

GONZO

Weekly #115

EXCLUSIVE:
Rob Ayling
remembers
Edgar Froese

EXCLUSIVE:

The legacy of
Tangerine Dream

EXCLUSIVE:

Learning some lessons
from the Grateful Dead

EXCLUSIVE:

John Lydon's
surprising
autobiography

EXCLUSIVE:

Drones for Daavid
Live



I SING THE BODY ELECTRONIC



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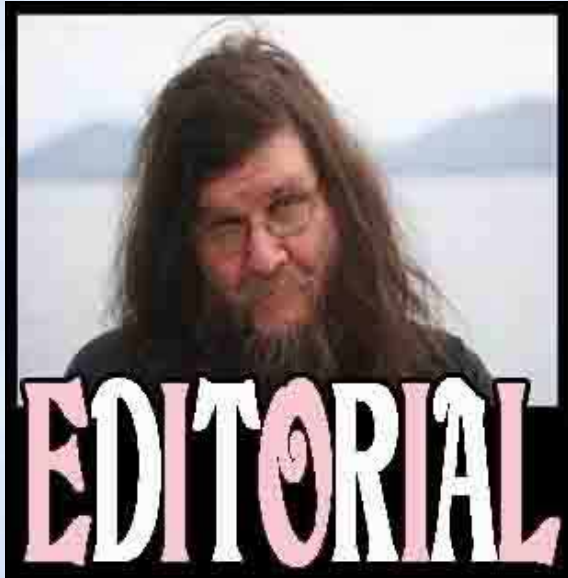
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THE THREE COMMANDMENTS OF GONZO WEEKLY:

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

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



Dear Friends,

Welcome to another issue of the *Gonzo Weekly*, a magazine that I started just for fun, which - to my surprise - more people now read than ever did the magazines that I started back in the day in a vain attempt to make a living. Weird that. I have a sneaking suspicion that this tells us more about the human condition, and the way that the universe actually works, than many people would like to admit.

However, as always, I am sitting here writing my editorial on a Wednesday afternoon. I try to write my bits of deathless prose early in the week so that if we get to the end of the week and there are technical, or other, problems, I can deal with them then, rather than still be tapping away on my iPad keyboard like a golden hamster running round and round in its exercise ball. However, sometimes this *modus operandi* does turn around and bite me on the arse (notice boys and girls, in The Queen's English it is ARSE not ASS. Ass is a donkey, and I am sure that Her Majesty never goes around biting donkeys, or buttocks for that matter, but I digress).

Last summer Corinna got a new mobile phone, and free with it came an iPad mini. I had always been mildly scathing about such things. But then again I was scathing about CD players before I actually got one. This iPad has freed me from my office, and I am now like those young ladies and gentlemen in the glossy magazines who busily type away on the little screen whilst they get on with their daily business. Of course, they do so on the London Underground, or in some exotic location like a Paris café, whereas I never go to such places, and apart from a visit to Norwich last autumn for the birth of my first Grandchild, I have to be dragged kicking and screaming to leave my garden, let alone do anything as revolutionary as go to Bideford or Barnstaple.



the POWZO Annual 2015

We were somewhere around Barstow on the edge of the desert when the drugs began to take hold. I remember saying something like "I feel a bit lightheaded; maybe you should drive...."



Enlightening tales for enquiring minds



But the iPad has completely liberated me, because now I can sit in comfort in my favourite armchair with Archie, my slightly neurotic Jack Russell terrier on my lap, and type my weekly quota of words in comfort. And what's more, I can listen to my preferred soundtrack whilst I am doing so. And today my favoured soundtrack is Blues for Allah by the Grateful Dead.

This has sent me off onto another mental anabasis. In these days when - according to the media, at least - Radical Islamists are on the rise, and carving a bloody swathe throughout the Middle East, and spreading random terror across much of the Civilised World (the capitals are ironic) why has no-one ever made a fuss about the

اللجنة لهم إذا كانوا لا تأخذ نكتة

title of the Grateful Dead's eighth studio album? After all not only does the artwork feature a painting of a skeleton plying a violin but there are all the drug connotations which are part and parcel of the band's oeuvre.

Or perhaps, the career of the Grateful Dead are just not culturally relevant enough in these decadent days to impact upon the worldview of those who deal holy retribution against the infidel.

That is probably the case, because - sadly - the band have slipped under the cultural radar of many of today's musical pundits. This year is the 50th anniversary of the band, and to celebrate, those who are left are reforming for a handful of special shows this summer.

In October 2014 it was announced that Martin Scorsese will produce a yet-to-be-named documentary directed by Amir Bar-Lev. David Lemieux will supervise and Weir, Hart, Kreutzmann and Lesh have agreed to new interviews for the film.

Scorsese quoted: "The Grateful Dead were more than just a band, they were their own planet, populated by millions of devoted fans. I am very happy that this picture is being made and proud to be involved." And the Band replied "from The Last Waltz to George Harrison: Living In The Material World, from Bob Dylan to the Rolling Stones, he has made some of the greatest music documentaries ever with some of our favorite artists and we are honored to have him involved." On January 16, 2015, it was announced that Weir, Lesh, Kruetzmann, and Hart will reunite for three shows in Chicago July 3rd - 5th 2015, with Trey Anastasio on guitar, Jeff Chimenti on keyboards, and Hornsby accompanying on piano. These shows will be in celebration of the band's 50th anniversary.

Some of us still deem the band important. Earlier this week, for example, web cartoonist John Allison referenced the band in an episode of his daily graphic drama 'Bobbins', (to which I sent him a message saying that the answer would - of course - have been 'Wake of the Flood'), and I refer to the band in my daily scribbblings more than most people would. My old friend Andy Roberts still acts as a brave cultural standard bearer for the spirit of San Francisco, but for the vast majority of people, the Grateful Dead are one of those things which never actually impact upon their consciousness.

And this is a great pity. And we at Gonzo are doing our little bit to help redress this balance. Within the next few months we shall be releasing some fascinating Grateful Dead-related snippets. Last year we also released an album by the Planet Earth Rock and Roll Orchestra (PERRO).....

I listen to music on my iPad through the good offices of those jolly nice people at Spotify. Unfortunately, although I have a paid subscription to them which means that when I listen to the streaming service on my office computer I am not plagued by annoying adverts, for some reason I cannot shake the adverts off when I am listening to music on my iPad. Blues for Allah has just finished, and the adverts came on. My intern, Tammy, who is a sweet girl, is having a cup of tea in the corner of the sitting room before cleaning out my spur thighed tortoises, and - to my horror - although she politely ignores the sounds of San Francisco's finest blaring out of my corner, immediately started to sing along happily to the House Classics being plugged on the adverts. There was only one thing I could do. On came the expanded version of the triple album Europe 72.

....but back to PERRO. When Gonzo released the

Bobbins by John Allison



©1998-2015

album I wrote:

"The Planet Earth Rock and Roll Orchestra (PERRO) was a loose conglomeration of Bay Area musicians who recorded together in the late 1960s and early 1970s. Best known as members of some of the greatest and most successful recording ensembles of the era, such as The Grateful Dead, Jefferson Airplane and Crosby, Stills, Nash and Young, what many people don't realise is that these musicians had been playing together for a decade or so before these home recordings were made.

Paul Kantner, Jerry Garcia, David Crosby and others had been friends for a long time. Way before they were famous they had played together in various folkclubs and coffee houses, as well as at private parties and in each other's homes. It is all too easy to perceive Superstars as having arrived into our communal consciousness fully fledged and with their repertoire fully formed. But, of course, the truth is nothing of the sort.

These extremely rare recordings give a uniquely valuable look behind the scenes at the creative processes of some of the most important songwriters and musicians of their generation, and it shows how the creative bond between them survived all the vicissitudes of fame and fortune, and was just as important in the early 1970s as it was when they were first starting out. These recordings are so intimate and special that listening to them almost makes you feel like you are intruding on a series of private moments, and everyone involved should be congratulated for making such personal material available to the public at large. Well done to you all."

All this music has its genesis in times over half a century ago, when the world was a very different place, and a whole generation of young people believed that somehow their music would surrealchemically change the world and make it into a better place. Well it is not the 1960s anymore, but maybe the world would be a better place if we all picked up on some of the philosophy of those halcyon days. It might even work. You never know.

Om Shanti

Jon Downes



Grateful Dead, Geezzer Butler, Ian Brown, Jack White, Sam Smith, Tom Petty, Sinéad O'Connor, Daevid Allen, Drones4 David, Galahad, Strange Fruit, Friday Night Progressive, Edgar Froese, Demis Roussos, Hugh Hopper, Tommy James and The Shondells, The Mick Abrahams Band, Orlando Monday Allen, Warsaw Pakt, Eliza Carthy and Jim Moray, Barbara Dickson, Tangerine Dream, Roy Ward, Hawkwind, Yes, Peter Banks, Rick Wakeman, Chris Squire, Jon Anderson, John Lydon, Xtul, The Beatles, Elvis, Jarvis Cocker, Madonna, Michael Jackson, Ken Dodd, Yuval Ron and Residents of the Future, Zombie Lake, Devil in the Kitchen

IT'S A LEGAL MATTER BABY

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

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

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

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

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

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

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

Dramatis Personae



THE GONZO WEEKLY

all the gonzo news that's fit to print

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

NAMING THOSE RESPONSIBLE

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

Corinna Downes,

(Sub Editor, and my lovely wife)

Graham Inglis,

(Columnist, Staff writer, *Hawkwind* nut)

Bart Lancia,

(My favourite roving reporter)

Thom the World Poet,

(Bard in residence)

C.J.Stone,

(Columnist, commentator and all round good egg)

Kev Rowland,

(Kiwi Reviewer)

Lesley Madigan,

Photographer *par excellence*

Douglas Harr,

(Staff writer, columnist)

Jessica Taylor,

(PA and laughing at drunk pop stars)

Richard Freeman,

(Scary stuff)

Dave McMann,

(He ain't nothing but a Newshound-dog)

Orrin Hare,

(Sybarite and literary *bon viveur*)

Mark Raines,

(Cartoonist)

Davey Curtis,

(tales from the north)

Jon Pertwee

(Pop Culture memorabilia)

Dean Phillips

(The House Wally)

Rob Ayling

(The *Grande Fromage*,
of whom we are all in awe)

and **Peter McAdam**

(McDada in residence)

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

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

Contact us with bribes and free stuff:

Jonathan Downes,

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Editor: *Gonzo Weekly* magazine

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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.

You will have certainly noticed that it has all changed. In fact there is no certainly about it. But if you haven't noticed I would like to know what you have been smoking, and can I have a large packet of it please.

Yes. It has indeed all changed. Basically I have been wanting to upgrade the visuals of the magazine for some time, but now the technology to do what I have wanted to do for yonks has finally become within our budget (i.e free) and we are going to give it a go.

If things don't work out we can still go back to the previous method of putting the magazine together, and we shall still be utilising those jolly nice fellows at MailChimp in order to send out the subscriber notifications.

In fact, 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. Not only is it FREE but there will be some exclusive offers for folk who avail themselves of them, so make an old hippy a happy chappy and SUBSCRIBE TODAY

THE ^{gonzo} NEWSROOM

WOT A GEEZER! Black Sabbath's Geezer Butler has been arrested in Death Valley, CA after a bar fight. According to TMZ, Butler was at the Corkscrew Saloon on the Furnace Creek Ranch when he got into an altercation with another bar patron. The Inyo County Sheriff's Department, who was called to the scene, issued an official statement on the matter: Shortly after midnight on Jan. 27, sheriff's dispatch received a call regarding a verbal and physical altercation.

After the Inyo county sheriff's deputy arrived on scene and interviewed witnesses, it was determined that there had been an argument that escalated into a physical confrontation - resulting in an individual being struck, and a broken window. Butler, 65, was taken to jail where he spent the night and was released after becoming sober. He is charged with misdemeanor assault, public intoxication and vandalism. **Read on...**

TALBOT TRIED BY STONE ROSE The Stone Roses frontman Ian Brown has fronted a UK court to testify that his former school teacher Fred Talbot once showed a porn film in class. The now 51-year old singer told of being an 11-year old student at Altrincham Grammar School in Manchester between 1974 and 1979. His biology teacher Fred Talbot, who later became a television weatherman in the UK, was on trial for sex offences. Brown said that it was years later that he realised that Talbot had shown the class a gay sex film while they were young and impressionable students.

Talbot is alleged to have asked the students for a show of hands 'who had masturbated' at which point he was met with 'nervous giggles'. Brown told the court that Talbot's career in television was a 'daily reminder of what he had done to me and the other boys'. The trial is continuing. **Read on...**

STARS AND STRIPE Jack White reunited with his bandmates in The Raconteurs and performed with Loretta Lynn during a gig in Nashville ON January 28. White played the Bridgestone Arena in Nashville, where he lives, and brought out his Raconteurs bandmates Brendan Benson, Jack

Lawrence, and Patrick Keeler to perform their 2006 single 'Steady, As She Goes' reports Pitchfork. Later in the set, Loretta Lynn came on stage and sang 'Portland, Oregon', a song she recorded with White for the album 'Van Lear Rose'. **Read on...**

SAM SMITH IS BEING EXTREMELY PETTY Tom Petty has been given a song writing credit on Sam Smith's hit Stay With Me, because of the similarities to his 1989 track I Won't Back Down. Petty's publisher contacted Smith's team after it noticed a likeness between the two songs. A spokesman for Smith said the singer "acknowledged the similarity", but the likeness was "a complete coincidence". It was "amicably" agreed Petty and his collaborator Jeff Lynne would be credited as co-writers of the track. **Read on...**

TIOCFADH ÁR LÁR Sinéad O'Connor has withdrawn her application to join Sinn Féin, accusing the party of not being serious about ending the partition of Ireland. The Irish singer, who shot to global fame with her version of Prince's Nothing Compares to You, had announced last month she was planning to become a Sinn Féin member. But O'Connor has used her official Facebook to state that after discussions with two party officials she has concluded that "it makes no sense for Sinn Féin to speak of sovereignty and water but not speak of ending partition".

She added: "It makes no sense to plan now for next year's [Easter Rising] centenary, while not speaking now about the end of partition. I think Sinn Féin could risk being braver. If you seem afraid of the subject how on earth are you gonna convince anyone who is more afraid? i.e. the vast majority of residents of the Republic." Sinn Féin would not discuss the nature of the talks between its representatives and the performer.

A party spokesperson said: "I can confirm that the party has met with Sinéad O'Connor but we don't comment on our discussions with people who apply to join the party." **Read on...**

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



your  cards
someecards.com

Nicked from Jaki Windmill's Facebook pages

"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

"At midnight, all the agents and superhuman crew go out and round up everyone who knows more than they do."

— Desolation Row by Bob Dylan

When those who are in power over us, do something spectacularly stupid, or when something highlights their idiocy and ineffectualness, it turns up in this section. *Que Ipsos Custodes?* Us? We just make stupid jokes about them.

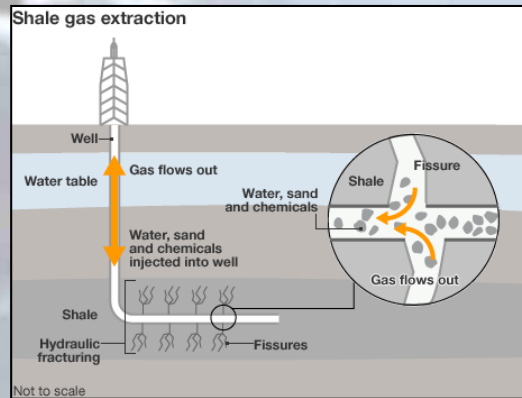
WE DO NOT CLAIM THAT ANY OF THESE STORIES ARE TRUE—ONLY THAT THE PEOPLE WHO POSTED THEM CLAIM THAT THEY ARE TRUE...

SCOTTISH MPS SAY FRACK OFF

The Scottish government has announced a block on planned fracking operations, pending further inquiries. Ministers will carry out new work on the environmental and health implications of the controversial gas drilling technique.

Full control over fracking is due to be devolved to Scotland after May's general election. In the meantime, consent for unconventional oil and gas developments will be refused on planning grounds.

The announcement by Scottish Energy Minister Fergus Ewing came a day after the boss of the Grangemouth chemical plant said the UK must embrace shale gas. Tom Crotty, from Ineos, said high energy prices were damaging the industrial sector.



However, this week UK MPs have overwhelmingly rejected a bid to suspend fracking for shale gas.

But the government agreed to Labour proposals for 13 new conditions to be met before shale gas extraction can take place.

During a Commons debate, ministers also pledged an "outright ban" on fracking in national parks.

Earlier, a committee of MPs called for a moratorium on the practice on the grounds that it could derail efforts to tackle climate change.

The Environmental Audit Committee also warned that there were "huge uncertainties" about the environmental impact of fracking.

