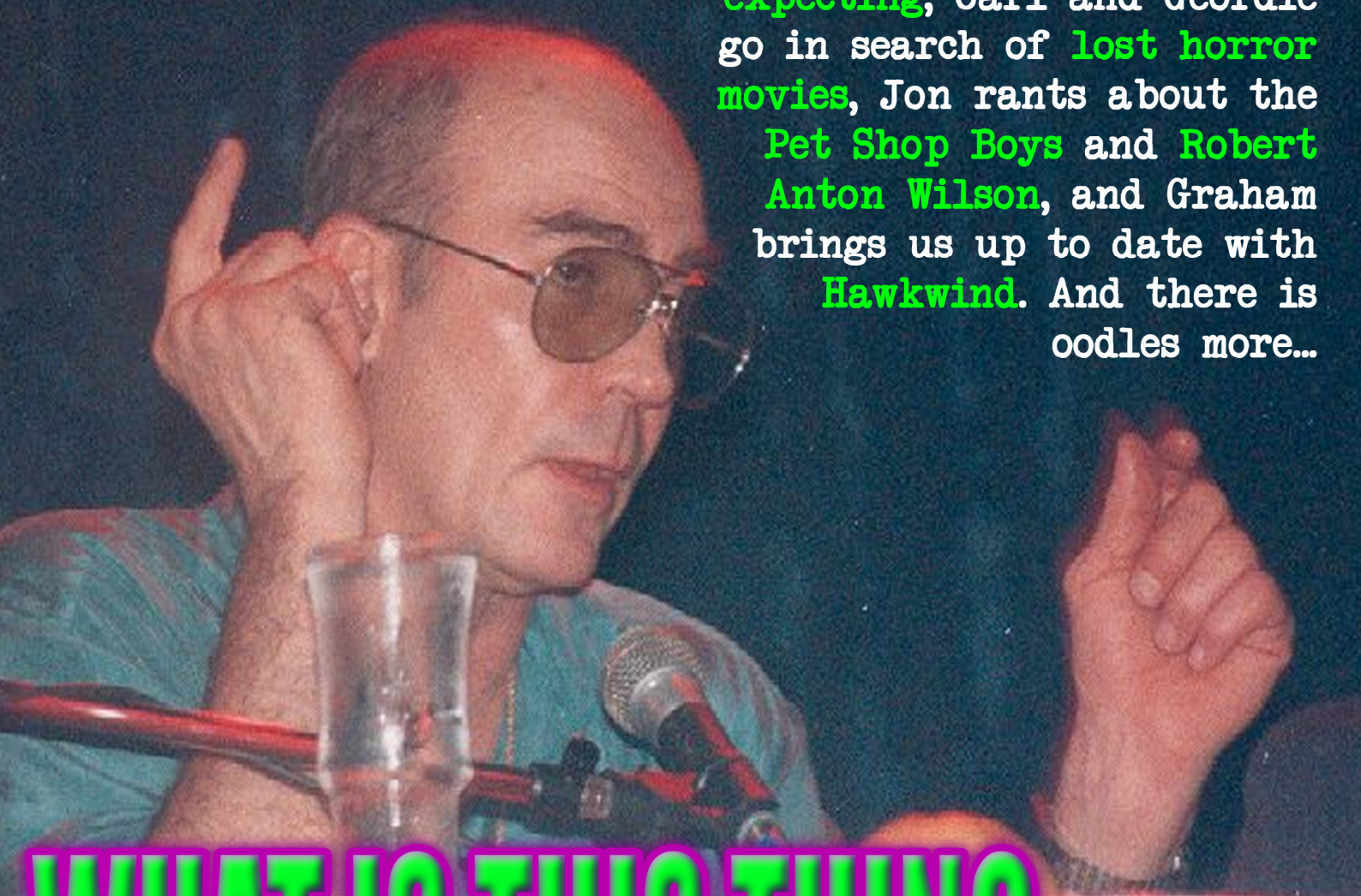


# GONZO

In this week's tremendously **Gonzo** issue of **Gonzo**, Alan goes back in time to investigate the **Gonzoid** beginnings of **Gonzo as a genre**, we welcome a new columnist (a famous film director, no less) but when we put him on a **desert island** he tells us all sorts of things that we weren't **expecting**, Carl and Geordie go in search of **lost horror movies**, Jon rants about the **Pet Shop Boys** and **Robert Anton Wilson**, and Graham brings us up to date with **Hawkwind**. And there is oodles more...



## WHAT IS THIS THING

#325/6

## CALLED GONZO?



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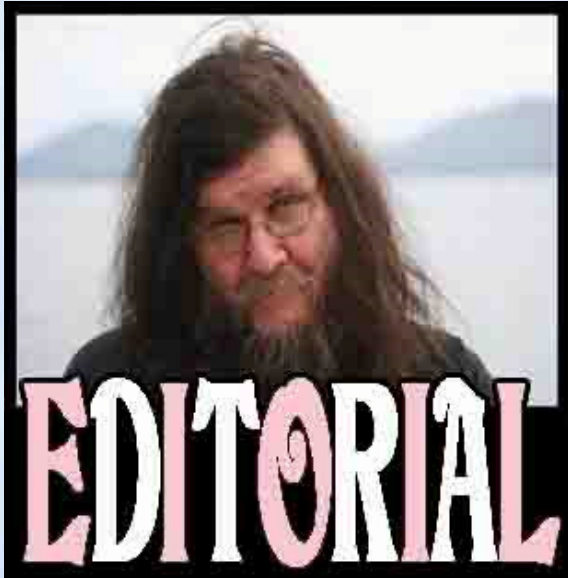
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# THE THREE COMMANDMENTS OF GONZO WEEKLY:

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 a slightly belated issue of (what I sincerely hope is) your favourite magazine. Those of you with good memories will remember that, although we are only coming out once a fortnight at the moment because of Corinna's ongoing health problems, the production schedule was further compromised when

I bugged around with it in order to accommodate Corinna and Olivia going on holiday with my darling granddaughter.

But here we are, here are you, and off we go embarking on another audio-visual adventure.

The biggest cultural event of the year so far is the release of a four track EP by the Pet Shop Boys. It is called *Agenda*. Why is this so important?

Well, for one thing, the electronic music duo have been going for well over thirty years now, and I think it is important to note that, whereas many of the musicians with whom we collectively grew up had – by this stage in their careers – become human jukeboxes, churning out their greatest hits to an audience who – like the band – were desperately trying to pretend that they are decades younger than they actually are, the Pet Shop Boys have not fallen by the wayside.

Look at the Rolling Stones, for example.



---

They have experimented with the avant-garde, and politically they are never less than spot on, which is where this new record comes in.

By the time they had been going for as long as the Pet Shop Boys have, it was the late nineties, and between then and now have only released one album of original material, and that was fourteen years ago.

No, the electro pop duo continues to put out witty, stylish and intelligent new records every year or so, and – also unlike many other ‘Heritage Acts’ – not only continued to produce new music, but also stick their necks out politically, socially and artistically far more often than one would expect from men of their years. For example, they have scored ballets, stage musicals and even a kid’s film. They have experimented with the avant-garde, and politically they are never less than spot on, which is where this new record comes in.

The new album has been described by singer, Neil Tennant, as consisting of... “three satirical songs and one rather sad song – but they all have, broadly speaking, political themes. I think it’s because of the times we’re living through.”

Neil and Chris told *DIY* some more details about the four songs:

- ‘Give Stupidity A Chance’ is a satirical song about the poor quality of political leadership in the modern world.... Obviously, it’s all meant ironically but I think it sums up quite a lot.”
- ‘On Social Media’ it (obviously, given the title) goes through all of the issues one might have about social media.”
- ‘What Are We Going To Do About The Rich?’ “was written as a lyric as a sort of mock-protest song,” says Neil, with bandmate Chris Lowe adding: “We’re talking about very rich... the ones that don’t pay any tax.”
- ‘The Forgotten Child’ meanwhile “is not satirical but it’s got a political theme. It’s sort of got two things going on. It’s kind of about a refugee who’s gone missing while fleeing for safety with her family. And there’s sort of a point being made that maybe we’ve all forgotten something about human values... That maybe there’s something being lost, and it’s summed up by the idea of the innocence of the child.”

Whilst on the subject of the second of these songs, my step-amanuensis, the

اللجنة لهم إذا كانوا لا تأخذ نكتة



lovely Olivia, has an update about the peculiar story that she told us all a few weeks ago; an internet egg.

For those of you that don't remember, someone on Instagram created an account with merely a photo of an egg in an ostensible attempt to beat the world record for 'Most Likes' on an Instagram post, which was, at the time, held by Kylie Jenner (of whom, I am mildly embarrassed to admit, I am vaguely aware). The ongoing furore surrounding this race for a world record gathered the sort of internet interest that previous generations would never have imagined, with the picture of the egg now standing

at 52,761,941 likes (still rising by 40-something likes in the past ten minutes, despite being over a month old).

The story doesn't end there. A week or so later, the people responsible for the egg (now known as the 'Egg Gang') posted another picture of the egg, and it was beginning to crack.

A week after that came another one, followed – seven days later – by a third picture of the egg, each sequential image cracking more.





it always was. The rich are getting richer, the poor are getting poorer, and our civilisation is locked into a Gaderene rush towards an existential precipice, and fourteen year old girls are hooked on looking at self-harming pictures on Instagram. The last was reported on BBC News only last week. Of course, not everything on social media is pernicious rubbish, and I am incredibly impressed by the way that the 'Egg Gang' have subverted a typical piece of social media flim-flammy and done something positive with it. Not just positive, but absolutely essential.

And, I am not one of these old gits that refuse to use these media outlets. I am a regular both on Facebook and Twitter, and I think that they are generally quite useful social mechanisms. But, there is no doubt that there is a darker side, as revealed by recent media shitstorms. And, I am very pleased that those media moguls who are in charge of these social media outlets have finally been brought to book and forced to do something about it.

And with coaxing from the likes of both the Pet Shop Boys and the Egg Gang, it would be nice to think that these media bearpits may slowly become friendlier and more positive places as a result.

Bloody hell, I'm full of good vibes this week.

Hare bol,  
Jon

Pet Shop Boys, Egg Gang, James Brown, Jon Anderson, Richard Wright, ELP, The Clash, KLF, Michael Jackson, George Harrison, Liz Lenten, Richard Freeman, Strange Fruit, Friday Night Progressive, Mack Maloney's Mystery Hour, Atte Toikka, Bruce Kendall Corbitt, Jacqueline Steiner, Ingo Bischof, Yoskar "El Prabu" Sarante, Joseph "Pepe" William Feliciano Smith, Paul Gene Whaley, James Edward Ingram, Sanford Sylvan, Air Commodore Dame Felicity Barbara Hill, DBE, Harold Ray Bradley (aka TicTac), Johnny Lion (aka John van Leeuwarden), Harris Tapio Marstio, Clive Walter Swift, Job Seda, Alex Brown, Bill Sims Jr., Tim Landers, Peter Paul Posa MNZM, Kirill Aleksandrovich Tolmatsky (aka Detsl), Michael David Ledbetter, Giampiero Artegiani, Blaine Cameron Johnson, Albert Finney Jr., Kyle Yorlets, Phil Western, Guy Webster, Olli Lindholm, Joe Hardy, The Fall, Tony Palmer, Chad Mitchell Trio, Deviants ixvi, Mick Farren, Alan Dearing, Hunter S. Thompson, gonzo-writing, Tony Klinger, Kev Rowland, Crying Steel, Darrel Treece -Birch, Delusion Squared, Dimmu Borgir, Disen Gage, Dark Matters, Carl Marshall, Geordie Jackson, Lost Horror Films, C J Stone, Hawkwind, Wild Colonial Boy, Jonathan Downes, Martin Springett, Thom the World Poet, Robert Anton Wilson, Cosmic Trigger

### 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:

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

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

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

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

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

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

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

Now is an even better time  
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because, not only is it FREE  
(yes, Oxford English  
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usual publisher free which  
means that we sell all the  
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to flog Viagra and/or Double  
Glazing).

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Not a Sausage. But I digress.  
So make an old hippy a  
happy chappy and  
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# 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  
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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 Summari, Lisa Tanner, Brian Weiner, Neil Zlowzower and more!



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# THE <sup>gonzo</sup> NEWSROOM



**MURDER OFF THE DANCEFLOOR:**  
<https://www.rockcellarmagazine.com/2019/02/06/was-james-brown-murdered-new-investigation-questions/>

Was James Brown Murdered? Legendary funk singer James Brown died on Christmas Day in 2006 of what was officially deemed congestive heart failure stemming from complications of pneumonia — but the findings of a major CNN investigation have raised some significant questions. In addition to suspicions regarding Brown's body and what happened leading up to his death, the investigation also concerns his wife, Adrienne Brown, who officially died in 1996 of an accidental overdose of

painkillers, and whether she, too, was murdered. "There are legitimate questions about James Brown's death that can only be answered by an autopsy and a criminal investigation," CNN's Thomas Lake writes. "And there is a disturbing pattern of similarities between Adrienne Brown's death and James Brown's death 11 years later."

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"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

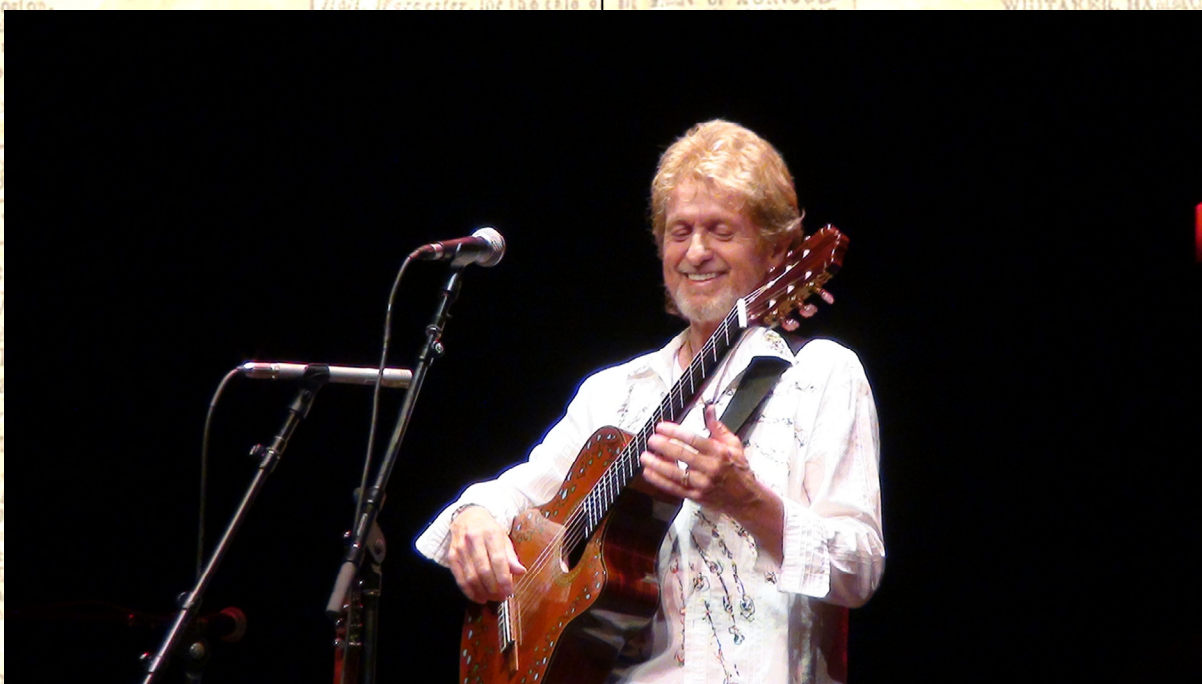
#### ANDERSON'S HANDS:

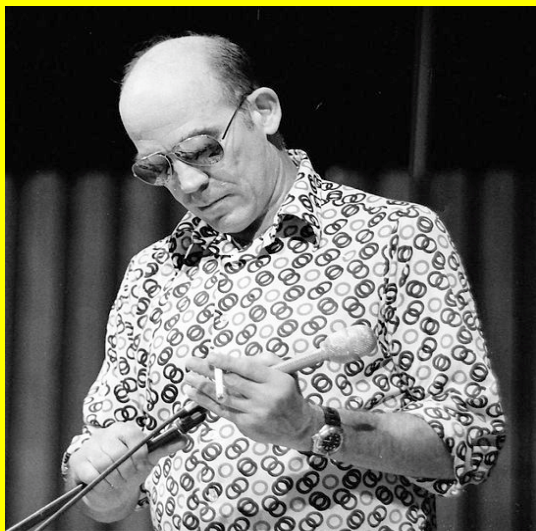
<https://www.rockcellarmagazine.com/2019/02/05/jon-anderson-yes-1000-hands-album-tour-dates/>

On March 31, longtime Yes front man/vocalist Jon Anderson will release 1,000 Hands, a highly anticipated new solo album featuring a robust list of special

guests and friends from his past, present — and future, as its artwork suggests. Anderson, who has taken part in recent activities under the name Yes Featuring Jon Anderson, Trevor Rabin, Rick Wakeman (or ARW) a few years back, has been working on this new record for thirty years off an on:

"I've spent long periods of time making





## WHO GONZO? WHY GONZO? WHAT GONZO?

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

- [A potted history of his life and works](#)
- [Rob Ayling explains why he called his company 'Gonzo'](#)

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

"There was madness in any direction, at any hour. If not across the Bay, then up the Golden Gate or down 101 to Los Altos or La Honda. . . You could strike sparks anywhere. There was a fantastic universal sense that whatever we were doing was right, that we were winning. . . And that, I think, was the handle—that sense of inevitable victory over the forces of Old and Evil. Not in any mean or military sense; we didn't need that. Our energy would simply prevail. There was no point in fighting — on our side or theirs. We had all the momentum; we were riding the crest of a high and beautiful wave. . ."

Hunter S. Thompson

some records, but I've never taken a journey quite like this one," said Anderson in a statement. "To say that 1,000 Hands has been a long time in coming would be quite an understatement, but I'm thrilled that it's finally a reality and that my fans will now be able to hear it. And I think they'll be delighted to hear music that's timeless. It's one of the best things I've ever done."

Back when this project began, Anderson worked with his Yes colleagues Chris Squire and Alan White, among other musicians, but then things happened that effectively shelved the record: "Before you knew it, I started getting involved in other projects and tours, and years went by," he explains. "I would listen to the tapes from time to time and think, 'This could have been a great album! One day I'll finish it.'"

As for the guests who turn up on this finished version of the album, well, the list is rich:

Steve Howe, Ian Anderson, Jean-Luc Ponty, Billy Cobham, Chick Corea, Steve Morse, Rick Derringer, Jonathan Cain, and the Tower of Power Horns are just a few of the guests on 1,000 Hands.

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ETH TO ZEE

<https://www.loudersound.com/news/richard-wrights-zee-project-box-set-now-available-for-pre-order>

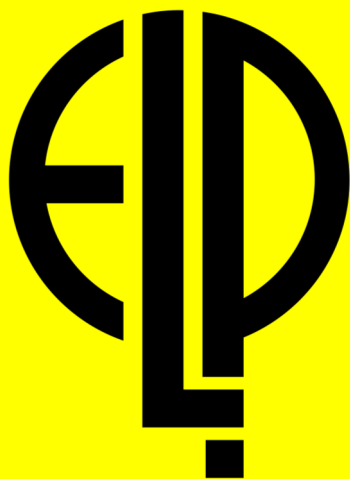
The reissue of Richard Wright's side project Zee, a collaboration with Dee Harris from Fashion, is now available for pre-order. Burning Shed have the album on their schedule. The new set will feature a remastered CD of the original

# The Gospel According to *BART*

Sometimes my favourite roving reporter sends me news stories, and other times he just sends exquisite slices of music to enrich my day. This week he wrote:

"A nice little distraction"  
and sent this link:

<https://www.youtube.com/watch?v=JPpZDdpZXx0>



It is an excerpt from Emerson, Lake & Palmer's first concert performance in 1970 at the Isle of Wight Festival. The song featured is Brubeck's Blue Rondo à la Turk played on a Hammond L-100. The time signature was changed from 9/8 to 4/4.

And bloody hell it is as great now as it was then.

Thanks Bart.



album, an additional CD of unreleased demos and mixes, a lyric book and reproduced promotional photos.

The pair originally worked on the Identity album as far back as September 1982, initially at Wright's own studio in the country, before moving on to Utopia six months later to do the overdubs and master the then groundbreaking Fairlight computer which featured prominently. "We spent hours and hours just experimenting with it at first," Wright said at the time.

"The great thing about the Fairlight is that every time you go back to it you learn something else. We had to get control over it though because it would have been very easy just to have ended up making funny noises. We spent several weeks sequencing and scripting everything but it was all worth it in the end.

"For me it is exciting working with Dave because there were things that he was doing that I had not done before and vice versa. I think that Zee has given us musical opportunities that quite frankly neither of us were able to explore in our previous groups."

# THE <sup>gonzo</sup> NEWSROOM

**DOWN IN MY GARAGE WITH MY BULLSHIT DETECTOR:** BBC Studios has produced a new podcast documentary, *Stay Free: The Story of The Clash* in partnership with Spotify, which will launch on Spotify on February 28. Narrated by Public Enemy's Chuck D, the series takes a deep-dive into the rise, the reign and the explosive self-destruction of London punk rock legends, The Clash. You can view the trailer here:

<https://www.youtube.com/watch?v=K8q9-PWEoZk>

Chuck D said: "It's an honour heading up

this new podcast Stay Free: The Story of The Clash. I was and am a big fan of their music. We were always tackling very similar social and political issues."

The multi award-winning BBC Studios Digital team creates original content for new platforms, breaks new talent, and develops innovative forms of storytelling for young audiences. Recent commissions include short-form formats such as Big Narstie's Let's Settle This for BBC Three, and BBC Earth: Life in VR for Google Daydream, plus new formats for millennial African and Indian audiences across



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(Successor to W. M. LEGGATE) 186 MAIN ST. &  
MANUFACTURER and Dealer in HARNESSES, SADDLES, BRIDLES, Coach, Chaise and Drift COOLERS. Also, Trunks, Valises and Carpet Bags. Coach Oil and Tidy WHIPS, &c. Repairing done at short notice.  
Worcester, Jan 15

**PRATT, DOWNES & SCOTT,**  
(Successors to T. W. & O. P. BARRETT)  
Worcester, Feb 24, 1877.

# THE <sup>gonzo</sup> NEWSROOM

mobile and TV for the BBC.

<http://www.music-news.com/news/Underground/119321/BBC-reveal-new-podcast-Stay-Free-The-Story-of-The-Clash-in-partnership-with-Spotify>

## HOW TO BURN A MILLION QUID

Outrageous comedy drama telling the true story of the chart-topping pop duo known as KLF who, in 1994, burned £1 million in cash on a remote Scottish Island. Why?

Why would they do that?

How To Burn a Million Quid lays the story bare. A comic, surreal and fast moving adventure that sees Bill and Jimmy rise to the very top of the music industry, becoming the biggest selling music act in the UK before crashing out of the industry in spectacular fashion and heading toward the art world with the intention of creating similar mayhem. Inspired by a madcap theatrical genius and a cult novel, they



Worcester, Feb 11. 415 13 Washington Square.

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Hats, Hosiery, &c. &c. 186 Main St. Worcester.

# THE <sup>gonzo</sup> NEWSROOM

blaze a trail that takes them to Sweden, the North Pole and the Sierra Nevada, via Northampton, before arriving finally on the Isle of Jura, with two suitcases containing a million quid.

It was their mission to cause chaos. And they did.

A sonic roller coaster featuring Paul Higgins (The Thick of It, Line of Duty) as Bill Drummond, Nicholas Burns (Nathan Barley, The World's End) as Jimmy Cauty, with Kevin Eldon as Gimpo, Jeremy Stockwell as Ken Campbell and an outstanding cast of multi-voice comedy performers.

<http://www.music-news.com/news/Underground/118654/How-To-Burn-A-Million-Quid-the-story-of-KLF-available-on-BBC-Sounds>

**THE GEORGE AND MICHAEL SHOW:** A lost radio broadcast featuring Michael Jackson and George Harrison chatting about the stories behind their songs will air in the U.K. this weekend (09-10Feb19) as part of a BBC documentary.

The late stars sat down to review the week's new releases as part of DJ David 'Kid' Jensen's long-running BBC Radio 1 show Roundtable in 1979, but only a small clip of their 90-minute chat aired.

A rare recording of the full interview was discovered last year (18) and now the chat has been restored. Excerpts will be broadcast as part of a radio special, When George Met Michael, which will air on BBC Radio Solent on Saturday (09Feb19),

the 40th anniversary of the original broadcast.

During their get together, taped months before Jackson released his Off The Wall album, the two stars talked about the future King of Pop's love hate relationship with bosses at record label Motown, while Harrison revealed what it was like to work with songwriters John Lennon and Paul McCartney in the Beatles, calling them "clever little fellows".

Jensen, who admits Jackson and Harrison were "lovely guys to talk to", has no idea why radio bosses decided to scrap the chat.

"We knew we had a good show on our hands, just by the general vibe in the studio before the mics went live."

<http://www.music-news.com/news/UK/119174/Michael-Jackson-and-George-Harrison-s-lost-radio-chat-to-air-on-40th-anniversary>

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# EYEWITNESS

We have heard the new *Auburn* album which is out in May, and bloody hell it's a stonker. So to celebrate this we sweet talked the lovely Liz Lenten into letting us have some pictures of the sessions over in Tennessee so we can give you a taster



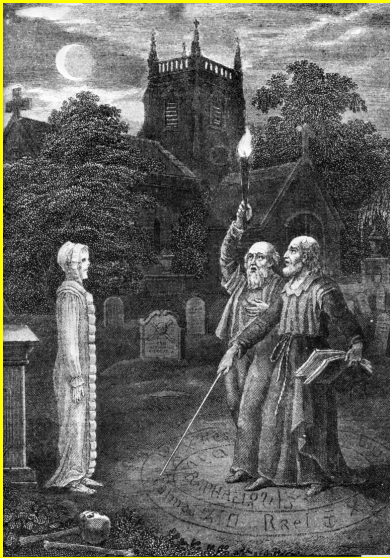




# WEIRD SHIT IS HAPPENING

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.

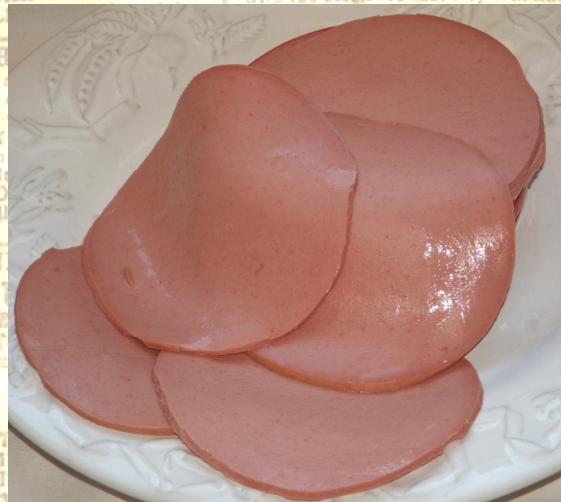
Enjoy.



