

GONZO

We say goodbye to classic
Hawkwind alumnus Dikmik
with an **all star cast**
contributing to his send
off, John goes to see
Caravan, Alan goes into the
world of **Urban Exploration**,
Nick talks about **The**
Professionals and Jon
muses disturbingly on
Charles Manson.

#262

DIKMIK R.I.P



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THE THREE COMMANDMENTS OF GONZO WEEKLY:

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

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



Dear friends,

Welcome to another issue of this peculiar little magazine, which I have to say does seem to be going from strength to strength. One of the guest contributors to this issue was kind enough to say very nice things about the magazine earlier in the week, and feedback like this makes one feel that one is not toiling in the wilderness for nothing.

This week, I managed to prematurely kill off a much loved figure in the music business. On Monday, we read on Google News that pop singer David Cassidy, who was the heartthrob of many pubescent girls in the early 1970s, had died. In fact, he hadn't, and although he is in a perilous state of health as of today (Tuesday), when I am sitting in my favourite armchair dictating this editorial thingy to my lovely amanuensis and stepdaughter, Olivia, he is not dead. And I apologise profusely to anybody who was upset on Monday by my claims that he was.

The bizarre thing, however, was that I was using his supposed demise in contrast with the much publicised death on Sunday of American cultist and mass murderer, Charles Manson.

I must be the only person in history who, having written an editorial containing these two men, gets complaints for what he wrote about David Cassidy, rather than what he wrote about the leader of the Family of the Infinite Soul inc.

This probably should go upon my artistic CV,



I must be the only person in history who, having written an editorial containing these two men, gets complaints for what he wrote about David Cassidy, rather than what he wrote about the leader of the Family of the Infinite Soul inc.

along with having made drug jokes live on the Big Breakfast in 2002, and having dressed a little girl as Captain Beefheart a year later.

What I originally wrote about Messrs Manson and Cassidy was: "There have been a whole spate of deaths, the latest being Charlie Manson and David Cassidy. The latter has provoked some grieving from the girls who were eleven in 1972, and the former a spate of vitriol that is not unexpected and not undeserved. I wasn't, however, expecting the reaction to be so polarised. My Twitter feed and e-mails are full of emails screaming abuse at his memory, but there are more than a few - disturbingly - grieving at his passing as if he was a counterculture Mother Teresa. For the record, I personally think that he was quite correctly banged up for life although I am not sure that the "Helter Skelter" defence wasn't a complicated conspiracy concocted to nail him for crimes, whose true motive was far less cerebral. But on one fact he was certainly correct. We could indeed feed the world with "our garbage dump".

And, to be perfectly frank, I stand by every word. My old friend Andy Roberts, author of *Albion Dreaming*, also wrote about Manson's demise:

"Charles Manson dead, finally.

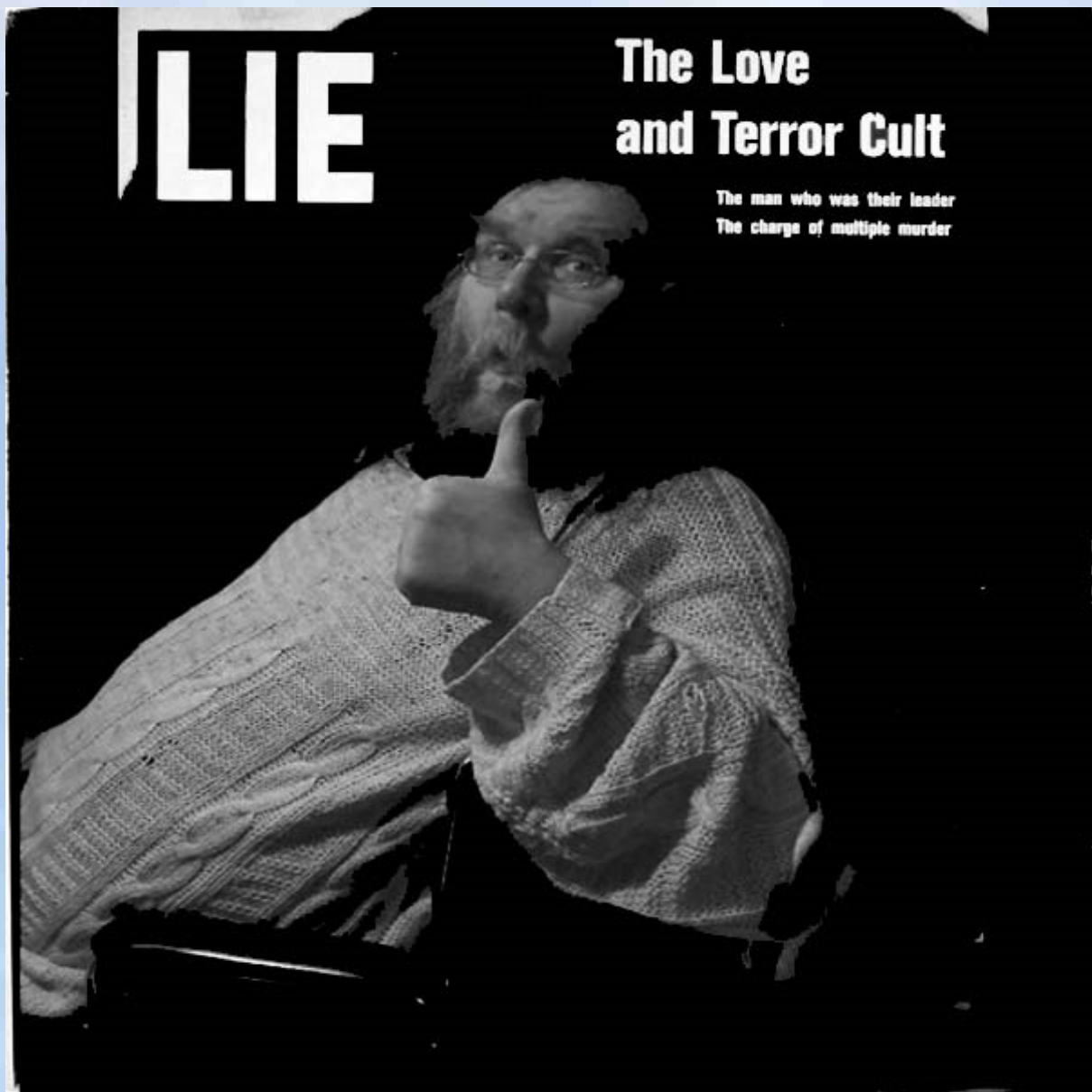
Lots of media coverage so far and hopefully lots of books, documentaries and so on that will talk about the things they couldn't/daren't while he was still drawing breath.

Whilst on the surface little more than a hiding in plain sight sexual predator, psychopath and fucked up weirdo with violent tendencies, which is how the media will portray him, the other side to Manson is often missed or, more likely intentionally edited out of the mainstream Manson media narrative.

As Manson said, he was the opposite of the American dream and reflected its dark side. At a time when the, often naïve, peace and love generation were insisting psychedelics and loving each other would solve the world's problems, if only by the facile act of going to San Francisco and wearing flowers in their hair, Manson saw legions of vulnerable young people who had rejected their- to them- parents sterile consumer lifestyles, the war in Vietnam, tedious schooling, sexual oppression and so on and via mind games (often drug induced or perpetuated), sexual control, (ditto with the drugs), and replicated, in his own image, the families they had fled from.

This then gave him the opportunity to realise his many petty revenges on society in general and people in the film and music world (whether because he was 'overlooked' as a

اللجنة لهم إذا كانوا لا تأخذ نكتة



singer, or for drug deals/debts gone bad or any permutation of those multiplied by sexual deviances) and to act as a vortex into which the troubled, the psychologically disturbed and the just plain bonkers could fall in to. Manson saw psychedelics as a tool to manipulate people to his own ends and the vulnerable to be his unwitting stormtroopers for a revolution that really only existed in his own mind. Was he evil? No more than the rest of us I don't think, but he saw that you can actually do what you want if you want and chose to act accordingly knowing the worst that would happen is he would be locked up.

As he'd already spent much of his life locked up that didn't really bother him!

He still has thousands of deluded adherent all over the world who will act as apologists for his actions- more fool them - and the popular media will continue to vilify him without really understanding what he was up to.

The dark side of the hippie dream, but one we can learn a lot from in terms of how real freedom is attained and managed if hippies really want to change the world."

More people objected to what Andy wrote, but I truly can't see why. I have been fascinated by Manson, ever since I saw the first *Helter Skelter* movie on British television in 1978, and shortly afterwards, read the book by Vincent Bugliosi and Curt Gentry. Over the years, I've read quite a lot

about him and the more that I have read the more I strongly suspect that the whole 'Helter Skelter Conspiracy' motive, which was used to nail Manson, his 3 girl followers and various other pieces of human flotsam and jetsam nearly half a century ago, is full of quite considerable holes.

Now, don't get me wrong, I am not trying to claim that Manson or the girls were innocent of the killings. I don't think that at all. But there are pieces of peripheral evidence that were presented at the trial and in the subsequent media coverage that don't make sense. The artwork – somewhere between a mural and a piece of crappy graffiti – presenting a lyric from The Beatles' *Abbey Road* LP, for example, just doesn't make sense. The record was not released until all the members of the Manson family, who were living at the location where it was found, had been arrested. I have a sneaking suspicion that, realising that they had a fairly flimsy case against the cultists, and determined to both nail them for their crimes and kick start a considerable social backlash against hippiedom (and remember, that Ronald Reagan was governor of California at the time and his views against the long haired generation are well known) decided to add extra evidence, and in doing so over egged the pudding a trifle.

There a lot of people who are mourning Manson this week. I am not one of them. But he was undoubtedly an icon. And icons do not have to be good and positive ones.

I'm not quite sure what point I'm trying to make here really. As I've said already on many occasions, this magazine is in many ways my personal journey through music, literature, politics and allied popular culture. And this week, that journey took me to Cielo Drive, and Spahn Movie Ranch, and various parts of Death Valley.

Sorry about that!
Love, Jon



Charles Manson, David Cassidy, Sir Peter Blake, The Beatles, Michael Jackson, Aretha Franklin, Procul Harum, Dave Kerzner, Merrell Fankhauser, Richard Muirhead, Big Country, Strange Fruit, Mack Maloney's Mystery Hour, Warren "Pete" Moore, Lonnie Melvin Tillis, Benjamin Alexander Riley Jr., Bonnie Flower, Gustav Åhr (Lil Peep), Rodney Bewes, Malcolm Mitchell Young, Barbara Dickson, Jessice Lee Morgan, Rick Wakeman, Billion Dollar Babies, Tangerine Dream, Graham Inglis, Ian Abrahams, Brian Tawn, Michael "DikMik" Davies, Alan Dearling, Urban Solo, John Brodie-Good, Caravan, Nick Redfern, The Professionals, Kev Rowland, Voodoma, World Trade, Alazka, Ancient Vvisdom, Belphegor, Bionatops, Black Paisley, Blindfolded and Led to the Woods, Hawkwind, Rolling Stones, Pete Townshend, Pink Floyd

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

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

NAMING THOSE RESPONSIBLE

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

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

Richard Freeman,
(Scary stuff)
Dave McMann,
(Sorely missed)
Orrin Hare,
(Sybarite and literary *bon viveur*)
Mark Raines,
(Cartoonist)
Davey Curtis,
(tales from the north)
Jon Pertwee
(Pop Culture memorabilia)
Dean Phillips
(The House Wally)
Rob Ayling
(The *Grande Fromage*,
of whom we are all in awe)
and **Peter McAdam**
(McDada in residence)

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

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

Jonathan Downes,
Editor: *Gonzo Daily* (Music and More)
Editor: *Gonzo Weekly* magazine
The Centre for Fortean Zoology,
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so what's it all about, Alfie?

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

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

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

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

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

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

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

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

ROCKIN' THE CITY OF ANGELS

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

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

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

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



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



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THE ^{gonzo} NEWSROOM



BLAKE RE-COVERS BEATLES: Sir Peter Blake is working on a new version of his Sgt Pepper's album cover on the side of a Tube tunnel in Chiswick to celebrate the west London neighbourhood's showbusiness history.

Inspired by his famous 1967 creation for the Beatles, the mural under the railway arches at Turnham Green Underground station, will feature singers, actors, comedians and music hall artists who performed at the now demolished Chiswick Empire Theatre.

They include the likes of Cliff Richard, Laurel and Hardy, Tommy Cooper, Eric Morecambe and Ernie Wise and is part of a Chiswick Timeline project featuring artworks and historic maps.

Sir Peter said: "I first came to Chiswick to see Max Miller at the Empire. I saw Cliff Richard, Liberace. I've lived here since 1957 so I was intrigued when I was told about the Chiswick Timeline project. The Chiswick Empire was an obvious choice for me. My collage is in the style of

Sergeant Pepper, but I've always used crowds as a motif.

<https://www.standard.co.uk/goingout/arts/sir-peter-blake-reveals-sgt-peppers-inspired-tube-mural-a3698256.html>

gonzo CURRENTLY IN STOCK AT GONZO (UK)

gonzo CURRENTLY IN STOCK AT GONZO (USA)

COPYRIGHTING JAKKO: Michael Jackson's estate has filed a trademark application for the phrase "Neverland Ranch" for a number of entertainment services, including a museum. Executives at Triumph International, the company which handles intellectual property for the Michael Jackson estate, filed an application with the U.S. Patent and Trademark Office on 30 October (17) for "Neverland Ranch" - the name of the late King of Pop's

"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

sprawling estate in California.

In the application, they list a series of entertainment services they intend to use

the trademark for, including "operating museum and providing guided tours of the museum" and "non-downloadable musical performances, musical videos, film clips, photographs and other multimedia materials featuring music and/or visual representations of Michael Jackson."

<http://www.music-news.com/news/UK/109439/Michael-Jackson-s-estate-files-trademark-for-museum>



GONZO CURRENTLY IN STOCK AT GONZO (UK)

GONZO CURRENTLY IN STOCK AT GONZO (USA)

ARETHA LIVES: Aretha Franklin's loved ones have urged fans to ignore false reports of the soul legend's death. Former Access Hollywood host Shaun Robinson took to Twitter on Tuesday (21Nov17) to pass on a message from the veteran singer's loved ones, after unconfirmed rumours surfaced online suggesting Aretha had passed away, turning the 75-year-old into a trending



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...

"My blood is too thick for California: I have never been able to properly explain myself in this climate."

Hunter S. Thompson



topic on the micro-blogging site.

"Good Morning, Everyone," Robinson tweeted. "I just spoke to one of Ms. Franklin's family friends in my hometown of Detroit. They spoke to Aretha moments ago and asked me to tell you please don't believe this news that was trending. Have a good day."

Franklin previously battled a bout of ill health in 2010, when she secretly underwent surgery to remove a tumour, but her efforts to keep the news private prompted premature death reports in 2011, following claims she had been diagnosed with pancreatic cancer.

"I don't know where 'pancreatic cancer' came from," she subsequently told Robinson. "I was sitting there reading the newspaper and it was saying someone in my family said that. No one in my family ever said that to anybody."

The latest false reports about the Respect hitmaker's condition emerge months after Aretha announced her retirement as a performer.

"I must tell you, I am retiring this year," she said in February (17). "This will be

The Gospel According to *BART*

This week my favourite roving reporter sent me a highly peculiar story from a website called www.mediamass.com.

PROCOL HARUM

It claims that *Procul Harum* have gone back in the studio, and are preparing a new album and tour:

“According to a source, rumors of Procul Harum (Gary Brooker, Robin Trower and Matthew Fisher, ed) working in recording studio are true, with as many as eight songs having been put to tape. “*It’s still in the early stages,*” “*They got security on the doors to ensure no-one hears a whisper,*” a source said. “

Then it contradicts itself and says that it was all a sophisticated joke. There is only one problem with this. It isn’t even slightly funny.

<https://en.mediamass.net/people/procul-harum/new-album.html>



my last year... I will be recording, but this will be my last year in concert. This is it."

<http://www.music-news.com/news/UK/109451/Aretha-Franklin-s-friends-deny-death-speculation>

Sound of Contact's Dave Kerzner Releases New Studio Album "Static" Feat. Members of Genesis, Big Big Train, Porcupine Tree and others! OUT NOW!

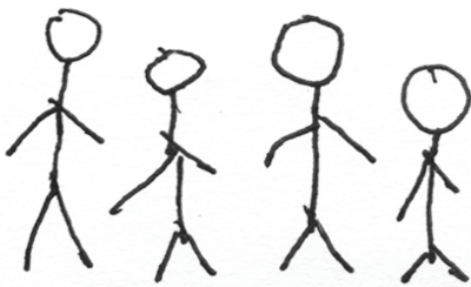
Miami, Florida – Dave Kerzner, co-founder of the progressive rock group Sound of Contact, has released his second solo album "Static" with a physical CD version available in mid-October. "Static". The album is the follow up to his highly acclaimed debut album "New World". Joining him are special guests Steve Hackett (Genesis), Durga McBroom (Pink Floyd), Nick D'Virgilio (Big Big Train), Colin Edwin (Porcupine Tree) and more in addition to his core group consisting of guitarists Fernando Perdomo and Randy McStine, fellow SOC band mate Matt Dorsey and drummer Derek Cintron.

"Static" is a "progressive rock opera" about the clutter and chaos in modern everyday life. It boldly navigates through subjects ranging from noise in our heads of ego, jealousy, technological distractions, substance abuse and narcissism to profiling



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the hypocritical and corrupt characters in



politics, media and society today.

GEE VAUCHER WRITES: WE ARE REACHING OUT TO ALL THOSE INTERESTED IN CONTRIBUTING TO A NEW BOOK BY EXITSTENCIL PRESS WE NEED PEOPLE TO DRAW A FEW STICK FIGURES.

