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(GALLIC MYTHS)



£4

Including two 'MORE WHALING' cassettes.
The period 1980-87 revisited.

TALES FROM THE GALLIC FREIGHTER

(At the end of the last instalment - the ship was becalmed somewhere in the south seas ; the captain was limbless, the first mate was eager to go into slavery, that girl was in a coma and the Canadian had jumped ship. We pick the story up at the same point.....)

After the disappearance of the Canadian cook, intense despair set in with the crew. The captain went insane and had to be restrained lest he injure himself (mind you there wasn't much left of him!), he was strapped to a chair and forgotten, the first mate was loyal but the incontinence had been the final straw! The cabin girl lay on deck, comatose with the sun beating down on her and the mate wandered aimlessly around the boat doing odd jobs and repairing things that had been broken for some time. After fixing them he dismantled them again so as he'd have something to do.

In an extremely rare moment of lucidity the captain suggested that they go south to the antipodes so as they might taste the delights of the Aborigine women and insult a few convicts at the same time. The mate (always a lusty old dog) agreed but he had misunderstood the crazed captain and thought he was going to taste the delights of the convicts. The journey passed without incident and before long the vessel arrived at Brisbane. The mate went ashore and returned with an idiot Australian (who had been convicted for failing his CSE's and not being able to spell Rhythm).

The captain welcomed him aboard, it was January '87 and at least a year since the hideous old monster had had any sort of sexual encounter. He was ecstatic over the prospect of fresh meat, however illiterate. The Aussie signed on as Bosun; after a couple of days at sea the old sea-dog began slobbering over the young convict. This was quickly ended by a sharp kick to the groin (N.B. The captain couldn't defend himself - he had no arms or legs.....).

This blow didn't just stop his advances, it caused his ancient genitals to fall off - the crew found this hilarious, the captain just retreated into gibberish and the odd reminiscences of his plum orchards.

The first mate, as power crazed as any young Tory MP, took command, having heard that the Canadian was in the Americas they set off in search of him. Some months later the Galleon docked at Boston - it was easy to find the Canadian, they just followed the dandruff trail. The Canadian had contracted this often terminal and utterly incurable illness during one of his encounters with the captain (N.B. The captain's dandruff was so dreadful that his hair had all fallen out and everytime he nodded a veritable mountain of skin-flakes would appear in front of him - the crew were agreed that his entire body was disintegrating!). Having found the Canadian, the mate accepted £800 in payment from the Red Indians to take him away.

And the ship sailed on The adventures that summer were many and varied - the crew had a splendid time - raping, looting, pillaging, and trying out Indian restaurants. They kept the captain locked up, the collapse of his natural senses (he had become deaf, dumb and blind) had rendered him quite a burden at parties.

During June the cabin girl was traded with natives, she was still in a coma and two bags of nuts, a bic biro and a first edition of Defoe's "Robinson Crusoe" seemed like a good deal.

In July they were offered jobs with the famous vessal "The Dickodellius" but they decided to stay with the devil they know - well at least he didn't moan at them anymore! The moronic Australian stayed until October but suffering from sea-sickness and del-usions of grandeur he decided to sign on with another ship. He'd made the wrong decision, they were cannibals led by a notorious Aborigine who boiled him up and made him into a delightful soup.

A new crew member was needed and one was found being as how they were in Jamaica a native was taken on. This sort of radicalism was frowned on by the other ships but the crew of the Gallic Freighter were indeed brave in their modern approach. The Canadian cook impressed many with his legendary "I have a dream" speech, but the view was not universal. The mate himself, who often wore white sheets and carried a flaming torch gained supporters with his distinctly below the belt "rivers of blood" tirade. The African was taken aboard after the captain nodded and shat himself (this was taken as his being in favour).

This experiment in race relations turned out to be a failure, the native was a congenital idiot and early in 1988 crashed the ship into the mainland just south of East India docks. (They were heading for the Ivory coast at the time!) The first mate delighted at this proof of his philosophy shot him dead on the spot.

The crew took rooms on Corporation St and began looking for new sailors. And so we leave them - the captain is locked in the back-bar of The Old Boar drinking away the news that he has lung cancer from the 60 Players Navy Cut he smokes a day. The Canadian is working in drag as the barmaid at The Old Boar harbouring dreams of returning to his homeland. Neither of them get to see the first mate much, he's taken a job pushing papers with the East India Company.

Will there ever be another voyage, will the captain's diseased liver get him before the cancer does, will the Canadian take his drag act to the stage, will the first mate be found out as the scheming, lying, thieving, mass-murderer we all know him to be? Only God knows and he ain't telling!

