna Summer ... he's took us back to the love ... the lyric ...

I changed my dress to Mushrooms' Dress and Ecstasy's hat that Catherine made me ...

Irvine smiled ...

Dave Croft's photography on-line: <https://www.facebook.com/davecroftphotography/>

In between the tunes, I had to sort the trouble out, as, for some of us, unluckily the alcohol and heavy music bring out their violent side ... because even me, when the 'Rebel Rebel' come up, I want to kick people in the face! I wanna let myself go ...

The scene is pretty much crazy, Freddy naked with the white fur coat dancing on the chair holding the speaker lead to balance himself.

The baby doll been passing around. The lead, the wires being dangled with the mirror ball.

Behind Irvine while he was deejaying, I won't tell you here, what's happen in the Golden Lion stay in Golden Lion ...

Before it's all kicking off ... Irvine smashed us with the Born Slippy, Underworld ... everyone screaming like mental ... Me dancing with Waka and my best friends ... all the flash backs in my life is in my head ... the joy, the sadness, everything I ever done, my Young, my energy ... and Everyone remembered to be loved and to be fun! Fuck the idiots! Fuck the politics! Fuck everything!

We didn't want the night to be end ...

I can see that Irvine enjoy himself ... he was suppose to finish at 2 am but he's dragged himself to 3.30 am ... and then stayed, signed the books, talk to people, hanging about, and all he's drink was water ...



**Dave Croft
Photography**

For me, I think it's quite late for the man at his age, and being smiley, chatty and no grumpy sign at all, I think he's a really good man. He said he love it ... he shouldn't be allow to have so much fun

.The crowd are great ... here's Irvine, Dave Beer and me ...



I did clean up until 6 am on the morning ...

I'm a bit sad that my friend Kayla baby doll was dead, so I got her a new one and sent her a #card ...

I've still got a flu and caught a flight to Berlin ...

I'm writing as Giggy, the '90s' period girl

And, as Irvine Welsh says: "I wouldn't be a writer if it hadn't been for acid house."

<https://www.facebook.com/irvinewelshauthor/>



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ANACHRONISTI TANCO

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~ 2019 ~

- | | |
|-----------|-----------------------------------------------------------|
| 25
JAN | LONDON
<i>THE BORDERLINE</i> |
| 26
JAN | BECKINGTON
<i>BECKINGTON MEMORIAL HALL</i> |
| 27
JAN | MINEHEAD
<i>GIANTS OF ROCK - BUTLINS</i> |
| 31
JAN | DERBY
<i>THE FLOWERPOT</i> |
| 01
FEB | KINROSS
<i>THE GREEN HOTEL</i> |
| 02
FEB | LLANDUDNO
<i>LLANDUDNO JUNCTION LABOUR CLUB</i> |

THE QUIET IMPOSTER

The conspiracy theory claiming that Paul McCartney died in a car crash in 1966 and was replaced by an imposter is well known.

Less well known is a similar theory involving George Harrison, as one can find out from this exclusive excerpt from Neil Nixon's book on *The Beatles Myths and Legends for Gonzo...*

Ah, the great overlooked dead Beatle conspiracy rears its head again. This one appeared to come out of nowhere, a location to which it has returned, given the lack of significant internet material currently available. But, there is a printed record of the whole caper, so that's where we'll begin.

In the edition dated 7 February 1976 the UK music paper *Sounds* devoted half of page 8 to a disturbing and somewhat surreal claim. George Harrison was dead and replaced by an imposter. In fact, the claim didn't begin life as a rumour, or a general collecting of random pieces of evidence. The story emerged, fully formed, from a very specific source; Claudia Gates. Gates included her full address when corresponding with a range of publications. *Sounds* saw fit to print her address in case George "who is alive and well, wishes to get in touch with the young lady."

Gates was at the time resident at 255 Marsh Road, Pittsford, New York 14534. She claimed George had died "two years ago this February (i.e. February 1974) from a crazy scheme to cure cancer."

This was no ordinary misguided death or medical negligence case because Harrison had endured "more physical pain than any man since Jesus, enough to turn himself into a white light." The George Harrison taking the position of the deceased original was – according to Gates – an "imposter" who "through black witchcraft, has usurped not only his [George Harrison's] being and his mannerisms, but his musical ability as well (or tried to, shall we say)."

The musical ability argument is central to the whole notion of the imposter replacing the original George and we'll deal with the details of that in due course. However, it would be doing a disservice to Gates to ignore another strand of her argument and evidence. Despite being physically dead, she claimed, George could still communicate with her; "Harrison and I can still communicate – he has lost much of his memory and such, but is living as the only physical spirit in existence." The black magic power wielded by the imposter was, apparently, key to the imposter's ability to fool long standing friends and associates of Harrison – including Eric Clapton, Ringo Starr and Ravi Shankar – but the imposter's understandable wish to avoid being tested beyond his limits was key to Harrison's reluctance to be part of any Beatle reunion (considered a serious possibility in 1976).

Aside from the musical evidence, Gates cited some other clues to exposing the deceit. "Harrison has always talked and side smiled out of the right side of his mouth. Why suddenly should he do this to the left?" At which point Gates invited anyone to study appropriate film and photographs to prove the point. Similarly, "George had long wavy hair" and even the moist English conditions encountered in the misty English garden scene (actually shot at George's home in Henley on Thames) for the front cover of *All Things Must Pass* (1971) "he never had curls." There are clear and pronounced curls in his long hair as George reclines on a park bench on the back cover shot of the *Dark*

BEATLES



MYTHS AND LEGENDS

NEIL NIXON



Horse album (1974). Though Gates claim, “knowing George’s personality... it is obvious he wouldn’t curl his hair” would be tested to destruction within a few years when the man could be seen sporting a curly perm in line with late

seventies footballer fashion trends, as demonstrated by other public figures like Kevin Keegan.

Gates also cited Harrison’s failure to

answer mail as proof that the period of the imposter's arrival was a troubled one. Her concerns about the failing quality of his music were strongly expressed. So too her belief that "what he was put through was totally gruesome; I'm (i.e. Gates) not about to let the truth go unnoticed if someone will only listen." Nobody, it seems, did listen to her, or chase up the story, beyond *Sounds* enjoying some subsequent fun at her expense by posting details of sightings of George, alive and well, in their gossip columns in the weeks after they ran Gates' letter.

Considerations of Harrison's music aside, Gates' bizarre claims are open ended and screaming conspiracy theory from the outset. Those conspiring against the saintly George include a black magician imposter and sleazy shamanic conman. Only Gates can communicate with Harrison, who exists as the only physical spirit on the planet. How he and a virtual identikit imposter manage to co-exist amongst those closest to George isn't fully addressed. Indeed, apart from fleeting communications with Claudia Gates it isn't by any means clear what the physical spirit George does all day, assuming that the imposter is the one inhabiting his Friar Park mansion, sleeping with Olivia Arias (then Harrison's girlfriend and subsequently his wife and mother to his son, Dhani). The imposter, after all, has the career, the contacts and the ability to phone up the various musicians central to Harrison's musical endeavours. At the time of Gates' claim Harrison was assembling the songs that would be recorded from May to September of 1976 and released on the album *Thirty Three and 1/3* (1976), an important move in his career as it was the first Harrison solo long player released on his own Dark Horse record label.

Claudia Gates' claims about the changes in Harrison's music do address some specific points. In particular she wonders aloud "why has Harrison's music

changed so much?" She cites his new propensity for using musicians like Tom Scott (leader of the L.A. Express band who backed Harrison on his North American tour of 1974) "instead of people like Jim Horn and Badfinger." She goes on to slam the music issued under Harrison's name since the apparent arrival of the imposter as containing "tinny one line garbagers," totally uncharacteristic of the "perfectionist who created the 'All Things Must Pass' album and 'Living in the Material World.'"

At the time of writing to *Sounds* Claudia Gates could only have been referring negatively to the albums *Dark Horse* and *Extra Texture (Read all About it)* (1975) and their attendant singles. Both of the albums following *Living in the Material World* showed a heavy involvement of L.A. musicians and a sound more influenced by American AOR and soul than the acoustically based albums preceding them. At the time Harrison was spending a great deal of time in the USA, having based his recording company there, at first in a deal with A&M records and – when he parted company with that label and returned his personal advance to seal the partition – Warner Brothers. Harrison's friend and former Beatles' publicist Derek Taylor had a position at Warner Brothers and was central to the deal that took Harrison there. We'll examine the Harrison albums central to her claims soon enough but, having itemised those claims in detail we need to make a few important points about Beatle urban legends.

Firstly, the George was replaced by an imposter story was published, discussed by some, became a brief running joke – as witnessed when *Sounds* saw fit to remind people George continued to live – and was known amongst music fans at the time. Indeed, when I started working on the present book I checked in with a few die-hard Beatle fans known to me who either remembered the tale or had heard it more recently. It never climbed to the heights of a genuine conspiracy, there is no evidence anyone other than the original author of the



letter ever took it seriously and it remains elusive to the point of near-invisibility online and in printed sources. I'll personally vouch for the difficulty of finding hard evidence that anyone took this seriously because I have written up the story once before, for a short-lived British magazine called *Dodge* in the early nineties. That adventure brought me close to meeting George Harrison himself, but more of that later.

I'm not for one second trying to convince you that Claudia Gates' claims have any substance beyond their life in her own

fevered imagination. But, oddly, when I set about writing up the story in the nineties, and went looking for evidence in the same places the "Paul is dead" brigade had found it; basically lyrics, album covers and chronological curiosities, I found that evidence plastered all over George Harrison's work. What matters now about this strange tale is that its very failure to take off in the manner of the theories about John and Paul can teach us a lot about the way people are motivated to believe things, and how the lives of music fans and musicians in the pre-internet age were almost perfectly matched to create the

strange symbiosis that brought about that letter to *Sounds* in 1976.

So, this is the Beatle legend that got away; because its tortured beginnings strangled its life chances from the outset. It is a salutary lesson in how legends can be concocted from little more than misreading the intentions of the artist, and needing to believe badly in something. In researching the story decades ago and asking what if this were true, some odd patterns began to emerge.

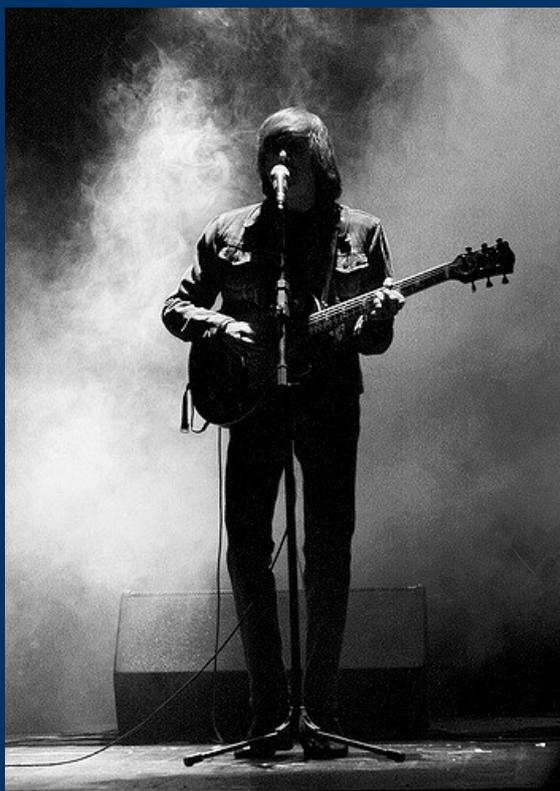
If the real George had died an agonising death in early 1974 that places his illness and demise squarely between two albums. The last recording by the real George would have been *Living in the Material World* and the first by the imposter the *Dark Horse* album. So, the real Beatle signed off with an album drawing attention to the fact he was alive in the physical -“material” – realm. The imposter opened his account with an album title suggesting he wasn’t what he seemed. Indeed, this chronology makes the first release by the imposter the single “Dark Horse” (title track of the album) punted into the American market on 18 November 1974, three weeks ahead of the album’s US release. In the UK the first single was “Ding Dong” released on 6 December and the parent album wasn’t released until 20 December. The album and single were promoted with a seven week trek around north America, taking in dates in the USA and Canada on the Dark Horse Tour. The tour – on which George shared billing with Ravi Shankar – opened in Vancouver on 2 November and took in some iconic and significant venues. San Francisco (scene of the final date on the final Beatles’ tour) was visited on 6-7 November and some major venues were booked to capacity, necessitating additional shows. These venues included some of the biggest and most prestigious on the live circuit; the entourage performed three times in two days at both the Oakland Coliseum and Madison Square Gardens. George was the first

Beatle to undertake a major tour in this territory, so he was clearly keen to be seen and deliver the message. The set list drew from recent Harrison solo records as much as it relied on his Beatles’ material and some old songs had reworked lyrics (a move that went down badly with some fans and most critics). Harrison played:

“Hari's on Tour (Express)”
"The Lord Loves the One (That Loves the Lord)"
"Who Can See It"
"Something"
"While My Guitar Gently Weeps"
"Sue Me, Sue You Blues"
"For You Blue"
"Give Me Love (Give Me Peace on Earth)"
"In My Life"
“Māya Love”
"What Is Life"
"My Sweet Lord"
And, of course: "Dark Horse"

The rest of a lengthy set list was comprised of material performed by Ravi Shankar and a formidable ensemble of Indian musicians he had gathered for the tour, along with solo spots for both Tom Scott and keyboardist Billy Preston (who got to perform his recent US hits). The Dark Horse branding was central with the album providing three numbers on the set list - “Hari's on Tour (Express),” “Māya Love” and "Dark Horse." The new material was a regular feature of press conferences and radio play associated with the tour. Officially called the North American Tour, the seven week series of dates was often given the unofficial title of the “Dark Horse Tour.” “Dark Horse” (song) climbed to #15 in the US, a notable underachievement in comparison to Harrison’s previous single “Give me Love (Give me Peace on Earth)” which had topped the list. Lyrically, the song is fairly clear in presenting a message that the singer is not who he seems:

*You thought that you knew where I was and when
Baby looks I keep foolin' you again*



You thought that you'd got me all staked out

Baby looks like I've been breaking out

I'm a dark horse running on a dark race course...