IN FACT AT LEAST 100 FIGURES per A4 PAGE DRAWN IN BLACK. IF YOU THINK YOU CAN GET MORE ON A PAGE, EVEN BETTER. IT DOESN'T MATTER HOW YOU FIT THE FIGURES ON TO THE PAGE BUT THEY NEED TO BE HAND DRAWN SO THEY WILL ALL BE DIFFERENT. PLEASE LET US KNOW HOW MANY FIGURES ON EACH PAGE SENT, THERE'S NO LIMIT TO THE NUMBER OF PAGES YOU CAN SUBMIT. THEY WILL ALL BE USED. THE MORE THE BETTER. IF THIS WORKS OUT, THE BOOK WILL BE PUBLISHED TOWARDS THE END OF NEXT YEAR.

The pages should be scanned and sent to: existencilpress@gmail.com

MERRELL FANKHAUSER WRITES: My song "Lila" is featured in the movie 'Chappaquiddick' the life story of Ted Kennedy.

Chappaquiddick," the movie based on



young Sen. Ted Kennedy's fatal car accident and drowning of Mary Jo Kopechne in 1969, is getting a Dec. 8 release date, The Hollywood Reporter revealed, just in time to snag an upcoming award, like an Oscar.

Kate Mara- Mary Jo Kopechne, Jason Clarke - Ted Kennedy, Bruce Dern- Joe Kennedy , Clancy Brown- Robert McNamara

The movie being released by Byron Allen's Entertainment Studios is already being touted for some kind of nod at the 2018 Academy Awards, Boston.com noted.

"Lila" is from the highly sought after and valuable 1967 vinyl LP 'Fapardokly'.

The album also featured the song "Tomorrows Girl" that was in the Grammy nominated Rhino Records box set "Where The Action Is L.A Nuggets 1965-1968"

THE ^{gonzo} NEWSROOM

and the song 'Supermarket' from the album was mentioned in the novel 'Inherent Vice' by author Thomas Pynchon. The 'Fapardokly' album is now out on CD on gearfabrecords.com.

gonzo CURRENTLY IN STOCK
AT GONZO (UK)

gonzo CURRENTLY IN STOCK
AT GONZO (USA)

BIG COUNTRY LIVE: On November 2nd I went to see Big Country at Band in The Wall pub in Manchester's Northern Quarter. They were absolutely amazing, as were their support act, local up-and-coming band Skiddle.

I managed to bop around and make meaningful hand movements in the air without knocking over anyone's drink, which for me is quite an achievement!

About 200 people were there, far less than c. 20,000 people in E.Berlin in 1988

though. Average age 40 I guess. The venue, if you do not know it, (and this was the first time I'd been) is in a trendy popular area of Manchester and has been functioning as a concert venue since at least the mid 1940s, judging from a large photograph on a wall showing British and American soldiers in the concert hall. Big Country played for about 75 minutes, opening with 'Restless Natives' and closing with (if my tired mind is remembering correctly!) 'Harvest Home', also included in their set were: Porrohman, In a Big Country, The Storm, Steeltown, We're Not In Kansas, King Of Emotion, Fields of Fire, Chance, Ships, River of Hope, but the gig is already up on YouTube, although you must register with some organization to view it.

I believe I am right in saying original band member Bruce Watson was there on November 2nd and also Mark Brzezicki on drums. If only Stuart Adamson, lead singer, was still alive to play with them. R.I.P.

Richard Muirhead 3/11/17



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Worcester, Jan 18

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HAT MERCHANTS, 155 Main St. Worcester.
Feb 24, 1887.

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will be sent free of expense and risk and will dispen-
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the necessary Papers and Drawings; will make references
into American and foreign works, to test validity of inven-
tions, and render service of legal and scientific nature.



TURAL and HORTICULTURAL IMPLEMENTS AND
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 SEEDS. Together with a general assortment of *Western*
Wares, Baskets, &c. &c.
 All persons wishing to purchase any of the above men-
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 Worcester, May 10. 1838. OTIS CONVERSE.

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WORCESTER,

AND BE

THE subscriber having recently opened a New Store,
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sells the citizens with every article

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Three Times each way Daily.

Particular attention given to paying, collecting and ne-
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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
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Feb 25, 1847.

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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?**

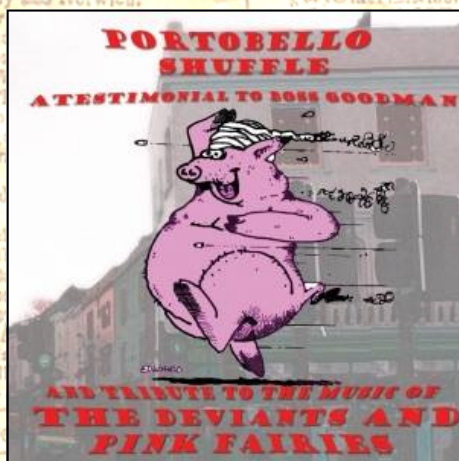
Celebrate wildlife on
World Wildlife Day
don't shoot it.





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

MICHAEL DES BARRÉS ON
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MAXIMUM ROCK AND ROLL
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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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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.

German artists stage a quirky performance for passing trains

<https://boingboing.net/2017/09/21/german-artists-stage-a-quirky.html>





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

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



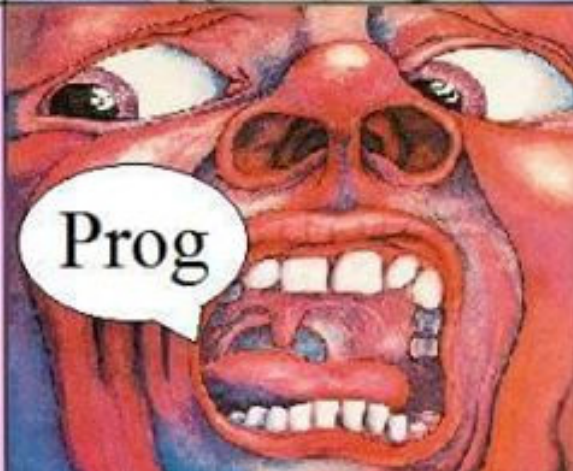
Hmph... You be careful, those
boys only care about one thing.



Sex?



No...



**ME TRYING TO FIND
GIRLS IN A PROG CONCERT**





Strange Fruit is a unique two-hour radio show exploring the world of underground, strange and generally neglected music. All shows are themed and all shows set out to give the most hardened of sound-hounds some new delight to sample.

The show is also unique in providing homework for undergraduate students on North West Kent College's Foundation Degree in Professional Writing (who dig up many of the odd facts featured in the links between tracks).

Neil Nixon, the founder and presenter of the show has released a book about rare albums for Gonzo Multimedia.

The show is broadcast on Miskin Radio every Sunday from 10-00-midnight.



SF 234 – 12 Nov 2017 – Scum

The Cult:	The Mail Must get Through
Temptation's Wings:	Treachery of the Blind Raven
The Naked and Famous:	Young Blood
Napalm Death:	Instinct of Survival
Napalm Death:	Scum
Napalm Death:	Sacrificed
Beatrice Mukarungi:	Urwanikamiheto
Dennis Bovell:	Aged Dub
Verbalizer:	You Suffer (Bastard Drone Remix)
Saint Etienne:	Filthy
Crystal Jacqueline:	Remember a Day
Napalm Death:	Born on your Knees
Napalm Death:	Pseudo Youth
Napalm Death:	Divine Death
Blood Sweat and Tears:	Somethin' Goin' On
Roky Erickson:	The Creature with the Atom Brain
The Postal Service/Nina Simone:	Little Girl Blue (Nina Simone Remix)
William S. Burroughs:	Quick Fix
A Basket of Mammoths:	Wait I'll Find Someone
John Martyn:	Glistening Glyndebourne
Ozric Tentacles:	Epiphlioy
The Jesus Abyss:	Space It's the Place
Napalm Death:	Common Enemy
Napalm Death:	M.A.D
Napalm Death:	Dragnet
Wishbone Ash:	Lullaby
David Crosby:	I'd Swear There was Somebody Here

**Listen
Here**

**DUE TO TECHNICAL PROBLEMS BEYOND OUR
CONTROL THERE IS NO FRIDAY NIGHT
PROGRESSIVE THIS WEEK**



**KEEP
CALM**

Normal service

**Will resume
Shortly**



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).

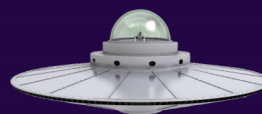
He's a member of SKY CLUB, Gonzo recording artists. He's been a radio host since 2010. He lives with his wife, Doreen, on an island off the coast of Massachusetts."



AND LOOK WHAT MACK HAS FOR YOU THIS WEEK

THE DOUBLE-SWITCH SHOW

Mack, Juan-Juan & Cobra do the first show from their new virtual studio. Highlights include: The Sizzle Reel, Rob Beckhusen on the new SR-72 spy plane, his love-life and naming his cat "Puddles." Juan-Juan sings "Mack the Knife." The return of the Black-Eyed Kid. Plus, two Switchblade Steve segments: the Mystery of the Men in Lead Masks and the bizarre story of the Van Meter Monster. Surprise guest: Mrs. Cobra.



Listen
Here

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



Warren "Pete" Moore
(1939 – 2017)

Moore was an American singer-songwriter and record producer, notable as the bass singer for Motown group The Miracles from 1955 onwards, and is one of the group's original members, and was the vocal arranger on all of the group's hits.

He was a childhood friend of Miracles lead singer Smokey Robinson, and they formed a singing group, which became the Miracles. Besides his work in the Miracles, Moore helped Miracles member Smokey Robinson write several hit songs, including The Temptations' "It's Growing" and "Since I Lost My Baby", and two of Marvin Gaye's biggest hits, "Ain't That Peculiar" and "I'll Be Doggone".

Moore also co-wrote several of The Miracles' own hits. These included "Ooo Baby Baby", "The Tracks of My Tears", "My Girl Has Gone", "Going to a Go-Go" and "Love Machine" (co-written with Miracles' member Billy Griffin) Moore also sung co-lead on a few recordings as well, such as "I Love Your Baby" and "Doggone Right". He was also a producer, having produced several hit songs, including the Miracles' "Choosey Beggar", "Here I Go Again", "Baby Baby Don't Cry" and the *City Of Angels* album, along with albums by Marvin Gaye, and the Supremes.

The second most prolific songwriter in the Miracles after Robinson, Moore's compositions have been recorded by Linda Ronstadt, Michael Jackson, Marvin Gaye, Aretha Franklin, George Michael, The Rolling Stones, Ramsey Lewis, Tom Jones, Luther Vandross, The Temptations, The Four Tops and Debby Boone.

Pete Moore died on his 78th birthday, on 19th November.

Lonnie Melvin Tillis
(1932 – 2017)



Tillis was an American country music singer and songwriter. Although he recorded songs since the late 1950s, his biggest success occurred in the 1970s, including "I Ain't Never", "Good Woman Blues", and "Coca-Cola Cowboy".

As a child, Tillis learned the drums as well as guitar and at age 16, won a local talent show. He attended the University of Florida but dropped out and joined the United States Air Force, and while stationed as a baker on Okinawa, he formed a band called The Westerners, which played at local nightclubs.

Tillis eventually moved to Nashville, Tennessee, and began writing songs full-time. Tillis wrote "I'm Tired", a country hit for Webb Pierce in 1957. He also wrote "Honky Tonk Song" and "Tupelo County Jail". Ray Price and Brenda Lee also charted hits with Tillis' material around this time. In the late 1950s, after becoming a hit-making songwriter, he signed his own contract with Columbia Records, and in 1958, he had his first Top 40 hit, "The Violet and a Rose", followed by the Top 25 hit "Sawmill".

Tillis had more success as a songwriter, and wrote the hits "I Ain't Never" and "Crazy, Wild Desire". Bobby Bare, Tom Jones ("Detroit City"), Wanda Jackson, and Stonewall Jackson also covered his songs. Tillis continued to record on his own. Some well-known songs from his Columbia years include "The Brooklyn Bridge", "Loco Weed", and "Walk on, Boy". However, he did not achieve major success on the country charts on his own.

In 1969 Tillis had two Top 10 country hits, "These Lonely Hands of Mine" and "She'll Be Hanging Around Somewhere", and in the '70s went on to have commercial success. Until 1981, Tillis remained on top of his game as one of country music's most successful vocalists of the era. He also appeared in movies, including *Love Revival*, *W.W. and the Dixie*

THOSE WE HAVE LOST

Dancekings (1975), *Smokey and the Bandit II* (1980), *The Cannonball Run* (1981), and comedy westerns *Uphill All the Way* (1986), in which he starred with fellow country singer Roy Clark, and *The Villain* (1979), among others.

Tillis remained a songwriter in the 1980s, and also wrote his autobiography called *Stutterin' Boy*.

Tillis died on November 19th of respiratory failure, aged 85.



Benjamin Alexander Riley Jr.
(1933 – 2017)

Riley was an American jazz drummer known for his four years spent playing, touring, and recording with the pianist Thelonious Monk, as well as Alice Coltrane, Stan Getz, Woody Herman, Eddie "Lockjaw" Davis, Ahmad Jamal, Kenny Barron, and as member of the group Sphere. During the 1970s he was a member of the New York Jazz Quartet.

In high school he played in the school band, and after graduation he joined the army, where he also played with the army band. Upon leaving the army in 1954 he moved to New York, and in 1956 started playing jazz professionally.

Ben Riley died on 18th November, aged 84.

Bonnie Flower
(? – 2017)



Wendy and Bonnie Flower were an American singing duo composed of two sisters, who recorded the album, *Genesis*, in 1969.

In 1967, Wendy played and recorded with an early San Francisco psychedelic band called Crystal Fountain; Bonnie later joined the band as drummer. In the early 1970s, Wendy and Bonnie provided background vocals on two Cal Tjader albums for Fantasy Records. Thereafter, the sisters pursued separate careers in music and entertainment, but did not record together again.

Their recording "By the Sea" was sampled by the Welsh space rock band Super Furry Animals on a single "Hello Sunshine," which is also the opening track on the band's 2003 album *Phantom Power*, and in 2010, French singer Laetitia Sadier of UK group Stereolab recorded "By the Sea" for release on her album, *The Trip*.

Bonnie Flower died at the age of 63 on November 15th.



Gustav Åhr
(aka Lil Peep)
(1996 – 2017)

THOSE WE HAVE LOST

Åhr, known by his stage name Lil Peep, was an American rapper and singer. He was cited as one of the primary artists responsible for the post-emo revival with his style of hip hop, which came to be known as emo hip hop. Shortly after dropping out of high school he began posting his music on YouTube and SoundCloud, and when 17, moved to Los Angeles to pursue a career in music.

In 2015, Åhr released his first mixtape, *Lil Peep Part One*, shortly followed by his first extended play, *Feelz*, and another mixtape, *Live Forever*. In 2016, he released two full-length mixtapes; *Crybaby* and *Hellboy*.

His debut album, *Come Over When You're Sober*, was released on August 15, 2017. A tour to promote the album began on August 2, 2017 and was scheduled to end on November 17, 2017, but was cut short by two days due to his death.

Åhr gathered a large cult fanbase and regularly sold out large venues, and his music, described as a fusion between hip hop and emo, helped introduce underground hip hop to other styles.

Åhr died on November 15th, aged 21, from an overdose.



David Bruce Cassidy
(1950 – 2017)

Cassidy was an American actor, singer, songwriter, and guitarist. He was known for his role as Keith Partridge, the son of Shirley Partridge (played by his stepmother Shirley Jones), in the 1970s musical-sitcom *The Partridge Family*, which led to his becoming one of popular culture's teen idols and pop singers of the 1970s. He later had a career in both

acting and music.

In January 1969, Cassidy made his professional debut in the Broadway musical *The Fig Leaves Are Falling*. In 1969, he moved to Los Angeles, and after signing with Universal Studios in 1969, Cassidy was featured in episodes of the television series *Ironside*, *Marcus Welby, M.D.*, *Adam-12* and *Bonanza*.

In 1970, Cassidy took the role of Keith Partridge; shortly after production began, Cassidy convinced music producer Wes Farrell that he was good enough, and he was promoted to lead singer for the series' recordings.

Once "I Think I Love You" became a hit, Cassidy began work on solo albums, as well. Within the first year, he had produced his own single, "Cherish". He began tours that featured Partridge tunes and his own hits. Ten albums by The Partridge Family and five solo albums were produced during the series, and internationally, Cassidy's solo career eclipsed the already phenomenal success of The Partridge Family.

A turning point in Cassidy's live concerts (while still filming *The Partridge Family*) was a gate stampede which killed a teenage girl, and by this point, Cassidy had decided to quit both touring and acting in *The Partridge Family*, concentrating instead on recording and songwriting. Cassidy performed in musical theatre. In 1981, he toured in a revival of a pre-Broadway production of *Little Johnny Jones*, but was replaced by another former teen idol, Donny Osmond, by the time the show reached Broadway. Cassidy, in turn, was himself a replacement for the lead in the original 1982 Broadway production of *Joseph and the Amazing Technicolor Dreamcoat*, and also appeared in London's West End production of *Time* and returned to Broadway in *Blood Brothers*.

In 1989, he co-wrote the song "Prayin' 4 a Miracle" with John Wetton and Sue Shifrin. Wetton released the song on his band Asia's album *Then & Now* the year after.

Cassidy returned to the American top 40 with his 1990 single "Lyn' to Myself", and in 1998, he had an adult contemporary music hit with "No Bridge I Wouldn't Cross" from his album *Old Trick New*

THOSE WE HAVE LOST

Dog.

Cassidy died on November 21st, aged 67, from organ failure.