This extract was drawn from the biography of Asterix "Wearing A Crown Of Thorns Gives Me A Headache" (GP 55) which will be published in September 1993.

HISTORY OR BULLSHIT ?

1. Sept '80 - May '81
(Jim/Chris/Bruce/Sammy...DWB)
The original band - aim to merge "Upside Down" and "Motorhead" - composed "The Mice are on Speed" set and played live three times, then we met Martyn.....
2. May '81 - Jul '82
(Jim/Chris/Bruce/Martyn...DWB/
Rachel). Velvets inspired 'Noise Outfit'. N.B. Martyn could actually play songs. Rarely practiced. Rachel sang for a while in July '82. Went into the studio twice and played the legendary 2nd Pheonix Gig, then Chris, Dave and I moved to London.....
3. Jul '82 - Feb '83
(Jim/Chris/Steve/Ralph...DWB).
"The Gods" Funk and Terrorism - based at 297 Liverpool Road - recorded "Gods Eat" tape. Thinned down by ditching Steve at Xmas and DWB in Feb. By this point we had begun our adventures into instrumental improvisation.
4. Feb '83 - Apr '84
(Jim/Chris/Ralph).
The intimate theoretical band, no gigs, no demos - pushed out in our attempt to involve free jazz ideals. Sometimes splendid, sometimes shit. Broke up after the orgasmic "March Sessions".
5. April - Aug '84
(Jim/Chris/Ralph/Martyn).
Re-introduced songs - modern rock. Originally Jim, Chris and Martyn, Ralph rejoined in June. Played live in Malvern and recorded "Babes in the Wood" tape and video. Martyn was on smack and wouldn't move to London. Thus.....

6. Aug '84 - Nov '85
(Jim/Chris/Ralph/Emma).
Emma had liked the video... the band attempted to fuse the rock of band 5 and the improvisation of band 4. Nervous and intense - composed most of 'Everything' and played live four times (twice in London). Also recorded two more demo's.

7. Nov '85 - Jul '86
(Jim/Chris/Ralph/Emma/DC.....Garfield).
Needing something more we placed an ad and recruited DC and Garfield. DC made the sound harder, Garfield however disappeared after a few jams. Played live twice incl. once at the 'Mean Fiddler', recorded "Everything" (GP 1) and split with Chris in July.

8. July '86 - Oct '87
(Jim/Ralph/DC/Simon/Emma).
After a few months we found another drummer. 'T-Mob' was born. Split with Emma in June - composed and recorded 'STP' (GP 10). Embracing the theft ethos we plugged on until October - played live 9 times, recorded four different four tracks and fell in and out of love with Dick O'Dell.

9. Oct '87 - NOW
(Jim/Ralph/DC/CJ/Mgs/Maxine).
Originally a progression from band 8. 'FEKM' is everything to everyone.....played live twice with CJ-then grew sick of bad-timing. - The future is a secret. Buy 'Troilism' (GP 22) on July 1st to find out.

Someone asked me recently what happened in '83 - I said "I don't know I wasn't there" and to a certain extent that's true. - we started the year FAT from the Gallic Feast. - Out came the carving knife and off went their heads - Steve (for rocking), Emma Newman Noggs (for being boring), Ravey Dave (for being mad!), 297 (for being noisy) and Don (for eating poison).

So then there was four of us - Jim, Chris, Am and Ralph. Ambie was in Harrow, the rest of us had to fit into Flat 2, 305. The room burst and Ralph disappeared to Luton.....(he would return to London 2 and a half years later). Musically it was a year of high ideals and crazy dreams, instrumentals (I lost my microphone and didn't bother replacing it for 6 months) and small kids head-banging to our music. We only had a handful of songs and we kept twisting them this way and that. We'd lost our practice room and so started making a noise at the crossroads...Council Building on the corner - £2 for 3 hours.....

At home Chris and I carried on with various insane projects. (i) our multi-coloured paintings, (ii) a (unwritten) thesis on the television, especially sitcoms and American adventure progs like 'Hart to Hart' (iii) educating a mouse.

Gigwise we were into Shriekback and Thunders - popular music was dreadful so we retreated to Coleman, Coltrane, Dolphy and Davis. We travelled around - especially our mega voyage to Exeter, stayed in Harrow a lot watching the vid and enjoying the company of the Sisters Gill. Christmas was particularly memorable! We spent time with Martyn but he'd gone mad (and got into Junk). We barely took any drugs, watched The Prisoner on the box, read Russian novels, watched Italian films and hoped for a better time. It was a most depressing period. In the autumn we split with Dave for good (astonishingly he moved into 301).

