

GONZO

Weekly #156

EXCLUSIVE:
Rick Wakeman and
Emmie Beckitt

As well as featuring
Grumpy old Rick and
Cute young Emmie, this
week Doug looks at live
stuff from **Led Zeppelin**,
Jon meets the **Daniel**
Roberson, the bloke
who painted **Steve**
Ignorant, and has
a look at an
excellent new
biography of **Dr**
Feelgood's Lee
Brilleaux. We
send **Davey Curtis**
from **Auld Man's**
Baccie to a
desert island,
Rob photographs
Corky Laing
and **Biffo** visits
Donald Trump



WELCOME A STAR



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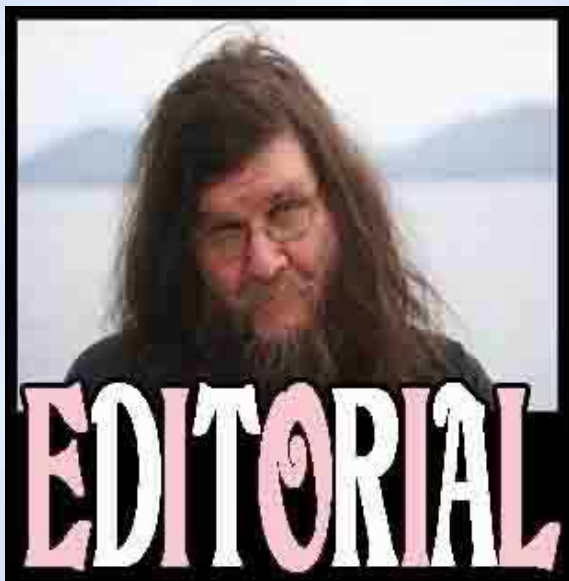
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THE THREE COMMANDMENTS OF GONZO WEEKLY:

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 yet another issue of this peculiar little magazine which I started because I was bored with doing a conventional record company newsletter, although as I don't think I have ever seen a conventional record company newsletter, it is a moot point whether or not I was truly bored of doing one.

If I am honest, I think that from the beginning I always intended to make this into a semblance of the magazine which you read every week today. OK that is a slightly clumsy sentence, but I am sure that you understand what I am talking about.

My first attempt at writing a music magazine happened in the mid 1970s when, together with a couple of me ne'er do well friends, I did something that was supposed to be a newsletter for kids using the school library, but actually turned into a load of surreal bollocks interspersed with me ranting on about Gong. Then after I was politely moved to another school I did much the same thing a few years later, but this time with rude poems about the government, and drug references galore (especially peculiar since at that time my actual experience with illegal drugs was zilch). I got expelled from that school after five issues, and it was 1984 before I did another fanzine. *Back to the Basic* lasted one issue, then I got married, and did my best to forswear childish things.

Then in 1988 I tried again. My wife and I were already publishing fan magazines, so we decided to have a bash at publishing a general rock music magazine. *ISMO* was named after the eponymous



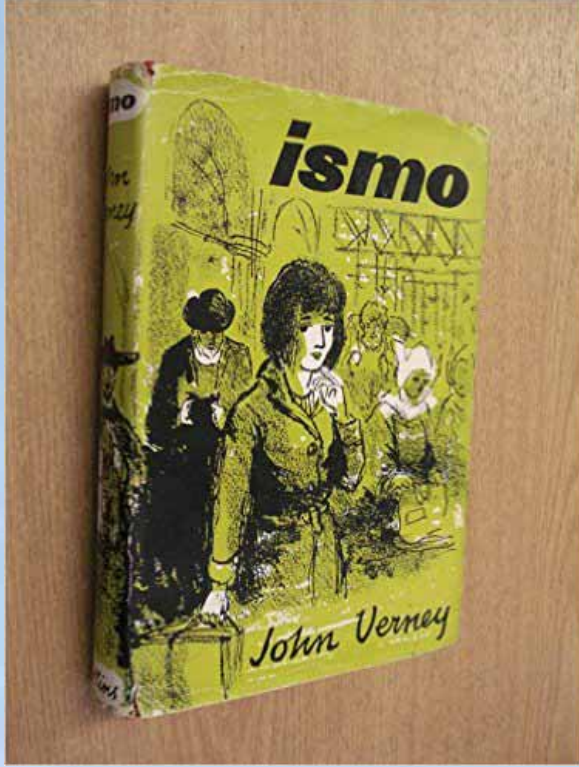
the POWZO Annual 2015

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

“a well meaning publication which sowed the seeds of its own destruction when it announced that it would not have any advertising. “



anarchist group in a novel of the same name by Sir John Verney, an author of whose writings I was and am very fond. For those of you not in the know here is a *Kirkus* review which tells you absolutely nothing about the book:

"What have we here--an incredibly involved mystery? a philosophical manifesto? a hall of mirrors, reflecting the inconsistency, the inconstancy of good and bad?

Observing, occasionally participants, are February Callender, more baffled than in her earlier involvements, her younger sister Gail, a charming idealist, their older brother Friday, ""an eager Rupert Brooke-ish sort of young man."" Around them swirls a fantastic set of characters who are forever changing identity as they tumble over each other from Yorkshire to Florence, recherche references to Simone Martini and Jean-Paul Sartre, and ismo--""a new movement...a new technique of cooperating...the potential conscience and sense of humor for the whole world."" Ismo gives its adherents a secret language, a secret sign, a sense of shared power, an opportunity for harrying pomposity, for challenging tyranny--and it may be turned on its own tail. The super-plot involves three versions of a famous painting--which is authentic?--and the use made of ismo to spirit them across Europe. But the grand ironic achievement of ismo is the affair of President de Gaulle's trousers.... There are parts here for Margaret Rutherford and Alec Guinness and especially for Peter Sellers (who is invoked appropriately). This literate imbroglio is Older than it looks, is a very special sip of international

اللجنة لهم إذا كانوا لا تأخذ نكتة



expresso, is a puzzlement for a purpose. In the words of the most enigmatic conspirator: "What is it, to understand? To enjoy is more important."

This review may tell you nothing about the book but it also tells you *everything*. Because the whole story works on so many different levels that the experience of reading it is different every time. But I digress, because I am supposed to be talking about my career as a rock and roll lifestyle magazine editor rather than my favourite surrealist children's book.

So, back to the narrative. *ISMO* lasted for about ten issues, the issues getting better, and selling fewer each time, and - because we were in those glorious pre-internet days when "upgrading one's software" meant buying a new packet of letraset -

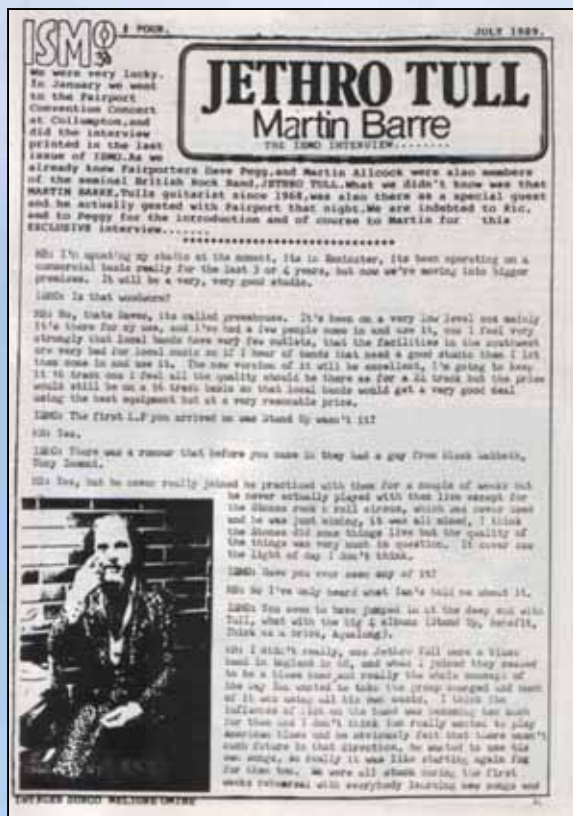
the gaps between issues became longer and longer until I gave up. Post Internet and post divorce from my first wife, I tried to run it as an internet magazine for another five or six issues, but this again fizzled out as my day job running the Centre for Fortean Zoology became more onerous.

One thing I didn't mention is that the big interview in issue one of *ISMO* was with the legendary Daavid Allen. He played a show at Exeter Arts Centre in the spring of 1988, and we went to see him at the shared house where he was staying the next day. It was then that we met Rob Ayling, and the two of us became friends, a relationship that lasts to this day.

In 2000 I became music editor of the short-lived *Planet on Sunday* newspaper, a well meaning publication which sowed the seeds of its own destruction when it announced that it would not have any advertising. Things got worse when, after some sort of computer malfunction, its publication was put back a week despite the fact all the rather nasty looking but expensive TV adverts had been shown the weekend before. I was surprised that it lasted the seven weeks that it did, although I was only paid for five of them due to the involvement of the DSS. But that, like the children's books of Sir John Verney, is another story.

And then I spent twelve years doing other things, burying both my parents, drinking too much, travelling around the world, and meeting and marrying my second wife, until meeting up once again with Rob Ayling, and throwing my horseshoes into the middle of his particular three ring circus.

So that brings us to the present day. This month, *Gonzo Weekly* which is basically the culmination of all the different things that I have tried to do in music magazine publishing over the years, but



with better production values and less spelling mistakes, is now three years old. And, touching every bit of wood that I can find in a desperate attempt not to jinx this next statement, we seem to be doing alright, and I see no reason that she (I always think of my magazines as being female, for some reason, probably because like the unnamed woman in Sir Walter Scott's poem they are "uncertain, coy, and hard to please") will not carry on for the foreseeable future. I certainly hope so.

So, thank you for reading about my history as a music journalist. I realise that I have missed out the various things that I wrote for *Record Collector* and other magazines, but so what. The important reason behind this (and all my editorials) is not for me to rant on about all the different publications that I have written for in the past, but to get you in the mood for reading this week's one.

This I hope I have done. If not, pah!

Love and Peace

Jon

Gong, Daevid Allen, Queen, Blur, U2, Larry Mullen, Elton John, Motley Crue, Tommy Lee, Steve Ignorant's Slice of Life, John Lennon, Corky Laing, Mountain, Strange Fruit, Friday Night Progressive, Mack Maloney's Mystery Hour, Phil Taylor, Andrew "Andy" White, Helmut Heinrich Waldemar Schmidt, Allen Toussaint, Charlie Dick, Edward "Fast Eddie" Hoh, Maduluwawe Sobitha Thero, Brandon Carlise, Chuck Pyle, Nucleus, The RAZ Band, Mark Murdock, Brand X, Alexis Korner, 13th Floor Elevators, Emmie Beckitt, Rick Wakeman, Led Zeppelin, Daniel Roberson, Davey Curtis, Roy Weard, My Dad's LPs, A.J. Smitrovich, Mr Biff, Donald Trump, Hawkwind, Xtul, Lee Brilleaux, Dr Feelgood, Pink Floyd, Tom Jones, The Beatles, U2, Kylie Minogue, Frank Zappa, Morrissey, The Smiths, Yes, Steve Hackett, Elton John, Tommie Phillips, AndersonPonty Band, Billy Sherwood, Tony Kae, Chris Squire, Neil Nixon, Sir John Betjeman, Netherfell

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

QUEEN MAN KING: Once again, a stellar line-up of rock royalty attended the event to celebrate what has been an incredible 12 months of music. The evening's guests of honour and recipients of the Living Legend Award were Queen, whose song Bohemian Rhapsody first charted on November 8, 1975, 40 years ago to the week of the Awards.

Their enigmatic frontman, Freddie Mercury, was one of the greatest of all time. His vocal range and musical vision was unique, and alongside the unmistakable guitar playing of Brian May, Roger Taylor's thunderous drumming and John Deacon's incredible bass lines, Queen became one of the UK's greatest musical exports ever. Having sold in excess of 150 million albums, they have the unprecedented achievement of all four members being responsible for composing worldwide No.1 hits including We Will Rock You, We Are The Champions, Another One Bites The Dust, Radio Ga Ga and Under Pressure. **Read on...**

MORE OF A BLUR: *New World Towers* is the new documentary film on Blur, spanning the last few years of the band's life. Directed by Sam Wrench, it records the genesis of the latest album "The Magic Whip", from impromptu sessions on an unexpected stay in Hong Kong, to playing rousing live performances at Hyde Park and Hong Kong.

Blur have now announced all the UK cinemas for the very special "one night only" screening on December 2nd, at cities including London, Manchester, Birmingham, Liverpool and Edinburgh, at selected Picturehouse, Curzon, Odeon, Vue and Cineworld venues. New World Towers has also been playing at selected international film festivals worldwide, including New York, Copenhagen, and Porto. An international release is also planned, with more dates to follow shortly. Cutting between incredible scenes of Blur's impassioned live performances this year and intimate, candid footage of the band in the studio and behind the scenes, *New World Towers* provides an invaluable account of one of Britain's most iconic bands today. **Read on...**



U2 IN MID STREAM: U2's Larry Mullen, Jr. may not have too much to worry about when it comes to the group's income from streaming but he certainly sees it as a problem for younger and lesser known artists. Mullen recently talked with Ireland's RTE 2FM's Larry Gogan, telling him that the streaming companies must pay more. "Companies like Spotify, the new Apple service, and all the others are really going to have to pay artists more."

This could actually be interpreted as an assault on one of U2's biggest supporters, Apple. A few months ago, they started their own streaming music service to compete with the likes of Spotify. It's not known if the company has taken any offense at Mullen's statements. **Read on...**

HONKY CAT: Elton John believes all gay men carried an "internalised stigma" while he was growing up. The *Rocket Man* singer grew up in Middlesex, England and hid his sexuality from his family and friends for years. Even when he achieved fame with his flamboyant persona and catchy songs in the 1960s and 70s, Elton kept the truth from everyone and he admits the psychological impact was hard to handle. "As a gay man growing up in the 1950s and 60s in England, internalised stigma was something all gay people carried," he told *The Sunday Times Magazine*. "When you are taught from the time you are too

THE ^{gonzo} NEWSROOM



young to understand that homosexuality is something dirty, broken, an aberration, even ridiculous, it seeps into your soul. It's harder to protect or care about yourself, and it makes people who would otherwise be close to you move away."

Elton finally revealed his sexuality in 1988 after splitting from wife Renate Blauel and in 1993 he began a relationship with David Furnish. The couple entered into a civil partnership in 2005 and on their ninth anniversary in December 2014 after gay marriage became legal in England, they married in front of friends and their two sons. Throughout their relationship, the couple have worked hard to raise funds for HIV/Aids prevention programmes with Elton setting up the Elton John Aids Foundation in 1992. But despite the millions of pounds they have raised, Elton knows that in many countries, gay men still struggle with the internal stigma that he dealt with decades before. **Read on...**

HE'S PISSED AGAIN (JUST LIKE HE WAS LAST SUMMER): Mötley Crüe drummer Tommy

Lee has come to realise he can't "kick ass" when he plays shows drunk.

The 53-year-old musician's wild lifestyle has almost become better known than the band he plays in, but he has started to calm down recently. In his younger years he'd think nothing of downing alcohol before a performance, but these days he gets that it doesn't make him play well. He still has a couple of drinks before taking to the stage because he suffers from nerves, but that's as far as it goes. "Now, I do like a beer, maybe two before I go on stage so that I am nice and loose and relaxed," he told Drummer magazine. "I have done the opposite of that plenty of times in the past and had far too much, and this is not cool at all. The thing is, you go out there totally blasted, and you are thinking to yourself, 'Man, I am kicking ass tonight!' And then you watch a piece of video the next day and you think, 'Dude, you were absolutely not kicking ass, or anywhere near it!'" **Read on...**



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



your  e 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...

