

GONZO

Kev meets **Alien Weaponry**, the blue eyed boys of New Zealand **Maori Metal**, Doug waxes lyrical about ex **Stray Cat** guitarist **Brian Setzer**, Alan reads about **Francoise Hardy**, Jon encounters the **Apple** help desk and critiques **Genevieve Ching**. And there is **Hawkwind** and the lovely **Corinna**. Who could ask for more?



#291

ALIENS AHoy



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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 digital magazine, which would – I am certain – be very useful for lining the bottom of the cage which houses your digital cockatiel, if it were not the fact that there is no such thing as a digital cockatiel. Yes, you have probably noticed that I am a little bit more rambling than usual. This is

because I have spent quite a few hours recently out on the wild prairie (for prairie, read online helpdesk).

It is a long, rather complicated story. It all started about a fortnight ago, when I watched a YouTube video by someone who calls themselves 'Thoughty2', who – despite being a young whippersnapper, less than half my age – is actually an interesting and engaging young fellow.

This particular video was about how algorithms – often created from data gathered when online helpdesks have a pre-recorded message saying, "this call may be recorded for monitoring purposes and... whatever other shit they say". It appears, that nowadays, a large proportion of our daily comings and goings, particularly those involved with mortgage and credit card applications are – disturbingly – even legal and police matters are decided by these black box algorithms.

Here, for those not in the know (like me, up until the other week), BLACK BOX ALGORITHM is an algorithm that has



“this call may be recorded for monitoring purposes and... whatever other shit they say”.

been worked out by a machine, whose original mathematics were not only carried out without human involvement, but – most disturbingly – use a mechanism which humans do not actually understand.

Well, as regular readers of my inky fingered scribblings here and elsewhere will know, I am fairly Goddamn paranoid, and this interesting little video completely did my head in.

Fast forward a week.

Regular readers will also know that the vast majority of what I write in this magazine, and in *Animals & Men*, is actually typed by my darling step-amanuensis, Olivia, and – every Tuesday – we spend four or five hours conversing over the ether; me in my favourite armchair in North Devon, and Olivia at her friend Chrissy’s home office in Norwich.

Now, I got my iPad (which is what I use to facilitate this secretarial arrangement), over four years ago now. It was a gift from Corinna’s mobile phone company. I had vaguely wondered what an iPad would be like and – because various of my employers at the time had suggested that I should become *au fait* with the damn thing – I grudgingly jumped at the chance to own

one. What I was not expecting was that I would fall head, line and sinker for the machine and, within only a few weeks, would become a dyed-in-the-wool iPad zealot; something that I have been ever since.

I first started thinking about buying a new iPad a couple of months ago, because my old machine is getting old and slightly clunky and – most importantly – will no longer run the latest software. So, I started casting my net but – to my disappointment – I discovered that while Corinna was due to re-new her phone contract, I wasn’t able to get a new iPad out of it.

So, I started looking around at other possibilities. I could ‘buy’ one but was loath to spend half a grand on a tablet. I then discovered various leasing options, and these looked far more to my liking. I also decided to lease another tablet at the same time; this one for Olivia, which will undoubtedly make the process of me dictating deathless prose to her considerably easier. And easy is what we like here!

I don’t really owe anything (the financial liabilities of my dissolute past having either been settled or written off years ago). I own two houses, the mortgage on one of which has been paid off for over a decade, and –

اللجنة لهم إذا كانوا لا تأخذ نكتة



apart from the fact that I am a weird old anti-establishment hippy – I am actually a pillar of society. They even asked me to open the village fête a few years back, and you can't get much more 'pillar of establishment' than that!

So, early last week, I got Olivia to sort out the paperwork for a lease application prior to me signing it. And guess what? I was turned down flat!

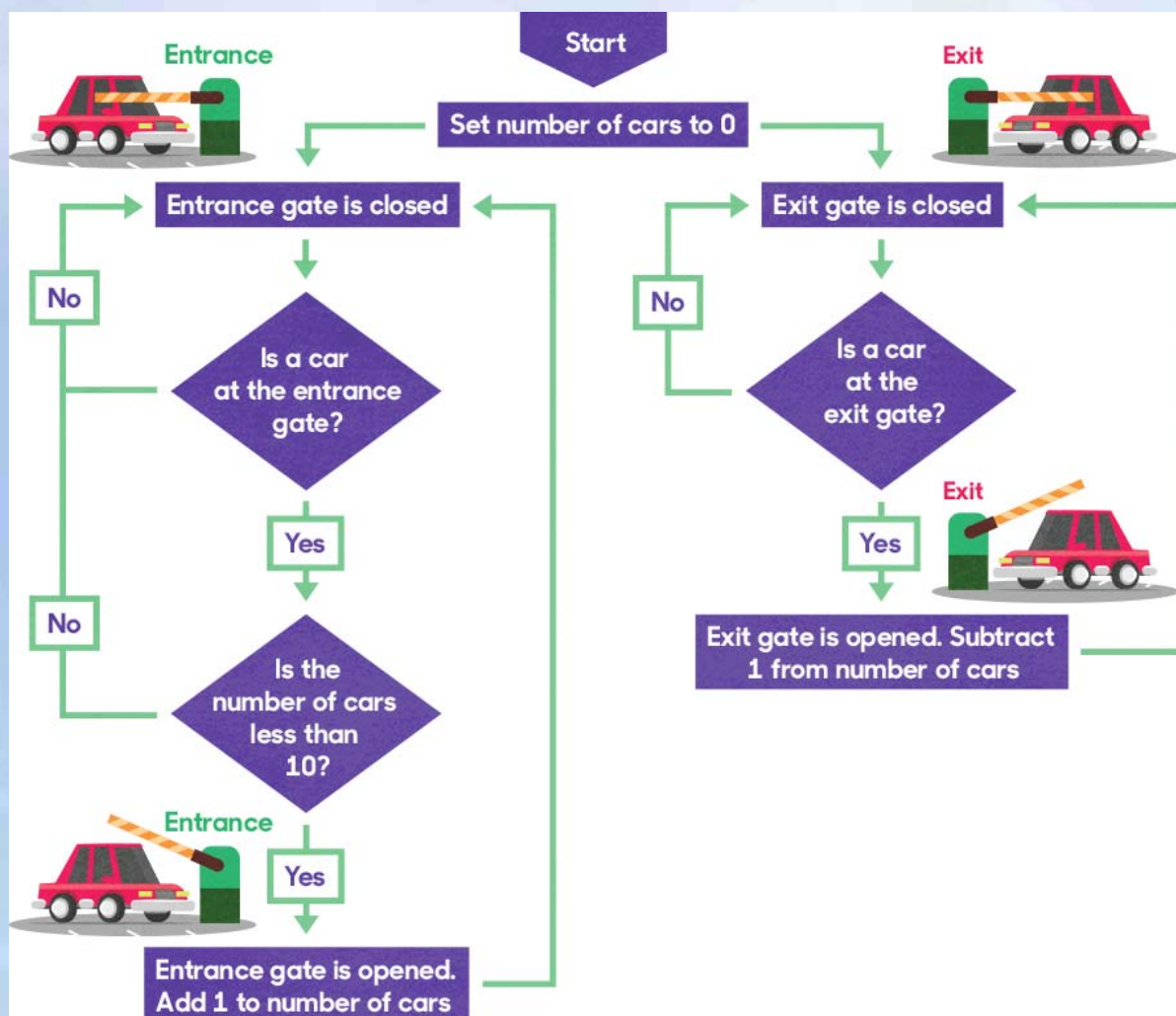
So, I applied for a couple more, just to test the water. And, nope! Once again, all these applications were turned down.

At this point, all my insipid paranoia went completely sky high.

And I remembered everything Thoughty2 had warned against. Could I have been turned down for a loan because of my friendship with various upper echelon veterans of the Anarcho-punk Wars? Could it have been because of my stance

against the badger cull? I know that I had upset various local dignitaries on this matter. Or could it have been the fact that I have continually been rude about bankers (and other things which rhyme with that), and used – for my own ends - an internet meme featuring a hammer and sickle, and the words 'Fuck Capitalism'?

I truly wouldn't have thought that any of my little pieces of digital disobedience were of any interest to anyone outside my immediate circle, and that – much as I wished otherwise – hardly constituted the sort of threat to the establishment which would lead to me being 'taken out' on a financial level. But that's not what Thoughty2 had said. Both Olivia and Corinna told me to telephone the credit agency, and with much trepidation, this is what I did next. And I must say, the nice little chap at the credit agency couldn't have been more pleasant.



Unusually, for someone working in such a place, he appeared to show true concern about my predicament, unlike most of his peers with whom I have dealt over the years, who have appeared to totally relish the chance to rain on someone's parade. He was both friendly and helpful. It turned out that one of the main reasons for my perceived credit unworthiness was that I didn't have any credit.

I have always taken the words of the bible to heart, and – “never a lender or a borrower be” – has always seemed like a mighty fine way to live one's life if one can. However, it appeared that I would have to break this self-imposed embargo, if I wanted to survive in these decadent days of the 21st century. So, as soon as the credit agency reconsidered (as a direct result of what my new friend at the call centre had told them), and despite the gloomy

prognostications of Thoughty2, I found myself the proud possessor of a piece of paper granting me up to £1200 of office cyber equipment.

So, last Saturday, Corinna, mother and I went into Barnstaple. Mother came along, because I promised that we would go to the tropical fish shop afterwards, and mother – like me, if I'm honest – is more interested in our fishy friends from foreign climes than she is in computers. Here, I would like to say that in the second time in as many days, I was pleasantly surprised. In the past, I have found that sales assistants in electronic hardware stores do their best to blind the customer with science and not answer any of the difficult questions that the aforementioned customer throws at you.



However, this young man was completely different. Impressively bearded, with the sort of facial hair that was once only ever seen on a Greek orthodox priest, but which is now found on various people that the young generation would call 'hipster' (Note To Self: Ask Olivia what a 'hipster' is). He was kind and gentle and negotiated me through the sign-up procedure with flare and aplomb. If he hadn't have done so, I would have moved a machete from my nethergarments and probably gone on a blood-fuelled killing spree through Barnstaple Town Centre

(Note To Self: This is a good way of testing another of Thoughty2's hypotheses. If I threaten to cause terrorist-related havoc, even in a comedic fashion, will this put me one step closer to peremptory cease and desist action from the forces of law and order, who have subsequently detected something untoward in the emotional weighting of this article, and other bits of bollocks which I have written?).

So, here I was, two young men of the sort that I have usually come to expect to be irritatingly facile and stupid, have turned



out to be nothing of the sort. Surely, this cannot last?

Believe or not, it did. I got home and started to set up my new iPad, and – fairly soon – did something stupid (which I now realise was something stupid) and locked myself out of it. I then spent over an hour talking to a remote assistant at apple.com. And guess what? He was charming, funny and almost imperceptibly jollied me out of my psychotically bad mood, whilst helping me to repair the damage that I had done.

He fixed my iPad, we said goodbye, and that's about it.

One of the other things that Thoughty2 had intimated during his video was that the data collected from all these customer service phone calls went to help improve the quality of 'Customer Service' and even to individualise such service, matching consumers with Customer Service Operatives, whose personality type was compatible with their own.

Could such a thing really be true? Are we really living in a global climate where the advent of Hari Seldon would seem to be only just around the corner?

There are a lot of things I do not like about our Orwellian society, but if – indeed – this mass data collection and potential invasion of privacy *has* – on three occasions in the last week – meant that this particular bad tempered old hippy kept his blood pressure below dangerous limits on each time that he had to conduct business with someone he was expecting to be a faceless automaton on the other end of the phone, then Big Brother might not be as bad as we were all expecting.

See you next week,
Hare bol,
Jon



Thoughty2, Paul McCartney, Elton John, Led Zeppelin, Prince, Black Grape, Johnny Marr, Morrissey, Robert Smith, The Cure, Richard Freeman, Strange Fruit, Friday Night Progressive, Mack Maloney's Mystery Hour, Wayne Dockery, Philip John "Jon" Hiseman, Jaroslaw Kozidrak, Maria Butaciu, Neil Evans Boyd, Ras Kimono, Daniel David Kirway, Dominic Joseph Fontana, Jimmy Gonzalez, Eliza Carthy, Kate Rusby, Rick Wakeman, Paice, Ashton & Lord, The Mitchell Trio, Alien Weaponry, Kev Rowland, Doug Harr, Brian Setzer, The Stray Cats, Alan Dearling, Francoise Hardy, Black Royal, Machine Head, Nightwish, Bruce Lamont, Caba, Cave Bastard, Chris Bay, Coreleoni, Hawkwind, Matthew Wright, The Wild Colonial Boy, Jon Downes, Martin Springett, G.P.Ching, Iron Maiden, Elvis, Beatles, Sex Pistols, Jimi Hendrix, Franz Liszt

IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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

Dramatis Personae



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

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

NAMING THOSE RESPONSIBLE

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

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

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

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

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

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so what's it all about, Alfie?

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

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

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

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

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

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

Now is an even better time 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).

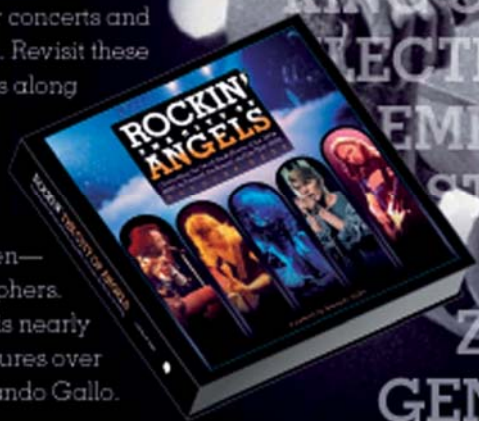
No this is FREE as in Gratis. Not a Sausage. But I digress. So make an old hippy a happy chappy and SUBSCRIBE TODAY

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 REGGIE PAUL
MCCARTNEY & WINGS
ZAPPA YES CAMEL PFM
GENTLE GIANT KATE BUSH
PETER GABRIEL GENESIS



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



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THE ^{gonzo} NEWSROOM



PAUL GETS BACK: Paul McCartney performed a secret gig for fans in Liverpool yesterday (June 9,) at Liverpool's Philharmonic pub.

McCartney was seen roaming the city with James Corden in the hours before the show and the pair were spotted taking selfies outside some of the city's biggest landmarks – including the Beatles statue at the Pier Head.

The *Liverpool Echo* reported that television company SRO Audiences were

offering local people the chance to be in the audience at the Philharmonic for a secret set from a “global superstar.” Fans took to Twitter to share their excitement, with one tweeting:

““Not everyday you get to hear Paul McCartney singing all the Beatles songs with James Corden in a pub in Liverpool!!!!!!! Feeling starstruck.”

There has been no indication as to when the footage of the show will be released, but fans have speculated that Corden's presence indicates the pair were filming

"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

an segment for The Late Late Show.

<http://www.nme.com/news/music/paul-mccartney-surprises-fans-secret-gig-liverpool-pub-2336385#AKuKgadQpQwgLhlg.99>



ELTON SEZ BOYCOTT HATERS: Elton John has called for a social media boycott to tackle homophobic hate speech on popular social media sites and apps. In an interview with BBC Newsnight ahead of delivering the 'Diana, Princess of Wales Lecture on HIV' in London, Elton John argued that media firms have a "responsibility" to deal with the abuse on their sites.

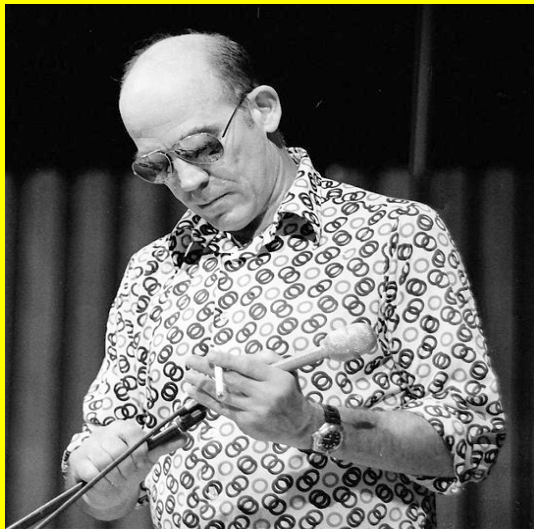
He added: "I don't know why they [social media firms] allow it. It's



supposed to be free speech but the things that are on social media are so disgusting that there has to be action taken by the people who own and run these companies, and say, 'Enough's enough, we're spreading hate'.

"People say, 'Well what about my freedom of speech?' Sod your freedom of speech."

The 71-year-out music legend then suggested that users boycott social media



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...

Hunter S. Thompson

sites, saying: "Why not? Then they'll sit up. When the money is not coming in they'll sit up."

<http://www.nme.com/news/elton-john-social-media-boycott-hatespeech-2336403-2336403#AT60ugbOIxy2Zi0M.99>



COMMUNICATION

UN-BREAKDOWN: Led Zeppelin have reunited to work on a new book about the band to mark their 50th anniversary. The classic rock group last performed together in 2007 when they headlined London's The O2 Arena. Jason Bonham filled in for his dad John on drums, who died in 1980.

A new post on Led Zeppelin's official Twitter account has revealed that, while a live reunion isn't happening at the moment, a reformation of another kind is. John Paul Jones, Robert Plant, and Jimmy Page were pictured together, with Plant holding a draft copy of a new book they've been working on together.