The consistent message throughout is that the singer has held powers from early in his life and that the “baby” who under-estimated him has made a costly mistake. The chorus references “cool jerk” and “blue moon,” making fairly obvious references to early rock ‘n’ roll records, but also dragging in the power and meaning of those releases to the story unfolding in “Dark Horse.” So the singer keeps reminding us he is a “dark horse” and “running on a dark race course.”

In other words, “George Harrison” is not who he appears to be and his path isn’t what we assume either. Standard interpretations of the song link it to Harrison’s break up with Patti Boyd and/or his break up with his former bandmates. Simon Leng in *The Music of George Harrison: While my Guitar*

Gently Weeps noting the song: “exposes the confusion in the heart of a superstar.” In this reading Harrison acknowledges he has a double, though this is his “media self” and the lyric is a reaction to the mixed reviews given to Harrison’s previous album and a statement that Harrison is capable of responding and managing his own life and art, albeit by creating a new persona and concealing the real person.

Whatever its meaning the song went on to lead a charmed life in Harrison’s recording and performing work, it appears on the *Live in Japan* (1992) double album and on *The Best of George Harrison* (1976), compiled by George. Harrison only undertook two major tours, the North American venture in 1974 and a tour of Japan in 1991. Of his solo work only “What is Life,” “Give me Love (Give Me Peace on Earth)” and “My Sweet Lord” joined “Dark Horse” in being performed on both tours. Of those tracks only “Dark Horse” had failed to dent the US top ten. “What is Life” was a considerable world-wide hit, though never released in the UK as a single by Harrison. So, if Harrison wasn’t exactly flogging a dead “Dark Horse” he was, at least, showing a strong faith in a tune others didn’t regard as highly as he seemed to.

Harrison’s views on “Dark Horse” were explained in his autobiography *I Me Mine* (1980) as: “the old story. ‘Mr Penguin’s poking Mrs. Johnson from the Co-op’” Harrison claimed to be “a bit thick really” by not realising the phrase “dark horse” could refer to an unlikely winner.

The other single from the *Dark Horse* album hasn’t fared anywhere near as well with regard to compilation and live performance. “Ding Dong, Ding Dong” is one of the most repetitive and simplistic songs ever recorded by George Harrison (regardless of whether George is one person, or two). It has its

defenders, though many of these have emerged subsequent to the release of a song widely derided on first issue. At the time the single's failure to dent the top 35 in either the UK or US was deemed a sign of George's declining fortunes and the crumbs of comfort offered by the song's better showing in places like Holland weren't likely to change opinions. "Ding Dong, Ding Dong" only appears on the compilations it can't avoid, like box sets compiled of original albums. It's also conspicuously ignored in the brief discussions of the *Dark Horse* album offered in books like Joshua M. Greene's *Here Comes the Sun* (2006), Geoffrey Giuliano's *Dark Horse* (1989) and Mark Shapiro's *All Things Must Pass* (2002).

Assuming for one second that the George who recorded *Dark Horse* isn't the same man who recorded previous albums, the apparently simplistic and inane lyrics of "Ding Dong, Ding Dong" are positively electrifying, and the refrain is repeated to drive home the message:

*Ring out the old ring in the new
Ring out the false ring in the true
Ding dong*

That, along with the observation that yesterday today was tomorrow, with the subsequent twist that tomorrow the situation will be different again is – near enough – the whole story in the song. UK promotion of the single included ads featuring the lyrics, so someone was clearly keen that the message was grasped. "Ding Dong, Ding Dong" was so much regarded as the low point of a patchy album that one review, in *Sounds* (who also saw fit to publish Claudia Gates' letter) headlined their review of the album "Ding Bloody Dong." The song's big wall of sound production swamps Harrison's reedy and failing voice. "Ding Dong, Ding Dong" is – apparently – a blatant attempt at a novelty hit, neatly midway between Paul McCartney's catchy "Wonderful

Christmastime" and Lennon's more meaningful "Happy Xmas (War is Over)." The one place the song makes perfect sense is in the promo video clip filmed (as were a few of George's videos) at Friar Park. With George donning a chronological series of Beatle costumes, swapping guitars to fit different periods of his recording life and fronting a strange and surreal cast of backing singers "Ding Dong, Ding Dong" is a kiss off to his past and a statement of his independence. With few outlets to show such a video and the poor chart performance of the record further restricting the exposure of the film, the promo remained little known at the time. It is available in the usual online homes of video clips today.

George's own explanation from *I Me Mine* also links the song strongly to his home, commenting that he noticed the lines of the song inscribed in stone at the house and reworked a few of these inscriptions into "Ding Dong, Ding Dong." In fact, the lines originated in Alfred, Lord Tennyson's poem "Ring Out Wild Bells." In context, they read:

Ring out, wild bells, and let him die.
Ring out the old, ring in the new,
Ring, happy bells, across the snow:
The year is going, let him go;
Ring out the false, ring in the true.
Ring out the grief that saps the mind,
For those that here we see no more,
Ring out the feud of rich and poor,
Ring in redress to all mankind.

But, clearly, Sir Frank Crisp, previous owner of Friar Park, only saw fit to inscribe a small portion of the long work. If Claudia Gates' dig at Harrison's "tinny one line garbagers" is directed at any one recording then "Ding Dong, Ding Dong" is one of the strongest contenders, along with "You," the lead single from *Extra Texture (Read All About It)*.

Elsewhere the *Dark Horse* album offers some other tantalizing clues that the singer/songwriter behind the work is playing with

our perceptions of him, and leading us on a journey. Though, oddly in the light of Claudia Gates' clear obsession with the black magic employed by the imposter Harrison the message is a positive and spiritual one, in line with the devotions driven at on *Living in the Material World*. *Dark Horse*, on the original vinyl, lines up:

Side one:

1. "Hari's on Tour (Express)" – 4:43
2. "Simply Shady" – 4:38
3. "So Sad" – 5:00
4. "Bye Bye, Love" – 4:08
5. "Māya Love" – 4:24

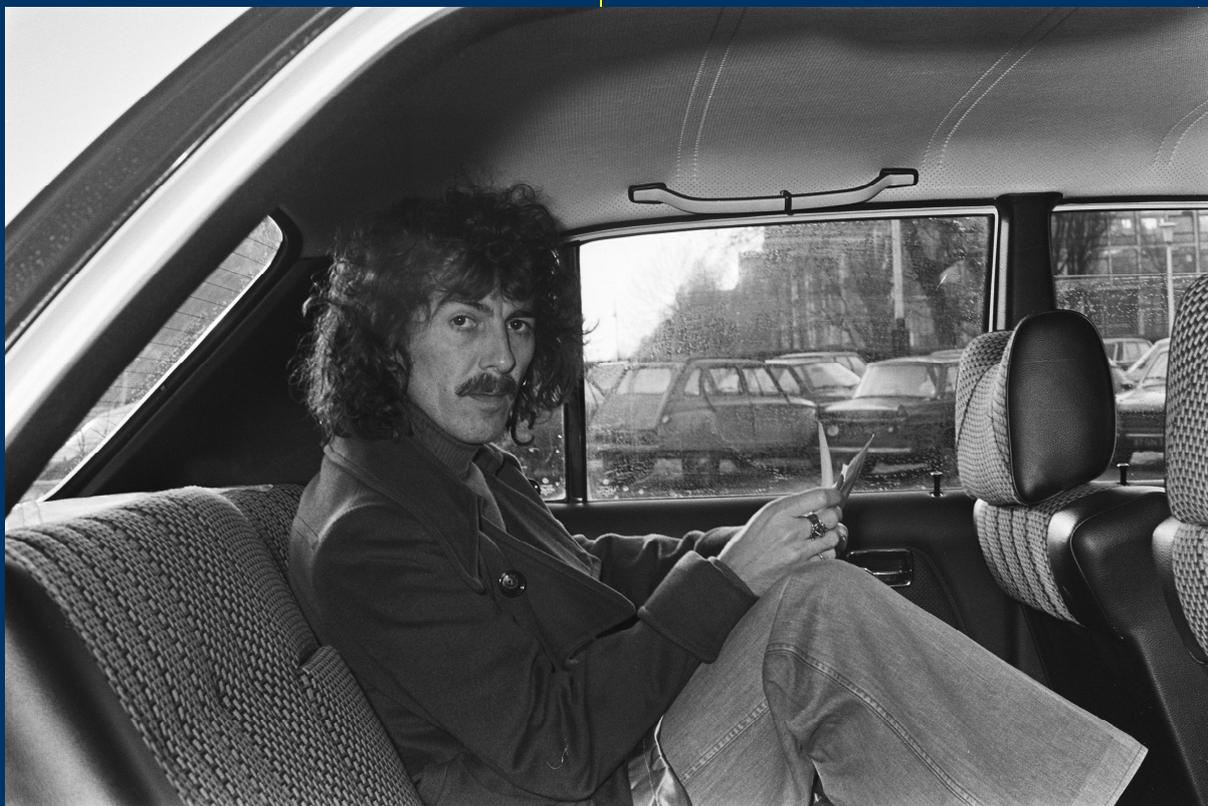
Side two:

6. "Ding Dong, Ding Dong" – 3:40
7. "Dark Horse" – 3:54
8. "Far East Man" (Harrison, Ron Wood) – 5:52
9. "It Is 'He' (Jai Sri Krishna)" – 4:50

"Bye Bye, Love" (credited to Felice Bryant, Boudleaux Bryant, Harrison) is a reworking of the classic Everly Brothers' hit, with additional lyrics by George and

written to make the song a specific kiss-off to the departing Patti Boyd, and "Far East Man" is a co-composition with Ron Wood. The Harrison/Wood song had appeared in a different version on Wood's first solo collection, *I've Got My Own Album To Do* released in September 1974. Wood's version featured George on slide guitar and backing vocals.

Dark Horse is something of a musical journey, opening with an instrumental overture "Hari's on Tour (Express)" which revved up the North American tour crowds and serves the same function on the opening of the original vinyl side one. "Simply Shady," "So Sad" and "Bye Bye, Love" are outpourings of Harrison's soul, missives to things lost and frustrating situations. Simon Leng perceptively links "Simply Shady" to the rootless but willing Neil Young songs that mark the same period for him and appear on *Time Fades Away* (1973) and *On The Beach* (1974). Indeed, Young's albums of the period are similar to the bulk of side one of *Dark Horse* in their simplistic production and unrepentantly ragged vocal lines. "Simply Shady" comes in for short shrift from a few



commentators on Harrison's work. The detailed *George Harrison Encyclopedia* by Bill Harry (2003) dismisses it in three lines, including: "George penned the number in India and was inspired by his split with Patti." "Simply Shady" with its tale of indulgence leads to the mordant "So Sad" and the personified and resigned re-working of the Everly Brothers. The three tracks chronicle a downward spiral, though the jokey reference to "our lady" departing with "old Clapper" in Harrison's modified "Bye Bye, Love" does, at least, suggest some ability to cope. One of Harrison's biographers – Alan Clayson – presents a portrait of 1974 George Harrison greatly changed from the deep, shy but approachable Beatle; "Old at 31, a crashing bore and wearing his virtuous observance of his beliefs like [a] sandwich board, he was nicknamed 'his lectureship' behind his back. Visitors to Friar Park tended not to swear in his presence." To a small extent it was as if the old George had been replaced. The two singles open side two of the original vinyl and are followed by "Far East Man." In the welter of critical mauling that attended the *Dark Horse* album and the supporting tour "Far East Man" has largely been overlooked. A sly and beguiling gem that almost totally avoids major chords, "Far East Man" appears as a statement of devotion to an unspecified mentor. It could be addressed to a deity or a friend, but Harrison places himself in a world that "wages war" before asserting his faith; "I won't let him down/ Got to do what I can..." The middle eight of the song slows the tempo and brings in a sense of spiritual doubt; "Wondering...if I'm wrong" though the solution appears in the next line; "Even then my heart seems/ To be the one in charge..." Notably Harrison's lyrics differ slightly from those Ronnie Wood recorded for the song, predictably the piece is more obviously spiritual in his hands, down to the languid and expressive saxophone. It is widely accepted that though Harrison and Wood share composition credits, the lyrics are –

basically – George's work. It's a personal opinion but I've argued to many people over the years that this number is the saving grace of *Dark Horse*. Never performed live, not used as a B-Side and seldom played on radio (though my *Strange Fruit* show has gone there a few times) "Far East Man" works in ways the rest of the album is often slammed for not working. Firstly, for all its devout sentiments it keeps the message real. It opens with a truly idiosyncratic spoken word introduction aimed – apparently – at Frank Sinatra and imploring him to cover the song (as he covered "Something"). All of which is surely intended as an ironic gag with George knowing full well Frank wouldn't touch this song with its palpable whiff of religious devotion within an eastern tradition. Secondly, "Far East Man" has the same deft lyricism George displayed on tracks like "Give Me Love (Give Me Peace on Earth)" and "That Is All" and combines a hefty sentiment with a disarming simplicity. With its stumbling lyric and shift from the early "I can't let him down" to the later "We can't..." the song appears to be channelled as much as written, and has the intimate quality of a close conversation with a sense of gentle persuasion. By Harrison's own admission he worked on the lyrics driving down the M4 to record with Ronnie Wood and had to remember them rather than write them down. There is also some dispute about the title, everyone agrees it came from a T-shirt picked up when The Faces had toured the far east, but whether Ronnie Wood or his wife Chrissie wore the shirt spotted by George varies depending on which source you read. *Dark Horse* closes with a simple spiritual work, delivered in an uptempo chant and reliant on the same basics as a traditional Hindu bhajan (Hindu devotional song). Taken as a whole *Dark Horse* delivers the negative thoughts and self-doubts early (basically in the three songs that form the middle of the first vinyl side), chants in search of solace and finds self-meaning (the two singles), resolves to grasp the positive ("Far East Man") and affirms its faith in the closing explosion of