## PISSY BOLOGNA

<https://www.barstoolsports.com/chicago/dude-in-albuquerque-leaves-pissed-soaked-bologna-on-peoples-door-steps-and-cops-cant-catch-him>

Since the first of this year, Sharisha Morrison has been receiving bags of bologna and bread from a mystery man. The surprise sandwich deliveries to her southeast Albuquerque home always come in a plastic grocery bag. Morrison set up a camera to see who was leaving the bread and bologna. At first, she thought it might



HARRISON & CO. OFFICE, 3 COR. BURLINGAME ST.  
 BOSTON, J. H. KNIGHT'S HAT STORE, 169 MAIN ST.  
 WAREHOUSES, B. S. LEONARD, 417  
 Feb 25, 1897.

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**PRATT, DOWNES & SCOTT,**  
 100 N. BROAD ST., NEW YORK.

## Beachgoers in Everett near Seattle,

Police saw “what appears to be a human foot inside a boot,” but the Snohomish County Medical Examiner’s Office will determine whether the foot is human and will try to determine an identity, the department said in a news release.



**H. E. MUTHAMBINSON,**  
(Successor to WM. LEGGATE,) 180 MAIN ST.,  
MANUFACTURER and Dealer in HARNESSES, SADDLES, BRIDLES, Coach, Shafts and Draft COLLARS. Also, Trunks, Valises and Carpet Bags. Coach Oils and Talc WHIPS, &c. Repairing done at short notice.  
Worcester, Jan 18

PRATT, DOWNES & SCOTT,  
— 100 N. B. STREET —

The subscriber, by appointment from the Commission  
of Patents, Agents of the U. S. Patent Office, has re-  
ceived and forwarding to the said United States Office or  
manufactures to be patented, & deposited there, which  
will be sent free of expense and risk and will dispo-  
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the necessary Papers and Drawings; will make references  
into American and foreign works, to test valid claims in-  
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By application at this office, inventors are secured the  
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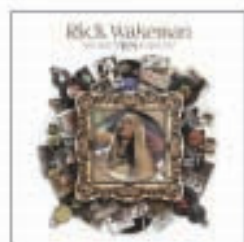
D. H. BODX, Civil Engineer.  
No. 106, Pine St. N.Y.C. only 28 and

Packages by this box forwarded from Worcester  
 Salem, Newburyport, Taunton, Fall River,  
 (and) also, to Portland, and all parts of Maine  
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 Street, J. H. KNIGHT'S HAT STORE, 189 Main  
 Worcester. R. S. LEONA  
 Feb 25, 1897.

---

**PRATT, DOWNES & SCOTT**  
 189 N. B. ST. W.

# 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  
HFG2023DVD



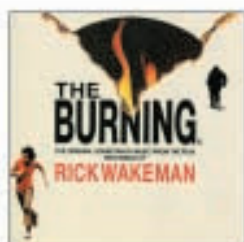
## GOLÉ!

Soundtrack album featuring Tony Fernandez and Jackie McAuley  
BC241-60



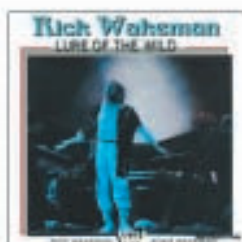
## COUNTRY AIRS

The original recording, with two new tracks  
HFG2014CD



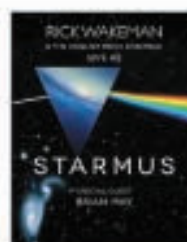
## THE BURNING

The original Soundtrack album, back in print at last!  
HFG2024CD



## LURE OF THE WILD

With Adam Wakeman. Entirely instrumental  
HFG2003CD



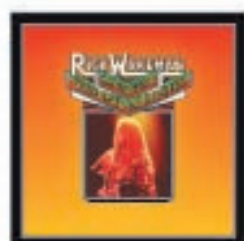
## STARMUS

With Brian May and The English Rock Ensemble. DVD  
HFG2010VD



## 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  
HFG2005



## CRIMES OF PASSION

A wicked and erotic soundtrack  
HFG2018CD



## BEYOND THE PLANETS

With Jeff Wayne and Kevin Peek  
HFG2019CD



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sponse and forwarding to the said models, sketches or  
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se of the same, prepare Claims, Specifications, & Assignments, and all  
the necessary Papers and Drawings; will make references  
into American and foreign works, to test the validity of claims  
made, and render advice to inventors and applicants of patents.

TURAL and HORTICULTURAL IMPLEMENTS AND  
 MACHINES. Also, Grass, Garden, Field and Flower  
 SEEDS. Together with a general assortment of *Woods*  
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 All persons wishing to purchase any of the above men-  
 tioned articles, are invited to call and ex-  
 amine his stock, with the assurance that they will find a  
 choice selection,  
 of good quality, and at fair prices.  
 Worcester, May 10. 1854 OTIS CONVERSE.

**NEW STORE!**  
(Warden Block,) No. 44 Front St.,  
WORCESTER,  
THE subscriber having recently opened a New Store  
No. 44 Front Street, with a Fresh stock of  
**AND BE** **WHOLESALE GROCERIES,**  
and will endeavor to please the citizens with every article  
THE subscriber continues to run THE EX-  
PRESS between Boston and Worcester, for  
the safe transmission of Packages, Families,  
Bank Notes, Specie, and Merchandise generally  
Three Times each way Daily.  
Particular attention given to paying, collecting and ne-  
gotiating notes, drafts, bills, and purchasing and selling  
merchandise, produce, etc.  
All packages must be directed to his care.  
The subscriber is alone responsible for property entrusted  
to his care, and no risk is assumed by the Boston and  
Worcester Rail Road Company.  
Packages by this line forwarded from Worcester to  
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FEB 25, 1877. R. S. LEONARD. 611

**PRATT, DOWNES & SCOTT,**  
(LOW & O. P. HANCOCK.)

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## 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?**

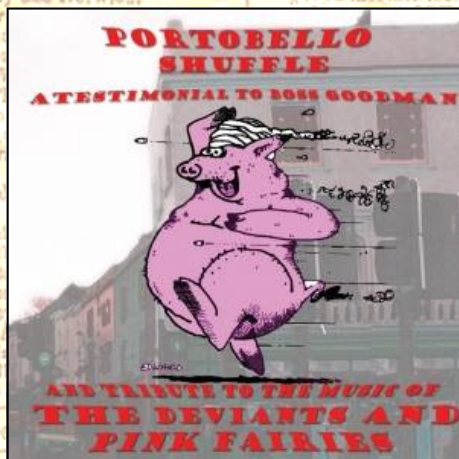
Celebrate wildlife on  
World Wildlife Day  
don't shoot it.





# 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](mailto:arsydeedee@yahoo.co.uk)

MICHAEL DES BARRÉS ON

LITTLE STEVEN'S UNDERGROUND GARAGE

MAXIMUM ROCK AND ROLL

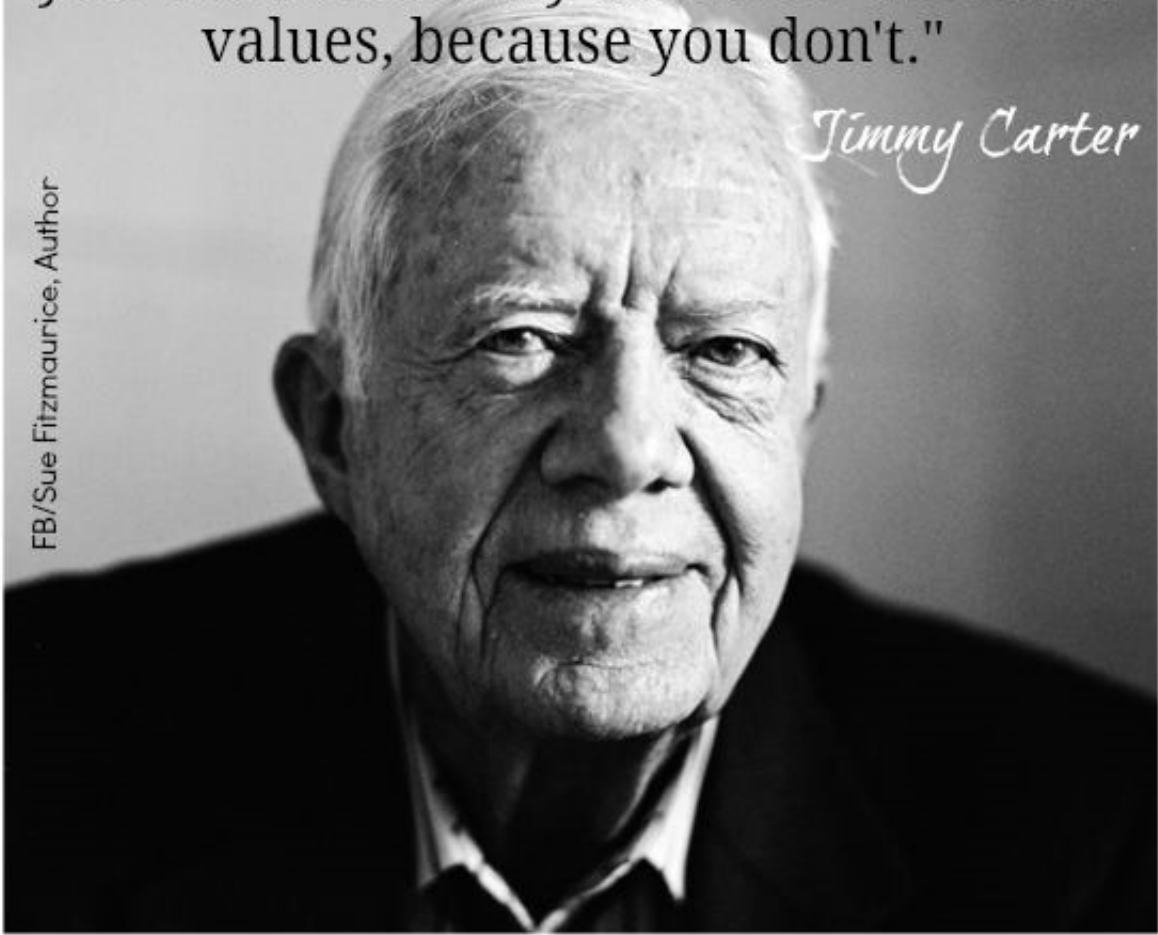
MORNINGS 8AM - 11AM ET CH21 SIRIUS | ((XM)) SATELLITE RADIO

(FILLING IN FOR ANDREW LOOG OLDHAM)

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

*Jimmy Carter*

FB/Sue Fitzmaurice, Author



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



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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.

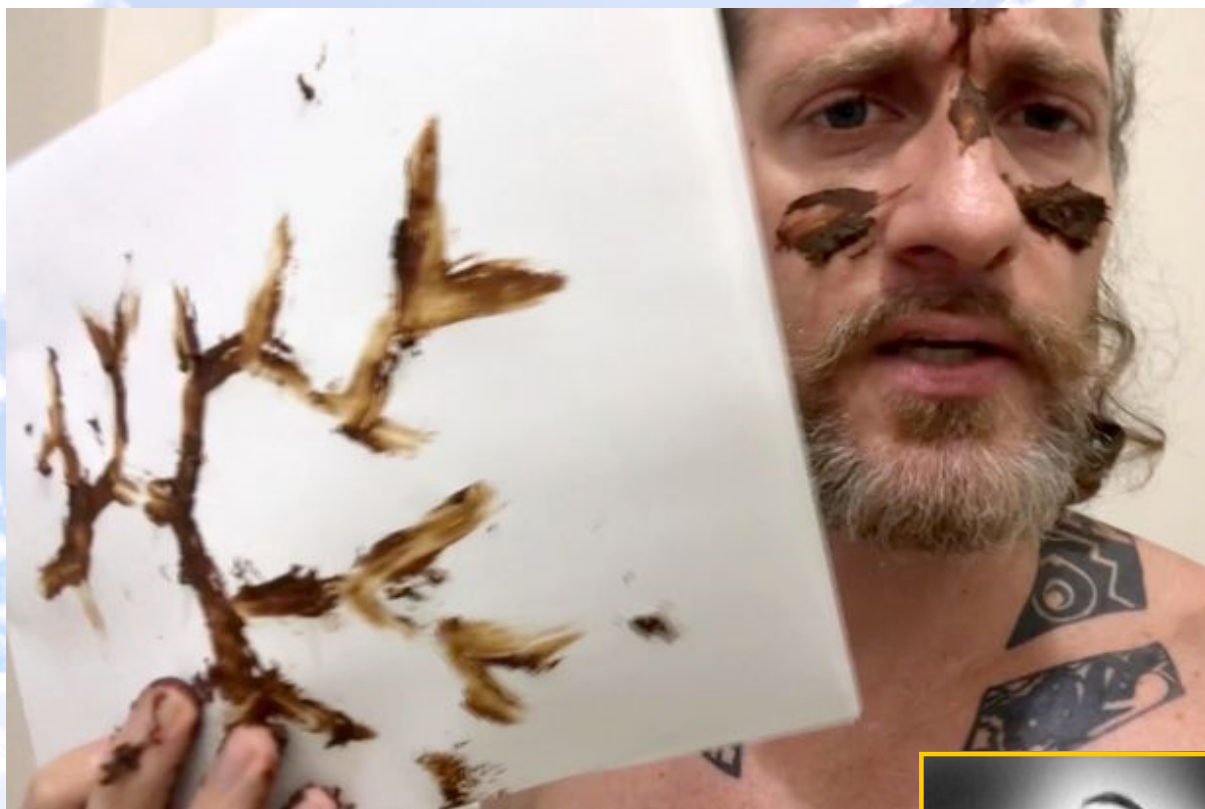
But over the past few years, it has become more than that. We now host regular weekly shows by Neil Nixon, a lecturer in professional writing at North West Kent College who uses his weekly radio show, Strange Fruit, as a learning experience for his students on the Foundation Course. I've known Neil for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

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# Peculiar News of the Week



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.

**'Poo wizard' smears it on his own face in campaign to make men love their bums**

[https://www.mirror.co.uk/news/world-news/poo-wizard-smears-faeces-over-13971122?](https://www.mirror.co.uk/news/world-news/poo-wizard-smears-faeces-over-13971122?fbclid=IwAR1nCsmvE8IGmylqV5g1gz6IBH9dQHSLotgMFV9Kxv-CeX5zQhWcwDjNJHc)

[fbclid=IwAR1nCsmvE8IGmylqV5g1gz6IBH9dQHSLotgMFV9Kxv-CeX5zQhWcwDjNJHc](https://www.mirror.co.uk/news/world-news/poo-wizard-smears-faeces-over-13971122?fbclid=IwAR1nCsmvE8IGmylqV5g1gz6IBH9dQHSLotgMFV9Kxv-CeX5zQhWcwDjNJHc)



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



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

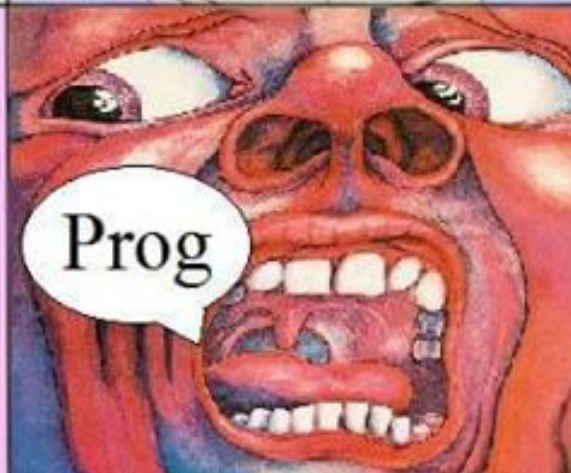


Sex?



No...

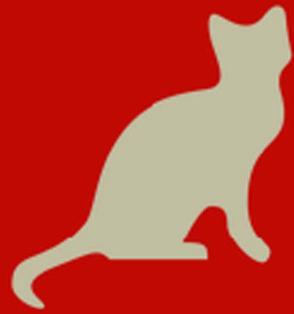
Prog



**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.

**Listen  
Here**

**Inde Prog Awards 2 Hour Show!  
66 nominations 15 winners!  
Nov. 23 9:00 PM New York Time  
[fridaynightprogressive.com](http://fridaynightprogressive.com)**

*Friday Night Progressive*



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).

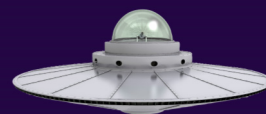
He's a member of SKY CLUB, Gonzo recording artists. He's been a radio host since 2010. He lives with his wife, Doreen, on an island off the coast of Massachusetts."



## AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

### On the Trail of Ancient Astronauts

Mack, Juan-Juan & Commander Cobra talk with Brian Foerster about his adventures leading scientific expeditions to some of the most mysterious places on Earth including Peru's Machu Picchu, the ancient city of Cusco and the "prehistoric airport" at Nazca. Plus, Switchblade Steve Ward with another episode of "Tales from the Fringe" and "10 Questions for Juan-Juan." Guest star: Pistol Pete.



Listen  
Here

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



**Atte Toikka**  
(1997 - 2019)

Toikka was a Finnish rap artist from Helsinki. He was also known as artist names MKDMSK, mask and MV K\$.

Atte Toikka performed in several rap bands, including the Black List and the Singing Trainers. On January 3, 2019, he published a song and video called "Further above".

Toikka was also known as the so-called Jonne – memes, which started when he and his acquaintances published photos in the IRC gallery. Toikka's face was accompanied by statements that came to be known as Jonne's men.

He died on 21<sup>st</sup> January, aged 21 years.



**Bruce Kendall Corbitt**  
(1962 – 2019)

Corbitt was an American heavy metal vocalist from Dallas, Texas, best known for alternately fronting the bands Rigor Mortis and Warbeast. His aggressive vocals were first showcased on Rigor Mortis' self-titled debut in 1988. The album is regarded as a landmark of speed metal, and the band is one of the first of its type to have a major label release.

Violence and chaos followed the band wherever they performed, which culminated in Corbitt surviving being stabbed repeatedly at one of the band's concerts in 1987.

# THOSE WE HAVE LOST

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After departing Rigor Mortis in 1989, Corbitt remained mostly off the stage while still continuing to support other metal acts from the region. Rigor Mortis subsequently broke up in 1991, but reformed in 2005, again with Corbitt at the helm. The band recorded their final album (their second with Corbitt), called *Slaves to the Grave*.

After successfully returning to the stage with Rigor Mortis, Corbitt joined forces with former members of thrash institution Gammacide to create Texas Metal Alliance in 2006, which was rechristened as Warbeast in 2009.

In 2014, the surviving members of the original Rigor Mortis lineup, which included Corbitt, along with bassist Casey Orr and drummer Harden Harrison, renamed themselves The Wizards of Gore and performed the Rigor Mortis material in tribute to Mike Scaccia.

Corbitt died on 25<sup>th</sup> January, aged 56.



**Jacqueline Steiner**  
(1924 – 2019)

Steiner was an American folk

singer, songwriter and social activist.

Steiner is known for having written the lyrics to the song "M.T.A.", about a man stuck on the Boston subway because he could not pay the exit fare. "M.T.A." was co-written with Bess Lomax Hawes as part of a Boston political campaign in 1949 and later altered slightly by the popular folk group the Kingston Trio, becoming one of their hits in 1959.

During her time in Cambridge, Massachusetts, she began singing with other musicians who gathered at Bess Lomax Hawes' house, including Sam and Arnold Berman, brothers from Roxbury. A conversation between the Berman brothers inspired Hawes and Steiner to create "M.T.A."

She was active in the folk scene in the 1950s and 60s, singing (as Jackie Berman) with Pete Seeger and others on Hootenanny Tonight!

As Jacqueline Sharpe, she released an album of antiwar songs in 1966 entitled *No More War*. Steiner was also a linguist, as she demonstrated in 1991 with her album *Far Afield: Songs of Three Continents*.

Steiner died of pneumonia on January 25<sup>th</sup>, at the age of 94.

# THOSE WE HAVE LOST



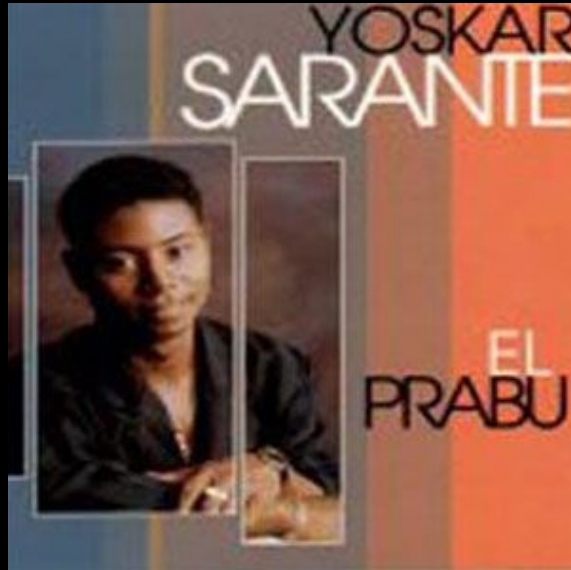
**Ingo Bischof  
(1951 – 2019)**

Bischof was a musician and composer, who became known as a keyboardist of the German Krautrockbands, Kraan and Carthage.

Bischof received classical piano lessons at the age of 8 to 14 years, and in 1966 he founded his band Marvin Kemper and the Soul Group, and in 1969, the Modivations. During 1970 he began a collaboration with the singer and guitarist Joey Albrecht in a funk-rock band.

Bischof was a founding members of the German group Carthage, and from 1975 and until 2007 he played with Kraan. During this time he also worked with other bands like Guru Guru and again with Carthage. He was also a studio musician for Reinhard Mey, Gitte Hænning, Interzone, Annette Humpe, Conny Plank, Heiner Pudelko, Veronika Fischer, Ulla Meinecke, Ulrich Roski, Frank Diez, Hellmut Hattler, Alex Conti, Lake and other.

He died on 26<sup>th</sup> January, aged 68.



**Yoskar "El Prabu" Sarante  
(1970 – 2019)**

Sarante was a Dominican bachata singer.

According to Yoskar Sarante, the young artist said that as a child he would walk with his father in parks and public squares singing while his father accompanied him on guitar, and that's how they made their living.

He took his first steps into merengue and belonged to the International Grupo Melao a merengue band in the Dominican Republic. Yoskar Sarante participated in several competitions for children, highlighting the most popular program of the season "Mundo Infantil." He worked with the nueva bachata movement, and was included on compilations such as Bachata Tipico and The Rough Guide to Bachata. He died on January 28<sup>th</sup>, aged 49.

# THOSE WE HAVE LOST



**Joseph “Pepe” William Feliciano  
Smith  
(1947 – 2019)**

Smith learned to play the drums by about age 9, and formed his first rock band at age 11, in 1959. This group, composed of friends from the Kamuning district, was first called The Blue Jazzers, later The Villains, then The Surfers. As The Surfers, they got a 6-month gig in Vietnam in the early 1960s. A few years later, Smith became a rock sensation in Manila as the drummer and lead vocal of the Eddie Reyes and the Downbeats band, imitating Mick Jagger of the Rolling Stones, which earned him the title "Mick Jagger of the Philippines".

Eddie Reyes and the Downbeats opened for the Beatles at their concert of July 4, 1966

at the Rizal Memorial Stadium with Orlando Muñoz in Manila, performing "Get Off Of My Cloud", originally by The Rolling Stones. The Downbeats was the highest paid international band in Hong Kong during their time.

Smith then played drums and sang for the Japanese rock trio, Speed, Glue & Shinki. In December 1970, Smith joined the seminal Pinoy rock group Juan dela Cruz Band along with Wally Gonzales (guitar) and Mike Hanopol (bass) under Orlando P. Muñoz Management. "Juan dela Cruz" is a Filipino term for "everyman" similar to "Joe Blow" in the USA.

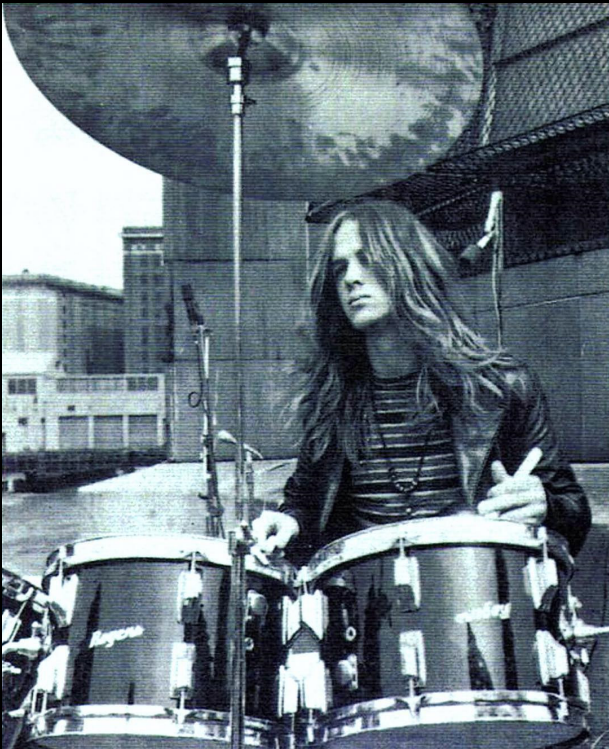
Smith composed Juan dela Cruz's arguably most classic song "Himig Natin" backstage in a ladies' toilet (he said the door to the men's toilet was busted) in 1972, while waiting for his turn to play in a concert called "Himig Natin" at the Rizal Park grounds in Manila.

During a hiatus of Juan dela Cruz, Smith formed his own band, The Airwaves, circa 1976. The members were Smith (vocals/dobro/drums), Jun Lopito (guitar), Gary Perez, formerly of Sampaguita (guitar), Gil Cruz (bass) and Edmon Fortuno (drums).

Smith released his first solo album *Idiosyncrasies* on Alpha Records in 2005. Smith played as one of the two main characters in the 2014 movie *Above the Clouds* directed by Pepe Diokno; the movie also uses some of his songs.

He died on 28<sup>th</sup> January, aged 71.

# THOSE WE HAVE LOST



**Paul Gene Whaley**  
(1947 – 2019)

Whaley was an American drummer best known as the drummer for rock band Blue Cheer. He was the son of country music singer Paul Edward Whaley. He played drums with a California band called the Oxford Circle, and is credited on the Oxford Circle album *Live at the Avalon 1966*. When he left the Oxford Circle to join Blue Cheer in 1967, the former band dissolved. He was the longest-standing member in Blue Cheer following Peterson's death at age 63.

Whaley died of heart failure on 28<sup>th</sup> January, at the age of 72.



**James Edward Ingram**  
(1952 – 2019)

Ingram was an American singer, songwriter, record producer, and instrumentalist.