There was an interesting leader article in *The Guardian* the other day. It suggests that David Cameron truly has no idea of the impact - both on vulnerable people and services - of the cuts which he has instigated.

<http://tinyurl.com/pq6s69l>

On reflection I think that this is quite possibly the truth. In the ivory towers in which these people live they quite truly believe that Britain is full of wastrels and scroungers who take advantage of the benefits and health systems in order to spread left wing dissention and add to the burden on the rest of us.

You see, I know these people. I went to a Public School (that's private for all of you from outside the UK) and it was full of not very bright boys from families with too much money, and a solid grounding in masturbation and Rugby.



Truly they were not really useful for anything apart from continuing in Mummy and Daddy's footsteps, or procreating with the bovine blonde daughters of similar country businesspeople. How anyone ever thought that these idiots were fit to run the country I have no idea.



It is both sad and shameful that when night falls and the setts of southern England stir, their gentle folk will be needlessly slaughtered. That in spite of science and public will, the wrath of ignorance will further bloody and bleed our countryside of its riches of life. That brutalist thugs, liars and frauds will destroy our wildlife and dishonour our nation's reputation as conservationists and animal lovers. I feel sick, sad, disempowered, betrayed, angry and crushed by the corruption of all that I know as right.

-Chris Packham



stop.the.cull



I have to admit that I have always thought that Chris Packham was a bit of a dick. But on this issue at least I agree with him 100%

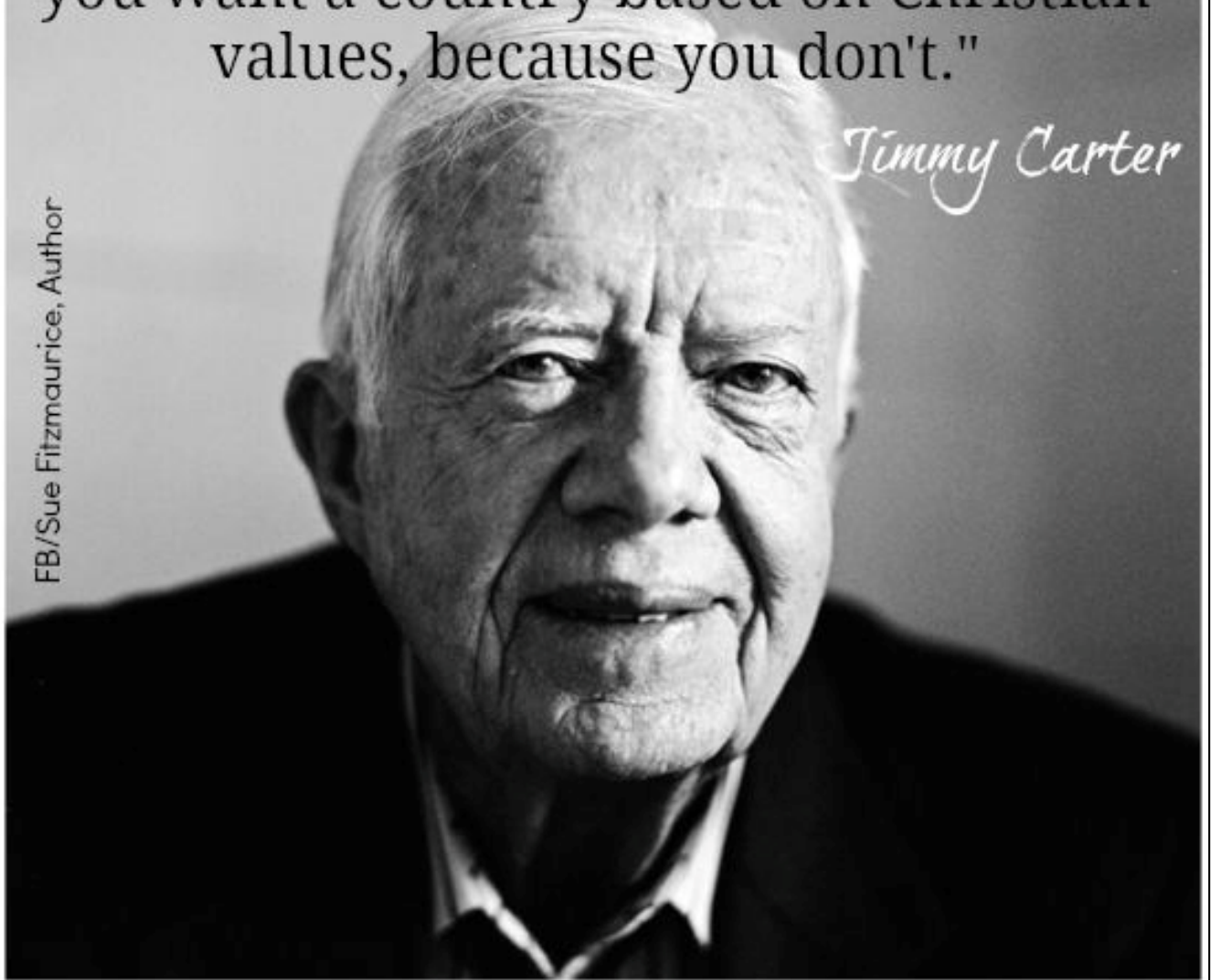
Right On Chris

IT IS TIME TO STAND UP AND BE COUNTED

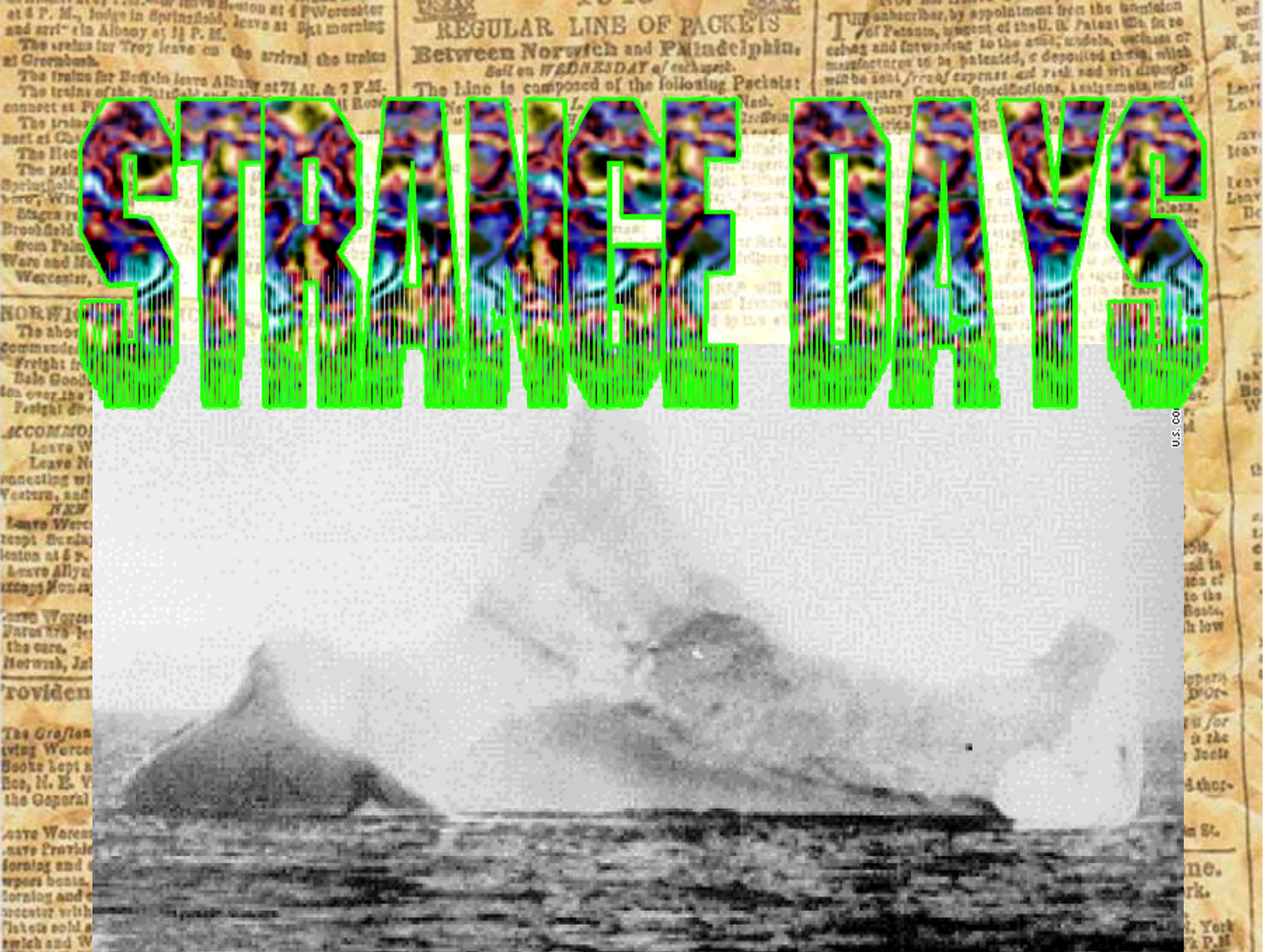
"If you don't want your tax dollars to help the poor, then stop saying you want a country based on Christian values, because you don't."

Jimmy Carter

FB/Sue Fitzmaurice, Author



STRANGE DAYS



Uzbek farmers told to glue cotton back on bushes ahead of state trip
<http://tinyurl.com/qapcjpgk>

When word came that the Uzbek prime minister would be driving past their village, local officials wanted to impress him with roads lined by snowy white fields of cotton. The only problem was that the cotton had already been picked. So, locals say, farmers were told to glue cotton balls back on the bushes to give an impression of a bountiful harvest of the country's most important crop. Ahead of the expected visit by the prime minister, Shavkat Mirziyayev, at the end of September, some 400 men and women in the village of Shaharteppa in Ferghana province were reportedly pressed into service along the main road where the official convoy was expected to pass.

Vampire slayer found not guilty due to insanity:
<http://tinyurl.com/nrzqhdh>

Shelley Christopher, 36, admitted stabbing 42-year-old Richard Brown 29 times and daughter Sophia six times – before inserting wooden objects into

their bodies to stop them turning into DEMONS. The mum – who was following instructions from a LIGHT BULB – also tried to kill another child and inserted a pencil into her chest a trial at the Old Bailey heard. But Christopher was found not guilty of two counts of murder and one of attempted murder – as she was insane at the time.

Photograph believed to show 'Titanic Iceberg' up for auction
<http://tinyurl.com/poeaqou>

The grainy black-and-white photograph shows a pointy iceberg in the middle of a calm sea, with puffy clouds barely visible in the sky. But the simple picture, taken more than a century ago, just may show the most infamous iceberg in history -- the one that sank the Titanic. It was taken by the chief steward of the ocean liner Prinz Adalbert on the morning of April 15, 1912, hours after the RMS Titanic sank following its collision with an iceberg the previous evening. The Titanic had sunk by the time the Prinz Adalbert came along, and the chief steward was unaware what had happened.

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

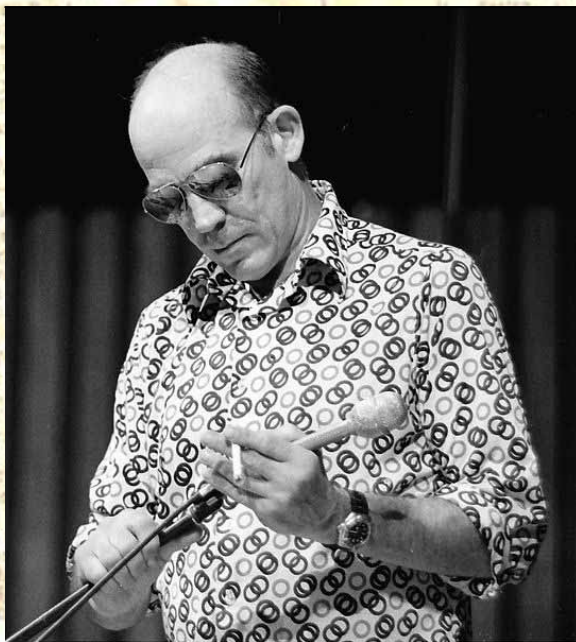
The strong and courageous
take a camera

The weak and cowardly
take a gun

**What sort of
person are you?**

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





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

"We are all alone, born alone, die alone, and—in spite of True Romance magazines—we shall all someday look back on our lives and see that, in spite of our company, we were alone the whole way. I do not say lonely—at least, not all the time—but essentially, and finally, alone. This is what makes your self-respect so important, and I don't see how you can respect yourself if you must look in the hearts and minds of others for your happiness."

Hunter S. Thompson



2016 already looks like it is going to be a very busy and exciting year for Steve Ignorant and his crew.

If you contact him on Facebook there are a few tickets left for this intimate little gig going at a tenner a time.

On top of gigs like these I am trying to get him to do the Weird Weekend, so watch this space...

the week that's past

The Gospel According to *BART*

My favourite roving reporter shares all sorts of qualities with yours truly, but one of the biggies is that we are both Beatles fans. He summed up this latest story that he sent me in one word, "amazing!"

Bart old pal, I doubt whether I have ever agreed with you more...

"John Lennon's long-lost acoustic Gibson J-160E, used in the recording of the Beatles' Please Please Me and With the Beatles LPs, shattered all estimates Saturday on the Julien's Live auction block, as the instrument sold for \$2.41 million, a record for a guitar with music history significance. Lennon purchased the Gibson at Rushworth's Music House in Liverpool in September 1962 for £161. The guitar, which was lost for over 40 years, sold for three times its \$800,000 estimate to an unspecified buyer who asked to remain anonymous."

<http://www.rollingstone.com/music/news/john-lennons-love-me-do-guitar-sells-for-record-2-4-million-20151108#ixzz3rNI7o5bP>



A sleepy northern town, Grimsby was rocked to its boots. Corky Laing brought his new band through and Wednesday nights will never be the same!

Our Gonzo reporter was lucky enough witness the sound check and report, "Greatness is about to happen this evening. This band rocks!"

THE DAILY ROCKER 15.

NOVEMBER 7, 2015 SINCE 1980

CORKY LAING

HIGH-PIPPIN' GUITAR
REVERED IN HIS LIFE
THREE TIMES AN IMMORTAL
WITNESS
LEGENDARY FAME
TRAVELING IN THE DARK

PLAYS

MOUNTAIN

HARTNETT SLASHES HIS
DON'T LOOK AROUND
SUFFER ON A RAINBOW
SILVER PAPER
LONG AND
DANCE OF HOLE & BERRY
BLOOD OF THE SUN

U.K. TOUR FALL 2015

8 NOV.	ROADHOUSE	BIRMINGHAM
9 NOV.	FIBBERS	YORK
10 NOV.	THINK TANK	NEWCASTLE
11 NOV.	YARDBIRD CLUB	GRIMSBY
12 NOV.	ILFRACOMBIE BLUES FESTIVAL	
14 NOV.	THE ASSEMBLY	LEAMINGTON SPA
15 NOV.	THE 100 CLUB	LONDON

Издательство Т. В. & Д. Р. Давыдов.

The Ayling boys and Corky



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Leave Albany's Point
(except Monday) at about
FALL
Leave Worcester at 6
Fares the same as
the case.
Norwich, July 22.

Providence at 7 A.M.
The *Grafton and N. Y.* Worcester at 7 A.M.
Books kept at the G. & N. E. Village, G.
the Capital Stage Co.
THE
Worcester at 7 A.M.
Providence at 7 A.M.
morning and evening
upon bank.
morning and evening
Worcester with train A.
tickets sold at Providence
and Worcester.
RIGHT TRAIN,
Independent Depot, G.
SPRING
Worcester at 7 A.M.
Providence for
the 6:20 A.M. train



7 a. m. train will stop only to take up passengers at
lay stations for Western at Wey stations west of Fre-
ingham.
8 a. m. train will land no one east of Framingham.
9 a. m. train will not stop east of Framingham, except
take up Western Railroad passengers at Brighton on
Sunday.
5 p. m. train is the New York Steamboat Train, to
Boston, to run as hitherto, without stops, except at
Framingham.