"It Is 'He' (Jai Sri Krishna)" which blasts a Spectroesque wall of sound into its Hindu form, and collides western and eastern instrumentation, including George playing a Bengali khomok (stringed drum). The art of sequencing an album is generally lost on twenty first century audiences, but if George Harrison was marshalling a depleted creative armoury on *Dark Horse* he still did it to near-perfection to deliver the message, of ultimate hope after suffering, he wanted. Perhaps he did it so skilfully that his true intentions were lost, even to his most rabid fans, like Claudia Gates.

Claudia Gates' general argument about changes might have found some favour with people who had known George a while, and – crucially for this investigation – with the millions of fans who felt they knew him because his music had an emotional impact on them. He was changed from before, and that much was clear from the simple comparison of *Dark Horse* with the preceding album, *Living in the Material World*. Superficially, at least, *Living in the Material World* offers up the same kind of clues in support of Gates' claims as does *Dark Horse*. There are lyrical references that make a specific sense if we consider the singer to be facing his own imminent death. The album cover is as rich in clues as *Sgt Pepper* in the legend of Paul's death. In fact, the cover of *Living in the Material World* is positively screaming a message about George's impending death. We'll consider the visual clues later. Lyrically and musically, *Living in the Material World* has a lot to contribute to Gates' claims and the – apparent – death of its creator.

The album was eagerly awaited. Mainly recorded in London between January and April 1973, and largely written and demoed before the recording started, *Living in the Material World* is a fairly obvious extension of the musical themes and production that made *All Things Must Pass* a massive success. Advance

orders alone assured the album of high chart placings and it duly landed the #1 spot in the USA and in a few other countries. In the UK it reached #3. The single "Give Me Love (Give Me Peace on Earth)" also topped the US charts and fared well in most territories, earning massive airplay on its way to top ten positions around the world. More than any other Harrison single, even "My Sweet Lord," "Give Me Love..." puts spirituality centre stage. If "My Sweet Lord" is a message of seeking and devotion "Give Me Love..." is a stronger statement because it is delivered from inside the faith, by someone who knows the realities of what he wants. It also contains some lines that make little, literal, sense unless the tenets of Harrison's Hindu belief are taken into account. "Give me life, keep me free from birth" isn't a conundrum if you consider it to be a plea to avoid reincarnation in physical form once the present life is over. Similarly, Harrison's own presentation of the song in *I Me Mine* makes clear that one line has been frequently misprinted in the various ripping and pasting of lyrics that now abound online. It's "OM...My Lord" and "this song is a prayer and personal statement between me, the Lord, and whoever likes it." Considering Harrison's spiritual journey the inclusion of the sacred sound "Om" rather than the often used English expression "Oh" is a typically skilful blending of eastern spirituality and western popular music. Joshua M. Greene extols the achievements of "Give Me Love..." noting: "Some of the songs [on *Living in the Material World*] distilled spiritual concepts into phrases so elegant they resembled Vedic *sutras*; short codes that contain volumes of meaning." At which point Greene discusses the "Oh/Ommm" line.





SKINNY LIVING

“Getting these guys playing live was something of a remarkable coup for a little craft continental bier pub in rural Berwickshire...”

says Gonzo’s Alan Dearling

Skinny Living are a four-piece from Wakefield. Hardly able to just nip round the corner to support their local boozer in Scotland. But enterprising, John and Phil at the Hemelvaart Bier Café/Bar, in the tiny little Scottish Borders village of Ayton weave a lot of magic to attract some classy new musicians to the low-beamed bar.

And this was a ‘classy’ night.

alan dearling







SKINNY LIVING

Tash Bird, originally from Nottingham, opened proceedings. She's got an amazing vocal range and is still honing her skills as an on-stage performer. She told the audience that she's been learning her trade busking in Edinburgh and working with kids. She purveys bedroom angst-filled dreams as well as anybody. A bit off-kilter, oddly personal and direct, but an undoubted talent with her full-range vocals and little vignette 'story-songs'. But she won over the Hemelvaart crowd and has been invited back to headline a gig in 2019.

There's plenty of her songs and videos linked on her Facebook page:

<https://www.facebook.com/tashbirdmusic/>

And so, a little about Skinny Living. Their track 'Why' – has been viewed/listened to on over 12 million streams online at Spotify and elsewhere! That's a lot of views.

Here's my video of them performing 'Why' in the Hemelvaart. Excuse the slight bumps and wobbles. I was being jostled a bit at the back of the room. But, I hope it captures some of their magic.

They totally captured the audience. And Ryan Johnston has considerable power and depth as a singer. It is a great song too.

Skinny Living perform 'Why' in Ayton:

<https://vimeo.com/305300998?fbclid=IwAR0NJeIrrwbMc1cGUmO9wMJn0EBblvS-AhSG1Aw4rKgZpHPOIx3eybuN1s>

The band describe themselves as offering, "Soulful vocals, four part harmonies and original sounds with influences from many genres." Performing live in this little pub setting, they are already a seasoned act. Professional, relaxed and very obviously a well-oiled music machine - all four members playing their part, complementing the others. The songs are a mix of schmaltz, power ballads, a whiff of cabaret and carnival, and some mischievous fun. A lot of love and love-lost songs for the girls...

This was an acoustic set. And they wanted the audience to get involved, so they added in enough sing-alongs, and even ended with a nicely rocking and reggae-tinged version of, 'It must be Love'. The evening must have been quite a contrast for the guys, compared with O2 sets they've been playing in the likes of Glasgow,



Birmingham, London and Manchester, and the Great Hall in Cardiff University. For much of 2018 they've been a stadium band wooing thousands of old and new fans. They looked as though they were loving being down the 'local boozier' sharing their music and being up-close and personal.

Here's the link to their ep, entitled 'VI', and to other releases available from itunes:

<http://smarturl.it/6EPIT?IQid=fb>

And this is their Facebook page:

<https://www.facebook.com/SkinnyLivingUK/>

Skinny Living are:
Ryan Johnston - Vocals
Will Booth - Guitar / Vocals
Danny Hepworth - Guitar / Vocals

Rhys Anderton - Cajon / Vocals

And, you can find out more about the **Hemelvaart bier café/pub** and the owners, John Atkinson and Phil Walker, craft beers, gins, the wholesome food, and what's on at:

<https://www.facebook.com/hemelvaartayton/>



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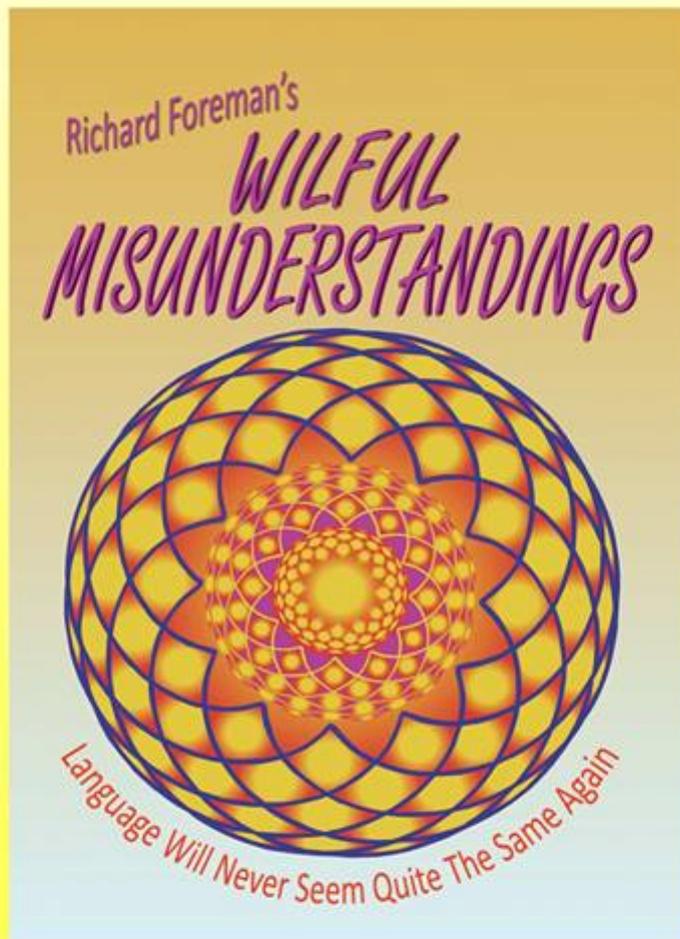
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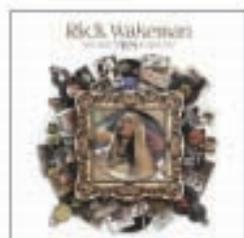
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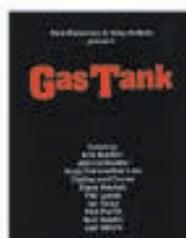
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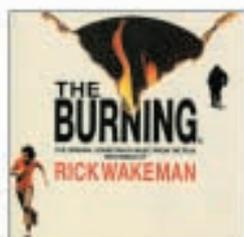
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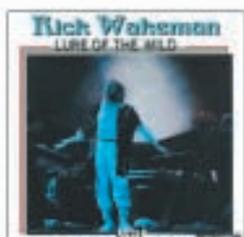
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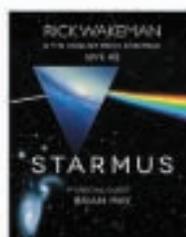
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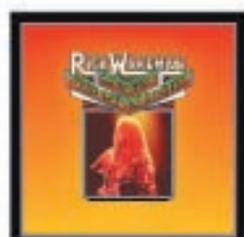
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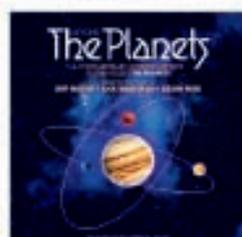
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KEV'S WORLD



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ATLANTEAN SYMPHONY
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In 2014, keyboard player Osirion unveiled the first full length album from his atmospheric, neo-classical/ambient solo project – Dreamfire. Nearly fifteen years in the making, ‘Atlantean Symphony’ was an exploration of the worlds of myth and legend, a doorway to

ancient mysteries. It was an independent release, but gained critical acclaim, but feeling drained from the long-term effort of putting the album together, Osirion withdrew and was only coaxed back into the light at the end of 2017 when he was approached by Minotauro Records to remaster the album, add some bonus tracks, and have it reissued with new artwork and booklet design.

I missed the album first time around, but am glad that I have caught up with it this time as in many ways this is a story without words, something that is more than just another single artist keyboard album. If I had to state his style, then it would be somewhere between Jean Michel Jarre, Tangerine Dream and Rick Wakeman, but with additional effects that tie the music together. For example, “The Rains of Castamere” starts slowly with simple piano, which moves into cello, but throughout it is the sound of the rain and the threatening storm that makes one “see” what is happening in the darkness. The whole album is much more of a film soundtrack with orchestral

KEV ROWLAND

and symphonic references than a solo musician striving away in his studio. Incredibly visual, the music demands close attention and for the listener to be swept away in the majestic glory of it all.