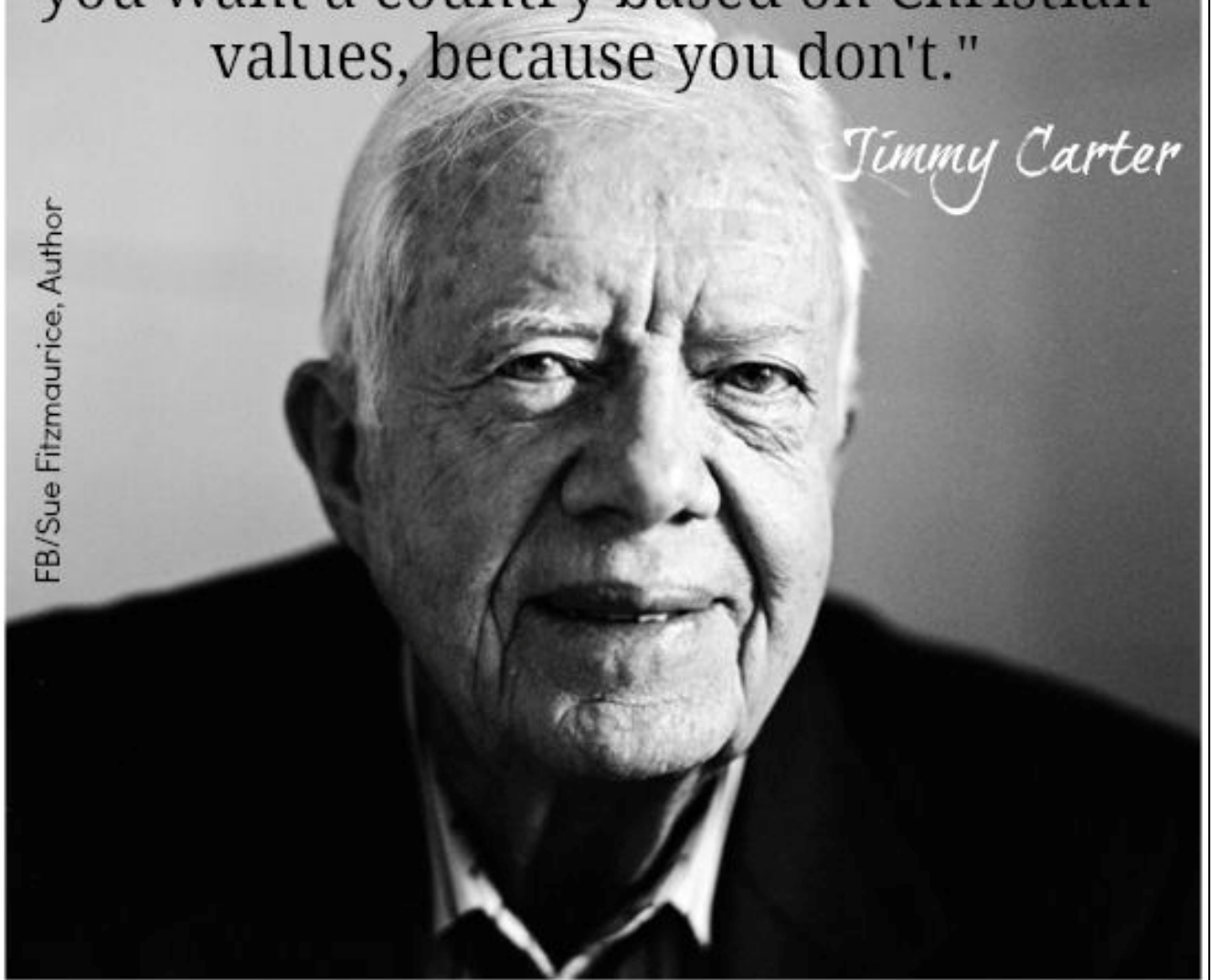
A large, detailed illustration of a brown chicken with a red comb and wattle, standing on a yellow protest sign that reads "DICTATOR ALLAY!". The chicken is positioned in the foreground, with its legs on the sign. The background shows a crowd of people at a protest, holding various signs, including one that says "CLEAN UP CHEVRON" and another that says "CAP THE OIL". The word "Democracy" is written in large, stylized yellow letters across the bottom of the image.

Democracy

"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



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.



DAEVID ALLEN UPDATE



The Brighton Real Music Club writes:

For our first gig of 2015 on Sunday 8th February we bring you a night of Gong related bands and artists along with special guests, for a night dedicated to Daevid Allen of Gong. Last year Daevid was diagnosed with cancer and has been recuperating from his operations. After intense treatments of radiotherapy the prognosis is good for Daevid, although the toll of his ordeal of the treatment has meant he can no longer tour. We are glad to report, that Daevid will be

carrying on creating the music that has influenced more than one generation. This gig is about sending some positive vibes to the Grand Pot Head Pixie, and proceeds of the gig will go to the Alien (Daevid recuperation) Fund.

The idea of a Gliss ensemble was first conceived by Gong Members Daevid Allen and Steve Hillage as far back as 1974, but until 2006 there had been no performance or band with more than 2 gliss guitarists. The Gong Unconvention in Amsterdam provided the perfect opportunity to make real a long-held dream. The Glissando Guitar Orchestra continues today,

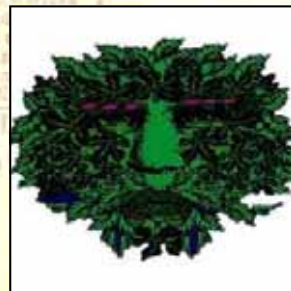
MICHAEL DES BARRÉS ON
LITTLE STEVEN'S
UNDERGROUND GARAGE
 MAXIMUM ROCK AND ROLL
 MORNINGS 8AM - 11AM ET CH. 21 **SIRIUS** | **((XM))**
 SATELLITE RADIO
 (FILLING IN FOR ANDREW LOOG OLCHAM)

A photograph of a band performing on stage under a tent. The band consists of eight members, including guitarists, a bassist, and a singer. The text "DRONES 4 DAEVID" is overlaid in large white letters at the bottom.

resulting in an ethereal string sound, was shown to Daavid by Pink Floyds Syd Barrett in the sixties. And quite fittingly, some glissando guitar is actually featured on the latest Pink Floyd album.

In June 2014 a unique collaboration between glissanders from all over the world performed a Healing Drone Meditation for Daavid, coinciding at the exact time of his first operation. The recordings were then collected and mixed by Harry Williamson in Melbourne and are offered as a gift.

This gig will finish the evening with 7 glissanders performing the Drones4Daeyd.



3000 lbs. BUCK WHEAT FLOUR
CORN AND RYE MEAL

The Real Music Club

Presents

The Glissando Guitar Orchestra

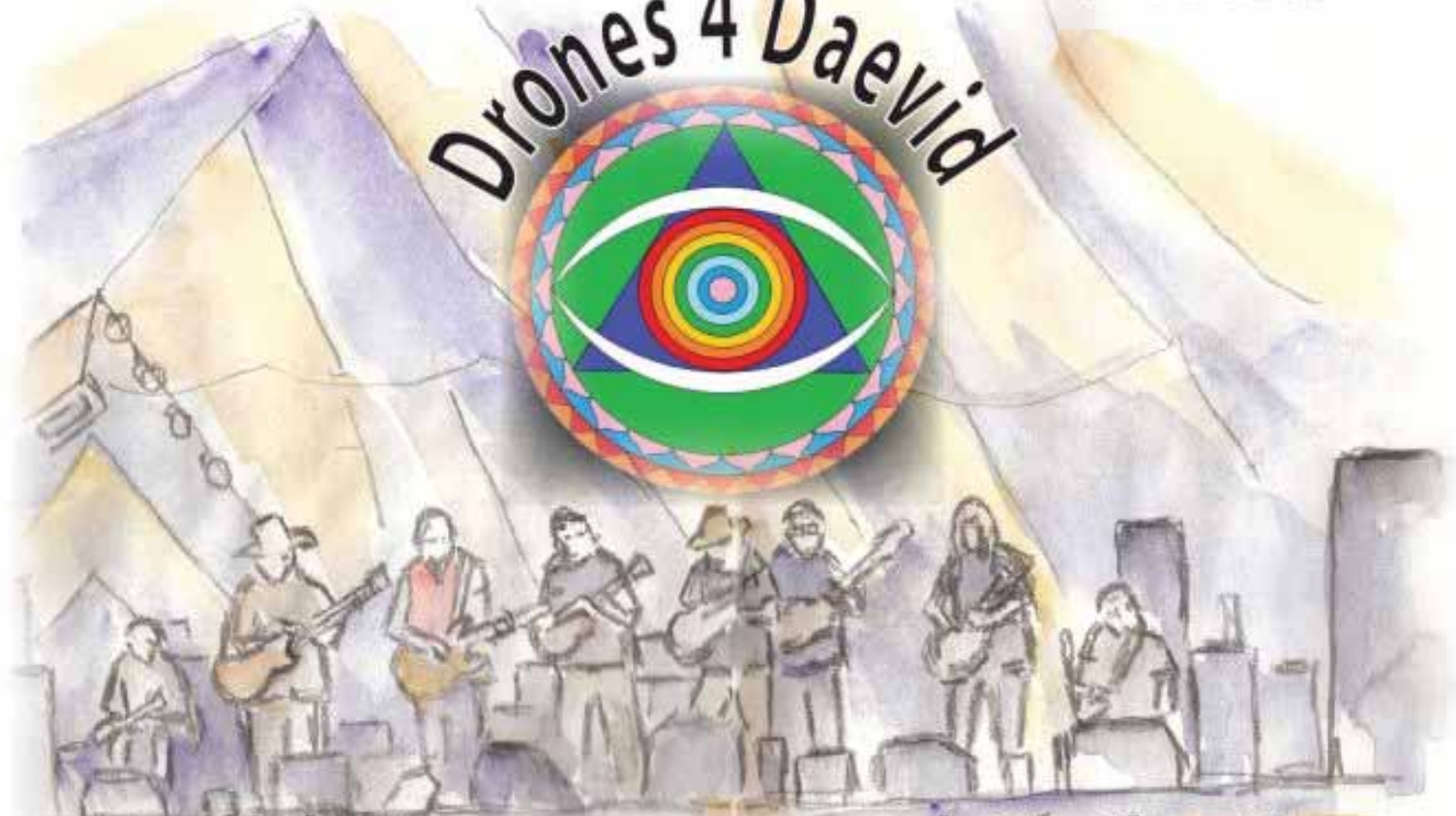
the Invisible Opera Company of Tibet

Mark Robson

shankara andy bole

Monty Oxymoron
& Guests

Drones 4 Daevid



+ Special cameo appearance by Arthur Brown

All proceeds to The Alien (Daevid) Fund

Sunday 8th February 6:00pm

The Prince Albert

48 Trafalgar Street Brighton BN1 4ED 01273 730499

<http://www.facebook.com/theprincealbert>

£15 (£12.50 adv / concessions)

www.therealmusicclub.com



The Gospel According to *BART*

This week my favourite roving reporter sent me news of an extraordinary lawsuit which may have very serious repercussions across the music industry.

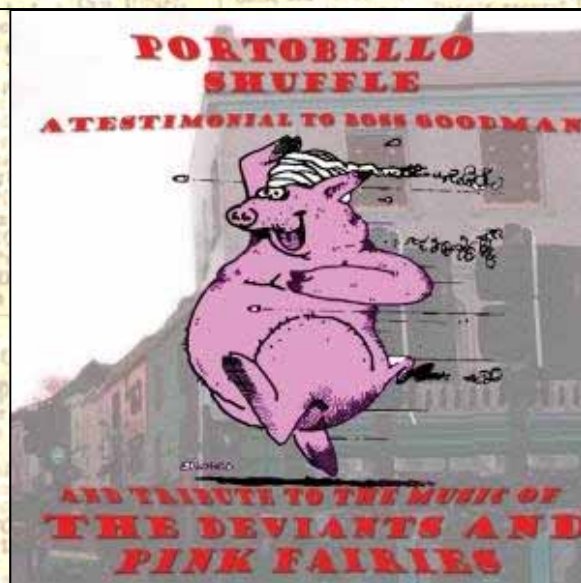
"The owner of recordings by the Flying Burrito Brothers, Hot Tuna and New Riders of the Purple Sage has filed seven lawsuits against the major streaming companies, alleging they are playing music that was released before 1972 illegally. Among the defendants are Apple's Beats, Sony, Google, Rdio, Songza, Slacker and the company that operates Grooveshark, according to *The Hollywood Reporter*."

However, the story has since been updated:

"Zenbu's lawsuit against Rdio has been dismissed. 'We're pleased the lawsuit was dismissed,' a spokesperson for the company said. 'Rdio respects copyright and is committed to compensating artists for their creative works and pays royalties for all songs we offer.'"

<http://www.rollingstone.com/music/news/apple-sony-google-named-in-lawsuits-for-playing-pre-1972-music-20150123#ixzz3OEZbZzST>

There is no news on the progress of the other six lawsuits as we were going to press on Thursday evening (UK time). However, be assured that we shall bring this news to you as soon as we receive it.



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

Deakin for postage price.
arsydeedee@yahoo.co.uk

GALAHAD REACH 30

My favourite contemporary prog metallers released this statement this week:

Next week Galahad will start recording tracks for the up and coming 30th anniversary album 'When Worlds Collide' and as such we'd like to get 'fans' of the band involved in the project. Thus, we'd like to hear your thoughts on the band (clean and preferably positive!) in no more than a couple of sentences and we'll endeavour to include them within the booklet of the release. Please send any thoughts/anecdotes you may have by email to band@galahadonline.com. In the meantime we'll look forward to reading whatever comes our way.....



the week that's past

Peculiar News of the Week



Crowdfunding site launched for people who just want some recreational drugs

A NEW crowdfunding website has been launched to help people who want free money for drugs.

People who desire illegal stimulants but who lack the means to pay for them can launch a funding appeal on somedrugsprettyplease.com, offering donors vague promises to do things in return.

Bar worker Stephen Malley said: "We are always told that drugs are society's problem, so I think it's only right that society pay for mine."

<http://www.thedailymash.co.uk/news/society/crowdfunding-site-launched-for-who-just-want-some-want-recreational-drugs-2015012994859>



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

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

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

#RESTASOLOQUELLOCHENONCAMBIA



JANUARY 2015



STRANGE FRUIT



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).

working on a book about rare albums for Gonzo Multimedia. The show is broadcast on Miskin Radio every Sunday from 10-00-midnight.

1. Elvis Presley: Showime
2. Mojo Nixon and Skid Roper: Elvis is Everywhere
3. Betty Everett: Hound Dog
4. ANNOUNCEMENT
5. Elvis Presley: Promised Land
6. Elvis Presley: One Night
7. Elvis Presley: You Gave me a Mountain



8. Elvis Presley: I Feel so Bad
9. ANNOUNCEMENT
10. Eilert Pilarm: Jailhouse Rock
11. Mind Garage: Jailhouse Rock
12. Norman Gunston: Jailhouse Rock
13. Judy Nylon: Jailhouse Rock
14. ANNOUNCEMENT
15. John Cale and Brian Eno: Heartbreak Hotel
16. ANNOUNCEMENT
17. Elvis Presley: Don't Think Twice It's Alright
18. Elvis Presley: Tomorrow is a Long Time
19. ANNOUNCEMENT
20. Jimmy Ellis/Orion: Lonesome Angel
21. Jimmy Ellis/Orion: Washing Machine
22. ANNOUNCEMENT
23. Elvis Presley: Polk Salad Annie
24. Elvis Presley: Here we go Again Man
25. U2: A Room at the Heartbreak Hotel
26. Jeff Beck Group: All Shook up
27. ANNOUNCEMENT
28. Elvis Presley: I'm Leavin'
29. Elvis Presley: Proud Mary
30. Elvis Presley: Reconsider Baby
31. ANNOUNCEMENT
32. Elvis Presley Séance: Part 1
33. ANNOUNCEMENT
34. Elvis Presley: You'll be Gone
35. Elvis Presley A Little Less Conversation (JXL Remix)
36. ANNOUNCEMENT
37. Peter Singh: Rockin' With the Sikh
38. Wesley Willis: Elvis Presley
39. Fernn Jenkins: A Letter to Elvis
40. CLOSING ANNOUNCEMENT
41. Elvis Presley: If I Can Dream

**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.

ARTISTS:

Karda Estra

<http://www.facebook.com/pages/Karda-Estra/67051130804>

Mark Wingfield

<http://www.facebook.com/>

MarkWingfieldGuitar

Dave Kerzner

<http://www.facebook.com/davesquidskerzner>

Steve Cochrane

<http://www.facebook.com/SteveCochraneMusic>

SBL II

<http://www.facebook.com/SBLMusic>

Mastermind

<http://www.facebook.com/Mastermindband>

TPE

<http://www.facebook.com/>

tpe.psychedelicensemble

Ritchie DeCarlo

<http://www.facebook.com/ritchie.decarlo?fref=ts>

Gadi Caplan

<http://www.facebook.com/pages/Gadi-Caplan/176562585740440>

Moonwagon

<http://www.facebook.com/Moonwagonband> —

with Jani Korpi, Steve Cochrane, Tpe PsychedelicEnsemble, Richard Wileman, Seconds Before Landing, Mark Wingfield, Ritchie DeCarlo, Dave Kerzner, Gadi Caplan and Bill Berends.

Listen
Here

Friday Night Progressive



Edgar Willmar Froese (1944 – 2015)

Froese was a German artist and electronic music pioneer, best known for founding the electronic music group Tangerine Dream. Although his solo and group recordings prior to 2003 name him as "Edgar Froese", his solo albums from 2003 onward bear the artist name "Edgar W. Froese".

