

WEARING



START

CROWn OF

THORNs

GAULISM 1980-90

Born: 9.9.1980 (12 Noon) Malvern

1980-81 - Teenage - 'We were 17 going on 18' - Football - Parties - Sexual & Substance Experimentation - Noize as Art - Crazy Dreams & High Ideals - Differance as a Divine Right - 'Spiritual Aristocracy' (Neitzsche) - Constant Tension.

1981-82 - Wilderness - Isolation - London - Extended 'Trips' - Literature - Bi-Sex - 'My Mind is like a Circular Saw' - Rhythm & Free Jazz = 'Smack My Hand' - Dancing - Morphine as Cure to Pain - Death of Youth Culture - Pause & Destroy.

1982-83 - Liverpool Road: Home - DWB (RIP) - Mice - JB + NY Dolls = ? - Greek & Latin Texts - 'Only Sleeping' - Sodomy - Meat & Clothes - Amphetamines - S&M - Painting - Despair (*The Sickness Unto Death*) - Silence - Everything is Theory.

1983-84 - Politicisation - Transvestitism - 'Dropping Out' - 21 (Key of the Goat) - Minimalism - Need for Total Education - Chocolate - Ideas - Weird Eating - Simon Callow - The Pop Group Resurrected - Internal Revolutions - Attitude.

1984-85 - Cleanliness - Actually 'Doing' - Understanding - Doubt - Neurosis - Cultural Shopping - Fascist Organisation - Memories of Underdevelopment - Film as Form II - Dressing Down - Marriage - Dichotomy of Hope & Destruction - ½ Time.

1985-86 - Gallic Productions - Poly-Drug Abuse - Crouch End - Videos - Silent Films - Internationalism - Seperation - Hip Hop Flip Flop - Mean Fiddler #1 - Dreams & Reality - Games - *Everything* - CMU (RIP) - Survival - Plums on Fire.

1986-87 - Soul On Ice - Billy Wilder - Cameras Roll - GP as Multi-Media Outfit - Mucho Shows - TTLB - Cold - Flood of Thang - Derrida & others - Situationist - *STP* - Uncle Dick O'Dell - Wilful - Mean Fiddler #2 - Apathy - Alone & Crazyed.

1987-88 - Experimental Percussion - Crises in Rymer Street - Youth - Defiance of Copyright - Machines - Import/Export - Terrorism - *Bruitism* - Psychosis - Normality in the Belly of Madness - Football Grounds - DC back to Canada.

1988-89 - Play-School - Facial Hair - Skinheads - The Far East - LFMC Expulsion - Video Embraced - USA (Cancelled) - Ecstasy - Dancing (again) - Performance - Fat, Middle-Aged & Dangerous - Publishing - *Perversion St* - Kitchen Sink & all.

1989-90 - Vulnerability - Too Much Work - Paris - Western in Malvern - Love as Dialectical Journey - Bruce Cured - *Mumbo Jumbo* - Hedonism - 'Out-of-Control' - Paris (better) - USA (Cultural Shopping) - Pure Cynicism (Romance up my Nose!).

Died: 9.9.1990 (12 Noon) London

"The only way to get through something is to go right into the middle, the only way to do it is to not kid around, Storm coming - you go right through the centre and you may come out alright. Most people don't even know there's a centre. All the people I've known who were fabulous have either died, or flipped, or gone to India." (Reed).

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THE MEANING OF ATTITUDE

(1) T - torture *i. Infliction of severe bodily pain e.g. as punishment or means of persuasion, ii. force out of the natural position or state, pervert meaning of (words, passage). Work (test) the limits of the corpus. Permit multiple meanings to burst forth ... Demonstrate the ennui of everyday life (Warning - This can be harmful to body, mind & spirit). Hurt & be Hurt!*

(2) H - history *Continuos methodical record of public events, 'he who forgets the past is doomed to repeat it!' Nothing is ever truly NEW, merely a recurring factor in the continuous dialectic that signals all our lives. 'Magick Potion'.*

(3) E - end *i. Limit, extremity (of line etc), ii. Conclusion (of period, action, state, book etc) latter part; Destruction, Death, iii. Result, purpose, object for which a thing exists, final cause, iv. without end, Endings are healthy but one should never mistake a beginning for an end!*