When listening to it, I discovered that I often had my eyes closed, just being drawn into the fantastical world being portrayed in front of my very ears. This is an album should never be played in the background but should only be listened to when the time can be given to pay close attention. Yet again it shows that a master musician doesn't have to play at three thousand notes to the bar, but instead needs to know exactly when the moment is right to either play or not to play, capturing the feeling and emotion of the piece being far more important than displaying musical virtuosity and dexterity. www.dreamfiremusic.co.uk



DOKKEN
RETURN TO THE EAST LIVE (2016)
FRONTIERS MUSIC

In the mid-Eighties I was working in Torquay, and went into the local record store looking for a particular album. While I was in there I was incredibly impressed by the music that was being played over the shop's speakers, so much

so that in the end I stopped looking for the album I had originally gone in for and instead asked who the band was. I was told that it was Dokken, and it was their third release 'Under Lock and Key'. I had never heard of them, but walked out of the store with their CD under my arm – the reason it has stuck in my mind it is the only time I have ever bought an album having heard it being played in a shop.

Over the years it is safe to say that Don Dokken and George Lynch haven't always seen eye to eye, and although they have released some great albums together, the line-up has been rather fraught to say the least. So it was something of a surprise to hear that not only had the classic line-up got together for some shows in 2016, but that they had recorded a new song as well as a couple of acoustic numbers. Finally it has all been put together by Frontiers Music, and we can hear the band as it has always meant to be, these four and no-one else. I do have a minor niggle that the live albums opens with the new studio track, as that should be at the end of the album instead of the beginning, and to be honest it isn't the classic they would all want it to be, but when the live set commences then all is forgiven.

Dokken has never had a strong powerful voice in the way of other singers, but does have range, and this very fragility gives them a sound that is quite different to other rock bands. Add to that the chemistry between all four, the fact that Mick Brown and Jeff Pilson have really strong voices, and that George Lynch is still a bona fide guitar god, then you have a band who thirty years after they exploded into the scene are still able to produce the goods. Listen to "In My Dreams" or "Breakin' The Chains" and

you will see exactly what I mean, these guys have the hooks and the balls and it is just a shame that they just can't keep it together, but perhaps it is being on the edge that provides the spark. Fast forward to 2018, and Lynch and Pilson are currently not involved, as they have reverted back to the line-up immediately prior to these shows with guitarist Jon Levin (who was been in the band since 2003) and bassist Chris McCarvill (since 2015), but who knows for the future? Until that time, if you want to hear Dokken as they were always meant to be, then this is the album to get. Melodic hard rock rarely gets much better than this.



**BULLET
DUST TO GOLD
SPV/STEAMHAMMER**

Just looking at the photo of the band standing on the top of their trusty "Bullet Bus" really tells you all you need to know about this band. When I first saw it my immediate reaction was that if this wasn't a hard rock band heavily influenced by NWOBHM and the metal that was exploding out of the scene in

the early Eighties then I was going to be disappointed. I wasn't. Bullet from Växjö have been on the metal scene since 2001, released five studio albums to date, toured most European countries several times, opened for AC/DC in front of 55,000 people in 2009 and played some of Europe's most prestigious festivals, such as Rock Am Ring, Graspop, Sweden Rock, Rock Hard, Keep It True, Headbangers Open Air and Wacken (twice!).

"The heroes of our teenage years were AC/DC, Judas Priest, Saxon, Accept, Rose Tattoo and Motörhead," reveals guitarist Hampus Klang, who founded Bullet together with vocalist Hell Hofers ("the guy has a heart as big as his gut"), drummer Gustav Hjortsjö ("our red-haired Viking from the North") and guitarist Alexander Lyrbo ("when he sees a Marshall amp his knees starts to shake and he has to turn it up to at least 11"). A new addition to the fold is bassist Gustav Hector, cousin of erstwhile band member Adam Hector and according to Hampus "our party animal and gourmet". There is nothing fancy about their music, they have just taken their musical idols, studied and distilled the essence and created metal that makes them feel good. More Accept than AC/DC, more Rose Tattoo than Judas Priest, they have combined the styles to create metal that is designed to make all metalheads lose their dandruff and be force to wear neck collars until they recover. If ever anything was designed for the leather and denim brigade then this is it, and somehow it has come across with the energy of a live performance as opposed to something that was contrived in the studio. This is possibly due to the way that they apparently live on the road, and have the tightness that only comes from living and breathing the rock and roll lifestyle. This

may not be pretty, but it sure is fun, and if you have ever bounced your noggin you will know what I mean.



CALIBAN
ELEMENTS
CENTURY MEDIA

Caliban have been creating quite a noise in the metalcore scene since their inception in the late Nineties, and with the quintet managing to keep the same line-up together for fifteen years now is quite an achievement. Here they are back with the follow-up to 2016's 'Gravity', and they seem to have increased the intensity in all areas. "Elements' is a logical progression from the last album," says guitarist Marc Görtz. "But we definitely expanded the range of music we wanted to incorporate on 'Elements'. It's going in extremely different directions. It's heavier, but also more melodic. Also, Andy is doing all the vocals—harsh and clean—on the new album." This last is a change, as those duties are normally shared between Andreas Dörner and guitarist Denis Schmidt with competing styles, but here Dörner provides both melodic and gruff. Görtz says that when he started putting

together the initial riffs for the album he was trying really hard not to listen to any other music so that he wasn't influenced, but bands such as Meshuggah, Whitechapel and Trivium all seem to have made their way into his psyche.

It is the intensity that really blast out of the speakers and pins the listener against the far wall – if ever the States want to militarise music then they should look to this album to start with. That the band go between incredibly light and tremendously heavy only emphasises the difference between the two styles. They can keep it low and groove-ridden, suddenly knocking down the guitar tuning, or keep it riff-laden as if they are a new Cannibal Corpse before becoming a next generation Linkin Park. This is all over the place, so much so that one never knows quite where the musical journey is going to lead, except that it will be a fractured and enjoyable road to get there. Caliban are showing no sign at all of slowing down, and this may just be their finest release yet.

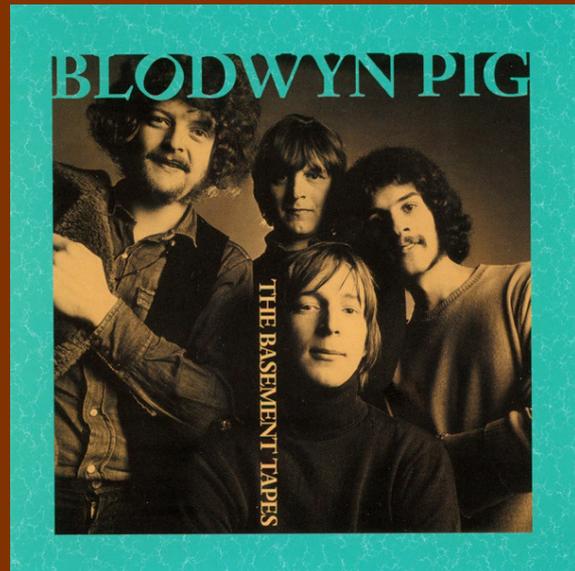


CREMATORY
OBLIVION
STEAMHAMMER/SPV

It is incredible to think that Germany's

Crematory is another band who have celebrated more than a quarter a century of existence, although their line-up has been through one or two changes during that period. Unusually for a metal band, the songwriter is drummer Markus Jüllich who collaborates with the producer of each individual album. With his wife Katrin (keyboards) and singer Felix Stass he has powered the great ship Crematory ever onwards, and while guitarists Rolf Munkes and Tosse Basler joined in time for the last album, 'Monument', this is the first album featuring bassist Jason Mathias. Markus also brought some guests in to assist with the album, most notably orchestral arranger Stefan Glass, who brought his talents to bear on a few numbers including the incredibly impressive "Until The Dawn".

Overall, the dark gothic metallic monster has probably never sounded quite as varied as on 'Oblivion'. There are elements of melodic death metal, Gothic, symphonic, thrash and straight forward heavy metal that all combine with the immense vocals of Felix (whose growls one feels one could actually stand on, such is the power) to create yet another majestic album: there seems to be quite a few of those this week, so either I'm going soft or there really is a huge amount of truly wonderful albums being released at present. The guys can tone it down and make it delicate when the need arises, but the gentle piano introduction to "Revenge Is Mine" is just to lull the listener into a false sense of security as the band then attempts to explode out of the speakers. There are those who may feel that their name implies that they are a death metal act, but while some elements are within their music, they just don't fit within any single genre as their music is now so wide and diverse, and all the better for it.



BLODWYN PIG
THE BASEMENT TAPES
GONZO MULTIMEDIA

Back in the Eighties I decided to attempt to collect as much music as I could by my favourite band, Jethro Tull, and using Terry Hounsome's 'Rock Record' as my guide I also investigated bands that Tull musicians had been in, either before or after their stint with Mr Anderson. I also became involved with the 'A New Day' fanzine, swapping correspondence with editor Dave Rees about all things Tull-like, meeting up at gigs etc. Then in 1988 I had a letter published in Record Collector that I was attempting to find out everything I could about the band Carmen, and Dave followed up by asking me to write an article on the band for AND. That was my first ever piece of music writing, so he has a lot to answer for some thirty years down the road!

The reason I mention that is because the booklet contains detailed notes from Dave himself, who by the time of the original release of this CD was now well-known as the authority on all things Tull-like. Blodwyn Pig was of course the band formed by guitarist Mick Abrahams after

he and Ian Anderson had a disagreement about the direction of Tull, as Mick wanted to stay true to his blues roots, while Anderson wanted to move the band in a different direction. This CD comprises sets recorded for Top Gear in 1969, a session for John Peel in 1974, some In Concert songs, plus a few later songs after a new line-up was put together in the 90's.

It is strange in many ways to realise that most music aficionados will have little knowledge of Pig, but both 'Ahead Rings Out' (1969) and 'Getting To This' (1970) were Top Ten albums in the UK, and also charted in the United States. The combination of bassist Andy Pyle and drummer Ron Berg provided the platform for Mick and saxophonist Jack Lancaster to strut their stuff like no other. Something I hadn't realised was that when the band reformed in 1974, Clive Bunker joined his old McGregor's Engine's compadres (Mick and Andy).

Musically this is classic British blues, and one can only wonder what would have happened if Mick hadn't been kicked out of his own band all those years ago. If they had stayed together, surely Blodwyn Pig would have become even more of a household name, instead of a band that only a few now remember, given that musically they

were so much on top of the game. Lancaster was highly influenced by the mighty Rahsaan Roland Kirk, and would sometimes play two instruments at once like his hero, while Mick had a straightforward approach to the blues, clean and always with a real groove. While he could, and did, solo with the best of them, it was always more about what was totally right for the music as opposed to something that was a vehicle for him to show off his own talents. This album is obviously important historically for reviving sessions long thought to be lost, but more than that it is an album that anyone into the blues will savour and play repeatedly. There are two versions of "See My Way" here, the song that for me typifies the band – Jack and Mick's guitar mimicking the vocals until the rest of the band join in, showing just how strong Mick was as a singer as well as guitarist. Originally released in 1999, it is great to have this available again.



THE COMPLETE GOSPELS

The Gospels evolved because Rick Wakeman was asked to perform at an organ recital to raise money for the Camberley United Reform Church, which was in desperate need of a new organ. Rick pondered what to play and the more he thought about it and what the evening should mean, the more he felt that something very special was about to take place.

Thoughts of the New Testament kept creeping into his mind and he decided to write an instrumental piece to the settings of the four Gospels. He began working but after a couple of hours realised that there was no way he was going to get across the feelings he wished to portray without singing. The music seemed to cry out for an operatic tenor.

Amazingly enough, just a few weeks earlier, Rick had met the famous tenor Ramon Remedios at a charity concert in which they both performed and he plucked up courage to ask him if he would kindly agree to perform the New Gospels with him. The concert was a tremendous success and Ramon's feeling and understanding of the music moved many people to tears.

The complete Gospels is a limited edition box set containing all the known recordings of the project both audio and visual. Along with a reproduction A4 x 12 page concert program.

Special Limited Edition Boxset containing

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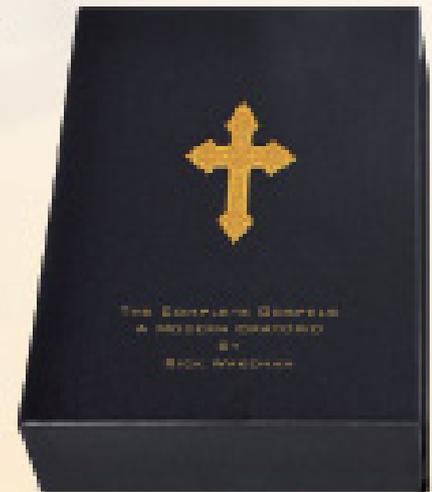
The Rainbow Suite

This is a brand new orchestral piece written and performed by Rick Wakeman and the Orion Orchestra. This is a specially written piece of therapeutic music designed for people with an Autistic Spectrum Disorder to enjoy as well aficionados of good quality instrumental music.

This is Rick and Orchestra at their finest !!!



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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 and follow us on Instagram, Facebook or Twitter to get action alerts.