Froese was born in Tilsit, East Prussia, on D-Day during the Second World War; members of his family, including his father, had been killed by the Nazis and his mother and surviving family settled in West Berlin after the war. He took piano lessons from the age of 12, and started playing guitar at 15. After showing an early aptitude for art, Froese enrolled at the Academy

of the Arts in West Berlin to study painting and sculpture. In 1965, he formed a band called The Ones, which played psychedelic rock, and some rock and R&B standards. While playing in Spain, The Ones were invited to perform at Salvador Dalí's villa in Cadaqués. Froese's encounter with Dalí was highly influential, inspiring him to pursue more experimental directions with his music. The Ones disbanded in 1967, having released only one single ("Lady Greengrass" / "Love of Mine").

After returning to Berlin, Froese began recruiting musicians for the free-rock band that would become Tangerine Dream.

Froese's composition "Stuntman" has been used as the opening theme music for "Mabat Sheni" ("Second Look"), an investigative news program from Channel One television in Israel, since the 1980s.

THOSE WE HAVE LOST



Edgar Froese declared himself to be vegetarian, teetotaler, and a non-smoker; he also did not take drugs.

Froese was married to artist and photographer Monique Froese from 1974 until her death in 2000. Their son Jerome Froese was a member of Tangerine Dream from 1990 through 2006. Edgar Froese remarried to artist and musician Bianca Acquaye.

Froese died suddenly in Vienna on 20 January 2015 from a pulmonary embolism.

ROB AYLING WRITES:

Edgar and I go way back to me being a 15-year-old school boy, seeing the band for the first time at the

Sheffield City Hall in 1982 on the Logos tour and meeting him back stage. Then as a young man following the band to numerous dates on the now legendary UK Underwater Sunlight 1986. Then in 1995 with by a chance meeting with Edgar's representation at the MIDEM festival in Cannes led me to meet Edgar professionally and resulted in me administering TDI Music for a few years.

In working creatively with Edgar and his family, Monica, then Bianca and of course his son Jerome, during my time with TDI, I frequently stayed at their family homes. As a result I really got to know and respect the man behind the music well. Edgar, whilst very serious about his art, did have a great sense of humour. One time, the driver was late in collecting me from the airport; it was in the former East, so anything could of (and frequently did) happen. I was left waiting

THOSE WE HAVE LOST





at the airport for hours. When I finally got to Edgar's house / studio, he was still working in his studio. As I waited for him I switched the TV on, and as I was channel surfing, I found "Terminal" - the Tom Hanks film - on some late night movie channel. I thought I would let it run and, when Edgar came in, see how long it took him to get the joke. When I was received by Edgar, within 5 minutes he had sussed what I had done and burst out laughing, and we laughed and laughed. That to me is the real Edgar.

Edgar, well known for his ground-breaking electronic music, whilst he was also a great multi instrumentalist, sculptor and artist, will always be my friend "Ed", with the great sense of humour. RIP Edgar W Froese.

IMAGE CREDITS

Picture on Page 25:

"Tangerine-dream-ebw-2" by Ralf Roletschek - Own work. Licensed under GFDL via Wikimedia Commons - <http://commons.wikimedia.org/wiki/File:Tangerine-dream-ebw-2.jpg#mediaviewer/File:Tangerine-dream-ebw-2.jpg>

Other images and cover image for this issue courtesy Rob Ayling

THOSE WE HAVE LOST



**Artemios "Demis"
Ventouris-Roussos
(Greek: Αρτέμιος
"Ντέμης" Βεντούρης-
Ρούσσος)
(1946 – 2015)**

Demis Roussos was a Greek singer and performer who had international hit records as a solo performer in the 1970s after having been a member of Aphrodite's Child, a progressive rock group that also included Vangelis. Roussos sold over 60 million albums worldwide and became "an unlikely kaftan-wearing sex symbol". Roussos was born and raised in Alexandria, Egypt, in a Greek family where his father

George (Yorgos Roussos) was a classical guitarist and an engineer, and his mother Olga was a singer; her family originally hailed from Greece. As a child, he studied music and joined the Greek Byzantine Church choir in Alexandria. His formative years in the ancient port city's cosmopolitan atmosphere were influenced by jazz, but also traditional Arab and Greek Orthodox music. His parents lost their possessions during the Suez Crisis and consequently decided to move to Greece.

After settling in Greece, Roussos participated in a series of musical groups beginning with The Idols when he was 17, where he met Evangelos Papathanassiou (later known as Vangelis) and Loukas Sideras, his future bandmates in Aphrodite's Child. After this he joined the Athens band, We Five, another cover band which had limited success in Greece.

Roussos came to a wider audience in 1967 when he joined progressive rock band Aphrodite's Child, with

THOSE WE HAVE LOST



Vangelis and Loukas Sideras, initially as a singer but later also playing bass guitar, achieving commercial success in France and other parts of Europe from 1968 to 1972. They set off for London to break into the international music scene but were turned back at Dover due to visa problems. They retreated to Paris where they decided to stay, signing a record deal there with Philips Records. Their first recording sessions were delayed by the general strike of May 1968 but later the same year the song "Rain and Tears" was issued across Europe. The song would appear on the album *End of the World* in October. Composed by Vangelis and the French lyricist Boris Bergman, the song featured Roussos's unusual high tenor. The song was only a minor hit in Britain but was remarkably successful in many other countries. Roussos's operatic vocal style helped propel the band to international success, notably on their final album *666*, based on religious texts from the *Apocalypse of St John*, which became a progressive rock cult classic.

After *Aphrodite's Child* disbanded, Roussos continued to record sporadically with his former bandmate

Vangelis. In 1970 the two released the film score album *Sex Power* (although the album has also been disputably credited to *Aphrodite's Child*) and also recorded the 1977 album *Magic* together. Their most successful collaboration was "Race to the End" (also sung in Spanish as "Tu Libertad"), a vocal adaptation of the musical theme from the Oscar winning film *Chariots of Fire*, while Roussos also guested on the soundtrack to *Blade Runner* (1982), with a song entitled "Tales of the Future".

Roussos died in the morning of 25 January 2015, while hospitalized at Ygeia Hospital in Athens, Greece. His death was confirmed a day later by a friend, the journalist Nikos Aliagas, who tweeted the news on 26 January 2015 in both Greek and French. His death was also confirmed later on the same day by his daughter, who spoke to Greek and French media. Fellow Greek singer, Nana Mouskouri paid tribute to Roussos on the French radio station RTL, saying "He had a superb voice, he travelled in the world ... he loved what he was doing... He was an artist, a friend. I hope he is in a better world."

THOSE WE HAVE LOST



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



Gonzo #32 The Dutch Festie c...

actions



Gonzo #30 The Mick Abrahams...

actions



Gonzo #27 The Prog shirt

actions



Gonzo #24 The Daavid Allen shirt

actions



Gonzo #23 The Michael Des B...

actions



Yer original Gonzo Weekly shirt

actions



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

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



Artist Hugh Hopper
Title Volume 6: Special Friends
Cat No. HST248CD
Label Gonzo

Hugh Hooper started his musical career in 1963 as the bass player with the Daevid Allen Trio alongside drummer Robert Wyatt. There can be few other free jazz bands of the era with such a stellar line-up. Unlike other legendary ensembles such as The Crucial Three (a Liverpool band from 1977 which featured three musicians who were to go on to enormous success) the Daevid Allen Trio actually played gigs and made recordings.

All three members ended up in Soft Machine, which

together with Pink Floyd was the 'house band' of the burgeoning 'Underground' movement which tried so hard to turn British cultural mores upside down for a few years in the latter half of the 1960s. (Hopper and Wyatt had also been in another legendary Canterbury band called The Wilde Flowers). Hopper stayed with Soft Machine (for whom he was initially the group's road manager) until 1973 playing at least one session with Syd Barrett along the way.

During his tenure the band developed from a psychedelic pop group to an instrumental jazz rock fusion band, all the time driven by the lyrical bass playing of Hugh Hopper.

After leaving the band he worked with many pillars of the jazz rock fusion scene such as: Isotope, Gilgamesh, Stomu Yamashta and Carla Bley. He also formed some co-operative bands with Elton Dean who had also been in Soft Machine.

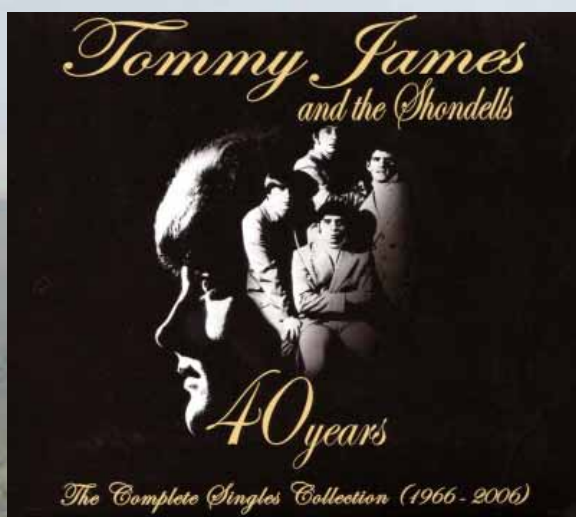
This ten part series is compiled by Michael King, a Canadian Hugh Hopper Scholar. He writes: "My first encounter with the music of Hugh Colin Hopper backdates to the summer of 1976. While visiting a friend I was intentional played a record titled Volume Two from a British rock group about whom I knew little, The Soft Machine. The experience was staggering and prompted a radical reappraisal for the conventions I had been conditioned to accept as 'Progressive'. Once smitten I undertook to follow and purchase a spate of seriously inventive record albums that Hugh Hopper released and appeared on, namely; Hoppertunity Box, Rogue Element, Soft Heap, Cruel But Fair and



Two Rainbows Daily. Throughout these works I found Hugh's textural bass guitar by turns anchored and animated the music with ample good taste. Here was a rarefied musician who avoided overplaying his instrument in favour of approaches reflecting his personal musical Zen".

Technically, by processing his bass guitar with fuzz box, flanger, wha-wha, octave pedal effects, his use of tapes loops, and latterly computer programming, Hugh constructed multilayer soundscapes with great attention to detail. His creative template embraced aesthetics well beyond the orthodox roles assigned to the bass guitar and its practitioner. As example, Hugh cleverly adapted the time altering effects of the repetitive tapes loops he was creating with two tape recorders in the early sixties - to his bass guitar - by playing such repeating patterns in real time. Furthermore, minimalist mutations and modularity often characterize the rhythmic, harmonic, melodic foundations of Hugh's musical compositions (many displaying melody lines of uncommon length). These aspects, alongside a brilliant capacity to freely improvise, (dynamically from a whisper to a roar) distinguish Hugh Hopper as a consummate musician of great standing, one who thrived in myriad musical settings".

This ten part series is to compliment a heretofore large body of work (over sixty titles) by presenting previously unreleased concert and studio recordings, with the focus on Hugh's compositions as performed by groups under his leadership.



Artist Tommy James and The Shondells
Title 40 Years - The Complete Singles Collection (1966-2006)
Cat No. OPCD-8310
Label Aura

- Special 2 disc set with all 47 Tommy James singles
- Many original Mono single versions
- Includes photos and 8page booklet

Tommy James' road to superstardom began when a nightclub DJ in Pittsburgh discovered a two-year-old record by "The Shondells" and played it at his weekend dances.

The crowd response was so overwhelmingly positive that radio deejays started spinning it and an enterprising record distributor bootlegged it, selling 80,000 copies in ten days. By May of 1966 "Hanky Panky" was the number one record in Pittsburgh and Tommy James was a sensation.

Alone among his 1960s contemporaries, Tommy had successfully made the transition from a Top 40 pop singer to a respected classic rock album artist.

In 1970 the group released the gritty rock 'n' roll Travelin' album which contained the gold singles "She" and "Gotta Get Back To You."

Thought by many to be the band's best work, this innovative concept album was the last LP Tommy made with the 1960s Shondells. After four hectic years, both he and the band decided to take a break.

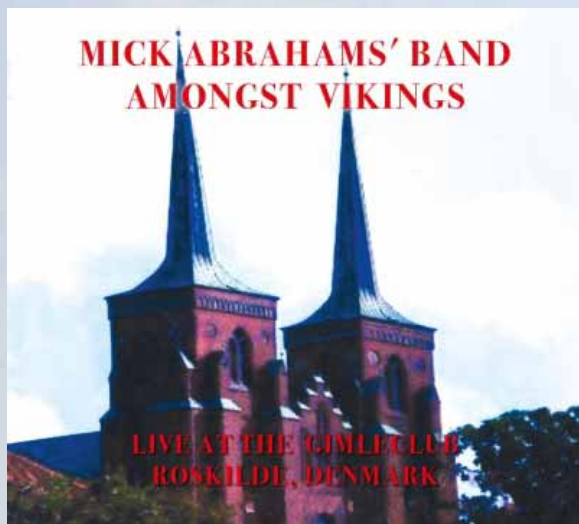
Today, Tommy's career is still in high gear. With the signing of a new distribution deal with Allegro, his entire recorded catalog will be available around the world.

Tommy has also signed an agreement with Sony/ATV Music Publishing to represent Tommy's self-published songs and the accompanying masters.

This move means that all of Tommy's songs from 1962 onward are now being pitched for film, television, advertising and other uses by the world's largest music publishing house.

On the road, he and his Shondells are still rockin', performing their many timeless hits to sellout crowds across the country.

When not on the road, Tommy continues to craft new music geared toward film and television, and develop new business opportunities for his company Aura Entertainment Group.



Artist Mick Abrahams Band
Title Amongst Vikings - Live
Cat No. HST176CD
Label Gonzo

It is a story as old as time itself. I'm sure that it predates rock'n'roll, but it is a paradigm which has appeared so many times within the canon of the sort of bands that I have spent the last four decades listening to, but it hardly bears repeating. Except, of course, that I must - because without the back story the extraordinary tale of Blodwyn Pig would just be another rags to... well, if not exactly riches, then slightly more expensive rags.

In the beginning there was Robert Johnson who sold his soul to the devil. The cornute one passed it on to some evangelical promoters in the Thames Valley. The Blodwyn Pigstory begins back in the mid-1960s when a whole generation of relatively privileged white kids in the UK discovered the music of a previous generation of reasonably underprivileged black men living in the southern states of the USA.

People quite often forget that Jethro Tull, who are best known for having a personable front man who looked like a tramp and stood on one leg whilst playing the flute didn't start off as a folk band, or even a progressive rock band; they started off as a blues band. Back in the halcyon days of 1967, a couple of members of a Blackpool-based blue-eyed soul band travelled down to the teeming metropolis where they teamed up with two members of a failing, Luton-based blues band. They appropriated the name of the legendary 18th Century agriculturist (inventor of the rotary seed drill, no less) and the rest is history. Except, of course, that it is nothing of the kind.

The band signed to the legendary Island Records, home of the cream of what was then known as 'the

underground', and during the summer of 1968 recorded their first album This Was. Ian Anderson, the aforementioned gentleman of the rock and roll road, described their music as 'a sort of progressive blues with a bit of jazz.' The blues influence came largely from guitarist Mick Abrahams. It was Abrahams who - on the first album - provided the only non-Anderson lead vocal in Jethro Tull's recorded history, and with the benefit of hindsight it is easy to see that both he and Anderson were jostling for position as the prime creative mover behind the band.

Unsurprisingly, there was a massive falling out between the pair, and Abrahams left the group. He was replaced by Martin Barre (after brief tenures by Toni Iomni, later as Black Sabbath, and Davy O'List of The Nice) and Jethro Tull did their own inimitable thing for the next four decades.

But what of Abrahams? One of the main reasons that he had fallen out with Anderson was that he was a blues purist, and didn't want to follow some of the more esoteric paths that Anderson was to lead the band into. No, he just wanted to play the blues. Robert Johnson hadn't sold his soul to the devil in order to make progressive rock albums about a nine-year-old boy poet. There was a purity and an integrity to the blues, and it was the path along which Mick Abrahams intended to walk. So he started his own band and for reasons which remain obscure he named it Blodwyn Pig. A few years later he formed The Mick Abrahams Band and has continued to release albums by himself and with reunited versions of Blodwyn Pig.

This is a double album, recorded live in Roskilde, Denmark, in January 2008. A great example of Mick Abrahams at his best, captured live in front of a lively and enthusiastic audience at The Gimle Club in the heart of beautiful Roskilde. Some fantastic playing from Mick and the band doing what they do best: making heartfelt music and entertaining people.

A must for live album fans, and even more so the fans of the true SG master, still going strong at 65 years of age and playing wonderful blues and rock!

Artist Orlando Monday Allen
Title Brave New World
Cat No. FD002
Label Flamedog Records

Take a journey 500 years in time into a possible future...with the music based on Aldous Huxley's famous novel, it is a truly inspired orchestral electronic window into future dimeensions. You will be transported!

Brave New World is a cinematic concept-album



featuring a unique and textural blend of classical instrumentation and synth based electronics and natural sound-scapes that draws the listener to the core of the novel's remarkably accurate themes. It's stunning sonically visual landscapes and ambient style orchestration transports one through another time and place. Interestingly to note it has only two tracks with textural Timani on it leading to the feeling of hypnotic wide open spaces.