H. E. MUYHANSSEN,
(Successor to WM. LEONSTE,) 180 MAIN ST.,
MANUFACTURER and Dealer in HARNESSES, SADDLES,
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Gls and Tidy WHIPS, &c. Repairing done at short
notice. Weymouth, Jan 18

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 109 N. Main St.

[Music](#) > [Rock](#) > [Other Rock Music](#) > [Corky Laing Tickets](#) > Wednesday, 11 Nov 2015

Corky Laing Plays Mountain

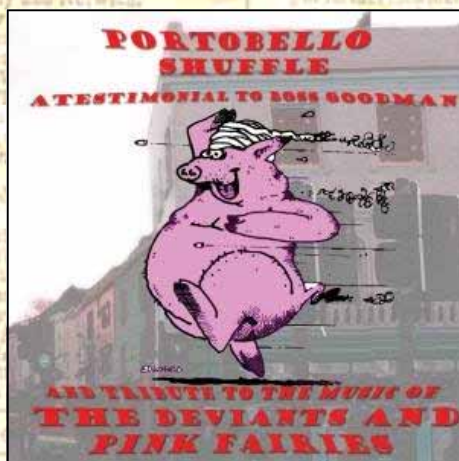
Yardbirds Club, Grimsby

Wednesday, 11 Nov 2015 at 7:30 PM

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MICHAEL DES BARRÉS ON
LITTLE STEVEN'S UNDERGROUND GARAGE
MAXIMUM ROCK AND ROLL
MORNINGS 8AM - 11AM ET CH21 **SIRIUS** | ((XM))
SATELLITE RADIO

(FILLING IN FOR ANDREW LOOG OLDHAM)

Peculiar News of the Week



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

*Guy Plays Dark Experimental Noise
at a Children's Event in a Park and
Confuses Everyone*

<http://tinyurl.com/pmv4osj>





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!



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

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

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

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



Strange Fruit 141

The Invaders:	Shock Treatment
The White Stripes:	St Andrew (This Battle is in the Air)
The Daddy Os:	Got a Match
Bob Crewe and Charles Fox:	Barbarella
Nicky Haslam:	Total Control
Burzum:	Daudi Baldrs
Kris Drever:	Five Past Two in the Afternoon
General Electric Corporation:	34 Years from Today
Alfred Hitchcock:	Johnny Takes a Dare
The Wonder Stuff:	A Wonderful Day
Esper:	Children of Stone
The Bob Crewe Generation:	Let me Touch You
Mercury Rev:	Funny Bird
Deep Purple:	It's All Over
The Phantom Surfers:	Klingons vs Daleks
Noura Mint Seymali:	Tzenni
Laibach:	Two of Us
Marc Bolan:	Mellow Love
Wendy and Bonnie:	You Keep Hanging up on my Mind
Warren Mintz:	Plateau Phase of the Male
Sadistic Mika Band:	(I'm Sitting on) the Edge of the Skies
Bob Crewe:	Miniskirts in Moscow
Bob Crewe:	Birds of Britain
Cleese:	Weird One
Stonehenge:	(For the Love of a) Sweet Woman Like You
Rachel Zeffira:	Goodbye Divine

**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:

Last flight to Pluto

<http://www.facebook.com/Last-flight-to-Pluto-1524667531102974/>

Dog and the Universe of Swine Dirt

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

Gekko Projekt

<http://www.facebook.com/GekkoProjekt.music?fref=nf>



Hedfuzy

<http://www.facebook.com/Hedfuzy?fref=nf>

Weston & Knade

<http://www.facebook.com/Weston-Knade-Quartet-800992123342017/>

Percy Jones, Scott McGill, Ritchie DeCarlo

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

Blank Manuskript

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

RDG

<http://www.facebook.com/rdgrocks?fref=nf>

The Aaron Clift Experiment

<http://www.facebook.com/AaronCliftMusic?fref=nf>

Voice of the Enslaved

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

with Waldek Knade, Raymond DiGiorgio, Alice Freya, Ritchie DeCarlo, Vance Gloster, Bill Ray, Blake Carpenter, Scott McGill, Pat Byrne, Aaron Clift, Grant C Weston and Alfons Wohlmuth.

**Listen
Here**

Friday Night Progressive



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

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

He's a member of SKY CLUB, Gonzo



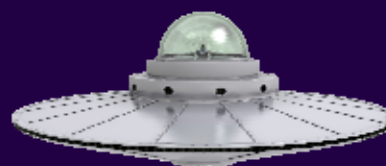
recording artists. He's been a radio host since

2010. He lives with his wife, Doreen, on an island off the coast of Massachusetts."

AND LOOK WHAT MACK HAS FOR YOU THIS WEEK?

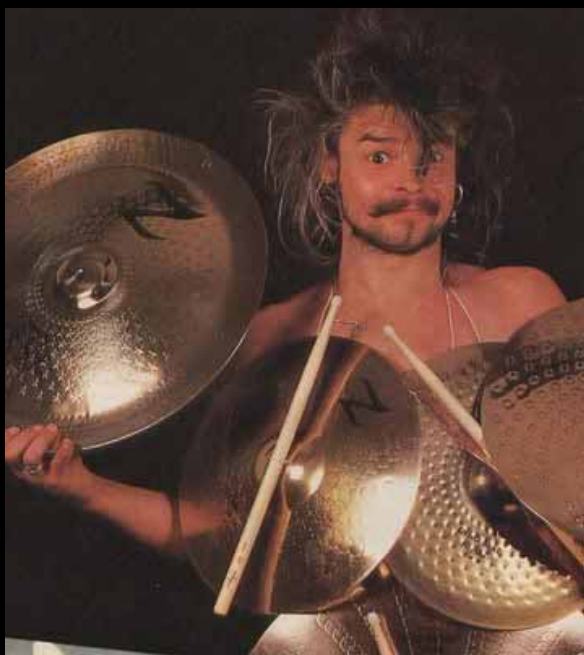
Are Dinosaurs Buried Beneath the Pentagon?

Mack & Pistol Pete talk to Ray Stamford about amazing dinosaur finds under our nation's capital. Also, conspiracy enthusiasts Peter Morrell and Mark Zappula present the case that the Moon landings were faked, Commander Cobra provides evidence to both support and refute their claim, Nancy du Tetre reveals how to talk to an alien and Researcher Paul Eno reports about a haunted house in Connecticut that is also a hot spot for UFO sightings.



**Listen
Here**

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

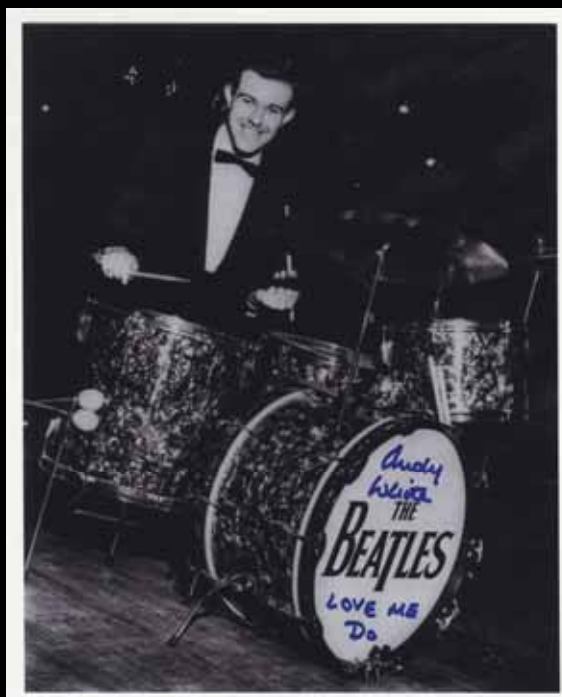


Phil Taylor
(1954 – 2015)

Taylor, better known as "Philthy Animal" Taylor was an English rock drummer in the British heavy metal band Motörhead from 1975–1984 and 1987–1992 recording ten studio albums and the live album No Sleep 'til Hammersmith. The classic mark IV Motörhead line-up consisted of Lemmy, Taylor, and Fast Eddie Clarke.

Phil Taylor died on 11 November 2015 at the age of 61 after an illness. "Fast" Eddie Clarke said of his former bandmate via Facebook:

"My dear friend and brother passed away last night. He had been ill for sometime but that does not make it any easier when the time finally comes. I have known Phil since he was 21 and he was one hell of a character. Fortunately we made some fantastic music together and I have many many fond memories of our time together. Rest in Peace, Phil!"



Andrew "Andy" White
(1930 – 2015)

White was a Scottish drummer, primarily as a session musician. He was affectionately christened "the fifth Beatle" as he is best known for replacing Ringo Starr on drums on the Beatles' first single, "Love Me Do". White was featured on the American 7" single release of the song, which also appeared on the band's debut British album, Please Please Me. He also played on "P.S. I Love You", which was the B-side of "Love Me Do".

White played with other prominent musicians and groups both in the United Kingdom and the United States, including Chuck Berry, Billy Fury, Herman's Hermits and Tom Jones. AllMusic called White "one of the busier drummers in England from the late '50s through the mid-'70s". White died after a stroke in Caldwell, New Jersey on 9 November 2015 at the age of 85

THOSE WE HAVE LOST



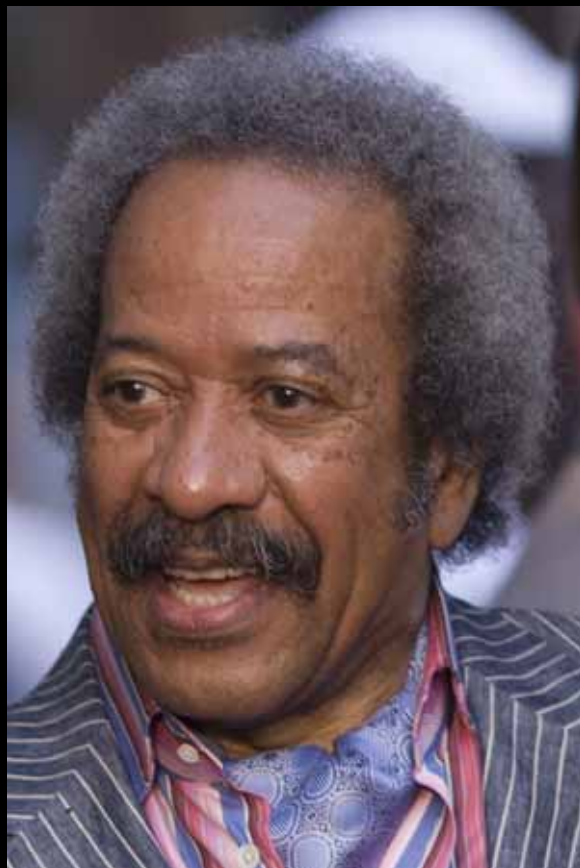
**Helmut Heinrich Waldemar
Schmidt**

(1918 – 2015)

Schmidt was a German statesman and member of the Social Democratic Party of Germany (SPD), who served as Chancellor of West Germany from 1974 to 1982.

Prior to becoming Chancellor, he had served as Minister of Defense (1969–1972). As Minister of Finance (1972–1974), he gained credit for financial policies that consolidated the Wirtschaftswunder (economic miracle), giving Germany the most stable currency and economic position in the world.

On 6 April 2010, with a lifespan of 33,342 days, he surpassed Konrad Adenauer in terms of longevity, and at the time of his death was the oldest former chancellor in German history.



Allen Toussaint

(1938 – 2015)

Toussaint was an American musician, songwriter/composer, record producer, and influential figure in New Orleans R&B. Many of Toussaint's songs became familiar through versions by other musicians, including "Working in the Coal Mine", "Ride Your Pony", "Fortune Teller", "Play Something Sweet", "Southern Nights", "Everything I Do Gonna Be Funky", "I'll Take a Melody", "Get Out of My Life, Woman" and "Mother-in-Law".

In the early 1960s he wrote and produced a string of hits for New Orleans R&B artists such as Ernie K-Doe, Irma Thomas, Art and Aaron Neville, The Showmen, and Lee Dorsey. Starting in the 1970s, he switched gears to a funkier sound, writing and

THOSE WE HAVE LOST

producing for The Meters, Dr John, and the Wild Tchoupitoulas Mardi Gras Indians tribe. He also began to work with non-New Orleans artists such as B.J. Thomas, Robert Palmer, Willy DeVille, Sandy Denny, Elkie Brooks, Solomon Burke, Scottish soul singer Frankie Miller (High Life) and southern rocker Mylon LeFevre.[citation needed] He arranged horn music for The Band's 1971 album Cahoots, plus Rock of Ages and The Last Waltz film, in conjunction with arranging horn parts for their concert repertoire. Boz Scaggs recorded Toussaint's "What Do You Want the Girl to Do?" on his 1976 album Silk Degrees, which reached #2 on the U.S. pop albums chart. In 1976 he also collaborated with John Mayall on the album Notice to Appear.

Toussaint also launched his own solo career, which peaked in the 1970s with the albums From a Whisper to a Scream and Southern Nights. It was during this time that he teamed with Labelle, and produced their highly acclaimed 1975 album Nightbirds, which spawned the number one hit, "Lady Marmalade". The same year, Toussaint collaborated with Paul McCartney and Wings for their hit album Venus and Mars and played on the song Rock Show. Two years later, Glen Campbell covered Toussaint's "Southern Nights" and carried the song to number one on the Pop, Country and Adult-Contemporary charts. Along with many of his contemporaries, Toussaint found that interest in his compositions was rekindled when his work began to be sampled by hip hop artists in the 1980s and 1990s.

Toussaint weathered Hurricane Katrina in the Astor Crowne Plaza Hotel. After the hurricane Toussaint left New Orleans for Baton Rouge, Louisiana, and eventually settled in New York City. Toussaint died in the early hours of November 10, 2015 while on tour in Madrid, Spain. Following a concert at the Teatro Lara, he suffered a heart attack at his hotel and was pronounced dead on his arrival at hospital. He is survived by his two children, including son Clarence (better known as Reginald) and daughter Alison, and by several grandchildren.



Charlie Dick

(1936-2015)

Charlie Dick, the widower of Patsy Cline, and a man who was very much responsible for helping to keep to artistic legacy of his late wife intact over the years, died in his sleep Sunday morning (Nov. 8). He was 81.

Dick married Cline (whose actual name was Virginia Patterson Hensley) on Sept. 15, 1957, after meeting her the year before at a local dance in Winchester, Va. The second marriage for the singer -- already known at the time for her hit "Walkin' After Midnight," the union produced two children, Julie and Randy.

The couple remained married until Cline's tragic death on March 5, 1963, in an airplane crash just a few miles north of Camden, Tenn. With the relationships that Dick had built in the industry through their marriage, he entered the music business on his own following her passing, working as a record promoter for several independent labels in Nashville throughout the 1960s and 1970s, such as Starday Records.

He remarried in 1965 to newcomer Jamey Ryan, but the couple divorced in the early 1970s after having a son together. Though not in the limelight during her career, Charlie Dick became a pivotal part of keeping Cline's music alive beginning with Beverly D'Angelo's portrayal of the singer in the 1980 film Coal Miner's Daughter.

THOSE WE HAVE LOST



Edward "Fast Eddie" Hoh

(1944 – 2015)

Hoh was an American rock drummer who was active in the 1960s. Although primarily a studio session and touring drummer, Hoh exhibited a degree of originality and showmanship that set him apart and several of his contributions have been singled out for acknowledgment by music critics. Often uncredited and unknown to audiences, he played the drums on several well-known rock songs and albums, including those by Donovan and the Monkees. He also performed at the seminal 1967 Monterey Pop Festival as a member of the Mamas and the Papas touring band. In 1968, he participated in the recording of Super Session, the highly successful 1968 Mike Bloomfield/Al Kooper/Stephen Stills collaboration album. However, his flurry of activity came to an end by the early 1970s and he since remained out of the public eye until his death in 2015.