<http://www.nme.com/news/music/led-zeppelin-reunite-work-new-book-2335660#ts9H0BCYtO8za211.99>

PRINCE'S BIRTHDAY PARADE: The unreleased 'Piano & A Microphone 1983' LP will be released in September with the blessing of the late artist's estate

A previously unreleased Prince album will finally be available to purchase in



Following the success of their album 'Pop Voodoo' (Universal Music) which showcased the band's first new material in 20 years Black Grape announce a series of shows in the UK. As Irvine Welsh writes in the band's biography: "I'm delighted to report that Black Grape are back on the road, and with new album Pop Voodoo that really does rock the f*ck out of the discotheque. Shaun's word play has never been deployed to such devastating effect, and he scores a bullseye whether he hits the obvious targets (Trump), and the more obscure ones...well, find out for yourself. The world is in a bit of a state right now, and bullsh*t reigns more than ever, and perversely disguised as candour. We need Manc street sass, intelligence and wit more than ever right now. This album has that in spades."

Shaun and Kermit teamed up with producer Youth on the album, who has previously worked with The Verve, U2, Primal Scream, Guns N' Roses, Pink Floyd and Depeche Mode to name but a few.

- Thurs 1 Nov - HULL The Welly Club
- Fri 2 Nov - WAKEFIELD - Warehouse 23
- Sat 3 Nov - STOKE Keele Uni
- Thurs 8 Nov - SHEFFIELD The Plug
- Fri 9 Nov - LIVERPOOL O2 Academy 2
- Sat 10 Nov - CARLISLE - Old Fire Station
- Thurs 15 Nov - GLOUCESTER Guildhall
- Fri 16 Nov - BRIGHTON Concorde 2
- Weds 21 Nov - EDINBURGH Liquid Rooms
- Thurs 22 Nov - GLASGOW O2 ABC
- Fri 23 Nov - NEWCASTLE Riverside



September, with today's announcement of its forthcoming release marking what would've been the iconic artist's 60th birthday.

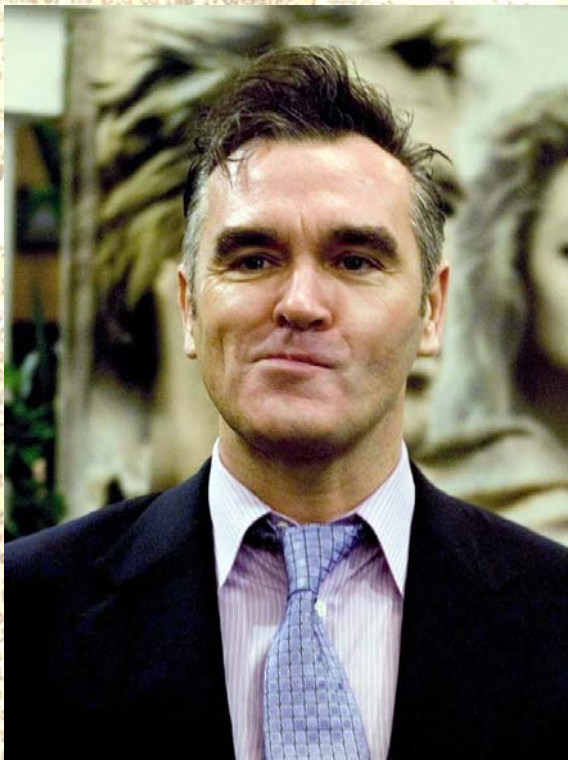
The album, titled 'Piano & A Microphone 1983', has been given the green light for release by Prince's Estate, who have announced today (June 7) that the record will be released by Warner Bros. Records.

<http://www.nme.com/news/music/prince-album-piano-and-a-microphone-1983-60th-birthday-announcement-2334550#Vj2ZHLEmj762ZTwh.99>

LOYALTY TO MOZZA? in a new interview, Johnny Marr has responded to whether or not he'd feel "disloyal" about criticising Morrissey. "It's just been so long –



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a lot can happen in 30 years,” Marr told The Guardian. “Morrissey and I were always different – everybody knows that. I understand why I’m asked – we were a big group, we’re still a huge group. But being his keeper, being disloyal, doesn’t come into it, because I do have a life.”

Speaking his feelings with regards to The Smiths’ royalties court case against bandmates Mike Joyce and Andy Rourke, Marr added: “I resented it at the time, but you just get on with your life. It’s just part of being in a big band – drug busts, deaths, court cases... sometimes all three.”

<http://www.nme.com/news/music/johnny-marr-whether-not-feels-loyalty-morrissey-2337038#3D2TxMj5Euf4eioM.99>



GOTHIC PANTOMIME: The Cure’s Robert Smith has distanced himself from the term ‘goth’, claiming that it feels like ‘pantomime’. Smith is often seen to be a forefather and cultural leader within goth culture due to his vampiric appearance and the band’s dark themes, however he claims that it’s all entirely a coincidence. When Time Out asked if the word ‘goth’ really means anything to him, Smith replied: “Not really! We got stuck with it at a certain time when goths first started. “I was playing guitar with Siouxsie And The Banshees, so I had to play the part. Goth was like a pantomime to me. I never really took the whole thing seriously.”

<http://www.nme.com/news/music/cures-robert-smith-distances-label-goth-2337704#0f5Xc6JCOCrHhwmY.99>

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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.

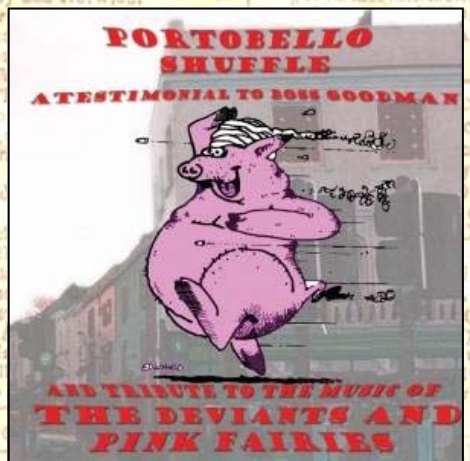




#THECROSSING
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I'M ON BOARD!

I stand with the volunteers on the
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"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.

People unsure whether washing machine in underpass is art or just fly-tipping

<https://www.mirror.co.uk/news/weird-news/people-unsure-whether-washing-machine-12616340>





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

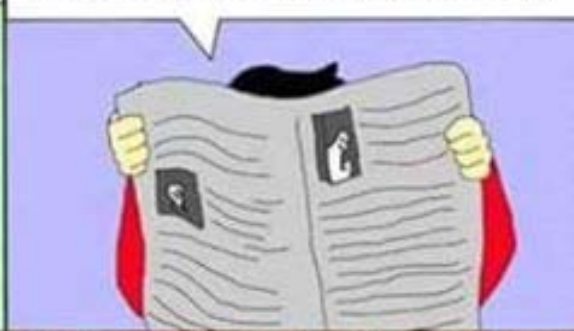
But over the past few years, it has become more than that. We now host regular weekly shows by Neil Nixon, a lecturer in professional writing at North West Kent College who uses his weekly radio show, Strange Fruit, as a learning experience for his students on the Foundation Course. I've known Neil for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

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

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



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



Sex?



No...

Prog



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





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.



10-06-18 – SHOW 262 – THE PET PROJECT

Beginning to see the Light:	Sweet Home Alabama
Wings:	Band on the Run (Northern Version)
Dosti Music Project:	Day – Majare
The Pet Project:	O Superwalter (Walt)
The Pet Project:	Keep Eating the Pie (Arthur)
Capability Brown:	Keep Death off the Roads (Drive on the Pavement)
Paul McCartney	Plastic Beetle
Dark Buddha Rising:	Mathagata 2
Renee Geyer Band:	If Loving you is Wrong
Richard Bone:	Winged Persia
The Pet Project:	Horrid Armchair (Sam and Ella)
L7:	I Used to Love Him
The Flaming Lips:	Within You Without You
Mary Hampton:	Free Grace
Nancy Sinatra:	The Last of the Secret Agents
The Turbans:	Riders
The Vincent Guaraldi Trio:	Manha de Carnaval
Sergeant Thunderhoof:	Goat Mushroom
Babalith:	Black Kundalini
The Pet Project:	This Sporting Life (Archie)
The Pet Project:	Nemesis (Leroy)
Donny Osmond:	Never Gonna Let you Go

**Listen
Here**



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

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



PinioL
<https://www.facebook.com/PinioLband/>
 Steve Bello
<https://www.facebook.com/stevebellomusic/>
 The John Irvine Band
<https://www.facebook.com/thejohnirvineband.uk/>
 TumbleTown
<https://www.facebook.com/tumbletownband/>
 Orpheus Nine
<https://www.facebook.com/OrpheusNine/>
 Estratagama
<https://www.facebook.com/estratagama.cordoba/>
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Friday Night Progressive

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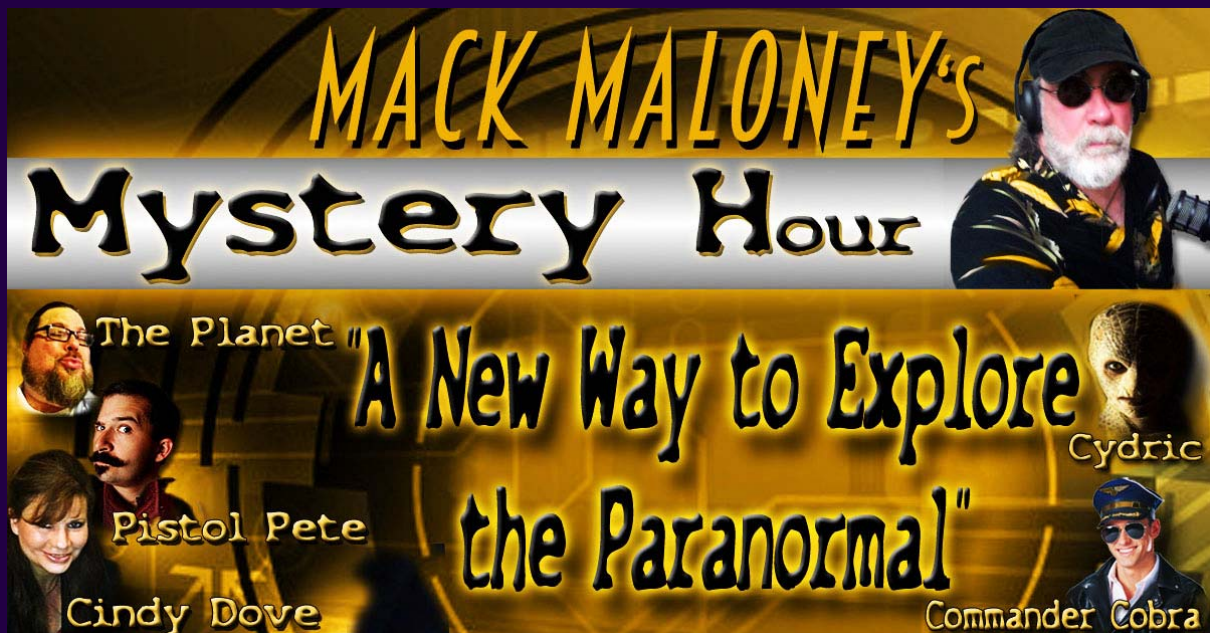
SATURDAY 8TH SEPTEMBER

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((SOUNDCRASH))

continental
drifts





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

SECRETS OF THE BLUE ANGELS

Mack, Juan-Juan and Commander Cobra discuss the US Navy's Aerial Demonstration Team and how they do what they do. Also, remembering Art Bell. An update on Switchblade Steve's rising celebrity status. Special guest: Voice of Boston Radio personality Jeff Lawrence.



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



Wayne Dockery (1941 –2018)

Dockery was an American jazz double bassist who worked with George Benson, Sonny Fortune, Eddie Henderson, Hal Galper, Archie Shepp, Michael Brecker, and others. He appears on albums from at least 1971, but never as a bandleader.

He died, aged 76, on 11th June.

Philip John "Jon" Hiseman (1944 –2018)

Hiseman was an English drummer, recording engineer, record producer and music publisher.

In the mid-1960s Hiseman played in sessions such



as the early Arthur Brown's "Devil's Grip", and in 1966 he replaced Ginger Baker in the Graham Bond Organisation, and also played for a brief spell with Georgie Fame and the Blue Flames.

In 1968 he joined John Mayall & the Bluesbreakers, playing on the album *Bare Wires*, and in April of the same year, he left to form the jazz rock/progressive rock band, Colosseum. The band broke up in November 1971, although Hiseman later formed Colosseum II with Don Airey and Gary Moore in 1975.

Between these two versions of Colosseum, Hiseman formed the band Tempest with Allan Holdsworth, Paul Williams and Colosseum bandmate Mark Clarke. Ollie Halsall joined the band temporarily making the band a quinte. Hiseman subsequently played in jazz groups, Andrew Lloyd Webber, searching for a "sound" for an album to feature his brother Julian on cello,

THOSE WE HAVE LOST

stumbled upon Colosseum II by accident and imported the whole band into his "Variations" project. This was the start of a ten-year relationship with Hiseman, whose drumming features on recordings, TV specials and musicals.

In 1982 Hiseman built what was at the time a state-of-the-art recording studio next to his home, and together with the compositional skills of Barbara Thompson produced many recordings for film and television soundtracks. Hiseman was a founding member of the United Jazz and Rock Ensemble, a German-based "Band of Band Leaders", along with Barbara Thompson.

In October 2010, a biography of Jon Hiseman, entitled *Playing the Band*, was published. It was written by Martyn Hanson and edited by original Colosseum manager, Colin Richardson.

In 2017 Jon Hiseman formed a new trio band called JCM. The band recorded an album "Heroes" late in 2017 and it was released in April 2018.

Hiseman died on 12th June, aged 73, from a brain tumour.



released the album "Instrumental", containing instrumental versions of Bajmu hits.

Kozidrak died on 12th June, at the age of 63.

Jaroslav Kozidrak (1955 - 2018)

Kozidrak was a Polish guitarist and keyboardist, vocalist and composer, and the older brother of Beata Kozidrak.

In 1978, he founded the Bajm band with his sister Andrzej Pietras and Marek Winiarski, where he played electric guitar, keyboard instruments and sang. As a member of the band, he took part in the recording of the first three albums: *Bajm* (1983), *Dead Water* (1985) and *Protect me* (1986). He was composer of songs such as "Jozek, I will not give you that night" or "Two hearts, two sorrows". He left the band in 1987, although he played sporadically at some concerts. In 1999 he



**Maria Butaciu
(1940, - 2018)**

THOSE WE HAVE LOST

Butaciu was an interpreter of Romanian folk music in Transylvania. She attended the Music High School in Cluj, where she started his musical career with the Cluj Philharmonic Orchestra

Arvinte, Ion Mărgean, Paraschiv Oprea, Victor Predescu, George Vancu and Alexandru Viman.

Butaciu died on 11th June, at the age of 78.



**Neal Evans Boyd
(1975 – 2018)**

Boyd was an American pop opera singer. He was best known as being the winner of the third season of America's Got Talent.

He discovered operatic music in junior high school when his older brother was doing a school project involving classical music and brought home a CD of the Three Tenors. Boyd started learning to sing in Luciano Pavarotti's and Plácido Domingo's operatic styles.

He earned a bachelor's degree in music from the University of Missouri, and after teaching music for the 2001–2002 school year in his hometown of Sikeston, Missouri, in 2002, he attended the New England Conservatory of Music in Boston to study opera, which led to a role as the slave "York" in Michael Ching's World Premier Opera "Corps of Discovery, A Musical Journey".

Boyd signed to Decca Records and released his debut album, *My American Dream*, in 2009.

Boyd died on June 10th, at the age of 42, of heart/kidney failure and liver disease.



**Ras Kimono
(1958 – 2018)**

Kimono was a Nigerian reggae artist whose debut album *Under Pressure*, led by the single "Rum-Bar Stylée", was a big hit in the Nigerian music scene in 1989. Before he released his solo album, he was in a group called The Jastix along with Amos McRoy and Majek Fashek.

His music was greatly influenced by the poverty, inequality and hardship he witnessed in his early life. He released his solo debut album *Under Pressure* on the Premier Music label in 1989, which propelled him to instant continental stardom. He later released a string of hit albums, touring all over Africa, Europe and the United States, promoting his brand of reggae music.

His strongly polemical lyrics produced album sales of over 100,000 copies, and a fervent following for his advocacy of social change.

He died, at the age of 60, on 10th June.

THOSE WE HAVE LOST



Daniel David Kirwan (1950 –2018)

Kirwan was a British musician whose greatest success came with his role as guitarist, singer and songwriter with the blues rock band Fleetwood Mac between 1968 and 1972. He released three albums as part of a solo career from 1975 to 1979, recorded albums with Otis Spann, Chris Youlden and Tramp, and worked with Fleetwood Mac colleagues Jeremy Spencer and Christine McVie on some of their solo projects.

He was 17 when he came to the attention of established British blues band Fleetwood Mac, while he was playing in London with his first band Boilerhouse, with Trevor Stevens on bass guitar and Dave Terrey on drums.

He persuaded Mac's producer Mike Vernon to go and watch Boilerhouse rehearse, and Vernon then informed Fleetwood Mac founder Peter Green of his discovery. Green was impressed and Boilerhouse began playing support slots for Fleetwood Mac at London venues.