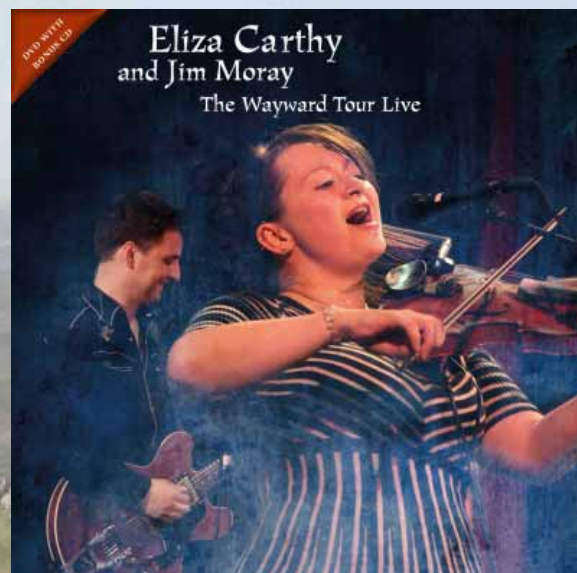
Artist Warsaw Pakt
Title Needletime
Cat No. HST226CD
Label Gonzo

Not many bands can claim to have forced the name change of one of the most influential rock groups in history. The seminal post-punk band Joy Division (at one time called Warsaw), changed its name to the former in late 1977 for fear of being confused

with Warsaw Pakt. Warsaw Pakt was a short-lived punk group which were active in the years of 1977-78, though some of its members had heritages linking them to the 1960s underground. This was apparent in their sound, which was a sophisticated punk thrash with plenty of energy but also more structure than some contemporaries.

Drummer Lucas Fox had been in the first incarnation of Motörhead with Larry Wallis of the legendary Pink Fairies, while Andy Colquhoun's other work includes spells in The Deviants and Pink Fairies reunions. Their claim to fame is to have recorded an album (Needle Time) that was in the shops 24 hours after the first note was recorded (viz the session ended at 10 p.m. on Saturday 26 November 1977 and the album was ready to be sold by 7a.m. on Sunday 27 November 1977.). The band was trying to make a point about technology in doing this, and the album sleeve was a 12" square brown bag with stickers and rubber stamping to display the band name and album title.

When Needle Time was deleted by Island Records within a week of release (after reputedly selling 5,000 copies), the band released a few out-takes under the title "See You In Court" before evaporating. After Warsaw Pakt, guitarist Andy Colquhoun joined Brian James' Tanz Der Youth, subsequently moved on to the band The Pink Fairies, and then a band with ex-MC5 guitarist Wayne Kramer, and is now back with The Pink Fairies. What a career eh?



Artist Eliza Carthy and Jim Moray
Title The Wayward Tour
Cat No. SR033DVD
Label Scarlet

Eliza Carthy has received Mercury Prize nominations, BBC Radio 2 folk awards and innumerable other accolades over a career during which she has performed and recorded with a diverse array of artists from Paul Weller to The Wainwrights and Nick Cave to Joan Baez. A truly inventive and innovative singer-songwriter and fiddle-player, Eliza is one of the most impressive and engaging performers of her generation. Yorkshire-born and now Edinburgh-based, Eliza grew up immersed in the world of traditional music. She divides her time between touring and recording with her legendary parents, Martin Carthy and Norma Waterson and numerous pioneering solo and band projects. ('Gift', recorded with her mother, won the Best Album at the BBC Radio 2 Folk Awards in 2011.)

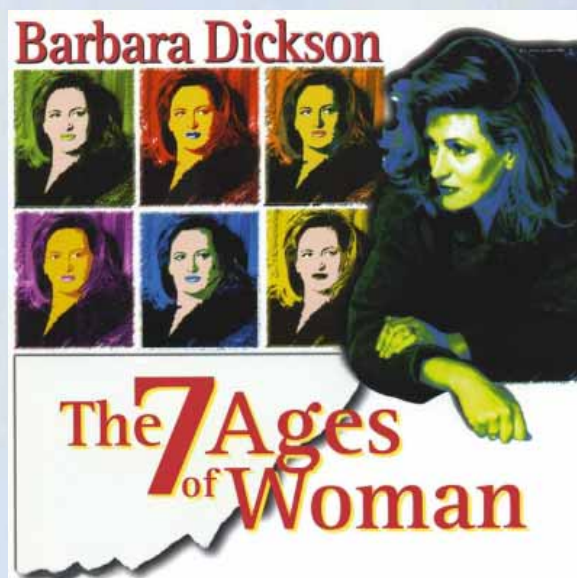
Describing herself simply as a 'modern British musician', she has helped revitalise folk music making it relevant to new audiences, capturing the most hardened of dissenters with intelligent, charismatic and boundary-crossing performances. She continues to be a regular guest on the BBC Radio 2 Mark Radcliffe Show and 'Later with Jools'.

After a series of ground-breaking and award-winning albums, Jim Moray has been hailed as a pivotal influence by a new generation of folk musicians. Moray started off his career recording his first album 'Sweet England' while still studying classical composition at Birmingham Conservatoire and emerged onto the UK folk scene in 2003. His re-imagining of English traditional music blended with orchestral flourishes, guitars and electronics earned him the unprecedented combination of 'Best Newcomer' and 'Best Album' at the 2004 BBC Radio 2 Folk Awards. More recently Jim has been nominated for Best Album, Best Trad Track and Folk Singer Of The Year in the BBC Radio 2 Folk Awards.

In 2013 they joined forces for one tour. Eliza had been touring for twenty one years and it was be ten years since Jim put out his first album. To mark these joint achievements, they shared a ten-piece folk super-group of some of this nation's most talented instrumentalists and playing a set each featuring material from across their extraordinary careers.

Artist Barbara Dickson
Title 7 Ages of Woman
Cat No. CTVPCD008
Label Chariot

Barbara Dickson was born in Dunfermline, Scotland. Her singing career started in folk clubs around her native Fife in the sixties, exposing her to a rich combination of traditional and contemporary music. In the early seventies she sang at a Liverpool folk



club run by a young student teacher called Willy Russell. He showed Barbara the first draft of what would later become the award-winning musical John, Paul, George, Ringo....and Bert and asked her to perform the music. The combination of fine writing, a superb cast of young unknowns, (including Antony Sher, Bernard Hill and Trevor Eve) and Barbara's idiosyncratic interpretation of Beatles songs made the show hugely successful.

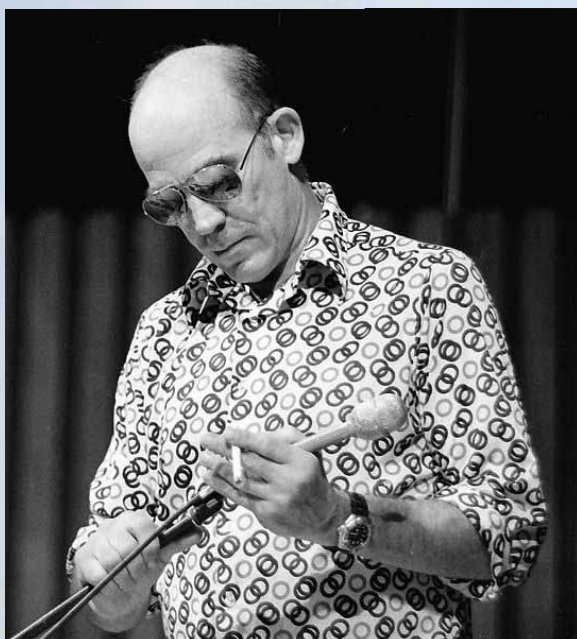
During the seventies and eighties Barbara Dickson enjoyed huge success in both the pop field and also moved into acting and was featured in a number of high profile stage and television productions.

This is the original soundtrack album to accompany her one woman stage show. Features many of the songs from the show, including several Beatles numbers, including the perfect "She's Leaving Home". The album has so many different songs in different styles and is a must buy.

In 1998 the Derbyshire Times wrote:

"As she and her top-notch instrumentalists took the show through its fascinating paces, she assumed a myriad of roles, from the frightened child to the reluctant bride, the hard-up mother to the whore to the junkie. Sometimes it was so touching it hurt, like Lennon and McCartney's 'She's Leaving Home'; deliciously funny, as with The Worst Pies in London, or raunchy and upbeat with 'It's Money That I Love'...

It's a brave show with music and words showing women as they are and what they often have to endure. I admired such honesty as much as the production's considerable polish."



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 great man himself. So here goes:

"Maybe there is no Heaven. Or maybe this is all pure gibberish—a product of the demented imagination of a lazy drunken hillbilly with a heart full of hate who has found a way to live out where the real winds blow—to sleep late, have fun, get wild, drink whisky, and drive fast on empty streets with nothing in mind except falling in love and not getting arrested . . . Res ipsa loquitur. Let the good times roll."

Hunter S. Thompson

ver GONZO Weekly BACK ISSUE BONANZA

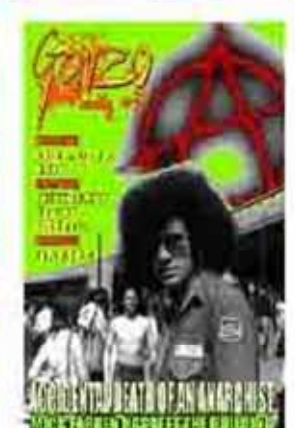
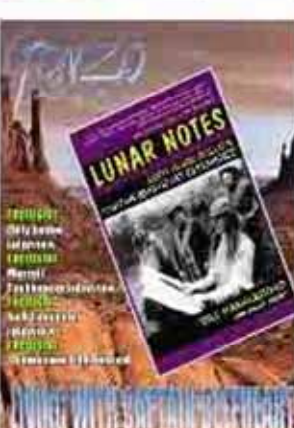
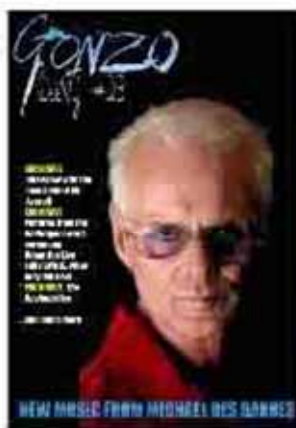
This is all very exciting and things are changing very rapidly. There is now a dedicated website at www.gonzoweekly.com. At the moment it is extremely skeletal, but it will be titivated and enhanced and augmented with other stuff over the next few months.

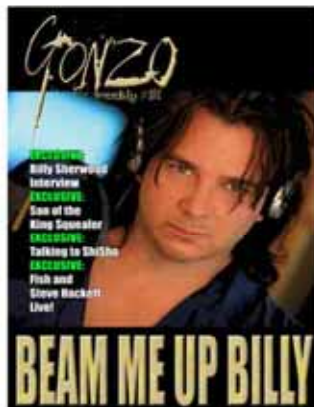
In my defence, I have never pretended to be any sort of web designer, and I have never worked out how to use Dreamweaver or any of those clever things, and I don't understand anything but basic raw htm.

But it does the biz as Graham would say, and it contains links to all sixty-nine back issues. I will be guided by you, the readership as to what else should be on the magazine's website. There will also be special things there which are only available to subscribers, which as the subscription costs now't, is—I think—a reasonably good deal.

Somewhere along the line I will call upon members of my ever expanding Robot Army of the Undead and get someone to transfer all the back issues from the Mailchimp format in which they were originally composed, to this swish new page turney flip book thingy. But it ain't gonna happen any time soon because - believe it or not - the rigours of putting out a 70 page magazine every seven days with a team of volunteers, and a budget of twenty five quid, are quite considerable.

But it will happen....in the fullness of time...







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.

LOOK WHAT BART'S DONE!

Here at Steppin' Out, I've been enjoying the different music. My favorite musician of the past is Jon Anderson, formerly of the progressive music group YES. (Yes, I am a dinosaur in that regard, but I love it, at age 70, and continues to perform and record. His connection to Doug Flutie, this week's rant, and Thanksgiving, are here in this paragraph. Jon has, with the help of former Counting Crows bassist Mike Malley, recording a song for charity. The song, **The Family Circle** will benefit the Flutie Foundation, The National Autistic Society (Gonzo Multimedia's Rob Ayling), and Sahaja Yoga Meditation (Mike Malley). It's a way to **give back**, not only by these celebrities, but by you and I, in the spirit of Thanksgiving we all claim to be a part of, but do so little to participate in. To purchase the single, just go to iTunes to purchase Jon Anderson & Matt Malley's **Family Circle**: <https://itunes.apple.com/gb/album/family-circle-single/id911786898>. No Ranting or Raving on my part, just a simple request to help your fellow man is my message this time. Think of it as a small way to help. In the sports and music world, we all too often hear of the 'bad' stuff, and turn the page. Here's a chance to read the page, and feel a little better.

See you in two weeks. Enjoy the turkey, and what ever else this Season brings you. Stay Safe, and have Fun. G'Night Shella



Long time *Gonzo Weekly* contributor Bart Lancia (aka my favourite roaming reporter) edits a sport newsletter called 'Stepping Out'. In an issue just before Christmas he was kind enough to include a piece about the Jon Anderson/Matt Malley charity single that we released late last year.

Thank you Bart. That is very kind of you...



Legendary YES Singer/Songwriter Jon Anderson and Counting Crows Matt Malley To Release Charity Single “The Family Circle”

London, UK - GONZO Multimedia is proud to announce the release of a new charity single “The Family Circle” by legendary YES vocalist/songwriter Jon Anderson and former Counting Crows bassist Matt Malley. The money received from the single will go to the following charities: Flutie Foundation - www.flutiefoundation.org (Jon Anderson), Sahaja Yoga Meditation - www.sahajayoga.org (Matt Malley) and National Autistic Society - www.autism.org.uk (Rob Ayling, GONZO Multimedia president)

“ ‘Family Circle’ came together when Matt sent me the beautiful music earlier this year. I sang the song and lyric idea and sent it back to Matt, thanking him for the great energy. Eventually, Matt added some more sounds and the haunting guitar solo. We decided to have all sale proceeds go to our respective charities. It’s a pleasure to release this around Thanksgiving time, reminding us of our connection with our families and how our children keep us together, bonding our love of life.” - Jon Anderson

“Not only am I a fan of Jon’s voice but I’m a fan of his fearless spiritual outlook which appears in all of his music. A mutual friend said we should meet and got us in touch and after talking a little, Jon said, ‘So send some music!’ - so I had a cup of my best Darjeeling tea, went into my studio and came up with the instrumental arrangement that you hear on ‘Family Circle’. I sent the file up to Jon and it came back with his marvelous voice, lyrics...everything that brought the song to becoming fully realized.” - Matt Malley

Jon Anderson is undoubtedly one of the most recognizable voices in progressive rock as the original lead vocalist and creative force behind YES. Anderson was the author and a major creative influence behind the ground-breaking album ‘Fragile’ as well as the series of epic, complex pieces such as “Awaken”, “Gates of Delirium” and especially “Close to the Edge” which were central to the band’s success. Additionally, Anderson co-authored the group’s biggest hits, including “I’ve Seen All Good People”, “Roundabout”, and “Owner of a Lonely Heart”. In addition, Jon Anderson had great success with a series of albums he did with Vangelis, and most recently released the critically-acclaimed solo album entitled “Survival and Other Stories” (GONZO Multimedia). In the fall of 2014 Jon Anderson teamed up with jazz violin legend Jean-Luc Ponty to form the AndersonPonty Band.

Matt Malley is an Oscar, Grammy and Golden Globe nominated songwriter who is best known for co-founding the multi-platinum selling rock band Counting Crows back in the early 90’s. He appears as bassist on their biggest hit records and songs. In 2004 Matt retired from the band so he could work from his studio at home and be with his family. He is a student of the Indian Slide Guitar and a fan of Progressive Rock,

FAMILY CIRCLE

JON ANDERSON | MATT MALLEY



Celtic Folk, World and Indian Music.

Listen to a sample of the track here: <https://www.youtube.com/watch?v=hATdN-XMBSQ>

To purchase Jon Anderson & Matt Malley's "Family Circle": <https://itunes.apple.com/gb/album/family-circle-single/id911786898>

Read GONZO Weekly's 100th issue! <http://www.flipsnack.com/9FE5CEE9E8C/gonzo-100.html>

Jon Anderson's official website: www.JonAnderson.com

Matt Malley's official website: www.malleyablemusic.com



Jon Anderson, Matt Malley and Gonzo Multimedia each chose a recipient for their share of the profits from this single.

- Matt Malley chose Sahaja Yoga Meditation,
<http://www.sahajayoga.org/>
- Gonzo chose the National Autistic Society
www.autism.org.uk
- Jon Anderson chose the Doug Flutie Jr. Foundation for Autism
<http://www.flutiefoundation.org/>

Go to iTunes and buy the record. It is not only a great tune,
but will do an immeasurable amount of good



Helping Families along the Way

Proudly Supporting People with Autism Since 1998

AUTISM AFFECTS FAMILIES

The Doug Flutie, Jr. Foundation for Autism was established in 1998 by former NFL quarterback Doug Flutie and his wife, Laurie, in honor of their son, Doug, Jr. who was diagnosed with autism at the age of three. Autism is a neurological disorder that impacts the normal development of the brain in the areas of social interaction and communication skills. Autism prevalence figures are growing and today it affects 1 in 68 children and 1 in 42 boys. It is the fastest-growing serious developmental disability in the U.S and can cost a family \$60,000 a year on average.

OUR MISSION

The goal of the Doug Flutie, Jr. Foundation for Autism is to improve the quality of life for people and families affected by autism. We are dedicated to increasing the awareness of autism and the unique challenges of families who are faced with it everyday. Our commitment is to support these families by helping them find the resources they need and by funding advocacy programs as well as educational, therapeutic and recreational opportunities.