(4) M - method *Special form of procedure esp. in any branch of mental activity, Orderly arrangement of ideas, regular habits, Method in his Madness. Stanislavsky's Method involved becoming the character, the real meaning of A is already to be him/her.*

(5) E - ennui *Mental weariness from lack of occupation or interest, The great devil that we must all flee from, must face up to, must assault & defeat. "You know me, I'm acting dumb".*

(6) A - artifice *Device, contrivance; address, skill, When you can do something (anything) does that make it artificial, why did we describe Gallic Productions as *artyfacts*, as a tribute to Lenny Kaye's Nuggets - Never trust a youth culture persone!*

(7) N - neurosis *Functional derangement due to disorders of nervous system, Change in nerve-cells of brain prior to psychic activity, All the 'fun' people appear to be completely fucked up, but then maybe everybody is, some people are just better at hiding it! Belief in Madness pt2: You shouldn't treat people like that!*

(8) I - information *Informing, telling, Thing told, knowledge, items of knowledge, news, (Law) charge complaint, lodged with court or magistrate, Information doesn't really matter, but it is better to know than to talk gibberish. See end of pamphlet for infold on ..*

(9) N - neologism *Coining or using of new words, new-coined word, Tendency to or adoption of novel or rationalistic religious views, "I'm in love with Jacques Derrida - Read a page and I know what I need to take apart my baby's heart". Theology aint all God Squad stuff, there are some good gags as well!*

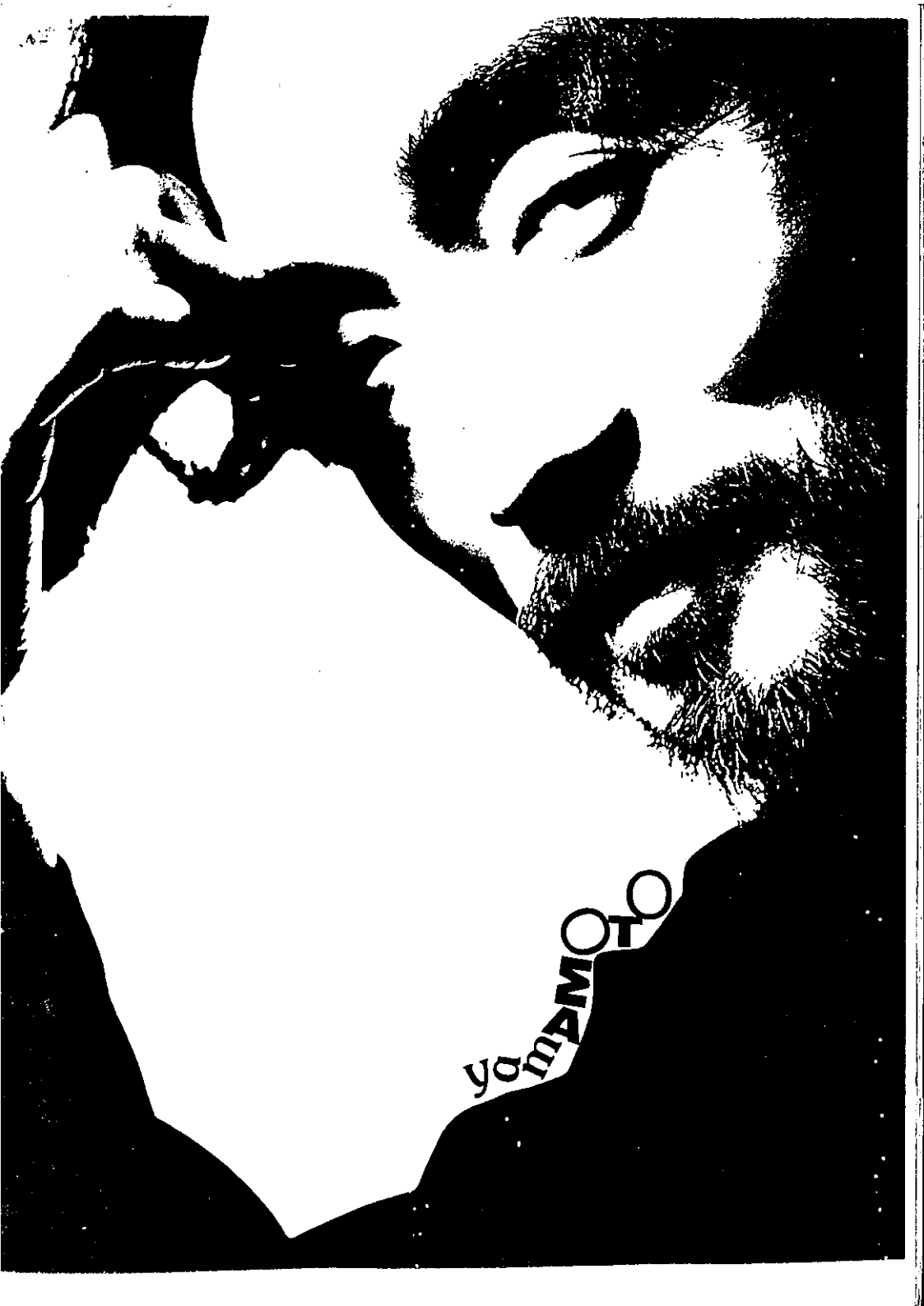
(10) G - gibberish *Unintelligible speech, meaningless sounds, jargon, blundering or ungrammatical talk, The great battle is between control & chaos, control = doing, understanding, having, taking. chaos = feeling, risking, doubting, wanting. A paradigm.*