Rodney Bewes
(1937 – 2017)

Bewes was an English television actor and writer best known for playing Bob Ferris in the BBC television sitcom *The Likely Lads* (1964–66) and its colour sequel *Whatever Happened to the Likely Lads?* (1973–74). After two years of national service in the RAF, Bewes attended RADA. At nights he was working in hotels, doing the washing up, to finance his studies at RADA during the day, and hence was frequently to be found asleep in class. He was expelled during his final year. He then began appearing in repertory theatre and obtained parts in the television drama series *Dixon of Dock Green* (1962) and *Z-Cars* (1963). He also appeared in the film version of *Billy Liar* (1963). In 1964, his northern working-class background and natural northern accent stood him in good stead, landing him the role of northern working-class hero Bob Ferris in *The Likely Lads*. He also appeared in *Man in a Suitcase*, *Father, Dear Father*, and as "Mr Rodney" on *The Basil Brush Show*. Bewes starred in his own ITV sitcom *Dear Mother...Love Albert* (later known as *Albert!*, 1969–72), which he created and co-wrote with Derrick Goodwin. His television career had largely ended by the mid-1980s.

Bewes' autobiography, *A Likely Story*, was published in September 2005. Bewes revealed in it that his *Likely Lads* co-star James Bolam had not spoken to him for the last 30 years, after they fell out over a misunderstanding regarding a press interview Bewes had given.

Bewes died on 21 November 2017, six days before his 80th birthday.



Malcolm Mitchell Young
(1953 – 2017)

Young was an Australian musician and songwriter, best known as a co-founder, rhythm guitarist, backing vocalist and songwriter for the hard rock band AC/DC, named after seeing the letters "AC/DC" on the back of their sister Margaret's sewing machine. Except for a brief absence in 1988, he was with the band from its November 1973 beginning until retiring in 2014 for health reasons. Though his younger brother Angus was the more visible of the brothers, Malcolm was described as the driving force and the leader of the band. As the rhythm guitarist, he was responsible for the broad sweep of the band's sound, developing many of their guitar riffs and co-writing the band's material with Angus.

Both Angus and Malcolm Young were in a band with their brother George and his music partner Harry Vanda called Marcus Hook Roll Band. Malcolm Young played guitar on the 1974 release "Evie" by Stevie Wright, written and produced by Harry Vanda and George Young. The song is 11 minutes long and has three parts. Young played the guitar solo in Part One of the song. Malcolm Young was in a short lived Newcastle-based band The Velvet Underground (not the well-known 1960s band).

In April 2014, Young became seriously ill and was unable to continue performing, and in September the same year, *The Sydney Morning Herald* reported that Young had dementia and had been admitted to a nursing home where he could receive full-time care. He died on 18th November, at the age of 64, from dementia.

THOSE WE HAVE LOST



Artist Barbara Dickson
Title Time And Tide
Cat No. CTVPCD001
Label Chariot

'Time and Tide', Barbara's 2008 studio album, sees her continuing her hugely-successful creative partnership with musician and producer Troy Donckley, which began with the release of 2004's 'Full Circle' and saw Barbara's long-awaited return to her folk roots.

The album features ten new recordings, mixing traditional favourites including 'Dream Angus' and 'The Rigs o' Rye' with re-workings of more popular songs such as the Carole King/Gerry Goffin classic, 'Goin'

Back' and a stunning rendition of Charlie Chaplin's 'Smile'.

Also included are Charlie Dore's 'Disremember Me' and a dramatic reimaging of Archie Fisher's 'The Witch of the Westmerlands'.

The album features Troy Donockley on Uilleann Pipes, guitars and whistles, Frank van Essen on violin and viola and the beautiful vocals of the Combined Singers of the Schola Cantorium and Scola Puellarum of Ampleforth Abbey.

"Barbara's still in magnificent voice and a superb interpreter." ('Folk Roots' Magazine).

"After her 40 years in the business, you'd think it would be easy to predict what Barbara Dickson would do next. But, as this album proves once again, she's not one to rest on her laurels... truly special."





Artist Jessica Lee Morgan
Title I Am Not
Cat No.SPA001
Label Space Records

Jessica Lee Morgan is a singer and songwriter raised on a wholesome diet of folk and rock. Her on-stage style is honest yet playful, with songs and a voice that come from the heart.

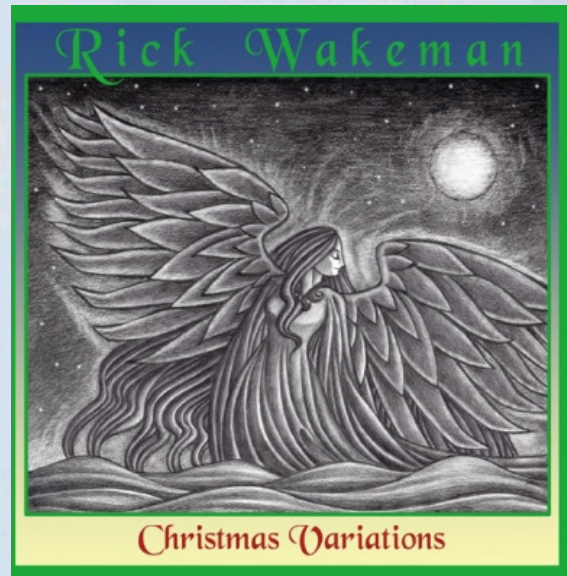
Born to Welsh singer Mary Hopkin and American-Italian producer Tony Visconti, a musical career was inevitable but Jessica has also worked in fields such as health and social care, with people from all sorts of backgrounds, and this reflects in her songwriting.

Live, she performs mostly with Christian on bass and her acoustic guitar, with percussion strapped to her army boots.

Jessica also tours with Bowie supergroup Holy Holy alongside her father Tony Visconti (Bowie, T.Rex), Woody Woodmansey (Spiders from Mars) and Glenn Gregory (Heaven 17), as well as Paul Cuddeford, James Stevenson and Berenice Scott. They have toured in the USA, Canada, Japan and the UK.

Jessica sings and plays saxophone, 12-string guitar and percussion in the band.

She has also opened most of the shows along with Christian Thomas on bass, joined sometimes by Jessica's brother Morgan Visconti, when they alternate lead vocals.



Artist Rick Wakeman
Title Christmas Variations
Cat No.MFGZ026CD
Label RRAW

Rick Wakeman's interest in music began at an early age and it was originally thought that a career as a classical pianist lay in store for Rick and a spell at the Royal College Of Music would seem to support this theory. Unfortunately Rick preferred playing in bands and appearing on the lucrative session circuit than studying as a classical pianist and decided to leave the Royal College of Music or was perhaps gently pushed in that direction depending on whose story you believe.

Whatever the facts one thing is certain Rick Wakeman was in heavy demand playing sessions for some of the biggest names in pop music at this time (Late sixties/early seventies) and as such played on many hit singles including records by Brotherhood Of Man, Cat Stevens, T.Rex and also played on the David Bowie single Space Oddity.

Around this time Rick also decided to join the British folk rock band the Strawbs and it was with this band that Rick first caught the attention of the band with whom he is most closely associated...Yes.

Rick left the Strawbs following a well received live album (Just A Collection Of Antiques and Curios) and a studio album (From The Witchwood) and joined Yes in time to record the bands fourth album Fragile and the single from that album (Roundabout) went on to achieve great success in America.

Rick would achieve great success with Yes recording a number of highly successful albums with the band including Close To The Edge, Tales From Topographic Oceans and the live Yessongs.

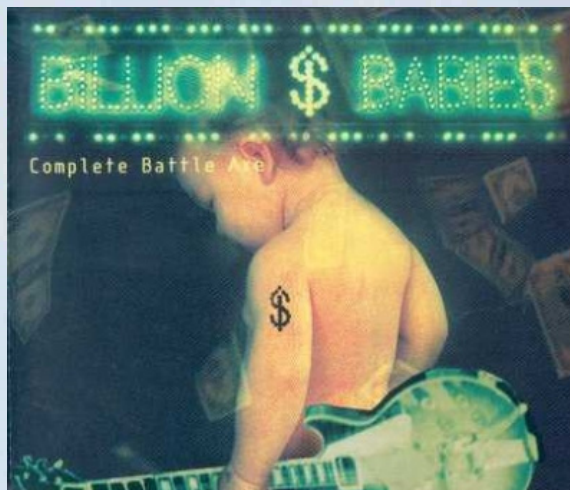
It was also around this time that Rick released his own debut solo album The Six Wives Of Henry The Eighth. Rick decided to leave Yes following disagreements over the bands album Tales From Topographic Oceans and went solo full time recording his second album a musical interpretation of Jules Verne's Journey To The Centre Of The Earth.

With this album Rick became a bona fide superstar and recorded more themed albums including The Myths and Legends of King Arthur and The Knights Of The Round Table. He also recorded two well-received film soundtracks for the films White Rock and Ken Russell's Lisztomania in which he also had a small role.

Returning to Yes in 1977 Rick managed to juggle both the responsibilities of a solo career and also his obligations to Yes although once again in 1979 Rick departed Yes for a solo career. Rick would return to Yes again on a number of occasions and at the time of writing is still a member of the premier British progressive rock band.

This album has been unavailable for some time and is indeed one of Rick's favourite albums. Comprising ten traditional Christmas Carols performed in the

inimitable style of Rick Wakeman Christmas Variations is that rare thing a Christmas album that you can play all year round. This version of the album has been re mastered for release.



Artist Billion Dollar Babies

Title First Ever Live Show - Flint 1977

Cat No. HST486CD

Label Gonzo

Alice Cooper was undoubtedly one of the major rock artists of the 1970s and 80s. However, what is less well known is that originally the man now known as 'Alice' was called Vince and he was the lead singer of a band called 'Alice Cooper'. The band consisted of lead singer Vince Furnier, Glen Buxton (lead guitar), Michael Bruce (rhythm guitar, keyboards), Dennis Dunaway (bass guitar), and Neal Smith (drums). Furnier legally changed his name to Alice Cooper and has had a solo career under that name since the band became inactive in 1975.

The band played their final show on April 8, 1974 in Rio de Janeiro, Brazil. Bruce, Dunaway and Smith would go on to form the short-lived band Billion Dollar Babies, producing one album - Battle Axe - in 1977.

While occasionally performing with one another and Glen Buxton, they would not reunite with Alice until October 23, 1999, at the second Glen Buxton Memorial

Weekend for a show at CoopersTown in Phoenix (Buxton having died in 1997). This is a recording of their first ever show, and what a show it was!



Artist Tangerine Dream
Title Live at Coventry Cathedral 1975
- Directors Cut
Cat No. TPDVD197
Label Tony Palmer

Film director Tony Palmer had always been deeply unsatisfied with his film of legendary Krautrock band Tangerine Dream. For one thing it had contained the wrong music. Palmer explains: "Well, it was a cunning piece of Richard Bransonism! That is, it was the soundtrack of the yet-to-be-released album. So, he was doing a cunning bit of PR, because what they played in Coventry cathedral was music from two existing albums and that was of no interest to him whatsoever.

What was interesting for Richard, and what was important for Richard – I respect that, of course – was to promote the new, not-yet-released album. And I was a sucker, and I fell for it, and we cut all the pictures to the new, yet-to-be-released album.

So what we've done this time is we've actually gone back and listened again to the music they did actually play, and of course now, I realise that it was quite different. And I've had to recut not all the pictures, but a great many of the pictures to that soundtrack that was the music that they actually played.

So, for the first time, we've got a decent cover, a proper restoration of the pictures, AND the real sound"





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>



“Naked Radio”

**The Pink Fairies To
Release First New
Album in 3
Decades!**

The Pink Fairies official
website:

www.pinkfairies.net



Cop a sneak preview here:

<http://tinyurl.com/z9825mr>

GONZO CURRENTLY IN STOCK
AT GONZO (UK)

GONZO CURRENTLY IN STOCK
AT GONZO (USA)

GOODBYE DIKMİK

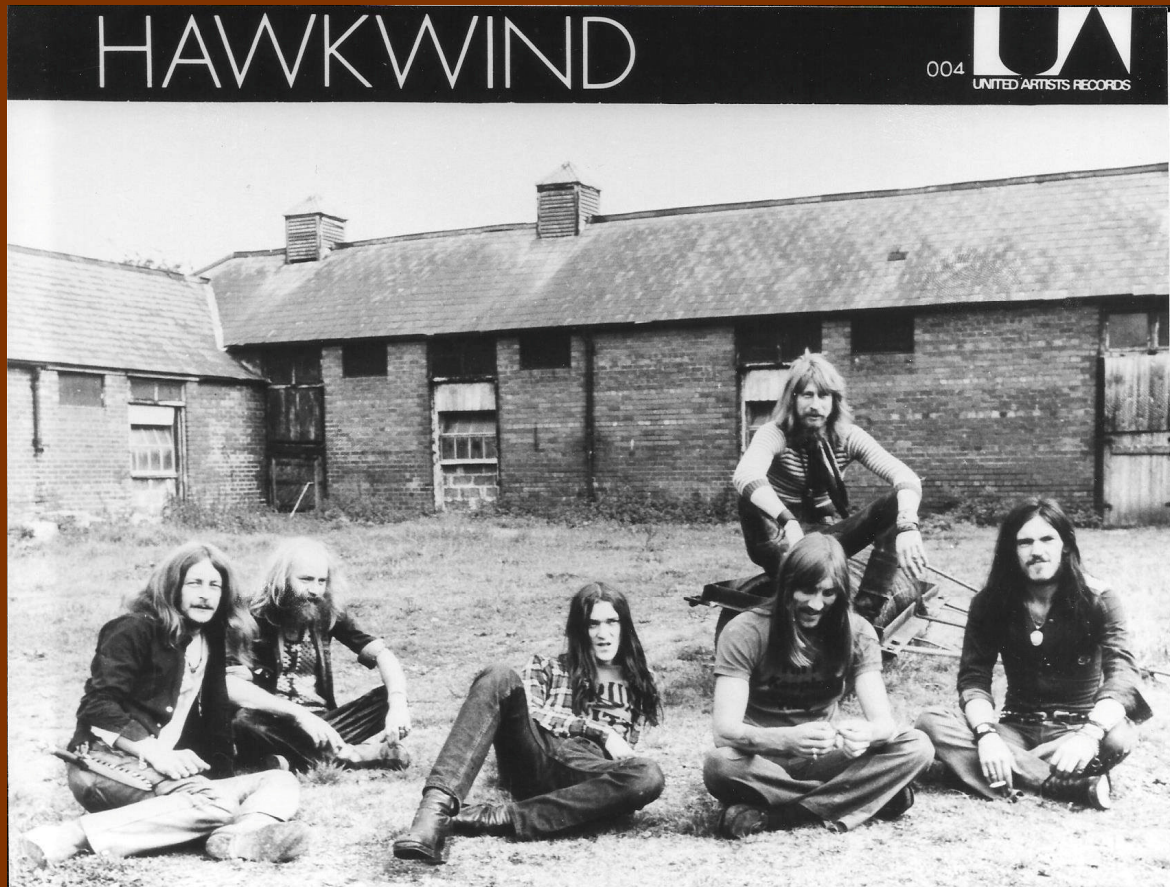
GRAHAM INGLIS: Hawkwind fans heard the sad news last week that an ex-Hawk, Dikmik, had died. The Hawkwind page on Facebook unexpectedly included the following:

"We are very sad to let you know that our old friend and band mate DikMik (Michael Davies) passed away early this morning. He will be loved and remembered for his innovative contributions not only to Hawkwind, but to a whole musical genre of which he was an important pioneer.

"...Goodbye old chap your legend lives on..... x"

..and Mica Davies wrote (also on Facebook), "It's with a very heavy heart, I have to announce the passing away of my dad Michael Davies AKA DikMik who left us at just after 3am this morning."

DikMik was initially offered a roadie's job, alongside fellow-roadie Nik Turner, for an as-yet-unnamed psychedelic rock band. They both soon joined the band onstage, however, and thus Mik was one of the Group X originals, at the inaugural performance at the All Saints Hall in London in 1969 - and one of the band signatories for their first recording contract, along with Dave Brock, Mick Slattery, Nik Turner, John Harrison (who



died in 2012), and Terry Ollis.

Dave Brock was quoted this week on Facebook as saying, "I remember when DikMik joined the band, he bought himself an audio generator from Tottenham Court Road, got himself a Watkins Copycat echo unit, a fold up card table (complete with green baize), and became one of the innovators of electronic music!"

He thus became, probably unintentionally, a pioneer of not only industrial music but also experimental electronic music generally. He soon got his chance to make his mark when Hawkwind did their first album, which had a highly experimental feel combined with a jamming Prog Rock style, very different to all subsequent

works.

Carol Clerk's 2004 book "The Saga of Hawkwind" recalls that Mik soon "dipped in and out of the group as he pleased" and would often talk of wanting to travel to India, although even travelling from England to Scotland was a problem for him one day, when he was involved in a head-on car crash in which one person died.

Hawkwind augmented their electronic sounds department in 1971 by bringing road manager and sound mixing guy Del Dettmar up on stage, and also for him to be on hand as a possible replacement for DikMik. However, Mik remained mostly onboard for another two years.



Carol's book recounts how the new 1971 bass player Dave Anderson described Mik as "a bit of a hard nut," who was taking far too much speed. It perhaps was not a coincidence, then, that Mik had a friend called Lemmy.

Dave Brock's comment this week via Facebook was, "It was on DikMik's suggestion, and later persistence, that we got Lemmy to join the band and you know the rest!"