WE ARE IMPROVING LIVES

"When our son was diagnosed with autism, we didn't know where to turn for help. After realizing how expensive it was to provide special equipment and therapy for Dougie, Laurie and I decided to create a Foundation that would help make a positive impact on families who were also affected by autism. At that time, the prevalence rate was about 1 in 1,000. Now, it's around 1 in 88. This is an epidemic that has affected millions of families. Our goal is to help those living with it every day get the treatments and support they need." - Doug Flutie Sr.



AND PROVIDING SUPPORT

The Doug Flutie, Jr. Foundation for Autism serves a unique and important role in connecting people and families living with autism to the resources and supports they need throughout their challenging journey. In 2013, the Flutie Foundation awarded over \$700,000 to support the autism community, touching the lives of approximately 5,000 people. Through our general grants program, we granted \$451,000 to 36 outstanding non-profits across the US (and in Canada). In addition, the Flutie Foundation gifted \$52,800 to autism support groups and to families for special projects, \$72,000 in Connecticut family grants through a new program called Joey's Fund, and \$103,000 in technology grants to Northeast schools and programs through the growing Allison Keller iPad Program.

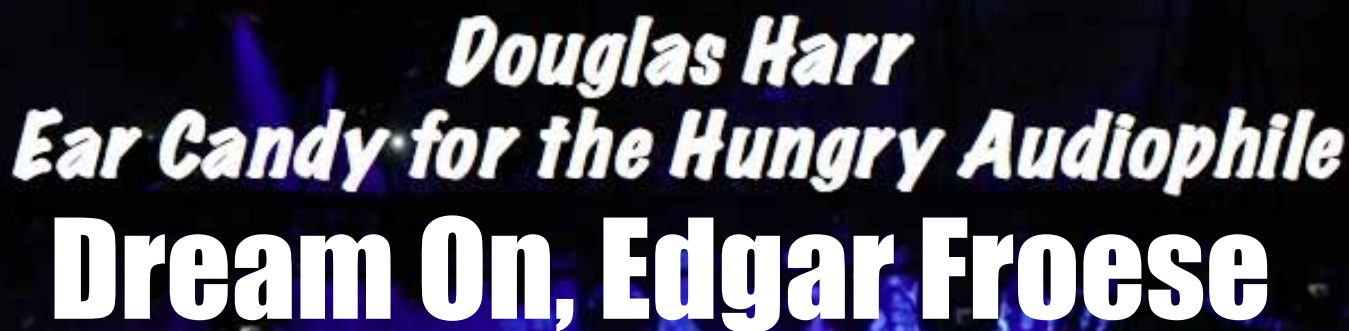
Flutie Foundation Programs:

- Advocates for Autism of Massachusetts (AFAM)
- The Laurie Flutie Computer Initiative
- AccesSportAmerica (An Adaptive Summer Water Sports Program)
- The Flutie Family Safe & Secure Project
- The Allison Keller iPad Program
- Joey's Fund Family Grant Program

The Doug Flutie, Jr. Foundation for Autism, Inc.

PO Box 767 • Framingham, MA • 01701

LEARN MORE | www.flutiefoundation.org



Douglas Harr *Ear Candy for the Hungry Audiophile* Dream On, Edgar Froese

Edgar Froese, the influential pioneer behind the group Tangerine Dream passed away January 20 at age 70. I had the rare opportunity to see him and the band perform at the Yes sponsored *Cruise to the Edge* show in April 2014, and while saddened at his passing am happy to report on his lifetime of achievement on full display last year.

Somehow during these last forty years collecting all manner of progressive rock, I've not ended up owning many Tangerine Dream albums, even though they recorded over 100 studio and live records, along with more than 60 film scores. However, I've been aware of them and their influence on any number of other bands, and on entire musical movements including krautrock, ambient (often dark, as with *Zeit*) and electronic (dance, trance). Much of their work is improvisational around minimalist arrangements, often not bound to traditional song structure. Some has much in common with contemporary classical music, and all driven by electronic keyboards and percussion. Almost all of it is instrumental, though some 12-19th century poetry and a few vocal tracks found their way into the work.

When I think of Tangerine Dream, what stands out is their pioneering use of tape loops and analog sequencers – forming the

basis for long compositions that allow for improvisation on guitar, keys, winds and other instruments atop the repeated phrases. Their music had the power to capture complex emotions, deftly used for instance in the cult classic film *Sorcerer*.

What we witnessed in concert last year was a band still at the peak of their powers delivering a set of sequencer laden electronic music that held tight the audience's attention. The stage overflowed with spectacular waves of sequenced and synthesized sound, punctuated by inclusion of winding electronic guitar and violin leads, winds, and percussion. Colorful lighting including the use of lasers, which they had deployed in groundbreaking ways in the 1970's and '80's, were still on display making the whole experience at times serene, at others exciting, and throughout very dreamy and surreal. Edgar said a few words, but let the music do the talking.

Edgar leaves behind a huge body of work, having been massively influential in the world of music. I hear his voice in so many bands, from Daft Punk to Radiohead – from Paul van Dyk to Porcupine Tree and Steve Wilson. He will be missed, but will live on via this vast catalog and it's admirers.



<http://douglasharr.wordpress.com/>



ABOVE: Linda Spa



<http://douglasharr.wordpress.com/>

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Yer GONZO ISLAND DISCS

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

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



Roy Weard has been involved with the music business since the late sixties. He started out as a solo performer and later fronted several rock bands. As sound systems improved and became more technical in nature his interest broadened to incorporate aspects of sound engineering. He ran a small sound company in London for a while before moving on to work with more sophisticated systems, but this grounding in primitive equipment has given him the ability to produce a good sound quality in the most challenging of circumstances.

He worked with many touring acts over the last 30 years and further broadened his abilities to include live recording. His memoirs will soon be available on Gonzo.

Roy's Top 10

Pawn Hearts – Van der Graaf Generator
A Little Man , A House and the Wide World Window – Cardiacs
Galactic Zoo Dossier – Arthur Brown's Kingdom Come
Smiling Men With Bad Reputations – Mike Heron
Theatre is Evil – Amanda Palmer and the Grand Theft Orchestra
Lovers At The Gun Club – Jackie Leven
Freeze Frame / L – Lol Creme and Kevin Godley (double CD – cheating I know)
The Bruised Romantic Glee Club – Jakko M Jaksyc
Islands – King Crimson
Live At The Roxy and Elsewhere – Frank Zappa

Compiling this list was extraordinarily difficult. Some of the albums I love relate to times or experiences in my past. Some had a huge impact on me at the time but, would I have to have them with me if I could only take 10? And then there were other choices. Out of so many albums how do you choose one Zappa, one Van der Graaf / Peter Hammill, or one King Crimson? What of the other albums that stayed burned in my brain like Anthem of The Sun by The Grateful Dead, After Bathing at Baxter's by Jefferson Airplane, Saucerful of Secrets by Pink Floyd, Saturday Night at the Hug and Pint by Arab Strap, Sir Henry at Rawlingson End by Vivian Stanshall, Extraordinary Machine by Fiona Apple, Solid Air by John Martyn (and many others of his)? What of all the new albums that have not yet had a chance to be in as completely? You remember the older ones but then The Unravelling by Knife-world, 7 Shades (of Shit) by 7 Shades, The Lullaby and the Ceaseless Roar by Robert Plant, Portrait by Kate Daisy Grant, I See You by Gong, Sparks by Imogen Heap, How to Stop Your Brain In An Accident by Furure Of The Left and many other CDs are the ones I often choose to take with me in the car or play while I am working. In the end the world is full of music and I choose to dive into it, swim through it and never surface except for a smooth glass of Rioja and a fried egg sandwich.



c.j.stone

Wet blanket

"Van Morrison at Notodden Blues Festival" by Jarvin - Own work. Licensed under CC BY-SA 3.0 via Wikimedia Commons - http://commons.wikimedia.org/wiki/File:Van_Morrison_at_Notodden_Blues_Festival.JPG#mediaviewer/File:Van_Morrison_at_Notodden_Blues_Festival.JPG



First of all you have to know the characters if you're going to understand this story. Most of you will have heard of Van Morrison, no doubt. He seems to have had a poetic obsession with images of rain, as the above quote will testify, and which may become significant later in this story. Not everyone will have heard of Robin Williamson however. He was a member of the Incredible String Band, a spectacularly popular Folk/Rock/Poetry duo in the '60s, who just as spectacularly bombed into glum obscurity in the mid-'70s. Both artists are still active. Van Morrison is also notoriously

uncommunicative.

My friend Steve was Robin Williamson's secretary for a while. He used to go round to Robin's house and type up letters and file correspondence and answer the phone and such like. He was also a devotee of Van Morrison's music; a fan, you might say. And one day he was round at Robin Williamson's house when the phone rang.

"Hello. Is Robin in?" said the voice from the other end.

"No. Who is this speaking please?" said Steve, in his best, efficient secretary's voice.

"It's Van Morrison."

Well you can imagine it. It's Van Morrison on the end of the phone. THE Van Morrison, Steve's hero. Steve was just dumb-struck, stunned by the enormity of the occasion. He started to babble down the phone.

"Oh, um, yeah, like, I've, I've always been a, well, like, a great fan of yours," he said.

"Yeah?" said Van Morrison.

"Yeah, yeah, really, yeah. So what... um... what shall I... er... is there any..." and on like this: a string of incomprehensible gibberish.

"Just tell Robin that I'm in the area and that I'll call again later," said Van Morrison.

"Oh yeah, right, right, yeah, I'll do that," said Steve. "All the best," said Van Morrison, and put down the phone.

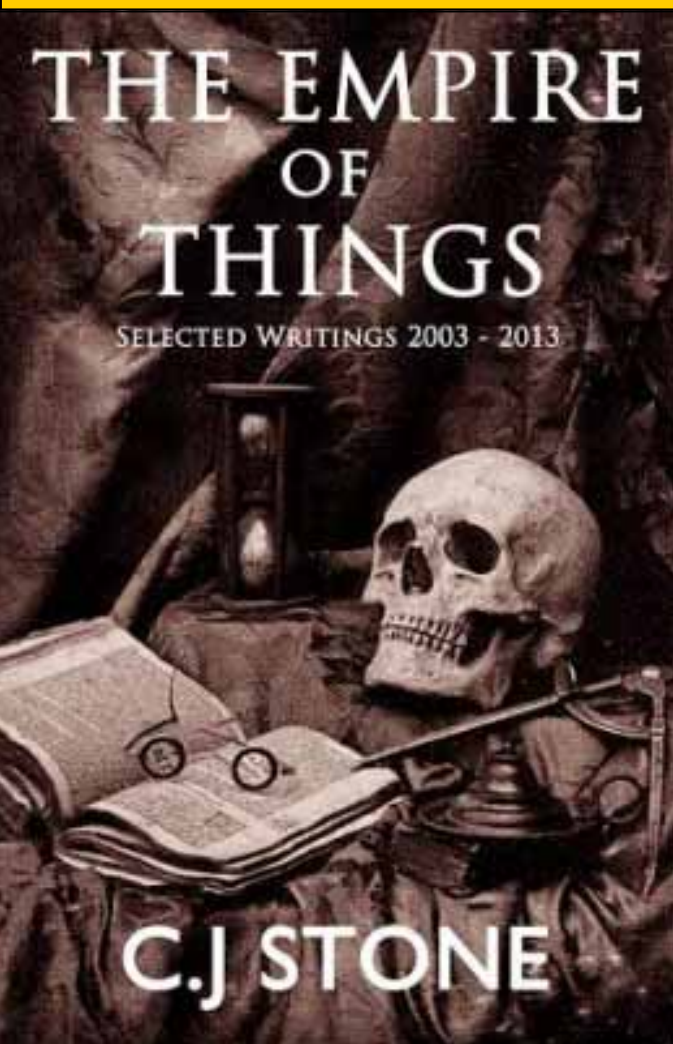
Well Steve was really excited, of course. He thought, "wow, wow, that was Van Morrison on the phone, and he spoke to me, and he said 'all the

best'. Van Morrison said 'all the best' to me. This is brilliant. I've spoken to Van Morrison."

Sometime later in the year Robin Williamson was holding an out door concert in the grounds of the folk museum in St Fagans near Ely. That's where Steve lives: in Ely. It's this huge council estate on the outskirts of Cardiff, the size of an average town, but with only a dozen or so shops and two pubs to serve the whole, sprawling mass of it.

It's a nice enough place in it's own way, surrounded by tree covered hills and served by a spectacularly expensive bus service (£1.20 each way into Cardiff city centre). Most of it was built in the 20's and thirties and the houses are functional but pleasantly spacious, with arched porches and high, sloping roofs. It's only a ten minute walk away from St Fagans - a comfortable suburban village - but a world away in terms of its culture.

Read on



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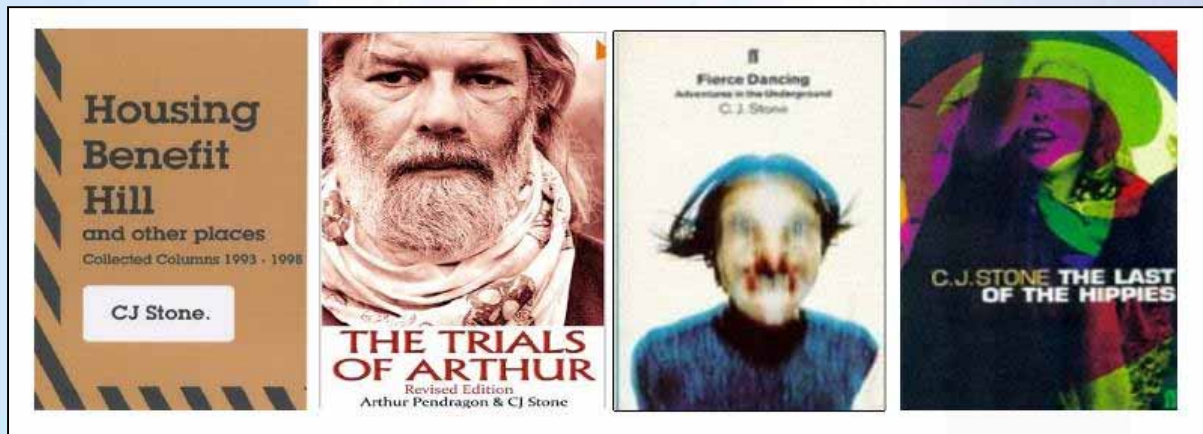
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Independent on Sunday



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



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

Hawkwind have taken the unusual (but not completely unknown) step of releasing a website preview track from the upcoming live *Warrior on the Edge of Time* album. Currently streamable from hawkwind.com, it's "The Only Ones" which is an interesting choice as that one wasn't actually on the 1975 studio album, and in fact it didn't make it onto vinyl until the Hawklords performed it three years later. A Calvert/Brock composition, it appears that that particular 1978 incarnation of Hawkwind never actually performed



the ballad in a live setting, and it's not been performed all that often, really.

Dave Brock's Hawkdog festival band played it a few times in 1989; and The Elves of Silbury Hill (another incarnation of Hawkwind) included it in their 2009 set at the Porchester Hall in London, during the Hawkwind 40th anniversary celebrations.

Now, most of the Warrior 2013 gigs didn't include the song at all - the four that I saw certainly didn't - so there has been speculation as to which show (or shows) the live album is actually being sourced from.

A look at Hawkwind chronicler Starfarer's website suggests the song was only performed three times, during the Warrior 2013 tour: at Holmfirth and Jodrell Bank in the north, and Southampton.

Since the song includes a line saying "With radiosopes, electronic eyes / We scan for our hopes in different skies," it



seemed an appropriate choice for the Jodrell Bank show, as the site is home to the third-largest steerable radio telescope in the world, and may have appeared in the setlist for that reason.