YEs GONZO ISLAND DISCS

You know the score as well as I do. I'm not even going to try to pretend that this is an original idea of mine; the BBC thought it up decades ago and it was Rob Ayling's idea to apply it to the Gonzo Weekly. The concept is a simple one: one takes a celebrity and plonks them on an un named desert island with a bible and the complete works of Shakespeare. Although any of our celebrities would be welcome to take a copy of the Bible and the complete works of Shakespeare with them, this being Gonzo, we can think of other, more appropriate accoutrements – what was it the good Doctor took with him on his most well known expedition? “We had two bags of grass, seventy-five pellets of mescaline, five sheets of high-powered blotter acid, a salt shaker half full of cocaine, and a whole galaxy of multi-colored uppers, downers, screamers, laughers and also a quart of tequila, a quart of rum, a case of Budweiser, a pint of raw ether and two dozen amyls.”

I wouldn't necessarily go that far, but if we may again quote the good Doctor: "I hate to advocate drugs, alcohol, violence, or insanity to anyone, but they've always worked for me." I am not going to lay down the law as to what luxury, or indeed essential items, our castaways are going to be given. The only thing we are going to ask them is for ten records which they believe would be utterly essential for their wellbeing if Gonzo Multimedia really were going to plonk them on an island in the middle of the ocean, which I have to say that, after the week I've had, sounds like my idea of utter bliss.



Regular readers of these pages, and indeed other things that I write, will be very familiar with this week's guest; it is my wife Corinna who is the deputy editor of this peculiar little magazine and my helpmeet against the struggles of existence.

And it is because she is off on holiday next week that this issue is early.

But have you ever wondered what records she would take with her to a desert island?

CORINNA'S TOP TEN

In no particular order

Genesis	Foxtrot
Genesis	Nursery Cryme
Genesis	Selling England by the Pound
Dvořák	New World Symphony
Tchaikovsky	The Nutcracker Suite
Saint-Saëns	Carnival of the Animals
King Crimson	In the Court of the Crimson King
King Crimson	Lizard
Neil Young	Harvest
Genesis	The Lamb Lies Down on Broadway

As regular readers of these pages will probably know I have a strange, disparate, and diverse collection of friends, relatives, and associates, many of whom who are extraordinarily creative in one way or another. And as my plan was always to make this magazine the sort of magazine that I would want to read, many of them turn up in these pages with monotonous regularity. Meet Mr Biffo.

From 1993 for a decade he was the editor of an anarchic video games magazine on Channel Four Teletext. It was called Digitiser and contained some of the most gloriously funny bits of off the wall dicking about that I have ever read. Biffo happens to be a friend of mine and as the re-launched Digitiser2000 is just as stupid and just as funny as ever, we shall be featuring a slice of Biffo every week from now on.

REVIEW: NEW SUPER MARIO BROS. U DELUXE (SWITCH)

Circa 1987, I was a big fan of U2. Don't

judge me for that. There was a time before tax havens and saving the world and built-up shoes and shoving themselves onto your iPhone when Bono was actually sort of cool. I had a massive poster for The Joshua Tree on my bedroom wall, and a couple of mates and I went to see them play at Wembley Stadium. Well, technically, we went and stood outside Wembley Stadium, because we didn't have tickets, but the gates were opened about 15 minutes before the end of the show, presumably to ease congestion, and we were swept inside by a stampede of other ticketless fans, and got to see the end of the concert.

Some might argue that the end is the best part of any U2 concert...

I liked the next couple of U2 albums, but then... something shifted. U2 started sounding like U2 trying a bit too hard to be U2. Every album began promising a "return to basics", when - in truth - U2 never really deviated from the sound that everyone associated with U2. They never did a Radiohead. They just kept ploughing the same musical furrow, and it got... boring.



THE SCIENTIFIC INVESTIGATION OF THE UNEXPLAINED

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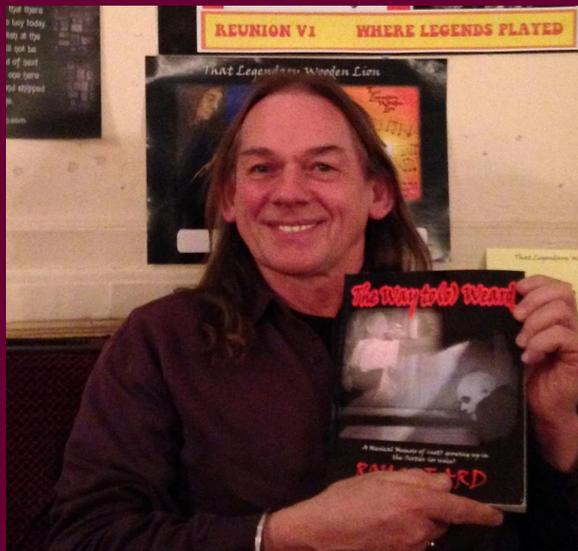


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WORDS FROM THE WEARD



After a life spent in and around music Roy Weard has finally written it all down. From his beginnings in the folk clubs of the early sixties, to playing the free festivals of the seventies with his own band 'Wooden Lion', to touring as a merchandiser with acts like Santana, The Pink Floyd and Genesis, to fronting cult London bands 'Dogwatch' and 'Roy Weard and Last Post', then touring again as a sound engineer and tour manager for many different bands and solo acts. A wide and varied life - this book spans all of that and more and is freely sprinkled with backstage stories and tales of a life spent on many different roads. It also contains many photographs, mostly taken by Roy, the crews he toured with, or by the fans of his various bands.

Even now he is unable to give up being involved in music. He still fronts the revived band 'That Legendary Wooden Lion', is part of the team that puts on monthly gigs in Brighton and Hove under the name of 'The Real Music Club' and does a weekly one hour radio show on Tuesdays at 4pm on Brighton and Hove Community Radio. As of now, he also writes a regular column in this august publication..

It was a relief to get home, but when I got back to London, I flew into a shit storm which was partly of my own making, however. The first thing that happened when I arrived at *Encore* to unload the PA truck was that John called me into the office and said that they were no longer going to pay for my mobile phone or give me a retainer – both things that Chris Mounsor had offered me to get me to join the company in the first place. There had been a phone in the office, which for the previous two years, had never been billed. It was an oversight somewhere, but we had a live phone which we used to make international phone calls on. I called Andrea on it several times a week, Barbara called her family in the States and Danny would call his father in Israel too. We were not the only ones making calls on it, but I suspect the bill, had it ever arrived, would have been horrendous. While I had been away BT had caught up with this phone line and began to make noises about billing us. Chris managed to sidestep that but it prompted John into looking into the way the company was run and he decided that my perks were among the ones to go. Chris had, of course, never mentioned that he had made me a director – on paper at least – so he thought I was just employed as a part-time engineer. Shortly after this the results of my antics in Romania began to filter in. I was complained about from many quarters – *Crazyhead*, the BBC and the tour managers were not exactly lining up to join my fan club. Luckily Steve Harley had a few festivals and a tour to do so I was able to make myself scarce doing those and earn some money.

By the time we set out on the UK tour with Steve Harley the band line up had changed. Apart from Ian – who was still on keyboards – everyone else was different. Robbie Gladwell played guitars, Paul Francis was on drums, and Bill Dwyer on bass. I met someone on that first gig who was to become one of my closest friends, Nick Pynn, who was playing violin and acoustic guitar. We also had Matt Dowden running the lighting and Tom Scott back on monitors.

The second gig of the tour was in the *Assembly Hall Theatre* in Tunbridge Wells and in that I had one of the more bizarre encounters I have ever had. Having set up the system I was running it up with a CD and walking around the venue making sure I had the speakers positioned correctly to get the most coverage. A woman emerged from one of the doors at the rear of the hall and came over to me.



Roy
Weard

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‘It is too loud,’ she complained.

‘I am just running it up to test it, I won’t be long,’ I replied.

This was not enough for her.

‘I am trying to work in the office next door. Don’t turn it up so loud.’

I tried to explain that the only way to get it right for the show was to run it up now while I could still change things but she was adamant.

‘What do you do?’ I asked her.

‘I am a secretary,’ she replied.

‘Well, I am a sound engineer. Why don’t you go back to your office and secrete and I will stay in here and engineer sound. That way we are both doing what we are supposed to aren’t we?’

She flounced off in a huff and I was just about to turn the PA back on again when she shouted back across the hall, ‘I don’t see why you have to have it so loud when there is only you listening to it!’

She had totally failed to understand what I was doing.

The question of volume came up again a few gigs later when we played the *Worthing Assembly Halls*. The PA was set up and there was a curious gap in the seat on the right hand side. There were two rows missing from the front. It all became clear when, just before the show, the attendants wheeled in a group of people in wheelchairs. Two days later I got a complaint that the show was too loud for these people and, ‘because they were disabled they could not move further back’. I am not surprised it was too loud because they were sitting right against the PA. That was where they were put. The logic of that escaped me.

We ended that short UK section at the *Hammersmith Odeon* (or *Apollo* as it is now known). Jim Cregan, guitarist with *Cockney Rebel* in the days of ‘Come up and See Me, Make Me Smile’ guested on guitar, and Rod Stewart popped into the dressing room so it was quite a star studded day.

There were a couple of months off before we were due to go out on the European leg of this tour and I did a few gigs here and there for *Encore*. I also took the opportunity to spend some time with my children. I was driving back from *Encore* when I got a call from Andrea. She was staying with her parents in Hamburg and was upset that I had not called her on her birthday, a couple of days before when I was out with the children. The call was to be the end of the relationship and I was left on my own, living in a squat with a rapidly diminishing income. Things were looking pretty bleak at that

point.

I spent a day at the old flat with the kids and then, when Val came home, went off to visit an old friend in the next street. Things were a bit frosty between Val and I so we could not really stay in the same room together for any length of time. I was round at my friend’s house till the early hours of the morning, but the day’s sojourn at the flat had played havoc with my lungs. I finally got home at 2am and felt decidedly wheezy. I then realised I no longer had my inhaler. I supposed I had left it in my friend’s house so I had a cup of tea and went to bed. In the morning I felt even worse. I got up and sat on the sofa trying to get my breathing under control. One by one the people who lived there got up and went to work. One of their girlfriends was the last to leave, and she could see I was not well.

‘Are you OK?’ she asked.

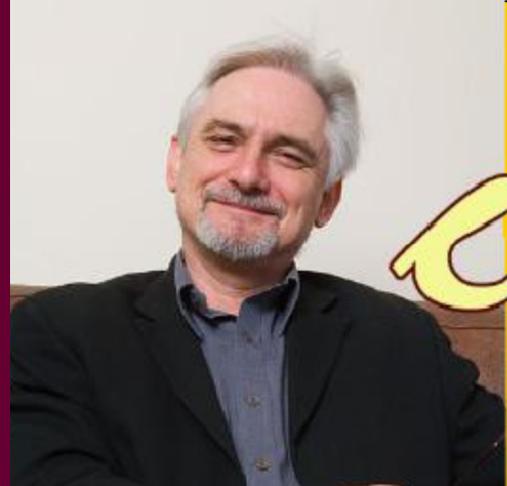
All I could manage was, ‘Call me an ambulance.’

A few moments later I was being whisked off to *Guy’s Hospital*. Once they had stabilised my breathing a doctor came in and announced cheerily, ‘You were lucky there. Another half an hour and you would have died.’

I had always looked on the asthma as a minor inconvenience and had no idea it was life threatening.

They kept me in for a week, but I knew that the Steve Harley tour was looming so I started to hassle them to let me go. In the middle of all of this Steve Mather called me up (they allowed mobile phones in hospitals then) and asked me if I wanted to do a tour with Donovan. I jumped at the chance. I had always liked Donovan and I thought that this could be a really good tour. Time was ticking on and we were due to leave to go off on the Harley tour. I finally persuaded them to discharge me, and the tour bus picked me up from the hospital, dropped me at the flat, and waited while I packed a case, and we set off on another tour. Straight from the hospital to the first gig – that is how to do it in style.





c.j.stone

No Home, No Job, No Worries: Life in a Van

I'm not a New Age Traveller. For a start, I don't have dreadlocks. I don't have nose rings or a baggy jumper. I don't even have a dog on a piece of string. But I do live in a van.

I can't say that I made the decision consciously or deliberately. It wasn't a political statement. I lost my flat at the same time that my car needed its MOT, at the same time that I discovered that I needed a new engine. It would have cost me the best part of a thousand pounds to get it back on the road. I needed a vehicle and somewhere to live. Then I saw the advert: "Converted Ambulance for sale, £1600." It was just around the corner from my Mom and Dad's house. I fell in love with it immediately. I bargained him down to £1300, and two days later I was the proud owner of a 2 Litre Ford Transit Disability Transport Vehicle converted into a camper van.

It has a bed and a table and a cooker and a sink and storage space and shelves and curtains and lights. My Mom made the curtains while my Dad fixed the lights. It even has a toilet: a nasty little chemical loo in a wooden cubby hole, which I only

use on the rarest of occasions. I soon learned not to travel when there was anything in it. Half a nauseous day washing the stinking blue stains off the walls and floor and door of the toilet space after a ride down a particularly bumpy track was enough to score this lesson on my consciousness forever.

Logistics on the Road

At first I was nervous. I wasn't at all sure I could handle it. Where would I park? How would I bath? What would I do in the evenings? I'm the sort of person who genuinely needs people around me. How would I cope with life on the road? But, actually, it's no where near as difficult as you would imagine.