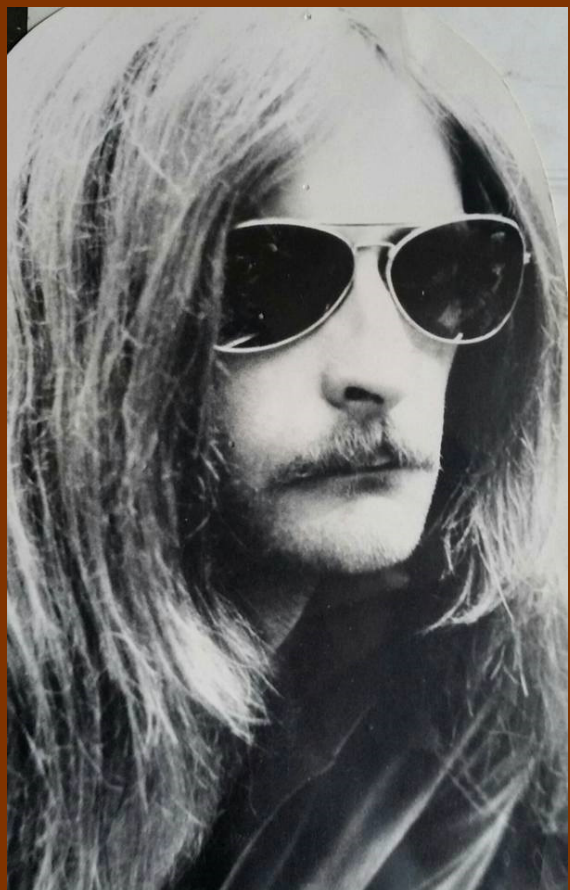
We do indeed. And so another ex-Hawk goes off to the Great Gig.

IAN ABRAHAMS: Through the multitude of personnel that have made their ways through spaceship Hawkwind, has there ever been anyone with quite the mystique of Dikmik Davies? Electronic music pioneer with a proto-punk, do-it-yourself attitude, his contribution to the early day sound of Hawkwind was seminal and formative, not just through his application of oscillators and audio generators but because, famously, he presented himself as a non-musician, wore that badge as part of the mission statement on the eponymous Hawkwind debut LP. When he left the band, during the peak of their United Artists era, he vanished into the mists, adding that air of mystery to his legend that surrounded him forever more, even though, thankfully, he came back into the family of Hawkwind fandom in the last months of his life.

When I was writing the original edition of my Hawkwind biography there was no way of contacting him, so he's as elusive in the text as he was through those years outside of the Hawksphere. "Dikmik, would handle 'Audio Generators', a piece of test equipment capable of producing a single frequency anywhere throughout the range of human hearing and beyond," I wrote, with help from Keith Kniveton's encyclopaedic knowledge. "[He] used one or more through a wah-wah pedal, fuzz and a Watkins Copycat tape loop echo-machine. He also used a Ring Modulator, producing anything from clanging bell

tones to extreme 'take the top of your head off' pulsating screams. Whilst Nik Turner and Dave Brock had received no formal musical training, they could at least claim to be self-taught. Dikmik gave himself no such qualifications and styled his lack of musical ability as an attribute: "I've got practically no musical knowledge" he wrote on the sleeve-notes for the first Hawkwind album, "but I figure if you let it become your whole trip, you can do anything you like, and do it well." Slattery merely recalls him "twiddling with his generator," but it is indicative of a neo-punk ethic to musical ability. Others have seen in Dikmik an influence from the BBC Radiophonic Workshop, who'd been providing music and sound-effects for *Doctor Who* since the programme's start in November 1963, and whose electronics genius, Delia Derbyshire, had created the programme's uniquely striking theme tune from its composer's basic notations.

Writing a piece on the unique among its bedfellow Hawkwind albums, that



distinctive, unrepeatable sound of the first LP. for a *Shindig!* magazine spacerock special, I had the chance to talk about that perceived Radiophonic Workshop influence with Dave Brock and Marion Lloyd-Langton. "I don't think he was influenced by that," Dave said. "I just think he went down to Tottenham Court Road and visited all the old wireless shops and bought up old junk... these fantastic ship-to-shore radios that were off old Destroyers scrapped from the Second World War, huge grey transmitters with silver bars that if you tuned-in you got these weird noises coming through, and put that through an echo unit... that was the sort of stuff that Dikmik was doing. I always found it annoying that Dikmik and Del [Dettmar], although Del wasn't on the first album, didn't ever get the credit that they should have. Their input was fantastic. These guys influenced electronic music, basically."

Marion added that, "Of course what Dikmik did was similar to DJs playing along with two record decks. Very similar - doing *this* and doing *this*...", to which Dave responded, "A bit like you used to

get on the card table in Oxford Street with the three thimbles! That was Dikmik's card table! An audio generator and an echo unit and off he'd go!" Separately, I talked to the album's producer, Dick Taylor, who noted, "I think Dikmik grabbed these things because he was a non-musician but on the other hand he had a good ear for making these noises. Whether he'd heard all that [BBC] stuff I don't know, but the thing about Hawkwind was that they were like these psychedelic primitives, particularly Dikmik."

His work lives on magnificently, a proper milestone in the development of a genre. "I don't know where the original Dikmik and Del Dettmar ideas came from in using the screaming oscillators but that is the thing that sets tracks such as 'Silver Machine' apart from all the other rock 'n' roll tracks of the time," Niall Hone told me for the new edition of *Sonic Assassins*. "I can remember being six or seven years old at Christmas time, at other people's parties, and my dad would be resident DJ and would always put 'Silver Machine'



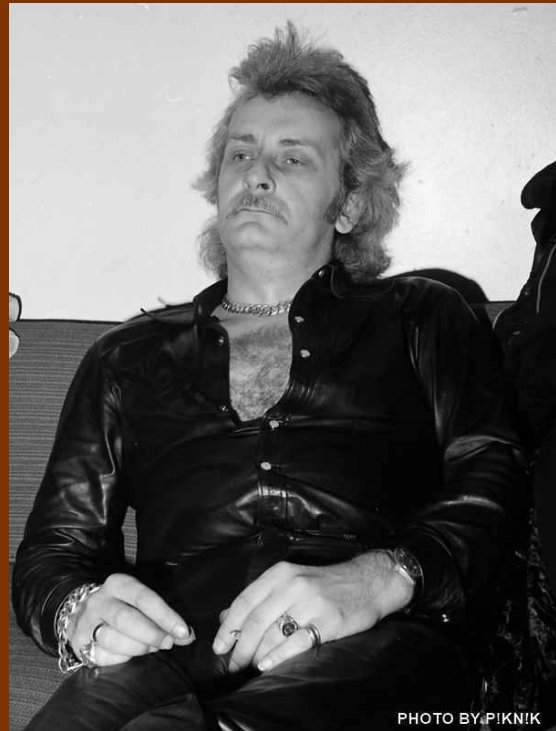
on. That pulsing, oscillating noise at the start was so recognisable to me as a kid. I was no different to any other kid at that age, so everyone must have thought, blimey... that's the weird band with the strange synths on! I don't know whose idea that was, but that must have been one of the genre defining moments of spacerock."

He was, of course, even more influential in the spacerock genre for other reasons, most notably in the way he'd hassled to get his mate, Lemmy, into the Hawkwind ranks. Think for a minute... imagine 'Silver Machine' without that fantastic electronic intro *and* without Lemmy's thundering bass and warm growl on the single. Spacerock would be a mighty different genre. And so, Dave Brock in his comments in that *Shindig!* article was absolutely right, that this musician's – and let's call him that whatever his own view of his abilities – this musician's influence is greatly understated. As fans of the genre, as fans of the wider history of British rock music, we appreciate him.

BRIAN TAWN: I didn't see Mik in those early Hawkwind days, or in recent times when he spent time with Hawkwind fans and went to the Hawkwind gig at Ipswich, but did meet him in the 1980's, when he turned up backstage at Hammersmith Odeon. Relaxing in the Hawkwind dressing room in his black leather and gold bling, he was the only person in the room that fitted the rock star image.

He was friendly, cheery and if he'd been any more laid back he'd have fallen over. A joy to be with and talk to. Seeing his recent photos on Facebook and reading the times folk have spent with him, tells me he was a pleasure to be with in his final months and will be sorely missed by many.

R.I.P. Mik....I'm glad I met you and sorry I won't do so again. I knew of your condition, but still felt that you'd live forever. I was wrong, of course.....on the



other hand, you'll live on in our minds and not be forgotten. Your work is done. X

FUNERAL DETAILS POSTED BY MICA: Dikmik's funeral will be held at Seven Hills Crematorium, Felixstowe Road, Ipswich IP10 0FG on the 8th December at 3.45pm.

Family flowers only please, and instead if you'd like to make a donation to St. Elizabeth Hospice, Foxhall Rd, Ipswich who cared for him in his final weeks. If you'd like to join us for a wee drink or three to toast Dad please make your way to Foxhall Community Centre (formerly St. Clements Social Club) Foxhall Road Ipswich. Which is approx. 1 mile away. Bar opens at 5pm (main hall.)

Directions etc., for crematorium centre on each website.

*please be aware the Crematorium Chapel can only hold limited numbers so family & close friends to be seated first. There will, however, be outside audio & screens to watch the service.

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Come forth with 'Urban Solo' - one of the UK's many urban explorers

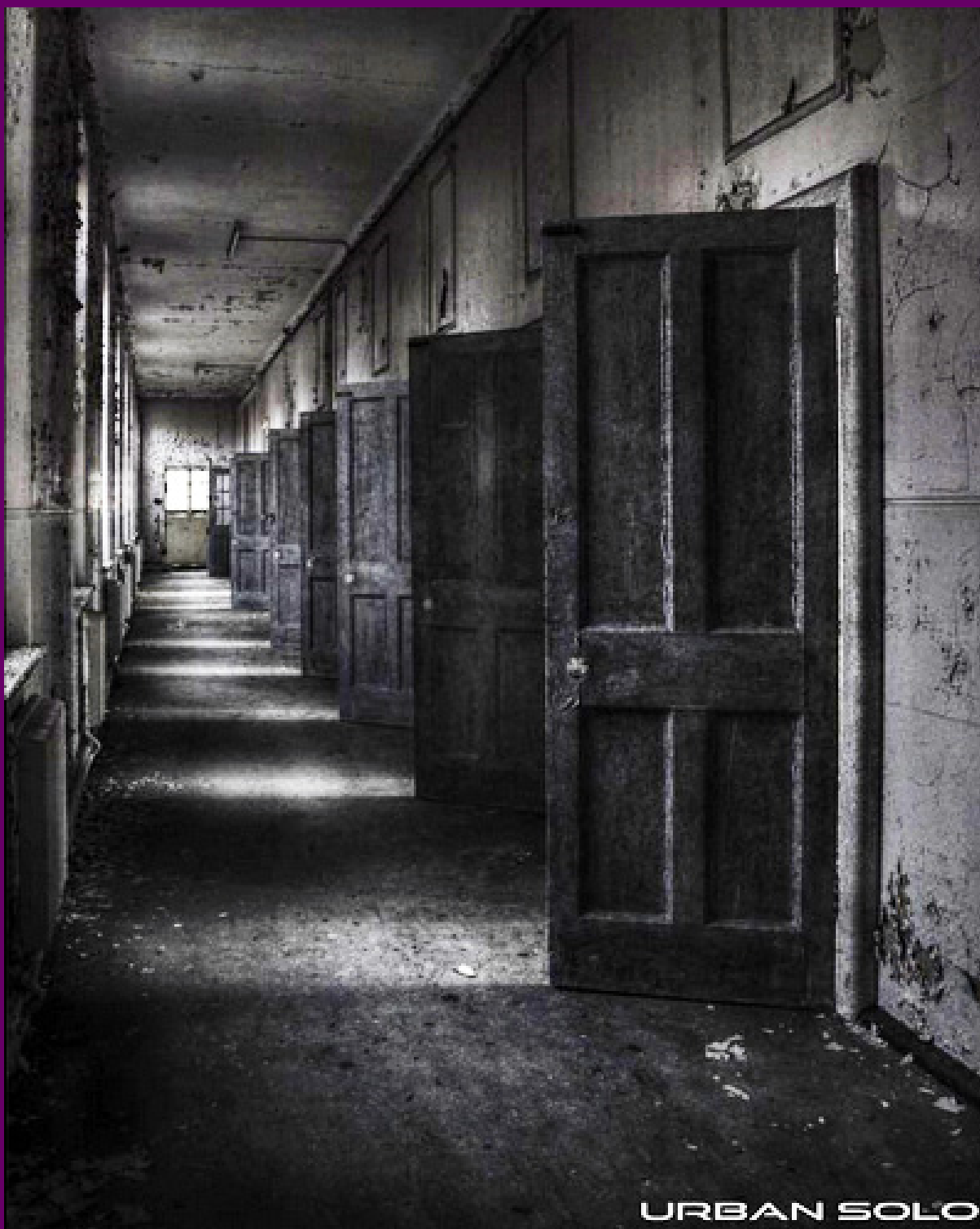
Cutting edge psycho-geography, Underground social and ethical history, Investigative journalism, Place-hacking, Trespass, Stunning photography.

Join Gonzo's Alan Dearling as he tries to get inside the head and world of 'Urban Solo'.

Urban Solo's site:

<https://www.instagram.com/urban.solo/?hl=en>

alan dearling



URBAN SOLO

A chance meeting in a Hampshire boozier. A shared love of photography, history and music. A few drinks, and much sharing of pics and words, all on an on-line smartphone.

Urban Solo was down visiting Gosport

from deepest Essex. His mission: an early next morning, over-the-wall sortie into the derelict corridors and abandoned operating theatres, of the old Haslar Military Hospital. Urban Solo expected another cat and mouse game with security guards.

"The guy came at me with a me with a



baseball bat last time. 'You're trespassing', he screams at me. I talked him down from his hyper-aggressive stance. 'If you fuckin' hit me with that - you'll be the one done. I'm here to photograph the decaying architecture. With that he calms down and walks me to the gate.'

Welcome to the complex, contrary worlds of the urban explorers. Old military barracks, trains, nuclear bunkers, mental hospitals and street art. These are Urban Solo's preferred sites and spaces to visit.

"I'll take you on a trip in sometime, if you're up for it," he told me. I'd probably relish that, but it has to be an urban exploration designed for the slightly older urban anarchist!

Meanwhile, I'm keen to find out more about Urban Solo. I'm guessing that he's early thirties. Still young and obviously a hard geezer. Plenty of tats. Lots on his neck, arms and hands. I'm sure there's lots more. Told me he's now working as a stone mason. He also told me about his

schooling, boarding schools, away from his family. But he's definitely from a well-off background. And definitely been round the party- and rave-block a fair few times. He explained in some detail how he had blown an inheritance or two. Fast lifestyle, plenty of international travelling and adventures, and, of course, lots of mind-altering substances.

But on art, photography and with a deep desire to explore the underbelly of urban and underground history - its darkside - Urban Solo is both passionate and sensitive. I much look forward to conducting a proper interview. Amazing stuff. After showing him some of the back issues of 'Gonzo' magazine, he said that he loved Hunter Thompson, and in his words, *"I'm well up for it."*

So, who really is the many-faceted, Urban Solo? Intriguing, eh?

Urban Solo: the 'Insider' story...

And now, Gonzo's Alan invites you to listen in to an illuminating conversation about 'urban explorations', life on the



URBANSOLO

edges, street art, music and much more.

Alan: Many thanks for agreeing to share this chat with Gonzo's readers. I think they'll find it fascinating! It's up to you if we use your real name, or, your urban explorer pseudonym. Good to have more on-line links to your work too.

Urban Solo: *Thank you for this invite/opportunity to share my unconventional hobby and life. I would like to keep it as Urban Solo/urban explorer/scallywag, currently found on Flickr as Urban Solo and on Instagram as urban.solo, website to come in the near future.*

<https://www.flickr.com/photos/cjwilli/>

Alan: Back in the late '60s I was at the University of Kent (UKC) in Canterbury. For a Rag Week stunt, a couple of us hid out in a Dover Castle toilet avoiding the security guards. Later in the evening we threw down a rope ladder to mates, who then climbed up to the battlements, and we put up the UKC students' flag. That's when it went weird. As we went down inside the castle looking for the best way out, we suddenly found ourselves in a

brightly lit underground world. We'd stumbled on Dover Castle's underground 'secret' bunker, which we later discovered had been constructed as an alternative site for government, if the Nazis had invaded Britain. The security team were none too pleased with our little group of naive, pretty gormless students! Possibly, by now, it's a fully fledged nuclear bunker. Who knows? Is this the sort of site you visit and photograph?

Urban Solo: *I started in bunkers mainly from WW2, then I found my first Cold War Bunker...an early start one cold winter's day. Target will remain undisclosed. With the car parked and not a bloody clue what I was going to find, I headed off on a very wet walk, about a good mile, maybe more, I found it Surrounded by a 12ft fence with your usual barbed wire. Over I went, heart pounding, soaking wet and keeping as low as possible, I made my way towards what looked like a cottage. This housed the entry or so I thought. 'Bunker sealed!' Said this massive sign nailed to the door and boy was it sealed!*

The shaft had been filled with concrete... the day was not a complete wet, waste of time as the site still had lots more to offer and no security.



Alan: Can you tell me what 'urban exploration' is all about - and how you first got involved?

Urban Solo: *It's the exploration of structures that are off limits to the public, abandoned, forgotten and left to rot. TAKE Nothing, DON'T Smash anything up, and just leave footprints.*

Fighting a marriage breakdown and with time to kill I found myself enjoying one too many beers on a regular occasion, this had to stop!

So, one Saturday afternoon pub-bound, I had a call from a work colleague. 'Fancy joining me and the missus in these factories mate?' Yeah why not...So, before the beer started flowing I got myself to the location. An old plastics factory on the Suffolk coast. I was hooked and to seal the deal we headed off to a well known mental asylum just days after. Thank you Darren. Then I met two very nice gentlemen over the internet, David Stoddart and Fred Adams. I owe it to them both really, many 'explores' and kind words and tips on processing images. That's how I find

myself where I am today. Thank you both.