Green took a managerial interest in Boilerhouse but

Stevens and Terrey were not prepared to turn professional at the time, so Green put an advert in the *Melody Maker* to find another rhythm section to back Kirwan. Over 300 applicants replied but after several auditions, none was deemed good enough to replace the pair by the hard to please Green, so another solution was found.

Fleetwood Mac had been constituted as a quartet, but Green had been looking for another guitarist to share some of the workload, in view of slide guitarist Jeremy Spencer's unwillingness to contribute much to Green's songs. Drummer Mick Fleetwood, previously a member of John Mayall & the Bluesbreakers, suggested to Green that Kirwan could join Fleetwood Mac, which he did in August 1968. Kirwan's first recorded work with the band was his contribution to Green's huge instrumental hit single "Albatross".

In January 1969, Kirwan made his first non-Fleetwood Mac appearance when he contributed to Otis Spann's blues album *The Biggest Thing Since Colossus*, along with Green and McVie. After *Then Play On* had been completed, Kirwan worked on Christine McVie's first solo album. Kirwan was also asked to contribute as a session guitarist with the blues band Tramp on their album *Tramp* (1969). After he left Fleetwood Mac, Kirwan worked with Tramp again on their second album, *Put a Record On* (1974), and also with Chris Youlden of Savoy Brown on his solo album *Nowhere Road* (1973).

Kirwan was sacked by Fleetwood, and in early 1974, Kirwan and another recently fired member of Fleetwood Mac, Dave Walker, joined forces with keyboardist Paul Raymond, bassist Andy Silvester and drummer Mac Poole to form a short-lived band called Hungry Fighter.

None of Kirwan's solo releases was commercially successful, but his three solo albums were given a belated CD release in February 2006, but only in Japan.

During the late 1970s Kirwan's mental health deteriorated significantly and since then he played no further part in the music industry.

Kirwan died, aged 68, on 8th June.

THOSE WE HAVE LOST



**Dominic Joseph Fontana
(1931 –2018)**

Fontana was an American musician best known as the drummer for Elvis Presley for 14 years. He played on over 460 RCA cuts with Elvis.

Nicknamed "D. J.", Fontana was employed by the Louisiana Hayride to be an in-house drummer on its Saturday night radio broadcast. In October 1954 he was hired to play drums for Presley, and that marked the beginning of a fifteen-year relationship.

Fontana joined a band consisting of Scotty Moore (lead guitar), Bill Black (bass) and Elvis Presley (rhythm guitar), calling themselves "The Blue Moon Boys".

This became the band that would perform and record the vast majority of the Elvis Presley hits of the 1950s (some also including piano and backing vocals from the Jordanaires) including "Heartbreak Hotel", "Hound Dog", "Don't Be Cruel", and "Jailhouse Rock". The band also toured extensively and performed on several television appearances including The Ed Sullivan Show through 1956 and 1957.

The band officially broke up in 1958 although

Fontana and Elvis still played and recorded together regularly throughout the 1960s. Moore and Fontana have also performed together without Presley, including a 2002 recording of "That's All Right (Mama)" with Paul McCartney.

In 1983, Fontana published a book in pictorial form titled *D. J. Fontana Remembers Elvis* about his years playing with Presley.

Fontana died in his sleep on 13th June, at the age of 87.

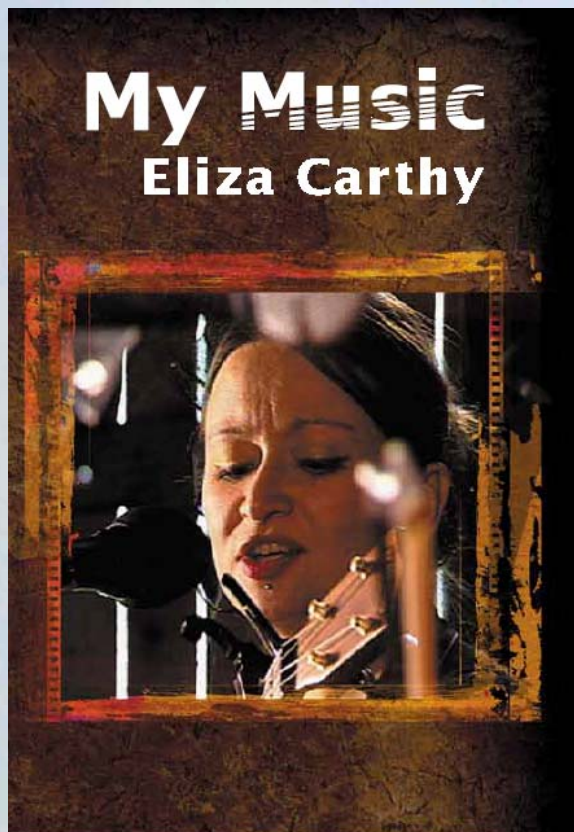


**Jimmy Gonzalez
(? – 2018)**

Jimmy Gonzalez and Joe Lopez formed Mazz in 1978 before disbanding and creating smaller bands throughout their careers. The band was known for using the synthesizer and blending rock and roll into their basic Tejano music sound.

He died, aged 67, on 6th June, from complications of diabetes.

THOSE WE HAVE LOST



Label: Gonzo
Release Date: 1st June 2018
Catalogue Number: HST140DVD

This documentary series explores the musical influences of four of the most successful artists in contemporary English folk music. This film focuses on Eliza Carthy, a singer-songwriter who is

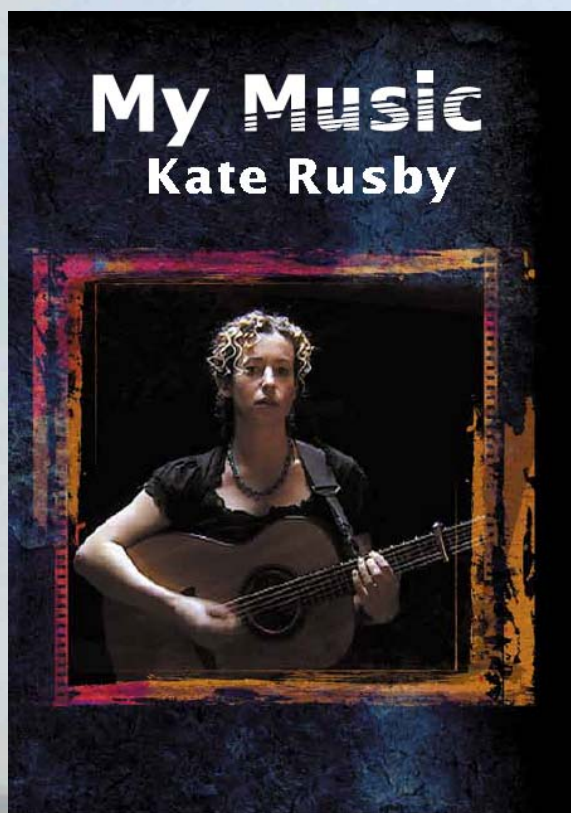
bringing traditional music to a new audience. She is the daughter of legendary folk musicians Martin Carthy and Norma Waterson. Her father was awarded an MBE for services to folk music in 1998, which actually seems quite a niggardly gesture when one considers how important a figure he actually is. He was inspirational to such musicians as Bob Dylan and Paul Simon, and to later musicians such as Fairport Convention, Steeleye Span and the Albion Country Band (the last two bands that included him as a member for a time).

Her mother is also deserving of that much overused expression 'Living Legend.' She was a founder member of The Watersons, one of Britain's premier traditional folk-singing outfits, together with her brother Mike and her sister Lal. She has been singing ever since and whilst I prefer to eschew Americanisms when discussing something so quintessentially British, if there was a "First Lady" of British Folk music, she would undoubtedly be it.

Unsurprisingly Eliza (who was born in 1975) spent her younger years playing music and recording with various members of her über-talented family. As she got older she began instigating more and more projects herself, and over the years has become one of the most important British



artists of modern times. Early on her music began to transcend the rigid confines of British traditional music, and as she grew and developed as an artist, she began to assimilate more and more seemingly incongruent influences into her music, until her art became a multicultural synergy of sources that really defies categorisation. It seems that Eliza has given up trying to categorise herself, and just describes herself simply as a 'Modern British Musician', which says it all really.



Label: Gonzo

Release Date: 1st June 2018

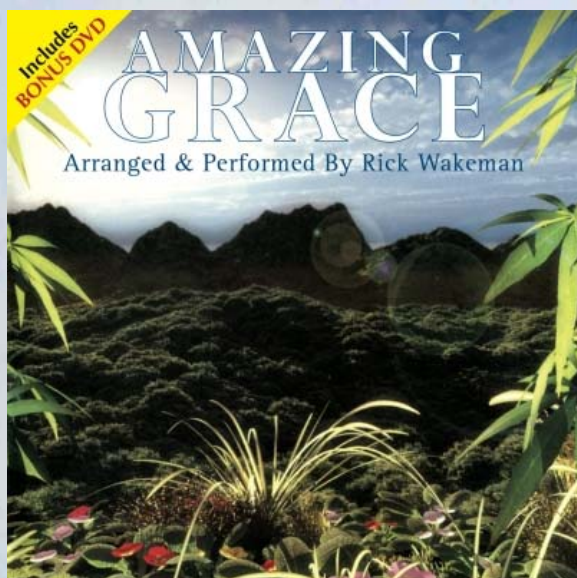
Catalogue Number: HST140DVD

Kate Rusby, sometimes known as the Barnsley Nightingale is one of the most important contemporary British folk singers. Drawing from both contemporary and traditional sources, her material is so charming and guileless that she has become one of the few performers within the folk idiom who has transcended it and become far more than a folk singer.

Born into a musical family in Sheffield in 1973, after becoming proficient on a number of instruments including the guitar, the fiddle and the piano, as well as honing her natural talent as a singer, she played in many local folk festivals as a child and teenager before joining (and becoming the lead vocalist of) the all-female Celtic folk band The Poozies. They recorded one EP and an album together before Kate left to concentrate on her burgeoning solo career.

Together with fellow Barnsley songstrel Kathryn Roberts she released an album called simply Kate Rusby and Kathryn Roberts, which two years later, was followed by her debut solo album Hourglass. Over the next fifteen years Kate became a British folk institution. Perhaps the most telling tribute to her was in 2012 when Island Records reinstated their legendary pink label, home of such musical luminaries as Fairport Convention, Dr Strangely Strange and Nick Drake, for Kate's album 20. It was a telling moment, because Kate has become as important to the current era of this music, which is larger and more important than just folk music, but which despite its commercial and cultural success retains the humility and humanity of 'the people's music', as the aforementioned acts were in previous eras.

Kate remembers listening to the music on the Pink Island label when she was growing up. Somewhere there is a young girl who is humming Kate Rusby songs as she plays with her skipping rope, unaware that in a few short decades, she too, will take the world by storm.



Artist Rick Wakeman
 Title Amazing Grace
 Cat No. HST404CD-DVD
 Label Gonzo

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.

This 2007 release is a stunning set of interpretations of devotional Christian music.



Artist Paice, Ashton & Lord
 Title Live 1977
 Cat No. HST444CD
 Label Gonzo

Paice, Ashton & Lord was a short-lived British rock band featuring Deep Purple band members Ian Paice and Jon Lord with singer Tony Ashton. The band was formed in 1976, released its only album in 1977 and broke up in 1978. The band recorded their debut album Malice in Wonderland at Musicland Studios in Munich in September and October 1976. The record was released in February 1977. The music included elements of rhythm and blues, funk and soul, with several tracks featuring a brass section and backing vocals from Sheila and Jeanette McKinley. Despite some critical appreciation, the album was not a great commercial success. A second album was planned but was not released.

This live recording of a 1977 Paice Ashton Lord concert in London was first released in 2006 as a tribute to the late Tony Ashton. It was recorded live on 10 March 1977 at the Golders Green Hippodrome, London.



Artist The Mitchell Trio
 Title Slightly Irreverant
 Cat No. HST475CD
 Label Gonzo

The Chad Mitchell Trio – later known as The Mitchell Trio – were a North American vocal group who became known during the 1960s. They performed traditional folk songs and some of their own compositions. They were

particularly notable for performing satirical songs that criticized current events during the time of the cold war, the civil rights movement, and the Vietnam War, in a less subtle way than the typical folk music and singer-songwriter musicians of their time.

Ronnie Langford Jr. writes on Allmusic: "The Mitchell Trio knew how to walk the line between political and good-time folk music, a necessary talent late in the '60s folk revival. With three good singers -- Chad Mitchell, Mike Kobluk, and Joe Frazier -- the trio could sing it pretty, but they also added political material that was occasionally controversial.

On Slightly Irreverent the trio offers a rousing ode to European imperialism to the tune of "Wimoweh" called "An African Song," and don't blink an eye when covering Phil Ochs' "The Draft Dodger Rag." There's also good solo vocal work by Frazier on Weill/Brecht's "The Alabama Song" and Kobluk on "When I Was a Young Man."





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



Gonzo #32 The Dutch Festie c...

actions



Gonzo #30 The Mick Abrahams...

actions



Gonzo #27 The Prog shirt

actions



Gonzo #24 The Daavid Allen shirt

actions



Gonzo #23 The Michael Des B...

actions



Yer original Gonzo Weekly shirt

actions



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

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



“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:

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GONZO CURRENTLY IN STOCK
AT GONZO (UK)

GONZO CURRENTLY IN STOCK
AT GONZO (USA)



TOOLED UP WITH ALIEN WEAPONRY

I've been wracking my brains trying to think of when last a band this young was having such an impact within the metal community, and while definitely more rock than metal it would probably be Ash, until we go all the way back to Def Leppard which was virtually forty years ago. But, while they may be young, their songwriting is complex, developed and highly political. Their live performance energy is startling, with just two fifteen-year olds commanding the front of stage as effectively as four- and five-piece bands three times their age. But perhaps most surprising of all, many of their songs

are in New Zealand's native language, Te Reo Māori. In fact, guitarist/lead singer Lewis de Jong (15) and his brother, drummer Henry (17), are of Ngati Pikiāo and Ngati Raukawa descent – they call themselves 'Stealth Māori.' They attended a full immersion kura kaupapa Māori (Māori language school) until they were seven years old, where singing waiata and performing haka were a daily routine. Also ingrained in their early learning were stories of New Zealand history from a Māori perspective. In September 2017, they won the prestigious APRA Maioha award for their song "Raupatu" – a thrash metal commentary on the 1863 act of parliament that allowed the colonial government to confiscate vast areas of land from the indigenous Māori people. They have already been nominees at the Vodafone New Zealand Music Awards.

The combination of thrash metal with Māori history and language has proved popular. Their latest music video for "RūAna Te Whenua" has more than a million Youtube and Facebook views, spent 2 weeks at no. 1 on Spotify's NZ

KEV ROWLAND



Viral chart, and hit no. 2 on the iTunes global metal chart (just behind Iron Maiden's "Run to the Hills"). The band's music has been playlisted on stations in New Zealand and around the world – from Scotland to Brazil, as well as the USA, Australia and Germany. They are creating a real stir here in NZ, so when I was given the opportunity to interview them it seemed like a great opportunity, and I caught up with Lewis, as follows.

Kia ora koutou

Tena koe, e hoa

What or who first inspired you to form a band?

Our Dad was a musician, so there were always instruments about the house and we always had music playing, so it was almost part of our DNA. When I was little, I used to watch a DVD of Stevie Ray Vaughan, and that was what first inspired me to learn guitar. We also listened to a lot of Metallica, and I wanted to be like them, so I would have to say Metallica was our inspiration for forming a band. I used to imagine James

Hetfield knocking on our door and dropping in for a jam.

How did it come about that you decided to perform songs in Te Reo? I'm aware of Te Reo being used in other musical forms, but have never heard it in metal

Henry and I are of Ngati Pikiāo, Ngati Hinekura and Ngati Raukawa descent, and we went to a Kura Kaupapa Māori when we were younger. When we first started writing songs, we wrote in English, but we were inspired to use Te Reo Māori because we wanted to enter a competition called Smokefree Pacifica Beats, and using Te Reo Māori or a Pacific language was one of the criteria. We were mates with the guys in a band called Strangely Arousing, who had won the competition a couple of years earlier with a song partly in Te Reo Māori. They are a SKA band, but three of them also used to play for a metal band called Aftershock. So we thought, why not try using Te Reo Māori, but stick to our metal style?

For most people around the world their only understanding of Maori culture is



from seeing the Haka performed by the AB's. How would you describe the culture to someone who has never experienced it?

Ha,ha. Well, if your only exposure is through the AB's haka and then you hear our music I guess it might lead some people to believe that Māori culture is very aggressive and warlike. Well, it is definitely a warrior culture, but there is also a strong connection to the natural environment and our ancestors. Māori theology says that all people are descended from Tāne (the god of the forest); and Tāne was the eldest son of Papatūānuku (the Earth Mother) and Ranginui (the Sky father).

So who you are and your ancestry is very important, as is respecting the natural world. For example, if you wanted to cut a tree from the forest to make a waka (canoe) or a taiaha (long-handled club), you would say a karakia (prayer) to Tāne to thank him for that gift before you cut the tree down. Likewise, when we were kids and we used to go fishing in the river, our Dad would always make us do a karakia before we went out and we had to throw the first fish back, as a gesture of respect to Tangaroa (the god of the sea). And, we would always bury the fish bones or shells of the shellfish well above the high tide line, so as not to cause Tangaroa grief by leaving the remains of his children lying on the



beach for him to see.