- (11) O - orthodox Holding correct or the current accepted opinions esp, on religious doctrine, not heretical or independent-minded or original; generally accepted as right or true esp, in theology, in harmony with what is authoritatively established, approved, conventional, Being Gallic was only crucial if one was orthodox, being ortho in normal society is well bad!
- (12) E - fear i, Painful emotion caused by impending danger or evil, state of alarm, dread of ... , dread & reverence (the Fear of God!), anxiety for the safety of, ii, Be afraid of, hesitate to do, shrink from doing, revere (God), apprehend, have uneasy anticipation of, "Fear is a Man's Best Friend" (Cale), to be fearless is insane but to assault fear is healthy.
- (13) A - automatic i, Self-acting; working of itself (firearm) having mechanism for loading, firing & ejecting until the ammunition is exhausted, or until the pressure on the trigger is released, ii, Mechanical, unconscious; unintelligent, merely mechanical, iii, Performed unconsciously or subconsciously, Breton didn't have any gears in his car. Marinetti didn't have any brakes.
- (14) T - theorem (Math) proposition to be proved by chain of reasoning, a truth to be established by means of accepted truths; algebraical or other rule, esp, one expressed by symbols or formulae; speculative truth, All Gallic Theory is rooted in a simple formula: Dreams + Lust - Ideals = Truth.
- (15) T - throat i, Front of neck between chin & collar-bone, jugular region, gullet, wind-pipe, 'cut one's throat'; adopt suicidal, mutually destructive policy, ii, Channel, groove, Deeper & deeper we went searching for some answer, the merest cure to this infatuation with Death.
- (16) I - immaculate Pure, spotless; faultless (often iron); 'Immaculate Conception' (of Virgin Mary, as conceived free from taint of original sin), [Nat Hist]; not spotted, To be Perfect is of course impossible, but sorta nice all the same.
- (17) T - team i, Two or more beasts of burden harnessed together, set of players on one side in some games eg; football; set of persons working together; combined effort, organised co-operation, ii, Harness (horses etc) 'in team'; 'give out work to a contractor who employs team of workmen, I used to believe in the concept of 'the collective' - I learnt that it's shit!
- (18) U - ulterior Situated beyond; more remote, not immediate, in the future, in the background, beyond, what is seen or avowed, Ulterior motives, views, plans, The secret reality of anybody is a source of eternal fascination to everybody. 3 Layers of Being: (i) What I am (ii) What I would like to be (iii) How I am perceived.
- (19) D - dialectic i, Art of investigating the truth of opinions, testing of truth by discussion, logical disputation; criticism dealing with metaphysical contradictions & their solutions, The biggest prob is to solve the prob but the prob is called Bob and flib-flab-flob. Dialectics still have their purpose, as do Aesthetics.
- (20) E - energy i, Force, vigour, (of speech, action, person, etc); active operation; individual powers in exercise, latent ability, ii, actual, kinetic, motive (physics), The words of Uncle Gareth (?): RAW SEX PURE ENERGY!