Maduluwawe Sobitha Thero

(1942 – 2015)

Thero was an influential Sinhalese Buddhist monk. He was a prominent socialist and social justice activist who led campaigns that toppled governments several times, and a Buddhist-style nonviolent revolutionary. He was the chief incumbent of the Kotte Naga Vihara.

Thero played a key role in bringing a new government to power in 2015 by defeating Mahinda Rajapaksa. He supported the common candidate Maithripala Sirisena for the presidency, and Ranil Wickremesinghe to form a new government. Thero died on 8 November 2015 at the Mount Elizabeth Hospital in Singapore. He was 73 years of age at the

THOSE WE HAVE LOST

time of his death. The government announced a state funeral and a day of national mourning in respect of the theros death. The national flag was half masked on the day of the cremation.

Thero entered the Buddhist temple life at the age of 11. He never belonged to any political party and led an influential political life with significant charisma. He later told media that his initial inspiration came from the 1956 socialist revolution in Sri Lanka that brought a reformist government to power against the pro-western UNP-led ruling elite.

He came to prominence during his struggle against then-President J. R. Jayewardene (in office: 1977-1988) and the latter's efforts to centralize power within the presidency, and threats against freedom of expression, civil rights and the rule of law.



Brandon Carlisle **(1978-2015)**

Teenage Bottlerocket is an American punk rock band formed in Laramie, Wyoming, United States, in 2001.

The band was formed by twin brothers Ray and Brandon Carlisle, following the dissolution of their previous band, Homeless Wonders, in 2000. Their music is heavily influenced by co-singer/guitarist Kody Templeman's other band, The Lillingtons, and

punk rock acts such as Screeching Weasel, The Ramones, Bouncing Souls, and Misfits.

On November 7, 2015, drummer Brandon Carlisle passed away unexpectedly after a brief hospitalization.



Chuck Pyle **(1945-2015)**

The Palmer Lake country and folk guitarist and songwriter affectionately known as the "Zen Cowboy" died Friday night.

Chuck Pyle, 70, was fishing at Palmer Lake on Friday, said Michael Maddox, executive director of the Tri-Lakes Center for the Arts. When he wasn't home by dark, his girlfriend went out looking for him and found him lying face down in the water at the lake. He died later at Penrose Hospital, said the El Paso County Coroner's Office. The cause of death is not yet known.

A public memorial service will be held at 11 a.m. Saturday at TLCA, 304 Highway 105, Palmer Lake. In lieu of flowers, donations can be sent to: The Chuck Pyle Memorial Fund, P.O. Box 726, Palmer Lake, CO, 80133.

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



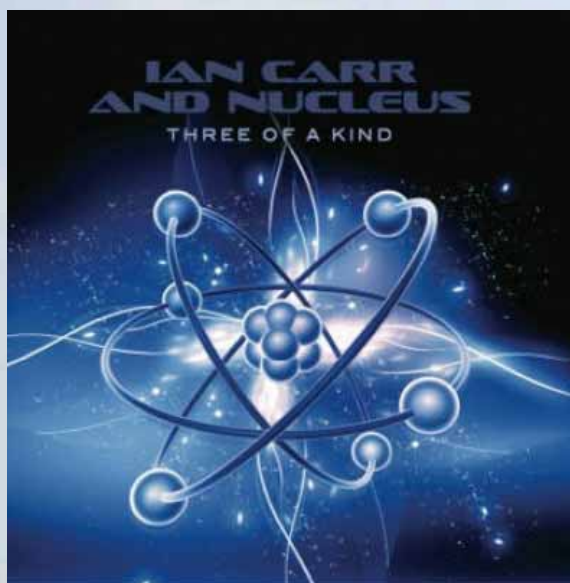
Yer original Gonzo Weekly shirt

actions



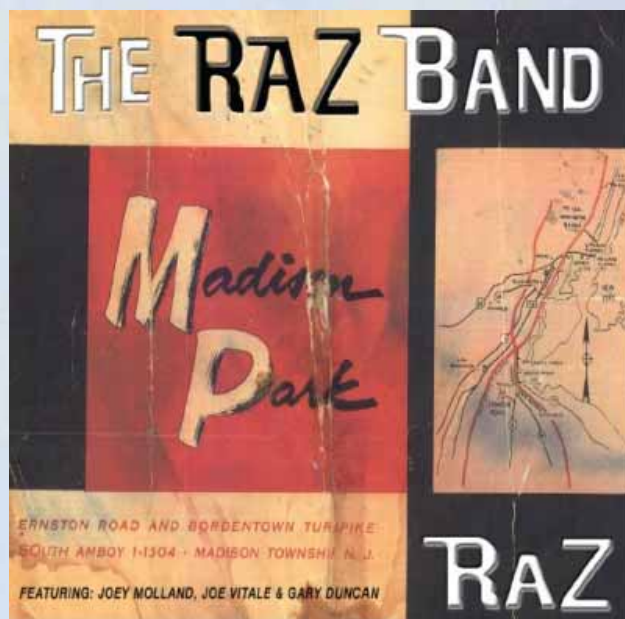
Now, I don't know whether this is a good idea, a bad idea, or just an idea, but - as I believe you know - this magazine is put out each week on a budget of £25, and is free. It will remain free, but I would like to be able to generate some income so I can pay our contributing writers. So, 'why not flog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

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



Artist Nucleus
 Title Three Of A Kind
 Cat No. HST268CD
 Label Gonzo

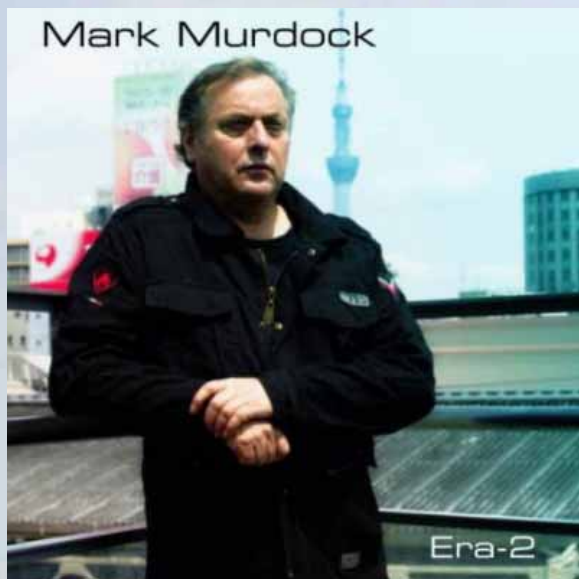
Nucleus were a pioneering jazz-rock band from Britain who continued in different forms from 1969 to 1989. In their first year they won first prize at the Montreux Jazz Festival, released the album Elastic Rock, and performed both at the Newport Jazz Festival and the Village Gate jazz club. They were led by Ian Carr, who had been in the Rendell-Carr Quintet during the mid and late 1960s, and was a respected figure in British jazz for more than forty years. Their jazz-based music evolved from an early sound incorporating elements of progressive and psychedelic rock toward combination with a funkier sound in the mid and late 1970s.



Artist The RAZ Band
 Title Madison Park
 Cat No. HST356CD
 Label Gonzo

The RAZ Band have been toiling in the rock and roll vineyard for longer than you might think. Dedicated to the coolest place to ever grow up, the new release of 'Madison Park' will bring them the recognition they deserve. Band leader Michael Raz Rescigno says: "I'm excited to get our newest album 'Madison Park' out. It's a diverse collection of music from the last few years of our lives. With the tremendous production of band members Joey Molland and Joe Vitale, we are looking forward to sharing our music with the world."



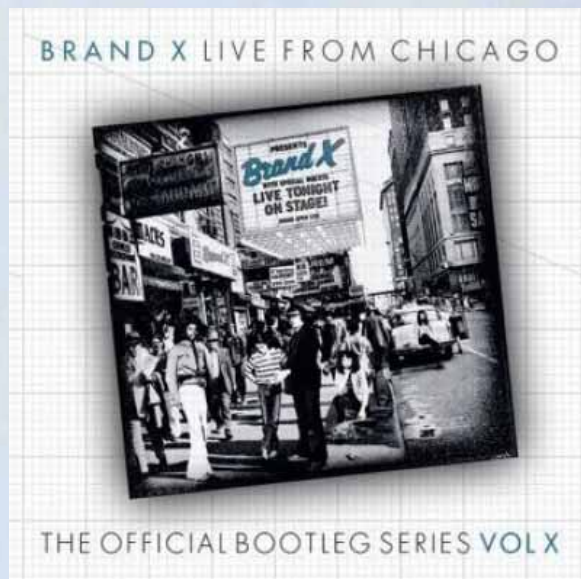


Artist Mark Murdock
 Title Era 2 - Eyes Down and Seacloud
 Cat No. HST330CD
 Label Gonzo

The New York Recordings (Eyes Down) feature world-class musicians who collaborated with Mark, who turned to keyboards and songwriting after relocating to New York.

To coincide with the 80's sound signature, Mark decided to incorporate drum machines, sequencers and synthesizer to expand his music horizons by teaming up with bassist Percy Jones, whose unique musicality approach took the music to a higher level, adding a new twist that could be considered as 'Pop-Progressive-Rock.' A live band was formed to represent the recordings under the name of 'Eyes Down' which performed in New York City. Ironically, drummer Tony 'Thunder' Smith (Lou Reed, John McGlaughlin) ended up doing the lead vocals on the recordings. And additional vocalists Joe Sophia (Percy Jones' Propeller Music CD) and Nicolas Van Pittman shared the vocal spot. Ron Balin played fretless bass and Percy Jones appeared as a guest on a few gigs.

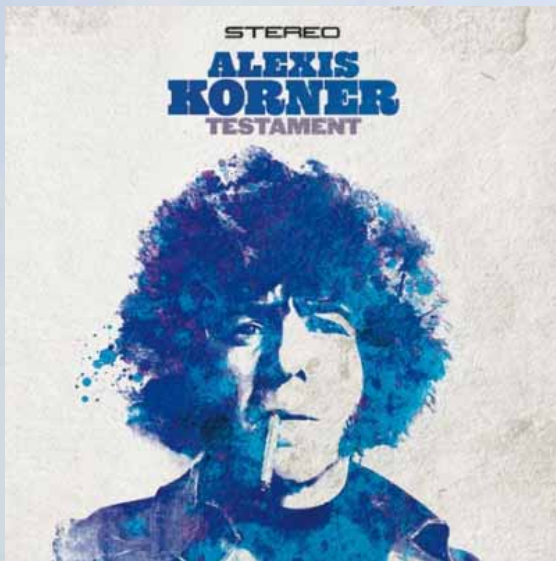
* 'Sun In The Signs' (track 9) features David Sancious on piano and synthesiser. Mark on acoustic drums and Percy Jones on Wal bass.



Artist Brand X
 Title Live From Chicago 1978
 Cat No. HST307CD
 Label Gonzo

Brand X are one of the great puzzles of all time. Despite having Phil Collins on drums for much of their career, and mixing a sizzling combination of peerless musicianship and cracking tunes, they never quite broke out of the jazz/rock ghetto into mainstream success. This will always remain a mystery to me. Have a listen to this incandescent set recorded live in Chicago, 1978 and you will see just what I mean.





Artist Alexis Korner
Title Testament
Cat No. HST339CD
Label Gonzo

Often described as the father of British blues, I think it is fair to say that without this man bands like the Rolling Stones and Led Zeppelin quite simply would not have existed. Check out this review of this mid 80's live album by Lonny Potecho: "An excellent CD with classics like: One Scotch, One Bourbon, One Beer, 32-20 Blues and more.. The man who became legend makes an excellent performance, live in France. Alexis Korner - vocals, guitar, Colin Hodkinson - Bass Vocals. If you are interested in Blues, and love Eric Clapton, Robert Johnson and John Lee Hooker, this would make an excellent addition to your Blues collection"



Artist 13th Floor Elevators
Title The Reunion Concert
Cat No. HST338CD
Label Gonzo

The 13th floor elevators are one of the classic American psychedelic bands fronted by the eccentric (some would say clinically insane) Rocky Erickson, who has often been as reclusive as he is brilliant. They fell apart in 1969 after Erickson was committed to a mental hospital for three and a half years after being busted for possession of a single joint.

This recording of a reunion concert many years after most people had figured that they would never see the band again, will show you why so many fans hold this particular brand of musical insanity in such high regard.

Emmie Beckitt; Welcome a Star

Welcome A Star is the first single from 15-year-old soprano Emmie Beckitt, in collaboration with classically trained pianist, composer and TV presenter, Rick Wakeman. Rick first met Emmie, who has been singing classical repertoire since the age of ten, at a fundraiser for Kids'n'Cancer – and was so impressed by her crystal clear voice and effortless range that he decided to record a song from his oratorio *The New Gospels*, which tells the real story of Christmas.

The result is *Welcome A Star*, a beautifully melodic Christmas song, released by Hope Records via Nova Distribution, on Friday 4th December. *Welcome A Star* was recorded by Emmie with the English Chamber Choir and the Orion Orchestra,

and features Rick on keyboards.

Currently studying for her Grade 8 exam in singing, Emmie Beckitt takes part in the Senior School Chamber Choir at St Augustines, Scarborough, North Yorkshire and is also a member of her school orchestra and jazz band, as she plays tenor saxophone, violin and piano.

When aged only 13, she supported Katherine Jenkins in concert and a year later, appeared at Roy Wood's sell-out show at the Birmingham Symphony Hall, where she received a standing ovation. She recently sang *The Hymn*, composed by Sir Tim Rice and Rick Wakeman, with an orchestra and choir, at The Sage, Gateshead, as part of the











Tim Rice Concert Series.

A Fellow of the Royal College of Music, Professor of the London College of Music, former YES keyboard player, Watchdog presenter and renowned Grumpy Old Man, classically trained pianist Rick

Wakeman began his career as a much-sought-after session musician in the late Sixties, playing on more than 2,000 records by a wide variety of artists, including Cat Stevens, David Bowie, Marc Bolan and Black Sabbath.

In the early Seventies, he found fame in his own right as a member of first Strawbs and then YES. As a solo artist and with YES, he has sold more than 50,000,000 albums. He has written a number of film scores and has become a TV regular, appearing on shows like *Never Mind The Buzzcocks* and *Countdown* and of course, *Grumpy Old Men* and *Watchdog*.

He still finds time to perform numerous concerts around the world every year, ranging from his extremely popular one-man show to extravaganzas that feature symphony orchestras and choirs.

Both Emmie and Rick are patrons of the Chesterfield charity Kids'n'Cancer and a percentage of the profits from the sale of *Welcome A Star* will be donated to that organisation.

Welcome a Star is released on Friday 4th December, and is available in CD and digital single formats.



Douglas Harr Ear Candy for the Hungry Audiophile

Led Zeppelin's Presence

LED ZEPPELIN



Led Zeppelin, the mightiest rock band of the 1970's, has been on my mind quite a bit lately. For one thing, guitarist Jimmy Page just recently finished the mammoth task of remastering and re-releasing deluxe versions of every Led Zeppelin album, each with an extra disc of demos and outtakes from the studio sessions. While it would have been nice to have that second disc full of live material from each album's associated tour, the packages have been stellar with improved sound, informative essays, and captivating photos by band photographer Neal Preston and others. Some of the demos and alternate takes are of interest – two come immediately to mind, a gorgeous version of “The Rain Song” from *Houses of the Holy* and an unbelievably aggressive barnstorming early take on “Trampled Under Foot” from *Physical Graffiti* called “Brandy and Coke.”