Since beginning his career in 1973, Ingram had charted eight Top 40 hits on the U.S. Billboard Hot 100 chart from the early 1980s until the early 1990s, as well as thirteen top 40 hits on the Hot R&B/Hip-Hop Songs chart.

He played with the band Revelation Funk, which made an appearance in the Rudy Ray Moore film *Dolemite*. He also later played keyboards for Ray Charles before becoming famous. Meanwhile, his younger brother, Phillip Ingram, became prominent

# THOSE WE HAVE LOST

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as a member of the Motown group Switch. Ingram provided the vocals to "Just Once" and "One Hundred Ways" on Quincy Jones's 1981 album *The Dude*, which earned Ingram triple Grammy nominations and won Best New Artist. Ingram's debut album, *It's Your Night*, was released in 1983 and included the ballad "There's No Easy Way". He worked with other notable artists such as Donna Summer, Ray Charles, Anita Baker, Viktor Lazlo, Nancy Wilson, Natalie Cole, and Kenny Rogers.

Ingram is perhaps best known for his hit collaborations with other vocalists. He scored a No. 1 hit on the Hot 100 chart in February 1983 with Patti Austin on the duet "Baby, Come to Me", a song made popular on TV's *General Hospital*. A second Austin–Ingram duet, "How Do You Keep the Music Playing?", was featured in the movie *Best Friends* (1982). Ingram teamed with American vocalist Linda Ronstadt and had a top ten hit in the U.S. and the U.K. in 1987 with "Somewhere Out There", the theme from the animated feature film *An American Tail*.

Ingram died on January 29th, aged 66.



**Sanford Sylvan**  
(1953 –2019)

Sylvan was an American baritone. Starting at age 13 he participated in the Juilliard School's pre-college program, and beginning in 1974 he spent four summers at the Tanglewood Music Center, where he studied with Phyllis Curtin. He worked as an usher at the Metropolitan Opera while completing his undergraduate degree at the Manhattan School of Music. He made his Glyndebourne Festival debut in 1994 as Leporello in *Don Giovanni* by Mozart.

He performed with many leading conductors, opera companies and orchestras including Houston Grand Opera,

# THOSE WE HAVE LOST

San Francisco Opera, New York City Opera, the New York Philharmonic, Boston Symphony, Cleveland Orchestra, Los Angeles Philharmonic, San Francisco Symphony, London Symphony Orchestra, Royal Concertgebouw, Melbourne Symphony and the NHK Symphony. He performed during his career at the Edinburgh, Marlboro, Tanglewood, Vienna, Holland, Oregon Bach and Carmel Bach festivals. He played Chou En-Lai in *Nixon in China* by John Adams.

Sylvan died on January 29th, at the age of 65.



**Air Commodore Dame Felicity  
Barbara Hill, DBE  
(1915–2019)**

Hill was a British Royal Air Force officer. From 1966 to 1969, she served as Director of the Women's Royal Air Force.

In 1939, with the outbreak of World War Two, Hill joined the Women's Auxiliary Air Force (WAAF). She had intended to join the Women's Royal Naval Service (WRENS) but her application had taken too long to process, so she joined the WAAF alongside some friends. She was in fact too short to qualify for military service but the man measuring her added half an inch to her height to meet the minimum required. Describing the situation, she stated "I probably should never have got in". Her first posting as an aircraftwoman was as an equipment assistant at stores of RAF Farnborough where she issued "anything from pants to revolvers".

She failed her first officer selection board because she was too young. Having attended the WAAF's first NCO training course in June 1940, she was promoted to corporal. She then served as a new entrant instructor at RAF West Drayton, and then in Harrogate when the training school moved there due to the London Blitz.

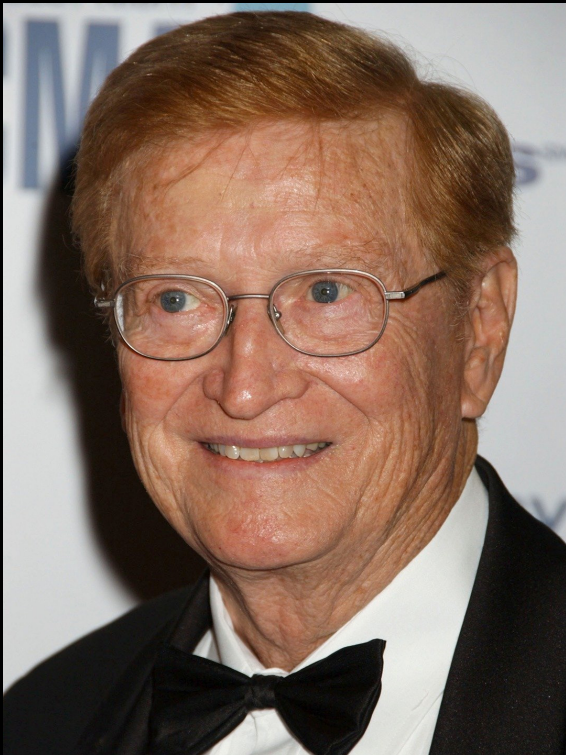
Having passed the officer board on her second attempt, Hill attended the WAAF's Officer Training School in Bulstrode Park, Buckingham, and on 18 December 1940, she was commissioned as an assistant section officer (equivalent in rank to a pilot officer). In 1941, she served at RAF Wyton where her duties included interviewing applicants to the WAAF; among those she interviewed was Sarah Churchill, a daughter of then-Prime Minister Winston Churchill. From 1942 to 1943, she served at the WAAF Directorate. On 1 February 1942, she was promoted to (temporary) section officer (equivalent in rank to a flying officer).

# THOSE WE HAVE LOST

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Promoted to temporary flight officer (equivalent to flight lieutenant) on 1 January 1943, she was subsequently based in Scotland at RAF Kirkwell in 1943, and at RAF Turnhouse from 1943 to 1944.

She died on 30th January, at the age of 103.



**Harold Ray Bradley**  
**(aka TicTac)**  
**(1926 – 2019)**

Bradley was an American guitarist and entrepreneur, who played on many country, rock and pop recordings and produced numerous TV variety shows and movie soundtracks. Having started as a session musician in the 1940s, he was a part of the Nashville A-Team of session players, which included pianist Floyd Cramer and

pedal steel guitarist Pete Drake. He is one of the most recorded guitarists in music history.

As a child, he played tenor banjo but switched to guitar on the advice of his elder brother, record producer Owen. Owen arranged for Harold to tour with Ernest Tubb as lead guitarist in his band, The Texas Troubadours, while Harold was still in high school. After graduation, Harold joined the Navy in 1944 and was discharged in 1946, after which he attended George Peabody College (now a part of Vanderbilt University) in Nashville, studying music while accompanying Eddy Arnold and Bradley Kincaid at the Grand Ole Opry. His first session was with Pee Wee King and the Golden West Cowboys in Chicago in 1946. His debut in Nashville was four years later in 1950.

Bradley enjoyed frequent work as a session musician into the 1970s, performing on hundreds of albums by country stars such as Patsy Cline, Willie Nelson, Roy Orbison, Elvis Presley and Slim Whitman. He also played bass guitar on records, initiating the "tic-tac" method of bass muting. He was a member of the Nashville A-Team, which would play for such musicians as Bob Dylan, Joan Baez and The Byrds, and was inducted into the Musician's Hall of Fame in 2007. Harold recorded three albums as a pop guitarist on Columbia Records, *Misty Guitar*, *Guitar for Lovers Only*, and *Bossa Nova Goes to Nashville*, in the 1960s. Bradley died on January 31st, at age 93.

# THOSE WE HAVE LOST



**Johnny Lion**  
(stage name John van Leeuwarden)  
(1941 – 2019)

Lion was a Dutch singer, journalist and actor, best known for his hit single “Sophietje”.

]Lion started his musical career as singer of Johnny and his Jewels, later named The Jumping Jewels. They had a number-one hit single in the Netherlands with “Wheels” in 1961. He left the band in 1965 to focus on a solo career and subsequently delivered hit singles “Sophietje”, “Tjingeling” and “Alle en” in Dallas.

] In the 1990s he wrote columns for weekly-magazine *Panorama*, and in 1998 acted in the film *Siberia*, followed in 2003 with a minor role in *Van God Los*.

He died on 30th January. Aged 77.



**Harri Tapio Marstio**  
(1957 - 2019)

Marstio was a Finnish musician . In addition to his solo career, Marstio influenced, among others, the bands Harri Marstio and Monday , Kultakurkut , Harri Marstio Duo , Pedro's Heavy Gentlemen and Harri Marstio Band.

Marstio died in a car accident, at the age of 62, on 31st January.

# THOSE WE HAVE LOST



**Clive Walter Swift**  
(1936 – 2019)

Swift was an English actor and songwriter. He was best known for his role as Richard Bucket, the long-suffering husband of Hyacinth (played by Patricia Routledge) in the British television series *Keeping Up Appearances*, but played many other notable film and television roles, including that of Roy in the British television series *The Old Guys*.

Swift appeared as Snug in the Royal Shakespeare Company's 1968 film production of *A Midsummer Night's Dream* as part of a cast that included Diana Rigg, Helen Mirren and Ian Richardson. During the 1970s, he appeared as Doctor Black in two of the BBC's M. R. James adaptations: *The Stalls of Barchester* and *A Warning to the Curious*, as well as the BBC adaptation of *The Barchester Chronicles*. Swift made two appearances in *Doctor Who*, in the 1985 story *Revelation of the Daleks* and the

2007 Christmas special. He also played Sir Ector, the adoptive father of King Arthur in John Boorman's 1981 film *Excalibur*.

In addition to acting, he was a songwriter. Many of his songs were included in his show, *Richard Bucket Overflows: An Audience with Clive Swift*, which toured the UK in 2007 and *Clive Swift Entertains*, performing his own music and lyrics, which toured the UK in 2009. He also played the part of the Reverend Eustacius Brewer in *Born and Bred*, which aired on BBC 1 from 2002 to 2005.

Swift died 1st February, aged 82, following a short illness.



**Job Seda**  
(1956 – 2019)

Seda, better known as Ayub Ogada, was a Kenya-born artist. He was a singer favoring the nyatiti (an eight-stringed lyre with its origins credited to the Luo, a tribe in Western Kenya) as his characteristic instrument. His music is known to have a natural feel to it, having songs of birds, the calls of animals and the sounds of children playing in the background.

# THOSE WE HAVE LOST

Ogada was also an actor landing major roles in films including the Academy Award Winning *Out of Africa* (1985) and *Kitchen Toto* (1987).

He is a descendant of the Luo people of western Kenya and was influenced by their musical heritage by his parents who were musicians. They performed Luo music to Kenyan and US audiences. Ayub's experience of travelling with his parents to the US and his exposure to both western and African cultures had a profound effect on his music and outlook.

While at school in Kenya, Ayub played various instruments in bands and embraced both traditional and modern music. In 1979, after leaving school, he co-founded the African Heritage Band, fusing traditional music with the sounds of rock and soul that Ogada and his bandmates heard regularly on the radio.

In 1986, Ayub travelled to London with his Luo nyatiti (an eight-string traditional lyre), and managed to scrape a living by busking on the city's streets and the London underground. In 1988, he was approached and asked to play at Peter Gabriel's WOMAD Festival in Cornwall. His breakthrough came there. Perchance a band cancelled and Ayub's ten-minute slot stretched to a full set. Among the won over fans that day was Peter Gabriel himself.

Ayub was invited to take part in one of the recording weeks at Peter Gabriel's Real World Studios in Wiltshire. In 1993, he recorded his first album *En Mana Kuoyo* (Just Sand) at the studio and he toured extensively with Peter Gabriel and WOMAD.

In July 2005, Ayub Ogada performed at the Live 8 concert Eden Project as the

opening act with his band, Union Nowhere. They released the album *Tanguru* in 2007, the year Ayub moved back to Kenya.

In 2012, the English musician Trevor Warren went to Kenya to visit Ayub. Together with the Kenyan musician and engineer Isaac Gem, they composed and recorded the album *Kodhi* (meaning seed in Luo). *Kodhi: Trevor Warren's Adventures with Ayub Ogada* was released on Long Tale Recordings on April 20, 2015. Ayub was also included in the making of Queen Elizabeth II's diamond jubilee song which was played by the Commonwealth band and Gary Barlow and Andrew Lloyd Webber directed it. He is currently credited on Kanye West album *Ye* as a songwriter.

He died on 1<sup>st</sup> February, at the age of 63.



**Alex Brown**  
(? – 2019)

Brown was former second guitarist with Gorilla Biscuits; a New York-based hardcore punk band originally formed in 1987. He had previously been a member of the straight edge hardcore bands Side By Side and Project X, before joining Gorilla Biscuits. He was also behind the New York City-based fanzine and

# THOSE WE HAVE LOST

record label Schism, together with John Porcelly of Youth of Today (who also ended up playing guitar in a later incarnation of Gorilla Biscuits with Walter moving to bass). He was also the co-creator of the fanzine/label Schism and a member of the hardcore bands Project X and Side by Side, joining Gorilla Biscuits in time to appear on their landmark second album, 1989's *Start Today* and playing with them through their 1992 split and then again from 2005 until his death.

He was also a respected painter, and had studied art at the Parsons School of Design in New York, and had showed his collage-like images in galleries in New York. Brown also began contributing artwork to records released by Cappo on his burgeoning Revelation Records, his skills helping define the label's aesthetic on sleeves by Judge, Bold and Youth Of Today, as well as endless flyers and T-shirt designs.

Brown died, aged 52, from an intracranial aneurysm, on 1<sup>st</sup> February.



**Bill Sims Jr.**  
(1949 – 2019)

Sims was an American blues musician. He began playing piano at the age of four. At age 14, he turned professional and joined the rhythm and blues band the Jacksonian

Blues, which he left to attend Ohio State University.

In 1971, Sims joined another rhythm and blues group, the doo-wop-influenced Four Mints. He left the band in 1976 to form The Lamorians, an avant-garde jazz band influenced by traditional African drumming. In 1988, he returned to the blues, founding Bill Sims and the Cold Blooded Blues Band. He released his debut album, *Blues Before Sunrise*, in 1992.

Bill Sims Jr. died on February 2nd, at the age of 69.



**Tim Landers**  
(? – 2019)

Landers was a founding member of Transit, an American rock band from Stoneham, Massachusetts. He was with the band from their formation in 2006, parting ways in 2014, two years before they disbanded. He pursued other musical endeavours and became vocalist with Cold Collective.

Lander was also guitarist and vocalist with Misser, an American emo band formed in 2010, in Walnut Creek, California. The band's lineup consisted of Tim Landers, and Brad Wiseman (ex-This Time Next Year) performing vocals. Since their formation in 2010, the band has released three EPs and one full-length album.

Landers started Misser as the solo project while he was still playing in Transit. Landers wrote six songs and tracked them with Dan Rose (of Daybreaker). Jay Maas was set to mix and master the tracks, but the project files

# THOSE WE HAVE LOST

were instead deleted from his computer. A few months later Landers released those songs online in their original state. Landers was later approached by Justin Collier of Lost Tape Collective and he agreed to release three of the original six songs on cassette along with a cover of Archers of Loaf's "Web in Front."

While at a mutual friend's house, Landers and Wiseman discussed the possibility of playing in a band together. Landers would go on to tell Wiseman about the songs that he had previously written. The next time Landers visited California the two re-recorded two of the original six tracks and wrote an additional one, creating the "Problems. Problems. Problems." EP. The EP was officially released on Bandcamp in December 2011.

Misser went through a period of inactivity, with Landers working on a different musical endeavor called Cold Collective. On August 5, 2016 Misser were announced as direct support for Set Your Goals on a series of shows celebrating the 10 year anniversary of the band's debut album, *Mutiny!* Cold Collective released their debut album 'Bachelorette Party' back in 2016. In October last year, the group shared their new single 'Don't Forget To Leave'. Landers directed the song's official video. Landers died on 2<sup>nd</sup> February, at the age of 28.



**Peter Paul Posa MNZM  
(1941 – 2019)**

Posa was a New Zealand guitarist most

famous for his instrumental "The White Rabbit", which appeared at the top of the New Zealand and Australian charts in 1964. In 2012, "White Rabbit The Very Best of Peter Posa" went to the top of the New Zealand album charts, spending six weeks at the number-one spot.

In the 2008 Queen's Birthday Honours, Posa was appointed a Member of the New Zealand Order of Merit, for services to entertainment.

Posa died on 3rd February. at the age of 77.



**Kirill Aleksandrovich Tolmatsky  
(1983 – 2019)**

Tomatsky, better known by his stage name Detsl, was a Russian hip hop artist.

He graduated from the British International School and then studied in Switzerland where he was introduced to hip hop music by a roommate and decided to become a rapper himself. Upon his return to Moscow, he launched his solo career under the guidance and mentorship of his father who co-produced his debut and a follow-up record. During that time, he also collaborated with the hip hop collective Bad Balance.

He made his debut on the Russian rap scene in 1999 under the stage name Detsl (a rare Russian slang word for a person of small height), releasing a

# THOSE WE HAVE LOST

track Friday along with a music video. In 2000, he released his debut album *Who? You* to massive success and quickly became a teen idol of the early 2000s in Russia. In 2001, his second album *Street Fighter* was released. Having performed for three years as Detsl, he decided to distance himself from the early material, releasing his eponymous third record in 2004 as *Le Truk*. However, he returned to his previous stage name on the next two albums and used Detsl aka Le Truk moniker for all his releases starting from 2014.

He died on 3rd February, at the age of 35 from a sudden heart attack after performing his live set at a private birthday party. Coincidentally, he entertained the idea of faking his own death at the exact same age in the 2007 interview to a local news media agency before the concert in the same city he would actually die in.



**Michael David Ledbetter**  
(1985 – 2019)

Ledbetter was an American blues singer and guitarist. He was a distant relative of Lead Belly (Huddie Ledbetter) and attended Elgin High School. He trained as an opera singer, but was influenced by blues musicians such as Otis

Rush and Buddy Guy, and began singing in clubs in and around Chicago. He joined the Nick Moss Band in 2010, and performed and recorded with the band for the next seven years, touring around the US and Europe.

In 2017, he started performing with the guitarist Monster Mike Welch, recording the album *Right Place Right Time* for which they won a Blues Music Award for best traditional blues album. *Right Time Right Place* was released by Delta Groove Productions, and its track listing included a number of original songs and several cover versions. These latterly comprise the album's opening track, a cover of Elmore James' "Cry for Me Baby"; the Willie Dixon penned "I Can't Stop Baby"; alongside a reworking of the Jerry Leiber and Artie Butler song "Down Home Girl"; plus "Cryin' Won't Help You", which was an old B.B. King song.

He formed a band with Welch, the Welch-Ledbetter Connection. The band was nominated for a 2019 Blues Music Award for band of the year, and Ledbetter was nominated as vocalist of the year and "B.B. King Entertainer."

Ledbetter died on 21st January, aged 33, as a result of complications from epilepsy.



**Giampiero Artegiani**  
(1955 – 2019)

Artegiani was an Italian singer-songwriter, lyricist and producer.

He learned to play banjo and guitar at the age of 12, and

# THOSE WE HAVE LOST

in 1972 he joined the progressive rock group Semiramis, and after the band disbanded he worked several years as a music therapist. In the late 1970s he founded the pop band I Carillon, and in the early 1980s he started a solo career as a singer-songwriter.

In 1984 and 1986 Artegiani participated at the Sanremo Music Festival, with the critically well-received songs "Acqua alta in piazza San Marco" and "Le rondini sfioravano il grano". From the late 1980s on Artegiani focused his activities into producing and composing lyrics for other artists, notably Michele Zarrillo and Silvia Salemi.

He died on 4<sup>th</sup> February, at the age of 63.



**Blaine Cameron Johnson**  
(1990 – 2019)

Johnson, known professionally as Cadet, was an English rapper from London, and the cousin of Krept. Cadet first became known for his association with Krept and Konan's Gipset crew in 2006, frequently appearing in music videos for the group's freestyles. The Gipset crew garnered a considerable following across social media toward the end of 2010 through their

freestyles about gang life and London living. Gipset broke up in 2013 after Krept and Konan signed their major label deal, and all other members focused on their solo careers.

Cadet began pursuing a solo career in 2015, and released his first freestyle, "Slut" via OSM Vision to YouTube in July 2015. The song was popular, and had received over 2.8 million views as of February 2019. The following month, Cadet was selected by Link Up TV to appear on their Behind Barz freestyle series, and his freestyle was uploaded to YouTube on 17 August 2015, receiving 2.1 million views as of February 2019. Cadet's debut mixtape, *The Commitment*, was released in 2016, followed by a sequel, *The Commitment 2*, in 2017, with guest appearances from Konan and Ghetts. On 29 August 2018, Cadet released his single "Advice" featuring Deno Driz.

He died on 9<sup>th</sup> February, when the taxi in which he was travelling crashed while on the way to a gig at Keele University in Staffordshire. He was less than a month short of his 29th birthday.



**Albert Finney Jr.**  
(1936 – 2019)

Finney was an English actor, producer and director of film, television and theatre. He attended the Royal Academy of Dramatic Art and began to work in the theatre as a Shakespearean actor before attaining prominence on screen in the early 1960s, debuting

# THOSE WE HAVE LOST

with *The Entertainer* (1960), directed by Tony Richardson, who had previously directed him in the theatre. He maintained a successful career in theatre, film and television. He is known for his roles in *Saturday Night and Sunday Morning* (also 1960), *Tom Jones* (1963), *Two for the Road* (1967), *Scrooge* (1970), *Annie* (1982), *The Dresser* (1983), *Miller's Crossing* (1990), *A Man of No Importance* (1994), *Erin*

*Brockovich* (2000), *Big Fish* (2003), *The Bourne Ultimatum* (2007), *Before the Devil Knows You're Dead* (2007), *The Bourne Legacy* (2012), and the James Bond film *Skyfall* (2012).

He was a recipient of BAFTA, Golden Globe, Emmy and Screen Actors Guild awards, and was nominated for the Academy Award for Best Actor four times, for *Tom Jones* (1963), *Murder on the Orient Express* (1974), *The Dresser* (1983), and *Under the Volcano* (1984); he was also nominated for an Academy Award for Best Supporting Actor for his performance in *Erin Brockovich* (2000). His performance as Winston Churchill in the BBC–HBO television biographical film *The Gathering Storm* (2002) saw him receive a number of accolades. While being known for his dramatic roles, Finney appeared and sang in two musical films: *Scrooge* (1970) and the Hollywood film version of *Annie* (1982), which was directed by John Huston. He also sang in Tim Burton's *Corpse Bride* (2005).

He also played the title role in the television series *My Uncle Silas*, based on the short stories by H. E. Bates, about a roguish but lovable poacher-cum-farm labourer looking after his great-nephew. The show ran for two series broadcast in 2001 and 2003.

Finney died from a chest infection on 7th February, at the age of 82.



**Kyle Yorlets**  
(1994 – 2019)

Yorlets was a singer, songwriter and musician from Pennsylvania. He was the lead singer and songwriter for Tennessee pop-punk band, Carverton. Yorlets and guitarist Michael Curry, also from Pennsylvania, formed Carverton in 2014. They moved to Nashville, with drummer Christian Ferguson and bassist Michael Wiebell joining in 2016. The band's debut album, "Chasing Sounds," is due out at the end of March.

He was shot after refusing to give five children aged between 12 and 16 the keys to his car. He died on 7th February, at the age of 24.



**Phil Western**  
(1971 – 2019)

Western was a Vancouver-based musician who was a founding member of the

# THOSE WE HAVE LOST

bands Download, PlatEAU, Frozen Rabbit, and Off And Gone.

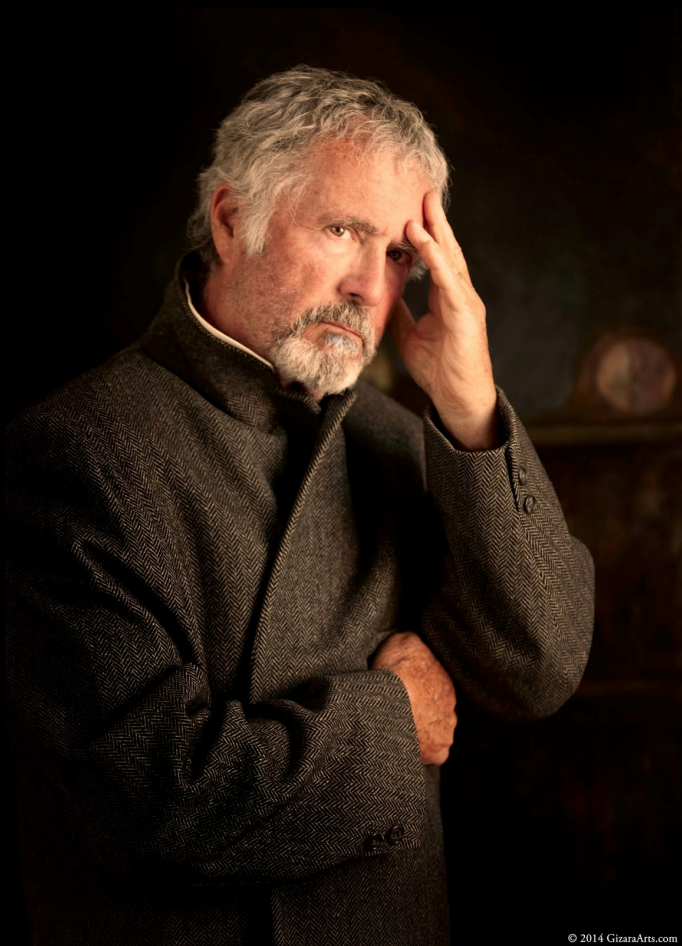
Having started his career as a drummer and eventually as a programmer, he became a remix engineer starting in the mid-1990s. His friendship with Dwayne Goettel led to him doing a small amount of keyboard work on the Skinny Puppy album *The Process*, as well as creating the Subconscious record label with Goettel in 1993.

After Goettel's death from a heroin overdose in 1995, he became partners with Cevin Key in several musical projects. As an engineer, or remix engineer, he had worked with Skinny Puppy, Mirror, Bryan Adams and Nine Inch Nails. He also assisted in remixes of songs written by Monster Magnet and Rob Halford and Metallica among others.

Often maintaining a low visibility in his collaborative projects, it was his solo work which brought his abilities to light for fans of Download - a complex approach to rhythm and programming, and a sense of melody rooted in psychedelia, drones and space rock.

In 2001, Western became the operator behind The Record Company, which had been the imprint for several releases under his own name, as well as a reissue of the Floatpoint CD "Beam Error"

Western died, aged 47, on 9<sup>th</sup> February.