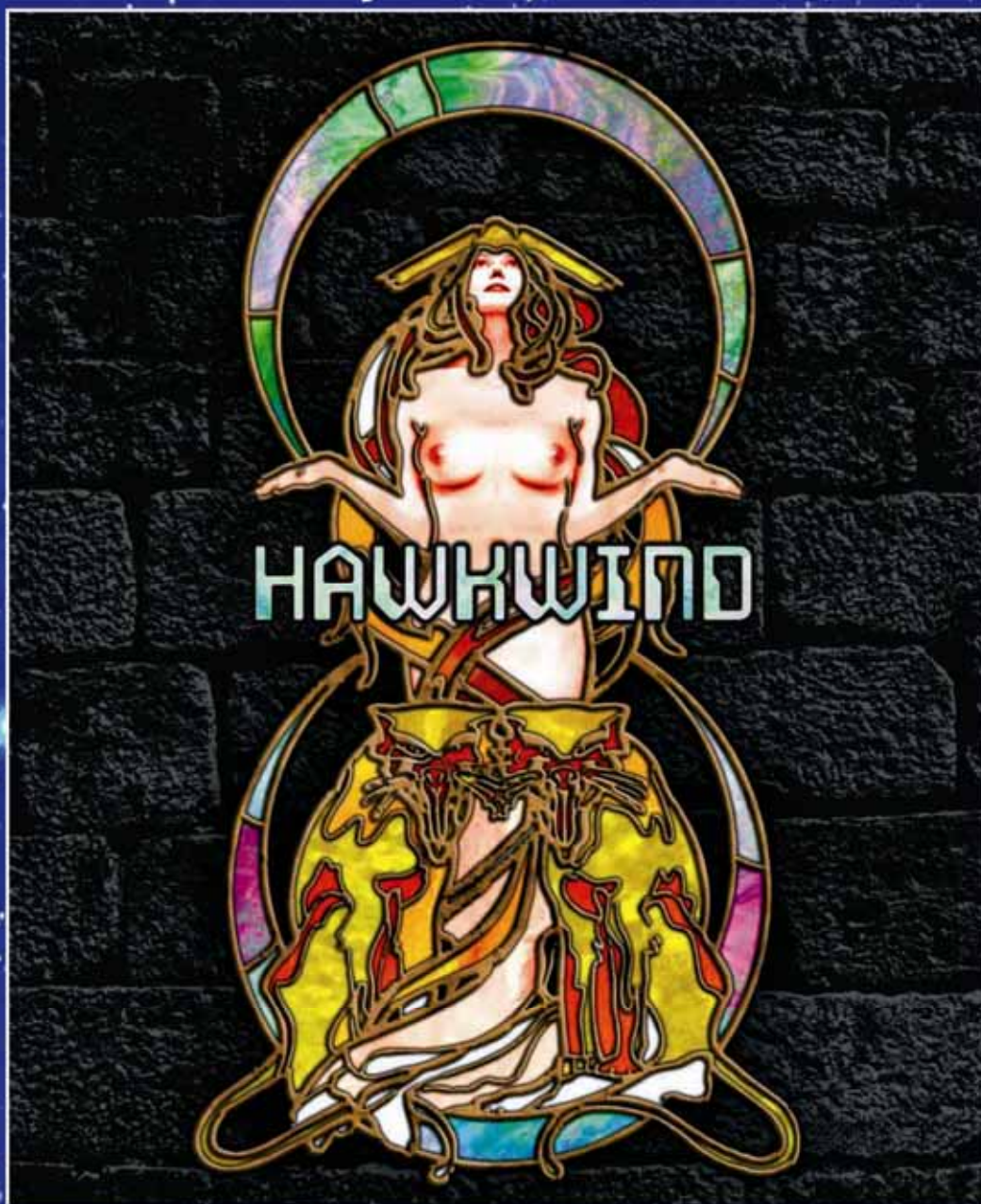
Meanwhile, a trend towards rock music throw pillows, or cushions as they're more commonly called in the UK, is now inclusive of Hawkwind and indeed Motorhead. The Motorhead array of soft furnishings is far wider, however!



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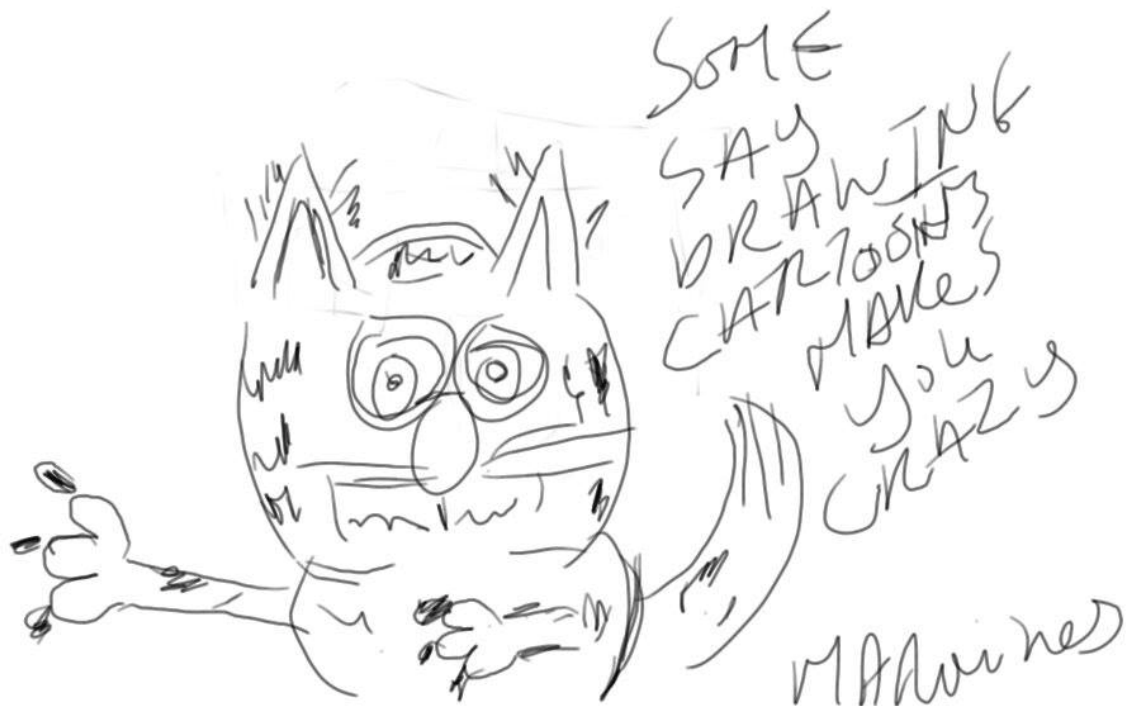
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THE WORLD OF GONZO ACCORDING TO

Mark Raines



THE



CIRCULAR

The Court Circular tells interested readers about the comings and goings of members of The Royal Family. However, readers of this periodical seem interested in the comings and goings of Yes and of various alumni of this magnificent and long-standing band.

Give the people what they want, I say...

This has actually been rather a fruitful week for those people who like to follow the ups and downs of *Yes* and the various alumni who have sprung from her loins. OK, very little of it is contemporary, which is a pity, but an awful lot of interesting stuff has come our way over the last week or so.

Following the recent issue of *The Mars Tapes* by Gonzo it seems that interest in original *Yes* guitarist Peter Banks has never been higher...

- **The Mars Tapes - French review translated**
- **YES/EMPIRE: The Pete Banks Story - Pete Banks - interviewed by Mark Powell**
- **Remembering Original Yes/Flash Guitarist Peter Banks: 1947-2013**

A trio of *Yes* interviews from various times over the last twenty five years or so is next. Possibly this is not the time to contradict Jon Anderson, but I rather liked the *Union* album...

- **Yes on Fox After Breakfast (This is from the "Keys To Ascension" period. Rick Wakeman's infamous**



humor is evident in this interview segment.)

- **Yes interview 1996 - Chris Squire**
- **Jon Anderson interview 1992 - The "Union" debacle**

And now over to Uncle Rick for a trio of entertaining and enlightening video interviews...

- **Rick Wakeman - Story of Morning has Broken**
- **Rick Wakeman and his band interviewed at the Granary, Norfolk**
- **Rick Wakeman on rock music versus the classics**

I am probably getting a bit OCD about all of this, but I find the *Yes* soap opera of sound to be absolutely enthralling, and I for one can't wait to see what happens next!

RICK WAKEMAN

JOURNEY & RETURN TO THE CENTRE OF THE EARTH

Celebrating the 40th anniversary of the release of his landmark concept album, Rick Wakeman presents the repackaged, re-recorded, extended
JOURNEY TO THE CENTRE OF THE EARTH.

Based on the novel by Jules Verne, which will also mark its 150th anniversary in 2014, the album is one of the rock era's landmark achievements - a record that sold 15 million copies and rewrote the rules.

"This is the start of a new Journey," says Rick Wakeman, "the original score for the album had been lost for so many years, making any new performances impossible, but after it turned up without warning, we managed to restore it and add previously missing music that was not included in the original performances."

Return To The Centre Of The Earth was originally released in 1999 as a sequel to 'Journey'. The album has been out of print and unavailable for many years, 'Return' has now been re-issued and re-packaged to complement the newly extended and re-recorded edition of 'Journey To The Centre Of The Earth'

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JOURNEY TO THE CENTRE OF THE EARTH

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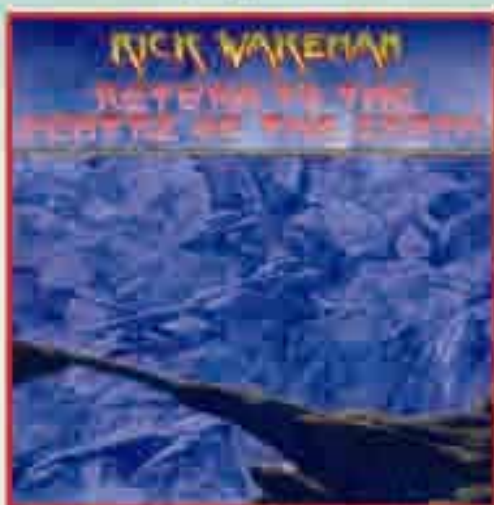
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WYRD

As I have intimated recently, Martin Eve and I are at the heart of a new venture - Wyrd Music. This is an extension of what I have been doing with music and theatre over the past ten years and is intended as a sister project to the CFZ Publishing Group.

Working on vaguely Fortean and Anarchist, and strictly anti-capitalist lines, in the same way as CFZ Press, Fortean Words and the others put out books strictly because we want to read them, and because we think they should be out there whether they make a profit or not, Wyrd Music aims to do the same for music.

Although it doesn't officially launch until April Fool's Day, a Blog, a website, a Facebook page, and some free music will be up in the webiverse in the next few days and will always be plugged shamelessly on the CFZ and Gonzo blogs. Why? Because I can.

So mote it be.



Changing the world one gift at a time

The worldwide Freecycle Network is made up of many individual groups across the globe. It's a grassroots movement of people who are giving (and getting) stuff for free in their own towns. Freecycle groups match people who have things they want to get rid of with people who can use them. Our goal is to keep usable items out of landfills. By using what we already have on this earth, we reduce consumerism, manufacture fewer goods, and lessen the impact on the earth. Another benefit of using Freecycle is that it encourages us to get rid of junk that we no longer need and promote community involvement in the process.

<http://uk.freecycle.org/>



Thom the World Poet

Rob Ayling writes:

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

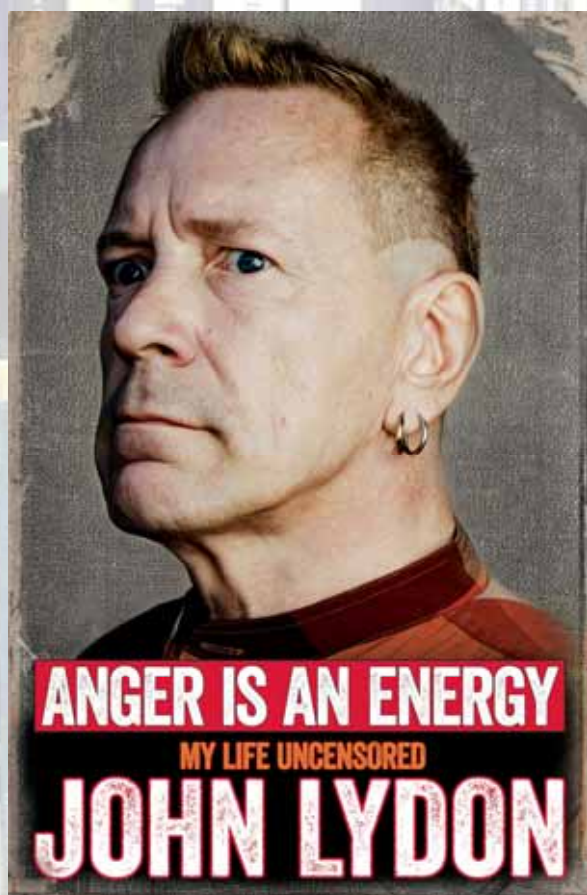
RESTORATION PERIOD

i had a friend who worked on digital effects
if an error of lighting or or time period could not be re-shot
he would digitally paint the error over
like reverse graffiti on Pyramids
He would make a perfect world according

to both history and director's cuts
If a modern car appeared in shot-
he would digitalize it out. His work was expensive
but is now commonplace. Disaster movies demand his services.
Most blockbusters require massive amounts of CGI(as do eye-
who come to cinema as colorfilled illusion
pay for two hours of distraction away from dull prose
into a poetry of vision-digitally driven!

Yer Gonzo Bookshelf

My name is Jonathan and I am an addict. It's been ummmmmmmmm about two and a half hours since my last book. I am an inveterate reader, and have adored, devoured and collected books since I was about seven years old. This column was intended as a place to review books sent me by kindly publishers, but although such people do exist, and whilst I continue to get review books on occasion, and include them here, this column has evolved into reviewing the books—old and new—that I devour each week.



Hardcover: 544 pages
Publisher: Simon & Schuster UK; 1st Edition edition (9 Oct. 2014)
Language: English
ISBN-10: 1471137198
ISBN-13: 978-1471137198

I have been collecting books for over half a century, and presently own something in excess of 5,000 of them. Sadly the vast majority of these are in store, either in the loft of the house I own in Exeter, and from which - even though I stopped living there ten years ago this summer - I still haven't brought all my stuff up to my current abode in a tumbledown cottage in rural North Devon, or because Mother is presently

living in my library. When my quondam lodger left in 2010, I turned what had once been his bedroom into something that I have always wanted - a library of my own.

However, even the new room dividers, and the wall to wall shelves only house about a third of my books, and the fact that there is now an elderly lady living in there means that I cannot really get the access that I would like to my collection of books. Somewhere in Mother's bedroom, or in the loft of my currently unoccupied house in Exeter is my copy of John Lydon's previous book *Rotten: No Irish, No Blacks, No Dogs*, which came out in 1993.

Sadly, my memory is increasingly unreliable, so I cannot remember whether the events as described in this new volume, contradict, corroborate, or completely ignores what was written in the earlier book. I do remember, however, finding the experience of reading *Rotten: No Irish, No Blacks, No Dogs* a little unsatisfying, whereas this latest book (and I am not saying this just because it was a Christmas present to me from my darling wife) is an eminently satisfying read.

Of course, most of us have known for many years that 'Johnny Rotten' has about as much relevance to the personality of John Lydon, as 'Alice Cooper' has to the personality of Vincent Furnier, or Ziggy Stardust had to David Robert Jones, but this book underlines the fact that 'Johnny Rotten' was never more than one of the aspects to the character of the teenage Lydon, who is three years older than me, and therefore stopped being a teenager nearly four decades ago. This book is the story of his life in its entirety, and doesn't just set out to bolster up a punk paradigm.

It describes Lydon's teenage years when he was a Hawkwind and VDGG fan, travelling around the country visiting the sort of hippy rock festivals that Malcolm McLaren desperately tried to disown in his capacity of a punk Pol Pot desperately striving for a mythical punk Year Zero which - of course - never existed. Even at the time Lydon caused raised eyebrows amongst the spiky haired brigade when he appeared on Capital Radio playing songs from his own

record collection. The website Dangerous Minds describes what happened:

"The music he plays is a revelation. Can, some rare soul, Tim Buckley, Peter Hammill (he accuses Bowie of copping the Van Der Graaf Generator front man's moves), Captain Beefheart, Nico, John Cale and of course, lots of reggae. When Rotten plays the dub b-side by Culture (the track with the lopping bass, barking dogs, crying babies and blaring car horns) you can hear the blueprint for the PiL sound that would come along just a few months later.

It must be said that for a 20-year-old he's got astonishingly good taste in music and for that time period? Please! This really is an incredible thing to listen to. For the musical education alone, it's great, but listening to the thoughts of this controversial, brilliant young man at the height of powers is a sublime pleasure."

I also remember reading an interview with him when he was talking about Wordsworth:

"Yeah, most definitely. But there's no genius to me. Wordsworth was great fun. Ted Hughes, I loved his stuff. I thought the way Oscar Wilde wrote was ~ just great. Just like, You bloody git! You're really having a go at this lot in such a wonderful way. The Importance Of Being Earnest is absurd but that's what happens when society and mannerisms dominate common sense. You get yourself in a mess and everybody's lying and those lies trapped all of them. They were all trying to hide the fact that he was found in a bag at a railway station. God, just tell it like it is and all of this wouldn't be going on."

Wordsworth was my Mother's favourite poet, and Oscar Wilde is mine, and it has been obvious since the

beginning that the nihilistic yobbo was never more than the media creation of Malcolm McLaren et al. In this book, Lydon makes no secret of the fact that he was deeply disappointed by what Punk Rock very soon turned into.

He speaks warmly of a few of the early luminaries, especially Poly Styrene of X Ray Spex, but is uncompromisingly scathing about quite a few of his contemporaries, including some whom I know personally, so I shall not continue on this tangent any more.

However, it is telling that the musicians for whom he has the most admiration, such as Bill Laswell, are about as Punk Rock as my mother-in-law, and it is clear that the real history of what happened is far removed from the media hype.

My memories of the first book, such as they are, are that they glorified the laddishness of life at his house in Gunther Grove in the late 1970s, but in this current volume, he is more exasperated at the eccentricities of his quondam housemates, and angry at the way he and his coterie were victimised by the powers that be who actually apparently took McLaren's hype that he was the biggest threat to British youth since Hitler - seriously.

His relationship with McLaren was a complicated one. Despite the bad blood between them, when McLaren died, Lydon issued the following statement, using his nom de guerre of Johnny Rotten for the first time in many years:

"For me Malc was always entertaining and I hope you remember that. Above all else he was an entertainer and I will miss him, and so should you."