Waipu is a small township, how have you been able to break out of that environment and gain wider support?

I think the internet has definitely played a big part in that - we can connect to people and people can connect to us from pretty much anywhere in the world. We get heaps of messages on Facebook, Instagram and YouTube from all over the world and in lots of different languages, which is very cool. And our families have also been very supportive with us gigging and touring in NZ - my Grandma bought a van for us to use, and our parents have driven us all over the country in the past 5 years.

What have been the most important points of your career to date?

There have been a few pivotal moments. Maybe the first was when Paul Martin played some of our Demos on the Axe Attack, and invited us to open for Devilskin. That definitely opened doors

for us, and gave us an opportunity to play in front of some pretty big crowds when we were only 12 and 14. Meeting Tom Larkin from Shihad was another - he produced 5 of the songs on our album and really kicked our butts in the process. Working with him definitely helped us to focus and improve our playing and songwriting. Winning the National finals of both Smokefree Rockquest and Smokefree Pacifica Beats in the same year was pretty huge - it allowed us to record quite a few songs, and make videos for them too. Last year, we won the APRA Maioha Award for our song Raupatu, which was a huge honour to be recognised by other musicians in that way. Not long after that we signed a management deal with Das Maschine in Germany and got on the bill at Metaldays in Slovenia, Wacken Open Air and Summer Breeze in Germany, and Bloodstock in the UK as well as quite a few other festivals. And earlier this year we opened for Prophets of Rage in Auckland. We are all huge fans of both Rage Against the Machine and Public Enemy, so that was pretty surreal.



Have you been able to play many gigs? I've been aware of Alien Weaponry since the video for "Rū Ana Te Whenua" came out, but haven't seen you play down here yet? Are there any plans to do so?

We have only played two gigs in in the South Island, in October last year as part of our 'Trembling Earth' tour to support the release of "Rū Ana Te Whenua". They were in Christchurch and Nelson, but we'd really love to come back and do more. People in Dunedin often ask if we'll come down there, and we would love to play the TUKI festival in Wanaka. We are planning to tour NZ and Australia in summer 2019, so keep an eye on our Facebook page.

How did you manage to get a record deal with Napalm?

That was organised by Das Maschine. One of the first things they did when we signed up with them was look for a record label that they felt would suit our sound, and that would benefit us to sign with. Napalm was high on their list, so

we were stoked when we heard that Napalm were keen to take us on.

Have you been surprised at the speed with which everything is happening?

We have actually been playing and writing songs together for 8 years now, and there were times when we felt like nothing was happening. Definitely since we got management and a record label in Europe, things have sped up a lot. There is only so much that can be achieved from the other side of the world. When Ethan and I were 12 and Henry was 14 we set a goal to play at Wacken while we were still all teenagers - it was a bit of a crazy goal, and we still can't quite believe that is going to happen this year. From the feedback we're getting about the album, there will hopefully be more overseas touring opportunities in the near future.

How would you describe the album to someone who hasn't heard it, and would it be possible to provide a breakdown of what the songs are about and what they mean to you ?

In a metal context, I would describe it



as thrash/groove metal. And then, as you mentioned above, mix the thrash/groove with haka, and that's what we sound like. We hope people will enjoy the diverse range of sounds - there are the standard instruments - guitar, bass and drums, but we also use some traditional Maori instruments, which can sound quite eerie and atmospheric. Our songs are quite riff-based, but they also have some pretty intense drumming and bass parts - we all contribute quite a lot to the sound, as we are only a three-piece. I do most of the singing, but all of us do sing and quite often work on harmonies in our vocals. About half of the lyrics are in Te Reo Maori, which some people might find weird if they are not familiar with the language, but it almost works as another instrument, so it's more accessible than you might imagine.

What's next?

Well, we're flying out of New Zealand in early July and will do 3 shows in Australia (Melbourne - 5th, Sydney - 6th and Brisbane (Dead of Winter Festival) - 7th), then we head to Europe,

where we'll be playing at 7 festivals and a whole bunch of club shows in Europe and the UK. Ethan and I have a few NCEA exams when we get back in October, and we'll take a break for a few months to do some more song writing - we already have a few tracks in progress for the next album. We want to tour NZ and Australia in the summer, and at the moment it looks like we will be back in Europe in the middle of next year for the festival season. We are getting heaps of requests to tour the USA and Canada so it's likely we'll end up there sometime in 2019 as well.

Kia ora rawa atu

Nga mihi ki a koe

Lewis also provided me with notes about each song, as below. This is an incredible piece of work, no matter what the age of the participants, and part of me wonders whether or not, in an ideal world, that this could propel them in the same manner that 'Roots' shot Sepultura into a different game



altogether. Did I mention that they are still at school??

1. Whaikōrero – literally means ‘speech’ – it is an introduction to the second track, Rū ana Te Whenua, and talks about the battle at Gate Pā / Pukehinahina, where our ancestor Te Ahoaho fought and lost his life. The lyrics were written by Henry and Lewis, with some input from our father, who knows a lot about early New Zealand history, especially events relating to our family. The track was recorded in the Waipu Caves, and at the beginning there are traditional Māori instruments – Lewis plays the Kōauau (bone flute) and Ethan swings the Pūrerehua (this literally translates to ‘Butterfly’, but the best way to describe it in English is ‘bull roarer’). The speaker is Henry.

2. Rū ana Te Whenua – this song tells the story of the 1864 battle at Gate Pā; where 230 Māori dug themselves into the hilltop at Pukehinahina and withstood the heaviest artillery bombardment the British army has ever delivered, resulting in a crushing defeat for the 1700 strong British forces and changing the course of history. Our (Henry and Lewis’) great, great, great grandfather, Te Ahoaho, died in this battle. There is also a very moving story about how after the battle, a young Māori woman, Heni Te Kirikaramu, brought water to the wounded and dying British soldiers – her compassion and the grief surrounding the many deaths are also described in the song. The lyrics were developed by Henry and Lewis, based on stories told to them by their father, and the many accounts of the battle in books and online.

3. Holding My Breath – This song was written by Lewis, about the anxiety of being judged and socially ostracized by peers to the point of being unable to function. He says: “It’s about something that actually happened to me. I felt so bad that I literally stayed in my room and couldn’t bring myself to leave the

house or talk to anyone. I wrote the song at that time, and it was one of the things that helped me work through it, so I hope it will resonate with other people going through similar things.”

4. Raupatu – is about the law passed in 1863 by the colonial government in New Zealand, enabling them to confiscate land from anyone they deemed to be ‘rebels’. In this way, millions of acres were stolen from their Māori owners, plunging these communities into poverty and changing the balance of power and the face of history in Aotearoa / New Zealand forever. These unjust confiscations are known as ‘Raupatu’, loosely translated as ‘theft’. The lyrics were developed mostly by Lewis, and include sections from the Treaty of Waitangi, signed in 1840, which was supposed to guarantee Māori ‘full power and chiefly authority over their lands, people and all things of value to them’.

5. Kai Tangata – literally translates to ‘Eat People’, but refers specifically to the ancient Māori tradition of eating the flesh of their enemies after battle. In Māori custom, the human body is tapu (sacred), and food is considered noa (ordinary or everyday), so to reduce a person to the status of food was a great insult, and a way of showing disdain for a fallen enemy. The lyrics were mostly developed by Henry, based on stories told him by his father about a series of intense conflicts that occurred between 1800 and 1840, when the Northern tribes were heavily armed with muskets as a result of their contact with European settlers. In a particularly savage battle in 1823, a Ngāpuhi (Northern) tribe attacked and decimated the de Jong brothers’ Te Arawa (Central North Island) ancestors, who at that time were mostly still using traditional weaponry as European settlers and traders had not yet arrived in that part of the country. The verses and chants refer to the pounding footsteps of the war parties, the taking of slaves and (severed) heads, and the ‘sweet tasting flesh’ of the enemy. The chorus refers

WHANGAROA HENRY

7. The Things that you Know – is a statement against following the rules and living a life of conformity. Written by Lewis, it expresses his own personal belief in taking risks and trying things outside your comfort zone.

8. Whispers – was written by Lewis. It is a reaction against people in power showing blatant disregard for the voices of the people (specifically Māori) in important decision making. The Māori verses relate to two recent incidences of this in New Zealand. The first was in 2004, when the government legislated to put the foreshore and seabed around the coastline of New Zealand into government ownership, even though it had never been gifted, sold by or confiscated from its traditional Māori owners. Henry and Lewis (then aged 2 and 4) and their family were among 40,000 people who marched on parliament to oppose the legislation; and a government MP, Tariana Turia (who is mentioned in the song) crossed the floor to vote against her own party, and subsequently resigned and formed a new political party, over the incident. The second incident was the participation of New Zealand in the Trans Pacific Partnership Agreement (TPPA), which overrides a number of rights granted to Māori in the 1840 Treaty of Waitangi, and which has been negotiated and progressed without any genuine consultation with the many Māori tribes affected. The spoken excerpt at the beginning of the song is

part of a radio interview with Don Brasch, a former leader of the (right wing) National and (even more right wing) Act political parties, and current spokesperson for a lobby group specifically set up to remove so-called ‘special privileges’ for Māori which have been put in place by various and successive governments since the 1980s in order to in some small way compensate for and right the wrongs inflicted on Māori by previous governments, who (among other things) stole their land, excluded them from voting and punished their children for speaking their own language in schools.

9. PC Bro – was written by Henry as a reaction to the modern phenomenon of reality TV shows, where the stars do more and more ridiculous and destructive things to feed the ever-increasing demands of the masses who blindly watch and follow them. The song gets its name from an episode of South Park, which deals with the same themes.

10. Urutaa – was originally written by Lewis about how conflicting expectations between people can spread unhappiness like a plague (urutaa). The Māori lyrics refer to specific events which occurred in Whangaroa harbour in the Bay of Islands, culminating in the famous incident known as ‘The Burning of the Boyd.’

In 1808, a European brig, ‘The Commerce,’ with Captain James Ceroni

at the helm, landed in the harbour. In the process of showing off his pocket watch to local Māori (Ngati Uru), he dropped it into the harbour and it was never recovered. The ship left in the night, without the proper farewells, raising concern and superstition among the locals. Their concerns appeared to be vindicated when, a few days later, an epidemic broke out in the tribe, killing many people including the chief Kaitoke. (The epidemic was most likely influenza, caught from the visiting sailors, and the local people would have had not immunity to such foreign illnesses.) The plague was attributed to the cursed object (the pocket watch) left in the harbour and the survivors vowed vengeance against the white skinned or ‘spirit’ people (patupairehe).

A year later, another European ship, ‘The Boyd,’ landed in Whangaroa, and it was on this vessel that the revenge was exacted. Half the crew were lured up the river with the promise of kauri (tall tree) spars, which they were seeking as cargo, but they were killed and eaten by Ngati Uru. The warriors then donned the unfortunate sailors’ clothing, launched their rowboats and returned to The Boyd at dusk, where



they proceeded to massacre the remaining crew and passengers. In the process, the ship’s load of gunpowder was set alight, resulting in The Boyd catching fire in a spectacular and gruesome event that was reported around the world.

This incident is used in the song as a metaphor for the misunderstandings that continue to plague us today – between cultures, generations and individuals who torment each other through lack of understanding.

11. Nobody Here – Lewis wrote this song about the frustration of all his friends sitting at home on Facebook and other social media, and not actually engaging with each other in the real world.

12. Te Ara – This is a mostly instrumental song, featuring traditional Māori instruments – Lewis plays three different Kōauau (flute), Ethan plays the Pūrerehua (bull roarer) and Henry plays the Putatara (conch shell) in several different ways – he speaks through it, sounds it like a horn, breathes through it and ‘drums’ the neck opening. ‘Te Ara’ means ‘the journey’ and this song tracks the journey of the de Jong brothers’ ancestors in the waka (canoe) Te Arawa from their ancestral homeland in Hawaiki (French Polynesia) to the shores of Aotearoa / New Zealand. The haka at the end of the song is an ancient one, said to have been composed by the people of Ngati Ohomairangi (the tribe descending from the ancestor Ohomairangi) to celebrate their safe arrival in their new homeland.

13. Hypocrite – This is the oldest song on the album, and it was composed by Lewis in response to one of his teachers at school, who dished out detentions to him and a friend for not adhering to the school dress code and was subsequently observed several times to be contravening it themselves.

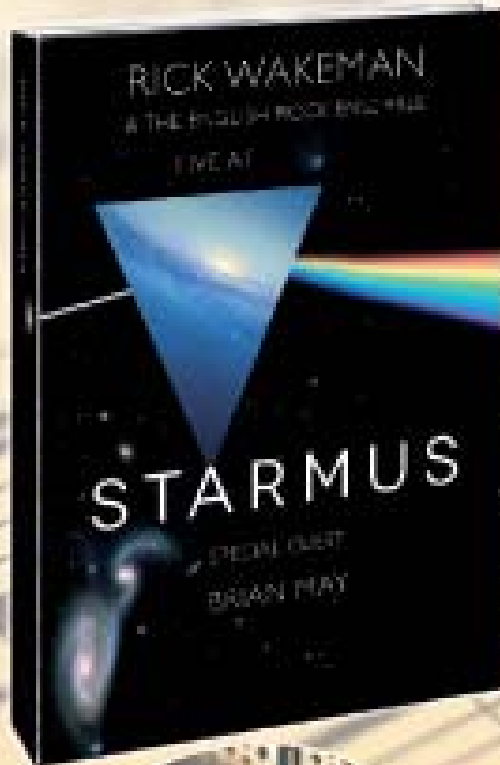
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Brian Setzer: Stray Cat Struts



Brian Setzer is known to fans of early 1980's music as the band leader, singer and guitarist for the most overtly rockabilly group of the era, *The Stray Cats*.

Harkening back to the golden age of rockabilly music from the 1950's the Cats music was instantly recognizable in terms of its origins. Setzer's at once smooth, and then gritty vocals were a central feature of the group, backed by driving and confident guitar licks, coaxed from a number of rare guitars this genius collects.

The Stray Cats released several albums from 1981 to 1984 before disbanding, later reuniting many times over the intervening years up to today. Setzer also fronted the *Brian Setzer Orchestra*,

which focused his muse on that rarified combination of big band and rock 'n' roll. In the meantime, the world moves on while Setzer continues to be true to his influences, and he regularly just nails his every live performance with his incredible talent.

Last week at the Mountain Winery, Saratoga, during a beautiful sunset that frequently cements this venue as one of the top of it's kind in the San Francisco Bay Area, Brian Setzer brought his small band of rockabilly tradesmen to the fore, and proved his mettle once again as the king of the form. This band, *Rockabilly Riot!*, maneuver through all of the trademark rock tropes, nailing every hook and riff perfectly while generally having

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6/18 CHARLESTON, SC
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6/19 VIRGINIA BEACH, VA
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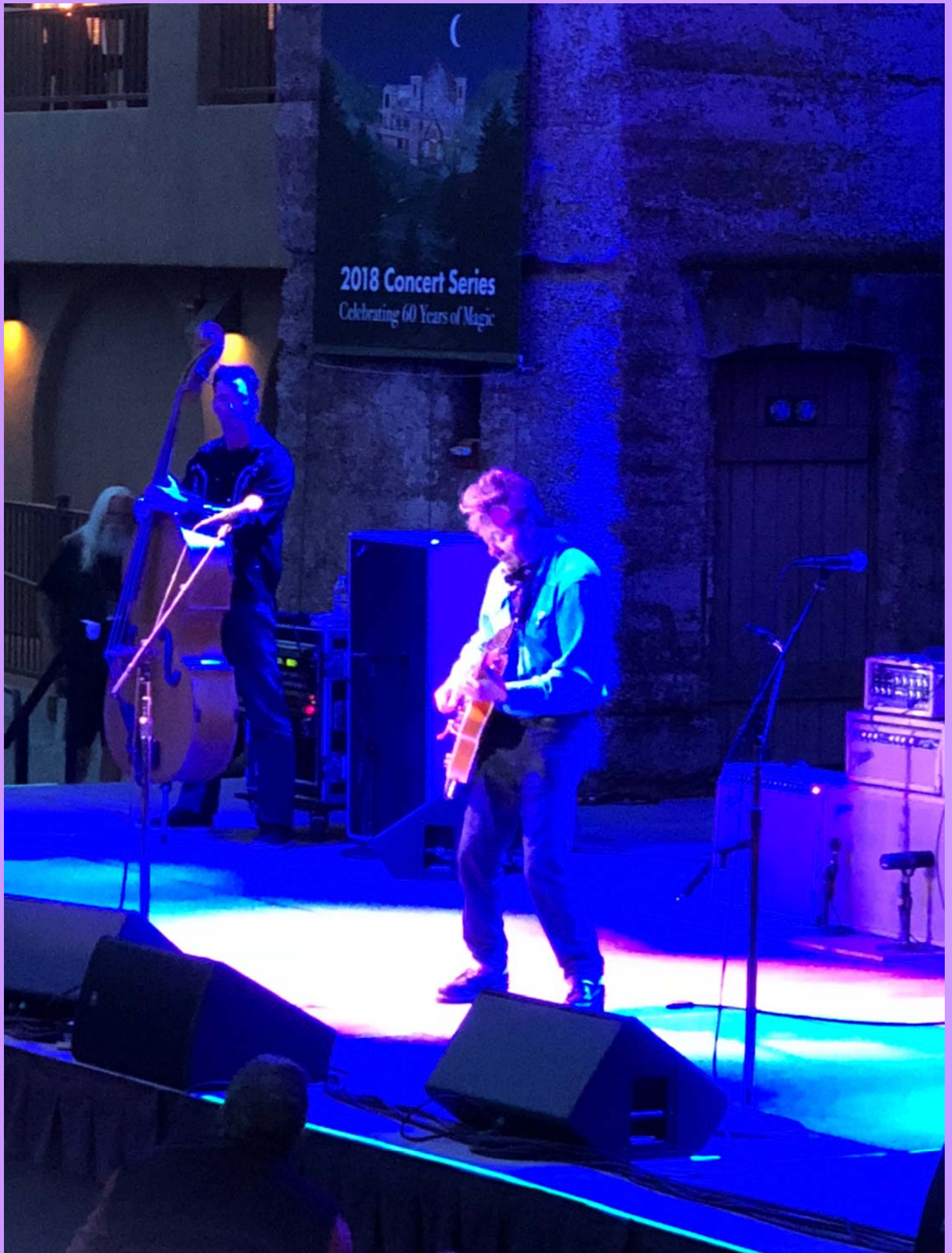
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a good time, and extolling the crowd to do the same. The band is basically the Stray Cats formula: tight drumming, bass and standup bass, and this time rock ‘n’ roll upright piano, which helped fill out the sound quite a bit.