Parking up can be the most difficult. So far I've slept in several car-parks, several lay-bys, one or two festival sites, and - once or twice - just by the roadside. I haven't yet found the perfect place. But everywhere I go I'm always on the look-out. It's like everything else: when you have a need your brain automatically goes into problem-solving mode. I spend a lot of time pouring over maps for ideal sites, I'm asking around amongst the

travellers, I'm registering places in my memory for future exploration. And I've no doubt I will find a site. Despite the appearance that the whole world has been parcelled and packaged into neat little plots for the profit and pleasure of the moneyed classes, the fact is that there are still nooks and crannies out there for the intrepid traveller to nestle into. I'm an optimist. I've always believed I have a place in the world.

One solution which always comes in handy is the pub car-park. That way you kill two birds with one stone: something to do in the evening, and somewhere to sleep that night. All you have to do is to ask the manager. I haven't been refused yet.

The beauty of it is, you never know where you're going to end up. I've been having a certain feeling I've not had since I was a child. You know: you wake up in

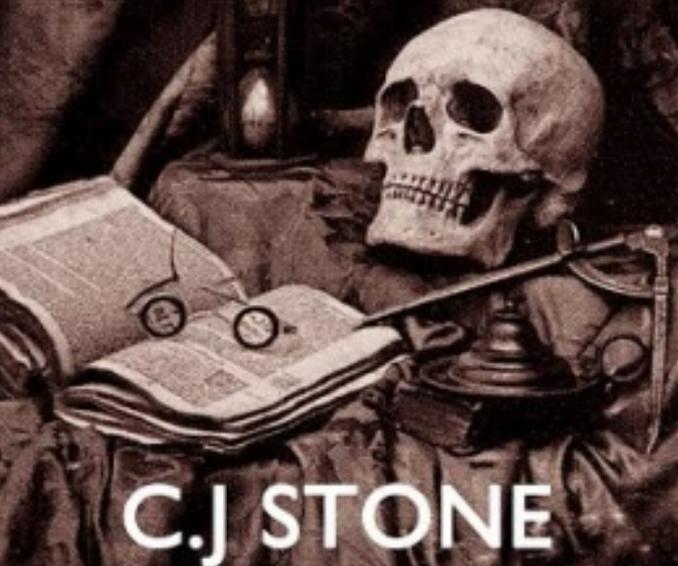
the morning, and for the first few seconds you just don't know where you are. It's exciting. And then you look out of the window, and some new sight greets you: some tree you've never seen before, rustling in the breeze, or the vast stretches of some dreamy English scenery which makes your heart leap in appreciation.

One day I woke up in the carpark at Avebury in Wiltshire, and thought, "bloody hell, I'm on a racetrack!" It was the morning after the Summer Solstice. It must have had something to do with what I was up to the night before.

Read on

THE EMPIRE OF THINGS

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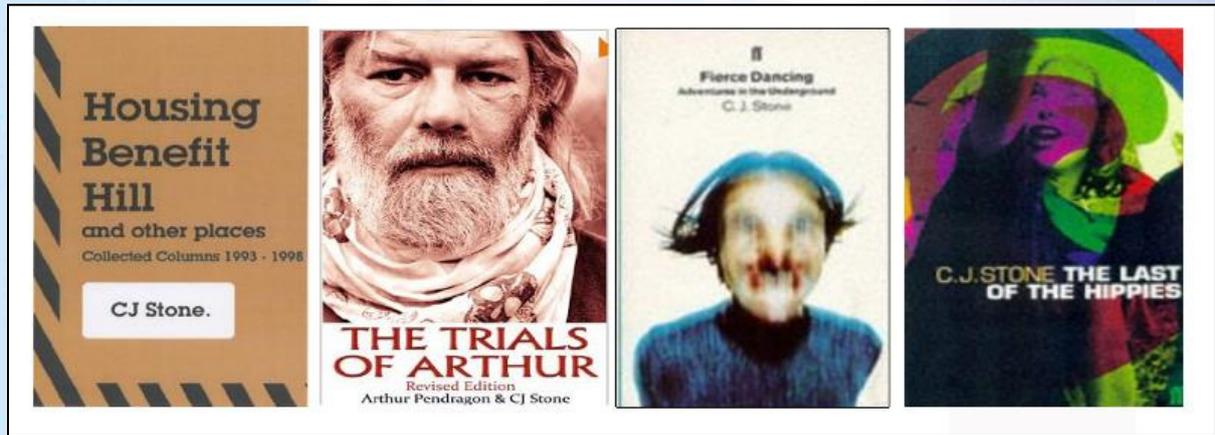
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Independent on Sunday



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<http://www.amazon.co.uk/Housing-Benefit-Hill-Other-Places/dp/190259343X>

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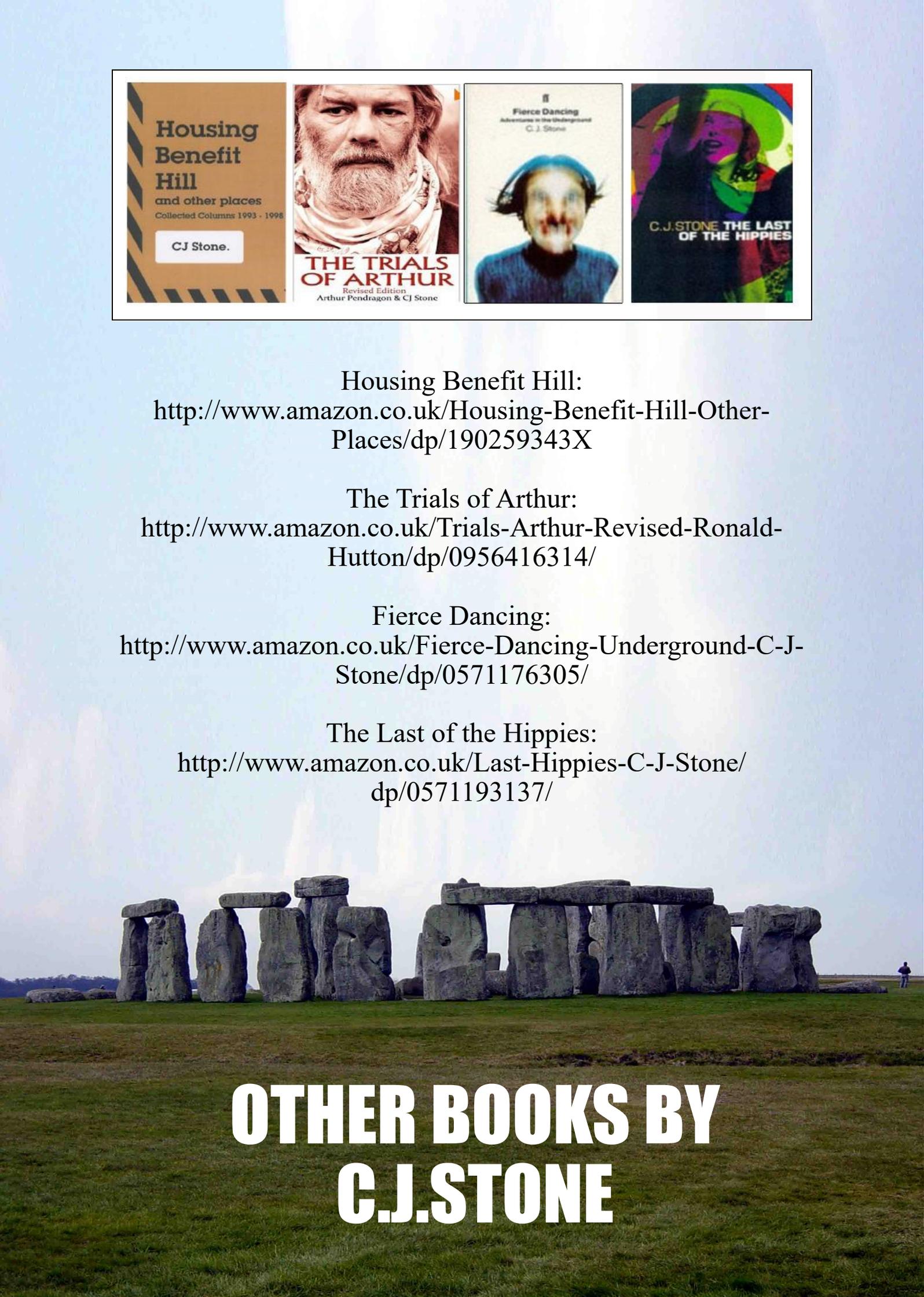
<http://www.amazon.co.uk/Trials-Arthur-Revised-Ronald-Hutton/dp/0956416314/>

Fierce Dancing:

<http://www.amazon.co.uk/Fierce-Dancing-Underground-C-J-Stone/dp/0571176305/>

The Last of the Hippies:

<http://www.amazon.co.uk/Last-Hippies-C-J-Stone/dp/0571193137/>



**OTHER BOOKS BY
C.J.STONE**



The Masters of the Universe do seem to have a steady stream of interesting stories featuring them, their various friends and relations, and alumni. Each week Graham Inglis keeps us up to date with the latest news from the Hawkverse..

There are quiet phases in Hawkwind's world, from time to time - well, outwardly, anyway - and the last month has been that sort of quiet spell. However busy they may be, out of view, there's been nothing actually announced by Hawkwind HQ since before Christmas.

This means the current gig schedule contains just the three dates announced last year. A brief recap on them shortly, but some late 2018 words from Dave Brock



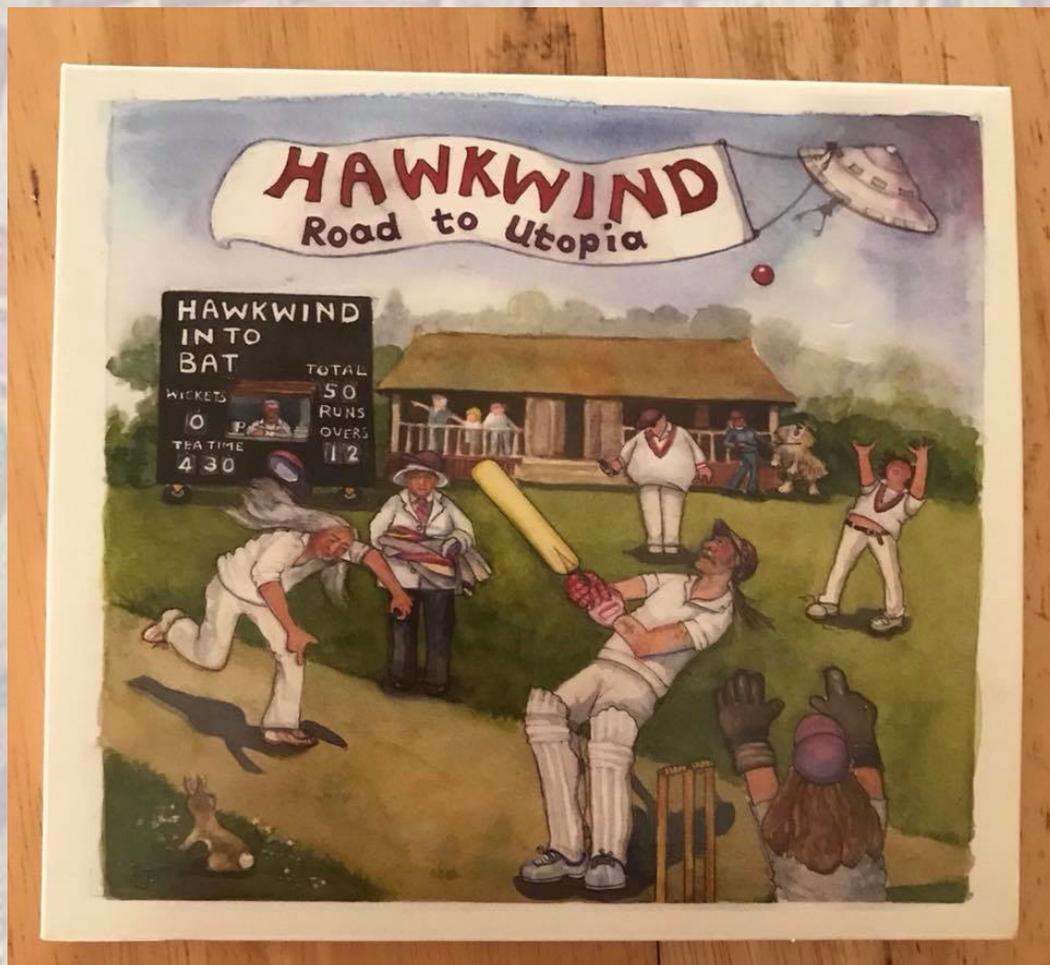
have just appeared on the website RealClearLife (a lifestyle magazine offshoot of RealClearPolitics), which make interesting reading, although there's no actual bombshells in the text.

Brock speaks about the 'Road to Utopia' album, and how it evolved from when Hawkwind did a tour where the support band was them doing their acoustic set. The tour was 16 dates in May 2017. Hawkwind later started doing an acoustic album and then the concept

changed when they got string arranger Mike Batt on board.