But the book tells you more about Lydon than it does

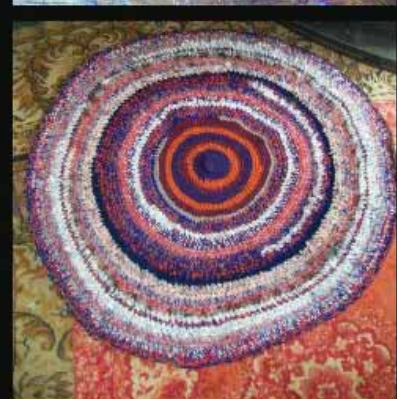
North Devon Firefly Faery Fayre & Ball

Saturday 18th July 2015

Clovelly Parish Hall, Wrinkleberry Lane, Clovelly

12 noon till 1.30am

Mike Davis & Jonathan Downes Taking The Piskies Sembalance Malachite TigerBalm Free Parking



about punk, although the most important thing that he reveals is that Lydon is a very private man who will never reveal anything that he doesn't want to.

In the book Lydon explains his move to Los Angeles, his relationship with Nora whom he clearly adores, and the way that he and Nora took over the mantle of looking after the children of his stepdaughter Ari. This surprisingly conventional family man whose watchword is integrity is many miles away from the spikey headed Herbert that most people envisage.

John Lydon has been part of my life, ever since - as a desperately unhappy schoolboy at a shitty public school on Exmoor - I first heard Anarchy in the UK. I have always admired his attitude, his art and his integrity, and tried to ignore the myths and the bullshit.

After finishing the book on the day after Boxing Day I found myself admiring the man more than ever, and that is saying a lot.

XTUL XIII

IN THE GREY HALF-LIGHT BETWEEN FACT AND FANTASY

I would like to pretend that I am some sort of iconoclastic smash the system type of dude, but - truly - I am nothing of the sort. No matter how hard I try, how scruffy I get, or how long I grow my hair, I am still a respectable English gentleman of the old school, which is exactly why I spoke to the woman from the Salvation Army in the way I did. I like to think that my breeding and savoir faire showed through at that moment, because just as she had spoken to me, I was looking around vacantly and I saw the message "Xtul Lives, Xtul Rules, doesn't in Jon?" scrawled surprisingly neatly in violet magic marker above the telephone.

Admittedly all sorts of people knew that we were travelling to Norfolk that day; I had put it on the CFZ blog, for example. But nobody outside the three of us in the hire car knew that we were going to be stopping off at that particular Motorway Services. And nobody apart from me, and possibly

my ex-wife knew that the blurb on the back of the 1980s paperback edition of *Foundation's Edge* by Isaac Asimov had always irritated me. It was an over the top screed which had no real emotional empathy with the story. It started "Foundation Lives, Foundation Rules!" After all these years even typing it out for the purposes of this narrative is mildly irritating.

However, I was not about to try and explain all this to a late middle-aged lady God botherer, so I apologised again, muttered something about being stressed because my stepdaughter was in labour and went outside for a cigarette. When I came back in I had a mild diabetic moment, exacerbated by the huge amounts of diet coke that I always seem to imbibe during long car journeys. So I went into the disabled loo, and there written on the door was a very similar message. I was beginning to get



[HTTP://WWW.XTUL.CO.UK](http://www.xtul.co.uk)

seriously spooked.

We ate an expensive and relatively unappetising snacky thing and resumed our journey down the M6 towards East Anglia. And on nearly every bridge was spray-painted an easily recognisable four letter word beginning with X.

This is the point in the story where most authors would probably say that they were beginning to doubt their own sanity, but I have never been under the misapprehension that I am even slightly sane. I have been diagnosed bipolar for over twenty years, and about ten years ago I was told by a consultant that I was only a couple of inches away from Paranoid Schizophrenia as well, and so, although I was not going to be so stupid and vainglorious as to doubt my own sanity, I was beginning to doubt the evidence of my own eyes.

Did these messages have any objective reality? Or were they just messages from my subconscious telling me a whole slew of things about which I was only too painfully aware; that I was in over my head in a peculiar situation mostly not of my own making, and that my understanding of the affair, and about everything that had happened, was completely overshadowed by the stress that I felt knowing that the young woman I love very much indeed was about to give birth to my first granddaughter.

I like travelogues, and I have written quite a few of them of my own over the years, but although I would love to do a Heart of Darkness to you at this

point, it is quite beyond my skills as a wordsmith to extract Conradsque prose from an account of a journey from the end of the M6, up to Peterborough, and up to Norwich. I have always loved the English countryside and have been carrying on a love affair with it since I was a small boy, but motorways are motorways, and A roads are A roads, and although often Corinna and I enliven long journeys by making a list of bird species seen, or playing silly word games, this occasion was too solemn to be enlivened in such a manner, and so we travelled on in silence, ignoring the autumn countryside, each lost in our own thoughts.

We got the occasional text message from Olivia's elder sister Shoshannah, who lives in Staffordshire, and had therefore several hours start on us. By the time we were skirting the manifestly unattractive town of Corby, famous for being home to my ex publisher, and hometown to King Boy D, she was already driving hell for leather through the outskirts of Norwich on her way to the hospital. Olivia's partner Aaron (who is, by the way not only a bloody good chap but the bass player in a band called *Azolas*, who play heavy metal with skill and gusto) was sending text messages to Shoshannah who passed the content on to us. Olivia's waters broke sometime whilst we were on the A14 and the stress levels in the car rose up another notch or two.

Then there was a tell tale pinging noise from my iPad, and I thanked the Elder Gods of technology that both my darling wife, and darling mother-in-law didn't know enough about technology to realise that I shouldn't have been able to receive Facebook

messages as we were speeding along a trunk road deep into the heart of East Anglia. Feigning a nonchalance that I didn't feel, I picked up the tablet, pushed in the button thingy at the bottom, and opened Facebook. The message was from someone called Lynette, and it was simple. "Look out of the window" it read. I did so, and then saw, stencilled in spraypaint on the side of a wooden barn, the Xtul logo in perfect Abbadon ttf font.

Then the came another message from the same source:



"...this time Helter Skelter truly is coming down fast", and I knew exactly what it meant. It was a bowdlerised line in a song by *The Beatles*, and - depending on who you believe - it was either a complex conspiracy scenario invented by a man called Vincent Bugliosi with the sole intention of framing an innocent hippie called Charlie for a series of crimes that he didn't commit, or it was something much more intense and frightening.

According to this scenario in later years Charles Manson became inspired by a belief in "Helter Skelter," a term taken from *The Beatles'* song of the same name, which signified an apocalyptic race war he believed would arise between blacks and whites. As well as the music of *The Beatles*, Manson's scenario was also inspired by the New Testament's Book of Revelation. His first known use of the term was at a campfire gathering of the Family on New Year's Eve 1968, at their base at Myers Ranch near California's Death Valley. By February 1969, Helter Skelter had developed into a scenario in which

The words 'Race War' were beginning to be used by serious political analysts, rather than just angry nutjobs on the fringes of society. I have no idea whether these claims of an imminent conflict between races on the streets of my own country are true or not, but I am afraid. No, I am terrified, that if the culture of fundamentalism, which is currently holding sway across much of the Middle East, does spread in earnest to the UK, and the US (and remember that this was some months before the horrific events in Paris in January 2015) that Helter Skelter would indeed be coming down fast.

Then I realised, with horror, who Lynette was, or at least whom she pretended to be. But what the hell had this got to do with Xtul? What the hell did this have to do with the little goatfooted Godling presently residing in the cupboard where I keep my tropical fish equipment, and what the hell did it have to do with me?

I don't think I have ever felt quite so alone in my

"...by the way honey, there is a hairy Godling, half girl and half goat, living in my office, and she has been eating your chocolate!"

Manson and the Family would create an album which they believed would trigger the conflict and inspire America's white youths to join the Family. He believed that black men, deprived of white women, would commit violent crimes in frustration, resulting in murderous rampages and a swiftly-escalating conflict between racial groups.

According to the scenario which Vincent Bugliosi, who turned 80 a month before we drove to Norfolk, used to convict Manson of a series of crimes led by the Tate/LaBianca murders, these killings were intended by Manson to spearhead a race war that would destroy the vast majority of the human race and leave Charlie and his Family of the Infinite Soul Inc in control of the destiny of humankind.

The political situation in the Middle East had been deteriorating for some years, and by the middle of 2014 vast swathes of the area were under the control of homicidal madmen.

The insanity had started to spread to the UK, the US and even Australia, with beheadings, bombings and shootings beginning to happen apparently at random.

life. I love my wife and usually I can discuss anything that I want with her, but what sort of bastard would I be to add to the unbelievable amount of tension that I knew was coursing through her veins, with her youngest daughter in the most physically and emotionally vulnerable position that she had ever been since Corinna herself had been in the same position and had given birth to her twenty five years before?

How could I add to that by telling her that I was beginning to worry that I had become tangentially involved with a death cult who were working to manipulate people's interpretation of events on the world stage to bring about the end of the world as we knew it, oh yes and, "by the way honey, there is a hairy Godling, half girl and half goat, living in my office, and she has been eating your chocolate!"

So I kept my own counsel, prayed quietly for the safe delivery of Olivia's baby, and as the late afternoon sun lazily pierced the branches of the trees on either side of the road, we drove in silence towards Norfolk.



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...

Monday morning I awoke with my body in what can only be described as in a position not intended for the human frame. Squashed between a dog whose build can only be likened to a pygmy hippopotamus and another that seems to think I am the only human in mankind who can give him the comfort in sleep that he so desires, I realised upon my emergence from the land of the fae, that I was probably going to have trouble.

Years ago I did my back in, for want of a better expression, whilst bending over the bathtub to wash my hair, and ever since that auspicious occasion, every so often I erroneously sit in an awkward way and it 'goes' again. Hence I knew on Monday morning, from the way my legs and torso were positioned, that there was a 99.9% chance that it would have 'gone' again.

I was correct, unfortunately. Hence, I have been waddling around like a bent-up old crone and croaking and groaning like the Wicked Witch of the West – or should that be South-West?

But never fear, because although the discomfort caused by sitting at my pc is like having a nagging toothache from within my hips to my toes, I have not

given in and below are some things I have found for you. That's dedication eh, cabinet cruisers?

Rare and original Beatles Make a Date desktop Calendar £34.33 or £299.00 'buy it now'

“Very good condition 1964 Beatles Make a Date desktop Calendar. Stands about 5" high. Everything works perfectly. Glass intact and picture is perfect. Easel works ok and all dials on the back work well.”



£299?! Wow. That is what I call an expensive date.

[http://www.ebay.co.uk/itm/Rare-and-original-Beatles-Make-a-Date-desktop-Calendar-/161566834084?](http://www.ebay.co.uk/itm/Rare-and-original-Beatles-Make-a-Date-desktop-Calendar-/161566834084?pt=UK Music Music Memorabilia LE&hash=item259e223da4)
[pt=UK Music Music Memorabilia LE&hash=item259e223da4](http://www.ebay.co.uk/itm/Rare-and-original-Beatles-Make-a-Date-desktop-Calendar-/161566834084?pt=UK Music Music Memorabilia LE&hash=item259e223da4)

THE FAB 4 THE BEATLES HARD PLASTIC MOVING HEAD CHARACTERS HONG KONG 1964 - US \$395.00 (Approximately £260.01)

So what IS George looking at with those rather crossed eyes? Well I think that's George, hard to tell really. And even though someone may hand over £260 I guess it doesn't really matter in the grand scheme of things.



[http://www.ebay.co.uk/itm/THE-FAB-4-THE-BEATLES-HARD-PLASTIC-MOVING-HEAD-CHARACTERS-HONG-KONG-1964-/361192140165?](http://www.ebay.co.uk/itm/THE-FAB-4-THE-BEATLES-HARD-PLASTIC-MOVING-HEAD-CHARACTERS-HONG-KONG-1964-/361192140165?pt=Vintage Antique Toys US&hash=item5418baad85)
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Michael Jackson figure very rare - £5.00

“strange michael jackson figure karicature very rare 3 inch”



THE BITCH IS BACK

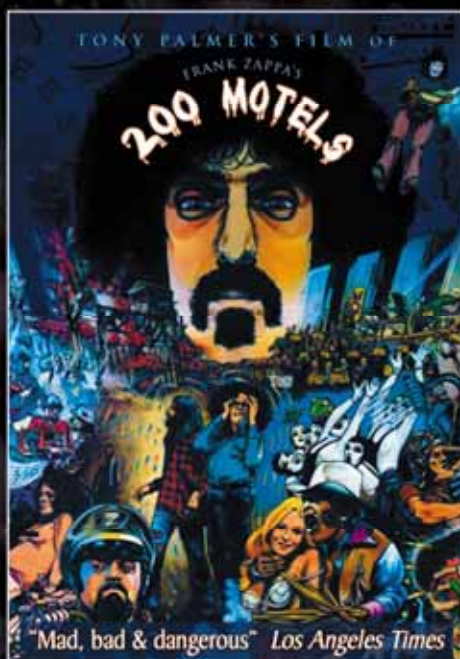
If it's groovy...it's in!

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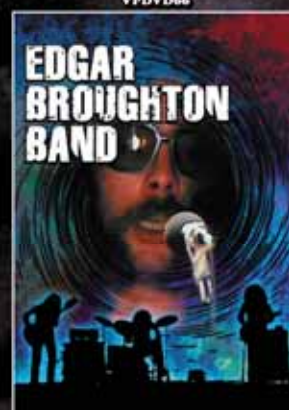


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THE STEVE HILLAGE BAND
Live at The Gong Family Unconvention
GWVP201DVD



VAN DER GRAAF GENERATOR
Live at The Paradiso
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Satellite
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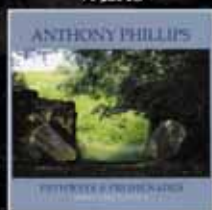
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Yep, you are correct in your statement about it being strange. It is, in all honestly, a great contender in the ratings for a spot in the category 'the stuff of nightmares'.

http://www.ebay.co.uk/itm/Michael-Jackson-figure-very-rare-/131409762249?pt=UK_Music_Music_Memorabilia_LE&hash=item1e98a1d7c9

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"DANCING ELVIS 4 1/2" TALL NEW AND SEALED"

No. Just NO!



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Madonna singer karicature figure very rare - £7.00

"strange madonna figure karicature very rare 3 inch see also my michael jackson figure like this"



Oh we have, we have. We have witnessed the abomination and are quite disturbed by having to look at another similar atrocity.

http://www.ebay.co.uk/itm/Madonna-singer-karicature-figure-very-rare-/121552405561?pt=UK_Music_Music_Memorabilia_LE&hash=item1c4d168439

SHAMELESS SELF PROMOTION TIME

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



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

WYRD
music

MIKE DAVIS

How CAN I TELL YOU?



Available from iTunes, Amazon etc

KEN DODD TICKLING STICK (KNOTTY ASH) PROMOTIONAL ITEM - £15.00



"A Promotional - Ken Dodd Tickling Stick. Knotty Ash. COLLECTABLE. RARE"

Way hay, I would love one of these. I could prance around the house attacking those difficult to reach cobwebs, whilst shouting gleefully, "Are you tickled Mrs?" or creep up on Mr Ed and tickle him from the safety of arm's length whilst shouting "Nick-nacky-nick-nock-nicky-nack-n o o . . ." and skipping off again. Who says it's only boys who never grow up?

Vintage Take Th

<http://www.ebay.co.uk/itm/KEN-DODD-TICKLING-STICK-KNOTTY-ASH-PROMOTIONAL-ITEM-/400850912453?pt=UK DVD Film TV TV Memorabilia LE&hash=item5d549384c5>

SUCK UK Music Ruler - 30cm Ruler with Musical Guidebook - £7.50

"The Music Ruler - a plastic 30cm ruler with printed finger markings and note positions to help you get the musical most from your ruler! The Music Ruler comes with a fun instructional book using the twanging techniques of modern ruler maestro Dan Wieden, to get you creating musically masterpieces in no time! - Sliding the ruler up towards the edge of the desk alters the note, enabling you to play anything from Abba to Jay-Z!"



Um....que?

<http://www.amazon.co.uk/SUCK-UK-Music-Ruler-Guidebook/dp/B002UTD17S?SubscriptionId=AKIAIOWHH4HRPK7LROQT&tag=gratefulgoose-total-21&linkCode=xm2&camp=2025&creative=165953&creativeASIN=B002UTD17S&ascsubtag=Musical000Novelties#productDetails>

Inflatable Jarvis Cocker – £10.00

“Inflatable Jarvis Cocker. Came free with An issue of Select magazine in 1996. In excellent condition. Some might say a piece of history...”

There is nothing quite like an inflatable Jarvis Cocker. I perhaps should rephrase that. There is nothing quite as peculiar, atrocious and downright



awful as an inflatable Jarvis Cocker, which came free with a magazine and is now being sold for a tenner.

http://www.ebay.co.uk/itm/Inflatable-Jarvis-Cocker-/111579687465?pt=UK_Music_Music_Memorabilia_LE&hash=item19faaa29

Beatles Shirt By Ben Sherman. New. - £9.99



Very snazzy, but boy I went dizzy after looking at it for a while. Perhaps that is the intention. Wear it, for example, to an important meeting with the bank manager, so that he/she becomes distracted/ mesmerised by this shirt and he/she will agree to anything you say, give you any loan you want, on your own terms, just to get rid of the eye-befuddling shirt that is making them feel ever-so-slightly nauseous.

http://www.ebay.co.uk/itm/Beatles-Shirt-By-Ben-Sherman-New-/201267595030?pt=UK_Music_Music_Memorabilia_LE&hash=item2edc7bc716

Fare thee well



weird **weekend** **2015**

Three Days of
monsters, ghosts,
UFOs and things
that go BUMP
in the night



For the second year running. Hartland..
YOU'VE NEVER HAD IT SO WEIRD

The Small School, Hartland, North Devon
www.cfz.org.uk

August 14-16 2015
TEL: +44 (0) 1237 431413

THE ANTIDOTE FOR NORMALITY;

YOU'VE NEVER HAD IT SO WEIRD

The Weird Weekend is the largest yearly gathering of mystery animal investigators in the English-speaking world. Now in its fourteenth year, the convention attracts speakers and visitors from all over the world and showcases the findings of investigators into strange phenomena.