On the work front Chris worked in an Offy and then as a butcher (all that stolen meat!) I investigated the rag trade and Ralph met Will.

We had a black and white telly, a lot of egg boxes and an appointment with Miggsy (who never turned up). At the same time DC Lord was breaking into Rymer St. If only he'd phoned us up!

This was a poster/advert for the
1984 Lamb, Malvern Gig. It was
designed by Jim and Ambie.
And We Wonder Why No-one
Came (Phil Webbed Foot0).

AMPHETAMINES, ATHENE AND ASSHOLE
BROOKSIDE, BOODO AND BILKO
CHICO, CLIFT AND CRICKET
DEVOTO, DERRICK AND DES ESSEINTES
ENGELS, EVIL AND EUROPEAN SEUS
FAUST, FOOTBALL AND FREEDOM.
GAUSSIN, GROUCHO AND GODARD
HELL, HARPO AND HEPATITIS
INSOMNIA, INTERSTELLAR OVERDINE, ISINGTON
JOHN GOD, JUSTINE AND JEST
K, KNOWLEDGE AND KASPAR HAUSER
LEATHER, LENIN, LASSITUDE
MARX, MALDOROR AND MORPHINE

John and Ann.



Yo-Ho-Ho and a
Bottle of RUM
Get that Banana
out my BUM?

"We had a TRANSVESTITE

in our midst!"



5 Homosexual Smugglers.

The 1987 FEK^M Crew display
their ball-control.







The Canadian and his rigging.



The First Mate and his Chuck Berry obsession.

Napoleon, Nicotine and Nausea
Outsiders, Oreson, and Orgasm
Pop, Pleasure and Prostitution
Quikote, Quests and Question Time
Russite, Rastmalnikov and Revolution
Sarsalora, Strikes and Sodomy
Teatwank, Turkey's, and Television
Unemployment, Ubu and Ulysses
Velvets, V.D. and Virgidity
Wharions, Whips and Whales a
Xstasy, Xampue and Xmas
Yossee, Youth and Y
Zorot, Zygotie and Zzzzzz

"HARPOONED" Data Panic

(Some notes towards a definition of Culture)

Now that the listener is in the possession of 6 hours of Gallic sounds on 4 90 min cassettes we thought he/she/it might need some extra data...

Side One.

Original vers. of 'Why'-2 drummers/'Fishing'-industrial and psychedelic/'Fairy Tales'-earliest extant-note dope-parched voice/'Themoon'-drug crazed but we love it esp. the nipple bit/'Trees are Green'-definitive, guitar crashing noise Bruce is God and that story was quite funny when we eventually found it/'The Gods' two masterworks-detuning reaches out to you/'Destruction'-years before 'new dark ages'/'Witness the S'-original-can you write a pop song in five minutes flat? Bet yer can't.

Side Two.

'Smack my hand' from the disturbing disco of despair-march session/'Sister Ray'-from an old velvets bootleg (there's a spot of personal experience in here somewhere!)/'On H' in virtually its earliest form, a guitar wank-out/Then three from the splendid 'Babes in the Wood' Tapes. (There is a video as well but some idiot decided to destroy bits of it)/'Suspicion II' is a fighting vers (Emma had just arrived) in the middle of the miners strike!

Side Three.

The Pete Townshend/Keith Moon vers. of 'New Dark Ages'/'Morpheus 2' is Richie Benauds fave. note the guitar and keys in different ears! Oh! how we used to cater for the acid casualty amongst you/ From the Garfield tapes we get two of the pop numbers off 'Everythin'-one is crap and one is synthburnt-out who cares!/'Vulnerability' is enormously Wagnerian and painful/'Blindness' on the other hand is an affliction that Al Pacino appears to suffer from. (Love the Biggies!).

Side Four.

The "Wake up Mother Fuckers" tape in its entirety - the importance of this tape is beyond compare - you can hear the birth of STP and the barmitzvah of TTLB - Chris said, and I quote "it's just juvenile!"/Then five off the equally fascinating "Rymer St. Tapes". Four oldies but goodies - 'Secrets' was never better. 'Yet' and 'You' are as primitive as a Baboon and 'Mirth' - all I can say is dinkum, dinkum, dinkum. Johnny Cash had a tremor when he heard we'd tackled 'Folsom Blues'/Finally two tunes from Jim and Martyn that failed to make it onto 'Nothing' (because they hadn't been written then).

Side Five.