HYMN TO PAN

Thrill with lissome lust of the light,
O man! My man!
Come careering out of the night
Of Pan! Io Pan.
Io Pan! Io Pan! Come over the sea
From Sicily and from Arcady!
Roaming as Bacchus, with fauns and pards
And nymphs and satyrs for thy guards,
On a milk-white ass, come over the sea
To me, to me,
Come with Apollo in bridal dress
(Shepherdess and pythoness)
Come with Artemis, silken shod,
And wash thy white thigh, beautiful God,
In the moon of the woods, on the marble mount,
The dimpled dawn of the amber fount!
Dip the purple of passionate prayer
In the crimson shrine, the scarlet snare,
The soul that startles in eyes of blue
To watch thy wantonness weeping through
The tangled grove, the gnarléd bole
Of the living tree that is spirit and soul
And body and brain—come over the sea,
(Io Pan! Io Pan!)
Devil or god, to me, to me,
My man! my man!
Come with trumpets sounding shrill
Over the hill!
Come with drums low muttering
From the spring!
Come with flute and come with pipe!
Am I not ripe?
I, who wait and writhe and wrestle
With air that hath no boughs to nestle
My body, weary of empty clasp,
Strong as a lion, and sharp as an asp—
Come, O come!
I am numb
With the lonely lust of devildom.
Thrust the sword through the galling fetter,
All devourer, all begetter;

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ya MAMOTO

GP MUSIC

- 1 - Everything (Asterix & the Gauls) [July 1986].
- 2 - Nothing (Jim & Martyn) [December 1986].

- 3/4 - Whaling (Retrospection) [April 1987].
- 5 - Free-Bee (Comedy) [May 1987].
- 6 - STP (T-Mob) [July 1987].
- 7 - Marinetti Eats Spaghetti (TTLB) [October 1987].

- 8/9 - More Whaling (Retrospection) [May 1988].
- 10 - Dunking Madelaines (Recognition) [May 1988].
- 11 - Bruitism (FEKM) [July 1988].
- 12 - Soul Mouse (TTLB) [August 1988].
- 13 - Novelty (FEKM - Live) [August 1988].
- 14 - Free-Bumble (Comedy) [September 1988].
- 15 - The Theatrical Fear Of Everything
(Re-Make/Re-Model 1) [December 1988].
- 16 - The Barren Insolence Of Nothing
(Re-Make/Re-Model 2) [December 1988].

- 17/18 - Even More Whaling (Retrospection) [May 1989].
- 19 - Free-Buzz (Comedy) [June 1989].
- 20 - Messi (TTLB) (Re-Make/Re-Model 3) [June 1989].
- 21 - Perversion Street (MethodRhythm) [August 1989].
- 22 - Glam Grotesqueries (TTLB) [August 1989].
- 23 - Gareth Sager 1976-86 (Compilation) [August 1989].

- 24 - Mumbo Jumbo (MethodRhythm) [March 1990].
- 25 - Scarified (Gaul Live 1986-90) [April 1990].
- 26/27 - Aural Sex (Compilation) [April 1990].
- 28 - Dunking Madelaines II (Recognition) [April 1990].
- 29/30 - Sunk (Retrospection) [June 1990].
- 31 - Drowned (Soundtracks) [June 1990].
- 32 - Free-Sting (Comedy) [June 1990].
- 33 - S&M (TTLB) (Re-Make/Re-Model 4) [July 1990].
- 34 - Glamour Puss (TTLB)
(Re-Make/Re-Model 5) [July 1990].
- 35 - Limbo Theory (Jim & Matt) [July 1990].
- 36 - Solid Gone (Greatest Hits B) [August 1990].
- 37 - Astronomy (Semtex Pussy - Live) [August 1990].
- 38 - Maleficia (FEKM) (Re-Make/Re-Model 6) [August 1990].
- 39 - Amerika: The Sound (TTLB - Live) [December 1990].
- 40 - Lest The Sky Falls On Our Heads
(Greatest Hits A) [December 1990].