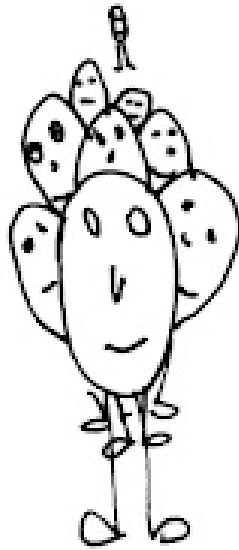
For the second time, Cryptozoologists, parapsychologists, ufologists, and folklorists will be descending on The Small School in Hartland, to share their findings and insights. Unlike other events, the *Weird Weekend* will also include workshops giving tips to budding paranormal investigators, and even a programme of special events for children. The *Weird Weekend* is the only forteen conference in the *world* that is truly a family event, although those veterans of previous events should be reassured that it is still as anarchically silly as ever!

The event is raising money for the Centre for Fortean Zoology, the world's only full time, professional cryptozoological organisation. The profit from food and beverages goes to The Small School.



FRIDAY	
7 - 7.15	Intro
7.15 - 8.00	Nick Wadham: TBA
8.00 - 8.30	Break
8.30- 9.30	Lee Walker
Book Launch	
9.30 - 10.00	Break
10.00 - 11.00	Lars Thomas: Microcryptozoology Silas Hawkins: A bedtime story
10.45-11.00	Raffle
SATURDAY	
12.00 - 12.30	Jon and Richard: Intro to Cryptozoology
12.30 - 1.15	Kara Wadham: Vampires
1.15 - 2.15	Glen Vaudrey: The Mystery Animals of The North of Scotland
Book Launch	Glen Vaudrey: The Mystery Animals of The North of Scotland
2.15 - 2.45	Break
	Kids Nature walk with Lars and Nick
2.45 - 3.15	Quiz
3.15 - 4.15	Jaki Windmill: Astroshamanics
4.15 - 4.45	Break
	Mad Hatter's Tea Party
4.45 - 5.45	Max Blake: DNA for Cryptozoologists
5.45 - 6.15	Break
6.15 - 7.00	Judge Smith: The Judex Trilogy Part Three
Book Launch	Judge Smith: The Judex Trilogy
7.00 - 7.30	Break
7.30 - 8.00	Music from Jaki Windmill
8.00 - 8.15	CFZ Awards
8.15 - 9.15	Adam Davies: Manbeasts and me
9.15 - 9.45	Break
9.45 - 10.45	Richard Freeman: Tasmania 2013 Expedition Report Silas Hawkins: A bedtime story from Richard Freeman's <i>Hyakumonogatari</i>
	Raffle
SUNDAY	
12.00 - 1.00	Nigel Watson: UFOs of the First World War
1.00 - 1.30	Rosie Curtis: Scary memes on the internet
1.30 - 2.00	Break
2.00 - 3.00	Rob Cornes: The Seal Serpent
3.00 - 3.30	Break
3.30 - 4.30	Shoshannah McCarthy TBA
4.30 - 5.00	Break
5.00 - 5.15	Results of nature walk (Lars/Nick/Jon)
5.15 - 6.00	Ronan Coghlan: TBA
6.00 - 6.15	Jon Downes: Keynote Speech
6.25	Raffle
7.00 -	Speaker's Dinner at the Small School
	PLUS:
	Bugfest
	Art Exhibition from Glen Vaudrey The Tunnel of Goats A Haunted Teddy Bear's Nest The Spider Baby
	FOR KIDS:
	Make your own weird creature out of clay Colouring/drawing Photograph competition Film showing Fill a matchbox with 100 things challenge The world famous cake eating contest Nature walk with Lars Thomas and Nick Wadham Animal handling with Bugfest
	STALLS
	CFZ
	APRA Books

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 WORLD'S 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...

CLASSIC LOST BROADCAST RELEASES FROM

GONZO

RS10370 DVD



ROCK OF THE 70's

The sparks of what made VCS the massively successful band they became is visible here for all to see and hear on these 2 DVDs, featuring rare TV performances from the 70's.

THE LOST BROADCASTS

Featuring archive performances that have rarely been seen since their original Gorman TV transmission along with previously unbroadcasted takes and different versions of performances that were transmitted.

RS10480 DVD



THE LOST BROADCASTS

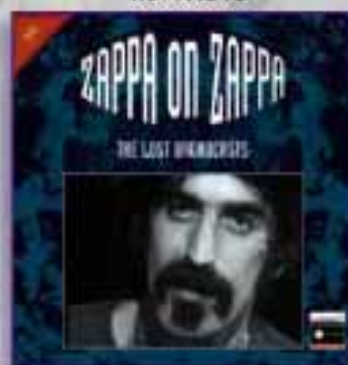
INCREDIBLE STRING BAND
RS10660 DVD



CAPTAIN BEEFHEART & HIS MAGIC BAND
RS11420 DVD



FRANK ZAPPA
RS11090 DVD



CURVED AIR
RS10580 DVD



LIVE 355 WHY NOT TUNE INTO
GONZO WEB RADIO

ALL AVAILABLE FROM
www.gonzomultimedia.co.uk



THE WORLD OF KEV ROWLAND



YUVAL RON AND RESIDENTS OF THE FUTURE

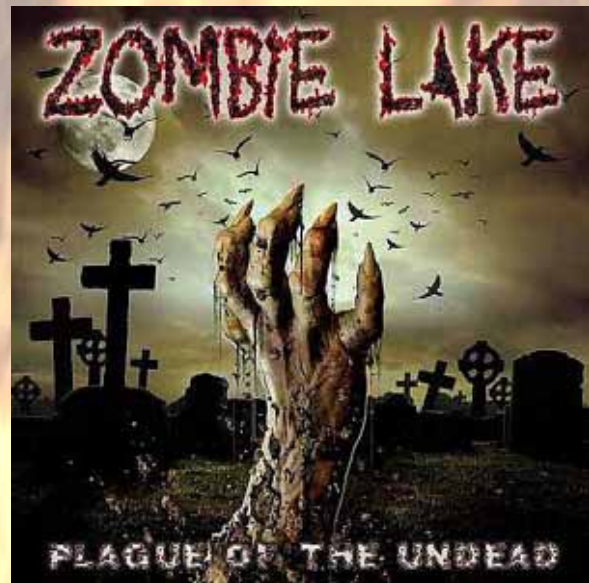
RESIDENCE OF THE FUTURE

Although this album was originally released in 2009, it was re-mastered by Yuval in 2012 and then promoted towards the end of last year. It's quite strange in some respects as this album is now available free of charge from Yuval's website (www.yuvalron.com). This is mostly an instrumental album, the music being supplied by Yuval Ron (guitar), Aviram Gottfried (keys, laptop), Yaniv Shalev (bass) and Yatziv Caspi (drums) although there are also some female vocals here and there care of Dorin Mandelbaum. They describe their music as a constant emphasis on harmonic richness, rhythmical sophistication, dialogue between the players and an extensive use of synthesizers, laptops and other electronic instruments. It is certainly a breathtaking mix of styles with fusion very much at the heart of all that they do, but while Yuval provides the main melodic lead it is obvious that the rest of the guys are all incredible musicians in their own right.

The keyboard sounds being deployed often have more in common with electronica than prog, and in many ways this feels at times as if it has been transported from the Seventies, a lost album if you will. Yuval has an incredibly fluid style and McLaughlin has obviously been a major impact on him but they are also bringing in elements that are more progressive, and even some that are metallic. The album is a combination of carefully thought out compositions with improvisations, and I just found myself listening and smiling, gently moving with the beat as I feel under its' spell. Even the drum solo didn't distract me (I normally hate studio drum solos with a passion) as it seemed to be just so in keeping with the rest of what was going on. The simple pianowork on "Watching Over Shizutani Kou Bay, Pt 1" is incredibly compelling.

So there you have it, a fusion album that originally came out a few years ago which is now being made available as

a free download if you sign up to Yuval's mailing list. What have you got to lose?



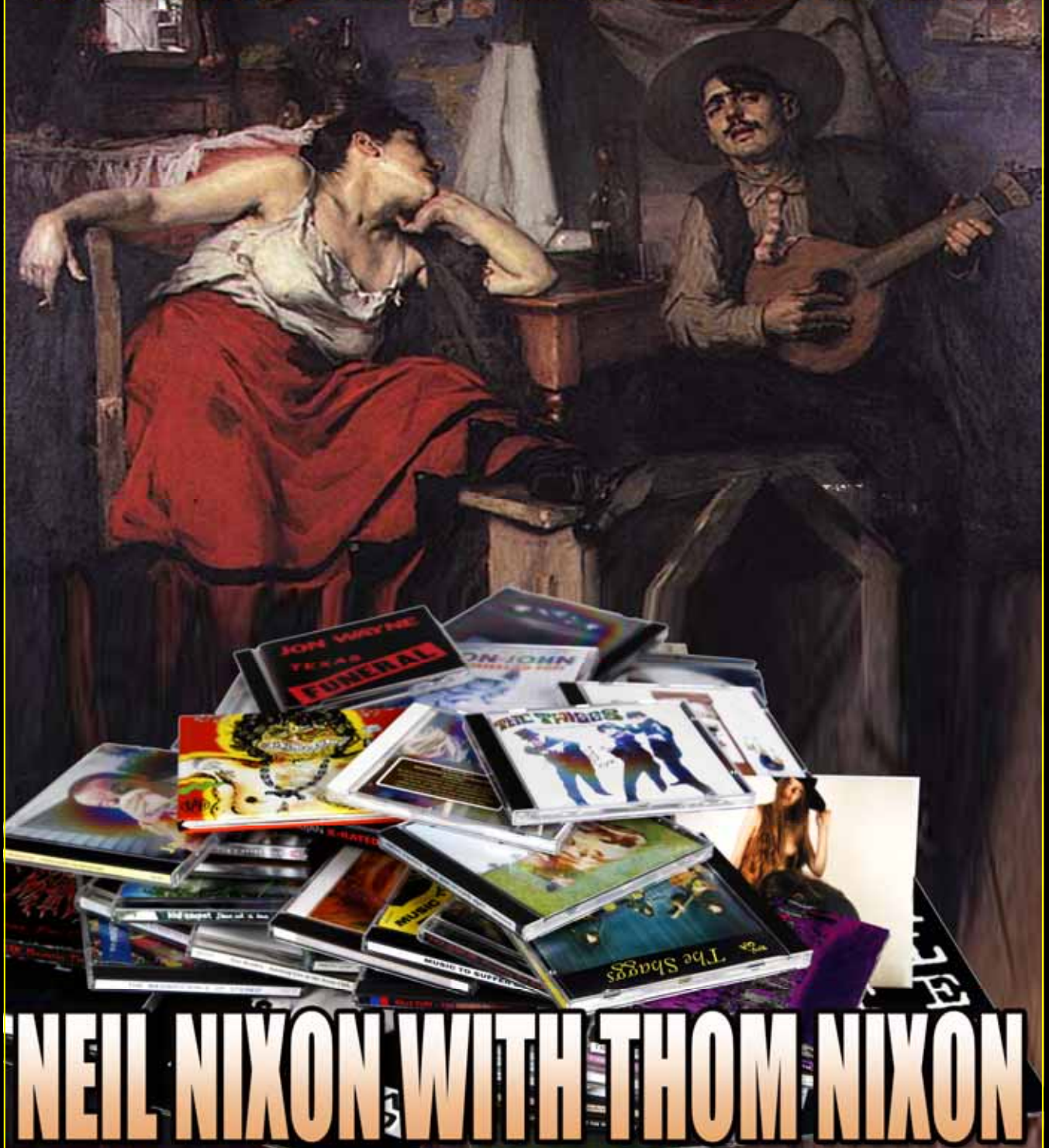
ZOMBIE LAKE PLAGUE OF THE UNDEAD (IRON SHIELD)

Back in 2003 guitarist Derek Schilling (Neglect) sent an email to Protector tribute site and heard back from original vocalist Martin Missy. Although Derek was living in New York and Martin in Sweden they discussed working together, so Derek sent him some songs that he had recorded with drummer Anthony Dalessio in 1999 and after further discussion Iron Shield showed interest in the band recording an album. So they got Anthony back in on drums and Derek recruited his friend Ryan (from Death/Doom bands Unearthly Trance/Serpentine Path) to do the leads while he concentrated on bass and rhythm guitar. All of the music was actually recorded in New York, while Martin added the vocals in Sweden.

The label are promoting this as raw thrash metal, and in many ways that is the best way of describing it. Although the vocals are gruff this never really falls into death, although it does come close at times. But, there are also plenty of elements of the dirtier NWOBHM scene, and there is more than the odd touch of early Slayer, Venom and Kreator in what is taking place. This is an enjoyable blast, but there is nothing here that really stands out, although there is nothing here that is really bad either. I have played the album through quite a few times, but as soon as it is finished there are nothing that really sticks in my mind. It would be interesting to catch these guys in concert to see how the music switches to that environmental as I am sure that it would be more brutal and possibly quicker to boot, but given that this very much an international project I doubt if that will veer take place. Interesting and enjoyable, but certainly not essential.

500 ALBUMS

You Won't Believe until You Hear them



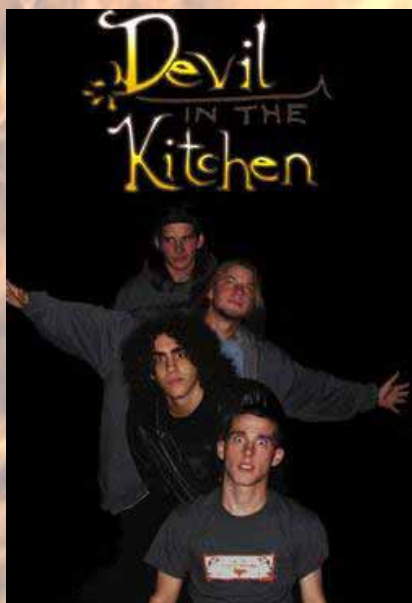
NEIL NIXON WITH THOM NIXON



Formed in 2003, this band was from Boston, Massachusetts. They were an instrumental speed/folk metal band but unfortunately have now split up. However, they are still worth a listen.

Band members were:

Andy Reiner - Electric Fiddle
 Stash Wyslouch - Guitars
 Bassil Silver-Hajo - Bass
 Alex Carrara - Drums



Metal Archives

http://www.metal-archives.com/bands/Devil_in_the_Kitchen/15035

Metal Storm

http://www.metalstorm.net/bands/band.php?band_id=1513&bandname=Devil+In+The+Kitchen



You Tube

Mad Dog

https://www.youtube.com/watch?v=eEM7H5_idxA

Heather's Concussion

<https://www.youtube.com/watch?v=mDSz5hkXGKU>

I was 12 in 1971, and never saw *A Clockwork Orange* during the brief time that it was in the cinema. Even if it ever got as far as The Odeon in Bideford (long since closed and turned into a block of sheltered flats for old people) my parents would not have let me go, and my cultural interests at the time were more involved with reading Biggles books by Capt W E Johns, or the William books of Richmal Crompton (both of which I still read today, by the way) than investigating the ultraviolence that Alex and his Droogs perpetuated upon society.

I finally saw it one night fifteen years ago, when together with several friends and my then girlfriend I went to the cinema in Exeter for a special late night showing. The most disturbing bit of the film for me took place about two thirds of the way through the film. Over to Wikipedia:

“Two years into the sentence, the Minister of the Interior arrives at the prison looking for test subjects for the Ludovico technique, an experimental aversion therapy for rehabilitating criminals within two weeks; Alex readily volunteers. The process involves drugging the subject, strapping him to a chair, propping his eyelids open, and forcing him to watch images of violence. Alex becomes nauseated due to the drugs.”



Today I became Alex. No. I did not disappear with some malchicks into Burgess's terrifying Nadsat world. But I did sit in a chair whilst chemicals were put in my eyes, and I became mildly dizzy and queasy.

It was my annual diabetic eye screening, and when I came home after hanging around Bideford for three hours waiting for some medication, I was so tired and queasy I went to bed.

So an appypolly loggy lewdies and droogs. After having drencom in m'glazz, and a pain in m'gulliver I was forced to leave the blogs, and this final piece of deathless prose to this evening.



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ON STAGE 20.30

FROM HARPOS CONCERT THEATRE, DETROIT

11 DEC 1980
ON STAGE 20.30

CAPTAIN BEEFHEART



& The

Magic Band

ERIC DREW FELDMAN * ROBERT WILLIAMS * RICHARD SNYDER * JEFF TAPIR/WHITE * JEFF MORIS TEPPER

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