David:

<http://www.davidstoddartphotography.co.uk/keyword/david%20stoddart%3Burban%20exploration/>

Fred:

<https://www.flickr.com/photos/14081381@N03/8514114606>

Alan: I've always been attracted by investigative journalism. At its forefront in the 1970s and '80s, Duncan Campbell did a lot of whistle blowing about Britain's Secret Society, and the government's emergency powers. This is a link to one of BBC series, shown in 1987:

<https://www.youtube.com/watch?v=OjdvuJ6dRcY>

Nick McCamley also produced a pretty good book about many of the underground sites constructed during World War 2. Do

you use this sort of info as a basis of where to visit on your 'sorties'?

Urban Solo: *I would say 40 per cent of info comes from online sites, for me. Other people may use them even more. For me it's about the people you talk to. Getting yourself on the road, having a good butchers - seeing what's out there, NOT MUCH these days - it's all locked up tight.*

Alan: What's the most amazing site you've ever visited?

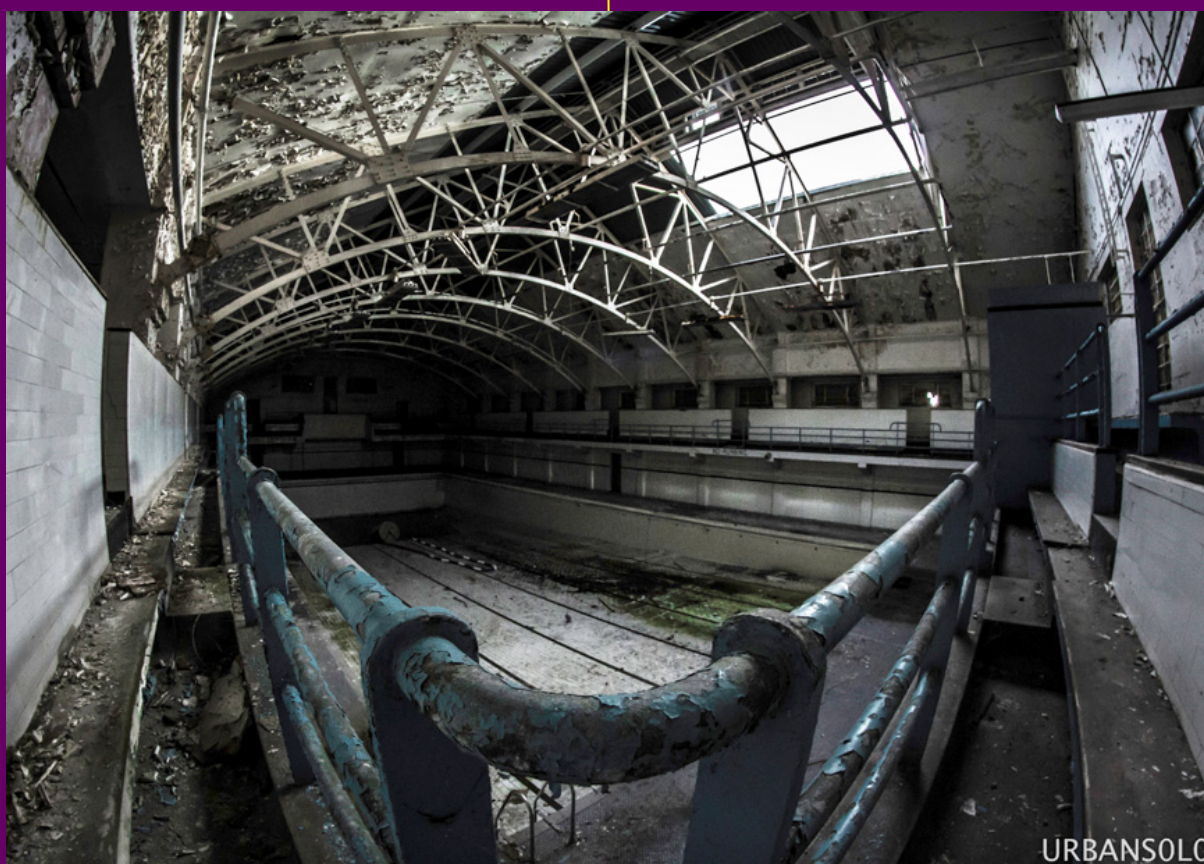
Urban Solo: *It's hard to say. A place that will always hold a special place in my heart is a well-known Essex asylum, not just because it was one of my first, but it had a feeling as though it was still alive. It sounds strange, I know, and I won't bore you with all the details, but some of these places get a hold on you. Structure-wise this place was amazing. Built in 1910, and opened 1913, closed in 1997. Re-housed 2000, it was a Queen Anne-style building. A typical Edwardian Asylum. Also, a favourite haunt of mine is an old Navy school found on the*

Suffolk coast. It's always inviting me back I feel. The pool has always been the main attraction for me, never feel alone in there, a young lad with the rank of "Boy 2nd Class" drowned in the pool in 1948, Gordon Lindsey, R.I.P.

Alan: Can you explain a bit more about your methods for planning and executing an 'exploration'?

Urban Solo: *This all depends on the site. Some are a walk in the park, and others a pain in the arse. Suppose I have been lucky. Normally I will do a preliminary visit to said site if possible, unless it's miles away. I hate going into an explore blind...I'll come away knowing how I am getting in, security, what security, how many of them are there, if it's 24 hour, do they have dogs (they are a pain) , are they on foot or in a vehicle? And sometimes you'll be lucky as in Xmas day and not a soul is about.*

Yes that right I've said 'No' to Christmas with my family just so I can get that shot. Normally I won't talk to people about what I'm doing. It's a headache!! I like to run a



tight ship. When out, you always get a noisy one, or, someone who struggles over a fence or through a window. Seconds count and you're nicked...

Alan: I suppose the next obvious questions are: How dangerous is it? And, what about the law and dealing with security?

Urban Solo: *There is an element danger and I suppose that's half the kick. From falling, cuts, broken bones, the odd graze, ASBESTOSIS AND DEATH - that covers it.*

Trespass: *There are both criminal and civil trespass laws – it's all about the level of intent. Most of the time it's down to the land-owner to bring a civil law suit; now this is going to cost. Something most people don't want. Unless you're a total prick and start to smash the place up just to get in, and those people know who they are, then you have just opened a massive can of worms...fucking idiots ... sorry, you can blank that out.*

Security: *Some are cool, some are forensically dull, others get on your case as though you have just shat through their letter box. I would say I have met*

them all. One guard and I were on first name terms on one site, it was like playing a game of cat and mouse as soon as my feet touched the ground. One guy, bloody hell, reckoned he had a hard time at school and just wanted to get pay-back. Mister-I-love-the-sound of my own voice – and check out the size of my bat. No thanks, I am off on my toes. Yet, when we met again, and I could not run, as I was half-way down a cherry tree. He gave it all the, 'yes sir, no sir, three bags full sir.' And, 'yes - if you use that bat your fucked.'

Alan: I really admire your photography. It's visually stunning. What motivates your choice of images? Some seem very stage managed?

Urban Solo: *Thank you...All of my gas mask work is staged. I have a good mate that models for me. As you may see, some are very dark. I'd say I have a very dark mind and soul and this plays out in my work. Just like to say, I am a big softy really. A lot of my recent street art work is coming out of London where I am blessed to be shown the best spots by a true pro at street art photography, Joe O'Malley:*

<https://www.flickr.com/people/64joe/>





Alan: Street art seems to feature in a lot of your photos.

Are these found on your urban explorations, or, are they just another aspect of urban life that you enjoy recording?

Urban Solo: *I have a deep love for street art. This has come about through my explores and meeting artists along the way and other street art photographers. I'd say it's down to artist called Ekto, a stand up guy. I ran into his crew many years ago while I was out on my own in an abandoned factory, the smell of paint and weed filled the air – what's not to love about that?*

We kept in touch and it went from there. Every time they were in my neck of the woods we would meet. I'd sit by and watch the masters at work, get a few shots, get bloody cold, as much of it was winter time meets. But, all worth it. We still keep in touch and his painting is at new levels. Nice one mate, keep up the good work. (Example of Ekto and Seny's work:).



Here's a link to an interesting interview and more examples of Ekto's works:

<https://www.bombingscience.com/interview-with-ekto/>

Alan: Are you a street artist yourself?

Urban Solo: *Watch this space, 2018, it's coming. I'll be doing my own thing, not painting, but something different.*

Alan: Urban and party culture, rave and the mix of music scenes seem to underlie much of your work and thinking. Can you tell me a bit about your involvement?

Urban Solo: *I have always loved a good party. It started in the late '90s going to raves. This sparked a love of some Drum 'n' Bass, Techno, and Hard House. Years went by and I found myself living in country village, nice place but too quite. I had to change this!*

It was my sister's 21st, so I thought a party was in order. It had been a few years since I'd been on the rave scene but I still had the contacts, so I put together a big rig in the garden, djs, fireworks, girls, enough drugs that we'd all be cooked for weeks and it went off. Apart from the odd phone call asking when the music would go off. Apparently you could hear it a mile away. Good show.

And so it was born, every year after, for a good few years around the same time of year, my grandfather would pop the question, are we having another party, boy? For sure, and we did. Now my grandfather, god rest his soul, didn't partake in any drugs, before you start thinking that. He was an old-school country gent with the love of just having a good time. You'd find him on the dance floor at 3 am, surrounded by women, with his walking stick and a bottle of scotch. R.I.P. Backflip Basil.

These parties happened for many years until we all calmed down a bit - not too much though. I moved, got married,

settled down, that didn't last. So, by this time, a dear friend had a record shop and they would put on nights with the likes of Goldie and Calibre. 'Til this day I love a good party... minus so many drugs...I have little people to look after now.

Alan: From your archive photos, I think that I can see specific 'themes' and groupings. Hospitals and mental health; old industrial sites; bunkers and bomb-shelters; railways; old forts. Which sites really excite you?

Urban Solo: *Mental asylums really flick my switch because of the history behind them and the people that have suffered behind the walls. History plays a big part in the sites I go to.*

Alan: Do you see what you do as linked to being a kind of social historian?

Urban Solo: *I can't say I have ever looked at it like that.*

Alan: Do you work mostly alone as your name suggests? Or sometimes with others?

Urban Solo: *Mainly work alone.*

Alan: From our previous chat, I gather you've lived an unusual lifestyle. Perhaps more than one! Travel, the music scenes, spending your inheritance, drugs - can you remind me of some of your tales of growing up? If we ever do grow up, of course!

Urban Solo: *I'd say my life has been amazing so far. Lived away from home from the age of seven, that's a wake-up call. You soon learn to look after yourself. I've brushed shoulders with rich and poor...I say that money is the root of all evil, and makes for some stuck-up fuckers.*

Left school, loads of different jobs, slaughterhouses, removals, chef for years, then lived in South Africa. Met some amazing people that changed my life for the better. I went to Africa a boy and came back a man. Surfed every day, ran deserted beaches, caught my own food, lived in a Zulu bush camp and was guest of honour at a Zulu wedding. (That was an eye opener). Smoked weed every day, all day. It's a



surprise I can remember what went on, it was growing everywhere.

Then we moved back up to the city, Durban...now for a Pom this was a wake-up call. Danger is all around you. You even have guys sit on your car with a machete, while you shop, so people don't

steal your car. My friend's grandfather was murdered on his farm, we had the job of clearing what was left out of the farm house, not a nice job. I could go on, the stories are endless.

I was truly blessed and still am. I have



three wonderful children and a fantastic partner, who one day I'll marry.

One last thing. A dear friend, who is no longer with us, would say:

'We are here for a good time, not a long time'. Mr Chadd Bain. God rest his soul.

Alan: Returning to urban explorations. What images are you especially pleased with? What are the stories that they represent?

Urban Solo: *For me, it's my gas mask shot called True Love. It's about the time a dear friend of mine was going through a hard break-up, even though they both still loved each other deep down, and the*

darkness brought on by that.

Alan: And what are some of the scariest, dodgiest moments?

Urban Solo: *Only one time that will stay with me till I die. I was setting up a shot in an asylum. Early morning, still dark, very quiet. And I am in a corridor that's been sealed for years outside an old operating theatre. As I was about to take the shot, the energy changed around me and something grabbed my shoulder, I spun around thinking it was security...oh no...not a bloody soul...it gives me shivers just thinking about it...*

Alan: What sites are still on your urban exploration bucket list and why?



Urban Solo: *Detroit, some parts of Europe.*

Alan: Are there legal ways to gain access to sites, or does it always have to be done in a secretive manner, climbing walls, dodging security etc?

Urban Solo: *I suppose if someone opened the door for me it would take away some of the thrill, though I wouldn't say 'No'. It would make my life a lot easier. You'll probably find tours of some places and then you have the problem of people getting in your bloody shot and taking the same shot you just have.*

Alan: Are urban explorers an international 'movement' or group? Have you investigated sites in other countries?

Urban Solo: *You'll find us everywhere...*

Alan: I scared myself visiting a small section of Derinkuyu, one of about 200 underground cities in the Turkish region of Cappadocia. You have to crawl to get through some of the narrower tunnels.

Back in the 8th to 12th century, they were constructed by Christians to escape persecution and death from the Arab Muslims. Over 20,000 people lived in single cities, worshipped there, lived and fed. Some of the cities are as far as five miles apart, linked by an intricate web of tunnels, and they go down as many as seven levels. That's about 200 feet. They are incredibly claustrophobic. You cannot turn around in them and tourists have to continue in one direction. I think you'd find them fascinating! It's an amazing area - especially when viewed from a hot air balloon. Here's a couple of my pics...

(Archaeologists are still uncovering more cities:

<https://news.nationalgeographic.com/2015/03/150325-underground-city-cappadocia-turkey-archaeology/>)

Urban Solo: *I would like that I am always up for something new. Those tunnels looks fun. I'd be fine if I kept moving.*

Alan: You've mentioned to me that some





produces a negative impact on others, especially when publicised in the media like the 'Daily Mail'? Can you give me some examples, please?

Urban Solo: *I am not going to mention names or sites...these people know who*

they are. All I can say is, I hope it was worth it, and well done! You prick.

Alan: What else do you think Gonzo readers might like to know about?





Urban Solo: *I'd like to say thank you to the readers of Gonzo, and why not give it a try. Stay safe, take pictures, leave only footprints.*

Many thanks Alan, I hope this is what you needed.

Alan: Cheers, many thanks. And, best of luck with future adventures. Maybe I'll come on one of the less energetic and scary ones...I'm a bit old for being chased by angry security guards with big, rabid dogs!



Caravan, Live!

Komedia, Bath, UK 19th
November 2017

Next year is the 50th anniversary of this band's first gig in Canterbury, we were told from the stage, They are most well known for their seminal *Land of Grey & Pink* album from one of the most productive years of the 70s, 1971. It personally stands the test of time, and is one of those albums that is almost perfect, there's not a duff note anywhere. Dave Sinclair's spacey organ sound dominates, and of course Richard Sinclair's wonderful voice plays a large part too. 1973's follow-up, *For Girls Who Grow Plump in the Night*, was where I first

heard them, and saw them live on their post-album tour, at a Technical College in outer SW London (probably a 'university' now), supported by the JSD Band and Jonathan Kelly's Outside if memory serves me right. As I may have said before, not long into their set, I realised how a drummer could really propel a band forward, and found myself listening to Richard Coughlan's playing throughout the rest of the evening. He didn't have a big flashy rock star drum kit either, with lots of extra tom-toms and a sea of cymbals or any of that shit, just a simple drum kit, which he played the life out of. Dave Sinclair had returned to the fold so my memories of that gig are all good.

1974 saw them perform live in London with an orchestra, an album of the evening released. The version of their classic song 'For Richard', benefits extremely well from the added ensemble. Next year's Hawkwind with an orchestra gig is going to be interesting, glad I

John Brodie-Good



grabbed a ticket quickly. For some reason, I can hear Master of the Universe with an orchestra in my head, it could be amazing! Both Caravan and FZ have stated the big problem with orchestras is rehearsal time costs a lot of money. Let's hope the Hawks can pull something cohesive off. A succession of Caravan line-ups and albums have followed over the years. The most recent two both have some excellent tracks on them, 2004's *The Unauthorized Breakfast Item* and 2013's *Paradise Filter*. I saw them last in 2014 in Frome, a tour to promote 'Filter', of which much was played including my two favourite songs from it, I'm On My Way and the title track.

In these times of categories, they seem to be called Prog nowadays, I guess their historic audiences were college rather than free festival but lyrically their earlier stuff more than smells of psychedelia,

English whimsy and musical landscapes of pastoral countryside. Caravan are 'non-flash' all the way around, often long instrumental passages punctuate their songs, which are crafted and stand repeated playing. Often slow burners to start with, they sink in and go deep in the end.

A coldish winter's night found me walking through the streets of Bath, heading towards the venue, a refurbished theatre of old, which largely hosts comedy gigs, right in the centre of town. A quick top-up and I joined the queue of grey hairs outside, which seemed to stretch all along the block but once doors opened and we went in, the reality was it was only about half full. A nice venue really, small but not tiny, I stood downstairs by the sound desk, there is a small balcony with seats upstairs, but set well back. A small 'merch' table was selling copies of



Paradise Filter on vinyl plus Pye Hastings' recent solo album (it turned out to be run by Mrs Hastings).

The timings suggested a support and sure enough, 'Tristan' bounded onstage with his hat and acoustic guitar. He regaled us with a series of pleasant enough ditties and about love and being bi-polar and told us his last two albums had been no 1 in the UK Blues Chart, the usual self-promoting 21st century fluff. Very watered down blues I have to say, for the i generation I suspect but he could play at least. He was gone soon enough. No kit to change meant only a short delay and our heroes took the stage at around nine o'clock.