GALLIC MUSIC

Sounds like ? Everybody & Nobody. *'When I improvise my soul is free - Of all the chains that you place on me!'* Between 1980-85 the Gallic Groove went thru many changes, all of which provided sustenance during the Prod years. Music should be an aural diary, a baring of the soul and in this post-modern daze, a text in itself. The 40 Cassettes break-down thus: (a) Studio Collections [5] (b) 4-Track Experimentations [5] (c) Retrospection [9] (d) Live [4] (e) Various [17].

(a) Studio Collections: 'Everything' was European rock/pop (the merest splashes of a more eclectic taste), 'STP' branched out and was more American; blues, CnW etc, + bits of musical anthropology. The Funky bits were more frenetic, all-in-all more pop-suckle. 'Bruitism' (schizo), no drummer thus side i; Housified, in reality; industrial, rhythm-crazed, side ii; acoustic, what 'The Velvet Underground' should have sounded like. The ethnographic forays continued, Exit Dc, 'Perversion St' failed (sort of), partially like 'Everything', but heavier on the funk, 2 Problems; the new boyz & too much (illusary) time, 'Mumbo Jumbo' was a good end-piece. Mixing all the ideas demonstrated in tapes 1-4, + a bit more besides, I don't know why the majority of the lyrics dealt with despair, probably some sort of counter-balance against the fake revelry of the 'Roaring Eighties'.

(b) 4-Track Experimentations: 'Nothing' was a compilation of the best of my work with Martyn (1982-86) and beautiful post-'60's guitar-pop it was too. 'Marinetti Eats Spaghetti' was the first chapter in the TTLB saga, (a reaction against the forced normalcy of the Studio Collections), but only partly-weird, 'Soul Mouse' was funny peculiar, side i; pure improvisation (as free as can be), side ii; tributes to Soul greats from the RH Harris Soul Stirrers to House, Bizarre, 'Glam Grotesqueries' continued the theory and sounded the death-knell of TTLB, side i; dead strange - total improvisation on acid (freer), side ii; tributes to Glam greats from the early '70's. Horrific. 'Limbo Theory; Deeper Into Love' was my first serious writings with Biffa and a return full circle to the ruminations of 'Nothing'; real song-writing (you know the sort).

(c) Retrospection: The intention of the many 'Whaling' cassettes was to de-mythologise how a band creates a song, and too keep perverse experiments & odd ideas alive, Grew tired towards the end though.

(d) Live: 'Novelty' was the last howl of FEKM, a band with a split personality - acco/electro. 'Scarified' complemented 'Whaling' drawing from everywhere. 'Astronomy' was the final Semtex Pussy gig in Paris (1990) - greatest non-hits etc. 'Amerika' was the real death of TTLB in NY City.

(e) Various: The 17 V cassettes take in 6 re-mixes (radical), 4 freebie (with the Gallic Times) humour cassettes, 3 stolen compilations; Gareth Sager & Perfect Random (given with Leaving the 1980's), 2 DN collections (music by Gallic peoples old & new) & finally two greatest hits compilations, apparently just what Colin wanted!

NOVEMBER



JOHNSON

FACTORY OF THE



ECCE^NTRIC

Soul on Ice

and he knows intuitively in —state of flux, as if a bodiless
bird remains he will regain—body, startling him by doing
live. coming slowly back to life.

Seeing her image slipping—and he is flushed with new
his mind as soon as she has

of her on which to peg ——— his heart is empty, a desolate
fading memory of their ———unsolaced, and he's craving

Yet I may believe that ——— now and then. All society
apparatus had ——— expects him to kiss it: the
desuetude is capable of ——— putting a bullet in it. A

well of his being, ——— learns quickly to bare
tossed into a critical mass, ——— and final. To maintain a
lovable woman enters ——— civilization in such
deep, slow, torturous, possible. How much more in-

fumes, and look with roving people fake on each other
Eugene Debs, a blacker ——— object of their tenderest
Robert Franklin Williams as so inadequate that they feel
blood, an American Lenin, — continuously to impress the
MAO, A MAO MAO, A

MAO MAO, A MAO MA—son, the Army, a monastery,

But what matters is that ——— and living a normal life
with some magazines given to hate. I know that some
was thrown in the Hole for—— genuine motives to hold on
and told me that I had ——— feelings. They see themselves
lawyer had set me up, and ——— forced to wear a mask in
plot I was so stupid that I ——— party.