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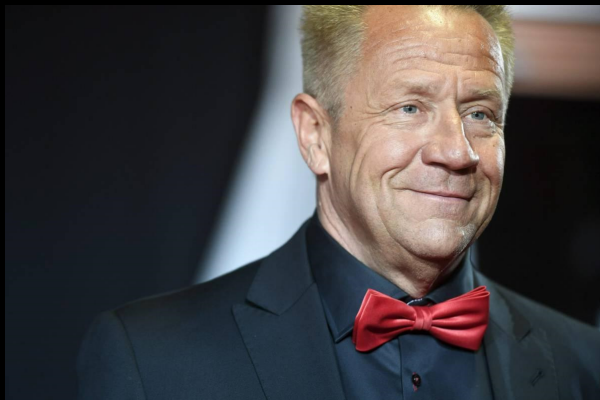
### **Guy Webster (1939 – 2019)**

Webster was a Hollywood photographer known for photographing the A-list of musicians and actors in the 1960s and 70s.

Webster's subjects included artists such as The Doors, The Beach Boys, The Rolling Stones, and Simon & Garfunkel. His work was used in album covers, billboards, and magazines.

Webster died on February 9th, aged 79.

# THOSE WE HAVE LOST



### **Olli Lindholm (1964 – 2019)**

Lindholm was a Finnish singer and guitarist. He was the lead singer of the renowned Finnish band Yö since the early 1980s with a string of hits and albums. In addition, he worked on a solo basis with his own four albums released on various labels including *Maailma on kaunis* in 2010 that peaked at number one on The Official Finnish Chart Suomen virallinen lista.

Lindholm joined Appendix, another Finnish band, in 1982 as a founding member and vocalist and guitarist alongside Juha Rauäng on bass and Vesku Koivusalo on drums. He provided vocals for two Appendix tracks on Pultti compilation Ep which was released in 1982.

He died on 12th February, aged 54.

### **Joe Hardy (? – 2019)**

Hardy was a producer, engineer and musician from Kentucky, who began his career in the late 70s. He relocated to Memphis in 1972 and recorded at Ardent Studios while in the band, The Voice of Cheese. He then swapped to worked behind the board and worked at Ardent as one of their in-house engineers/producers.

He worked with a range of artists, from engineering and mixing The Replacements' *Pleased To Meet Me* and Steve Earle's *Copperhead Road* to producing The Georgia Satellites' *Another Chance* and Steve Earle and The Dukes' *The Hard Way*. For a spell, he worked with several Canadian acts, Colin James, Jeff Healey, Kim Mitchell, and as producer of Tom Cochrane's U.S. solo breakthrough, *Mad Mad World*, featuring the Billboard top 10 single "Life Is A Highway."

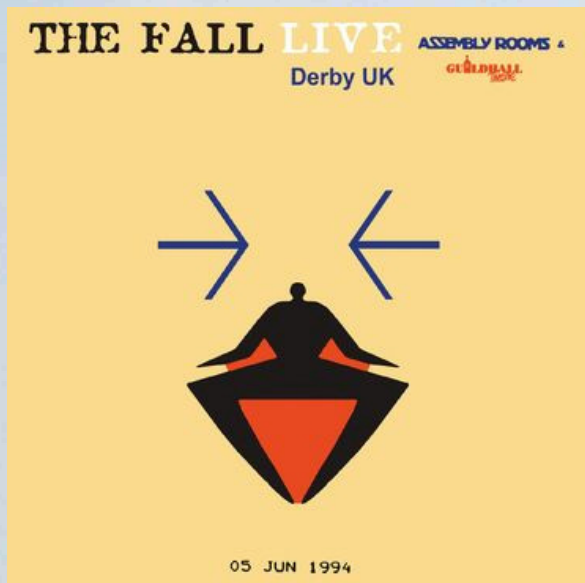
Ardent's long history with ZZ Top began with engineering work on 1985's *After Burner*, and continued with 1994's *Antennae*, 1996's *Rhythmmeen*, 1999's *XXX*, 2003's *Mescalero*, and 2012's *La Futura*. He also co-produced Gibbons' solo debut, *Perfectamundo*. He last worked with them on 2016's live album, *Greatest Hits from Around the World*, which he helped mix.

During his 45 year career, he worked with Steve Earle, Al Green, Alice Cooper, Booker T. & the MGs, Tom Cochrane, Ry Cooder, The Georgia Satellites, Green on Red, The Replacements, Tommy Keene, Carl Perkins, and many more.

In the early-00's, Hardy left Memphis and Ardent, moving to ZZ Top's home base of Houston, where he continued to work with the band, including on recent projects like 2012's "La Futura" and 2016's live album, "Greatest Hits from Around the World," as well as Alice Cooper's 2017 studio effort, "Paranormal." He died on 12th 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 remastered 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."



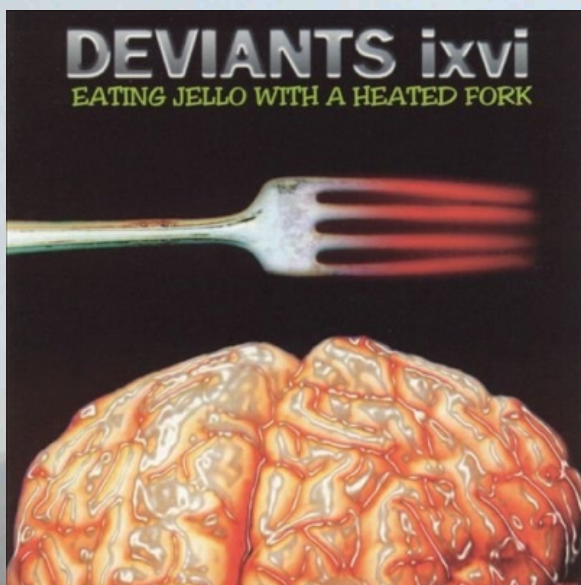
**Artist The Chad Mitchell Trio**  
**Title In Action (aka Blowin' in the Wind)**  
**Cat No. HST472CD**

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## 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



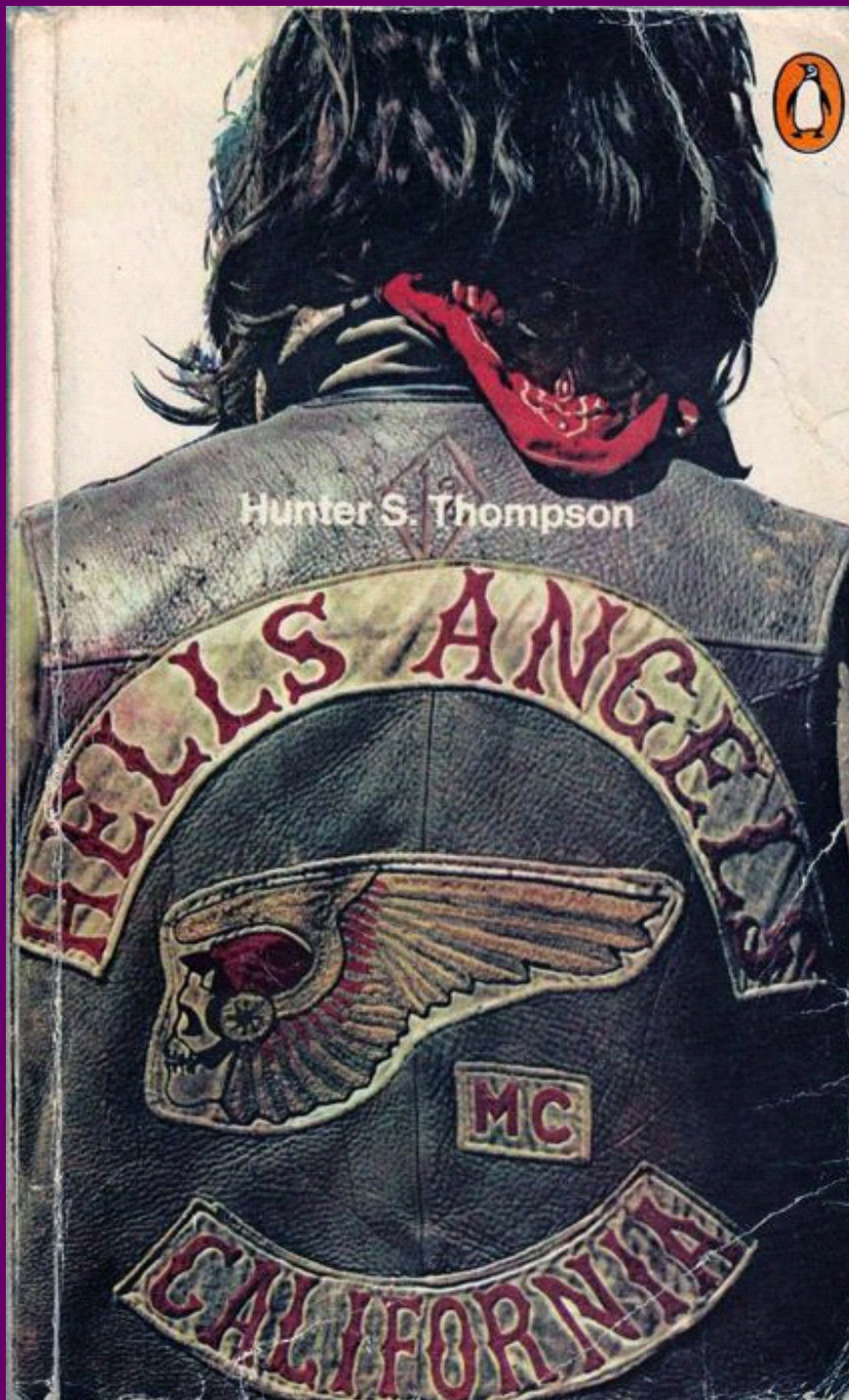
Yer original Gonzo Weekly shirt

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/gonzowebkly>



# Going Gonzo!

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alan dearling

*So, who did originate this Gonzo-style journalism, this Gonzo writing - thing? Was it Hunter S. Thompson? Was it his side kick, cartoonist-illustrator, Ralph Steadman? Or, perhaps, Tom Wolfe or Ken Kesey? William Burroughs in 'Dead Fingers Talk'? Or, maybe even earlier.....? Maybe, Samuel Johnson? Orwell in the '30s or Jeremy Sandford in the late '60s, who both journeyed 'Down and Out in London, Paris and Britain'. Or, Hogarth and Dickens?*

*It seemed like a question our Gonzo magazine should investigate a little further... Or, as our own 'Gonzo' writer, Alan Dearling puts it, "The truth, the truth, anything but the truth!" which isn't true either.*

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**So, Alan goes in search of the source of 'Gonzo'.**

Certainly, gonzo-writing is about writing in the first person. Telling the story as it happens. Perhaps. Bending 'realities'. In fact, questioning our own perceptions. Satire. Poking fun. Acerbic. Annoying. Childish and silly, sometimes. Frequently caustic. It offers attempts, through the written word, to make commonsense, or, fun and nonsense, out of the process of reporting events. Getting 'out of it' on drugs and booze and becoming part of the 'action'. A conscious effort to powerfully convey how 'real' people – often the underdogs, the outsiders, the deviants, the oppressed see themselves and their own world. How they create their own realities or unrealities, if you like. Chronicling events from the 'inside'. Sometimes,

making the 'action' happen. Even a kind of Alice-through-the looking-glass view of life, the universe, and especially of travel, music, politics and the insanities that these adventures disgorge along the journey. A stream of consciousness, or, at times, seeming unconsciousness.

If the approach is used in academic writing/reportage/anthropology it is usually a radical response to the oft-contested quest for 'objectivity'. Sometimes it is called by the rather up-itself term, 'ethnomethodology'. There's a famous line in one academic treatise, where the writer, Dick Hobbs, who was living in the East end of London, researching life from the 'inside' of the working class and its relations with the police. He wrote in 'Doing the Business' (1988): "I often had to remind myself that I was not in a pub to enjoy myself, but to conduct an academic enquiry and repeatedly woke up the following morning with an incredible hangover facing the dilemma of whether to throw it up or write it up." Gonzo writing is frequently about 'going native'! This is also true of Hunter Thompson's first book, 'Hell's Angels' published in 1967, when Hunter was a precocious 29 year-old. Hunter rode along with gangs, became an 'outlaw'. But what eventually singled him out was that his writing was largely 'commissioned'. He was a jobbing journalist. Thus, his writings became gonzo -journalism.

Here's video of him talking about his year-long experience:

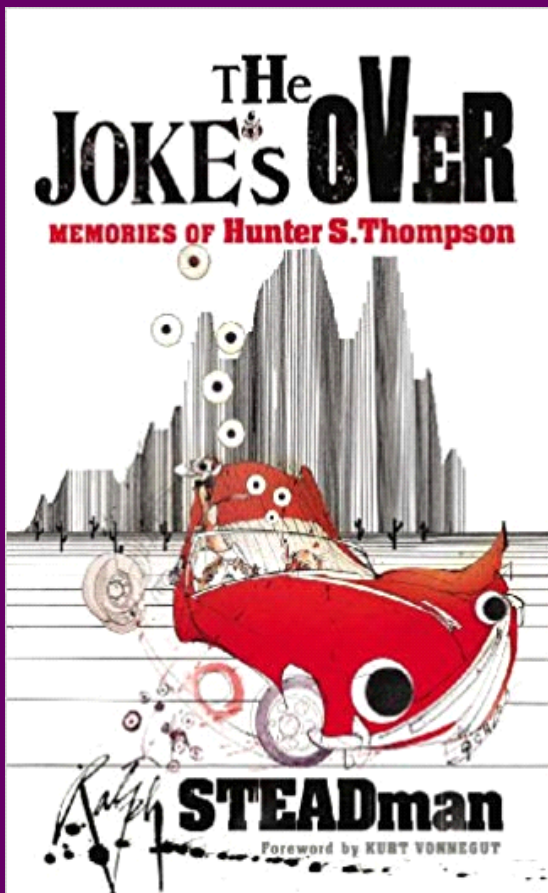
[https://www.youtube.com/watch?v=HD\\_hr-yILkk](https://www.youtube.com/watch?v=HD_hr-yILkk)

And an excerpt from 'Hell's Angels': "A deputy sheriff summoned by one of the erstwhile dates said he 'arrived at the beach and saw a huge bonfire surrounded by cyclists of both sexes. Then the two sobbing, near-hysterical girls staggered out of the darkness, begging for help. One was completely nude and the other had on only a torn sweater.'

*Here, sweet Jesus, was an image flat guaranteed to boil the public blood and foam the brain of every man with female flesh for kin. Two innocent young girls, American citizens, carried off to the dunes and ravaged like Arab whores. One of the dates told police they tried to rescue the girls but couldn't reach them in the mobscene that erupted once the victims were stripped of their clothing. Out there in the sand, in the blue moonlight, in a circle of leering hoodlums . . . they were penetrated, again and again."*

But even earlier, way back in 1963, when Thompson was a reporter for 'The Observer' in America, reporting on the recession in Uruguay, his reports were up-front, less visceral, but equally personal. See what you think:

*"Its sandwiches are cut in triangles and displayed in a glass case so the customer sees a cross-section of each sandwich. It is an appetizing sight. The bread is very*



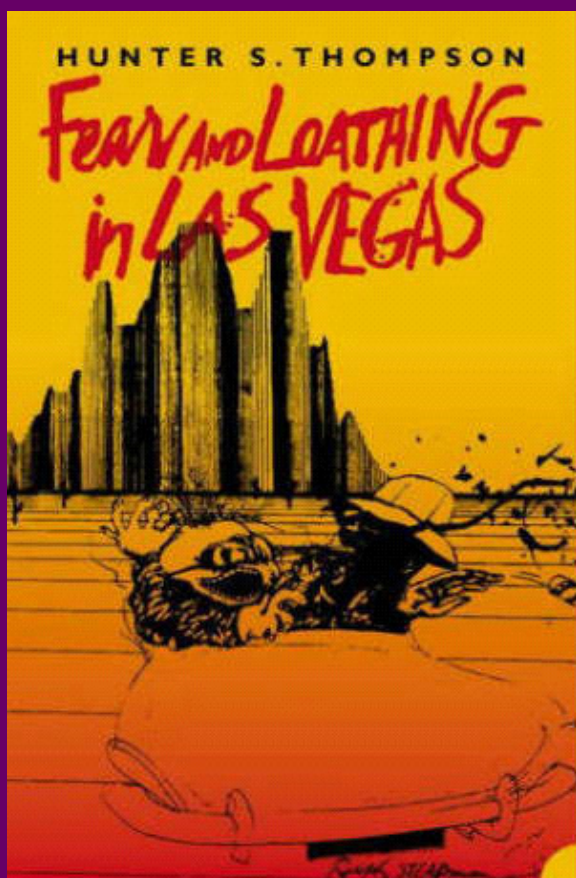
*thin – so thin, in fact, that it seems barely adequate to contain all the readily visible ingredients...*

*When it arrives, you notice each sandwich slopes very queerly towards the back corner. This is because there is nothing between the bread on that corner. In fact, there is nothing between the bread at all, except along the front edge of the sandwich – the edge you looked at when you peered through the glass. This makes for a generally unpleasant lunch of dry bread and expensive beer. There is no sense trying another sandwich shop, because they are all the same.*

*The story would not be worth the telling if not for the fact that Uruguay's economy is very much like one of these niggardly sandwiches: It looks pretty healthy at a glance, but once past the façade there is plenty missing..."*

Ralph Steadman is most usually seen as Hunter's illustrator, his put-upon, long-suffering, Welsh stooge. But Ralph has also done his share of writing. And, in 2006, Random House published: 'The Joke's Over: Bruised Memories: Gonzo, Hunter Thompson and Me'. Not surprisingly, as part of the 'dedication' at the beginning of the book, Ralph writes: "...it's for you too, you ole BASTARD! Wherever you are!" In his book, Ralph explains that a set of drawings, turned into prints, were entitled 'Vintage Dr. Gonzo' commemorating 25 years of their 'association'. That was the 6th May 1996, which Ralph describes as, "...the twenty-fifth anniversary of the birth of Gonzo."

As Ralph recalls the event, it was celebrated in true Hunter Thompson style: "...everybody (was) outside for his famous 'bomb' trick – the ritual shooting of a propane gas cylinder with a high-velocity rifle. The John Deere tractor was brought around with lights blazing, the blow-up doll with the voluminous tits was set up in the driving seat and the engine was left

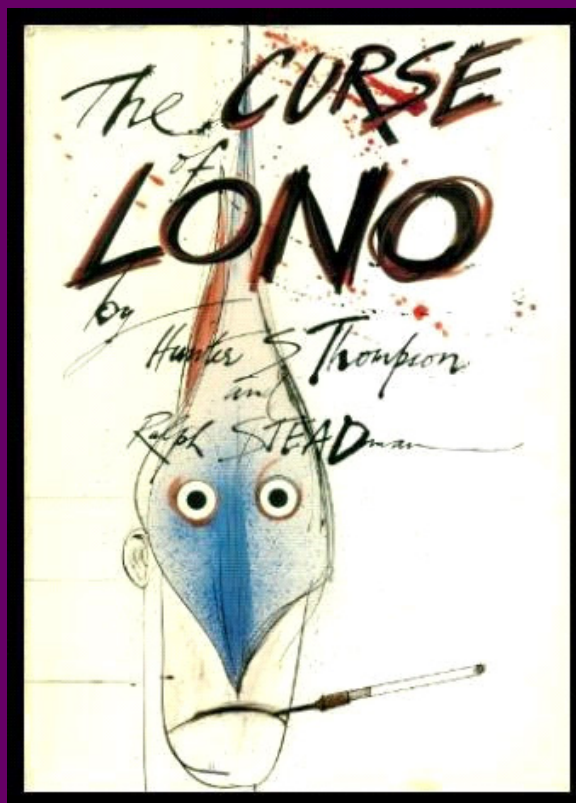


*running. Her boobs bobbed up and down and Hunter filmed this one again, but this time in the dark. The fireball erupted, sending metal flying around like shrapnel."*

In the Hunter Thompson classic, which started out in 'Rolling Stone' magazine from 1971, 'Fear and Loathing in Las Vegas', Hunter Thompson and Ralph Steadman are replaced in the road trip narrative by protagonists, Raoul Duke (an approximation of Hunter) and his attorney, Dr. Gonzo, loosely based on the Chicano attorney, with the rather wonderful real-life name of Oscar Zeta Acosta. Belligerent, ranting, mad, brilliant – and definitely dangerous to know. The book included Thompson's first use of the term 'gonzo', but it was applied to his own writing by critic, Bill Carduso in 'The Boston Globe' in 1970, who described the short piece, 'The Kentucky Derby is Decadent and Depraved' as, "...crazy. It was pure GONZO!" Hunter Thompson is quoted

as saying that he learnt of the term from a song by rhythm and blues artist, James Booker, entitled simply, 'Gonzo' from 1960. But, Ralph Steadman repudiates this 'tale', saying, "(Bill Carduso's use of GONZO) ...that was the first time that Hunter, or I, had ever heard the word 'Gonzo'." Ralph tells us that, "This was the best time to invent something weird and significant. Hunter called it 'a qualifier' – the 'essence'...I've decided to call it Gonzo Journalism...He picked it up immediately and made it his own, but, at the same time rationalized it by describing it as a 'style' of "reporting" based on William Faulkner's idea that the best journalism is far truer than journalism – and the best journalists have always known this."

In many ways, one of the most gonzo of all his books was the one which morphed from the article originally commissioned by 'Running' magazine to report on the Honolulu Marathon. It sent Hunter off once again with Ralph Steadman in tow, initially entered in the Marathon, but, via more shark fishing and much debauchery, eventually to face 'The Curse of Lono',



and ‘The last Voyage of Captain Cook’ over in Hawaii.

It perhaps best embodies gonzo-journalism at its most bestial, surreal and extreme.

Here’s a short sample from of a letter written by Hunter to Ralph, and included towards the end of the book:

*“That was the problem, Ralph. We were blind. The story we wanted was right in front of our eyes from the very start – although we can be excused, I think, for our failure to instantly understand a truth beyond reality. It was not an easy thing for me to accept that I was born 1,700 years ago in an ocean-going canoe somewhere off the Kona Coast of Hawaii, a prince of royal Polynesian blood, and lived my first life as King Lono, ruler of all the islands.”*

Whatever gonzo is...as Hunter has nobly informed us, it is “a truth beyond reality”...The style of writing is here to stay. In fanzines, web-blogs, social media. And, of course, in many of the contributions to our own, ‘Gonzo’ magazine!

Here’s a video of ten bizarre moments from the life(lives) of Hunter S. Thompson:

<https://www.youtube.com/watch?v=-IGAjFIN3MQ>

And the interview with Hunter in 2002 by an Australian journalist about the events of post- 9/11, and ‘patriotic frenzies’:

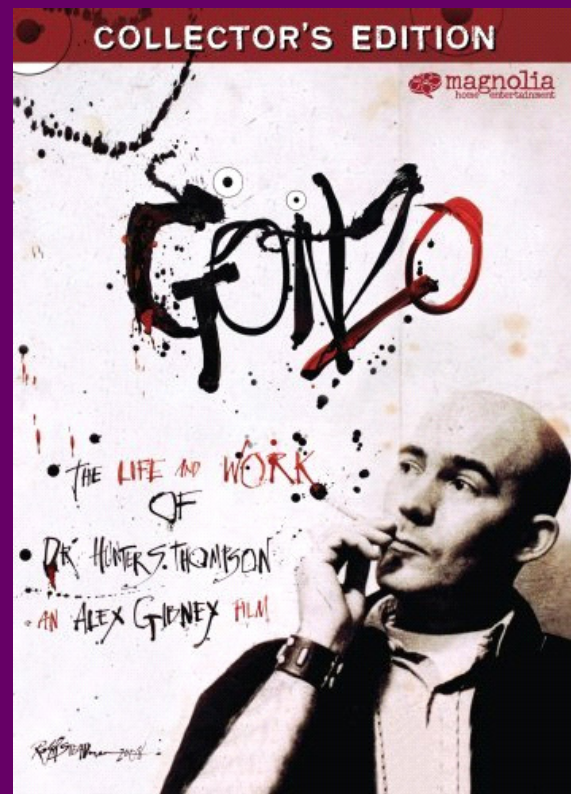
[https://www.youtube.com/watch?v=KpqPgU\\_4V4I](https://www.youtube.com/watch?v=KpqPgU_4V4I)

‘The Crazy Never Die’ documentary:

<https://www.youtube.com/watch?v=yq1QhZ-Ecaw>

Perhaps it is fair to leave some of the last words to Ralph Steadman, who was on the receiving end of gonzo, breathed, drank and snorted gonzo, and who lived more than 35 years in the dark shadows of Hunter S. Thompson’s Gonzo. Right up until Hunter shot himself on February 20th 2005. Hunter’s ashes were then shot from a cannon, and David Amram, Warren Zevon and Johnny Depp performed ‘My Old Kentucky Home’ – Hunter’s last nod to the Kentucky Derby event that started the long gonzo trip!

<https://www.visitmyoldkyhome.com/news/2018/1/3/exploding-ashes-johnny-depp-hunter-s-thompson>



Here is Johnny Depp narrating a gonzo documentary intro look at Hunter from Alex Gibney (2008):

<https://www.youtube.com/watch?v=RR1psu2Gw4E>

It relates to the full-length film, 'Gonzo – The Life and Works of D. Hunter S. Thompson' by Johnny Depp.

Ralph finally leaves us with a warning:  
*"You have to be extremely careful, especially if you have a few drinks and behave more involuntarily than usual. Gonzo is a strange kind of magic that appeals to the beast that lurks in the dark heart of most of us. A moment's frivolity could become a lifetime's regret. My best plan to date is to open a Gonzo tattoo parlour...Total body transformation and limb-grafting is the Gonzo art of the future, as is decoration organ transplant which is, to date, the stuff of the mind. And nipple proliferation is unheard of until this moment."*

### **Gonzo before Hunter S. Thompson (and since)**

In terms of gonzo-journalism I needed to see if Wolfe's 'Electric Kool-Aid Test' is gonzo enough. I needed to check out Kerouac. I have the Sandford book. Kenneth Allsop maybe, with 'Hard Travelling'. Ed Sanders maybe, who went undercover and feral for parts of 'The Family'. I've parted company with my copy of Burroughs' 'Junky', but have others, including 'Dead Fingers Talk', which describes Burroughs on the cover as: *"One of a small body of writers who are willing to look at hell and report what they see."*

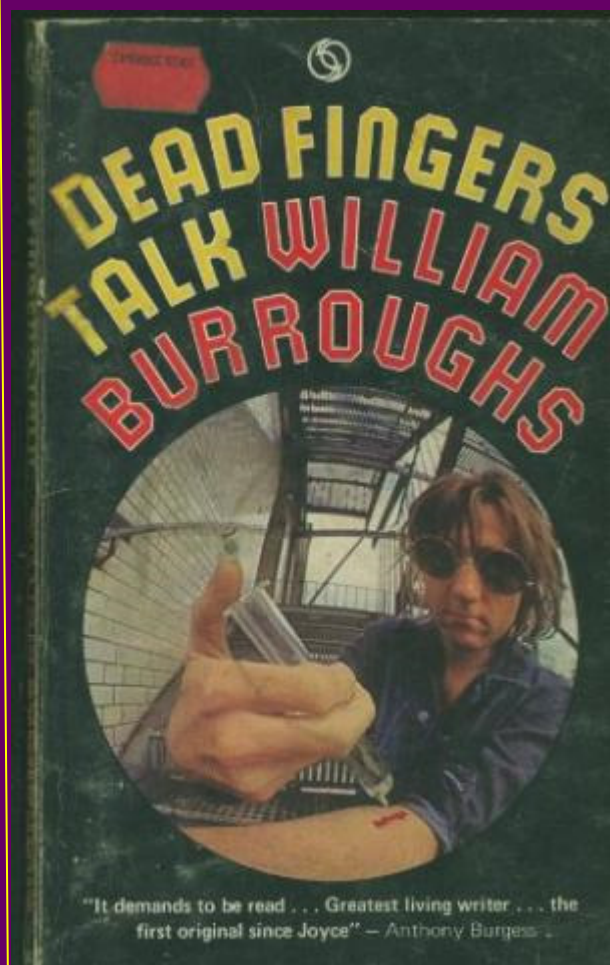
Maybe I'm pushing it a bit with the earlier writers, but weren't some of the earlier writers reporting on society's underbelly while living in it, from bottom up? But were they actually opinionated enough, bombastic enough, egotists enough, to be truly 'gonzoid'? Were they in any sense, gonzo-journalists?