The last one of these remasters I purchased was the epic Zeppelin album, *Presence*, originally released way back in 1976. The record is packed with arguably the best guitar riffs

and leads of Page's long career. It starts with the loose but driven opener “Achilles Last Stand,” a long piece that sounds spontaneous and free, played with the abandon of a train that's about to come off the tracks, fueled by some of drummer John Bonham's most amazing fills on record. The highlight for this patron was the scorching, progressive rocker “For Your Life” during which Page makes impressive use of his Stratocaster's tremolo arm, and Robert Plant's vocals match ascending chord structures with a power that sounds as if he is, in fact, fighting for his own life. The rest of the album is similarly impressive, a lesson in rock perfection from each of the four artists, Page/Plant/Jones/Bonham. This is the album and tour I will be covering in my book next year.

While researching the book project, I've been reflecting on the concert films of the 1970's, some of which will be explored in the text. There weren't many proper concert films released to theaters back in that decade, in fact besides getting to the concerts

<http://diegospadeproductions.com/>



themselves, there were more chances at that time to see our favorite bands on television specials, such as *Don Krishner's Rock Concert* and *The Midnight Special* in the states, *The Old Grey Whistle Test* and *Top of the Pops* in the U.K., and *Musikladen* in Germany. The only concert films I recall hitting the cinemas were as follows: *Yessongs* for Yes, *Trick of the Tail/White Rock* for Genesis/Wakeman, *Welcome to my Nightmare* for Alice Cooper, and *The Song Remains the Same* for Zeppelin. There were more, what do you recall?

I saw *The Song Remains the Same* at my local theater upon it's release, and frankly was, and have remained, a bit let down by the movie. Professionally filmed at the famous Madison Square Gardens in 1973, the picture is crisp and colorful. It's the performance that I feel lacks something, not a monumental miss, just not what I believe were some of their best nights, despite being a milestone moment for the band. For years, I regretted not being able to catch Zep live in Los Angeles before Bonham's untimely passing, and pined for a better chance to see what rabid fans proclaimed were the most incredible live performances of the era.

Finally in 2003 all debate as to the power and majesty of the mighty Zeppelin in concert were put to rest, with the release of their self-titled *Led Zeppelin DVD*. It's a stunning treasure chest containing more than 5 hours of interviews, televised clips and 35mm films capturing the band live throughout their career. First up, there are rare black and white clips of the group as they debuted on Danish television, along with two additional early performances. Viewers are then treated to a pristine footage from the tour supporting *Led Zeppelin II* in 1970 at the Royal Albert Hall in London, shot using two 16mm cameras. The next disc begins with a pastiche of bootleg videos for "The Immigrant Song," followed by additional footage of

the 1973 Madison Square Garden concert, clips that are also now available on the expanded DVD version of *The Song Remains the Same*. A favorite from this added footage is "Misty Mountain Hop," one of Zep's most buoyant songs, often played consummately by the longtime Zep fans Heart in years since.

The real gem of this set is footage of the band at Earls Court in London supporting *Physical Graffiti* in 1975, including a rare look at the group's acoustic set featuring "That's The Way" from the third album. Best yet is what must be their most spectacular moment, a perfect, emotionally draining rendition of the bluesy lament "In My Time of Dying" followed by a cranked-up, frenetic version of "Trampled Under Foot" featuring Jones' funky clavichord riffs. Between these two *Physical Graffiti* classics, we are able to witness first-rate performances from each band member. As if all this wasn't enough, the collection ends with seven tracks from an intense outdoor performance at Knebworth in 1979, their last before

Bonham's death and the group's subsequent split. That night, the band played the two tracks they had been doing from *Presence* after it's release, "Achilles Last Stand," and "Nobody's Fault But Mine" along with their undisputed *Physical Graffiti* classic "Kashmir." Instead of finding the band on the decline, this stands as absolute evidence of their continued relevance.

While bootleg audio and video of Led Zeppelin performing live abound, including notably some of these performances in their entirety, I prefer to support artists by collecting official releases on media, and in this case, there were painstaking efforts to clean up previously unseen footage by Page and team. Until additional film is released, this two-disc collection is the best footage available of this seminal band, and comes highly recommended.

Led Zeppelin DVD Track-list:

Disc 1

Communication Breakdown / Dazed and Confused / We're Gonna Groove / I Can't Quit You Baby / Dazed And Confused / White Summer / What Is And What Should Never Be / How Many More Times / Moby Dick / Whole Lotta Love / Communication Breakdown / C'mon Everybody / Something Else / Bring It On Home

Disc 2

Immigrant Song / Black Dog / Misty Mountain Hop / Since I've Been Loving You / The Ocean / Going To California / That's The Way / Bron-Y-Aur Stomp / In My Time Of Dying / Trampled Underfoot / Stairway To Heaven / Rock And Roll / Nobody's Fault But Mine / Sick Again / Achilles Last Stand / In The Evening / Kashmir / Whole Lotta Love

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Jon Meets

DANIEL

The other day I was on Facebook. I dislike Facebook massively, but it is an undeniably useful tool for journalists. Once upon a time one had to spend long hours in a public library pouring through books like *Who's Who* and the *Writers and Artists Yearbook* to get contact details for people. Now it only takes 10 minutes and a few clicks of the mouse.

Facebook is also useful for alerting scribes like me to potentially interesting news items. As regular readers will know, anarchist punk band Crass were of pivotal importance in shaping the moral and political compass of the man I eventually turned out to be. They will also know that last week I interviewed

one-time Crass lead singer Steve Ignorant for the front cover story in the magazine. He is a delightful fellow, and I always enjoy speaking to him.

I was posting up notifications of the existence of this magazine featuring Igs on Monday or Tuesday when I came across an extraordinarily lyrical painting of the man himself. It was by a bloke called Daniel Roberson, and it seemed that it was part of a series. So, I carried out the requisite couple of mouse clicks and dropped him a line.

He replied within a few minutes, and so I asked him why, when artists traditionally paint bowls of fruit, naked women, or







glorious sunsets, he had chosen to paint my old mate Igs. Why?

He replied:

"I'm working towards my next exhibition at the moment... 'Pivotal moments and Memories 1975-2015', Punk Rock has been a part of my life for a long time and I wanted to reference that in my work..."

I remember one Saturday morning aged 13/14 or so, paying my weekly pilgrimage to the record stall on Chesham market. The bloke says "you like punk music don't you?", he hands me a copy of Feeding of the 5000 by CRASS. I get it home, carefully inspect every inch of the cover and artwork and stick it on the record player.

The first two minutes of intro worry me slightly but then Steve's voice kicks in and bang, my life takes a path that it might not have done if I hadn't stumbled upon Steve Ignorant.

I asked an old mate Gaz Suspect who I knew was mates with Steve if he'd ask him if he might be interested in having his portrait painted... he said he'd be honoured."

I was particularly impressed by the way that the style of the painting seemed to reflect various other aspects of Steve Ignorant's life away from that of being the Tourette's punk

shouter, like his long time interest in the history of Punch and Judy shows, and his long time career as a Punch and Judy Professor.

Interesting that you made that link, originally the painting had a few references to his history in the background, including a punch and Judy theatre. It all got painted out eventually apart from the fragmented Crass symbol. I was reading Steve's book 'The rest is Propaganda' whilst working on the painting and I guess that had an effect on what happened on the canvas... it's quite a spontaneous process, so not intentional."

I asked what was going to happen to the painting now. He replied:

"Now the painting goes into my exhibition at the Museum of Modern Art Wales. It starts on the 28th November. After that, I've entered it into a painting competition, if it gets accepted it'll be on show at the Mall Gallery in London next year. I'd also like to produce a limited edition print of it, which will be sold in aid of a charity of Steve's choosing (I'm guessing the lifeboat, but shouldn't presume)."

If any of you are interested in checking out any more of his remarkable pictures please check out his Facebook page Daniel Roberson Art and his website www.danielroberson.co.uk

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

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

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

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

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

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

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

Asante sana (thank you very much),

David Banks
Director, Africa Region
The Nature Conservancy

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





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YE 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.



Davey Curtis, irregular contributor to these pages, is half of a mighty blues duo *Auld Man's Baccie* whose fame is spreading much faster than I had believed possible for someone who is an old friend of mine...

Davey's Top Ten

Champagne & Reefer

(Muddy Waters)

Up on the hill

(FLC)

Voodoo Chile

(Jimi Hendrix)

Day of the Eagle

(Robin Trower)

Shadow play

(Rory Gallagher)

Crow Jane

(Tuba Skinny)

Powderfinger

(Neil Young)

Watermelon in Easter hay

(Frank Zappa)

Mannish boy

(Muddy Waters)

Down through the night

(Hawkwind)

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WORDS FROM THE WEARD



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

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

A House Rig Crisis.

As a blanket term 'the house rig' is almost an entire set of bedclothes – and one the can easily slip off on the night to leave you naked and shivering. One the whole it is a good concept. The idea that each venue has a built in P.A. and lighting system and that musicians can, therefore, just turn up, plug in, and perform. (as opposed to the sixties phraseology of 'turn on, tune in and drop out' to which bears a few resemblances.) The reality is often like a slap around the face with a wet, and slightly chilled, haddock.

Problems abound on many levels. If you have ever been involved in touring with a band you will be familiar with the concept of 'the rider'. That ubiquitous sheet of paper (or collection thereof) which is the equivalent of the hostage taker's list of demands. Everything from the number of microphones needed to the exact shade of the M&Ms or blend of red wine is specified within. I am not going to lurch into the discussion of the many strange Rock and Roll riders that have existed (although one, seemingly innocent and whiter that white man did, it is rumoured in apocryphal circles, specify a hooker and two grams of cocaine pre gig in the 80s). I am, instead, going to focus on the more mundane, but to me more vital, level of equipment.

If you are going out to do a gig you have a finite number of musicians in your performing troupe and, obviously, these need a finite number of microphones and D.I. boxes in order to get the sound from the stage to the heaving crowds crammed into the auditorium. That is where it all falls down. As you move higher up the ladder of fame you may carry all this with you and have an army of technicians to set it up but, for us lowly minnows in the muddy pool of clubland we have to rely on the 'house rig'. This can range from a shiny new mixing desk with a pristine set of speakers and monitors to a console, so coated in dust, beer residue and dried drool as to be unrecognisable as such, and a couple of home made boxes with blown high end drivers and bare wires hanging out of them (monitors not included). You don't know until you turn up, unless your mate played there last week and tipped you off.

There are many key factors in all of this. How much



do the venue owners care about the quality of the sound at the venue? Have they actually worked out that, for a percentage of the audience at least, a venue can be shunned because the bands always sound awful there? How competent is the house engineer and, more crucially, how much does he care about being, or not being, competent? One other factor comes into play here too and that is the level of 'offline maintenance' that goes into the gig.

I have been in many venues over the years. Some have provided me with some stunningly good equipment but many, sadly, could not care less. One gig, in Hannover, Germany, had different speakers on each side of the P.A. which sounded really different and made it hard to tune. Recently I went to do a show here in Brighton and was told, 'The venue has just updated the system and there is a now 24 channel desk installed'. They were right. There was a 24 channel desk – but only a 12 channel multicore (and one of those had a broken plug stuck in it). There was also no means of tuning the system because there were no graphic equalisers on it. When you also turn up to find a bunch of knotted, tangled cables – many of which don't work but were still slung back in the box by an engineer too lazy to check them out, microphones that look like they have been used to variously hammer nails into a piece of 2 x 4 and then to dig for potatoes, and stands that droop more than a bunch of stag night devotees after their fifteenth pub of the night you know you are in trouble.

It is not only the technical aspect of the equipment that can launch you into despair. There is also the placement of the speakers and the position of the desk. I have been asked to mix in a gig where the stage was on the back wall and the speakers along one of the side walls (because, they said, 'it is usually a disco – we don't often have bands'). I was also once asked to mix from behind the stage. I said that I could not hear the speakers from there and they asked 'Does that matter?'. I then gave them a challenge. I said 'I will get a cutthroat razor, a bowl of water, shaving cream and a

blindfold. If you can shave yourself blindfolded without drawing blood I will mix from behind the stage'. They moved the desk. One venue had the desk at the back of the auditorium and then, when we came back from the meal, had shut big sliding doors / walls in front of it, leaving a small gap to look through. Halfway through the show they came up and complained. 'It is too loud.' they said. 'I wouldn't know' I replied, 'I am not in the same room'

I suppose it is beyond my power to get venues to smarten their act up, maintain the equipment and take care about how a venue sounds, to get them to employ people who actually care about fixing things (There are some out there that do this but often the engineer goes on from the venue to go on tour) and too look after their equipment.

My advice to you all is, if you go out on tour, or even if you are doing a lot of local gigs, get your own D.I. boxes and vocal microphones (so only your own germs, spit and other bodily secretions are on them), carry your own stands so they won't go down on you (!) and maybe carry a case of microphone leads. One other tip. If you are an acoustic guitarist or a keyboard player your equipment does not end at the instrument, it includes a jack to jack cable and possibly a mains plugboard. Don't expect venues or P.A. companies to provide these because they usually won't.

Then you can stand a chance of calling the house to some sort of order.



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My name is A.J. Smitrovich and I'm a 28 year-old "disc jockey" out of the San Fernando Valley region of Los Angeles, California. I was introduced to the blues by my father and consequently, I fell in love with rock 'n' roll and as the 1990s progressed and my passion grew deeper. I started listening to the classics: The Beach Boys, The Beatles, Jimi Hendrix and got rock history lessons from The Drifters, Jerry Lee Lewis and Chuck Berry. In college this grew deeper still, basking in The Doors, Bob Dylan, The Grateful Dead, The Byrds, Janis Joplin, and so many more. Then, on a trip home from college, I discovered my father's record collection and My Dad's LPs was born.

I strive to provide an eclectic radio program playing the hits, b-sides and forgotten classics of the rock 'n' roll era, the formative years of blues music and the melting pot of the 1960s and 1970s in a way that keeps you guessing...as we Explore the Cosmos of Rock 'n' Roll.

Our weekly column in Gonzo Weekly provides you, the reader, with ruminations on rock 'n' roll music, previews of the upcoming show and an outlet crucial for my personal sanity. It also allows for my research to unearth more than I can cram into a one-hour internet radio program. The mission of this show is to explore sonically the Universe of Rock 'n' Roll, in all its many forms. Join us!

We hit the internet airwaves Saturdays and Sundays at 4pm, Monday 12am PST on KONG Monster Rock at rdsn.net/kong. If you're all about FM radio, catch us Sundays at 11pm on 93.3 KRHV-FM out of Mammoth, California or on TuneIn Radio here.

For listening live, streaming episodes, air dates and much more head to mydadslps.com!

Welcome to My Dad's LPs! I'm your host A.J. Smitrovich. This week we're gonna hit the early and late 1970s, dividing our attentions between America and Europe, as we usually do. What's different about this week is that we have a 2015 track from a dude who's been making music professionally since 1977, **Mark Knopfler** of **Dire Straits**. He and his younger brother David co-founded the band and gave us hits like "Sultans of Swing", "Southbound Again", and many others. Off his 2015 release "Tracker", we have the spellbinding "Lights of Taormina". Written when Knopfler was on tour with Bob Dylan, just the act of being back on the road brought a lot to the surface and it shows here. Taormina is a coastal city in Greece and anyone whose been to the Grecian Isles knows that the interplay between water and light is unlike anywhere else on Earth. It's this (and touring with an absolute legend) that really comes through in this particular tune. The beauty and elegance of a place that began its existence in 734 BC as the town of Naxos, tucked between sea and rock, is certainly made clear in this tune. We then fast forward to 1973 CE and a track from **The Who**, "Sea & Sand" off of **Quadrophenia**, an album I've been stuck on recently. This track comes at the point in the narrative when our main character, a London Mod, is kicked out of his parent's home and finds refuge on the beach, reminiscing about his home life and the Mod Scene that had long since evaporated.