'Soldier' as Bruce intended it, ie. with Flute. 'Waiting...' is more extreme than the Velvets (N.B. Martyn's audition!). 'Why' and 'Age' are both from the first demo. 'Poppies' is as we always intended it. We were snowed in at the time and there was nothing better to do. 'The Real and the Unreal' is a forgotten gem-love the last verse-teenage angst or what? 'Fliks' as done by Beefheart's band, I couldn't believe it but DWB is actually singing backing vocals in there somewhere! 'You hurt me' is abominable but very useful to demonstrate the sort of gibberish Chris and I were peddling during our de-learning period. Rachel's singing is terrifying. The last two are from the Brummy band 'The Gods' - 'Boredom' was normally much better (I don't have many tapes from this period!). 'Smack my hand' is splendid (Steve rocks on in the background).

Side Six.

'Sunday School' is a cartoon or alternatively Morpheus 1. Next up is a song written with Martyn after the barbs debacle. Two from 'The March Sessions', 'Secrets' should have been brilliant but you know how it goes man! 'Pandora's' is in its earliest form. 'Naiveté-Discipline' is a forgotten tune from the summer of '84. 'Adoration' is about the television. 'On Heat' is an early throbbing version (we demo'd it and changed it two days later).

Side Six Cont..

'Mind suicide' and 'Rem' were knocked up with Steve Collett in early '85 - check 'Troilism' for updates. 'Pablo Picasso' was our cover during that summer - here you get a special easter day version. 'Mirth' is merely funny.

Side Seven.

We start with two from 'The Weekend in Wales' - stoned or what - pots and pans on 'From A-D' , 'Intense P' is part 1 (does that make sense!). Entering 1986 we encounter the original stab at Vulnerability (methinks someone was thinking of faust at the time). 'Emma B' bops along (a pop song). 'Transinformation' is from one of Chris's detentions! 'The New Dark Ages' features Garfield and a very angry Chris (its a sociological inclusion!). 'Reflections' is from the April session with Martyn. Finally 'Graft' is primitive, 'Ethnoheft D' features Martyn and Bruce on a horse and 'Assasinate' is Zoot Horn Rollo's revenge.

Side Eight.

'Pandamonium' is with violin, 'Rhythm' is with drums (Simon-Cabaret-Get Off It). The pole was in the garden. Five from 'The acidics' - one is an old Gods song, one is by Prince, one features the massed horns of Gaul and two are by TTLB (you have to choose!). 'Despair part 1' and 'Ecstasy' are rough quality but interesting because of Emma. The three offa 'Thefting' are airy, eckey and bluesy and post-structuralist - a love song by a schizophrenic semiologist. We close the show on the pop medley - urgency is linked to manic humour.

Thank you and Good Goat!

INFORMATION - (You Won't Get It)

37. Soldier (The Endgame) - 31.1.81 Astronomy Room, Malvern.
(Asterix, Bruce, Sammy, Obelix)
38. Waiting for the Man* - 16.5.81 Live, Astronomy Room, Malvern.
(Asterix, Bruce, Sammy, Obelix, Martyn)
39. Why? - 16.7.81 Phoenix Studios, London
40. Age -----"
(Asterix, Bruce, Martyn, Obelix)
41. Poppies in November - 11.1.81 Old Manor House, Bish
(Asterix, Bruce)
42. The Real and the Unreal - 2.6.82 Martyn's, Malvern.
(Asterix, Martyn, Obelix - Tomfoolery Mob)
43. The Fliks have Splat - 4.7.82 Mayall's Farm, Bish
(Asterix, Bruce, Martyn, Obelix, Getafix)
44. You Hurt Me - 27.7.82 Old Manor House, Bish.
(Asterix, Obelix, Rachel - Tomfoolery Mob Genuine)
45. Boredom* - 14.12.82 Basement 297, London
46. Smack my Hand -----"
(Asterix, Steve, Ralph, Obelix - The Gods)
47. Sunday School Outing - 24.1.83 Basement 297, London
(Asterix, Ralph, Obelix - The Achaen Warriors)
48. Living for Nothing - 16.7 83 Old Manor House, Bish
(Asterix, Martyn)
49. The Secrets of my Mind - 16.3.84 313, London.
50. Pandora's Box -----"
(Asterix, Ralph, Obelix)
51. Naiveté/Discipline - 14.7.84 313, London
52. Adoration - 30.7.84 Jazzmine Studios, London
(Asterix, Martyn, Ralph, Obelix)
53. On Heat - 9.2.85 Jazzmine Studios, London
(Asterix, Ralph, Emma, Obelix)
54. Mind Suicide - 23.2.85 Flat II, Islington
55. Remembrances/Resolutions - 14.3.85 Flat II, Islington
(Asterix, Steve)
56. Pablo Picasso* - 14.4.85 313, London
57. Mirth/Humor/Laughter - 28.4.85 313 London
(Asterix, Ralph, Emma, Obelix)