***"He who makes a beast of himself gets rid of the pain of being a man."*** Samuel Johnson.

This quote is used by Hunter Thompson

in the preface to 'Fear and Loathing in Las Vegas'. Hunter went out of his way to view any event, ranging from electioneering in America, through motor bike rallies to shark-hunt-fishing, through a usually self-induced oblivion of narcotics and alcohol. He wanted to view the actions around him, from inside a paranoid, befuddled, messed-up state. Or, in such a disoriented, mind-warped condition, that he personally created a fair amount of the mayhem, which he then recorded as gonzo journalism. There probably were a number of earlier gonzo 'writers', but few who sought to be gonzo 'journalists'.

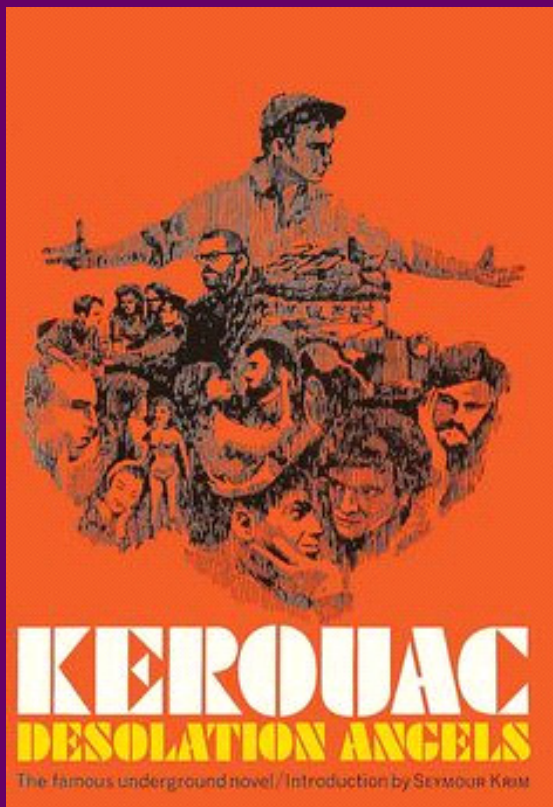
William Burroughs picked up the James Joyce mantle, utilising the stream of consciousness technique. He travelled into new drug-addled scenarios of blood, needles and obscenity. In many of his books he is gonzo-centric in the narrative. Frequently hard to read, Burroughs was a



consummate word-magician. But, non-conformist, his prose is filled with the homo-erotic, drug-fuelled excess, the detritus of the gutter and the garbage dump. Here's a sample from 'Dead Fingers Talk' (1963):

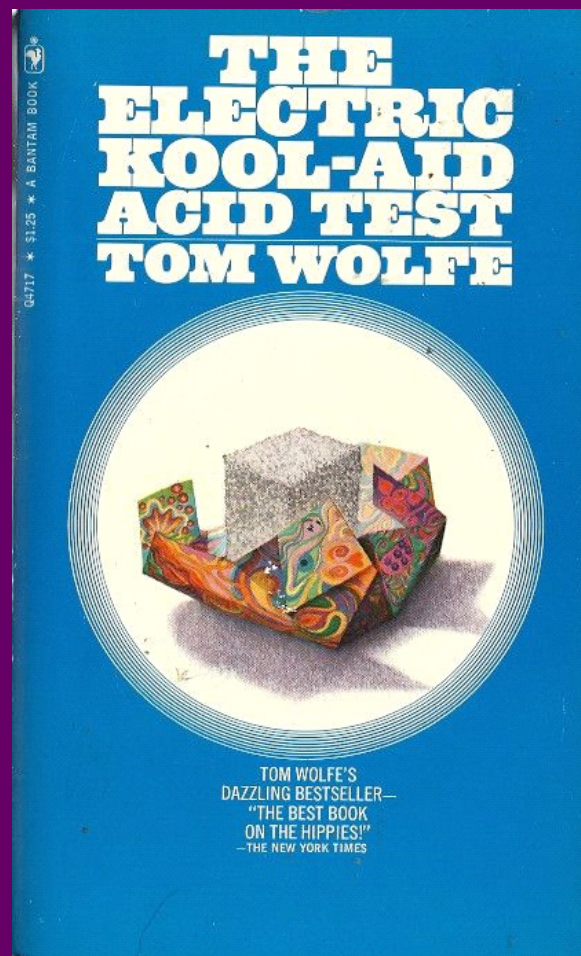
*"Take a shot in front of D.L. Probing for a vein in my dirty bare foot – Junkies have no shame – They are impervious to the repugnance of others. It is doubtful if shame can exist in the absence of sexual libido...evaluates his tissue with the cold hands of a horse dealer. 'No use trying to hit there.' Dead fish eyes flick over a ravaged vein..."*

*Reading in the paper – Something about a triple murder in the rue de Merde, Paris: 'An adjusting of scores' – I keep slipping away – 'The police have identified the author – Pepe El Culito – The Little Ass Hole, an affectionate diminutive. 'Does it really say that?' – I try to focus on the words – they separate in meaningless mosaic."*



The worlds frequented by Burroughs were less focused on the mainstream, corporate American Dream(s) through which Thompson and Steadman travelled, and recorded, gonzo-style. Perhaps it was even darker, but also more closely aligned with the rap-writing and stage performances of the Beats – the writers, poets and stage-comics of the jazz era. The era dominated, along with Burroughs, by the likes of Jack Kerouac, who frequently documented the 'bepop' of jazz, the 'trips' – both on drugs and 'on the road' – with companions like Timothy Leary, Neal Cassady and Allen Ginsberg. Kerouac called his writing style, 'sketching', allowing his thoughts to go on record, but also to drift from subject to subject, and place to place. From 'Desolation Angels' (1965):

*"...now it's jazz, the place is roaring, all the beautiful girls in there, one mad brunette at the bar drunk with her boys – one strange chick I remember from*



*somewhere, wearing a simple skirt with pockets, her hands in there, short haircut, slouched, talking to everybody – Up and down the stairs they come – The bartenders are the regular band of Jack, and the heavenly drummer who looks up in the sky with blue eyes, with a beard, is wailing beer-caps of bottles and jamming on the cash register and everything is going to the beat – it's the beat generation, it's **be'at**, It's the beat to keep, it's the beat of the heart, it's being beat..."*

Tom Wolfe immortalised the Merry Pranksters' exploits on the road through America. A warped, psychedelic carnival featuring Ken Kesey and members of the Grateful Dead, complete with the famous 'Intrepid Trips' Bus. The book, which started out as a series of articles from journalist, Tom Wolfe, expanded into the mind-altering, 'Electric Kool-Aid Acid Test', published in 1968. Along the way, Tom was aided and abetted by Ken Kesey (author himself of 'One Flew over the Cuckoo's Nest' and more) and Hunter Thompson, whose research on the Hell's Angels' book had overlapped with Tom's travels with the Merry Pranksters. But, Tom Wolfe's writings were not truly 'gonzo'. He said that his aim was to, *"re-create the mental atmosphere or subjective reality of (what the Pranksters got up to)."*

Ken Kesey was a mischief-maker and a sometime journalist, later turned author. Here's a sample from his 'Jail Diary' which appeared in 'Ramparts' magazine in 1967. It does seem pretty-gonzo.

*"Anyway, Speedy Lopez is our hero's name and shooting crink is his fame. And a good man to have in the barracks like a P.A.Cassidy. 'I don' hurt nobody; I just shoot crink...can you deeg it?'*

*...Littlest man here but no fear in his face. Just joy and dance when he's coming back from Redwood today...'Can you deeg it man?' Did you ever figure*

*out what it was that she and Billie Joe tossed off the Tallahatchie Bridge?"*

Over in Grand Britannia, Jeremy Sandford, much-lauded author of the TV film, 'Cathy Come Home', which led to the setting up of the charity, Shelter, went in the footsteps of George Orwell. He recounted his experiences in the 1970 book, 'Down and Out in Britain'. But he was not a gonzo-journalist. Like Orwell, Allsop, Dickens and other social commentators, he wanted to observe and recount 'the truth'. It's not gonzo. It's social observation from the bottom-up. He tells us:

*"For a while I descended into the bilges of our society. Wearing boots that gaped at the seams and an ancient great-coat. I allowed my beard to grow and my hair to become matted with dirt...I wanted to see what life is like at the bottom, for those who have failed, those whom the Welfare State, so humane and just in many respects, has failed to reach."*

Ed Sanders similarly went 'undercover' in researching the Manson 'Family'. Ed tells us in the introduction to his 1972 book, "I

*prepared an elaborate plan for securing information so that my personal safety would be insured...Occasionally my research required the adoption of a persona to secure data, as when I posed as a New York pornography dealer with Andy Warhol out-takes for sale during an elaborate two-month caper in which I attempted to purchase certain famous porn-films of Manson and the family and citizens of Hollywood."*

It's just not gonzo.

Hunter fuelled his writing with, and in, excess, as he described in 'Fear and Loathing in Las Vegas':

*"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-*

coloured uppers, downers, screamers, laughs and also a quart of tequila, a quart of rum, a case of Budweiser, a pint of raw ether and two dozen amyls.”

Towards the end of his life, Hunter commented:

*“If I'd written all the truth I knew for the past ten years, about 600 people - including me - would be rotting in prison cells from Rio to Seattle today.”*

*Absolute truth is a very rare and dangerous commodity in the context of professional journalism.”*

One of my favourite contemporary and experimental writers is Peter Hoeg. No stranger to gonzo writing himself, he has argued that: *“There is one way to understand another culture. Living it.”* Author, Bradley Garrett reckons that there is a ‘brittle boundary’ between research and journalism, and rates, ‘On the Run: Fugitive Life in an American City’ by Alice Goffman as:

*“The most important ethnography I have ever read, Goffman’s gripping narrative of living for six years in an inner-city neighbourhood in Philadelphia made me see race and class in America in a*

*different light, and wonder – as many good ethnographies will – how she ever got as close to the community as she did.”*

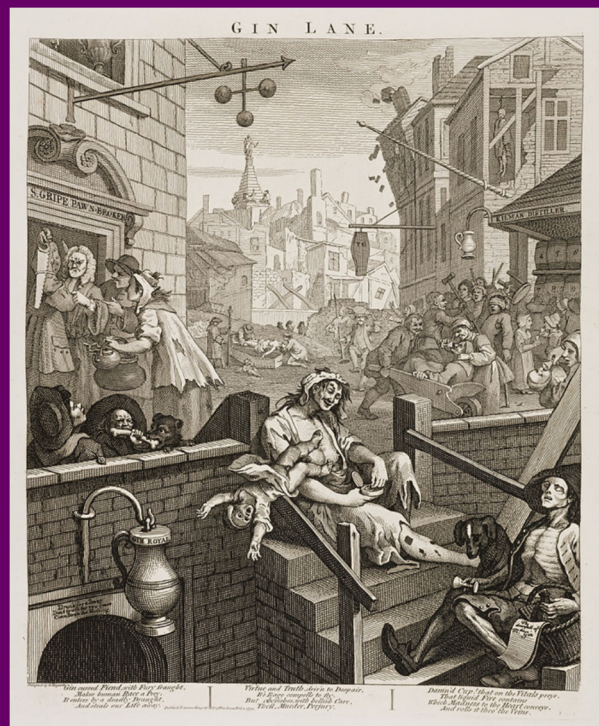
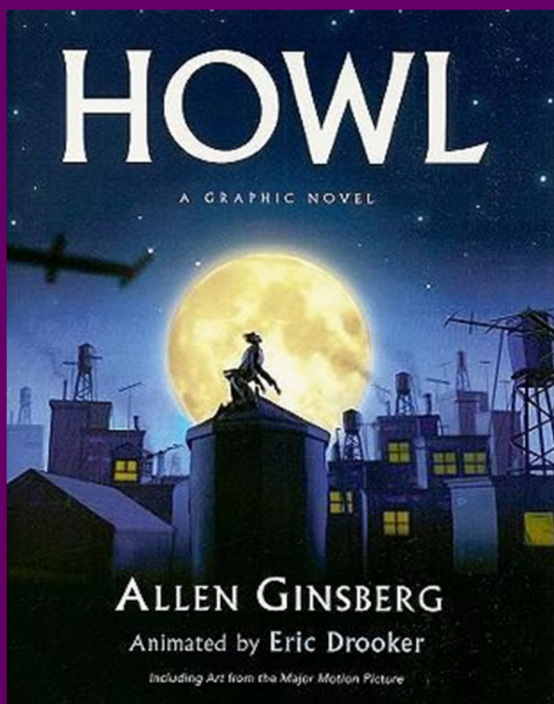
And returning to the Beat writers and poets, who often ‘lived the life’ and exemplified ‘decadence’, Paul Bowles and Allen Ginsberg were at the forefront. Ginsberg’s ‘Howl’ was a visceral scream of rage. He was a participant and an observer, proclaiming:

*“I saw the best minds of my generation destroyed by madness, starving hysterical naked,*

*dragging themselves through the negro streets at dawn looking for an angry fix, angelheaded hipsters burning for the ancient heavenly connection to the starry dynamo in the machinery of night,*

*who poverty and tatters and hollow-eyed and high sat up smoking in the supernatural darkness of cold-water flats floating across the tops of cities contemplating jazz”*

There’s even been a graphic novel version published, which I rather like.





Paul Bowles wallowed in ‘kif’ – the drug of Tangier and Morocco. For his most famous novel, ‘The Sheltering Sky’, Paul Bowles describes his writing technique and inspiration:

*“You remember there’s a little Kafka quote at the beginning of the third section, ‘From a certain point onward there is no longer any turning back; that is the point that must be reached.’ This seemed important to me, and when I got to that point, beyond which there is no turning back, I decided to use a surrealistic technique – simply writing without any thought of what I had already written, or awareness of what I was writing, or intention as to what I was going to write next, or how it was going to finish. And I did that.”*

Gonzo writing is about ‘total immersion’.

Living the nightmares rather more than the dreams, perhaps. William Hogarth’s 18th century drawings of Gin Lane, Beer

Street, the Rake’s Progress - the streets, sewers, corruption and upper and under-class life in London, are as acerbic and satiric as Ralph Steadman’s drawings of gonzo-life in the company of Hunter Thompson. No holds barred...an eye-full of life from the gutter.

In Hunter Thompson’s narratives, we have too, a direct descendant of Mark Twain’s ‘tall tales’ – a fertile mix of fiction and fact – a gonzo mix of ‘faction’. But still a piece of well-crafted, wordsmith-ing.

It’s also interesting to note that the Muppet’s ‘Christmas Carol’ provided the Muppet character, Gonzo, with the role as narrator, Charles Dickens. This trick was partially repeated in the stage play, from Gonzo Moose in ‘What the Dickens?’

<https://www.youtube.com/watch?v=RSXUPY5i7w0>

# WHEN YOU ARE FRONT LINE WITNESS

And you are Charles Dickens/William Faulkner  
Thomas Hobbes and Jonathan Swift and Daniel Defoe  
And part of Kerouac and Ferlinghetti and Corso  
Because they wrote as they lived/as they saw and felt  
And you were with them, much like Leonard Cohen  
fictionalized his relationships, but told a deeper truth  
by changing the names, or keeping them as they really were..  
And you are diary and memoir, first person singular  
You breathe these times, which are not like other times  
but are similar to other times- and that is why others relate..  
I much prefer listening to storytellers weave their magic  
There is a certain argot of rock power in those Muse lyrics  
that include the dirt on the lens and the broken body parts.  
Pasolini, Steinbeck and Henry Miller, Anais Nin,  
Colette and Anne Sexton -all born  
of the same Heritage - first person singular witness.  
How brave? ALL THE WAY  
And those nodding with Bukowski and Carlos Castaneda  
do not need to know if myth is true  
Beyond truth and Catch 22 and Good Soldier Svejk and Herman Hesse  
are battalions of forgotten drunks - little Rumis of petite illuminations  
Surrealists of soul, in pubs and bars and coffee houses,  
spinning yarns for Penelope  
Reassuring them that ALL IS WELL IN THIS WORLD (despite all faux news and  
all those Beasts louching towards Bethlehem (Washington) to be born (again)

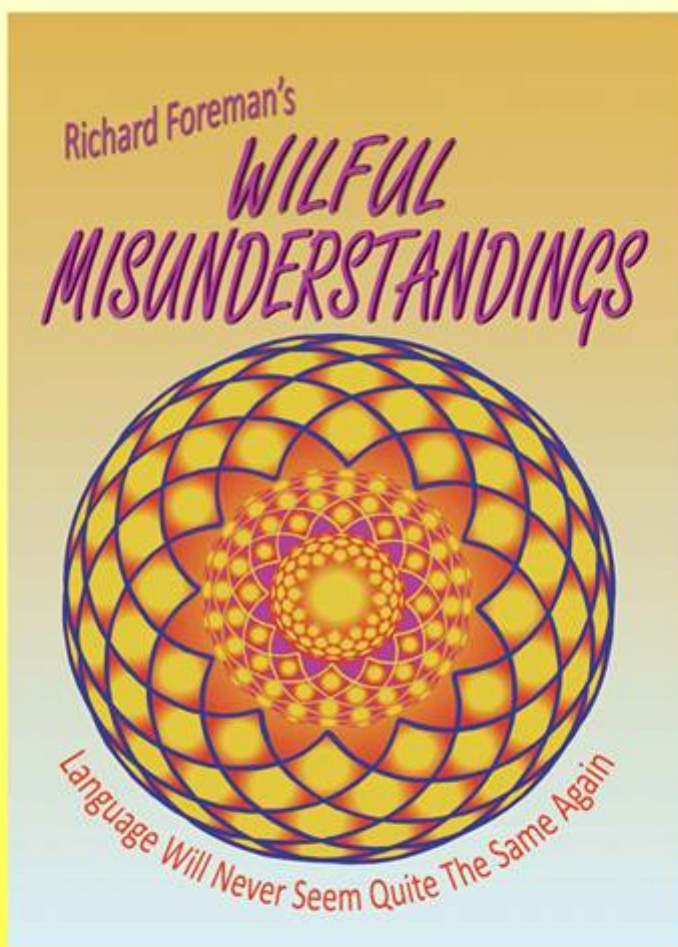
Thom the World Poet

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

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



Readers' comments:

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

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

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

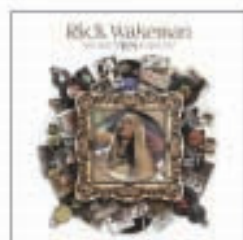
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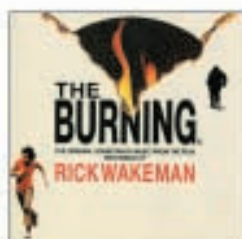
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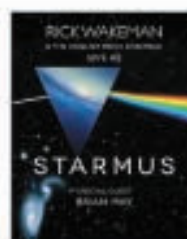
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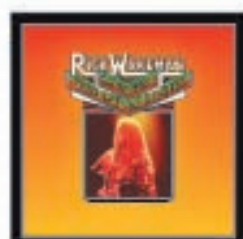
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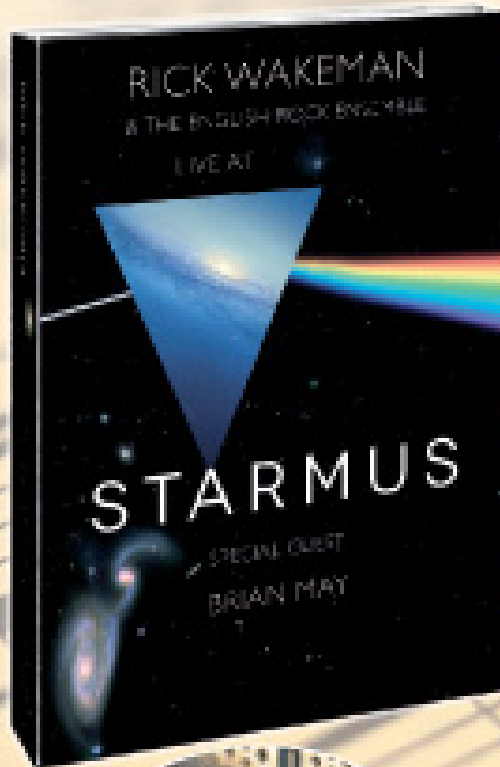
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# Tony Klinger

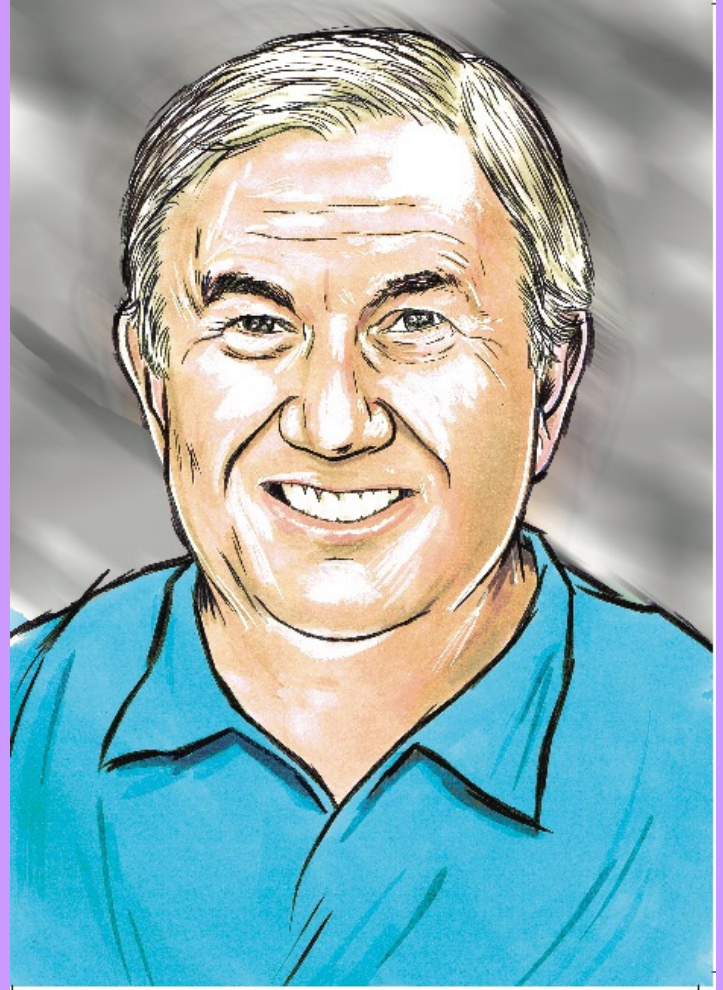
Tony Klinger is a British film-maker, author and media executive. He began his career as Assistant Director on The Avengers in the 1960s, directed several rockumentaries and headed media companies both in the UK and the USA.

He is the son of film producer Michael Klinger, with whom he worked on the film Get Carter (1971) starring Michael Caine. He was awarded The Lifetime Achievement Award at the Romford Film Festival on May 28, 2018. Tony Klinger is now also a public speaker giving talks, speeches or lectures on a variety of themes. And, yes you've guessed it, he is now a regular columnist for this peculiar little magazine.

**CHECK OUT TONY KLINGER AT GONZO:**

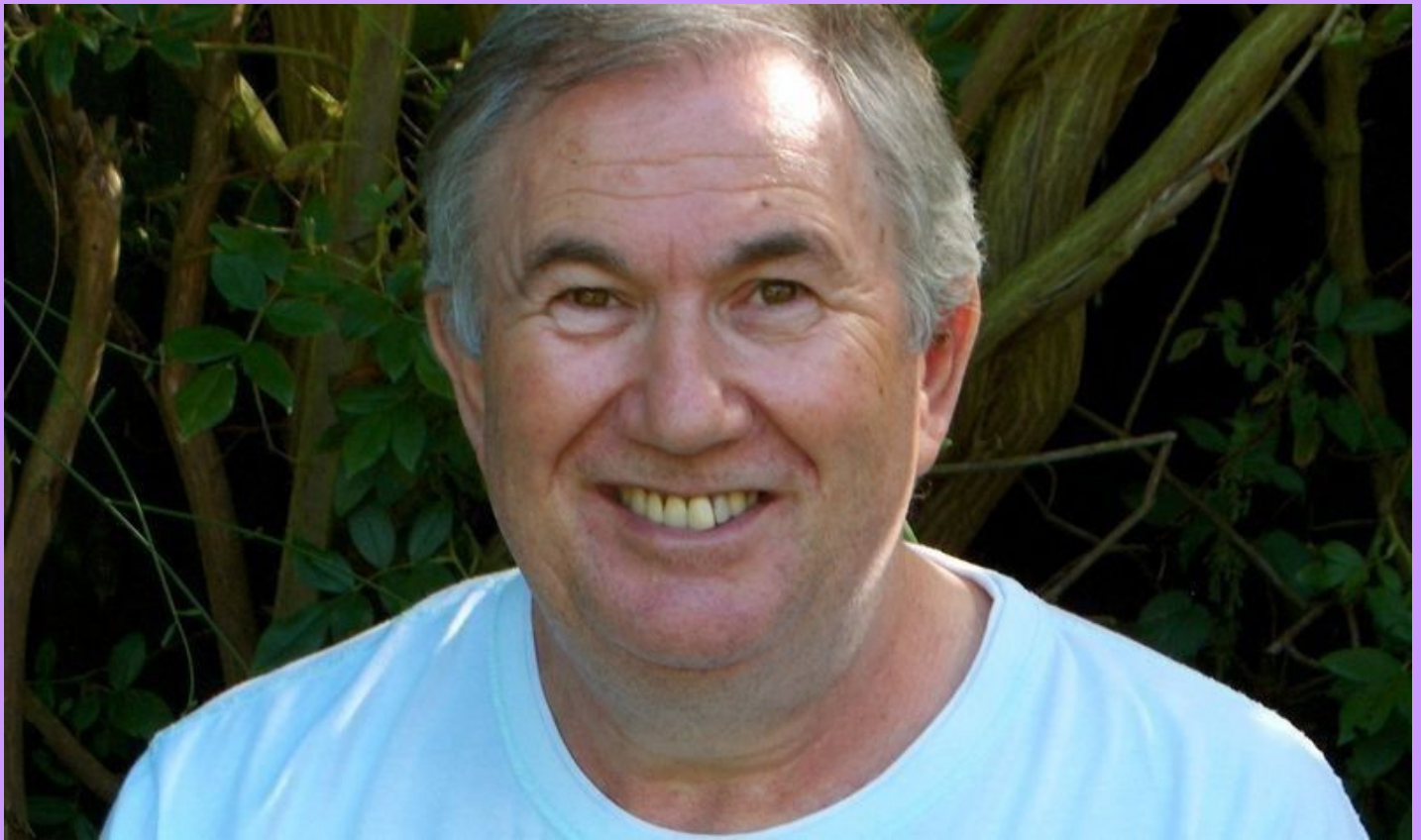
**GONZO** CURRENTLY IN STOCK  
AT GONZO (UK)

**GONZO** CURRENTLY IN STOCK  
AT GONZO (USA)



## MORE HOT WATER

We all live very close to the edge of a big hole. This hole should be labeled the unknown. It is a scary, dark place, full of boogey men, and other things that go bump in the dark. We can fall into that hole very easily if we are not lucky.