Today's Caravan are Pye Hastings on rhythm guitar and vocals, a founding and longest serving member of the band, even if he looks a bit like a Tory MP. To his left was the very wonderful Geoffrey Richardson on viola, flute, lead guitar,

mandolin, backing vocals and electric, yes electric, spoons. Geoff, dressed in black, with a small diamond stud twinkling on his right ear probably would have been a Shakespearian actor if he wasn't a musician. His viola playing adds a lush dimension to the band's music. He mentioned he was on wife number three (citing 'rock and roll' amusingly) whilst Pye was only on number two. I assumed number three wasn't in the building. Dutchman Jan Schelhaas is the mad, grey-haired organist and keys player, Jim Levertton plays bass, he looks like a character from a 70s sitcom, like someone's grandad but plays very well and took lead vocals on the last number for a while and very good he was too. The kid of the band is the current drummer, Mark Waters. I'm sure at the Frome gig we were told Mark was a fan of the band who could play all their stuff. When Coughlan's health started to really go, they gave him an audition and he got the job. A dream for him I'm sure. His habit



of jumping up and hitting cymbals towards the end of many songs could have been annoying. He was good, although playing someone else's beats most of the time, but he doesn't have Coughlan's delicate micro-timing. Having said that, they came out very tight and powerful tonight, and were clearly enjoying themselves on stage. Often facing in together, to make sure their timings were spot on, a pleasure to watch and listen to, they were very much a gelled band. This was gig six of eight, all in an overnight row.

The sound was pretty murky at first but credit where it is due, the young sound guy behind me soon had a really excellent mix, he even managed to tame the kid, who at times was just hitting his snare as hard as he could, and keeping Geoff's various instruments strongly in the mix. If Geoff started playing his viola for example, he would quickly bring the gain up so you could hear it properly. Great stuff. Pye took most of the lead vocal duties and whilst he hasn't got the strongest sounding voice, he was intelligible most of the time. He also kept it in stereo which I found interesting



(being a sad audio nerd), Geoff sounded on the left, Jan on the right etc. A nifty, coloured beam lightshow was just the job. With a long back-catalogue to choose from, they picked tonight's tunes from all of their eras, from *If I Could Do It Again*, *I Would Do It All Over You* to at least four of the tracks from *Paradise Filter* (but not my two favourites which they did play at Frome). Hoedown from 'Girls, The Love In Your Eye and For Richard were 'merged together', and worked very well. The title track of the *Land of Grey and Pink* was followed by *Golf Girl*, including a bit of audience participation

by rubbing our lips whilst humming for the chorus. They finished with a storming version of their twenty minute masterpiece, *Nine Feet Underground*. Jan admirably covering Sinclair's original organ excursions, Richardson adding some wonderful viola and Jim pitching in with a superbly sung verse towards the end. Geoff also played a short section of mandolin on one song, various guitar solos of the fast and furious kind and at one point, a short (electric) spoons solo on his knees! Different, but still not quite as wacky as the tambourine solo I saw and heard in San Francisco last year.



Richardson did most of the song intros, he had a little rant about the various crooked managers, accountants and lawyers the band had encountered over the years, preceding the recent (and slightly pedestrian) song called Fingers in The Till. Pye himself mentioned the fact they all still hugely missed Richard Coughlan, who passed away some years back now, and played Farewell My Old Friend for him, not only a great drummer but great fun on the road too apparently.

Richard Sinclair was also name-checked at one point, 'a great friend who lives in

Italy'. It would be very interesting if he is being included in some of 'special events' the band is planning for their 50th celebrations in 2018. Add his ethereal voice into this line-up and the results should be pure magic.

A very enjoyable evening all said and done.....thanks chaps.

<https://officialcaravan.co.uk/>



The Professionals Are Back

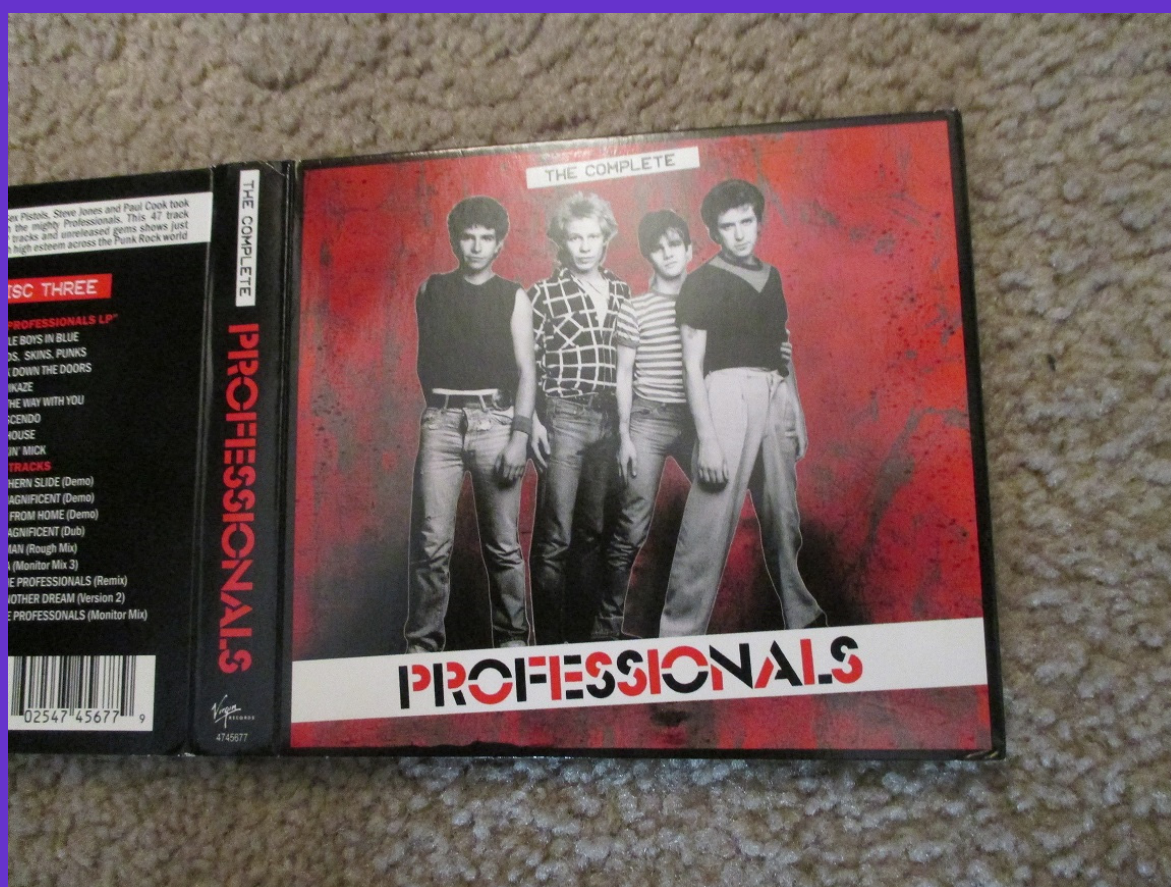
For longer than I care to remember, your esteemed editor, Jonathan Downes, has

asked me to write a semi-regular column for the magazine on punk – the music I grew up on and which is still very much with me, today. Punk and prog, under one banner? Really? When my old mate Jon first suggested the idea, I thought: not just no, but hell no! But, if I can find a way to subvert the world of prog with all the latest news on bands whose songs don't last more than three minutes and which are driven by three chords and punchy choruses, then all the better.

When the Sex Pistols' classic, *Anarchy in the U.K.*, hit the record-shops in the build-up to Christmas 1976, I was just eleven years old. But, I knew instantly this was my music. It still is. So, with that said, let's get down to business (no, not The Business, but I may share with you a few of my memories of them one day...).

Although The Ramones have always been my favorite band, it's Steve Jones' guitar sound on 1977's *Never Mind the Bollocks* which really caught my attention. A grinding, heavy crunch, peppered with the occasional solo, did it for me. To this day, I can tell Jones' signature sound a mile away. When the Pistols split in January 1978, Jones and Paul Cook (the Pistols' drummer and Jones' best mate since childhood) pissed off to Brazil for an ill-fated hook-up with train-robber Ronnie Biggs. For a while after, Cook and Jones worked on a few projects here and a few projects there – such as doing recordings with heroin-drenched, permanent-fuck-up Johnny Thunders, Joan Jett and Thin Lizzy's Phil Lynott (as The Greedies).

NICK REDFERN



It was, however, in 1980 that Cook and Jones finally got things moving: they announced to the music press that they finally had a new band. Their name? The Professionals. The band released a few great singles with Andy Allen on bass (and who appears to have vanished off the face of the planet): *Just Another Dream* and *1,2,3*, were rarely off my old record-player at the time. By '81, though, Allen was gone, and Ray McVeigh and Paul Myers (the latter formerly of Subway Sect) were in the band. I was pleased: Motorhead aside, I have never liked trios. It has to be singer, bassist, guitarist and drummer. And never any more than four.

Late 1981 saw the release of the band's debut album, *I Didn't See It Coming*. I still

remember eagerly buying it in W.H. Smith in Walsall, England when I was sixteen. I liked the songs, but I didn't like the production. Jones' guitar did not sound like Jones' guitar at all. It could have been anyone. A much rawer and slightly different version of the album was recorded, but would not surface until years later. In 1982, the band split – as a result of a serious car crash across the pond and Jones' growing reliance on heroin. Jones decided to stay in the U.S. (today, he is the host of the Los Angeles, California-based Jonesy's Jukebox show). He cleaned up and went on to play with Chequered Past, Fantasy 7, and The Neurotic Outsiders. Cook formed The Chiefs of Relief, produced for Bananarama, and drummed for years with Edwin Collins. And, of



course, both guys were thrust into the limelight in 1996 when – alongside original Pistols John Lydon and Glen Matlock – the Sex Pistols reformed for a world tour, something they did now and again until 2007.

For years people have been saying that The Professionals really needed to reform. But it was to no avail. Until 2015, that is. An announcement was made that the band would soon be back. It wasn't quite the original line-up though. Shock, horror: Jones was nowhere in sight. Yes, Cook was on drums, Myers was back with his bass, and McVeigh was on guitar. As for Jones' position as lead-singer and guitarist, that went to Tom Spencer (of the mighty Yo-Yos, who should have been massive but

unfortunately weren't). Three out of four was okay, and Spencer did a great job – and continues to do so. And Jones was cool about it, too.

Also in 2015, an excellent, 3-CD collection of just about everything The Professionals ever recorded was released. For me, listening to that hard to get original album which got shelved, as well as some interesting demos, was great. And now, in 2017, there is more good news. The Professionals have just released a new album on The End Records. Its title: *What in the World*.

I have to say that this is an excellent return to form. And even though Jones declined to return to the fold, he's definitely there in



spirit: Jones plays on three of the tracks and co-wrote one. And, thank god, his guitar-thug sound is still solidly intact. As for the songs, *Good man Down*, *Rewind* and *Let Go* are (for me) the standouts. With additional guitar from the likes of Adam and the Ants' Marco Pirroni, The Clash's Mick Jones, Phil Collen of Def Leppard, Guns N' Roses Duff McKagan, and new, permanent guitarist with The Professionals, Chris McCormack (formerly of 3 Colors Red), it's all good. The songs are just as they should be: catchy, chorus-driven, chord-laden and hard and fast.

And not a keyboard or a flute anywhere in sight...

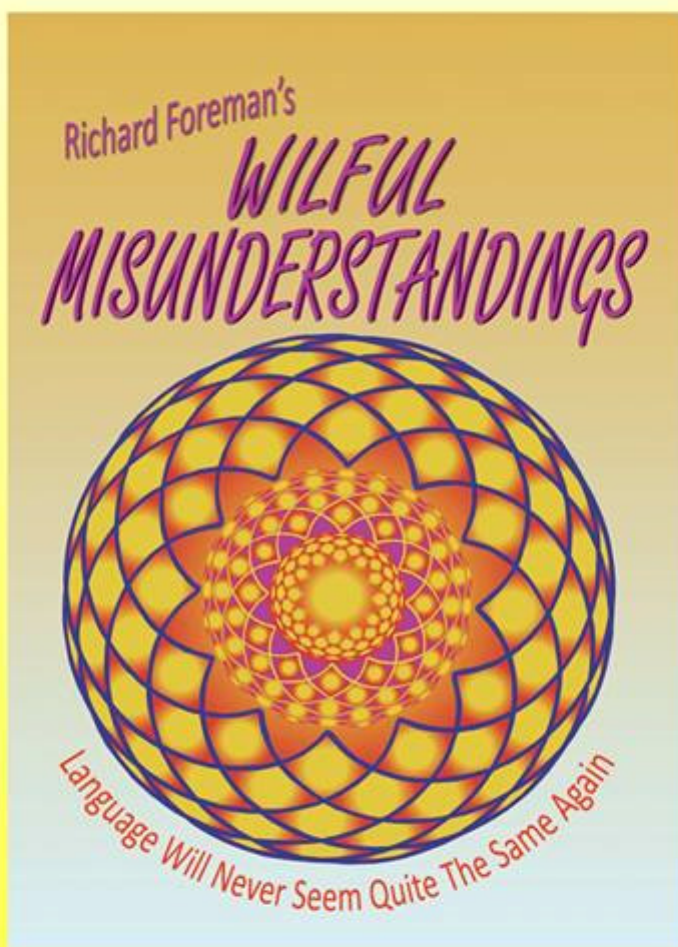


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KEV'S WORLD



VOODOMA GOTLAND PRIDE & JOY MUSIC

Voodoma are a Dark Rock band with Gothic and Metal influences from Düsseldorf, Germany. To date, the band has released two regular albums as well as some self-produced records. In addition, the group also has played numerous gigs, including major festivals such as "Wacken Open Air", "Ragnaröck Festival" and "Castle Rock". This release is three years after their last, 'Secret Circle', and yet again they have invited

some guests to get involved including Maike Flühöh (Mayze), Ollie Bölke (Seelensturm), and Bernemann from Sodom.

Although they do use more keyboards and synths, their sound and approach will be instantly recognisable to fans of the mighty and much-missed Type O Negative. They are not direct copyists, but they have obviously been influenced to a very high degree, with powering rhythm section and crunching riffs combining with the keyboards and a wonderful baritone/bass vocal from Michael Thionville. The vocals are kept very much at the forefront of the mix, yet the guitars are always just there ready to take control if they can. Overall this a very interesting album that will be enjoyed by fans of Type O and Rammstein alike.



KEV ROWLAND



**WORLD TRADE
UNIFY
FRONTIERS**

Lead vocalist and main songwriter, Billy Sherwood has been a fixture of the L.A. studio and recording scene since the mid-80's. Billy's talents range from producing a Grammy-nominated album for Paul Rodgers to being the current bass player of Yes, handpicked by Chris Squire to replace him before his untimely death. He also recently joined up with Asia as a replacement for John Wetton after his passing for their current US tour with Journey. Guy Allison (keyboards) and Bruce Gowdy (guitars) , a pair of musicians also known for being behind the awesome melodic rock band Unruly Child, and drummer Mark T. Williams (son of famed composer John Williams and brother of Toto singer Joseph) round out the line-up.

This is band that is going to generate a great deal of column inches just because of who is involved in the recording, but part of me does wonder how much press this would receive if it was by some unknowns. That the harmony vocals and musicianship are of the first order is never in doubt, but I was left feeling that this is far too one-dimensional for me. There is a feeling that there is something missing, almost as if the music has been performed with no passion or soul. Heavily influenced by '90/25'-era Yes, sadly this

isn't in the same league. I am sure that there will be many out there who disagree with me, but this is too clever for its own good and while I can appreciate all the skills that went into it, there are many other albums I would much rather play.

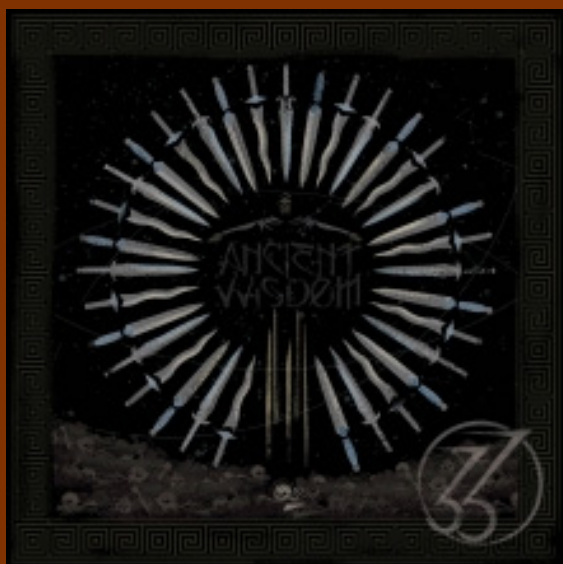


**ALAZKA
PHOENIX ARISING
EMPIRE RECORDS**

Formed in 2012, the band feel they found their identity in 2016 when Kassim Auale joined on clean vocals alongside Tobias Rische. Yes, what we have here is a dual-singer rough/smooth approach. This is their debut album, and I found myself wondering how they would sound if they just had Kassim. True, there are times when the rough vocals have their place, normally when the band is powering through at full pelt, but these guys are far more melodic and tuneful than many of those who use the dual vocal attack. There are definitely times when Tobias is a distraction, and the albums doesn't always have the impact it could have. The guitars are often being picked with individual notes being played from the chord sequence, as opposed to being riffed to the max, and it is here where I found myself thinking that the band could do with a change. They also nearly always start with the rough vocals in a place where they just don't fit.