58. From A-D - 19.10.85 In Wales (nr Swansea)
 59. Intense Passion (Pt 1) -----"-----
 60. Vulnerability - 6.1.86 313, London
 (Asterix, Ralph, Emma, Obelix)
 61. Emma Bovary - 16.3.86 Martyn's Worcester
 (Asterix, Martyn)
 62. Transinformation - 26.3.86 313, London
 (Asterix, Ralph, Obelix)
 63. The New Dark Ages - 14.4.86 313, London
 (Asterix, DC, Emma, Garfield, Ralph, Obelix)
 64. Reflections on Narcissus - 19.4.86 Crouch End,
 London
 (Asterix, Martyn, Ralph, Obelix)
 65. Graft - 5.11.86 Rymer St, London
 (Asterix, Ralph, Emma)
 66. Ethnoheft D - 20.11.86 Martyn's, Worcester
 (Asterix, Martyn, Bruce)
 67. Assasinate - 13.2.87 313, London
 68-69. The Camberwick Green Tape 2,23,24,25.4.87
 (4 Track) Camberwell/Rymer St. London
 (Asterix, DC, Emma, Ralph, Simon -The T-Mob)
 70-74. The Acidics - 15.12.86/23,24,25.4.87)(4 Track)
 (Asterix, DC, Emma, Ralph)
 75. Despair Pt 1 - 13.5.87 313, London
 76. Ecstasy -----"-----
 (Asterix, DC, Emma, Ralph, Simon -The T-Mob)
 77-79. Thefting Tape 1 - 22.5/6.10.87 (4 Track)
 Martyn's Worcester/Rymer St, London
 (Asterix, Martyn, Ralph)
 80. Magic Potion/Hark the Herald Angels/Bewitched
 theme* - 12.10.87 Live The Clarendon, London
 (Asterix, Ralph, DC, Simon - The T-Mob)

Written, arranged and produced by
 Asterix and the Gauls.

- Except * (38) - Written by Lou Reed
 * (45) - Written by Shelley/Devoto
 * (56) - Written by Jonathan Richman
 * (71) - Written by Prince
 * (80) - Written by the Open Mind, God and
 Darren.

Compiled by Marlow.

READING

The Bible. Dead Souls. 1842 (Gogol). Wuthering Heights. 1847 (E Bronte). Les Fleurs du Mal. 1857 (Baudelaire). A Season in Hell. 1873 (Rimbaud). Hunger. 1890 (Hamsun). Inferno. 1898 (Strindberg). A La Recherche dutemps Perdu. 1907-22 (Proust). Metamorphosis. 1916 (Kafka). Journey to the End of the Night. 1932 (Celine). Life of Galileo. 1938 (Brecht). Wiseblood. 1948 (O'Connor). The Catcher in the Rye. 1951 (Salinger). On the Road. 1957 (Kerouac). Crash. 1973 (Ballard).

WATCHING

Les Vampires (in 10 parts). 1915/16 (Feuillade). The Passion of Joan of Arc. 1928 (Dreyer). M. 1931 (Lang). Ossessione. 1942 (Visconti). The Life and Death of Colonel Blimp. 1943 (Powell & Pressburger). Les Enfants du Paradis. 1945 (Carné). Out of the Past. (A.K.A. Build by Gallows High) 1947 (Tourneur). Ace in the Hole. 1951 (Wilder). Ugesto Monogatari. 1953 (Mizoguchi). Night of the Hunter. 1955 (Laughton). A Bout de Souffle. 1960 (Godard). La Dolce Vita. 1960 (Fellini). Closely Watched Trains. 1966 (Menzel). The Wild Bunch. 1969 (Peckinpah). Aguirre, The Wrath of God. 1973 (Herzog).

LISTENING

T B Blues. 1932 (Jimmie Rodgers). Me And The Devil Blues. 1937 (Robert Johnson). George Jones' Voice. Muddy Waters' Guitar. The Sun Sides. 1954/55 (Elvis Presley). James Brown Always. Smokey Robinson's Wordsmithery. I Say A Little Prayer. 1968 (Aretha Franklin). The Last Poets. What's Going On. 1971 (Marvin Gaye). There's A Riot Goin'on. 1971 (Sly And The Family Stone). Move On Up. 1971 (Curtis Mayfield). George Clinton's Parlyfunky Bootsay Thang. Prince's Singles and the Godlike Black Album. Rebel Without A Pause. 1987 (Public Enemy)

This was Gallic Productions No. 20c.