When I was a young boy my father wanted me to understand his past, where he came from, and how far we had all traveled. He had been born poor, his father a tailor's presser, living in a small house in London's Soho district. This was then more like something Damon Runyon might have imagined than the place it is today. Soho was then very heavily populated by two main constituent parts, the Jewish and Irish immigrant populations who had arrived in the 1890's through to the 1910's. They lived in hard working poverty.

What set apart my early childhood in Hackney, and later in West Acton from my father's in Soho, was running hot water. Dad would delight in telling me the tales of his family having to travel to the communal baths, once a week. The tiny houses they inhabited had outside toilets and no bathrooms with running water. I was never aware of such deprivation, as I had been born into a world of limitless hot water on demand. Dad remembered, and told me with relish, his tales of visits to these communal baths. This was a big building in which there were literally rows of baths in separate cubicles for privacy. Each customer would visit each cubicle, and he recalled that there was always some old man who would call out in a middle European accent, "More hot water, number twenty two!"

Today I have my own children and grand children and these passed on memories are even more distant and foreign to them. However, very recently I had reason to recollect them. We have a form of home insurance that covers all our utility provisions. It guarantees that, in

the event of their malfunction, they will be immediately fixed. To prevent problems the contractors make annual visits to maintain all the systems in good order. We just had the last such inspection. All went well until the guy inspected our previously lovely boiler. He found a fault, although I still don't understand it's exact nature, and he turned it off, for three weeks whilst we have to wait for the necessary part. He further informed us that the boiler could not be turned back on until it had been fixed.

The result is that there will be no heating or hot water via the boiler in Klinger Towers for nearly a month. Luckily we have other, back up heating and hot water systems, and it's warming up weather wise. However it did make me realize how close we all are to that black hole we're all so scared of.

This is a wonderful metaphor for how close our economies are to the edge of an abyss. Everyone, after Brexit began considered tightening their financial belts, and cutting down on their spending on big and small ticket items. What we need to see is more direct, visible help from our governments and banks to the same end.

We need to see positive steps by our leaders in the opposite direction, away from the big hole, After all, if we fall into the big hole, we will all fall into it together, as we are all linked. We don't want a future in a communal bath where we hear the words, "More hot water, number twenty two." Do we?

# KEV'S WORLD



**CRYING STEEL**  
**STAY STEEL**  
**PRIDE & JOY MUSIC**

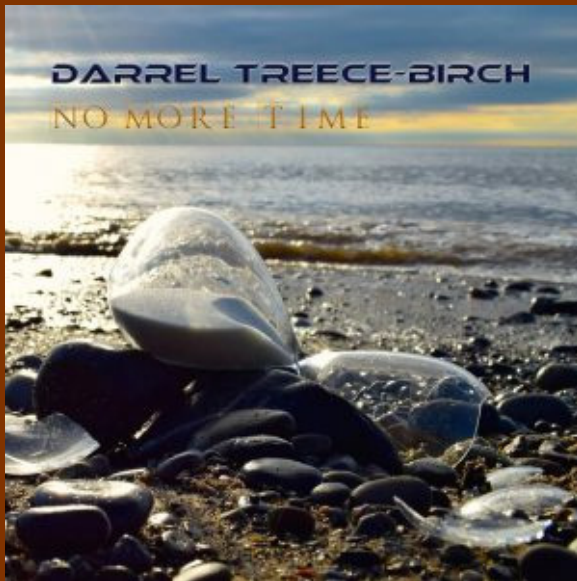
Italian band Crying Steel were formed in Bologna in 1982 from the ashes of the Hard Rock group Wurdalak. Alberto Simonini (guitar) and Angelo Franchini (bass), were joined by Luke Bonzagni (vocals) and in 1983, and after various line-up changes, by Luca Ferri (drums) and Franco Nipoti (guitar). After a couple of demos, the Italians released their debut EP 'Crying Steel' in 1985.

They released their debut full-length album, 'On The Prowl', in 1987 but they have been beset by line-up changes and the band has been on and off again over the years. The press release details all the comings and goings, but here in 2018 Franchini, Ferri and Nipoti are still there, along with second guitarist JJ Frati and some guy called Tony Mill on vocals. I interviewed Tony when he was in Siam, but he will always be best remembered for the guy with shocking white spiky hair fronting the mighty Shy, as well of course for his time in TNT and his multiple other projects and solo works. I don't think that as a singer he has ever fairly gained the reputation he deserves, but he has always hit the mark on all the albums I have heard him sing on, and this is yet another case in point.

Musically this is a fairly basic melodic hard rock album, with little to really make it stand out from the pack, but Tony attempts to lift them to a new level. His vocals dominate, even

## KEV ROWLAND

though they never really manage to totally move the ear away from the pedestrian drumming and songs that although not bad, are not brilliant either. Is this going to give his career a boost in the right direction? Not sure to be honest, but let's hope so as he deserves better than this workmanlike release.



**DARREL TREECE-BIRCH**  
**NO MORE TIME**  
**MMR RECORDS**

About five years ago I came across Darrel's debut solo album, 'Celestial', reviewed it, and since then we have been in contact on and off. He is probably best-known as being keyboard player in the mighty Ten, but he also works with Nth Ascension and has released a couple of other solo albums as well. Released in 2016, I was somewhat expecting this to follow on from 'Celestial', but instead he has brought together musicians and singers to create something that is far more progressive, and far less ambient, than his previous solo effort. I did smile to myself when reading the sleeve notes for my favourite song on

the album, the instrumental "Riding The Waves", which has more than a hint of Colosseum II about it, although brought up to date. Darrel dedicates it to his father, a trawlerman from Fleetwood: on my mother's side I can trace many generations of trawlermen from Brixham, and here in my study there is a slate clock awarded to my great-grandfather 100 years ago for winning the trawler race in BM 16, the Glory.

Compare the driving rock power of that song with the beautiful piano piece "Nexus Pt.2", which features just Darrel on piano and voice, and the difference is dramatically stark, but that is the joy of this album in that one never knows what is coming next. "Twilight" has Darrel moving onto bass and mandolin as well as keyboards, with Alan Taylor providing vocals in a baritone that totally fits with the music. It is hard to describe just how the fretless bass, strident guitar and softly spoken/sung vocals (John Power) on the title track fit together so seamlessly. This feels like a very personal album in so many ways, with Darrel allowing himself to move where his inspiration takes him, never compromising to fit into any particular genre, with folk having as much an impact as jazz, classical as much as rock, yet all being brought together in a way that fits perfectly. Far more contemporary than his debut solo album, this is a mature album from a musician confident in his own abilities, and it shows.

<http://darreltreece-birch.com>



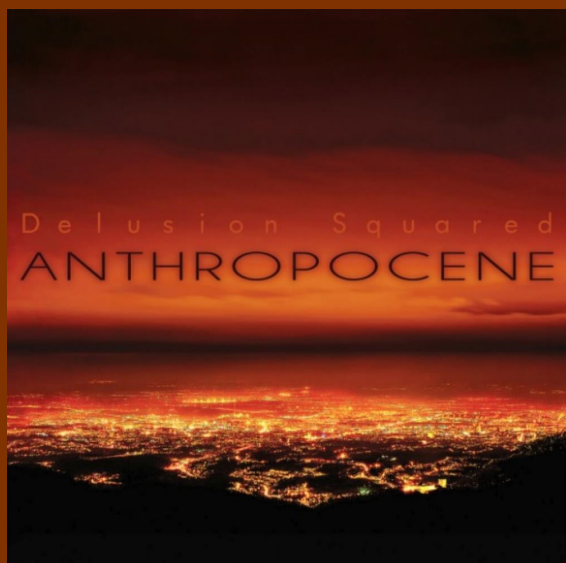
**DARREL TREECE-BIRCH  
HEALING TOUCH  
MMR RECORDS**

As has long been my way of writing, I initially played this album without reading any of the sleeve notes, and only looked through the booklet once I was ready to start the review. When I saw what was on the third page, I had to take a step back and have another look as I couldn't quite believe what I was reading. The evening I played this for the first time, I had just completed a two hour speed interview session at a local tertiary education provider. I am a big believer in supporting education when and where I can, and this is one way I can give back, but I had no idea just what an emotional impact it would have on me. I am a classic off the scale introvert, and this evening comprised of me interviewing students in five minute blocks, pouring push energy into what I was doing, so much so that when I walked out I felt so drained that I actually didn't know if I was going to be able to drive. I sat in the car, put this on, and actually started to feel a little better. As I was driving home the thought kept going through my head that this was the absolutely perfect album to be listening to given how I felt, but I

couldn't quite put it into words. What did I read just now in the booklet? "We all suffer from it, conditions that cannot be avoided; sickness, illness, fatigue or depression...This album is a musical representation of the journey to positivity, and I hope that this music can touch the soul, and minister to your heart, mind and spirit."

Years ago Darrel told me that a review of mine had been a huge positive impact on how he was feeling and that inspired him, and here his music was directly doing the same thing, and it was a deliberate act on his part. Incredible. Like his debut, this 2017 album is all Darrel, no guests at all, but here he isn't relying on just his keyboard skills but is in full multi-instrumentalist mode, providing drums, guitars, bass, and anything else he needs. The drumming is fairly basic, it must be said, but at least it is the real thing! Pink Floyd, Camel, Steve Hackett, all have had their part to play in inspiring this album, but so has Rick Wakeman, Jean Michel Jarre and Vangelis. This doesn't sound like a solo multi-instrumentalist, but a full-blown band, and it is hard to imagine that this album has followed on so quickly from 'No More Time', given the change both in style and how it was recorded. Darrel will probably always be best-known for his work with Ten (whose 'Gothica' album came out between the two most recent solo albums, his work rate must be huge), yet his solo albums show an artist of great talent and depth, and he should far better appreciated for his amazing music. For more details on this and his other releases,

<http://darreltreece-birch.com>



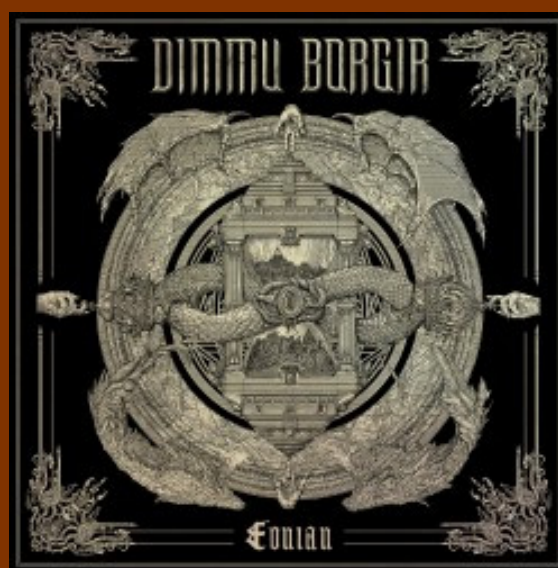
**DELUSION SQUARED  
ANTHROPOCENE  
BANDCAMP**

It is always nice to be contacted by a band through PA, as not only am I always pleased when a band is making an effort to get their music out there, but if they have contacted me then it means that they have read at least some of my reviews and feel that I may enjoy their music. That is definitely the case here, as Emmanuel de Saint Méen (bass, keyboards & backing vocals) thought that I would be interested in the fourth full-length album from him and Steven Francis (guitars, vocals, drums & additional programming), who go under the name Delusion Squared. Apparently the French band was formed in 2009, but this is the first time I have come across their wonderfully delicate take on prog rock.

The whole approach is that of gentleness, harmony, beauty and fragility. This isn't music to be amplified into the school, making its way in by force, but instead looks for the breaks in the psyche as it moves into the brain and gently takes up

residence. Both melodic and crafted, this is crossover prog at its best, bringing together Alan Parsons Project, No Man, the softer side of Porcupine Tree together with harmonies that one might better expect from the likes of Simon & Garfunkel. There are rock guitars, but they are there to provide just the right amount of dynamics. Overall, It is light, and a quite different approach to much of the music that is currently in the scene. This album is one that can be played repeatedly, and each time the listener will sit there with a smile on their face. At least I did.

<http://www.delusionsquared.com>



**DIMMU BORGIR  
EONIAN  
NUCLEAR BLAST RECORDS**

It has been way too long since Dimmu Borgir last released a studio album, and I felt the only way to be able to understand how this fits in the canon was by playing a few tracks from this and then dip into 'Death Cult Armageddon'. This was an interesting

exercise, not least because I always felt that a major part of their sound (at least for me) was the clean vocals of ICS Vortex, but of course he departed long ago. Vocalist Shagrath, as well as guitarists Silenoz and Galder are still there providing the material, while drummer Daray has been there for a decade, keyboard player Gerlitz has been there since 2010, so there is only one new boy, bassist Victor Brandt. Deciding to take their time on the songs has obviously been worthwhile, as there is far more breadth and depth to this than anything that have released previously. They have moved far more into the orchestral and symphonic arena, while still playing black metal like no-one else.

A special mention must be made of Gaute Storås and his work on the choral arrangements for the Schola Cantrum Choir, as it isn't possible to overstate the impact they have had on the album as a whole. This is very much a metal band, but one that is attempting to create a genre of their own making, taking black metal and forcing into something that is far deeper, heavier and orchestral than anything they have managed up to this. The production is simply superb, incredibly clear while also very heavy indeed, allowing the band to spread their wings and show that when it comes to this style of music there are very few in the world who can even approach the majesty and dark beauty of what they are producing. It has been way too long since these guys have provided us with a new album, let's just hope that the world tour to follow is just that, and that they make their way down here, as that would be a show not to miss.



#### **Disen Gage Planets Independent**

When Kostya contacted me to let me know that there was a new Disen Gage album available I was of course excited as they are one of my favourite Russian bands, but I was also intrigued as this is what it said in the email. "This story started a long time ago, when the participants of Disen Gage scoured in the night in the dangerous vicinity of the Moscow railroad station "Sortirovochnaya" trying to capture fascinating sonic roudades emitted by the wagons. At the same time, on the other side of the globe, in the State of Iowa, astronomers succeed in converting strange signals coming from the orbit of Jupiter into audible sound palettes. Later, in an Australian swamp, Mrs. Toad said to Mr. Crocodile: "Dude, why not concoct a Tops-of-the-Pops album of all those ingredients, one on which we would sing all together?" "I'll call Mr. Bear, my Siberian friend. He knows how to mix all stuff with a beat", answered Mr. Crocodile. Finally, the Nature, crafted from sounds of planets, trains

and animals including higher primates, is now in your hands. Still we wonder how the human ear will take this..."

I know how most people would take this, they would listen to ten seconds, scratch their head as if trying to make sense of it, then discard it, probably with extreme prejudice. Me? I'm made of sterner stuff than most, and will happily branch into areas of RIO and progressive rock that are more commonly referred to as noise (yes, it's a genre). This album isn't meant to be easy to listen to, it's not meant to be something that will ever be played on the radio or to be hummed under breath while driving, this is all about challenging the very term "music" and wondering just how far that boundary can be stretched while still making it something that people, at least some people, will want to listen to. I find this music enthralling, almost hypnotic in the way that it drags me in, using sounds that are industrial, mechanical, other worldly and not even created by the band, twisting them into something that is not recognisable in its original form

There are very few bands who can say to be actually progressing in the truest sense, as opposed to the regressing that many seem all too fond of, but Disen Gage are creating a path that only the brave will follow. Are you one of them?

<https://disengage.bandcamp.com>





# Lost Horror Films

Remember the days before the internet? When, if you wanted to stay awake past midnight, you would have to either watch a VHS or hope that there was something decent on TV – which more often than not

wasn't the case.

There was always something strange, almost eerie about this experience; sitting alone in the dark in front of the television; only the monochromatic glow of the light with nothing but the sounds of static accompanying you.

Now imagine if what you saw on television was never aired again and no matter where you searched for this unusual film it cannot be found.

First I would like to take you on a journey back to the days of silent film, when movies were very much a visual art. Images that move on screen. The best silent films didn't rely on excessive title cards to tell their stories but instead the actors' body language and cinematography.

*Carl Marshall and Geordie Jackson*  
**DARK MATTERS**

It was like an international language with your imagination completing the audio portion. Since then, sound design has become a whole artform in itself and these days is what the horror genre seems to rely on; loud noises and screams and if it's not that it's bloodshed and gore.

This is why silent horror films hold a special interest. They had nothing but the bare ingredients and it's up to your imagination to fill in the blanks. Many agree it's what you don't see that's scarier! Now, we are going to take that literally and discuss the movies that we don't see at all - because they no longer exist.

This is the unfortunate thing about silent movies and even some early "talkies" as it was before film makers took film preservation seriously. A movie would play in a theatre and after that it would go back to the studio where it would be stored in a vault. For whatever reasons, films would often get misplaced and become lost, and with the highly flammable nitrate film stock many of these films would just burn.

Now, that's what I call an interesting horror movie – the kind you will probably never see yet always wonder about.

Many of the lost horror films reviewed here will be from the silent era for reasons already discussed. However, we have tried to select films from other decades throughout the 20th century.

To start with we have *The Phantom of the Opera* from 1916. Of all the versions of this classic story that exist it's striking to note that the earliest known version is missing.

There is very little information available, we know the names of a few of the cast members but that's about it. Even if it was discovered today *The Phantom of the Opera* (1916) would probably not be as iconic as the 1925 version. The great Lon Chaney gave a visually expressive and endearing performance as the phantom which no

others have matched. However, I would like to know what the original phantom was like! Until someone finds the missing reels, this movie will always remain hidden in the dark.

*The Cat Creeps* (1930) was Universal Studios first sound horror film which also means it was one of the first talkies. It was actually released in two languages, one with an English speaking cast and another with a Spanish speaking cast – with the movie *Dracula* they did the same thing. In fact, the Spanish version of *Dracula* is a classic in it's own right.

With *The Cat Creeps* both versions have somehow disappeared; the only thing that remains is the soundtrack from the English version and also a few clips which survived simply because they appeared in a 1932 comedy called *BOO*, which also uses stock footage from some other films. You can see *BOO* on the Frankenstein DVD The Universal Legacy Edition.

*The Cat Creeps* took place in an old dark house which was, at the time, a staple of the genre and it was actually a remake of a silent film called *The Cat and the Canary* from 1927 – also from Universal.

Universal remade the film again as *The Cat Creeps* in 1946 during their final leg of the classic horror cycle. However, this version was a remake in name only – the plot was different.

Hopefully someone eventually finds the 1930 version. If we could see it today would it stand out as a classic or would it be mediocre and immediately forgettable,



sandwiched between both the silent and sound versions?

Vampires are such a huge part of the horror genre we couldn't go without spotlighting one of the earliest vampire films. I heard about a movie called *The Vampire* (1913); supposedly it was lost until I looked it up on IMBD and found that three people had apparently reviewed it. It turns out that it's a completely different film so there are at least two different movies both called *The Vampire* and both released in 1913.

The film I'm thinking of is supposed to have been the first British horror movie. It's about an undead snake woman so probably not about vampires at all!

According to IMBD there were several vampire movies made during the 1910s and many with the title *The Vampire*, so there is no end to the confusion.

When we're talking about classic werewolf movies the first that comes to mind is undoubtedly *The Wolfman* (1941) starring Lon Chaney Jr, but we all know it wasn't the first.



There was the 1935 *Werewolf of London*, yet most would agree it's not as good as *The Wolfman*, most people would watch it just for the fact it's the first werewolf movie – or so they think! For the real werewolf hunters who want to know there is a 1913 film called *The Werewolf* but unfortunately it's also lost.

The last known print was destroyed in a fire in 1924. Supposedly it was about a Native American girl who turns into a werewolf to fight against the invading white settlers. I wonder if there was a wolf transformation scene? Would it be a series of makeup changes and cross dissolves like in *The Wolfman*? Only time will tell; well, that's if someone ever discovers it.

Of course we have to throw in some mummies. Every serious horror fan dreams of finding a mummy film that predates the Boris Karloff version. According to IMBD there are at least four older mummy movies – from 1911, 1912, 1914 and 1923 and other online sources point to several other mummy movies either called *The Mummy* or have 'mummy' in the title. Who knows if they actually exist or even if any of them were horror films. The research could go on and on! Hopefully someone will one day dig up one of these lost mummy movies.

Supposedly, *Life without a Soul* (1915), was the second Frankenstein movie ever made. The first one, the Edison version from 1910, was long considered a lost horror film but since then has been rediscovered in a private collection and has since been released on DVD. *Life without a Soul* changed some of the character names from the Mary Shelley novel similar to how Nosferatu changed the names from the Bram Stoker *Dracula* novel to avoid law suits.

My guess is that this Frankenstein movie followed the novel loosely. All we have is a poster with a still that seems to have come from the film. It appears the monster looked very basic, less elaborate than the Edison version and without as much makeup as in the 1931 James Whale version.

The Golem was a monster from Jewish folklore, even though it never reached the ranks of *Dracula* and *Frankenstein* this was a pretty famous monster having its own fair share of movie interpretations. The best known existing version is from 1920. Here we see a rabbi creating the monster from clay in order to protect

the people of Prague from persecution, but the Golem rebels and goes on a rampage. It was released the same year as *The Cabinet of Dr Caligari*, and likewise it is credited as a major example in the film movement known as German Expressionism, where twisted architecture and painted shadows are used to create a surreal dream-like atmosphere.

Even though the 1920 version is the most famous it was by no means the first. There was one from 1915 and another from 1917. The same individual who wrote, directed and starred as the title monster in all three, that probably makes it the first horror trilogy, but unfortunately this trilogy no longer exists. With the 1915 version all that remains is about three minutes of footage, including scenes of people running from the Golem who marches around with a dagger protruding from its chest.

I have read some sources that say that the movie was rediscovered in the hands of a private collector in 1958, however, I have not been able to confirm this and to this day it has never been released; except the three

minutes of known footage. So it's my guess they are talking about this and not the full movie.

The 1917 version called *The Golem and the Dancing Girl* is one hundred percent lost! Supposedly it was a comedy parodying the original rather than being a true sequel. Also the 1920 version is a prequel which misleads many people into thinking it's the original since the same writer, director and actor are attached to all versions.

This makes matters very confusing and only helps further sink the lost versions further into obscurity.

Next we have the first Dracula movie. The oldest existing Dracula adaptation is *Nosferatu* from 1922 and even this film was considered lost for a while. However, there was a movie before that called *Dracula's Death*. From what I understand it was filmed in 1921 and was Hungarian; which is a shame that a film made closer to Dracula's real home would go missing. All we have is one grainy still and from what we know it didn't have much in relation to the Bram Stoker novel, but had more to do with a girl locked up in a mental institution who suffers from nightmares about Dracula.

That being said, there is one source which sites an older version. It's called *The Vampire Book*: an encyclopaedia



of the undead. At the back of the book there is chronological listing of every known vampire film and according to this source the first movie called *Dracula* was made in Russia in 1920.

However, it also lists the Hungarian version as being called *Dracula* and not *Dracula's Death*. When it comes to Dracula movies here's how it goes:

Everyone knows the Bela Lugosi version (1931)

Mostly horror fans know about Nosferatu (1922)

Few horror fans know of *Dracula's Death* (1921)

And the Russian version nobody knows because it may have never existed (1920)

Now for a few more recent lost horror films.

*Cannibal Holocaust* is not technically a lost horror film. However, the so called "unfinished piranha scene" is!

Bringing about an insane amount of controversy upon its original release, *Cannibal Holocaust* (1980) is a cult classic Italian horror movie. Being the ultimate cannibal exploitation horror film, just about every follower of horror will have heard about this infamous movie.

The main storyline follows a documentary film crew that goes missing after being sent into the Amazon to study and document the cannibal tribes found within the film's narrative. An anthropologist is then sent into the



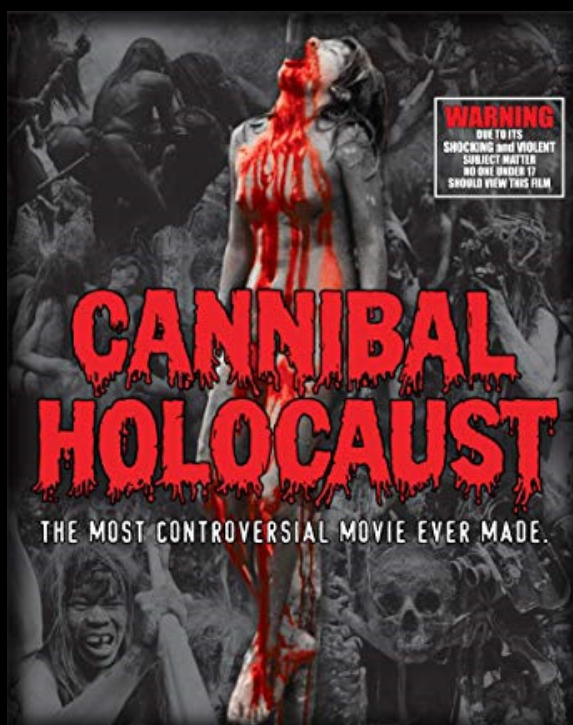
jungle to locate the crew but only finds the tribe, human remains, and a video camera containing truly horrifying content.

*Cannibal Holocaust* has been known to put off even the most hardened horror fans due to its found footage approach and its intense gore, real animal mutilation and scenes of prolonged sexual violence.