It will be interesting to see how this band fares, as even with my concerns this is still an album full of promise that all those into melodic post hardcore should certainly pay attention to.

www.arising-empire.com



ANCIENT VVISDOM

33

MAGIC BULLET RECORDS

'33' is the fourth studio album from Cleveland, Ohio's Ancient Vvisdom (yes, it is a double 'V', not a 'W'). This time around, the nucleus of brothers Nathan "Opposition" Jochum (vocals, acoustic guitar, kick drum) and Michael Jochum (guitar, backup vocals) is rounded out by new band member Connor Metsker on bass. Thematically, the album largely continues forth the prior agenda of empowerment through Satanism, instinct, enlightenment, and ritual. The number 33 comes under the microscope on this recording and is regarded by the band as a master number. Frontman Nathan Jochum is quick to point out that it is the age that Christ was crucified, the age of the peak of existence, and the age he happened to be in making this album.

The sonic approach continues in the tradition of prior albums: deliberate, mid-tempo songs with minimal arrangements, unparalleled melody, and dynamic vocal

range. The use of just a kick drum and a few well-placed cymbals, along with vocals very much to the fore, makes this an album that sonically is unlike most others. But, it is never boring, as they mix electric guitar riffs with acoustic to create something that is very special indeed. The bass is warm and inviting, and the lack of drums apart from the kick creates an atmosphere that welcomes the listener in. When some Georgian-style drone chants made an appearance I wasn't surprised at all as it made perfect sense given what else was happening.

Overall this is an intriguing and interesting album, and one I enjoyed playing immensely.

<http://www.magicbulletrecords.com>



BELPHEGOR

TOTENRITUAL

NUCLEAR BLAST

One of the most consistently extreme bands on the Death/Black scene crest their throne built of bones once again to uncompromisingly attack humanity, three years after their 2014 demonstration of brutality, 'Conjuring The Dead'. One of the things I have always liked about Belphegor is that one always knows exactly what to expect, and when Helmuth Lehner states that he provides

heretic grunts and chainsaw (he provides vocals and guitar in the trio, in case you didn't know), then one knows that they haven't gone soft in their old age. Some 24 years after their foundation, their inventive creativity still places them head and shoulders above many in the scene. Anyone looking for silence, beautiful melodies and a life-affirming aura will definitely suffer under this attack. But, somehow, they also maintain a melodic approach throughout, mixing many Black Metal influences with Death, but there is structure and finesse, and when studied it can be seen that there is far more to the arrangements than may originally meet the ear.

Even small interludes takes the listener to a safe place only for a short period, before the next brutal attack follows. The eleventh studio follows the sophisticated path of its precursors and will have their followers kneeling down in humility. The commander of death-sounds does not use a blunt corset of henchmen for his attacks on society's conventions, but demonstrates his skills as a high-class songwriter. From determined songs, embossed by an obsessed directness, to majestic ritualistic hymns - followers of darkest sermons will be led directly into the abyss. With the name Belphegor on the cover it was always likely that 'Totenritual' was going to be a good album, but it is way better than that.

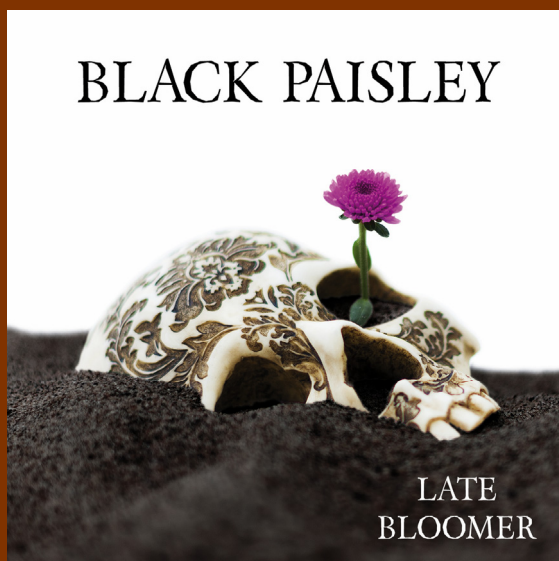


BIONATOPS VOICES NEFARIOUS INDUSTRIES

The only way to really describe this album is by saying that it is weird, and that it has obviously been influenced by Mike Patton in some of his more way out outfits. Oh, and it has been influenced by Throbbing Gristle, and noise, and prog, um and tech metal and loads of other stuff. Did I say it was weird? Bionatops is the brainchild of Joseph Spiller (ex-System Divide, Caricature, The Binary Code, Too Late The Hero), the act serving as a way to keep himself free of having writer's block, and to break the tension of writing 'serious' music within his other acts. While the music is designed to be thematically lighthearted and fun, the songs are still crafted with serious musicianship that doesn't rely on editing tricks. Spiller, who records all guitars, bass, vocals, and other instrumentation, is joined by Jeff Willet (ex-Black Crown Initiate) who adds the drums and percussion to the attack. It may be designed to be fun, but mostly it comes across as, you guessed it, weird.

This is their debut album, and the PR Company describes it as "an incredibly unique sound, with progressive and technical metal elements merging with spastic alternative rock". They missed out "weird". Apparently this is a family friendly album about a lovable

schizophrenic southerner that tells tales of his life that may or may not be true while interacting with other voices in his head that might not even be in his head. Spiller worked on this while simultaneously writing the new album for his other band, Caricature, which took five years to complete and will also see release this year. I found the album incredibly compelling, and something I have been drawn back to time and again, even though I can't explain why with any confidence at all. Did I say it was weird? <http://nefariouindustries.com>



**BLACK PAISLEY
LATE BLOOMER
PRIDE & JOY MUSIC**

From Stockholm, Sweden comes debuting BLACK PAISLEY with a musical combination of Classic Rock, AOR and Modern Country. The band is formed by some of Sweden's most experienced studio and tour musicians backed up by a new songwriter and vocalist. The album consists of nine songs with a spread from heavy rockers as "Run Run Run" and "Ordinary Day", via more melodic radio tunes like "Way To Something" and "Coming Home" but also touches the southern rock influences with "It Ain't Over" and "Easy". All engineered and produced by legendary Mats Lindfors giving the classic rock songs a more

modern and crisp sound.

In the Autumn 2014, BLACK PAISLEY started the journey towards a first album. The Black Paisley Project is a spinoff from StephMetal - a Swedish cover band that had existed for many years featuring Stefan Blomqvist (vocals, guitar), Jan Emanuelsson (bass), Robert Karaszi (drums) and Birger Lundgren. Stephmetal won the Swedish "Company of rock" in 2009 and gigged frequently both in Sweden and abroad (UK, Fr, Ne and No) during the 2000's. In 2009 Robert Wirensjö also joined the band on keyboards, adding a new touch of professionalism to the band and their gigs. Robert had both recorded and toured with several of Sweden's greatest artists like Michael Rickfors, Andreas Johnson among others. The dream of making an album with own songs had often been discussed during the time of Stephmetal. Blomqvist had for years written material partially tested both live and in the rehearsal room, and subsequently felt that now was the time to make this dream of an album become reality. The recording project was named BLACK PAISLEY, after Ritchie Sambora's Fender signature guitar.

The result is a mature album that certainly doesn't sound like a debut, and doesn't sound as if it came out of Scandinavia. This is an album from the American heartland, full of life and emotion, and while it doesn't sound like Bruce Springsteen there are nods to the way that his music emotes reality. Powerful and passionate, this is an incredibly strong first release that fans of classic rock and good songs would do well to discover.





BLINDFOLDED AND LED TO THE WOODS
MODERN ADOXOGRAPHY
INDEPENDENT

Christchurch is the third largest city on New Zealand, with a population of approximately 450,000. For those who are unaware, Christchurch was struck by two earthquakes in September 2010 and January 2011, which caused considerable damage to the city and the loss of 185 people. Since then the city has been rebuilding, both physically and emotionally, and the result is a community that is incredibly close and bonded together. I live some 30 minutes outside the city, near the township of Oxford, and have been here for a couple of years now. All of this makes me feel incredibly annoyed that the only way I have managed to discover this death metal outfit is by being sent a digital copy by an American PR company!

Apparently, "Adoxography" is a term coined in the late 19th century, and means "fine writing on a trivial or base subject". That these guys have been inspired by Dillinger Escape Plan, and have been supporting them on their recent NZ tour, is of little surprise. Here was have death metal with a crazed edge, music that is

abrasive, sharp and twisted, while losing none of the brutality that one would expect from the genre. Here we have ten relentless tracks in thirty-five minutes of crushing riffs, technical wizardry, and merciless vocals. While the band's musical foundation is built upon brutal death metal, elements of demented grindcore and bizarre sci-fi tones weave their way into the complex structures, resulting in an engaging and damaging listening experience.

I can only hope that the guys are able to tour outside Aotearoa, as music as good as this needs to be heard by a much wider audience than the restricted population of New Zealand can afford. This is brutal, uncompromising, and very, very good indeed.



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.

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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.



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A YEAR IN THE LIFE OF



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

There's been a flurry of Hawkwind news items over the last few weeks, as stated last week... not least being the demise, on the day we went to press, of DikMik. In this issue, that news is covered in depth elsewhere. So, here's the remaining items.

It seems a researcher for the Matthew Wright show "The Wright Stuff" is looking for some Hawkwind fans to form part of the studio audience when Dave Brock appears on the show.

It does appear most peculiar that an announcement from a researcher regarding a future production should mention in capital letters a date in the

past, but there you go - caveat emptor! There's also no mention of this show on the Hawkwind website or their Facebook page, and the idea of Brock appearing on a daytime tv show might strike some Hawkwind fans as being rather improbable. However, Matthew Wright is a long-standing friend of the band.

In 2004 he was lead singer on the remake of 'Spirit of the Age' which was a Hawkwind single back then; and later he had a barbershop quartet on the "Wright Stuff" show who he asked to do a bit of Hawkwind before their main performance. They did a segment of "The Right Stuff". He's also been general compere at the Hawkeaster gatherings.

**

And just a reminder that the May 2017 performance of Hawkwind at the London Roundhouse is scheduled for release, in CD/DVD box set form, next month.

Also, in about 12 months' time, Hawkwind and an orchestra are set to play the London Palladium. The Hawkwind production is called 'In Search of Utopia - Infinity and beyond!'

Spirits Burning

The music adaptation of Mack Maloney's sci-fi novel "Starhawk"

Over 70 minutes of music, over forty crew members
Includes bonus 8-page comic with artwork by Steve Lines

A sci-fi adventure ... resurrected by Don Falcone & Mack Maloney,
with Hawkwind family members Dave Anderson,
Alan Davey, Paul Hayles, Jerry Richards, Nik Turner,
Twink, & Bridget Wishart, plus Daavid Allen (Gong),
Robert Berry (3), Keith Christmas, John Ellis (The Vibrators),
Kev Ellis (Space Cadets), Matt Malley (Counting Crows),
Nigel Mazlyn Jones, Pete Pavli (High Tide),
Ken Pustelnik (The Groundhogs), Billy Sherwood (Yes),
Judge Smith (Van der Graaf), Steffe Sharpstrings,
Cyrille Verdeaux (Clearlight), Steve York,
& 24 more musicians ...



1. Our Crash
2. I Have Two Names
3. JigSawMan Flies A JigSawShip
4. Live Forever
5. My Life of Voices
6. Let's All Go Cloud Puffing
7. Stellar Kingdom
8. Spaceships At The Starting Line
9. We Move You
10. Tripping With The Royal Family
11. Xara's Poem
12. For Those Who Are Searching
13. Rolling Out
14. Angel Full Of Pity
15. Right On The Mark
16. This Time, This Space
17. So Strong Is Desire

GONZO

Multimedia
spiritsburning.com





HAWKWIND PASSPORT APPLICATION



Greetings space travellers!

This is your Hawkwind Earth Visitors Passport application form.

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

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

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

Volunteer Crew Register

Name

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

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

Full Earth Address:
.....
.....

Post Code

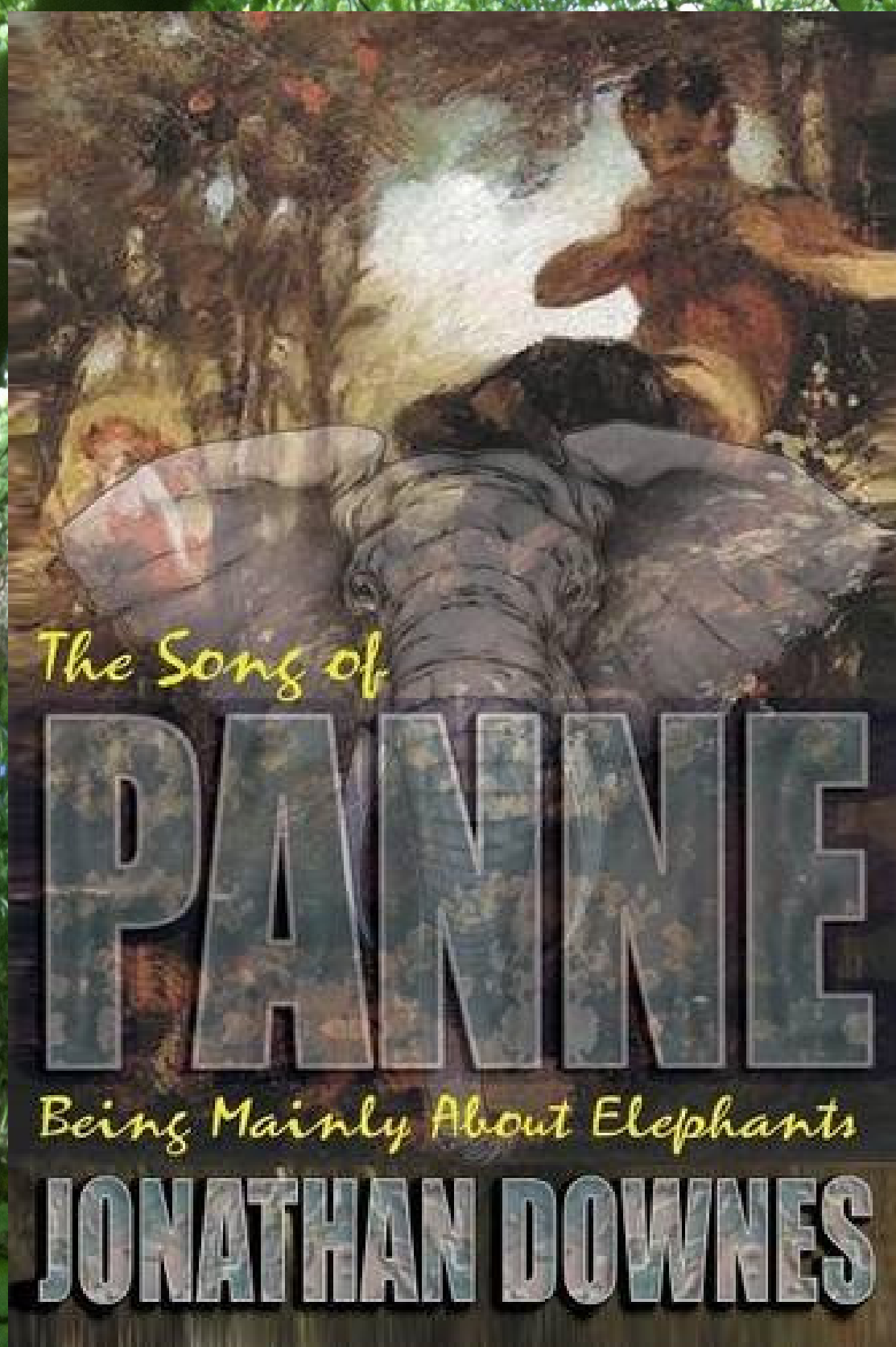
E-Mail Address: (Please print clearly).....

Telephone Number:

Additional info:

www.hawkwind.com

Any enquiries hawkwindpassports@hawkwind.com



NEWS FROM THE POTTING SHED

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

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

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

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

www.martinspringett.com/

<https://spacewreckrecords.bandcamp.com>

THE GARDENING CLUB

OR NEWS FROM THE POTTING SHED



MARTIN SPRINGETT





Thom the World Poet

Rob Ayling writes:

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

MANSON MEDITATION

"I AM YOUR REFLECTION"

"I took your children that you threw away..
and dosed them with "peace"and "love".."

(translated as music sex and drugs)

Always ,this Apocalyptic subliminal-
to live in Death Valley ,with guns and stolen dune buggies

Always,this generational divide

Seeking to foment a race war (by killing whites)

Lost souls still need father figure prophets
even when peace and love translate to violence

Wars and guns and gangs remain our heritage

There are still false prophets prophesying war

but the children are Millennials now-

digitally trained on WORLD OF WARCRAFT

rather than DUNGEONS&DRAGONS

and even Superhero movies are compendiums

as if no one Superman nor Dark Knight

could ever be believed nor beloved-like Wonder Woman...