Gate Bridge but some fried ——— If a man is free—not in

It was my turn to smile ——— hospital, spaceship,
with a tiny spark hidden members of the Bar
cannot die, which even you lawyers must have a secret
tortures you horribly ——— else is ever allowed to see,
its continual burning. In the esoteric morality in which
putrid savagery, this spark and crossing one's dumb and
warmth and kindness, of deeds. It was learned

as thick as the prison wall cigarettes or a tube
 should we have faith in any—shows the convict its ass
 whose beds we have shared,— convict feels like kicking it or
 tenderest moments and most —see man's fangs and
 after a while, put us down,—and unsheath his own, for
 they hate us, won't even hold on the ideals and
 Christmas card every other — circumstance is probably
 credible , then, while — each other, because in doing
 and with a lawyer! Use — and give enormous
 tell the lawyer that you're in —the other. How often
 when you are lying and even —other! Better to maintain
 the lawyer you could never— at way the scars are not too
 And why does it make — the soul.

hang by such thin and — relationship has to end
 in this pit, to fall in love,— all such thoughts lurking
 , yes: use anybody. Even — behind their squinting
 . But you will always know blood of Vietnamese peasants
 if you could manage to fool — the Vietnamese people,
 to fool yourself. called Yankees, through
 sad to see how everything — the "frustration" of fat-assed
 threads? Because you're — worrying over whether to
 —the sensuous rustling of —debt to society?" My answer :

uncrossed beneath —their split-level heads,
 weight of her hand in his— bombardier eyes,
 is he of her presence, her — paid —all my debts;
 had been left to die — afflicted with a rampant
 hot and the shade of — their sufferings—as opposed
 of life, offers at least —American geeks safe —
 not love her, she will act

Folsom Prison
 October 9, 1965

my sleep, long dialogues
 alternate in speaking, like —in prison, that I'm a Negro,
 me say that I don't believe —I have a Higher
 talking, I participate and —I'm supposed to

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GP FILM

- 1 - Morpheus #3 [1986-1987].
- 2 - The Homo Movie [1987].
- 3 - Mutual Murder [1987-1988].
- 4 - The Hetero Movie [1988].
- 5 - Gaulism: A Doc [1988-90].
- 6 - Novelty (FEKM Live) [1988].
- 7 - Moustaches [1988-1989].
- 8 - The Lesbian Movie [1989].
- 9 - The Wacko Movie [1989-? Unfinished].
- 10 - Manacled [1989-1990].
- 11 - Snuffed [1990-? Unfinished].
- 12 - Amerika: The Vision [1990-? Unfinished].
- 13 - Monstrous: The Complete Morpheus [Unfinished].

GALLIC FILMS:

Were the biggest of all our forays into the unknown. When we started (1986) we had the barest slither of an idea, when we ended (1990) we were telling stories in colour with sound! Film was an exciting medium to embrace, if only because it provided the visual to accompany the aural of Gallic Music. The Filmic education that I underwent in the mid-1980's opened my mind to the *differance* of other forms: functions, effects, motivations. The 13 Movies break up into 3 groups: (a) Fictional Movies [4]. (b) Musical Promos [5]. (c) Documentaries & Compilations [4].

(a) Fictional Movies: We started with silent movies out of choice, Silence is all the masters had to play with (pre-1927) ... 'Morpheus #3' was naive and childish but opened up the 'Pandora's Box' of effects which would persist thru-out the fictional pictures. The Tramp/Girl thang was the first victim in our nightmare, 'Mutual Murder' featured a junkie-dealer in a love-affair with Horse. The mixing of Italian neo-realism and Film Noir ended up as Dreyer-influenced Godard, 'Moustaches' was supposed to be a 'screwball' comedy about a family obsessed with facial hair, it ended up as a Gothic nightmare with a happy ending. A new genre had been invented; 'Speed-Ball'. So fast you don't dare blink lest you miss something. 'Manacled' was the end; machismo in Malvern, Ford meets Peckinpah in a rip-off of '3, 10 to Yuma' (I'm not sure about the title!) Ralph & I were the only survivors. This was the movie where the victim acted & still died.