The man himself is absolutely joyful playing live – its damn obvious he loves what he does and that he practices regularly (or is just that good) such that every performance I’ve seen is simply perfect – loose enough to seem freshly live, but rehearsed to the level of tight brilliance. It’s an infectious brew that is potent, and Brian remains one of the guys my age with whom I’d love to share a cold brew.

To understand Setzer’s expansive focus, this artist has plumbed the depths of heartland rock, swing, R&B, jump blues and swing, alongside his most popular confection, rockabilly. In this way, this New Yorker has kept a part of the American

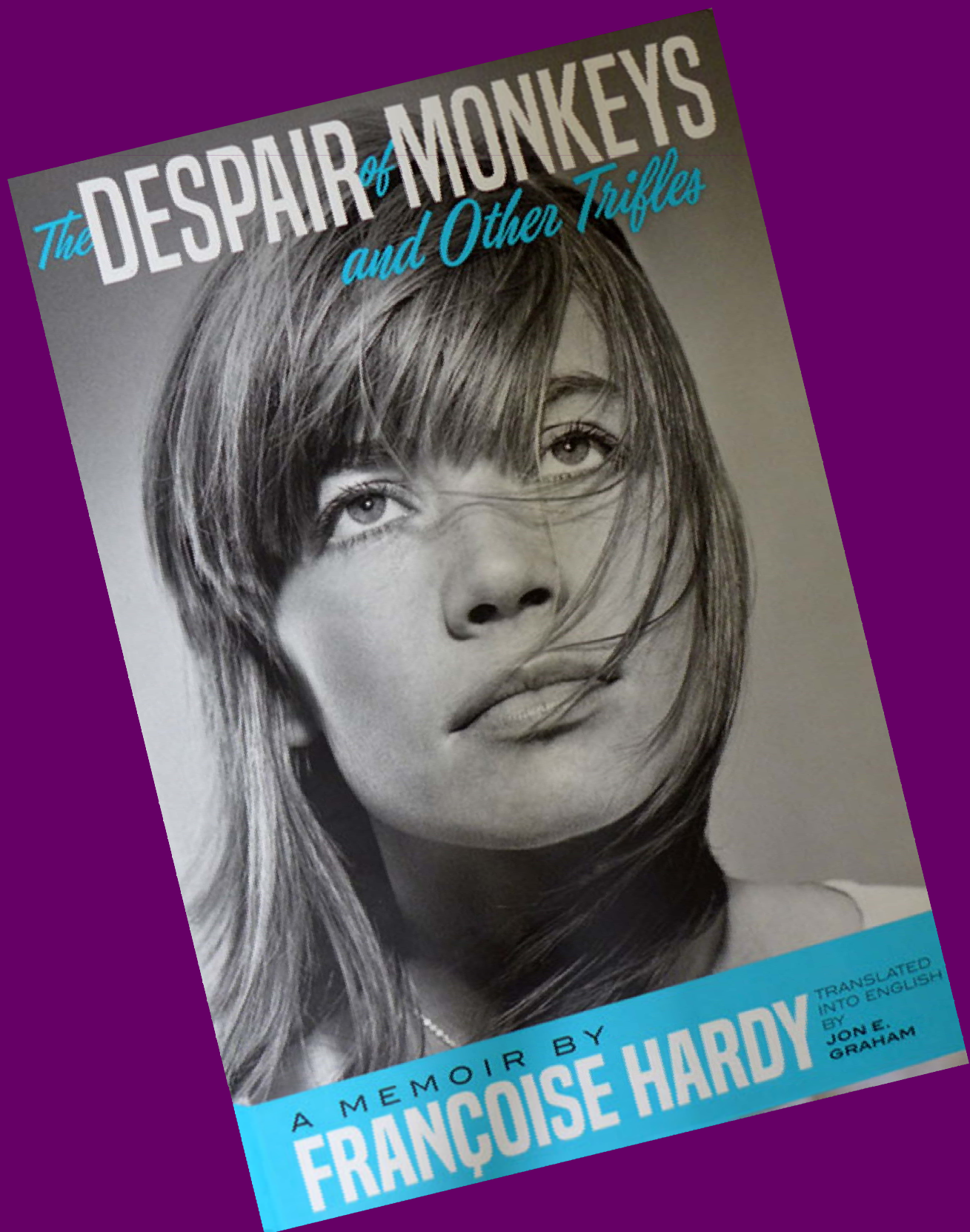
songbook alive, his finely detailed arpeggios, tremolo arm, and strut on guitar seldom matched. And, the man is prolific.

It’s popular to state that the Stray Cats broke up in 1984 after four albums. What many may not know, is the band via reunions and one offs actually has released six additional albums and one compilation over the intervening years. In addition, Setzer fronted the Brian Setzer Orchestra, which released over fifteen albums, including live, holiday and compilation works.

In conclusion, see this man and his band if they come your way. He is prolific, exceptionally talented, and he will give you it all, exhausted after a long set that will remind you why American rock ‘n’ roll fucking rocks and rolls!



<http://diegospadeproductions.com/>



A memoir translated into English by Jon E. Graham

isbn: 9781627310604

Feral House Books:

UK distribution from Sarah Mather, Turnaround UK.

Reviewed by Alan Dearling

alan dearling

This is the first time that Francoise Hardy's autobiography has been available in English. This French fashion icon was an idol for many famous males from the 1960s' music world. Her sultry, little girl-lost, yet perfect looks, were in the words of Malcolm McLaren, enough to make her:

"The ultimate pin-up of most of the hip bedroom walls, and I know for a fact that Brian Jones, Mick Jagger, John Lennon, Paul McCartney and many others were desperately interested in having Francoise Hardy become their girlfriend in some way."

I've always been something of a fan of her music too. But frustratingly, nearly all of her albums have quality control issues, with lots of duds in amongst some gems. The title of her autobiography should be something of a 'warning'. This is a book full of 'trifles'. I really wanted

to like the book and Francoise, but by the end of these 280 hardback pages, she appears ego-centric and sadly, rather shallow. Her writing style is in tune with adolescent female 'confessionals' and filled with self-denigration. Perhaps she chose the wrong men to become the soul-mates of her dreams. Instead, we learn from her writings that she was frequently ignored or abandoned by her lovers. And responded in kind. For instance: (Jacques Dutronc)

"...when I was saying goodbye, he didn't even favour me with a single word, as if nothing had happened, as if it did not matter one way or the other if we saw each other again or not. This was the point I hit bottom and did something that was entirely contrary to my nature. I went to Castel's that very evening and picked up the first young man who came my way. It was stupid, pathetic, and solved nothing, but people will do anything when they are in





despair."

Her lovers and eventually her husband treated her pretty abysmally, but in her memoirs she comes over as self-pitying and rather 'whiney'. She loved the glamour of wearing the high-end fashion creations of Paco Rabanne and Chanel, and the 'stardom' of appearing in films like 'Grand Prix' with Yves Montand in 1966, directed by John Frankenheimer. Likewise, her own modelling and singing careers meant that this originally rather shy and introverted Parisian girl moved a fair distance away from her relatively austere background, brought up by a single mother, a domineering grandmother, an absent father and a Catholic school education. But what comes across is a young lady beset by phobias, insecurities and fads. Later she turned to astrology, spiritualism and psychology - but throughout her life she has experienced many 'fears', such as:

"Insects have always spoiled my life. If I spotted even the most miniscule earwig on the wall of their small bathroom, it was impossible for me to spend another minute there to wash. I can even remember spending the entire night in an armchair because of an ill-timed presence of one of these foul beasts over the bed."

Whilst reading the book, I couldn't help make comparisons between Francoise and Marianne Faithful. Both had the looks, dated famous rock stars, and hung out with the rich and the famous. But Marianne's personal strengths and determination have made her a model of female independence and liberation, whilst Francoise tends to wallow in her personal inadequacies. Some of these are translated in quite ponderous English, for example:

"It has to be acknowledged that the more impossible love affairs are, the more they intensify the illusion that the individual on whom we have crystallized our needs and hopes is the only lovable person in

the world, the only person we will ever love. The suffering this causes is quite real, and can be as destructive as it is energizing."

Throughout the book, we learn that Francoise is frustrated by not being taken seriously as a singer and writer. However, she frequently seemed to allow herself to be manipulated and the songs on the majority of her albums were chosen for her, as were many of the musicians and arrangements. For the English reader, most of us do not know many of the French composers and performers that Francoise lived and worked among and get a lot of page space. But some like Charles Aznavour and Johnny Hallyday, we know, and Jean-Claude Vannier and Serge Gainsbourg have enjoyed increasing popularity in the UK in recent years with their quirky songs and arrangements.

There are some sparks of magic. She almost persuaded the ultra-shy, Nick Drake, to perform with her. But it was not to happen. And here is her account of the time when Bob Dylan invited her backstage after what sounded like a pretty poor show at the Paris Olympia:

"Dylan cracked open his bedroom door and invited me to join him. His latest album had not yet been released in France and he offered me a first pressing of his sublime, 'Just like a woman', which became one of my bedside songs, as well as 'I want you'...I knew that he had dedicated a poem to me, but the thought that he might be sending me a message via his song never crossed my mind. We never saw each other again." Francoise's book concludes with more hints of sadness and despair:

"My favourite tree (in the Parc de Bagatelle) stands discreetly apart and does not look like any other tree, most likely because it comes from somewhere far away. Its fairly slender trunk supports a multitude of long, thin branches that gracefully curve above the ground. It is surely for protection that they are studded with hard, sharp leaves. It is called the

'Despair of Monkeys' (in English, the Monkey Puzzle Tree), and I do not know whether I am attracted to it because I am almost a member of its family, or it reminds me of the men who have caused me despair."

But perhaps we should remember her in a more positive light, through the words of David Bowie: *"I was for a very long time passionately in love with Francoise. Every male in the world, and a number of females also were, and we still are."*

Musical legacy

Here she is in concert with her most famous song, 'Tous les garçons et les filles'. She was gorgeous:

<https://www.youtube.com/watch?v=aPy10c5906M>



Frequently, throughout the book, Francoise bemoans the fact that her lyrics, songs and musical performances have been ignored, compared with media and public interest in her looks and love life. Yet, the book does not include much about her considerable discography. A bit strange, really. There is large body of work which is still being added to. From her early pop songs, dubbed as 'ye-ye' music, to the more mature, jazzy and orchestrated tracks of later albums and she's still recording. 'Personne d'Autre' has just come out on Parlophone. Lots of angst, spoken and whispered lyrics. It's largely dark and full of images of a life passing, like the seasons of the year. But, as ever, it's something of a mish-mash of styles with little coherence.

Here are some album images from her most impressive works. Five are available in a box set, on Amazon and elsewhere at a bargain basement price, resplendent in their repro cardboard covers. And that box includes 'La Question', recorded with Brazilian, Tuca. One senses it to be one of Francoise's personal favourites, alongside the 'orange album', 'Et Si Je M'En Vais Avant Toi', which features Dave Peacock of Chas and Dave fame, on guitar.

One of my favourites is a recent collection bringing together most of the songs she sang in English. It's entitled 'Midnight Blues' (ACE, 2013). But Leonard Cohen's 'Suzanne' featured on the 'Comment Te Dire Adieu. It's quite reasonable to view Francoise as a Cohen-type casualty of love, who, like Marianne, takes you 'down'.



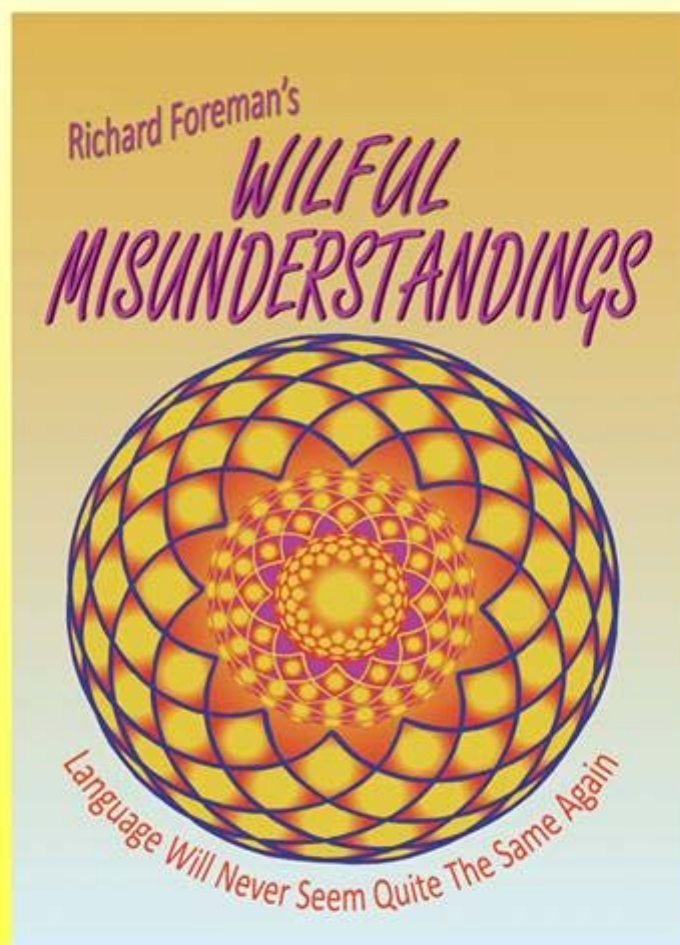


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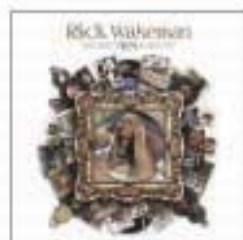
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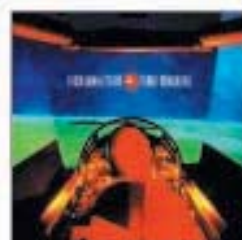
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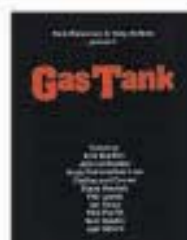
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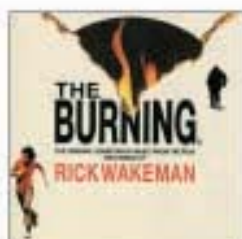
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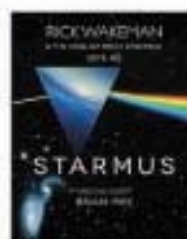
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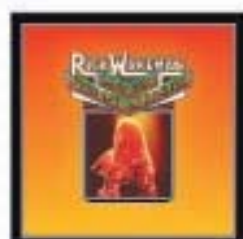
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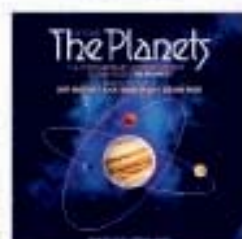
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KEV'S WORLD



BLACK ROYAL LIGHTBRINGER SUICIDE RECORDS

Hailing from Tampere, Finland, Black Royal was forged 2013. The quartet's music combines modern sludge with '90s death metal, classic seventies influences, epic choruses and unconventional arrangements, resulting in a distinctly alluring sound that apparently has described as "death blues." Inspired by beer and occult teachings, their music is laced with distortion and growls proclaiming various themes from free

thought to the perils of organized religion. This is a concept album, based on mankind's utter failure in finding inner strength and the meaningless trust in fake ideologies. "Faith is, more or less, a consequence of fear and ignorance," elaborates the band. "Mankind's quest for meaning is greater than their ability to understand that we hold the key to our own potential and inner strength. This act against the original plan of The Elders and The Wise has led mankind to the brink of their own intellectual extinction. To survive, mankind must abandon the power of religious dogmas and evolve by the strength from one's inner self. Time has come for the Lightbringer to enthrone and steer man back to the path of free thought and thus proving wrong their false choices (the reason for current global chaos). Now is time for the new world order. It won't be divine."