ROCK and ROLL

a cabinet of curiosities

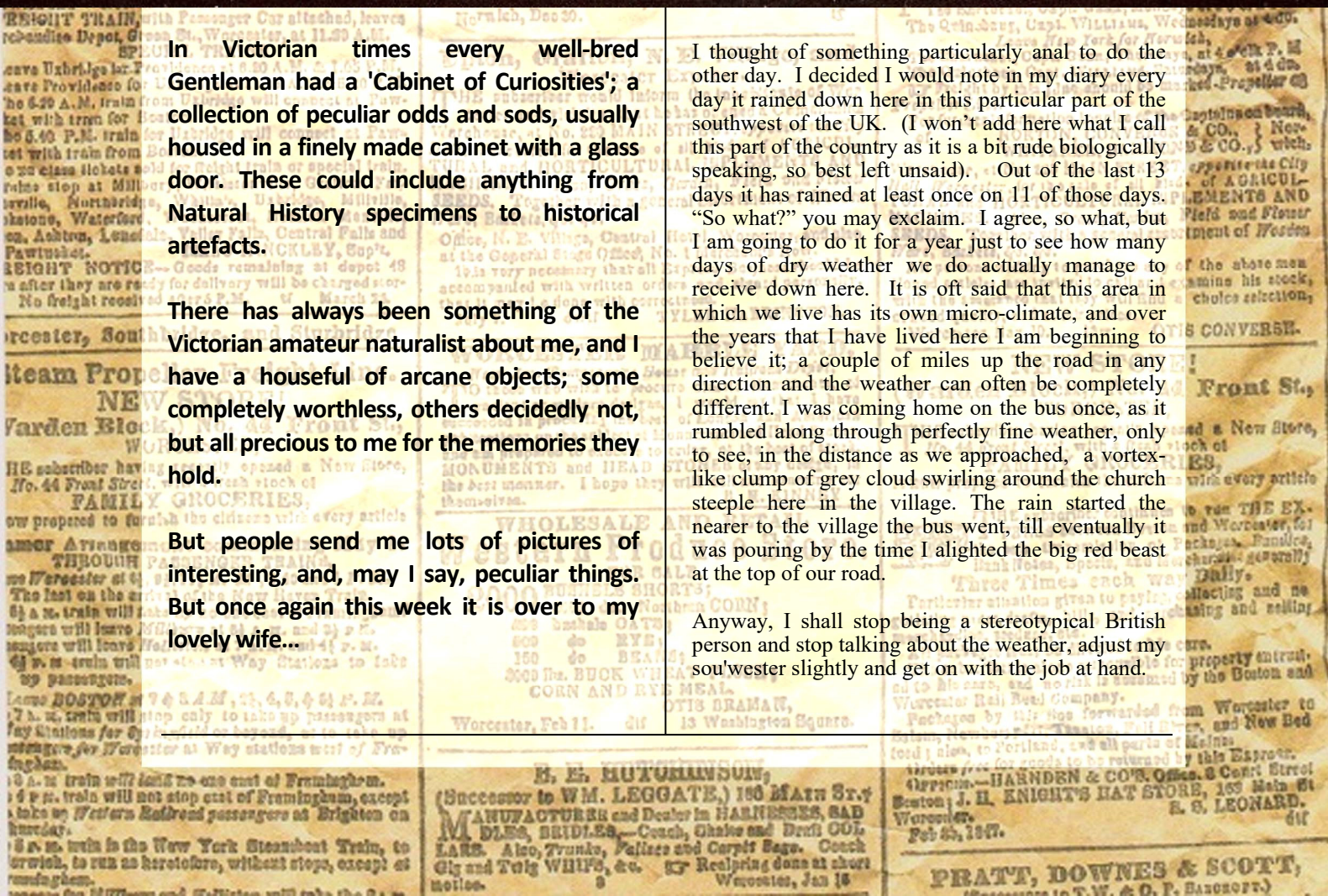
In Victorian times every well-bred Gentleman had a 'Cabinet of Curiosities'; a collection of peculiar odds and sods, usually housed in a finely made cabinet with a glass door. These could include anything from Natural History specimens to historical artefacts.

There has always been something of the Victorian amateur naturalist about me, and I have a houseful of arcane objects; some completely worthless, others decidedly not, but all precious to me for the memories they hold.

But people send me lots of pictures of interesting, and, may I say, peculiar things. But once again this week it is over to my lovely wife...

I thought of something particularly anal to do the other day. I decided I would note in my diary every day it rained down here in this particular part of the southwest of the UK. (I won't add here what I call this part of the country as it is a bit rude biologically speaking, so best left unsaid). Out of the last 13 days it has rained at least once on 11 of those days. "So what?" you may exclaim. I agree, so what, but I am going to do it for a year just to see how many days of dry weather we do actually manage to receive down here. It is oft said that this area in which we live has its own micro-climate, and over the years that I have lived here I am beginning to believe it; a couple of miles up the road in any direction and the weather can often be completely different. I was coming home on the bus once, as it rumbled along through perfectly fine weather, only to see, in the distance as we approached, a vortex-like clump of grey cloud swirling around the church steeple here in the village. The rain started the nearer to the village the bus went, till eventually it was pouring by the time I alighted the big red beast at the top of our road.

Anyway, I shall stop being a stereotypical British person and stop talking about the weather, adjust my sou'wester slightly and get on with the job at hand.



THE BITCH IS BACK

Michael Jackson One Of A Kind Mosaic Artwork - AU \$3,500.00



"Hi this Michael Jackson mosaic is a one of a kind handmade by artist Susan Williams. This is truly a quality piece made up with Michael Jackson's historic custom moves, costumes which he had over different era's (AAAAAAAARGH) of his career. Get this custom made Michael Jackson mosaic now to have a real masterpiece of the KING OF POP."



This is to be applauded for its uniqueness. However, I am really not too sure what is going on with his hand in the figure second from the right.

Rolling Stones Jacket COMMES des GARCONS Super Rare Ultimate Stones Jacket 42" - £2,000

"The ultimate Rolling Stones Jacket, call yourself a true Stones fan? This is a must have then - if you can afford it. COMMES des GARCONS released a 'very' limited amount of these jackets about 12 years ago or so - I got it brand new then - it cost a small fortune. Make a great Christmas present for that Stones fan



you love. Can you imagine wearing this at a Rolling Stones gig. Incase you don't know COMMES des GARCONS is just about Japans highest level Fashion label, even a shirt is £300 etc I've only worn it a couple of times - it's a

size 42 inch chest - i'm more a 44 inch chest now - i can wear it but it would be a bit tight now. If you're a UK 42 inch chest it will be perfect, a 40 inch chest? only a little bit big but it's so special you might not care?

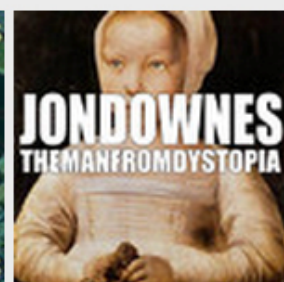
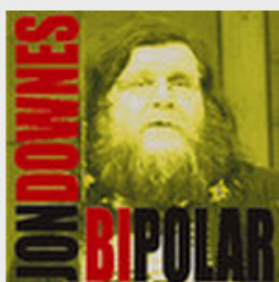
Last time i wore it, i had people stopping me in the street to have a picture taken with me - so be prepared to be noticed."

To send back to family and friends saying "this is how NOT to wear a jacket"? Or "look at this outdated bit of shite", Or "it's a male version of mutton dressed up as lamb" - what IS the male version of that saying? Anyone know?

Vintage Leather T shirt with Pete Townshend THE WHO connection 1960's - £515.00

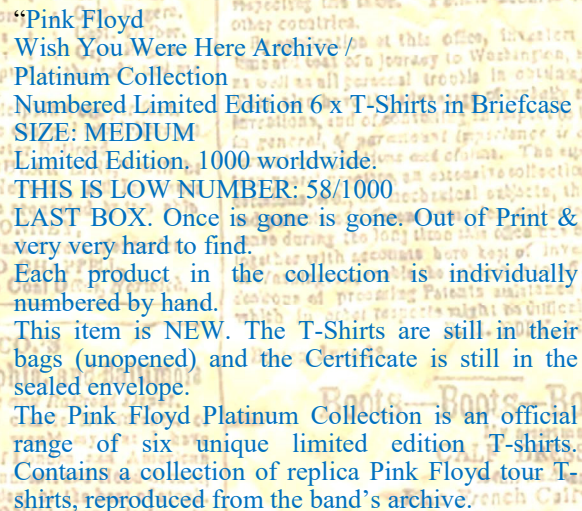
SHAMELESS SELF PROMOTION TIME

Just in case you are interested, here is yer beloved Editor at iTunes



[Check it out now...](#)

The undersigned, by appointment from the Commission of Patents, Agent of the U. S. Patent Office for cases and forwarding to the said, models, sketches or manufactures to be patented, & deposited therein, which will be sent free of expense and risk and will dispatch the prepare Claims, Specifications, Assignments, and all the necessary Papers and Drawings; will make inquiries into American and foreign laws, to test validity of inventions, and render advice to local and foreign inventors respecting the same. Patents secured in Europe and other countries.



“UNWORN VINTAGE DEADSTOCK!! MEGA

ere Archive /
n
Edition 6 x T-Shirts in Briefcase
000 worldwide.
MBER: 58/1000
e is gone is gone. Out of Print &
ind.
the collection is individually
W. The T-Shirts are still in their
h. The G&S are still in the

platinum Collection is an official
unique limited edition T-shirts.
tion of replica Pink Floyd tour T-
from the band's archive.

A brown leather suitcase is shown, lying on its side. It features several patches: a red 'Rock Ford' patch, a black 'Rock Ford' patch, a circular 'Rock Ford' patch, a circular 'Rock Ford' patch, a rectangular 'Rock Ford' patch, and a rectangular 'Rock Ford' patch. A large black label with white text is visible on the side of the suitcase. The suitcase is resting on a dark surface, possibly a bed or a table, with some white fabric visible underneath.

Night Line
 New York
 agement.
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 s and O'P's
 nesdays at 4
 ted,
 n, at 4 o'clock
 ndays, at 4
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made from lightweight vintage
a: The Moon French Summer Tour
se Of Reason Tour 1987 (white)
Tour 1994 (black) In The Flesh
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se Of Reason Tour 1987 (black)

machine washable ~ 100% cotton
31.5 x 25.5 x 9.5 cm”

little collection; beautifully and
presented for the one you love, and
a fan of Pink Floyd.

N Vintage THE BEATLES - XL
FIELDS T-Shirt
OS - £149.99

TAGE DEADSTOCK!! MEGA

goods, also, to Portland, and all parts of Maine.
 Various goods for goods to be returned by this Express
 Office.—**HARNDEN & CO'S. Office, 8 Cornhill**
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 Worcester. **R. S. LEONA**
Feb 25, 1877.

PRATT, DOWNES & SCOTT
 25 N. W. COR. BROAD ST.



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

The subscribers, by appointment from the Commission
of Patents, in respect of the said models, designs or
inventions, to be patented, deposited those which
will be sent free of express and risk and will through
the prepare Certificates, Specifications, Assignments, and all
the necessary Papers and Drawings; will make enquiries
into American and foreign works, to test validity of inven-
tions, and render advice to inventors and others in the nature



“Beautiful
unique rare
boy London
seditionaries
flag dress
hand painted
with a
corset like
fastening on
the back can
be worn as a

halter neck or with straps connected by d rings this dress is a real gem would be an ideal purchase for a collector or someone wanting something completely unique in their wardrobe I have owned it from new and it's been well looked after has no holes blemishes or cotton pulls has been well loved"

Sorry, but this looks really tacky and not very well made. But who am I to judge such things. I would not have been seen dead in it back then, and certainly not now. Good grief - no way.

I am off to have a cup of coffee now
So bve for now

boy london seditionaries size m punk new wave
dress .. Rare !!! - £100.00

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

THE subscriber continues to run THE EX-
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E. S. LEONARD.
Feb. 25, 1847.

PRATT, DOWNES & SCOTT,
NEW YORK.



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

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THE NINE HENRYS



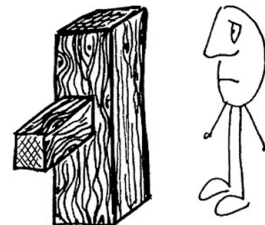
The Nine Henrys are a quirky bunch of cloned cartoon characters. They live in a strange lo-fi domestic surrealist world peopled by talking rock buns and elephants on wobbly stilts. Over the years the Henrys have been published in a variety of local NE magazines and now here for the first time thanks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

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

THE WORLDS FIRST CLONED CARTOON CHARACTER

modada@ninehenrys.com

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



Henry was perplexed by his first joint

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

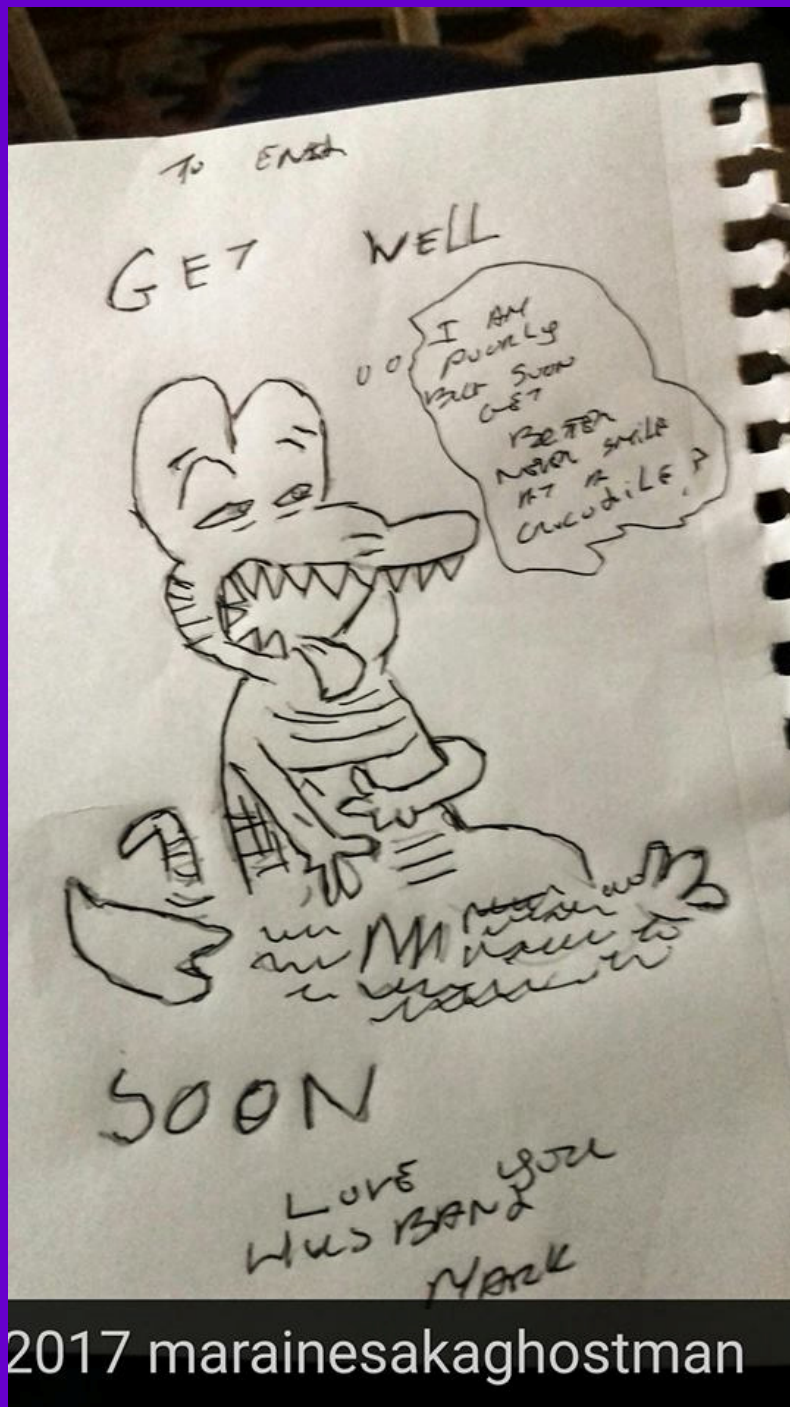


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MULTIMEDIA

www.gonzmultimedia.co.uk

THE WORLD OF GONZO ACCORDING TO

Mark Raines



2017 marainesakaghostman

Last night saw the Justified Ancients of Mu Mu “Burn the Shard” erm... happening in London.

I stayed up following the action as best as I could via social media and it seemed that a splendid time was had by all, and the overall vibe (as far as I could make out from the various info-streams) was that it was wilder and more anarchic than the events in Liverpool last summer.

Certainly the “Welcome to the Dark Ages” event didn’t have the participants told that they should “run” if approached by the police, or have the Ice Cream van, containing a grubby Ronald McDonald and spewing out yellow smoke as it careered down the Queen’s Highway.

Some of the pictures which were posted on Instagram by my acquaintance, the lovely Mary Epworth, looked like the event was the epicentre of a riot. Perhaps the afterparty is what was portrayed by the Aftermath Dislocation principle, except that the cops were replaced by a gaggle of MuMushocktroops all wearing yellow ponchos.

I wish I had been there. But...

What the Fuuk was it all about. What the Fuuk was going on? I am sure that Vicky Pea will explain it all in the fullness of time, but in the meantime, I am as confused as everyone else.



But as Noël Coward said:

“I went to a marvellous party
We played the most wonderful game”

Except, of course, that I didn’t. I watched it all on my iPad whilst snuggled up in bed with a neurotic Jack Russell terrier and a self-opinionated orange cat.

And while this was going on, in Liverpool, members of the Art’s Lab were parading around the streets dressed as crows.

Truly we are living in marvellous times.

Love on Ya,

JonD



THE BEST LAID PLANS

GET NAKED!

...with the Pink Fairies

Andy Colquhoun, Duncan Sanderson,
Jaki Windmill, Russell Hunter and George Butler

THEIR FIRST NEW ALBUM IN THREE DECADES!

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Also available from the **Pink Fairies** and friends:



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Cocaine Blues
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ANDY COLQUHOUN
Warsaw Pakt
HIST266CD/DVD



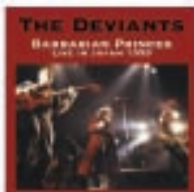
**NICK FARRER AND
ANDY COLQUHOUN**
Black Vinyl Dress
HIST119CD



THE DEVIANTS
Dr. Crow
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THE DEVIANTS
The Deviants Have
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