(b) Musical Promos: 'The Homo Movie' was shot entirely in 8mm and was in fact a home movie with bits of 'STP' added, it was loose, insane and quite chunky, the Plum documentary still makes me want to barf. 'The Hetero Movie' was more professional (including video thefts a la the other Situationists). The actual promos were obsessed with consumption; Eating & Drinking. If you look carefully in these films you can see later actors/actresses screen-tests. 'The Lesbian Movie' was purely experimental featurng single shot ideas, porno, hyper-real Tv horror, art edited with great aplomb by his largeness. 'The Wacko Movie' & 'Snuffed' are still unfinished but when (eventually) seen will contain Tv-style promotional 'advertis', severe acidic nightmares and some great dancing care of the Gallic crew! (Phone Ralph at Crow - telephone number from moi, to demand that he finds the time to finish them!)

(c) Documentaries & Compilations: 'Novelty' (FEKM Live 1988) is a standard performance flick, but what a performance! 'Gaulism: A Doc' tells the story of Gaul thru the eyes of those involved (and those later expelled!) It's a strange old doc, like the Doc himself and you don't really know any more after watching it than you did before (for all Ralph's attempts - tee hee). 'Amerika: A Vision' is a crazed view through the eyes of holiday-makers in the New World, although slightly perverse (and jumpy) the feeling of sheer visual excitement comes across. 'Monstrous' will eventually be a compilation of M#3, MM, M & M. Funny all those M's,

CHAPTER 9

AND Saul, yet breathing out threatenings and slaughter against the disciples of the Lord, went unto the high priest,

2 And desired of him letters to Damascus to the synagogues, that if he found any of this way, whether they were men or women, he might bring them bound unto Jerusalem.

3 And as he journeyed, he came near Damascus: and suddenly there shined round about him a light from heaven:

4 And he fell to the earth, and heard a voice saying unto him, Saul, Saul, why persecutest thou me?

5 And he said, Who art thou, Lord? And the Lord said, I am Jesus whom thou persecutest: it is hard for thee to kick against the pricks.

6 And he trembling and astonished said, Lord, what wilt thou have me to do? And the Lord said unto him, Arise, and go into the city, and it shall be told thee what thou must do.

7 And the men which journeyed with him stood speechless, hearing a voice, but seeing no man.

8 And Saul arose from the earth; and when his eyes were opened, he saw no man: but they led him by the hand, and brought him into Damascus.

9 And he was three days without sight, and neither did eat nor drink.

10 ¶ And there was a certain disciple at Damascus, named An-ā-ni-ās; and to him said the Lord in a vision, An-ā-ni-ās. And he said, Behold, I am here, Lord.

11 And the Lord said unto him, Arise, and go into the street which is called Straight, and inquire in the house of Judas for one called Saul, of Tarsus: for, behold, he prayeth.

12 And hath seen in a vision a man named An-ā-ni-ās coming in, and putting his hand on him, that he might receive his sight.

13 Then An-ā-ni-ās answered, Lord, I have heard by many of this man, how much evil he hath done to thy saints at Jerusalem:

14 And here he hath authority from the chief priests to bind all that call on thy name.

15 But the Lord said unto him, Go thy way: for he is a chosen vessel unto me, to bear my name before the Gentiles, and kings, and the children of Israel:

16 For I will shew him how great things he must suffer for my name's sake.

17 And An-ā-ni-ās went his way, and entered into the house; and putting his hands on him said, Brother Saul, the Lord, even Jesus, that appeared unto thee in the way as thou camest, hath sent me, that thou mightest receive thy sight, and be filled with the Holy Ghost.

18 And immediately there fell from his eyes as it had been scales: and he received sight forthwith, and arose, and was baptized.

ch. 8. 3.
Gal. 1. 13.
1 Tim. 1. 13.
ch. 26. 20.

ch. 8. 37.

1 of the way.
Matt. 13. 54.
57.

ch. 3. 10.
Gal. 1. 13.

ch. 22. 6.

1 Cor. 15. 8.

ch. 16. 28.

1 Cor. 12. 12.

Eph. 6. 30.

1 Tim. 1. 13.

ch. 8. 39.

ch. 23. 12.

Luke 9. 10.

ch. 2. 37.

1 Job. 2. 15.

1 Sam. 19. 12.

1 Dan. 10. 7.

ch. 22. 9.

ch. 24. 17.

Gal. 1. 17.

ch. 4. 36.

Eph. 6. 19.

ch. 21. 39.

ch. 6. 1.