This album at times feels so filthy that listeners feel that they should go and have a cold shower, but on close inspection there is far more going on that one might imagine and expect from something as rough and dirty as this. The use of piano provides a lightness that is unexpected, while reinforcing the riffs, a Japanese-style introspection is as unexpected as it is

KEV ROWLAND

welcome, and so it continues. This is something that fans of early Sabbath will warm to in particular, yet it has none of the naivety of that time, as this is subtle in the same way that a sledgehammer isn't. It is rough-hewn indeed, but also very clever, and I came away impressed with hearing this. The mixture of styles has created something that feels authentic, and as far removed from plastic music as one can imagine.

<http://www.suiciderecords.se>



**MACHINE HEAD
CATHARSIS
NUCLEAR BLAST**

So, my task for the day was to cut the edges of the lawn using the weed whacker (I love kiwi terms, sounds so much more threatening than the UK equivalent of "trimmer"). Given that the petrol guzzling beast is loud I knew I had to choose some appropriate music to listen to while doing it, and the new Machine Head album was to hand so it seemed like a match made in heaven. I must have autopiloted the grass, as my focus for the next few hours was solely on this album, and as soon as it finished it was put straight back on again. I've known the band since the early days, and was pleased to be able to finally catch them live some years ago when they came over with Slipknot, but I can honestly say that I have never heard a Machine Head album

quite like this. They have always followed their own path, but here they are going so far out on a limb that I'm not sure that anyone will dare follow. This is easily the most varied and diverse album they have ever released, and I doubt that many metal bands who have been around for more than 20 years have ever released anything quite like this.

If you want hard-hitting nu-metal then you've got it spades, moving between the likes of Korn and Slipknot, then throwing in poppy-style harmony vocals, crunching hip hop that takes the work of Anthrax and moves it to a whole new level. Robb Flynn is proud that the band make music in the same room, thrashing it out until they get to the end result, no sending digital files through the web, these guys plug in and play, just like musicians always have. The lightness of some songs allows the darkness and power of others to shine through, yet there is also the impression that the guys have set this album to be one that they can easily repeat. On opener "Volatile" there are sections where Robb and Phil Demmel are playing intertwining solos, yet instead of laying down additional guitar to keep the bottom end going we just have bass and drums, as it would be at a gig. As for Limp Bizkit, just listen to "Triple Beam" and recognise that Machine Head are taking that style to a whole new level. There is just so much to listen to here, as the music switches and grooves, but at the heart of it all is metal, and the animal that is Robb Flynn. Awesome





**NIGHTWISH
DECADES
NUCLEAR BLAST**

This double CD is a celebration of the best songs of Nightwish over the last two decades, and is set in chronological order, starting with the 24-minute-long “The Greatest Show On Earth”, and then working backwards in time to the demo of “Nightwish”. The band has deliberately decided not to include bonus tracks or unpublished songs on the record, “for the simple reason, that we don’t have any”, says composer Tuomas Holopainen. “The other thing that many people requested was that we should re-record some of the older stuff with Floor and Troy, but the answer to that is also a very clear ‘No’. The songs are what they are. They are absolutely perfect in their imperfection and reflect the era in which the band existed at that time. So I thought it would be a sacrilege to go and tinker with them afterwards.”

It is hard to pick fault with this album, although I must say that it seems incredibly strange to me that they didn’t include “Bye Bye Beautiful” which they released as a single with a video, and is still one of my personal favourites, but perhaps it was felt that the lyrics didn’t really fit with the feel of the rest of the album. It is certainly interesting to be able to hear the band regress in time, through different singers and symphonic styles,

and having been lucky enough to catch this particular line-up in concert a few years ago I do think the current version of the band is the strongest to date. By not including any additional versions or unavailable songs, the band and label have left it down to the fans as to whether they want this collection, which makes a nice change. Even though I have the other albums, this is still a great set to have.



**BRUCE LAMONT
BROKEN LIMBS EXCITE NO PITY
WAR CRIME RECORDINGS**

When Bruce Lamont released his first solo album, ‘Feral Songs For The Epic Decline’, seven years ago, he was best known as the leader of the psychedelic Chicago jazz-metal group Yakuza. Thus, that album’s morose, arty songs came as a radical departure, showing him to be just as comfortable constructing droning, Swans-like epics as exploding with industrial and black metal-inspired rage. In the six years since, his creative journey has taken him farther and farther afield. He’s part of electronic noise-durge squad Corrections House, with Eyehategod’s Mike IX Williams, Neurosis’s Scott Kelly, and long-time creative partner Sanford Parker; the mind-melting jazz-prog-hardcore trio Brain Tentacles, with Keelhauled bassist Aaron Dallison and grind drummer par excellence Dave Witte, and dozens of other projects, large and small, collaborating with an ever-growing

network of like minds.

What we have this time around is an album that is using noise as its base, but combining that with post rock, avant garde jazz and RIO that gives us Art Zoyd playing with broken glass, something that could have possibly come out of their archives, but only if they had taken it to nihilistic extremes. Lamont sings, harmonizing mournfully with himself, and plays saxophone, guitar, percussion, and electronics, but at times he shouts and screams as if the devil has his very soul, and music that was previously menacing becomes something that is both more fractured and poignant, with angst and emotion pouring out of the speakers. I am pretty sure that ten years ago, possibly less, I would have discounted this album as something not even worth the time and effort of me listening to it, let alone writing about it to try and encourage others, yet my personal tastes are becoming ever more eclectic, which allows me to appreciate the essentialness of this album. Lamont will never gain widespread acclaim, but to those of us who like it when music stretches not only musical boundaries but our understanding and comprehension of what that term actually means, then this is definitely worth seeking out.

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



**CABA
MARK OF ROT
LONG BEACH RECORDS**

‘Mark Of Rot’ is the debut album from Danish act Cabal, and the follow-up to their critically acclaimed 2016 EP ‘Purge’. Although the band very much have their roots in Black Metal, which follows through very much in the album artwork, there are other elements at play as well, especially djent, as well as death metal in places as well. So, imagine Meshuggah in bed with Mayhem (okay, you may not want to think of that, sorry), and musically this is the result. They also brought in some guest singers with CJ McMahon (Thy Art Is Murder) and Filip Danielsson (Humanity’s Last Breath) both helping out, although I’m not sure if Andreas Bjulver Paarup needed the assistance as he seems to have it all well under control.

Overall this is an interesting album, but I believe that the end result would have had more punch and impact if the guys had left the djent out of it. There are times when the different styles don’t combine well, and almost seems to be at odds with each other, but I am aware that this may be down to my personal taste. I am sure that there are some out there who are going to hail this as an amazing album, and with strong production and musicianship I can’t say that these are fault, but overall I’m just not a fan.



**CAVE BASTARD
THE BLEAK SHALL INHERIT THE
EARTH
ACCIDENT PRONE RECORDS**

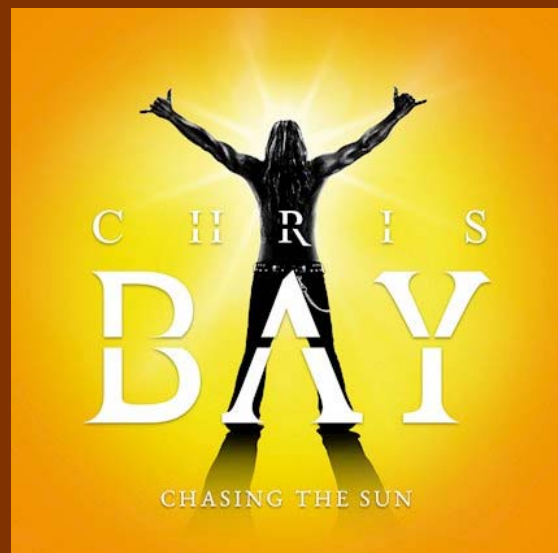
Apparently recorded as long ago as October 2016, the debut album from Cave Bastard is only now just seeing the light of day. It is interesting to note that bassist Troy Oftedal used to be a member of Cattle Decapitation, a band that is certainly creating quite a few waves in the extreme metal scene at present, and even toured New Zealand recently (supported in Christchurch by Blindfolded And Led Into The Woods), sadly I couldn't make the show as that would have been a fine gig indeed. Anyway, I digress, they have a great band name, an interesting cover, and a compelling title, so what about the music itself?

Eight songs, thirty-one minutes long, is enough time for the band to shift around and explore different ideas, and that is the biggest issue here. When they are direct, punching through death metal with some hints of black then they are a fairly interesting outfit, but there are others, such as on "Trapped In A World of Formlessness" where they bring doom into the mix, along with some atmosphere and the result is a boring mess where the listener keep checking how much longer that song has to go before the next may hopefully be better. In truth, the following song "Martial Asphyxiation" is far more straightforward, and at just over one minute long is far more

interesting throughout its duration that the song before, and also the song afterwards. Given that this was recorded eighteen months ago I do wonder how relevant it is to what they are performing now, and one can only hope that they have tightened the sound and are concentrating on the more brutal aspects of their music, as this has a very long way to go before it even approaches essential listening.

<https://cavebastard.bandcamp.com>

**CHRIS BAY
CHASING THE SUN
SPV/STEAMHAMMER**

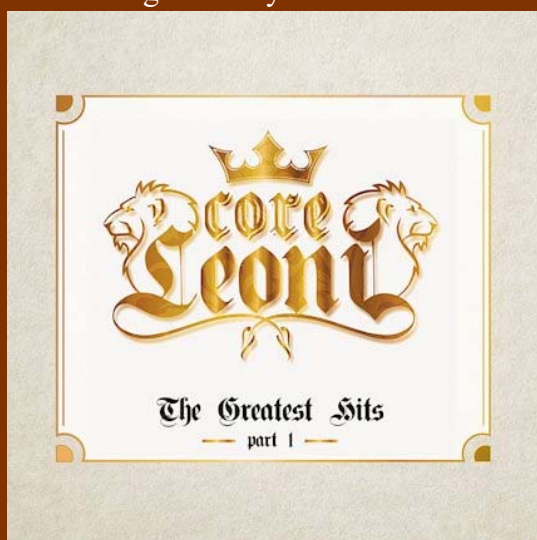


I doubt that Dio ever thought his idea of using the devil horns (which his grandmother used to use) as a replacement to Ozzy's V-signs would end up featuring on an album cover of music like this. But, Freedom Call founder and frontman Chris Bay is shown with both arms aloft giving the sign that many now associate with metal, but that isn't exactly what he is giving us inside.

Ramy Ali (Freedom Call) provided the drums, but apart from these, everything was performed by Chris himself, and he has brought in all his influences from The Beatles through bands such as INXS, Spandau Ballet, Simple Minds, Ultravox and Saga. Not many metal outfits in that list...

The result is a pop-based AOR rock album, full of melodies and styles that wouldn't have sounded out of place in the Eighties, when many of his influences were at their peak. This is music that is designed to be played on the airwaves, with numbers such as "Radio Starlight" unashamedly be pushed into that area. Apparently these songs have been written over a number of years but Chris never thought that they were suitable for the band, how right he was, but instead of them languishing in the archives he thought they may all work on an album.

For what it is, and for what it is intended to be, this album does work, but although there are hooks a plenty, and the songs are pleasant, there just isn't enough heart and soul here for me. But, there again I wouldn't go to see Simple Minds, Ultravox or Spandau Ballet if you paid me, and while I did see classic INXS in concert it was only because they were supporting Queen, while there isn't enough in the way of Saga influences for me to really pick them out. Not my style, but if you enjoy this type of music then give it a try.



CORELEONI
THE GREATEST HITS VOL.1
FRONTIERS MUSIC

The bandname is a play on words, as this is a project by Leo Leoni, founder guitarist with Gotthard, a Swiss band who have had

numerous number one albums in their home country. Here he has gone back over the Gotthard catalogue, to celebrate 25 years since the release of the debut album, and has re-recorded key songs with a different group of musicians, including Rainbow singer Ronnie Romero. As I haven't heard all the albums these songs are taken from I can't compare them to the originals, although according to Leoni they have been re-recorded, refreshed, and "re-brushed" in a respectful way. I wonder what original singer Steve Lee thinks?

Anyway, these songs must have sounded a little dated back when the band first started, as in many ways this is going back into the style of metal performed by the likes of Bonfire, although later-Eighties Whitesnake is also an influence.

The guitars crunch when they need to, and Leo shreds when the time is right, but it is the melodies combined with Romero's vocals that make this stand out. Just listening to the band powering through "Higher", originally the opening song to 1993's 'Dial Hard', brings a smile to the face as it just works, on pretty much every level.

This is very commercial metal, in the style that was popular back in the days before grunge and nu-metal took hold, and these guys do it incredibly well indeed. Although this is a new band, Leoni is justified in calling it a greatest hits compilation as he played on songs that made a huge impact in Switzerland, and it is no surprise that the band will be performing these at various shows in that country later this year. If you are a fan of Gotthard, or of Eighties-style melodic metal, then this is essential.



THE COMPLETE GOSPELS

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

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



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

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

Special Limited Edition Boxset containing

Signed by Rick Wakeman and numbered certificate.

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

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

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

This is Rick and Orchestra at their finest !!!



Available to pre-order from www.rickwakemansmusicemporium.com

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

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks
Director, Africa Region
The Nature Conservancy

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



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PHENOMENA

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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..

Matthew Wright, long-standing friend of Hawkwind, and a daytime television presenter, has recently announced that he's leaving the popular Channel 5 show The

Wright Stuff, which he has presented since 2000. His replacement will be Jeremy Vine.

Matthew, who has sung on stage with Hawkwind, often took the opportunity to mention Hawkwind on the show, and even had the band as guests back in December last year. Replacement Jeremy is currently a BBC Radio 2 DJ, so it's possible his musical tastes don't quite lean the same way. Would Vine want to lead-sing "Spirit of the Age" the same way as Wright did back in 2005 on that year's Hawkwind single?

It's unclear how much Wright's departure has to do with recent production changes. Last year, ITN took over the show, and personnel upheavals and technical changes immediately



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



ensued. ITN was well-known in the 1970s and 1980s for doing the daily news for ITV, but tensions and behind-the-scenes drama with their new involvement in a long-established flagship show have surfaced several times.

The new look Channel 5 show will air from September with the show getting a new name for the first time in its 18-year history.

In a statement, Vine said: "Matthew Wright has built a brilliant show that's a big part of

the British TV landscape. I'm delighted to be carrying on all the conversations he has started, with all the guests he's made me feel I know over the years. I am proud to be Channel 5's choice to front it."

The departure might give Wright more time to go to Hawkwind events, though. He's been a well-liked persona at past Hawkeasters, for instance, when he comperes "Question Time".

We wish him well!





HAWKWIND PASSPORT APPLICATION



Greetings space travellers!

This is your Hawkwind Earth Visitors Passport application form.

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

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

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

Volunteer Crew Register

Name

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

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

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

Post Code

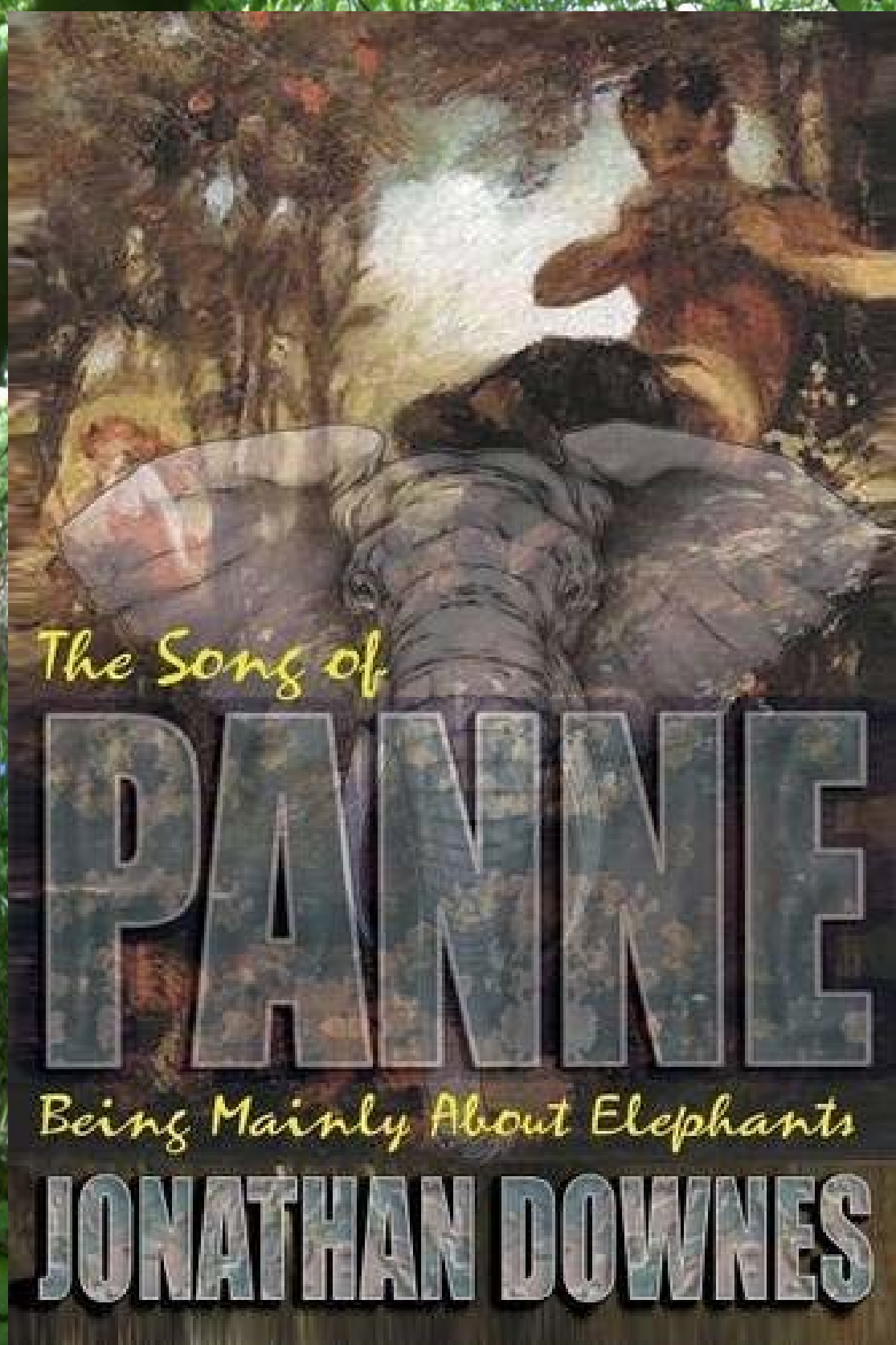
E-Mail Address: (Please print clearly).....