*Here by the sea and sand
Nothing ever goes as planned,
I just couldn't face going home
It was just a drag on my own.
They finally threw me out
My mother got drunk on stout,
My dad couldn't stand on two feet,
As he lectured about morality.
Now I guess the family's complete,
With me hanging 'round on the street
Or here on the beach...*

As I said, we've got more than just Europe



MY DAD'S LPS

EXPLORING THE COSMOS OF ROCK 'N' ROLL

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represented in this week's program, highlighting just how much effect they had on one another. One group that furthered a lot of 1970s folk in the Europe was **Creedence Clearwater Revival** whose album **"Willy and the Poor Boys"** charted higher in France (#1) and Canada (#2) than it did in the US (#3) when it was released in November of 1969. Not to say it wasn't well received stateside but it certainly had international appeal. This may have to do with the fact it contained **"Fortunate Son"**, a direct protest to the Vietnam War, and more specifically, the draft. Moving on to 1970, we have **The Allman Brothers Band**.

Specifically February 11th, when they played the Fillmore East Auditorium in New York City in front of a relatively small crowd, including Owsley "Bear" Stanley, the Grateful Dead's sound engineer and part-time LSD cook. He's the subject of the Dead's early hit **"Alice D. Millionaire"** which, loosely translated, comes out to "LSD Millionaire". But I digress. Back to the Allmans. This track is a great example of what they were working up to when they would

return next year to record **"At The Fillmore"** in 1971, an incredible live album, one of the best. This week we've got their perennial hit, Willie Dixon's **"Hoochie Coochie Man"**.

We've also got a track from **Led Zeppelin's "Physical Graffiti"** from 1975, **"Black Country Woman"**. One of their bouncier numbers this version includes the outtake of a plane flying over Headley Grange where they were using Ronnie Lane's Mobile Studio to complete the album. They would quickly abandon this locale, turn it over to Bad Company to record their debut album and move to Olympic Studios in London to mix and record the rest of the album. This would all occur after writing a few songs at Bron-Yr-Aur cottage, where **"The Rover"**, **"Bron-Yr-Aur"** and **"Down By the Seaside"** were penned.

I've also tacked on a couple **Grateful Dead** tracks, one from the Festival Express Tour of Canada in 1970 and one from the Olympia Theatre in Paris, France on May 2nd in the musically incredible year of 1972. As always a big, hearty thank you to our sponsor, **Gonzo Weekly**, the UK's best Prog Rock internet publication.

So if you wanna hear a few of these tracks (and much more) tune into **My Dad's LPS** this week on **KONG Monster Rock**, Saturdays and Sundays at 4pm and Mondays at 12am PST. If you're in the Mammoth, CA area you can find us jamming Sundays at 11pm PST on **93.3 KRHV-FM: Sierra's Best Classic Rock**. Hope to feel your cosmic presence with me over the air as we...**Explore The Cosmos of Rock 'n' Roll**.



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

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

A DAY WITH DONALD TRUMP

Who would have thought... you, of all people, getting to do your work experience alongside no other than Donald J. Trump himself?

From his role on the American version of *The Apprentice*, to becoming a serial billionaire, to running to be the Republican candidate for the US presidency, he's one of the most famous men on the planet. And you're going to see him up close and personal! Let's not hang around any longer - you don't want to miss your train!

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CORKY LAING PLAYS MOUNTAIN

HEAR THE IMMORTAL **MOUNTAIN** CLASSICS *MISSISSIPPI QUEEN*, *NANTUCKET SLEIGHRIDE*, *NEVER IN MY LIFE*, *DON'T LOOK AROUND* AND MANY OTHERS PERFORMED LIVE BY THE BAND'S DRUMMER WHO CO-WROTE MANY OF THE HITS. IN HONOUR OF THE MEMORY OF HIS LONG TIME COLLABORATOR, *JACK BRUCE*, THE SET WILL ALSO INCLUDE SONGS FROM **CREAM** AND **WEST, BRUCE AND LAING**. *CORKY* IS JOINED ON STAGE BY *JOE VENTI* (USA) ON BASS AND *PHIL BAKER* (UK) ON GUITAR.

CORKY LAING (CAN) is a drummer, songwriter, singer and a raconteur. He is best known as the drummer of the legendary bands **Mountain** (1969-) and **West, Bruce & Laing** (1973-75). **Mountain** toured and recorded on and off until 2010.



In the late 70s *Corky* released his solo album "*Making it on the Streets*" that is often cited as an overlooked pioneer of AOR. In the early eighties *Corky* recorded with an indie band called **The Mix** and at the end of 1990s he got together with *Noel Redding* (*Jimi Hendrix's Experience*) and *Eric Schenkman* (*Spin Doctors*) to form the band **Cork**.



In the 90s *Corky* worked for several years as the vice president, A&R, of *Polygram Records, Canada*. During that time he produced bands like **Men Without Hats** and **Voivod**. He also had his own radio show, *Under the Rock*, in *Canada*, has published an anecdotal road-stories book, *Stick it!* and has his one-man show, *The Best Seat in the House*, a humorous autobiographical production that combines storytelling and music.

During the past couple of years *Corky* has been busy with *Playing God: The Rock Opera* – a critically acclaimed collaboration with two Finnish philosophers. In 2014 he was awarded the *Bonzo Bash Legend Award* (following *Bill Ward*, *Carmine Appice* and *Peter Criss*). *Corky* performs frequently and is excited to return to the UK with his *Corky Laing plays Mountain* tour.



PHIL BAKER (UK) is a musician, songwriter and arranger who has been involved in the music business for many years, on and off stage. He has played in several noted bands, including **Pulse Echoes of Floyd** and the **Uriah Heep Legends** (with *Ken Hensley* and *Lee Kerslake*) and recently released his solo album, *Songs to the World*. www.philbaker.org.uk



JOE VENTI (USA) is a multi-instrumentalist bassist who has performed, written and produced music for years. Mentored by **Cream** producer *Felix Pappalardi* and bassist *Jack Bruce*, he has a long association with **Mountain**. In addition to his original projects, he played in the **Leslie West Band** in the 70s, and has worked with *Billy Squire*, *Frank Marino* and members of **KISS**. www.thejoeventiproject.com

www.corkylaingworks.com (forthcoming this summer)
http://playinggodrocks.com/corky_bio (meanwhile)
www.facebook.com/corkylaing



c.j.stone

Bonfire Night & Halloween

Bonfire Night

Have you noticed how bonfire night has spread itself out over the last few years?

When I was a child bonfire night was just that: one night when we would gather in the back garden by a bonfire to watch a few spluttering fireworks before we went to bed. Occasionally we might be taken to

an organised bonfire party in some large park somewhere, and watch a spectacular firework display from a roped off space, an agonising distance from the source of heat, while zealous fire-fighters roamed about looking efficient, making sure everything was safe. That was never very much fun, being far too safe (and cold) for any real pleasure.

But otherwise this was how it was. Rushing home



Lewes: "we burn to remember"

Source: <http://mikejay.net/articles/we-burn-to-remember/>

from school full of excitement and expectation. Baked potatoes. Toffee apples. A box of fireworks that my Dad would ignite with manly glee. Hot chocolate for the kids. Beer for the adults. Sparklers that could write your name in the darkness. A flaming Guy. Sparks that danced like brief angels in the night air. The stinging smell of smoke. Warm woolies, cold noses, and an inability to sleep afterwards as other people's bonfire parties stretched on into the night. And we would watch and listen out of our bedroom window as the screaming surge of rocket-trails became gothic arches supporting the sky.

These days it all goes on for weeks. We have become gluttons for our own busy entertainment. It starts several days before Halloween, and ends usually some days after November the 5th.

Of course, bonfire night is a specifically English 17th century State-sponsored festival commemorating the victory of the Protestant Parliament against the Catholic opposition. In fact it is the commemoration of a failed act of terrorism, in celebration of which we burn an effigy of a Catholic. It would be like, in the aftermath of 9-11, holding a bonfire party in which we burnt a figure in a turban, calling it "the Bin Laden". Which would be funny, if it wasn't so plausible these days.

Parties

There are two major November the 5th parties in the UK: one in Lewes in East Sussex, celebrating the victory of parliament in which they have been known to burn an effigy of the Pope; the other, in Bridgewater in Somerset, marks a day known as "Black Friday", on the nearest Friday to November the 5th. The story goes that the supporters of the plot had set up beacons across the country which were to be lit if the act was successful. Unfortunately for the people of Bridgewater, predominantly Catholic at the time, a nearby beacon was lit accidentally, so they went to bed on the Thursday believing that the plot was a success. It was on the Friday morning that they heard the bad news: hence the name "Black Friday".

The Bridgewater party takes the form of a carnival, which processes though many of the West Country towns in the succeeding weeks.

Read on



NOW AVAILABLE FROM GONZO MULTIMEDIA

"Stone writes with intelligence, wit and sensitivity."

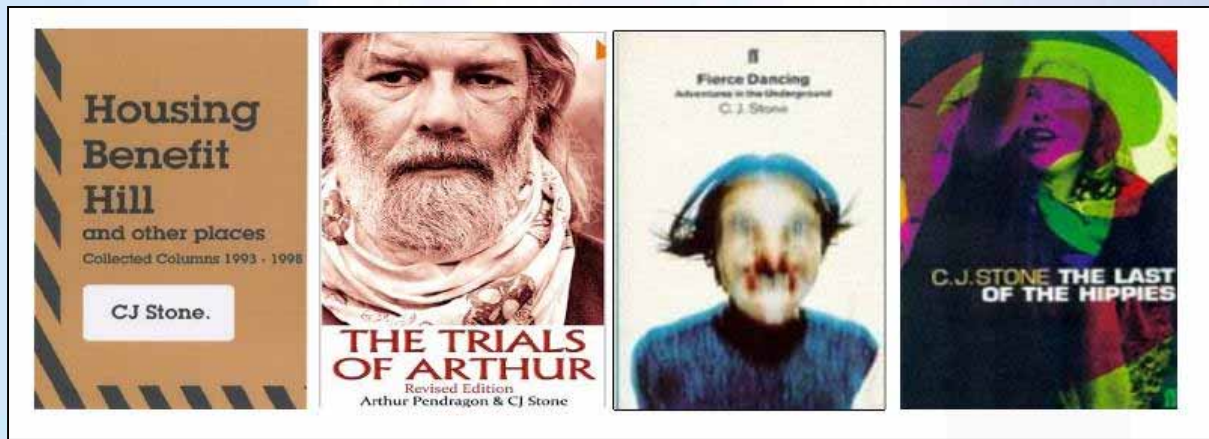
Times Literary Supplement

"Wry, acute, and sometimes hellishly entertaining essays in squalor and rebellion."

Herald

"The best guide to the Underground since Charon ferried dead souls across the Styx."

Independent on Sunday



Housing Benefit Hill:

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

The Trials of Arthur:

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

Fierce Dancing:

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

The Last of the Hippies:

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

OTHER BOOKS BY
C.J.STONE

Weird weekend 2016

19-21 August 2016
**Three Days of Monsters,
Ghosts and UFOs**

The Small School, Hartland, North Devon



YOU'VE NEVER HAD IT SO WEIRD

www.weirdweekend.org



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..

Motorhead's "Philthy Animal" dies

Motorhead's second drummer, Phil Taylor, has died, aged 61. He was part

of the Lemmy / Clark / Taylor trio that saw the 'Motorhead' name become a world brand name, playing with Motorhead from 1975 to 1984 and 1987 to 1992.

The short break in the 1980s was described by him as "a holiday" after he resigned over disagreements on musical direction.

Hawkwind said on Facebook, "Ride free man....You are and always will be a star.... X" - while the official Motorhead



Spirits Burning

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

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

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



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

GONZO

Multimedia
spiritsburning.com



page carried a message saying:

"Lil' Philthy...he who once shouted 'stop wincing about' on an album...he who fueled many a young boy's punk/metal hairstyles...he who played the drums with fury and intent...he who liked to call people 'wazzocks' once in a while...friend, Roman, Derbyshireman...rest in peace...with much love..."

Taylor features on almost all of the band's biggest hits, including "Ace of Spades" and "Overkill" in his 14 years of stick duties.

"Fortunately we made some fantastic music together and I have many, many fond memories of our time together," Clarke has said. Taylor had been ill for some time "but that does not make it any easier when the time finally comes".





HAWKWIND PASSPORT APPLICATION



Greetings space travellers!

This is your Hawkwind Earth Visitors Passport application form.

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

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

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

Volunteer Crew Register

Name

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

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

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

Post Code

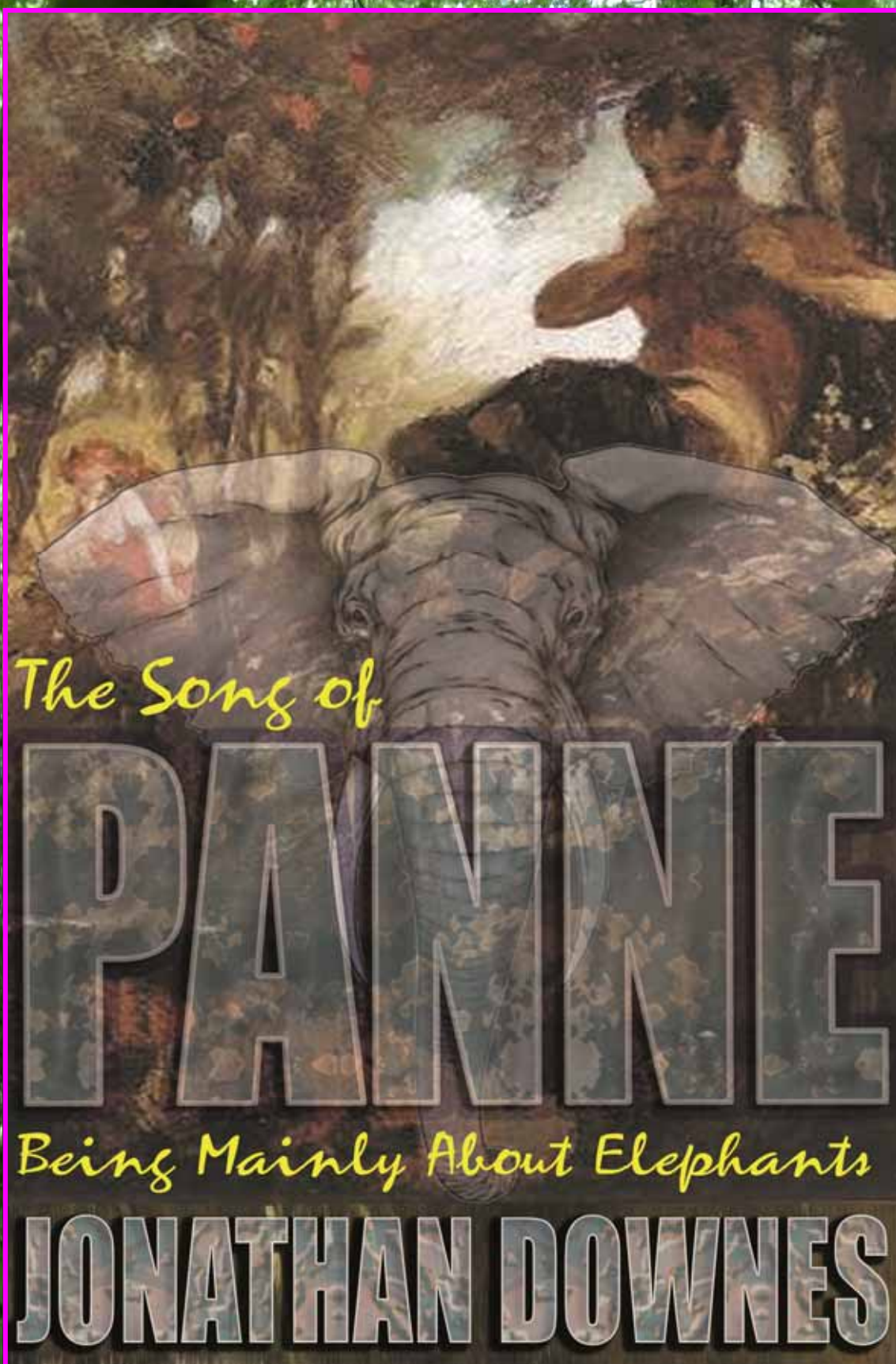
E-Mail Address: (Please print clearly).....