In reference to Magnus Martin's "Hymn to the Sun," Brock says: "Magnus is a classically trained guitarist and he brings his little influence into the band. This is what people do anyway — well, what they're supposed to do anyway — when they join up with a band is bring their little individual artistry into the band."

Much of that album reworked Calvert-era material, and Brock comments: "Bob liked to do



things different and I'm sure he would appreciate doing these songs different from the way they were then, if you see what I mean."

Acknowledging the tendency of people to come and go. in the band's lineup, one notable comment is that Brock has known bassist Niall Hone since he (Niall) was a baby: "I've known his mom and dad

for many years.

And Niall has been in the band for ten years now ... and other people come and go. It does make it interesting, yeah."

Brock then talks about the various blues artists that had an influence on him and thus on Hawkwind, naming Sonny Terry, Brownie McGhee, and also Chris Barber's Jazz Band; and predicts that the



SPIRITS BURNING & MICHAEL MOORCOCK

An Alien Heat

An Alien Heat at the End of a Multiverse

re-imagined by Don Falcone, Albert Bouchard, & Michael Moorcock

with Blue Öyster Cult family members Joe Bouchard, Nov 26: Royal Albert Hall,
Richie Castellano, & Donald "Buck Dharma" Roeser London, England.

Hawkwind family members Harvey Bainbridge, Adrian Shaw,
Mick Slattery, & Bridget Wishart

plus Andy Dalby (Arthur Brown's Kingdom Come),
Monty Oxymoron (The Damned),
Ken Pustelnik (The Groundhogs),
Jonathan Segel (Camper Van Beethoven),
Andy Shernoff (The Dictators),
Lux Vibratus (Nektar),
Steve York (Arthur Brown)
and more...

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spiritsburning.com



next Hawkwind album is
"gonna be weird, I'm sure."

The full interview is on the
RealClearLife website. It's filed
under Entertainment > Music,
unsurprisingly.

And now that brief trot through
the Team Hawkwind fixtures
list, as it currently (24 January)
stands:

May 8 - 15: HRH Roadtrip,
Ibiza, Mediterranean Sea.

Jun 21-23: Graspop Metal
Meeting, Dessel, north Belgium
(near the border with Holland)



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AT GONZO (UK)

GONZO CURRENTLY IN STOCK
AT GONZO (USA)



HAWKWIND PASSPORT APPLICATION



Greetings space travellers!

This is your Hawkwind Earth Visitors Passport application form.

Please fill it in and return to Mission Control, at PO Box 617, Newcastle Upon Tyne, NE15 7WA, together with two passport sized photographs, signed on the back and a 16cm x 11.5cm stamped addressed envelope.

The idea is for Hawkwind fans to have access to special Hawkwind events such as Hawkfest, obtain limited edition DVDs and CDs of exclusive material and to attend private Hawkwind parties.

Pass. No.....(Leave blank)

Volunteer Crew Register

Name

Please give details of your occupation/profession for inclusion in crew register and possible duty roster (optional)

.....
.....
.....

Full Earth Address:

.....
.....

Post Code

E-Mail Address: (Please print clearly).....

Telephone Number:

Additional info:

www.hawkwind.com

Any enquiries hawkwindpassports@hawkwind.com

The

COLDHARBOUR E.14

Diaries

My efforts to actually start an online record company that would make both my own recorded efforts, and those that I have done with people like my old friend Mike Davis and the ever enigmatic *Xtul*, are continuing apace. No, they're not, I'm lying. There has been absolutely no forward movement whatsoever, which is a pity. For some reason, ever since I first read about the label back in the mid-1970s, I have always been obsessed with Apple Records.

For those of you not in the know, they were the label formed by The Beatles, after the death of their manager, Brian Epstein. It was a quixotic enterprise, which – not to many peoples' surprise and certainly not with the benefit of hindsight – went spectacularly tits up. However, as well as various records by the Fab Four themselves, they put out a range of fascinating projects, which have kept me enthralled ever since.

The seeds of its destruction were there right from the beginning, and it seemed – ironically – that the business edifice that had been intended to free a whole generation of musicians and other artists from having to go, cap in hand, to capitalistic pigs, actually became a magnet for all the worst parts of human nature, as all and sundry descended upon Apple's Savile Row headquarters with one intention in mind; to rip off The Beatles for as much money or saleable property as they could. I know that this is not going to happen with my Wyrd Records, mainly because I haven't got the money to rip off. Ironically, that phase of my life

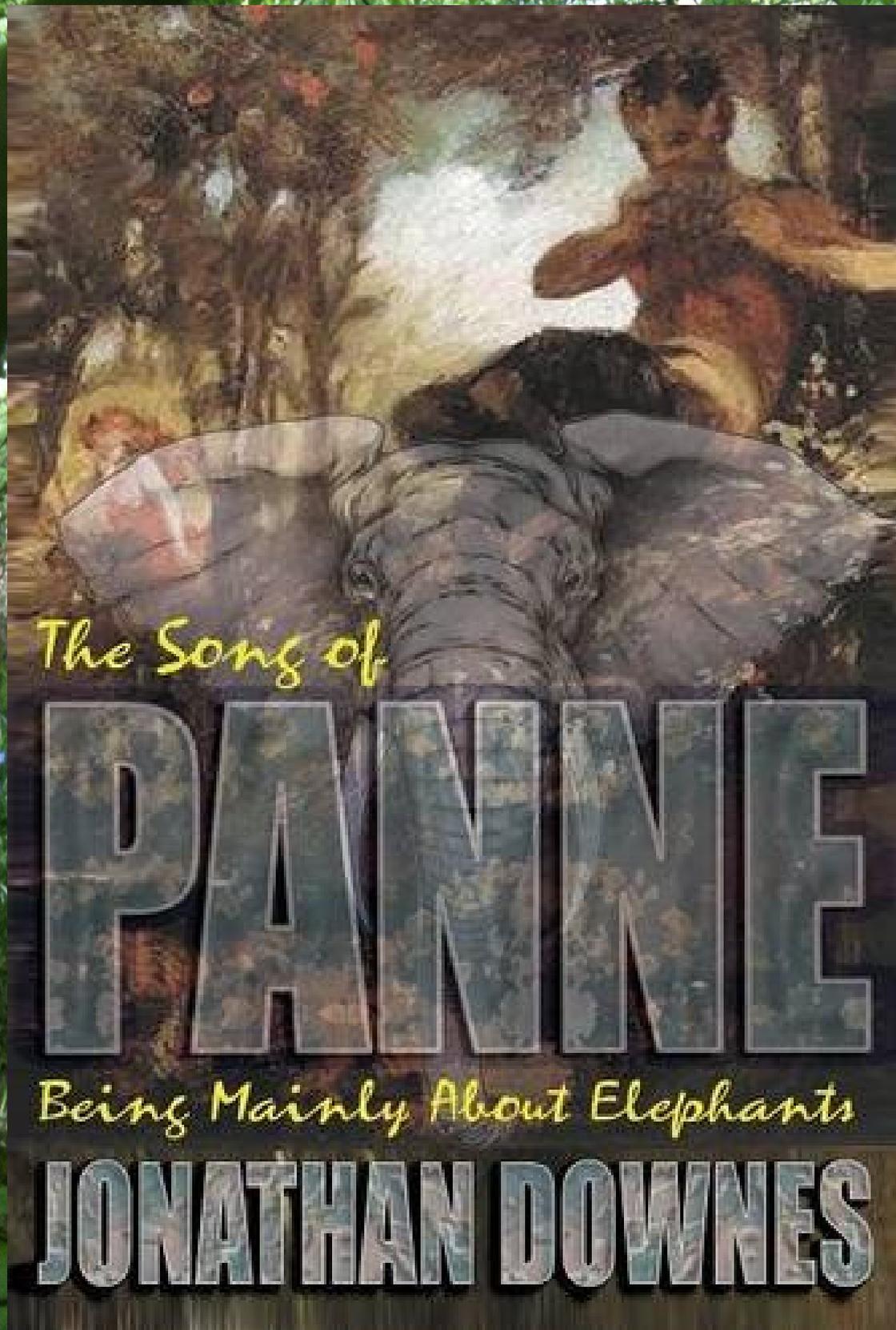
happened about ten years ago, when I threw my life savings and inheritance into trying to start a CFZ Visitors Centre, which – like Apple – became the target of a whole bunch of rip off merchants. My dear wife warned me against them all at the time, but I thought she was just being unfair. She wasn't.

I have always liked the way that, as well as the commercially viable records by people like The Beatles and Badfinger, the company also put out peculiar records and art projects that no-one in their right mind was ever going to pay money for. Over the years, I have met and interviewed various people who were involved in the Apple Records community. These go all the way from Joey Molland of Badfinger at the top, to Tymon Dogg, who at the time he was involved with Apple Records was known only as 'Timon'. He recorded tracks produced by Peter Asher, featuring both Paul McCartney and James Taylor, but nothing was ever released.

Whilst I doubt whether I will ever find anything as spectacularly silly as Brute Force's single limited release on Apple, the idea of having a massively peculiar record company with a massively eclectic catalogue truly appeals to me. And it has appealed to me for years. But can I work out how to do it without spending any money?

Check the new album out:

<https://jondownes1.bandcamp.com/>



The Song of

PANNE

Being Mainly About Elephants

JONATHAN DOWNES

The Wild Colonial Boy

Regular readers of this magazine will have noticed that the ongoing story of high strangeness and weird goings on in the woods on the North Cornwall/North Devon border can come to an end for now. A book of the story (containing extra material) will hopefully be out before the end of the year, and – at the moment – is going to be called ‘Zen and Xenophobia’.

I have found that running them as a serial in the magazine is basically the only way that I ever get a book finished, so I beg your indulgence.

For the last 5yrs I have been trying to write a book about my peculiar upbringing in Hong Kong half a century ago. In its own way it has as much drama and grotesque strangeness as the Xtul book. SO, in a desperate attempt to finish it, I am going to start serialising new bits in the magazine as I write them.

Hold on, it's going to be a bumpy ride!

I always thought that Beaufort Island, in shape at least, looked like a chocolate blancmange. Ah Tim made wonderful chocolate blancmanges to a recipe that some previous ‘misse’ had taught her. They tasted delicious, but – although she made them in the prescribed manner by keeping them in the pudding bowl until they set, and then turning out the pudding bowl onto a plate that was there waiting for it – they never did set 100% correctly, and there were always little jagged bits missing near the top; just like on Beaufort Island. So, I always thought of the main hill of the island (and, therefore, by definition the island itself) as ‘Chocolate Pudding Mountain’, and – on the various times that we went there – it was another of my little kingdoms, where I could roam untrammelled.

On one occasion, however, we went there and the island looked very different. Usually, the ‘chocolate pudding’ was covered by an uneven carpet of green scrub, but today it was completely changed. About a third of the scrubland had disappeared and was replaced by black, charcoal skeletons. A hill fire had wreaked tremendous damage on *my* hillside, and although just under half of the



island appeared to be undamaged, the effect on the island as a whole was horrific. As soon as we had landed, I scrambled up the hillside to see whether I could ascertain the cause of the massively destructive conflagration, and to my satisfaction, I think that I probably did. There was a small, flat and mostly clear area, about three quarters of the way up the main hill. Although the Downes family had always preferred – for reasons I don't know and don't really care, and which certainly don't matter half a century later – to have their picnic meals on the beach, I had noticed on previous occasions that we were not the only visitors to this remote islet, and that other visitors preferred to have their meals at this open air natural picnic ground. And so it had appeared to be, on this occasion. Not only did the picnic area appear to have been the epicentre of the fire, but there was what was unmistakably a broken Coca Cola bottle that had been half melted by the blaze. And it took no great leap of imagination to theorise that it had been this glass which, magnifying rays of the searing hot summer sun, out into which – of course – only mad dogs and Englishmen would venture, that had been the immediate cause of the blaze.

Something had put the fire out before it had done too much damage, and again I hypothesised that it was one of those weird flash rainstorms which blow up, seemingly out of nowhere, across the tropics. My hypothesis was strengthened by the fact that the twigs that had been reduced to charcoal no longer had the fluttering debris of charred vegetation left dangling upon them, and – to my nine year old mind, at least – this was mostly likely to have been caused by the action of sudden wind and rain.

One side effect of all this was that there were a couple of new locations for me to explore; places that, on previous visits, had been covered with dense scrub and thorns, which created such an impenetrable barrier that even an adventurous nine year old *gwei-lo* was unable to fight through it. But now, it was all gone, and I made my way intrepidly into the depths of the island, cheerfully swinging a stick from side to side, knocking off the charcoal twigs and clearing quite a serviceable path. I truly was not expecting to find what I did. Because, there, where it had been hidden by vegetation for the previous two decades and where – looking at Google Earth pictures of it now - it appears to be hidden

by vegetation again, was unmistakably a Japanese army 'foxhole'.