Telephone Number:

Additional info:

www.hawkwind.com

Any enquiries hawkwindpassports@hawkwind.com



The Song of

PANNE

Being Mainly About Elephants

JONATHAN DOWNES

The Wild Colonial Boy

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

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

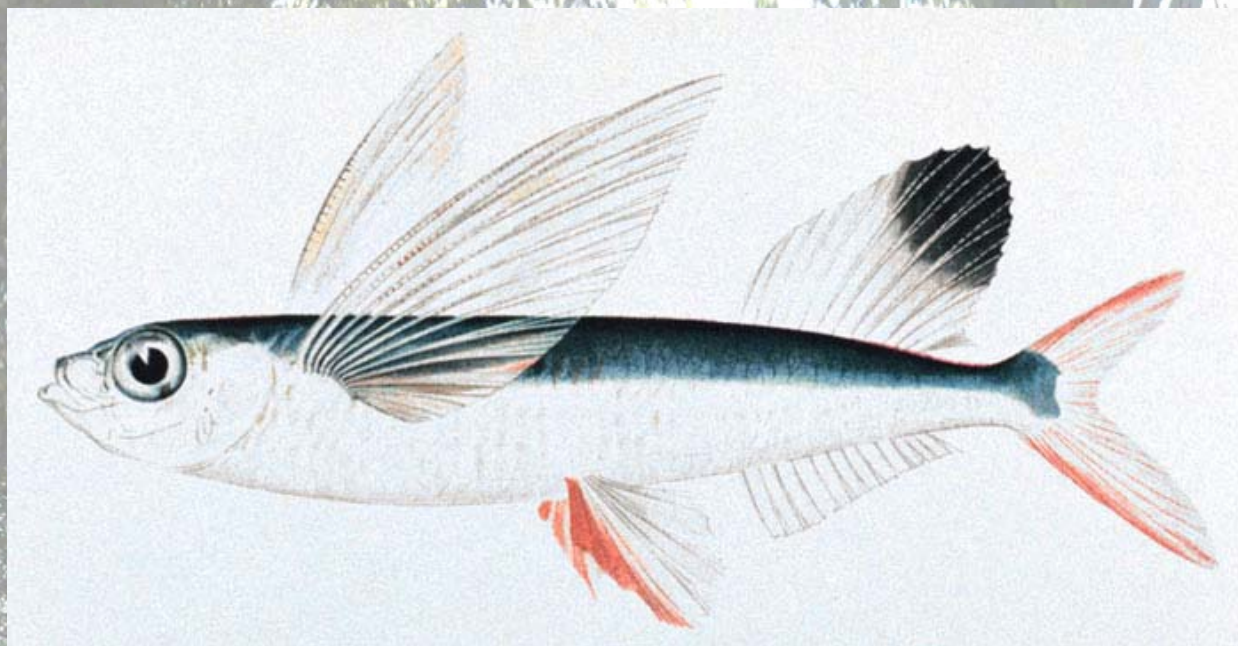
For the last 5yrs I have been trying to write a book about my peculiar upbringing in Hong Kong half a century ago. In its own way it has as much drama and grotesque strangeness as the Xtul book. SO, in a desperate attempt to finish it, I am going to start serialising new bits in the magazine as I write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

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

For the first leg of the voyage, at least, my brother and I were the only children on board. This was really quite an enviable position to be in, because – as the only children – we were spoilt rotten by the vast majority of the adults on board. Both the crew, and the passengers, were particularly kind to us, and even my father was happier and less harassed incrementally, each day that we spent at sea.

It was the first time in my life that I was truly in the middle of the ocean. No matter which direction one looked, and on which deck one stood, there was no land to be seen. I have described this to people I know, and a surprisingly large number of them seemed quite disorientated by the idea. But, I loved it. Each morning, my father and I would complete a little ritual of walking along the decks, all around the ship, completing a full circumnavigation of the vessel. I don't know what my father did then, but I would invariably go and sit in my little vantage point at the very front of the promenade deck, and stare out to sea, waiting for the inevitable adventures.

Sadly, whales, dolphins and sharks were completely absent on this leg of the



voyage, but what we did see – every day now – were flying fish. These delightful silver creatures, that – from my vantage point at least – looked like tiny piscine versions of the Boeing 707s that had taken us to and from England on so many occasions. I never tired of watching them launch themselves on their perilous journey, as they rode the powerful spume of the bow wake into an unfamiliar (for them) environment.

I wondered then, and continue to wonder now, how common these little creatures must be. Because, we saw them continuously from our second day out of Hong Kong all the way until we were in Australian coastal waters. They seemed to be a constant: making their perilous leaps above the surface of the water, every minute or so throughout our voyage. These little fish, which are mostly around 10" in length, although the Californian flying fish (*Cypselurus californicus*) can reach a length of just over one and a half feet. There are – apparently – about sixty-four known species, grouped in somewhere between seven and nine genera, depending on which taxonomist you believe. They don't fly, of course, but they make powerful self-propelled leaps out of the water and into the air, where their long

wing-type fins enable them to undertake a gliding "flight" for some considerable distance above the surface of the ocean. Flying fish live in all the world's oceans but are found particularly in tropical and warm sub-tropical waters, where they live in the epipelagic zone; the top layer of the ocean to a depth of about 200m. This is also often known as the "sunlight zone", because it is the section of the ocean where most of the visible light exists. Something that intrigued me, as I sat happily at the front of the observation deck, alone with the ocean and my thoughts, was how long these "flights" could actually be. I tried to time them, using the second watch on my watch, but with no pre-warning as to when the little silver aviators were going to propel themselves above the surface, my experimentation wasn't all that successful. When I finally gave up several days later, I decided that I hadn't seen any of these flights last any more than about half a minute.

However, in May 2008, a Japanese TV crew filmed a flying fish off the coast of Japan. This particular fish spent forty-five seconds in flight. These flights are typically over a distance of about fifty metres, although under optimum conditions, they can glide as far as four



hundred metres. They travel at speeds of more than 43mph, and at a maximum altitude of six metres above the surface of the sea. Something that I was never to test out on this voyage, or indeed subsequent voyages, was the story that I got from one of the massively entertaining, though often zoologically unreliable, books by Willard Price was the idea that, like moths, these little fish are phototropic and can be caught by fisherman in small boats, who erect lights on their decks, and hold huge butterfly net type arrangements behind them, waiting for these little fish to be lured to their doom.

I used to love the books of Willard Price. Unusually, for the books of exploration that I read as a child, the two protagonists - Hal and Roger Hunt - are neither English nor *Pukka Sahibs*. By the time of our epic

voyage, there were nine books in the series, with another five to be published before the Canadian born author stopped writing them, in 1980. Hal and Roger Hunt, sons of world renowned animal collector, John Hunt, have grown up alongside exotic and dangerous wildlife. In *Amazon Adventure*, the boys' literary debut, Hal is nineteen years old, and Roger six years younger. For reasons that I cannot remember, they took a year off school to help capture animals for their father's collection on Long Island. These adventures took them to the four corners of the globe, and as well as encountering some of the most dangerous animals, and natural hazards, in the world, they also had to deal with their literary antagonist, the villainous Merlin Kaggs, who was eventually eaten by a great white shark. The natives that the boys encounter during their adventures are - with hindsight

– rather two dimensional; either villainous or loyal, and whilst I have not read these books in many a year, I still have them somewhere, and, just writing about them here makes me feel like reading them again, so I probably shall. Pootling about on Wikipedia to find out the publication dates, for example, I am interested to see that there is a mini-series of four books, by Anthony McGowan, published annually from 2012. These relaunched the ‘Adventure’ franchise, with the adventures of Roger’s daughter Amazon (aged twelve) and her cousin Fraser (son of Hal, who is a year older). From the synopses I have found online, these seem to be more in line with current politically correct thinking as far as the environment is concerned, with the two children and their colleagues saving wildlife from environmental disasters, rather than capturing them for Americans to gawk at in unnamed 60’s zoos.

I have no idea whether what Willard Price wrote about flying fish being attracted to light is true or not. I have seen the assertion repeated at various places online, but I am not convinced. However, back then, I saw no reason why Price’s eminently believable statement should not be fact. After all, I was completely aware of the idea that some fish are phototropic.

Back when we were living at Mount Austin Mansions, and were on the fifth floor with a much high south facing vantage point than we had when we moved down the hill to Peak Mansions, every evening just after dusk, one could see the flotilla of tiny fishing boats, mostly sampans or smaller, sailing out into the waters that lay between Cheung Chau and Lamma islands. There, they would rest, and each little boat would sprout a bamboo antenna, on which dangled an oil lamp. Why they used oil lamps rather than electric lights, I have no idea. Indeed, the fact that they used oil lamps was embedded securely in the knowledge base of the youngsters on Victoria Peak, and I have no idea from

whence it came. However, this tiny fleet of fishing boats would spend the first half of the night hours out on this relatively calm stretch of inland ocean, light fishing. Whilst they were not as demonstrative as the fishing techniques described by Willard Price, and used both lines and nets to catch the fish which were lured to the surface of the water by their pools of light, this was certainly something which was not only true, but something I had witnessed with my own eyes, one evening when an early evening cruise with the Wakeford family overran for some reason, and we sailed back to Aberdeen Harbour close enough to the fleet of tiny fishing boats to see their techniques for ourselves.

So, some fish were certainly attracted to light. Why not flying fish? Why not, indeed?

With hindsight, I can see that much of my childhood natural history explorations were fuelled by information which I got from my reading, which even at the age of eight, was far wider and more voracious than that of most of my peers. Fifty years later, I still live in a house full of books, and read more in volume and a wider range of subject matter than anyone else that I know. However, as at the age of eight, my comprehension of some subjects was limited, so my world view was skewed dramatically towards the results of my forays into children’s literature (in particular) which – sadly, for me – was not always the most successful thing that I could do.



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 WHAT'S FOR TEA?
by Martin Springett

THE GARDENING CLUB



Illustration by Martin Springett



Thom the World Poet

Rob Ayling writes:

"Thom the World poet is an old mate of mine from way back in my history. Even pre-dating Voiceprint, when I was running "Otter Songs" and Tom's poetry tapes and guest appearances with Daevid 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!!!"

TODAY.7.03am.DENNYS .SOUTH AUSTIN

FREE BIRTHDAY GRAND SLAM!

So i enter coupon in hand ,past two signs-

HELP WANTED-and WE E-VERIFY

Dennys is thick with breakfast diners ,but thin on staff

I do not wonder why but wait like Joe Lam.

Long minutes until a glass of water

Longer till the fulfilling of my order

(Eggs,hash browns,oatmeal,toast)

When i go to leave,presenting my I D

She shares"Today is MY Birthday.I am a Twin.."

Thinking she means another Gemini,i affirm and she replies-

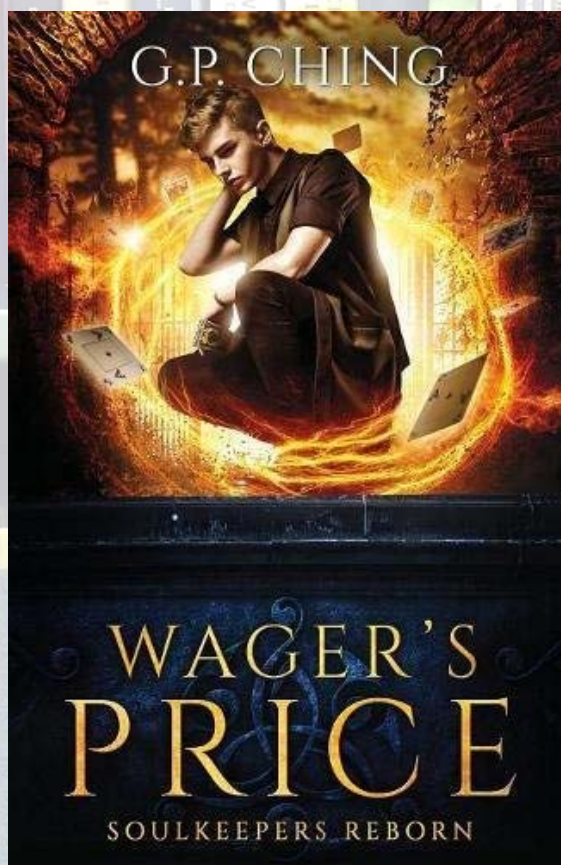
"No-i am one of two.REAL twins.!

"This is supposed to be a happy day."(she shares...

"I pray it gets better.."For her sake,and Dennys,and our only planet-

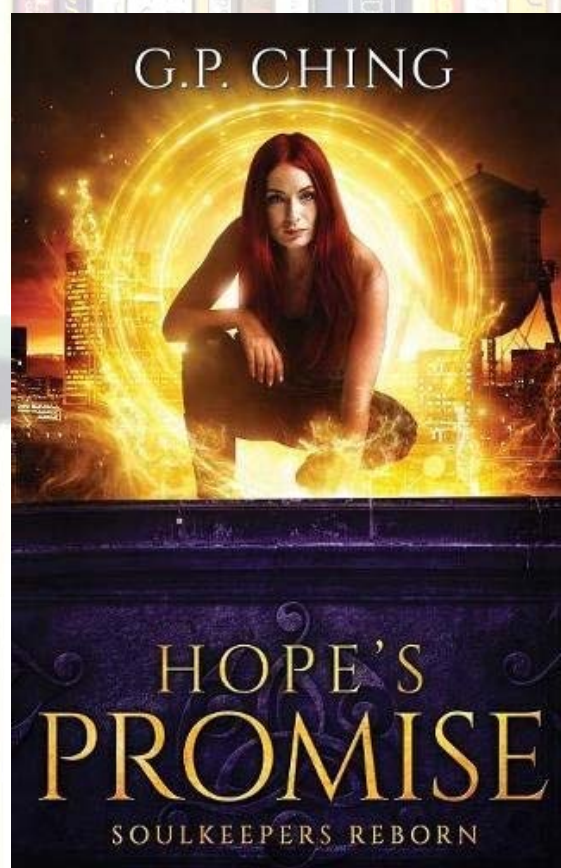
SO DO I!

Yer Gonzo Bookshelf



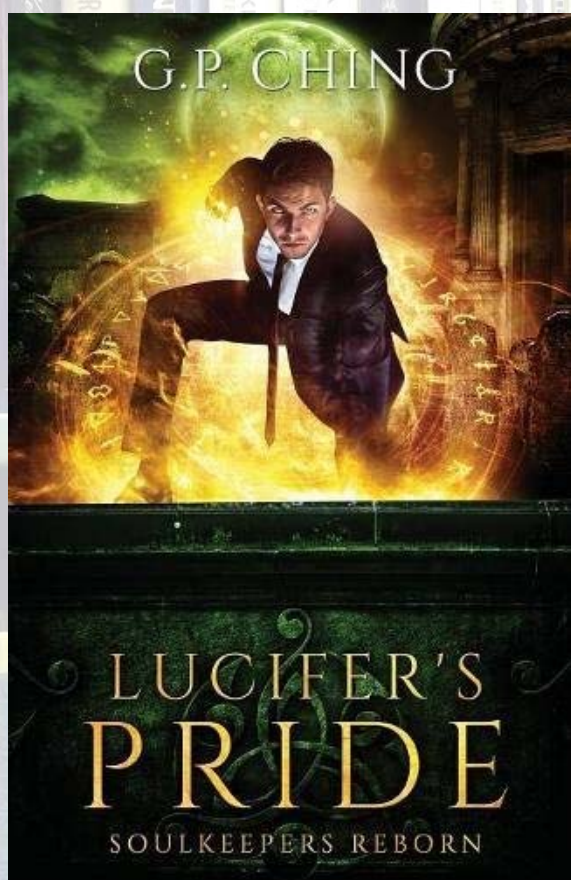
- **Paperback:** 360 pages
- **Publisher:** Carpe Luna, Ltd.; 2 edition (22 Oct. 2017)
- **Language:** English
- **ISBN-10:** 1940675332
- **ISBN-13:** 978-1940675336

I find this author, whose real name – I suspect – is Genevieve Ching, to be an enthrallingly enigmatic person. She writes adult, occult, fiction under the name Genevieve Jack (Jack, I think, being the name of her dog) and young adult fiction under the name G. P. Ching. None of this is peculiar in itself, but something which I find both enigmatic and oddly praiseworthy, is



- **Paperback:** 360 pages
- **Publisher:** Carpe Luna, Ltd. (5 Mar. 2018)
- **Language:** English
- **ISBN-10:** 1940675359
- **ISBN-13:** 978-1940675350

the way that the same person can write sexually charged and often violent stuff for adults, in which every stab wound and every blow job is meticulously catalogued, whereas her books for younger readers are on broadly Christian themes, and – I want to stress here that she does it without preaching – which have a clear moral message, although she does not exclude homosexual characters and those who have sex



- Paperback: 356 pages
- Publisher: Carpe Luna, Ltd. (13 May 2018)
- Language: English
- ISBN-10: 1940675375
- ISBN-13: 978-1940675374

before and outside of marriage, members of both those subsets of humanity appearing as heroes in one or more of her series.