Telephone Number:

Additional info:

www.hawkwind.com

Any enquiries hawkwindpassports@hawkwind.com



Xtul II

IN THE GREY HALF-LIGHT BETWEEN FACT AND FANTASY

The first book of *Xtul* stories comes out in book form next week, and will be available via all good retailers, through Fortean Fiction. But the story is far from over, and having taken a few weeks off to restore my battered *savoir faire* I am recommencing...

Are you sitting comfortably? Good. I shall begin.

VII

But then events, on a local scale at least, became impossible to ignore. One of the things that really began to worry me more than anything else was Danny Miles. I hadn't heard from him for over six months, since his shamefaced apology for the events at Christmas which had seen my friend Martin's house burglarised, and Martin himself held at knifepoint. But since then nothing at all.

I have known Danny for many years, well



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

over three decades in fact, and there have been many times during that period when I haven't heard from him for years on end. And there have been even more times when I *have* heard from him, when I truly wish that I hadn't. But this time was completely different. Danny had become mixed up with a very dangerous crew, and by default had got me mixed up with them as well. And, what makes things worse, is that the previous winter I had rescued (for rescued read kidnapped) the youngest and most fragile of the aforesaid dangerous crew who had been living under my protection ever since. And in those intervening months life in my own peculiar little demesne had been relatively quiet and peaceful. But I was under no illusion that it would stay that way. So, for a change, Danny Miles' absence was a cause for concern rather than for celebration. If for no other reason that if I didn't know what Danny was up to, I would have no idea what *Xtul* were up to in their redoubt in the deep woods.

And they were obviously up to something. Even a fat butterfly enthusiast writing about cryptozoology, rock and roll, and the state of British moths in a disused potato shed tacked on to the edge of a tumbledown cottage on the

outskirts of a village that nobody much had heard of in rural North Devon could see that. Because things were continuing to happen. Disturbing things.

In early August three different arson attacks took place. One on an abattoir, one on a butcher and one on the house of one of the marksmen who had been employed to cull badgers in north Somerset the previous year.

Now I am a vegetarian and an advocate for animal rights, and I had campaigned vigorously (and continue to campaign) against the cruel, expensive and totally pointless badger cull. But I have never gone to the lengths of setting fire to people's houses. But somebody certainly was, and it appeared that whoever it was, was the same group of people responsible for the deaths of the farmer, and the management team at the zoo, news of both of which had finally trickled into my secluded retreat in the potato shed.

Witnesses at each of the crime scenes had reported seeing the most unlikely group of perpetrators that one could imagine; three or four young women, naked, plastered in mud



and brandishing weapons as they slid away from the crime scene and ran into the night. And in all three of the crime scenes lines were found scrawled in chalk, from a poem by Dryden.

It seemed unlikely that there could be two groups of heavily armed young people in the same area, so I supposed that somehow these killer girls, and the renegades out in the deep woods were somehow connected. But there was no way that I could actually prove this, and I had nothing more than my innate paranoia to go on. But all the accounts that I had ever heard of the genius level children who were doing God knows what with their computers and their Elephant God out in the middle of nowhere was that they were conventionally, even modestly, dressed. And somehow these wanton killers didn't seem to fit in with the *modus operandi* of Mr Loxdonta and his followers.

Everything that I knew about the so-called Children of the Three, led me to suppose that they were enemies of the human race, rather than celebrants of it, and these naked female hashassins were more reminiscent of some peculiar aspect of the 17th Century cult of the Noble Savage. In English, the phrase Noble Savage first appeared in Dryden's play, *The Conquest of Granada* (1672): "I am as free as nature first made man, / Ere the base laws of servitude began, / When wild in woods the noble savage ran."

And these words were found scrawled in chalk at each crime scene.

The term "Noble Savage" only began to be widely used in the last half of the nineteenth century and then as a term of disparagement. In French the term had been the "Good Savage" (or good "Wild man"), and, in French (and even in eighteenth-century English), the word "savage" did not necessarily have the connotations of cruelty we now associate with it, but meant "wild" as in a wild flower.

But these girls were both savage and cruel and, despite the lofty sentiments expressed by Dryden, showed no sign of anything even approaching nobility. But they did seem to be

some strange celebration of their humanness which put them in a diametrically opposing position to the Children of the Three, whose position vis a vis the future of their own species seemed to be one that would make Zoltan Istvan at his most radical seem like a cultural shrinking violet.

But they had to be connected. Logic dictated that two such radical groups of young revolutionaries could not be in such close proximity of each other without there being some connection. And if so, what was it.

I have spent so much of my life on the track of illogical, and fundamentally absurd, animals and men, that I am actually feeling quite angry with myself for thinking so conservatively. But I suppose that means that at heart I am far more conservative, and less of a freethinker than I thought that I was, and that is something that I find more disturbing than I probably should do.

But I wanted to set my mind at rest, but in order to do that I needed to speak to Danny Miles, and in order to speak to Danny Miles on my own terms I would have to get hold of him, and this was something that I had no idea how to do. So I would have to just wait and see what happened, and this was something that I have never liked doing. But on this occasion it looked like I didn't really have any option.





Thom the World Poet

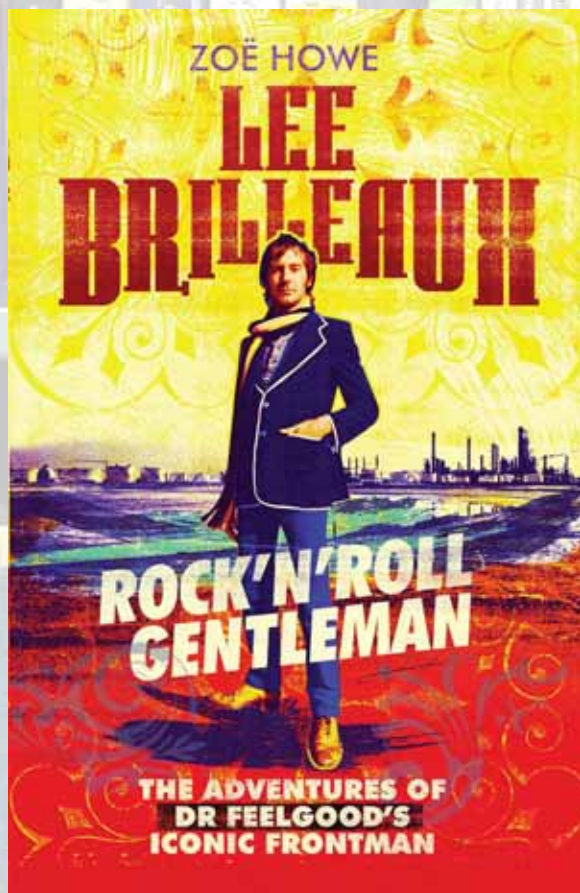
Rob Ayling writes:

"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!!!"

UNLESS WE CHANGE

WE FALL BEHIND EACH MOMENT
until our age leaves us bogged in reactions
unworthy of any living adaptive organism
Could our heroes of the 60s thrive in 2015?
Those living Ferlinghettis, Snyders, McClures-
each unique, different, diverse. Well, they had to change-
to temper their tunings to the call of the ages. Like jazz-
one evolves from Trad to freeform /bebop/rogue stylings.
Words are sounds trapped in cages. Ululations, howls, shouts, screams, songs
are as much the repertoire and vocabulary of performance
as pages white and framed, drained of all emotions.
Shakespeare was not meant to be studied-his plays were for performance
There is a power in your voice. Add meaning in text. Share with an audience
Extend the world into another world. ENTER@WILL. You are home!
You are living in this moment!

Yer Gonzo Bookshelf



Paperback: 320 pages
Publisher: Polygon (3 Nov. 2015)
Language: English
ISBN-10: 184697335X
ISBN-13: 978-1846973352

I may have been born in 1959, but I am a child of the 1970s; those were the years when I first did most of the things that I have been doing ever since. And those things include rock and roll. I was sixteen when the first Dr Feelgood album came out, and I still remember, upstairs at a short lived record shop in Bideford's Mill Street, above what is now a small supermarket, looking at the record and being confused about the boast that it was recorded in mono. Surely that was so old fashioned as to make it completely out of synch with anything that was happening.

But the music I was listening to had nothing to

do with the raw estuarine blues of *Down by the Jetty*. A few years later I heard *Milk and Alcohol*, and quite liked it, but I am afraid to say that at the time Dr Feelgood practically completely passed me by.

Like so many people I think that it was watching Julien Temple's *Oil City Confidential*, which is quite probably one of the greatest rockumentaries ever made, that turned me on to the band three decades too late. That and the incredibly brave, and gentlemanly way that Wilko Johnson faced the news of his own imminent demise with such dignity, that if he hadn't been before, he was immediately transported into national treasure territory without breaking sweat. I almost broke down at the pictures of Wilko standing bravely at Mick Farren's graveside with a copy of *Vamoires stole my Lunch Money*, and he won a place in my alcohol enlarged heart forever.

As we know, Wilko was granted a remarkable (some might say miraculous) reprieve, and is still with us today. But all this had one important effect on me - it made me a Dr Feelgood fan.

A year or so ago I interviewed Dylan (son of Steve) Howe, and I have been kicking myself ever since for not realising that he was a permanency at the drumstool behind Wilko, and that his wife Zoe had co-written Wilko's autobiography. If I had known either if these things at the time, I am sure that I would have asked him questions about them rather than about his forthcoming album, which would probably not have been a good thing, so things have worked out for the best in the end.

Now, Zoe has written a second Feelgood book; a biography of their star-crossed singer Lee Brilleaux, who died of cancer at the ridiculously young age of 41. And what a corker it is! I devoured it in three sittings whilst I was supposed to be doing something else - it is a measure of quite how good a writer she is, and quite what a good book this is, that I ignored a series of fascinating aberrations of British butterflies that have recently come to light, in order to read it.

Brilleaux comes across as a legendary character, the sort of socially motile (yes, I mean motile not mobile) character that could only come from

North Devon Firefly Faery Fayre & Ball 2016

Saturday 23rd July

Clovelly Parish Hall, Wrinkleberry Lane,
Higher Clovelly, Devon EX39 5SU

Faery Fayre 12 noon - 4pm Tel: 01237 441999

Faery Ball 5pm - Midnight Bar from 7pm

STALLS, WORKSHOPS, LIVE BANDS, FOOD ALL DAY

England. A product of one of the strangest places in the country - Canvey Island in Essex - he carved a gloriously boozy swathe across the music industry, in a wonderfully louche Pilgrim's Process which would end up exactly where it began.

As part of my Feelgood odyssey I listened to all the albums on Spotify, and found - not altogether to my surprise - that the music rapidly declined away from my own particular tastes as soon as Wilko left the band. But, just as the book led me to believe, it got dramatically better again, as Brilleaux lived out his extraordinary life. Indeed, the live album recorded at his final ever shows, and released a few weeks after his death is as good as anything that the band ever recorded during their two decades in existence.

I seem to be using the word 'poignant' rather a lot in this review, but I felt emotional reading the words of Mick Farren at various places in the narrative. He was someone of whom I was very fond, and listening to the Feelgood's rough tough but never nasty urban blues makes me realise why he appreciated the band so much. They were basically soulmates.

One could see the whole range of reasons why Brilleaux and Wilko parted company in 1977. Indeed one can also see the reason why the other two original members left a few years later. It is not easy being in a working partnership with someone who is driven by their own inner demons, as people who have worked with me over the years will bear testament. It is also not easy being in a working relationship with

someone whose regime of substance abuse is different to yours.

It is actually the subject of alcohol that is one of the most singular things both about Brilleaux and about this book. We live in an age when anyone who drinks over the twenty one units that is deemed socially responsible by the nanny state is in danger of being labelled an alcoholic. But although Zoe Howe pulls no punches about Brilleaux and other band members' prodigious alcohol intake, she doesn't fall into the trap of criticising him for it. Indeed she even includes an amusing, if cautionary, anecdote in which Brilleaux sacks a drummer (later on in the band's career) for being drunk at ten in the morning rather than waiting for six in the evening like a gentleman.

For the title of this book is a particularly apposite one. Lee Brilleaux was a cultured, intelligent gentleman, albeit a rock and roll gentleman, and the only regret that I have after finishing this extraordinarily poignant book is that I never had the chance to meet him. I feel sure that we would have got on rather well.





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

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

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

I KNEW I SHOULD NOT HAVE SUNG THAT ONE DIRECTION SONG



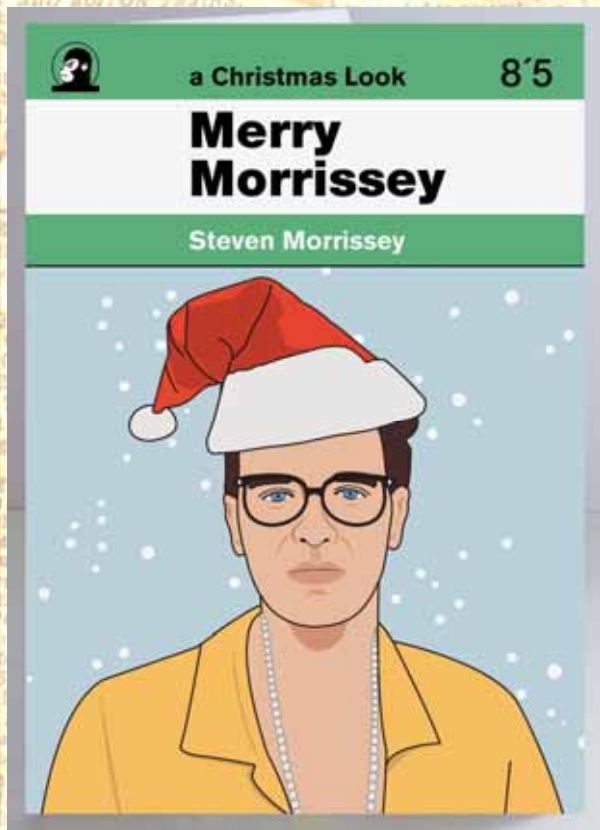
This morning saw me outside the front gate, standing in the road, wearing my slippers (yes, yes, okay - a bit like Blackfoot Sue) with Dottie Periwinkle, the kitten, sitting on my left shoulder, as she is wont to do, while I hollered (not so politely) for Archie (who had flipped open the not so securely closed gate) at the top of my voice, whilst trying to desperately ignore the fact that indoors the phone was ringing and I had yet to have my first cup of

THE BITCH IS BACK

coffee of the day. I was not in the best of moods as I am sure you can appreciate.

But that was then, and this is several hours later, so ... on with the show.

Morrissey Christmas Card Ltd Ed A5 The Smiths Indie Johnny Marr - £2.99



"Morrissey Christmas Card by Piper Gates Design. This Christmas card is influenced by the classic design of Penguin Books and contains a unique

blurb on the back to enhance the visual experience. It is A5 (210mm x 148mm) in size folded and only available for a limited time. The ideal Christmas card for any Morrissey/ Smiths fan."