Whereas, as you will find elsewhere in this narrative, there were once – and still might have been at the time – a subspecies of the Eurasian red fox (*Vulpes vulpes hoole*) found in the territory, and the story of their existence is actually quite an interesting one; the British colonists deciding that it was their God-given right to hunt foxes wherever they damn well pleased, and in doing so causing just as much havoc in Hong Kong as their descendants still do today – illegally - across many parts of Britain. But, the use of the word 'foxhole' in this context is to describe a type of earthwork constructed in a military context, and although some such constructions can be quite complex, and large enough to hold a whole team of soldiers, this one could not have held more than one. It had been built out of naturally occurring boulders, augmented by sandbags, which – after a quarter of a century or so – were rapidly falling apart. Martin Booth describes how, during his enchanted childhood in Hong Kong, he found a similar foxhole; although

his foxhole, as described in *Gweilo* [2004] contained the mortal remains of a hitherto missing Japanese soldier.

There was nothing so exciting in mine, although – believe me – I searched very hard. There weren't even any cartridge cases or any other typical evidence that could give a historical context to what I had found. I didn't even know for sure whether the army that had constructed it was the Imperial Japanese one, but any other explanation seemed to me then (and seems to me now) to be unlikely.

Whilst there were guerrilla fighters – both Chinese and European – active in the wilder parts of the New Territories during parts of the Second World War, the invading Japanese would have carried out a thorough door-to-door, and island-to-island, search for British renegades, following which summary justice (usually execution, but sometimes with some unpleasant oriental torture added). And, it seemed highly unlikely that a European or Chinese renegade could have hidden out on Beaufort Island for any length of time,



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the Hong Kong RNR's compliment of ships; two minesweepers called *HMS Cunningham* and *HMS Etchingham* were not just involved in anti-piracy patrols and thwarting illegal immigrants, but may well have been also involved in more proactive anti-Communist activity.

What I do know is that this was the last

especially as there was a complete absence of natural freshwater.

I scrambled back down the hillside to my family, only to have it pointed out that after scrabbling through carbonised scrubland, I was as black as soot. My mother was angry that I had got my clothes so dirty, and my father made a racist comment that would probably have resulted in him being taken to court in the days in which I write. But, I managed to convince my father that this was something he really should see, and, slightly diffidently, I led him back up the hillside to my little piece of military history.

He was far more interested than I thought he would be, although it has taken fifty years for me to come up with a workable hypothesis as to why.

As I have said elsewhere in this narrative, my father was a fairly senior officer in the Colonial Service, and had been involved with various plans to combat the communist menace from over the border. He had also been – until the organisation was shut down as a result of various budget cuts by Harold Wilson's Labour government back in London – an avid member of the Hong Kong Royal Naval Reserve [RNR]. And, from what I have discovered in the intervening half century,

day that we ever went to Beaufort Island, and I've often wondered whether my interpretation of what I had found was wrong. Was it a lonely outpost inhabited by a solitary Japanese soldier, keeping watch for incoming ships from the South China sea or taking pot shots at American dive bombers who most certainly were active from 1943 onwards? We know this because Herklots himself, who was by then a prisoner of war in what had been, and was to be again, Stanley prison, noted how the deeper sea fish had been killed as a result of this dive bombing and how enterprising POWs had snuck beneath the parameter fence to salvage such tasty and nutritious treats from the beach where they had washed up. Or could it have been something else entirely?

Over the last half century, I have often wondered whether there was a network of outposts on a lot of the outlying islands, where British soldiers, or volunteers, with machine guns and binoculars, sat out night after long, lonely night, looking out for the Communist invasion that never happened. It also makes me wonder whether there was something else hidden in the blackened charcoal scrubland that my father already knew about, but which a nine year old boy should never see.

NEWS FROM THE POTTING SHED

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

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

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

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

www.martinspringett.com/

<https://spacewreckrecords.bandcamp.com>

THE DARKEST ROAD

Guy Gavriel Kay



The Fionavar Tapestry: Book Three



W. K. ...



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!!"

POSSIBILITIES

POSSIBILITIES OF RAIN

Possibilities of change

Possibilities of benign intention

Possibilities of effective action

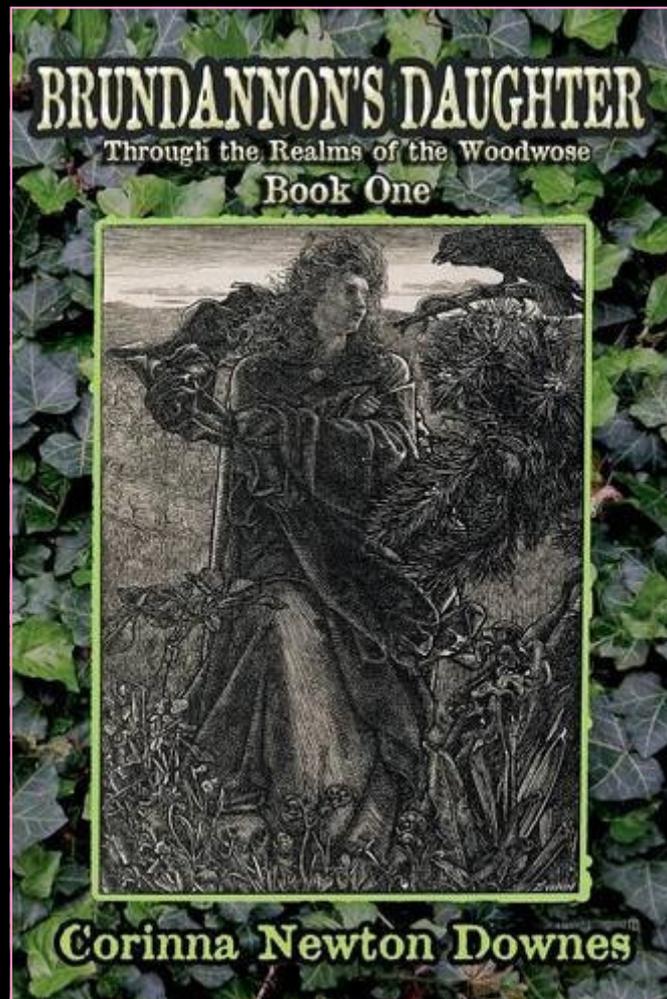
Possibilities of Panaceas/Healing

Possibilities of Renaissance

Possibilities of Accelerated Evolution

Everything happens @once!!

!



Stray into the woods and forests and you will enter into another world; a world of creatures that live by their own rules, protect their own kind with fierceness, and view all strangers who venture under the protective boughs with deep suspicion. Tread the forest floor with care, for this is also the home of the hairy man - the wildman of the woods. Is he a man? Is he a beast? Is he something in between? Whatever he is, he is spoken about by humans in hushed voices. They are scared of him and they tell tales of him to their children to scare them from entering the hushed darkness of the tree kingdoms. They call him many names; the woodwose, the wudawasa, the wodwos amongst them. The bane of a high-born daughter takes her unintentionally through such a forest on her last journey as a single woman to wed the man of her father's choice. Imposters from another land tramp through such a forest on a mission of their own, killing everything that comes across their path. The lives of some of the creatures that dwell in this place become unavoidably entwined with both these trespassers. The lives of some will change. Some will cease completely.

"Ev'rywhere I hear the sound
of marching charging feet, boy"

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THE NINE HENRYS



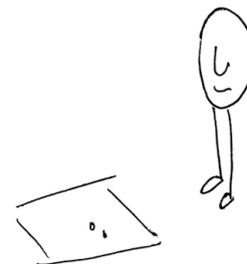
The Nine Henrys are a quirky bunch of cloned cartoon characters. They live in a strange lo-fi domestic surrealist world peopled by talking rock buns and elephants on wobbly stilts. Over the years the Henrys have been published in a variety of local NE magazines and now here for the first time thanks to Gonzo Multi-Media the Nine Henrys are brought together in a compendium of line art craziness.

"a five ya aad can draw better than that"
Authors brother.

THE WORLDS FIRST CLONED CARTOON CHARACTER

modada@ninehenrys.com

There are nine Henrys, purported to be the world's first cloned cartoon character. They live in a strange lo-fi domestic surrealist world peopled by talking rock buns and elephants on wobbly stilts. They mooch around in their minimalist universe suffering from an existential crisis with some genetically modified humour thrown in. I think Peter McAdam is one of the funniest people around, and I cannot recommend his book *The Nine Henrys* highly enough. Check it out at Amazon. Each issue we shall be running a series of Henrybits that are not found in his book about the nine cloned cartoon characters who inhabit a surreal world nearly as insane as mine...



Retinal Judo

Gregg Kofi Brown

ROCK 'N' ROLL AND UFOs

Gregg Kofi Brown has transcended many genres of music...

Rock 'n' Roll and UFOs is an anthology of music from Gregg Kofi Brown's career and contains previous unreleased songs, remixes and demos, with many guest musicians and artists such as Sting guitarist **Dominic Miller**, **Bomb da Bass**, **Osibisa**, the cast of the **Who's Tommy**, The Chimes' **Pauline Henry**, the Who's former keyboard guru **John Rabbit Bundrick** and Seal guitarist **Gus Isidore**.

The CD is a companion to Gregg Kofi Brown's **autobiography** of the same name which covers his early career in Los Angeles and London. From his first pro tour with **Joe Cocker** and **Eric Burdon** to close encounters of a third kind in a California desert and his adventures touring the world with African rock pioneers **Osibisa**. His journey includes starring in hit west end productions in London, recording and touring with infamous rock bands like Hanoi Rocks and the Members.

His first tour in Gambia and Senegal West Africa supporting African superstar **Youssou N'dour** is well documented, as is his work in the African and West Indian music scene in the UK.

The last few years has seen Kofi perform with **Damon Alban's African Express** and collaborate live with **Amadou & Mariam** featuring **Beth Orton**.

CD and book available soon from Gonzo Multimedia



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THE WORLD OF GONZO ACCORDING TO

Mark Raines



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

PS shows can be downloaded

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

So here we are at the end of another issue, and—as you will no doubt have deduced by now—it has indeed come out a week early because neither Corinna or Olivia will be around next week.

My two lovely stepdaughters had planned to take my granddaughter away on holiday next week (possibly for the last time together, as she starts school later this year) and after all the horrors of the last twelve months, I wanted Corinna to go with them to have a holiday.

So next week Graham, Mother and I will be joined by Gonzo contributor Carl Marshall, and Mother's wellbeing will be bolstered by regular daily visits from Sarah, our very own Mary Poppins.

I would like to say a big “thank you” to everyone involved in putting this issue together. Once again it truly could not have been done without you.

So there will not be an issue next week or the week after, with the next issue arriving the day after St Valentine's Day which is—totally coincidentally (even though we all know that there are no such things as coincidences) - Corinna's and my 14th Anniversary.

How time flies.

I would, once again, like to thank all of you who continue to ask about Corinna's health. She has



been on some pretty heavy duty meds for about a month now, and although she is still in intermittent discomfort, the pain is now being pretty well managed. We go back to the hospital at the end of February and will play it by ear until then. We would both like to thank the people all around the world who have sent us their good wishes, and included her in your prayers.

Much love to you all,
Hare Bol

Jon



THE BEST LAID PLANS

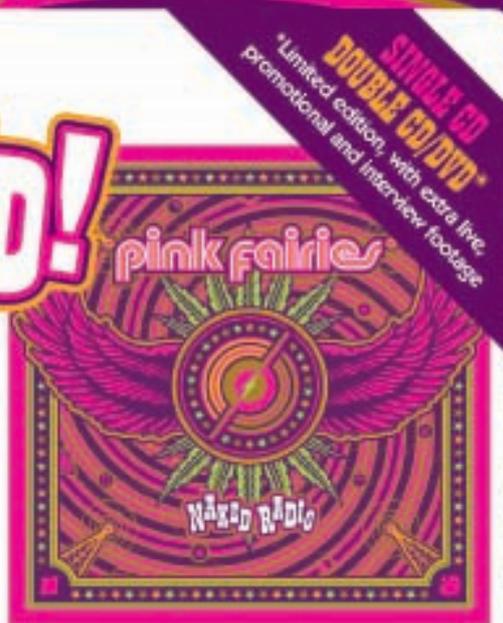
GET NAKED!

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Jaki Windmill, Russell Hunter and George Butler

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GONZO MULTIMEDIA HST46532/DVD



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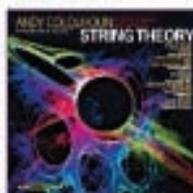
PINK FAIRIES
Mandies and
Mescaline...
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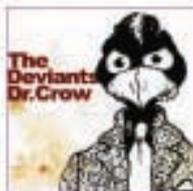
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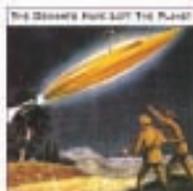
**WARSAW PAKT FEAT.
ANDY COLQUHOUN**
Warsaw Pakt
HST966CD/DVD



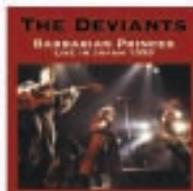
**NICK FARREN AND
ANDY COLQUHOUN**
Black Vinyl Dress
HST119CD



THE DEVIANTS
Dr. Crow
HST186CD



THE DEVIANTS
The Deviants Have
Left the Planet
HST092CD



THE DEVIANTS
Barbarian Princes
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