Until a couple of years ago, she was best known for a trilogy of books set in an imaginary near future, where the United States is ruled by an autocratic, green hegemony with disturbingly fascistic tendencies. Standing up against them being a counter culture

consisting of various low life drop outs, a few undercover turncoats, and some kids from a group of religious outlaws, obviously based upon the Amish. Her other popular series was a six-part saga set in the present day, more specifically in a present-day town in Illinois that I actually know quite well, featuring her own take on the eternal battle between good and evil. This hexalogy is named after the titular 'soulkeepers', who are – sort of – a bunch of Buffy the Vampire Slayer types, working with – and probably for – the forces of good. It is actually considerably better than one would expect from that description, and – having discovered the series by accident – I was quite disappointed when I got to the end. Although it is a very satisfying ending, with all but one of the loose ends tied up.

The one loose end was a newly born baby, sired by an angel, who was born right at the end of the last book. Both her parents died, and she was adopted by two of the other characters. At the end of the series, all of the soulkeepers lost their magickal abilities, and everything returned to normal.

Then, a couple of years later, Ms Ching announced that she was writing a three-part sequel, and a few years ago, volume one appeared. And it was terrific.

I awaited the arrival of volume two with interest, and it appeared early this year. I started reading it, but then realised that my ever-hardening arteries had let me down once again, and that I couldn't remember what had happened in the first volume. So, I read it again, with volume two following immediately after. Second time around, I enjoyed *Wager's Price* even more, but – I am afraid to say – I was quite disappointed with volume two, and when volume three was released last week, I only bought it out of a vague

sense of duty. I am glad that I did, because whilst not quite up to the standard of the sizzling first volume, it is a bloody good book, and one which finishes off the two *Soulkeepers* series - all nine books - in an eminently satisfactory manner. And this time, there are no obvious loose ends, so I severely doubt whether there will be a *Soulkeepers* part three.

As I always say when I am reviewing fiction, the process is completely different than it is when one is reviewing non-fiction. If, for example, I am reviewing a book called *Keeping Your Pet Tortoise*, it is not going to spoil your enjoyment of the book if I reveal in the review that the book is about tortoises, kept as pets, and how best to keep them. Indeed, you would probably be quite relieved to learn this because if you were to buy a book called *Keeping Your Pet Tortoise* and found it to be about how to make sponge cakes, you would probably be both angry and disappointed.

However, if, when reviewing a novel - like *The Murder of Roger Ackroyd* by Agatha Christie - you would be understandably pissed off if I started my review (or even finished it) by telling you that it was the main protagonist that committed the murder. So, I do my best not to spoil book reviews for people, and so I won't go any further into the interstices of the plot.

One of the things that I think is most impressive, however, is that although the basic premise of the series is not particularly original, the twists and turns are highly entertaining, and the characters are engaging. The sexual, emotional and magickal tensions between various characters are subtly written, and - in my opinion at least - it

stands head and shoulders above most of its contemporaries in the young adult genre. Interestingly, both the theology and the magickal theory described in these books stands up pretty well beside their real-world counterparts. It is obvious that Ms Ching has read widely and deeply on both subjects.

I am continually impressed by the quality of books coming out of Ms Ching's Carpe Luna publishing company (yes, she is the publisher and publicist as well as the author of these complex and entertaining stories, and purely from a professional point of view, I would like to see her sign another author to her publishing company in order that I could grok her editorial skills for myself, but that is purely because I am an editorial nerd). In an interview that she gave soon after the publication of this final novel, *Lucifer's Pride*, she intimated that some of the places that she visited whilst researching the book, and therefore by association, some bits of the story itself, were ones that she did not find comfortable, but that she had needed to do for the sake of the story. I suspect that the places to which she is referring can be found within the pages of one of Aleister Crowley's books on ritual magic. But, of course, I cannot be sure. For the record, however, let me say that I have several of these books, and they put the complete willies up me.

I wholeheartedly recommend these books to anyone, although - for the most enjoyable assimilation of them - I would suggest that you start at the beginning with *Soulkeepers* and work through the whole nine books in order. I realise that this is a bit of a marathon, but - in my experience - especially with books, if you are going to do something, it pays to do it properly.

Enjoy!



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...

Here we are again, Happy as can be It is time for you to feign Interest in the Following tat and not so tat While wearing a spectacular hat (optional but nonetheless pretty much desirable as it does make the process a little more jolly)

Iron Maiden – Official Stage Prop – Fear Of The Dark Tour - AU \$40,000.00



H. E. HUTCHINSON,
(Successor to W. M. LEGGATE) 186 MAIN ST.
MANUFACTURER and Dealer in HARNESSES, SADDLES, BRIDLES, Coach, Chaise and Drift COW LARK. Also, Trunks, Valises and Carpet Bags. Coach Gigs and Tidy WHIPS, &c. &c. Reupholstering done at short notice.
Worcester, Jan 18

The Quinlan, Capt. William, Wednesdays at 4.00.
Leave New York for Worcester, at 4.00 P. M.
The Quinlan, Capt. William, Thursdays, at 4.00.
Freight by this line should be marked Propeller Co.
For further information inquire of the Captain on board,
NORTON, CONVERSE & CO., New-
WHITAKER, HARRISON & CO., which
represent the City of AGRICUL-
MENTS AND
SANDS. Together with a general assortment of Western
Wares, Baskets, &c. &c.
All persons wishing to purchase any of the above men-
tioned articles, are invited to call and examine his stock,
which is the assurance that they will find a choice selection,
OTIS CONVERSE.

IRON MAIDEN
No. 44 Front St.,
Worcester,
Recently opened a New Store,
with a fresh stock of
GROCERIES,
at children with every article
continues to run THE EX-
on Boston and Worcester, for
ation of Packages, Families,
and Merchants generally
each way Daily.
no paying collecting and ne
and purchasing and selling
ed to his care.
responsible for property entrust-
as assumed by the Boston and
Worcester, Feb 25, 1877.

PRATT, DOWNES & SCOTT,
(Successors to T. W. & O. P. BARRETT)
Worcester, Feb 25, 1877.

THE BITCH IS BACK

“Iron Maiden – Fear Of The Dark – Official Stage Prop
PLEASE NOTE: WE ARE HELPING RAISE FUNDS FOR THE CANCER COUNCIL AUSTRALIA

This is your once in a lifetime chance to own one of Iron Maiden's official stage prop's that was used on their "Fear Of The Dark Tour"!

It is also the featured art work of their album cover for Iron Maiden's – Fear Of The Dark which was inspired & designed by Melvyn Grant!

It was the only ONE commissioned for their "Fear Of The Dark" tour! It is the only ONE of its type in the world!

This is an EXTREMELY RARE piece of both Iron Maiden & Music Memorabilia!

It is highly sought after & very collectible!

The stage prop is presented on a 30mm very strong polystyrene thick foam sheet with the album art work cover of "Fear Of The Dark" professionally painted onto the polystyrene thick foam sheet. It is in two (2) halves that join together.

The writing "Iron Maiden & Fear Of The Dark" on the stage prop is elevated / raised off the main art work & presented on a 10mm polystyrene thick foam sheet.

The total size of this incredible display is approximately 2450mm x 2350mm

Measurements:

Top half of polystyrene foam sheet = 2450mm x 1160mm

Bottom half of polystyrene foam sheet = 2450mm x 1190mm

Total Size = 2450mm x 2350mm

Naturally since it has been on tour it does not appear "brand new" however this has been privately owned in a collection for 20 Years & in Very Good / Excellent condition!

THIS ITEM IS EXTREMELY RARE – HIGHLY SOUGHT AFTER & VERY COLLECTIBLE!"

Okay if you are a diehard Iron Maiden fan I suppose.

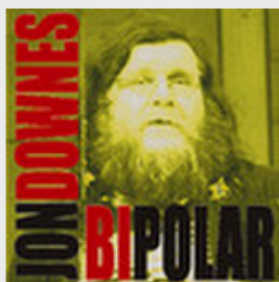
Elvis Presley Personally Owned Guitar,
Screen-Used US \$75,000.00
(Approximately £56,108.33)



"Elvis Presley's personally owned guitar, screen-used in the hit film "Girls, Girls, Girls", in the scene where Elvis serenades Momma, singing "We'll Be Together". Martin 0-17 1944 guitar comes with a notarized LOA from Richard Davis, Elvis's well-known wardrobe manager who notes this guitar was a "Movie

SHAMELESS SELF PROMOTION TIME

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



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

Prop Guitar that Elvis used to promote the Movie Girls, Girls, Girls". Davis goes on to write that "Elvis kept this Guitar in California and played it at home...After Elvis died, I was helping Vernon Presley organize Elvis' clothing at Graceland and Vernon gave me this 1944 Martin 0-17 Guitar serial number 87112". An original poster from the movie is also included, measuring 28" x 22", and the LP featuring "We'll Be Together" as well as the hit single "Return to Sender". Guitar has some light dings and scratching, but overall in very good condition. A rare guitar played by Elvis and featured in one of his films."

Equally interesting if you are a diehard Elvis fan too no doubt.

Genuine 1964 NEMS 1000 BLUE The Beatles Record Player Phonograph - US \$4,500.00 (Approximately £3,366.50)



"Welcome Beatle maniacs to my super rare Beatles Original 1964 NEMS 1000 record / phonograph player sale, on offer is a super original, untouched / unrestored Beatles record player. I will not go too much into the rarity of this item as if you don't know thanks for browsing anyway, the Beatles Player "HOLY GRAIL", "Original condition" making it very collectible there have been a number of these on ebay in the past have, been greatly over restored making them basically junk, as collecting is about preservation, not restoration, as over restoration, basically you are owning a reproduction, this is genuine 100% unrestored, zero repro parts !. I have been told that the player does not turn but has the standard humming noise which is consistent with this player unrestored, NEEDS NEW NEEDLE, I have enquired about having the player mechanically restored and will pass on the restorers name, but have not gone ahead as I prefer it as a display piece as it is. There are no known broken or missing pieces other than age wear and the needle, no surprises, zero water damage, I believe the pictures really tell the

actual condition better than I could describe and can add any extra pics upon request.

Now for postage, I ship internationally tracking / signature required, 1st class post, dimensions are of the actual unit 45cm x 26 cm x 15 cm , weight approx. 7 kg, outer packing will add to the overall size.

I have a "NEW" felt black anti static matt and a 45 Beatles record as part of the Auction, this is "I want to hold your hand and reverse side, : I saw you standing there".

Coincidentally there are two of these up for grabs in the listings, the other one from Australia. Weird how they both show up at the same time.

Jimi Hendrix Rolling Stone printing plate - US \$23,500.00 (bidding) or US \$32,000.00

"Exceedingly rare printing plate for Rolling Stone magazine commemorative of Jimi's passing in



1970. It was made in the 70's. As it is a positive display it can be used to print positive on T-shirt transfer paper as well as glass."

Original 70's RABBIT "R" PADLOCK Empty Box Sex Pistols Punk-SID-VICIOUS- £1,999.00

"You are bidding on a Punk-SID-VICIOUS-Sex Pistols-Original 70's RABBIT "R" PADLOCK Empty Box. **Empty Box ONLY** Condition: See Photos"

Yep – an empty box that once held a promotion



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.

WYRD
music

MIKE DAVIS

HOW CAN I TELL YOU?



Available from iTunes, Amazon etc

padlock. Sort of brings to mind the saying about locking stable doors after the horse has bolted. I can't put the picture here to show you because it has been plastered with a copyright thing all over it. But you are not missing much, it is just a rather tatty box after all!

But I can't think of anything else to say really, either constructive, or destructive.

Now I am left with a space to fill, so it is time to fall back on one of those "Let's have a bizarre fact" standbys.

ELVIS PEZ CD (BH) - US \$9.99

"New and sealed."



I remember a passing craze for these sweet dispensers over here. In fact, if you are fond of overly sweet tiny bits of hard sugar, I think you can still get them. But once again, all I can say is, these are probably great for Elvis collectors, or PEZ collectors, or even overly sweet, sweet collectors.

This is Franz Liszt. Mr. Liszt received so many requests for locks of his hair that he bought a dog and sent fur clippings instead.

Now that's ingenuity.

Toodle-pip



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

[http://www.zazzle.co.
uk/streetfightingshirts](http://www.zazzle.co.uk/streetfightingshirts)



AULD MAN'S BACCIE

RESONATING WITH THE BLUES

RICK WAKEMAN



*The original
version – Now
expanded
with bonus
material*

COUNTRY AIRS

“Music from both the mind and heart...”



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THE NINE HENRYS



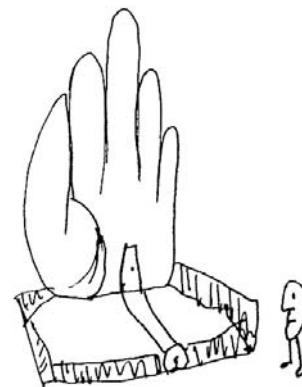
The Nine Henrys are a quirky bunch of cloned cartoon characters. They live in a strange lo-fi domestic surrealist world peopled by talking rock buns and elephants on wobbly stilts. Over the years the Henrys have been published in a variety of local NE magazines and now here for the first time thanks 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's new home was in a handy area

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



GONZO
MULTIMEDIA

www.gonzmultimedia.co.uk

THE WORLD OF GONZO ACCORDING TO

Mark Raines



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

PS shows can be downloaded

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

And here we are, once again, at the end of another week. What have I got to report? Not a lot, actually. It was Mother's birthday on Wednesday, and Charlotte's yesterday, one of my axolotls died, and I sourced (and bought) a group of obscure livebearing fish that live wild (introduced) in Hong Kong, of the sort that I caught and kept as a boy, and that I have been wanting to keep ever since. And the latest issue of the CFZ journal ambled out of the starting gate on Monday.

A much publicised survey by Deezer claims that people stop discovering new music at just 30 and a half.

"The peak age for discovering new music, the results suggested, was 24. This is when 75% of respondents said they listened to 10 or more new tracks a week, and 64% said they sought out five new artists per month. After this, though, it seems people's ability to keep up with music trends peters off."

Well I will admit that I don't discover as much new music as I used to, but I have discovered all sorts of new things in the past few years; hiphop for example. This was a genre I really didn't get when I was younger. And from what I gather from my fellow *Gonzo Weekly* writers, we are all getting into new stuff still, and most of us are somewhere over our mid-fifties.

So, does this mean that Deezer have got it wrong?



Does this mean that me and the Gonzo posse are totally out there freakazoids? Or does this mean that most older people don't subscribe to Deezer?

I would suggest that it is a mixture of all three, but I have to say that when I tried using Deezer I couldn't understand it at all and went back to using Spotify as God intended.

Like most things in life, there are no clear answers and things usually turn out to be chicken and the egg situations anyway.

See you next week,
Love

Jon



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!

GONZO MULTIMEDIA HIST455CD/DVD



**SINGLE CD
DOUBLE CD/DVD**
*Limited edition, with extra live
promotional and interview footage



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



PINK FAIRIES
Chinese Cowboys
Live 1987
HIST34HCD



PINK FAIRIES
Mandles and
Mescaline...
HIST375CD



**WAYNE KRAMER
& THE PINK FAIRIES**
Cocaine Blues
HIST61HCD



ANDY COLQUHOUN
Pick up the Phone
Americal
HIST64HCD



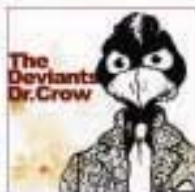
ANDY COLQUHOUN
String Theory
HIST65HCD



WARSAW PAKT FRY.
ANDY COLQUHOUN
Warsaw Pakt
HIST66CD/DVD



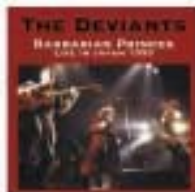
**NICK FARRIN AND
ANDY COLQUHOUN**
Black Vinyl Dress
HIST19HCD



THE DEVIANTS
Dr. Crow
HIST18HCD



THE DEVIANTS
The Deviants Have
Left the Planet
HIST68HCD



THE DEVIANTS
Barbarian Princes
Live in Japan 1999
HIST67HCD

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