Aha, the ideal card for every devotee to the Bah Humbug Club out there. Nothing like the promise of the uplifting ditties of The Smiths to get the creaking bones of many Old Ebenezers, who walk the cold-streets of December in the mood to drown their sorrows.

THE BEATLES YELLOW SUBMARINE K'NEX BUILDING SET PLUS 4 FIGURE SET - £24.99



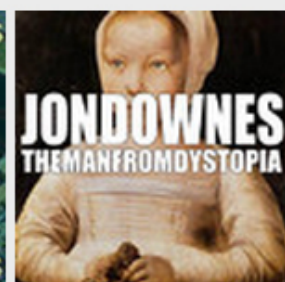
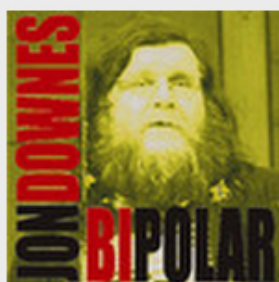
"Rare Beatles Yellow Submarine K'nex Building Set in sealed mint condition plus separate 4 figure Beatles set still sealed. Perfect Christmas gift for Beatles collector."

And another bit of 'let's keep the Beatles thing going' for children. However, that aside, I do have fond memories of Lego* and that sort of thing and do secretly (well not now because I have written it for all to see) yearn for an excuse to purchase this.

*One of the most painful bits of plastic I have ever had the misfortune of kneeling on, or standing on

SHAMELESS SELF PROMOTION TIME

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



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

as is affirmed by many a limping parent over the years. But it was fun building things with those vicious, spiteful and all-round laming colourful little squares.

Frank Zappa Beer Can Lantern! Mothers Of Invention Pop Art Candle Lamp - £15.99



"This item is a totally unique, hand-carved beer can featuring a portrait of the legendary musician. The effect works by placing a tealight candle inside (the base is cut out so the can fits over it) allowing the light to shine through the carving creating this amazing silhouette image which looks very cool in a darkened room... Makes a great one-off gift and a must have for any Zappa fan!"

Interesting concept, but I would have to see one in action before parting with any coin.

Morrissey Viva Moz Jumper – Medium - £20.00

"Medium sized Morrissey jumper bought on the viva-moz website, only a handful of these made each year. I bought it Christmas last year where I only wore it a couple of times and it now no longer fits me."

Back to The Smiths, or rather Morrissey in particular, now because after my start this morning I am prone to zooming in on any pathos I can find. This reminds me of all those stories one hears of grandma's or aunty's knitting efforts since the festive seasons of the '50s. Shock, horror...I am one of those myself! But, of course, my skills with the needles are ...erm ... yeah okay ...probably just as shoddy. But, hush



my mouth, this is not shoddy, of course! It is just full of nostalgic memories and sentiments of festive good wishes spoken in the style of a true Greek Tragedy.

PINK FLOYD DIVISION BELL BOOKENDS - £43.99



"Proudly display your favorite books with this set of Pink Floyd *The Division Bell* Bookends Statues! Based on the iconic sculptures from the cover of Pink Floyd's classic album, *The Division Bell*, these great statues are made of resin and handpainted with subtle metallic accents. Each bookend measures 8-inches tall x 4-inches wide x 2-inches long!"

WYRD
music

MIKE DAVIS

How Can I Tell You?



Available from iTunes, Amazon etc

Oooh a little arty-farty perhaps, but not bad in a “look what I’ve got” kind of way I suppose. I have never like the sculptures much I must admit, but hey who am I to judge? It is the Floyd after all.

KYLIE MINOGUE - ULTRA RARE OFFICIAL FIGURINE DOLL FIGURE HOMECOMING TOUR K25 - £100.00



“ULTRA RARE OFFICIAL FIGURINE DOLL FIGURE HOMECOMING TOUR K25”

Wah? If this is our Kylie then? I have been thinking someone else sang *Can't Get You Out of my Head*. Who was that dancing around on *Top of the Pops* then? Certainly didn't look anything like this.

U2 Elevation Authentic Band Autograph Tour Jacket with Bono Self Portrait - \$25,000.00

“The Item Being Sold: A black leather motorcycle jacket (coat) that Bono autographed & created a hand drawn self-portrait sketch of himself on the back. In addition, the entire U2 Band and members provided their autographs as well. This includes: The Edge, Adam Clayton and Larry Mullen.

This item was created in Miami, Florida (USA) promoting their first concert and comeback tour called U2 Elevation Tour 2001.

Details: Autographs were obtained in person and are authenticated. Further details will be given to buyer upon request.

Extra Details and Information: This Jacket and Coat comes with a Certificate of Authenticity (COA) and a Registered Garment Tag matching the COA. The Jacket and Coat comes with and has a black wooden custom-made display case, with red material color background and a spotlight lamp on



the outside of the case. In addition the case has a thick plate glass door which can be opened and allowing the easy removal of the Jacket."

Took me a while but I found the self-portrait eventually. I am sure there is something I could say about "you too" can have a U2 black leather motorcycle jacket but a) I can't really think of anything funny, and b) quite frankly I can't be bothered.

Pink Floyd on Russian Nesting Dolls. David Gilmour. - \$45.00



"Beautiful set of five nesting dolls is carved of wood, hand painted and signed by the artist in

Central Russia.

Five dolls were lacquered to protect delicate artwork. Tallest doll is 4 1/2 inches (115 mm). New."

Nothing like a Pink Floyd matryoshka doll for a Friday night eh?

NOS 12" VINTAGE SINGER ARTIST TOM JONES DOLL / FIGURE - \$39.99



Ah another imposter.

Where are all these interlopers coming from, coming over here and pretending to be someone they are not?

This could be any Tom, Dick or Harry!

Or even Bert from up the street, complete with his lumbago.

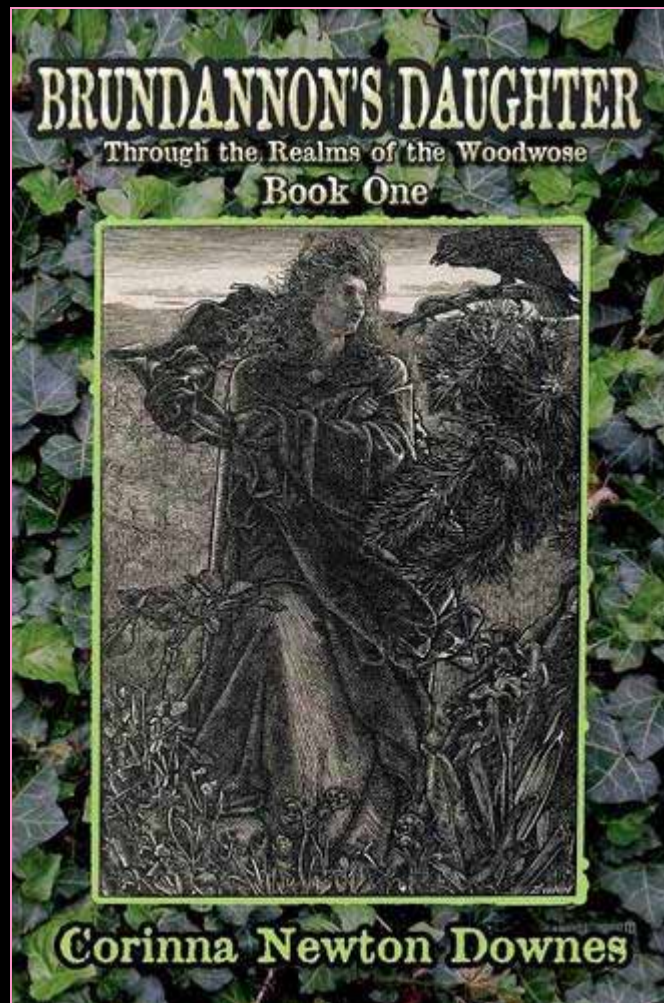
Or even...well you get the point.

Pah!

And so there you have it, tat-pickers. The end of this week's selection of this and that, and that and this for entry into the cabinet.

I am now off to listen to some 'Smiths' and sob into my hankie of despondency over the injustice of it all.

See you next time.....Toodle poo.



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



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

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



AULD MAN'S BACCIE

RESONATING WITH THE BLUES

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.

This is another week in which I truly cannot help but be impressed at the sheer number of column inches that I discover each week dedicated both to this remarkable band and to the various people who have been in and out of its lineup over the years.

The late Chris Squire intimated on a number of occasions that he wanted Yes to be an ensemble similar to *The Amadeus Quartet*; a band who continued down the years with a succession of personnel, but always keeping the same *modus operandi* and mission statement.

I wonder whether this will actually come to pass? On the showing of their global popularity, even fifty (nearly) years after they first started, I truly shouldn't be surprised.

- Yes, "I've Seen All Good People" from The Yes Album (1971): YESTerdays
- Steve Hackett of Genesis and GTR

- 30 Years Ago: Yes Release the Tantalizingly Incomplete '9012Live: The Solos'
- The Secret Picture with Elton John and Rick Wakeman
- Chris Squire remembered
- TOMMIE PHILLIPS CREATES ALBUM ART FROM THE HEART FOR THE SYN (YES)
- ANDERSON PONTY BAND PREMIERE WONDEROUS STORIES
- Billy Sherwood + Tony Kaye and Chris Squire, "The Citizen" (2015): One Track Mind

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!





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

I hate knowing stuff that I am not allowed to print, but there have been further developments with this gorgeous little song. All I can say at this juncture, however, is...



LOOK WHAT BART'S DONE!

Here at Steppin' Out, I've been enjoying the current music. My favorite musician of the moment is Jon Anderson, formerly of the progressive music group YES. (Yes, I am a dinosaur in that regard, but I'm still at 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.

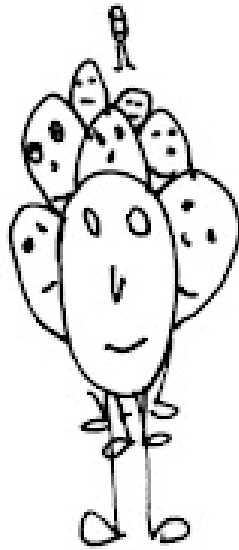
See you in two weeks. Enjoy the turkey, and what ever else this Season brings you. Stay Safe, and have Fun. G'Night Sheila



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...

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...



Henry Island



This book, which was released by Gonzo earlier this year is an erudite catalogue of some of the most peculiar records ever made. The authors have lined up, described and put into context 500 "albums" in the expectation that those of you who can't help yourselves when it comes to finding and collecting music will benefit from these efforts in two ways.

- Firstly, you'll know you are not alone.
- Secondly, we hope that some of the work leads you to new discoveries, and makes your life slightly better as a result.

Each issue we are featuring one of these remarkable and peculiar records in a crass attempt to flog you the book.

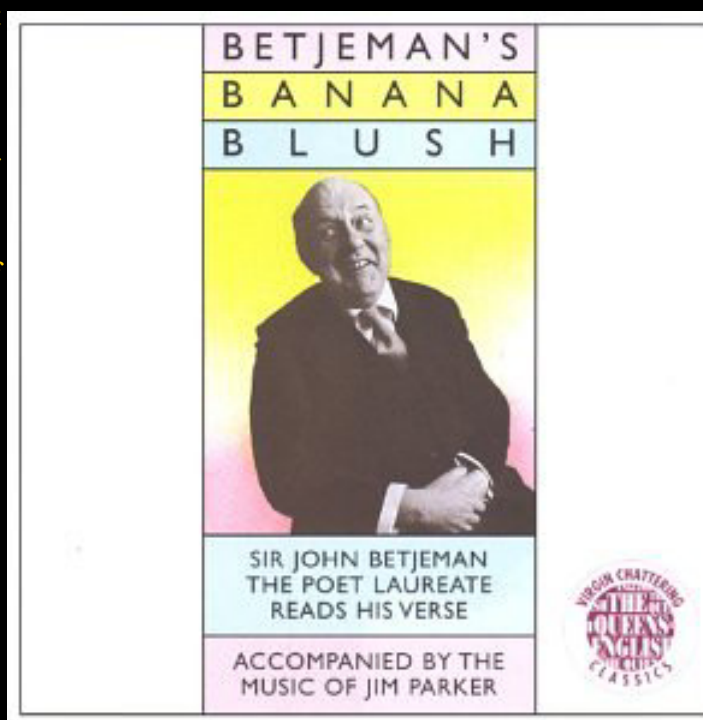
Sir John Betjeman: Betjeman's Banana Blush (Charisma, 1974)

What? Pensioner prog, with well-played tubas and well-turned phrases.

The Charisma record label knew their prog in the mid-seventies and boasted Peter Gabriel era Genesis amongst their roster of acts. Charisma was – amongst other things – the home of a very English brand of popular music. The inspired signing of Betjeman, at that point the Poet Laureate, proved the point. The results drew fascination and generally good reviews, and earned a fair amount of late night Radio One play where Betjeman's poetry sat well with the complex prog-rock tales woven by a generation of wordsmiths young enough to be his grandchildren.

The man was already pushing 70 when this, the first of a series of albums, was released. Charisma paired him with musician and arranger Jim Parker for *Banana Blush* and the subsequent *Late Flowering Love*. Dripping brass band arrangements, deft piano chords, sweeping strings and clarinet, the albums are a requiem for an England already lost. A world of trains, trysts and tea-cakes, rural accents, good manners and – above all – a world in which people had time to stop and think. Betjeman recites some classics, like "A Shropshire Lad" and several lesser known works, changing character and delivery, but always reliant on the band arrangements to give each piece life and texture.

It may be poetry and musical arrangements, but few lead vocalists and backing bands of the period tackled such demanding material and came out sounding so solid. It may be whimsical, shamelessly nostalgic and unapologetically focussed on the concerns of an age long past, but that – frankly – is what makes this rich confection of sound and voice so unique.





NETHERFELL

Netherfell

From Kraków in Poland, and formed in 2008, Netherfell is a folk metal band. Elements of folk and early music are mixed with modern subgenres of metal music. The band uses a lot of traditional folk instruments like bagpipes, hurdy gurdy, balalaika, gusle, wooden flutes, and also some symphonic orchestrations.

Current members are:

Piotr Martuś - guitars, vocals, balalaika
Wit Rzepecki – bagpipes, tin-whistle, traditional vocals
Adrianna Zborowska – violin, vocals, recorder
Jakub Kondzielnik – drums
Łukasz Ścieranka - bass
Tomasz Indyka – vocals
Michalina Malisz (session musician) – hurdy gurdy, flute, tin-whistle

Facebook

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Ku Płodnym
Ziemiom

And so, my dears, another week has come and gone. I am not particularly superstitious but I will admit to being paraskevidekatriaphobic, and today is Friday the Thirteenth and I will be the first to admit that I am on edge because things are - as they always do - going wrong.

According to Wikipedia Triskaidekaphobia (from Greek tris meaning "three", kai meaning "and", deka meaning "10" and phobos meaning "fear" or "morbid fear") is fear of the number 13 and avoidance to use it; it is a superstition and related to the specific fear of the 13th person at the Last Supper being Judas, who betrayed Jesus Christ and ultimately hanged himself. It is also a reason for the fear of Friday the 13th, called paraskevidekatriaphobia (from Παρασκευή Paraskevi, Greek for Friday) or friggatriskaidekaphobia (after Frigg,



the Norse goddess after whom Friday is named in English).

My personal reasons for disliking the date reach back to my first days at Primary School back in Hong Kong when a teacher told us (one Friday 13th) that the belief in bad luck on this day was just a silly superstition. I had never actually heard of this before, but as an avid believer that all I was told by those in authority was wrong, I went on to have a particularly bad day (think hurting myself in an accident followed by a bout of physical chastisement from my paterfamilias) and I have disliked the day ever since.

There. I have shared one of my deepest, darkest and silliest secrets with you.



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ON STAGE 20.30

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