Director Ruggero Deodato was even investigated by Italian police accused of making a “snuff film” and was ordered to produce his quite alive actors during a criminal investigation.

While seemingly, and often uncomfortably complete, *Cannibal Holocaust* actually has an unfinished scene today believed to be lost – The Infamous Piranha scene.

Deodato desperately wanted a scene filmed towards the beginning of the film where the cannibal tribe feeds a male from a neighbouring tribe to a vicious shoal of piranhas alive. Sadly Deodato did not have



an adequate underwater camera and the scene was never finished. Only a couple of production stills remain from what was actually filmed of the piranha scene. Today nobody knows where the surviving reels of the footage are as they have yet to resurface.

*Cards of Death* was a 1986 VHS release and is often considered the Holy Grail to film enthusiasts. W G MacMillan's *Cards of Death* is a Japanese horror movie and a true rarity among hunters for lost films. Shot in California in 1985, this extremely low budget effort was never released in the USA but did get released on VHS in Japan in 1986 and in very limited quantities.

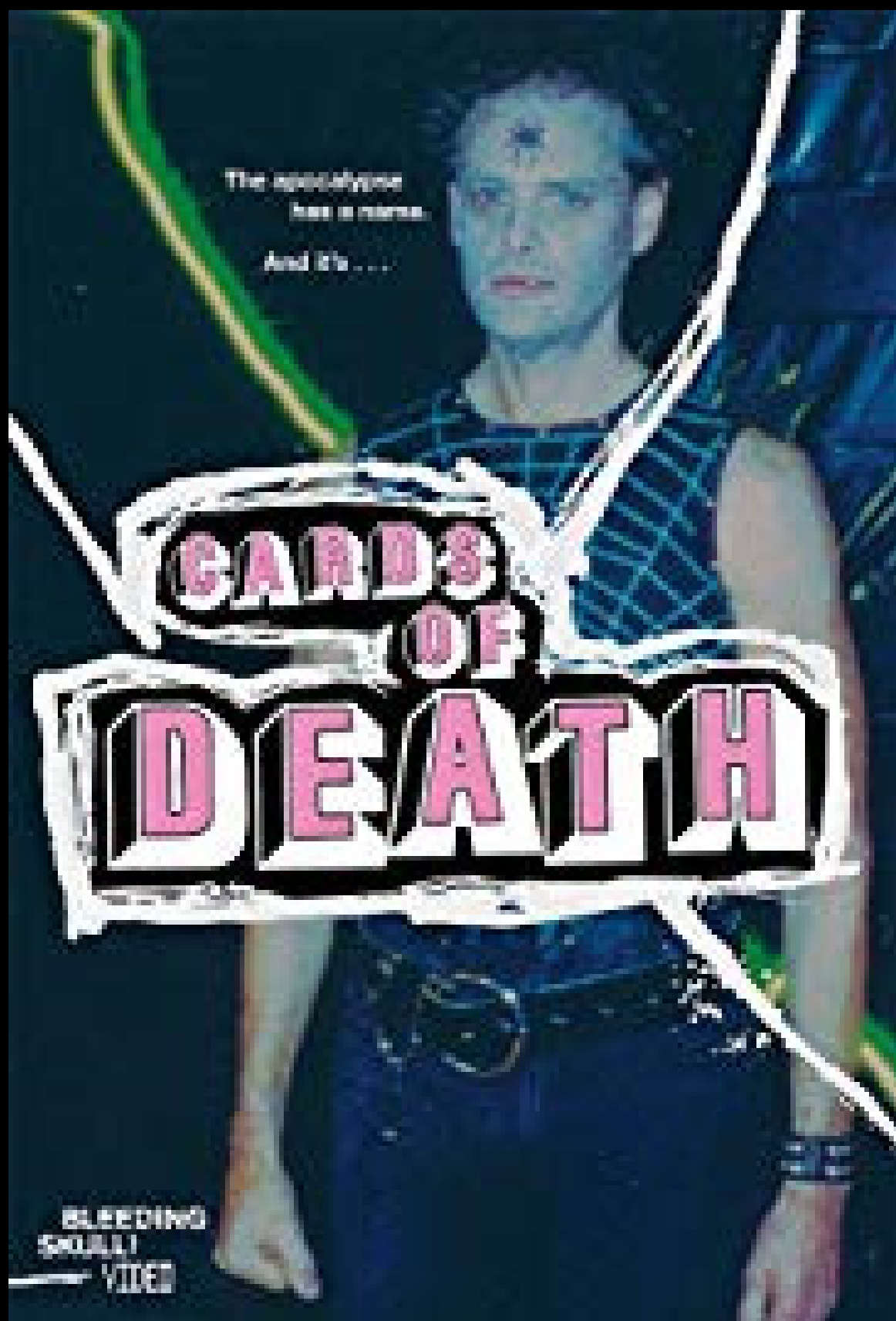
*Cards of Death* was most likely only released in Japan because of its over excessive gore scenes. The film features a cult-like community in Los Angeles lead by a strange man named Hog. When the group meets up the men wear rubber masks and the women wear BDSM lingerie, and a deck of Tarot cards are handed out to the men and a game similar to poker ensues.

The person with the death card at the end of the game is the loser and that unfortunate soul is then murdered by the winner in an extremely sadistic and violent way.

The only way to watch *Cards of Death* is to track down an old VHS copy and be prepared to spend a lot of money for the privilege.

We hope that in a similar fashion to rediscovering new species of unexpected animals, some of these lost horror films might turn up in a private collection or stored away in some dark movie vault somewhere, and that hopefully they could be restored and released for all to enjoy on a digital format.

The information featured in this review was gathered through online research via articles, interviews, clips and other informative resources.



# 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***

Signed by Rick Wakeman and numbered certificate.

DVD containing over 2 hours of footage including an in depth interview with Rick about the project.

Double CD 1, The Original Gospels - with Robert Powell as the Narrator.

Double CD2, The New Gospels

DVD / CD of The Gospels performed live in California – never seen before.

Reproduction A4 x 12 page concert program.



## *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 !!!



Available to pre-order from [www.rickwakemansmusicemporium.com](http://www.rickwakemansmusicemporium.com)

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

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks  
Director, Africa Region  
The Nature Conservancy

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

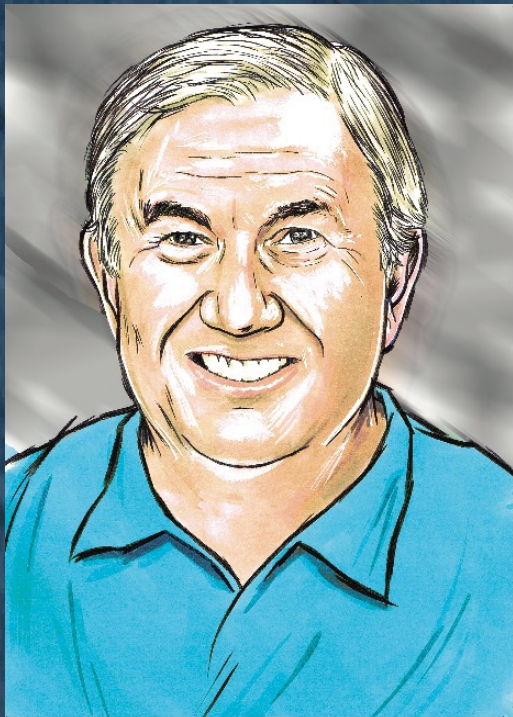




# Yer GONZO ISLAND DISCS

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 unnamed 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.



Tony Klinger is the latest addition to the *Gonzo Weekly* editorial family, and we are very pleased to have him aboard.

Elsewhere in this issue you can find a brief biography of him that we ripped off from Wikipedia. But what you cannot find elsewhere is what music he would take with him to a highly hypothetical desert island...

# TONY'S TOP TEN

## Cast away on an Island without a paddle.

© Tony Klinger 2019

I often listen to the choice of music of guests on the British radio show, “Desert Island Discs”. I often wonder if their mostly poncy choices of classical music were in any way a real reflection on their actual musical taste. I suspect not. I think they want to appear more sophisticated than they really are.

I don't have that conceit since many people know from my career that my choices of music are more eclectic and in any event I always liked a tune I could hum.

Therefore my musical selection is going to be a real journey back in time of music I have been directly involved in one-way or another. I figure if I chose a track for something I was producing or directing it really meant a great deal to me.

OK, so you know my guidelines and here goes. Of course there is no particular order of preference and I have not counted the number, so it might be above or below the threshold of ten tracks but why stop when you're having fun.



The first track was one I used on my first film, “Mister J”. It was a pretty amateur film and I don't believe many people other than me and my then filmmaking partner, Mike Lytton have seen it. It was “Those were the days” sung by Mary Hopkins. I listened to it again before writing this and it stands up because Mary beautifully sings the lyrics and the tune is excellently orchestrated. Every time I hear this song I remember being young, excited by every day and full of the future and the possibilities every day would bring.

I then quite my day job working as an assistant director on The Avengers and made a film called “The Festival Game” about the Cannes Film Festival of 1969, yes I really am that ancient. I originally found some great soft rock tracks which we put on the rough cut but was then told that they chief booker for the big cinema chain, Rank, at the time, only liked jazz and hated modern music. My dad gave me the address of Ronnie Scott's club and off I went. He was a pretty acerbic fellow and gave me a pretty hard time. Mind you I deserved it having asked for an entire jazz score for the one-hour film, including his entire band for the princely sum of less than six hundred pounds. I well remember

standing in the booth of the recording studio in Wembley as they played my second choice, "The theme for the Festival Game" making it clear I wanted them to play quicker. Ronnie stopped the recording and said the classic words, "If you want to say something Tony you'd best come out here and conduct!" As a nineteen year old and not realizing he was extracting the piss I did as he suggested. Not my finest moment but the resulting music is pretty terrific!

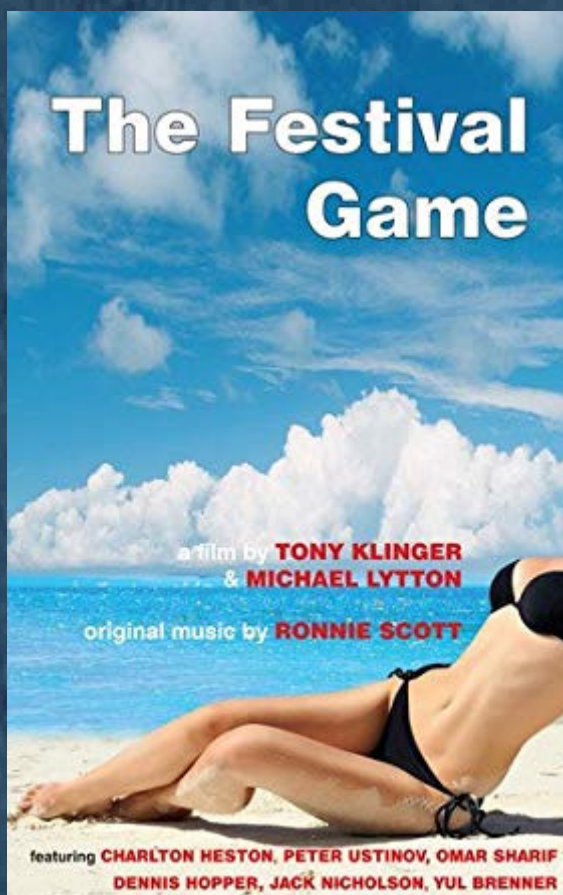
My filmmaking journey continued on its erratic course when I made the film "Extremes". I was now nearly twenty so I knew that this time we were going to get a proper music score that we really wanted. Of course by the time we got to select our music we didn't have much money left. We scoured the famous Tin Pan Alley in London's Denmark St. calling on random music publishers. "What have you got for our film?" was our cry, and the answer was "Not a lot if you've got no money." - Among the chaps making us tea in one of these music publishers called Dick James were two young chaps we got talking with. I remember their names, Bernie and Elton, who was then called Reg, I wonder whatever happened to them. The tea was nice. We heard many tracks and were told we couldn't have the tracks for nothing. We eventually realized that if we could get the bands to agree to our using their tracks we might get them to persuade their publishers etc. to let us have the tracks on mates rates.

We particularly liked some tracks by a new band that were unknown. They were touring in an old bashed up van and apparently couldn't meet the payments for it or their drum kit. There was talk of a potential financier but he hadn't come through as yet. We tried several times to get the band in the viewing room to see our rough cut but they were always otherwise occupied and we were getting desperate. Eventually they all attended and one of them, through the haze of some special cigarettes announced, "Now we're getting the buzz.

Yes, you can have the tracks." We did a deal for three hundred pounds to use the three pieces, which meant we were now over budget. Then their manager called us up and said they were under real financial pressure and if we could give him a further six hundred pounds we could share half of the publishing rights on the three tracks. We said yes subject to our getting the cash out of our film financier, Barry. He threw us out of his office after hearing the idea and wouldn't even listen to the tracks. The group was called Supertramp and the tracks are "Surely", "Am I not like other bird of prey" and "Words Unspoken".

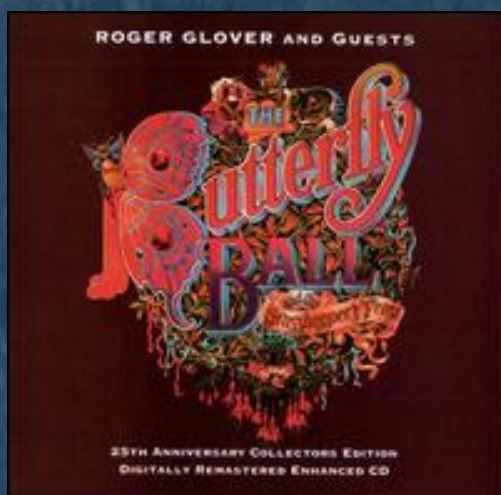
I am glad to say they all feature on the film and are now on release with the film that Gonzo is handling along with "The Festival Game".

Coming in at the same time was the music by Roy Budd for my dad's film classic, "Get Carter." At the time no one knew just how iconic that film would become but we all knew the music by Roy was terrific. Roy could be a problematic man, and as talented as



he was as a musician and composer he actually really wanted to be a major entrepreneur. He died too young and frustrated in his ambitions but his music lives forever.

Shortly after this I was hired to do some filming of the Beach Boy's Holland album in Holland. I was paid some money and flown to that country. I was then put in a nice hotel and told to wait as the band were not yet ready to discuss the filming. Every day for about a week someone would pop an envelope of cash and another with strange smoking substances under my door. Every time there would be a note telling me to be patient, the boys weren't ready yet. Eventually I got a bit bored and decided to leave for England. I never heard another word about this abortive effort. Year later I was approached while in the States to have a meeting with Mike Love of the Beach Boys to have a conversation about my making a movie with the band. I reminded him about the previous non-encounter and he clearly knew nothing about it!



After the feature film work and the more or less conventional film scores I was asked if I wanted to work with elements of the band, Deep Purple. Of course I said a quick yes since they were populated with some of the best rock musicians in the world. This evolved into my making the film, "The Butterfly Ball". I could go on and write a book about all of this, in fact I am going to do so but not for now. Suffice it to say they cut my budget by two thirds but still expected exactly the same results. Let's draw a veil over all my suffering, and it was genuine and talks music. Here were some great tracks but the one that really stick in my mind is "Love is all".

At pretty much the same time they asked me to put together the production of Deep Purple playing the Budokan stadium in Tokyo. Suffice it to say that would be at least a chapter or two in anyone's book but if we're picking tracks that night's rendition of their classic, "Smoke on the Water" was never better.

My next musical foray was to get invited to make the pop promo, now it would be a rock video, for Roger Daltrey's first solo album's title track, "One of the boys". It went so well that I was invited to make "The Kids are Alright" with and for The Who. I can name several tracks that would find their way with me on to my far off beach, most notably, "Won't get fooled again" "Who are you?" "See me, feel me". Do you see a theme I had here?

I worked on a bunch of feature films all over the world during this period and encountered many composers such as Elmer Bernstein and Maurice Jarre each with their unique talents and scores. When I went to pick Elmer up from Heathrow I was waiting for him to come through when another passenger saw me standing there with a little sign saying Bernstein. He walked over to me and said, "I wish you luck, the whole score for your movie is on the back of a single cigarette pack." It turned out to be true. Elmer had banked the cheque but not yet written the score despite the fact that, for the film Gold we had a huge studio and a big orchestra waiting for him, the music and all the parts to start recording the next morning. We rushed him over to our musical supremo and fixer, the late Jack Fishman. He in turn brought in a very clever fellow who somehow, overnight coaxed an entire score and all the orchestrations out of our composer.

Perversely Peters and Lee sang one of the tracks Elmer composed. This was made very

difficult by the film's director, Peter Hunt, decided to throw a hissy fit at the film's music fixer, accusing him of sabotage, "Why else would you send me a blind singer to do a song for a film?" Nevertheless he was overruled and it was then nominated for an Academy Award as best song. It wasn't great and it didn't win but how it was ever nominated I shall never understand.



For the "Shout at the Devil" music we hired Maurice Jarre. He arrived and I noticed that in front of the huge orchestra we had half a dozen pianos lined up next to each other. I asked him why and he pointed out that as the battleship approached he wanted a rich and deep sound of impending danger using the bass notes from the pianos all playing the same couple of notes. I enquired had he not heard of multi tracking and he turned on his heel in disgust at my ignorance.

At lunchtime, as was the studio custom when a big movie score was starting its recording sessions we were invited to a lush boardroom lunch. Peter Hunt, yes, he was directing another film for us, whispered that he had to go to a meeting and would be back later. In fact the next time I saw Peter was about twenty years later because he'd apparently gone straight to Rome to see if he could get another film to direct, this time from Carlo Ponti. What Peter didn't know was that Carlo had telephoned us to check

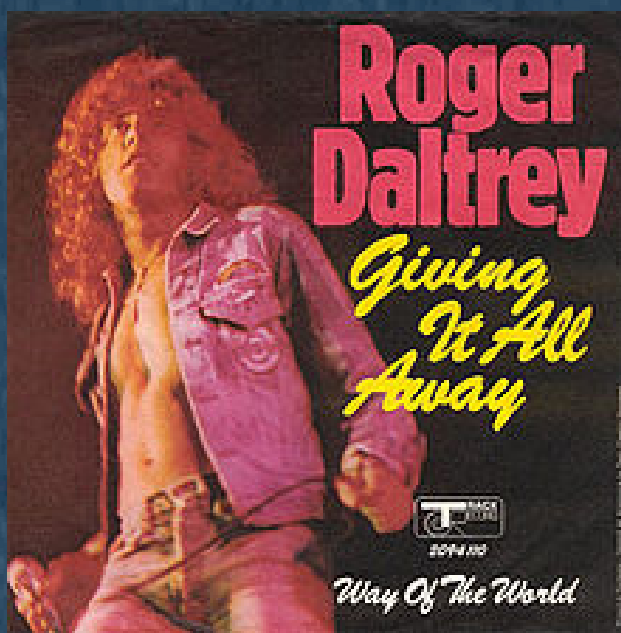
out what we thought of the missing director. We were very polite, I informed Carlo that the only thing wrong with Peter was the first letter of his surname; otherwise I would make no comment.

There were a ton of tracks that we worked on but the most enjoyable days of all were those special moments. First came the first day of filming in Shepperton Film Studios behind closed doors. The band played some Beach Boys tracks just for our cameras and it was special. They hadn't played anywhere together for a couple of years and it was dynamite. Somehow, and I don't know how, people turned up outside the studio to try and get in and

listen to our private little and very special concert.

The other day that was totally special happened when we booked a private concert for filming purposes at the Kilburn State cinema. Someone in our team decided that the band would need a full audience to get them up for a performance and secretly called the London radio stations to inform the general population that there would be a free Who concert that afternoon. Thousands of people dropped whatever they were doing and made their way down the Edgware Road. Pete was furious realizing we had not kept to our word for it to be just a film shoot. He shouted at the audience and I thought he might attack me when I called for him to play his favourite guru's tune, "Begin the Beguine". Their play that afternoon was raw and powerful and as good as it gets.

We then made a film called "Riding High" which starred the motorbike-riding superstar, Eddie Kidd. I have never been more nervous than when I was in charge of producing the huge jumps in our film while Eddie was totally nerveless. Sadly his bravery might have been his downfall since he sadly had a terrible accident years later and has spent many years' handicapped and proving what a hero he is to the world. But I should get back to the music. I had vivid memories of some great tracks I had always wanted to use in a film and went out to get them for the film. I particularly loved the tracks by the Police, "Walking on the Moon" and the Pretenders, "Brass in Pocket" but there were some great tracks in the rest of that album particularly my secret favourite, "One Step Beyond" by Madness.



I could carry on being endlessly self indulgent in my film / music connections but I guess its time to go back to the future. I do this by signalling my new musical theatre piece, "The Show Must Go On" which features the music and life of my old, very old, pal David Courtney. We shall be featuring some of his great hits, all of which I love. Other than the title track my special picks are "One Man Band", "Giving it all away" and "Long Tall Glasses".

As for being cast away I think I could handle that as long as there's some food to get and clothes to wear. In fact I wouldn't mind some laying around since I very rarely do nothing and although I am well past retirement age I won't ever retire so

if I'm stuck somewhere I would be forced to relax. I'd miss my family enormously, especially seeing my grandchildren grow into the wonderful adults I am confident they will be.

I don't know how many tracks that is but I have a career that could supply a great many more than ten tracks with which I have a close personal relationship. So I should explain the reason for my picking these choices other than my nostalgia. It has its roots in my choice, as a young man, to only work on projects I was passionate about, with people who could make magic. All of these songs meet that criteria and I love all these songs and all the people that made them. I am, as my late mother used to say, "A very lucky boy!"

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c.j.stone

# Has Brexit Divided Britain?

Well Brexit is fun isn't it? It's like this insane soap-opera suddenly turned nightmarishly real, as if Dirty Den and J.R. Ewing had moved in next door and were even now conspiring to rob us of our wealth, our dignity and our self-esteem.

One of the peculiar side effects of the debate is the tendency of remain voters to blame those of us who voted to leave for the current crisis.

The logic of this is the assumption that, by expressing our opinion on the ballot sheet, as we were asked to do, we were consciously voting for Theresa May to make a complete mess of it.

Well no. The mess is all hers. There were always other options available to her. She could have reached out to the other parties at a much earlier stage. She could have got cross-party consensus. We could have entered the talks with Brussels as a united nation and negotiated a deal that would have had general support.

That she didn't is a consequence of her

own inadequacies as a human being – her secretiveness and and unwillingness to share, her desperation to cling on to power at any price – not of my vote.

Meanwhile the country is terminally divided. The left from the left, the right from the right, friends from friends, neighbours from neighbours, even members of the same family are divided against each other.

The whole whole debate is characterised by dismissiveness and rancour. People from either side are looking down at each other as if we were members of entirely different species.

A friend of mine recently had an old friendship terminated with the words "there's no room for Leavers in my world".

According to a recent survey, one in six of us has fallen out over Brexit. More than two thirds say that Britain is an unhappier place. Some people have done very well out of the EU, of course. Neil Kinnock, for example, a working class lad from a mining village in South Wales,

was an EU Commissioner, and is now a Life Peer and a millionaire.

On the other hand there are whole communities in the old industrial heartlands of the Midlands and the North who have been left behind, who have seen their industries decimated, their jobs destroyed, and their standard of living fall. It was these people who voted overwhelmingly to leave.

In other words, Leave was a protest vote. It was a cry of rage against the whole political class, who have ignored them, and against a system which has drained them of all hope for a better future.

Perhaps you will say that this has nothing to do with the EU: that the poverty and deprivation in certain parts of the UK are the consequence of austerity, of neoliberalism, and the current Tory government.

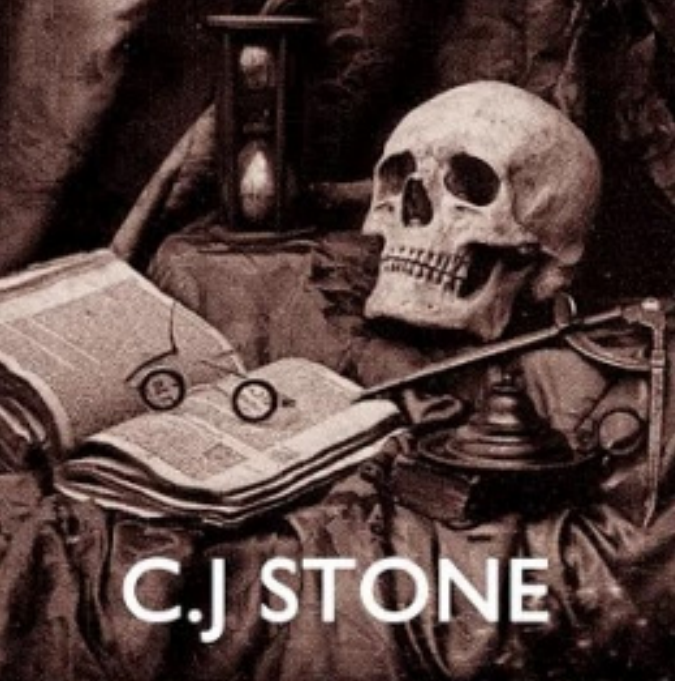
Perhaps you are right. But the truth is that this whole crisis is a long time in the making. Successive Tory and Labour governments have presided over the impoverishment of vast swathes of the population, and this has coincided with our membership of the EU.

In other words, people voted the way they did in order to alert the rest of us to their plight, and, whatever happens, whether we stay in the EU or not, whether we hold a second referendum, or accept Theresa May's universally derided deal, with all its complications, those very real complaints will remain and will have to be dealt with.

**Read on**

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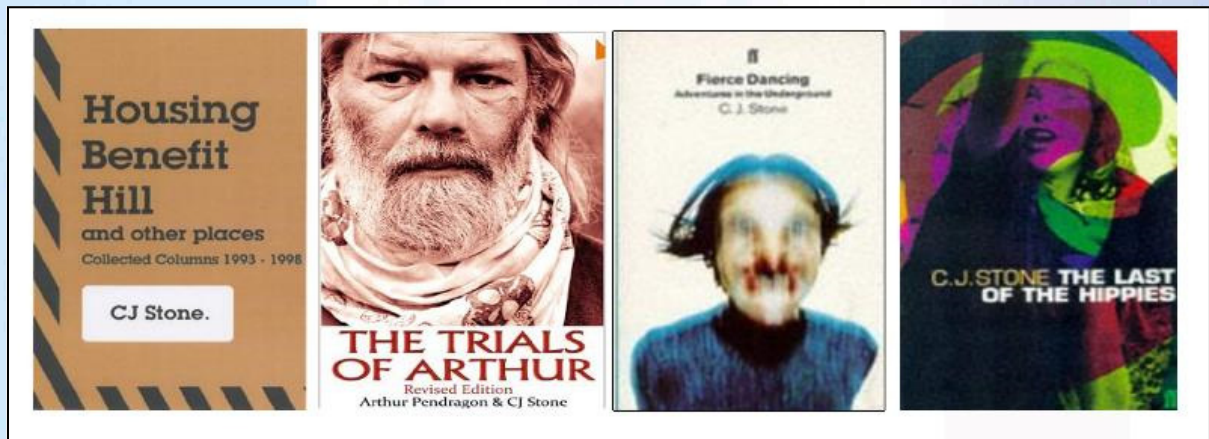
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**OTHER BOOKS BY  
C.J.STONE**



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..

Hawkwind's latest "quiet phase" is continuing: however busy they may be, out of view, there's been nothing announced by Hawkwind HQ since before Christmas.

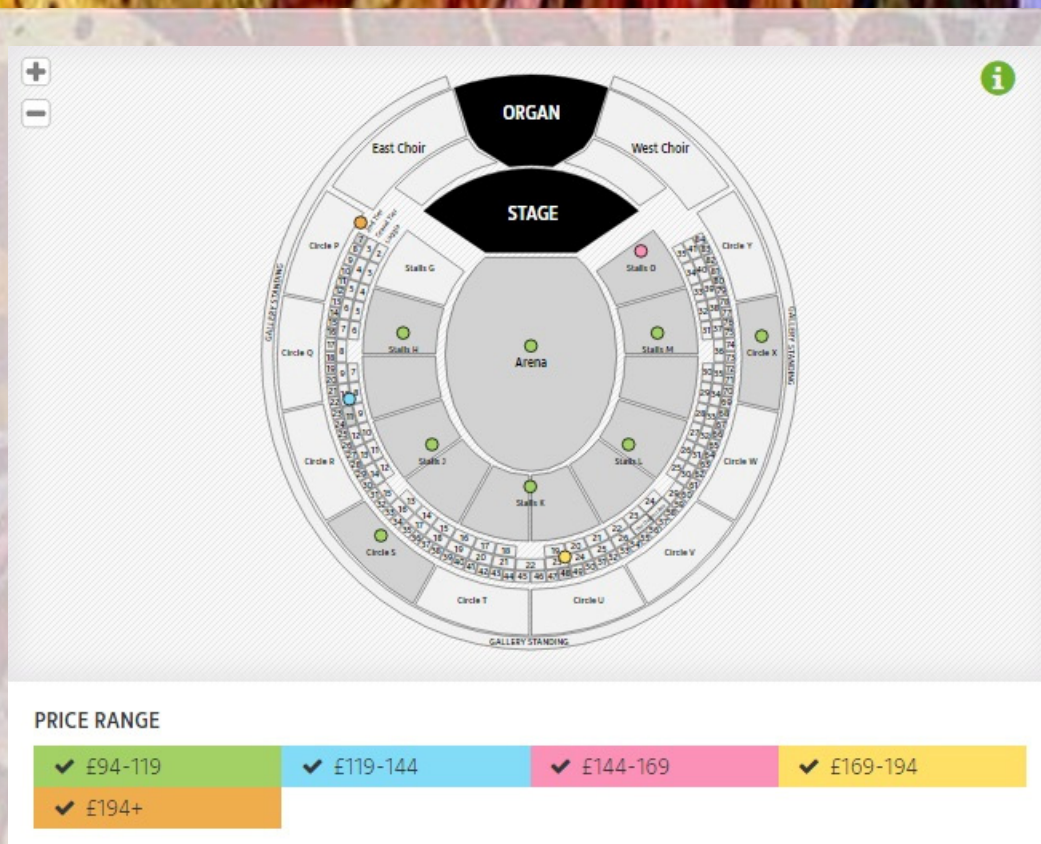
That means the gig schedule as it

currently stands contains just the three dates thus far:

- May 8 - 15: HRH Roadtrip, Ibiza, Mediterranean Sea.
- Jun 21-23: Graspop Metal Meeting, Dessel, north Belgium (near the border with Holland)
- Nov 26: Royal Albert Hall, London, England.

On that last one, a look around some relevant websites included trawling events listing site List.co.uk, where it's stated that ticket prices range from £35 to £68.60 (including postage and packaging). They say





no under 5's are allowed at the venue, and no under 14's are allowed in the standing area; ID may be required on entry as proof of purchase - and, interestingly, resales are strictly not permitted and that secondary resale tickets might be voided.



That brings us neatly onto Viagogo, where the ticket price range for this event is not £35 to £68, but has become £94 to £194. That's a lot to pay, if you might be refused entry.

However, we can see a handy diagram of the layout of the RAH venue, where the East Choir and West Choir areas presumably are a general provision of the venue, rather than a specific element of Hawkwind's intended personnel layout!

It seems Doors is at 6:45pm and the show starts at 7:30. That doesn't seem a very long time for security to process 5,000 people, but presumably the venue folks know what they are about.

Wikipedia has a nice photo of the performance stage and some of the surrounding seats layout. On a stage that large, it seems Hawkwind might be needing a few cables and leads that are longer than usual!



By Yuichi from Morioka, Japan - BBC Proms 31, CC BY-SA 2.0, <https://commons.wikimedia.org/w/index.php?curid=2554256>

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## SPIRITS BURNING & MICHAEL MOORCOCK





# HAWKWIND PASSPORT APPLICATION



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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.

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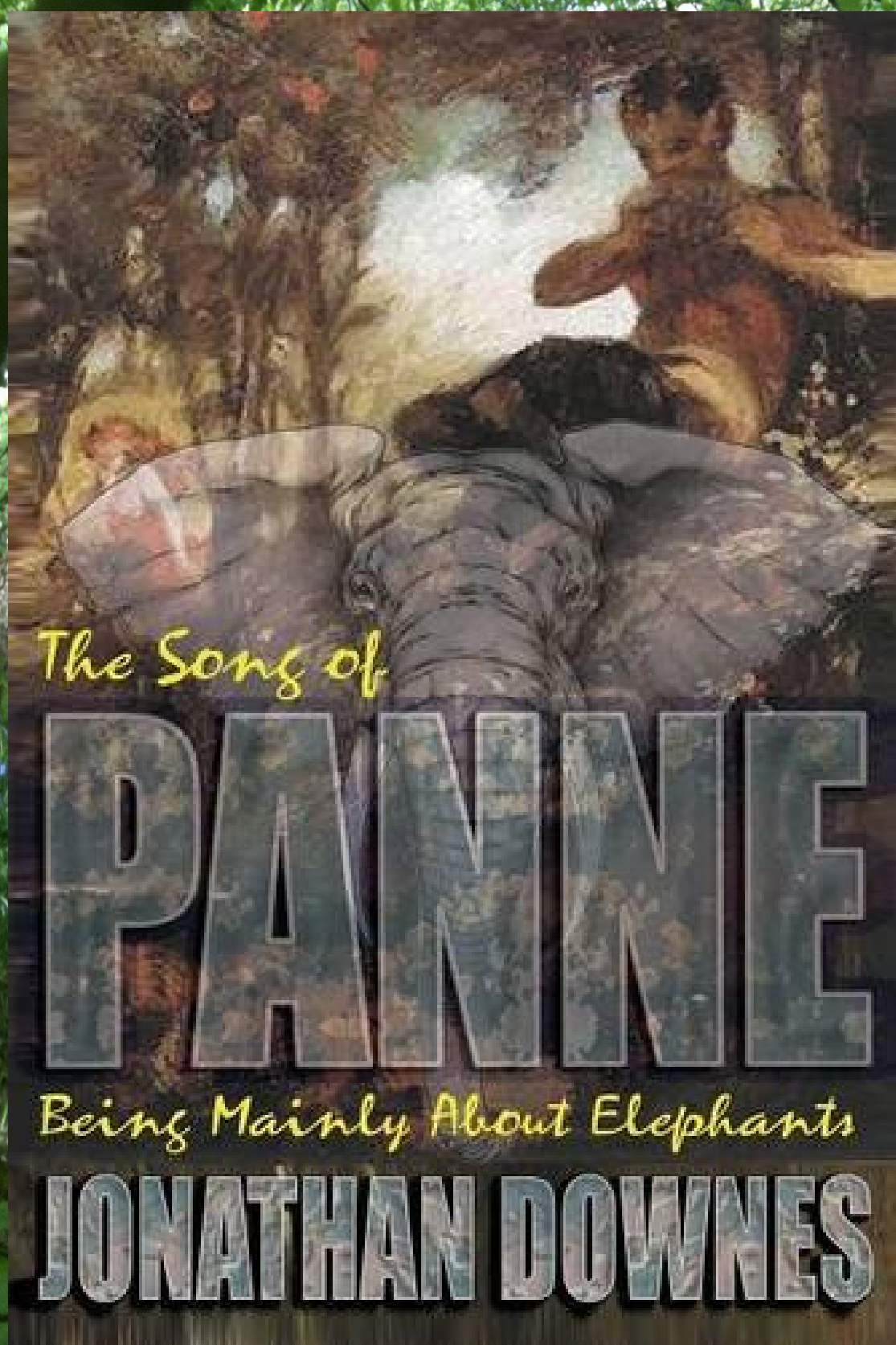
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*The Song of*

# 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!

Bizarrely – because, by the time we returned to England a few years later, my parents always gave every indication that they disliked Christmas as much as I do as an adult - back in Hong Kong in the late 1960s, they made a very big deal about it. There were always lots of people at a sumptuous Christmas lunch, including a pair of middle-aged Roman Catholic priests, whom my parents had befriended, and who they dropped like the proverbial hot coals once they left the priesthood to get married.

One of them committed the additional sin of getting married to a Chinese girl, and ‘going native’. In my parents’ eyes, and those of Mother Church, for having committed the appalling sin of having rejected a life of devotion for a life of inter-racial rumpo, they were forever damned. There was also ‘Aunty Chad’, who had some connection with the cartoonist responsible for the popular World War II era British cartoon character, ‘Mr Chad’. And my parents always contacted the Captain of whichever American or Canadian, or indeed British, warship was currently moored in Hong Kong Harbour, asking that a couple of sailors - who would



otherwise spend Christmas aboard ship - join the Downes family for their celebrations.

The Christmas of 1968 was particularly poignant, because it has gone down in history as the week when Apollo 8 first carried out ten successful orbits of the moon by human astronauts, a few months after the Soviet Union had done something similar with tortoises, mealworms, and various flies.

After dinner, my father, as he always did, proposed toasts to 'The Queen' and 'Absent Friends', before asking one of the aforementioned Roman Catholic priests to say a prayer for the Apollo 8 astronauts.

Although I had been aware of the American (and to a lesser extent, the Soviet) space missions before, they had not really impacted upon my

consciousness.

But, in common with the vast majority of my peers, I almost immediately became 'space mad'.

The children of Peak Mansions started to play at being astronauts *en masse* and one of the most enduring of our games was to fashion what we fondly believed to be our own miniature space capsule out of a one gallon plastic ice-cream box, with two cricket stumps tied to it in a cross pattern, which we believed looked more than somewhat like radio antennae.

We would then defy our parents' instructions not to go up onto the flat roof of the apartment block in which we all lived, and throw our makeshift 'spacecraft', to which we had attached a parachute made of a pocket handkerchief (boys still carried such things, back in those days) and string. And we would

marvel as our gallant craft drifted to earth, some six storeys below.

So impressive was this game that we played it solidly, for months, just as the people at NASA sent two more missions into space, before the big one in July that year, which was to land the first men on the moon.

My relationship with my school teachers and my parents continued to deteriorate. Some years ago, I watched a documentary presented and narrated by British actor and comedian, Stephen Fry, in which he revealed that he had been a 'manic depressive' all his life, and that this condition – more properly called Bipolar Disorder – had affected his life massively, both for good and for ill. As a schoolboy, he had spent three months in what is now HM Prison Ashfield in Gloucestershire, after an incident when he absconded with a credit card of a family friend. He was also expelled from at least two private schools, and was the last person that anyone would ever have expected to turn into a 'National Treasure' a quarter of a century or so later.

Well, I am not a national treasure, nor have I been to prison, but the spring of 1969 saw my psyche finally implode in upon itself. Throughout my life, from 1969 to somewhere in the early years of the 21<sup>st</sup> Century, when my condition was finally brought – sort of – under control, I underwent numerous episodes when I did something stupid, and often criminal, without being able to explain – even to myself – why I had done it. I became quite good at coming up with excuses for why I had done these things, which gained me a reputation as both a bad child and a liar. But it wasn't until the massive amounts of therapy that I went through between 1996 and 2005 that I realised that many, if not all, of these obfuscations were the result of me trying to explain to myself why I had just done something so bloody stupid.

No doubt, there were episodes before, but in the late spring of 1969, I was caught shoplifting at the Dairy Farm mini-supermarket, just up the road from where we lived. Although I remember the fall out from this, and the horror of my parents' reaction and subsequent punishments, in common with most of the other, similar, psychotic episodes that I have had over the years, I can't actually remember what happened. I do remember that, somehow, I implicated one of the boys who had bullied me over the years, although – as far as I remember – he was innocent of that crime at least.

For the first time in my life, I began to hallucinate, and I spent most of my time – whenever I could, at least – hiding up on the hillside in one of the little dens I had made. I had three particularly close friends; an Australian boy called Ricky, whom my father disliked intensely for reasons known only to himself, and two English boys; Michael Brown and William Topley. Despite the coals of opprobrium that had been heaped upon my head by a vengeful society, these three boys stuck with me and were ever-loyal, even trying to bolster up the alibi which my psychotic psyche had created out of nowhere.

I would like to think that, these days, a child who was as obviously mentally ill as me, would receive some sort of psychiatric help. I was, indeed, sent to a psychologist by my parents, but he couldn't have done that good a job, because not only did he not notice that I was suffering from a serious psychotic illness, but a few months after he pronounced me to be cured, and I went out and did exactly the same thing again.

There were only two things that I remember happening as a result of my psychologist's advice. The first of these was that, instead of having a 'nursery tea' with my little brother, at about half past five each evening, my father would

make a real effort to get home from the office early enough for us all to sit down and eat as a family. This made me feel incredibly grown up, and – I suppose – that was exactly what was supposed to happen.

The other thing that the psychologist recommended was that I joined the Cub Scouts.

And so, for reasons best known to themselves, my parents enrolled me in a Troop of this venerable organisation, based at St. John's Cathedral in the part of Victoria City known as 'Central', for obvious reasons. There were thriving outposts of the Cubs, Brownies, Scouts and Girl Guides at my *Alma Mater* on Plunkett's Road, but for the rest of my time in Hong Kong, every Thursday evening I went down to the little community centre attached to the great, stone Cathedral, to learn about life through the Baden-Powell lens.

And I adored it.

It was the first time in my life that I had something of my own; something which I belonged to, and that my parents and little brother didn't. I looked forward to Thursday evenings with a passion, and learned all the oaths and obligations of the Scouting movement rigidly. But, even then, my poor, dear father managed to fuck it up. Every time I got a bad school report, or did something wrong, he would make me stand to attention in front of him, and recite the part of the Scouting Oath about "doing ones best", which left me both humiliated and even more angry than I had been before.

But, I did get something else that spring, and it is something that has stayed with me ever since.

Presumably because she, too, was trying to improve my lot, my form teacher, who I believe was called Miss Stuart, put me in charge of the class Nature Table, a position that I immediately equated as 'Curator'.

And for the next four months, I truly did do my "best".



18<sup>TH</sup> HONG KONG GROUP  
VENTURE SCOUT UNIT  
ST. LONIS SCHOOL



# Thom the World Poet

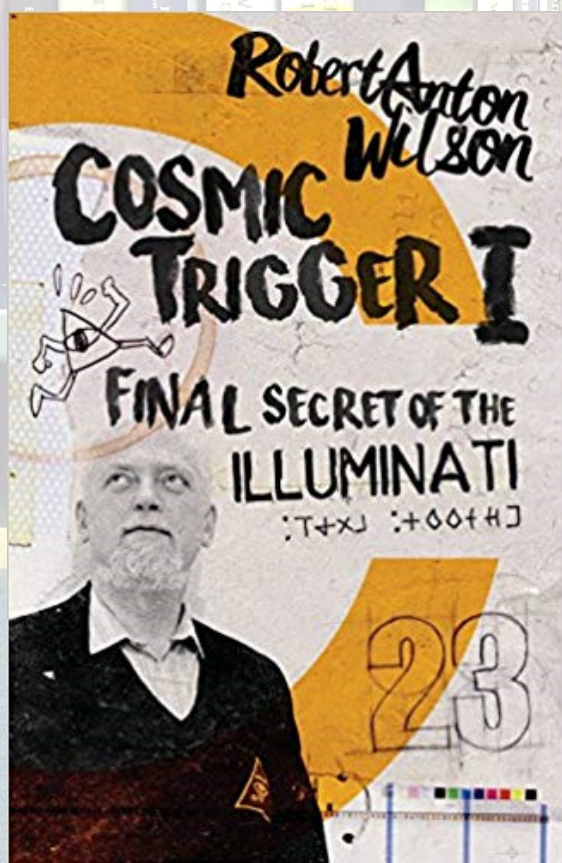
Rob Ayling writes:

"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!!!"

## TRUST&FAITH

People have neither faith nor trust in newspapers/  
nor in media generally.Yet their sources of information  
are compromised daily.Scandals erupt,and are buried.  
All Institutions are under review.Yet little accountability.  
People who believe in "Miracles"and "Saints"are unlikely  
not to impute these to human agency.Trust and faith are currency.  
Counterfeit Popes and rapist priests exist-yet who speaks?  
Admission of fallibility is no accountability.Payouts of hush money  
are given to victims who sue-but how many do not?Faith has no facts.  
Trust is an investment.Human beings are not saints.  
Some Popes deny facts.  
Abuse is being revealed.Rectification is required.

# Yer Gonzo Bookshelf



**Paperback:** 324 pages

**Publisher:** Hilaritas Press, LLC. (23 Feb. 2016)

**Language:** English

**ISBN-10:** 0692513973

**ISBN-13:** 978-0692513972

Cosmic Trigger deals with a process of deliberately induced brain change. This process is called "initiation" or "vision quest" in many traditional societies and can loosely be considered some dangerous variety of self-psychotherapy in modern terminology. I do not recommend it for everybody. . . briefly, the main thing I learned in my experiments is that "reality" is always plural and mutable."

This is an extraordinary book. But then again, I would say that, wouldn't I?

My son in law, Gavin, gave me this for Christmas, and it is such a complicated journey that, to do it justice took me far longer than reading any other book than I have done for years, because I had to cross reference what I was reading with a myriad of other books (most notably, John Higg's remarkable biography of Timothy Leary). Because, during the period that this book covers, in the remarkable life of Robert Anton Wilson [RAW], Timothy Leary and his struggles with the American establishment (both official and unofficial) are writ large to such a degree that the two narratives almost seem to intertwine like the kundalini squirming out of the chakra points of a sleeping giant.

In short, you should read this book for yourself, because it is practically impossible to review it except in the most personally subjective manner.

It is the first of the three volume autobiographical and philosophical work, covering a period of RAW's life, when he was experimenting in "self-induced brain change" and investigating the nature of reality and his explorations of the state known as 'Chapel Perilous', a state from which RAW claims one can only emerge either paranoid or agnostic.

Read it, you won't be disappointed.

Regular readers of my burlings, here and elsewhere, will be aware of how, in the summer of 2017, Bill Drummond and Billy Cauty, otherwise known as the Justified Ancients of Mu Mu, carried out a three day event in Liverpool, and how – in the wake of this event – the lives of those of the general public that attended and



even those of us who – like me – followed the whole thing on Twitter, have been changed immeasurably. It is like a similar challenge that Mark Perry put on the cover of his fanzine, *Sniffing Glue*, early in 1977. He presented diagrams of three guitar chords, and underneath he wrote: “Go on then, form a band!”.

In a similar way, the JAMM’s event presented a ‘Year Zero’ approach, which has been taken up not only by ‘The 400’ but by many others across the world.

The event was coordinated by the playwright and artist, Daisy Eris Campbell, and – although I had never heard of this book – when I heard that she had written and presented a dramatic work based on the book, I was determined to read it for myself.

This was not just because of what I read

recently, but because of the Campbell family have a long and interesting relationship not just with RAW and his work, but – to a lesser but also very complex fashion – with yours truly. I have been a fan of the late Ken Campbell, Daisy’s father, for many years, and I knew him vaguely. I first met him at the inaugural *Fortean Times* Unconvention back in 1994, where we were introduced by a mutual acquaintance: magician and artist, Steve Moore. Steve, although I didn’t realise it at the time, was the magickal working partner of Alan Moore, who is an artist and philosopher whom I have never met but whom I hold in the highest esteem.

Over the years, I met Ken on a number of occasions, and we were on nodding terms. In 2002, I spent an exceedingly jolly and slightly bibulous afternoon with Ken and another mutual friend, the legendary Irish



wizard, Tony 'Doc' Shiels. Ken always promised that he would come down and appear at the annual conference that I promoted each year between 2000 and 2016, but he sadly died before this promise could become a reality.

Going further back on my personal timeline, back in the final months of 1981, during the short period when I was partaking of psychedelic drugs, I – totally by accident – saw a remarkably peculiar piece of children's television, called *A School for Clowns*. It is entertaining enough to watch when you're straight, but when you are off your tits on magic mushrooms, it is a remarkable experience. As a direct result of watching this, and whilst still in a drug addled state, I wrote the four most important songs that would appear the following April, on my first album, and which I have been singing at pretty well every live appearance I have

ever made since.

Whilst I do not recommend drug use to anyone, and, as I have written elsewhere, I have a sad suspicion that at least some of my mental health problems that have occurred over the years are a result of my psychedelic drug use back then, it is undeniable that this afternoon of surreal-chemical and dramatic psilocybin abuse certainly set me on a path towards my own individual *Chapel Perilous*, which has left me more paranoid than agnostic. I am certainly not the latter, because I believe far too many things.

But the references to my own particular line within this extraordinary book do not end there. Back in the summer of 1999, I was working for a spectacularly dodgy publishing company called *Top Events and Publishing*, and like pretty well everyone else involved in that concern, I

ended up being quite spectacularly out of pocket. However, one of the few bonuses of my time with them was that, together with a whole coterie of my friends, colleagues and acquaintances, I set sail on a cross-channel ferry to the line of totality of that summer's total eclipse. On that cruise, I met – en passant – one of the authors of a series of books that claim that in the depths of pre-history, various primitive peoples, including the Assyrians, and the Dogon people of West Africa, were visited by semi-aquatic beings on the planet Sirius, who became perceived as Gods. This was a theory that I had heard about before, and when I first read about it in a book by a bloke called Francis Hitching, I decided that I should call my peculiar little music ensemble Jon Downes and the Amphibians from Outer Space, a nom de guerre that I continued to use up until 2002. And, yes, the concept of having being contacted by beings from the Dog Star is one of the minor plot threads of this book by RAW.

This might be the place to point out that had it not been for Daavid Allen and Jilly Smyth, I would not be where I am at the moment, and – of course – Jilly once announced that “You’ve heard about the Dog Star. I am from the Cat Star”.

Oh, the synchronicities, they pile up around us as we mix seeking for truth with trying to negotiate our way through our remarkably unlikely existence.

I have written widely, elsewhere, about my own quest for the grotesque Cornish Owlman, and, therefore, I wasn't at all surprised when bits of the Owlman and Mothman mythos appeared in Cosmic Trigger. Indeed, by that stage, I think I would have been more surprised had they not.

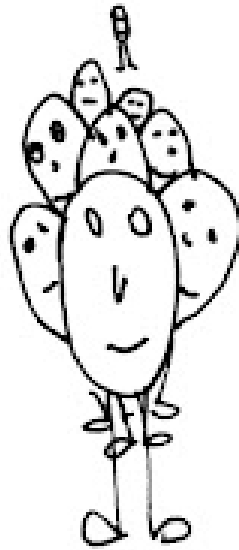
Back in 1995, Tony Shiels introduced me to what he called The Case. Much of his surreal-chemical journey involved the recurrent synchronicities of phrases with the initials ‘GS’ turning up in his life. Having negotiated at second hand some of the complex journeys of RAW, I realise that The Case, the Discordian journey through the figure 23, and the law of fives, are all basically the same thing, and that this book, for which I cannot thank either RAW or Gavin enough, is just another mirror to my own complicated life path.

See?

I told you I believed everything.

23

# 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...

b

"Sorry... I'm a bit late"

# 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

it's Friday it's five to five and it's crackerjack



Powered by Skedio

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/>

I have been in a very difficult position this week. If I had included everything that I was planning to in this current issue it would have been 150 pages long which would have been totally ridiculous. So apologies to John Brodie-Good and Graham Inglis. Your excellent pieces on Carey Grace and Hawkwind (respectively) have been rescheduled for the next one. I hope you both forgive me.

This year is really shaping up to be a good one for music.

The other day I wrote:

"I have just heard an advance copy of the new album by Auburn (no I am not sharing it) and - bloody hell - it is extraordinary! Mixing country, blues, and a dozen other things, once again Liz Lenten and her cohorts have produced a thing of wonder. But this time it is more deliciously melancholy than ever. It also has some wonderful things that I find impossible to categorise: 'Misshapen Fruit', for example, which is a poetic soliloquy half sung and half spoken over an acoustic guitar backing. Other bits see the girl from Lincolnshire channel an inner Tony Joe White that nobody had any idea was in there.

Yes, Liz singing swamp blues is indeed THAT good. I cannot wait for it to come out so I can extol its virtues far and wide..."



And I haven't even started to mention the new album by The Specials yet.

Corinna had her scan on Monday, and will be having another blood test today. She is still not right, but has been on some pretty heavy duty meds since late last year, and although she is still in intermittent discomfort, the pain is now being pretty well managed. We go back to the hospital in a week or so for the results of the aforementioned tests 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.

Hare bol,

Jon



# THE BEST LAID PLANS

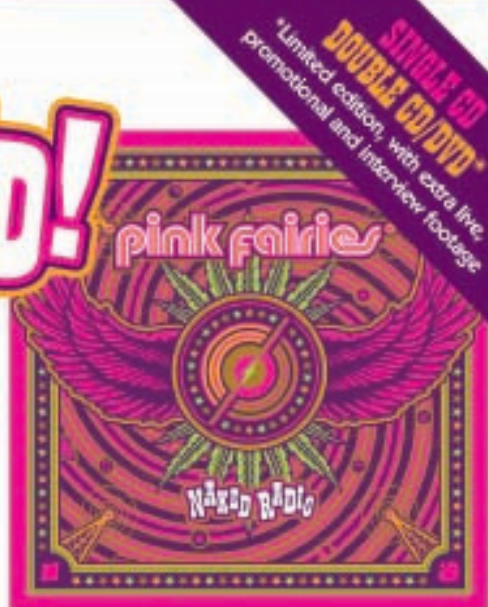
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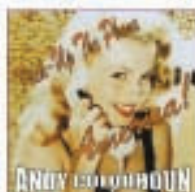
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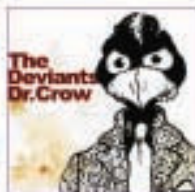
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