2 Cor. 11. 26.

1 Pa. 119. 165.

ch. 7. 49.

ch. 22. 16.

1 Cor. 1. 2.

2 Tim. 2. 22.

ch. 8. 14.

ch. 13. 2.

ch. 22. 21.

Rom. 1. 1.

1 Cor. 15. 10.

Gal. 1. 15.

Eph. 3. 7.

1 Tim. 2. 7.

2 Tim. 1. 11.

Rom. 1. 6.

Gal. 2. 7.

Eph. 3. 7.

Col. 1. 25.

27.

1 Tim. 2. 7.

ch. 25. 22.

1 Matt. 10. 21-23.

John 15. 20.

ch. 20. 23.

2 Cor. 4. 9.

13.

2 Cor. 11. 23.

2 Tim. 1. 12.

1 Matt. 8. 3.

John 2. 11.

ch. 3. 6.

ch. 22. 12.

1 Chr. 4. 16.

ch. 11. 21.

ch. 2. 4.

Or. Doe.

1 Tru. 31. 31.

John 14. 5. 8.

1 Tim. 2. 10.

Titus 3. 8.

Job. 13. 21.

Jas. 1. 27.

19 And when he had received meat, he was strengthened. Then was Saul certain days with the disciples which were at Damascus.

20 And straightway he preached Christ in the synagogues, that he is the Son of God.

21 But all that heard him were amazed, and said; Is not this he that destroyed them which called on this name in Jerusalem, and came hither for that intent, that he might bring them bound unto the chief priests?

22 But Saul increased the more in strength, and confounded the Jews which dwelt at Damascus, proving that this is very Christ.

23 ¶ And after that many days were fulfilled, the Jews took counsel to kill him:

24 But their laying await was known of Saul. And they watched the gates day and night to kill him.

25 Then the disciples took him by night, and let him down by the wall in a basket.

26 And when Saul was come to Jerusalem, he assayed to join himself to the disciples: but they were all afraid of him, and believed not that he was a disciple.

27 But Barnabas took him, and brought him to the apostles, and declared unto them how he had seen the Lord in the way, and that he had spoken to him, and how he had preached boldly at Damascus in the name of Jesus.

28 And he was with them coming in and going out at Jerusalem.

29 And he spake boldly in the name of the Lord Jesus, and disputed against the Grecians: but they went about to slay him.

30 Which when the brethren knew, they brought him down to Cæ-sā-rē-ā, and sent him forth to Tarsus.

31 Then had the churches rest throughout all Judæa and Galilee and Sā-mā-r-ā, and were edified; and walking in the fear of the Lord, and in the comfort of the Holy Ghost, were multiplied.

32 ¶ And it came to pass, as Peter passed throughout all quarters, he came down also to the saints which dwelt at Lŷd-dā.

33 And there he found a certain man named E-nē-ās, which had kept his bed eight years, and was sick of the palsy.

34 And Peter said unto him, E-nē-ās, Jesus Christ maketh thee whole: arise, and make thy bed. And he arose immediately.

35 And all that dwelt at Lŷd-dā and Sā-r-ōn saw him, and turned to the Lord.

36 ¶ Now there was at Joppa a certain disciple named Tabitha, which by interpretation is called Dorcas: this woman was full of good works and almsdeeds which she did.

37 And it came to pass in those days, that she was sick, and died: whom

BEATTY



SH^{aM}POO

GP words

- 1 - Gallic Times #2 [March 1987].
- 2 - Twelve Men In A Boat (with Whaling) [May 1987].
- 3 - Gallic Times #3 [June 1987].
- 4 - Gallick Times #4 [December 1987].

- 5 - Gallic Times #5 [March 1988].
- 6 - And The Ship Sailed On (with More Whaling) [May 1988].
- 7 - Dunking Madelaines: Retrospection [May 1988].
- 8 - Gallic Times #6 [June 1988].
- 9 - Gallic Times #7 [September 1988].
- 10 - 3rd & Final Gallic Feast pamphlet [December 1988].
- 11 - Gallic Times #8 [December 1988].

- 12 - Words in Freedom [January 1989].
- 13 - Gallic Times #9 [March 1989].
- 14 - 19 Men On A Dead Man's Chest
(with Even More Whaling) [May 1989].
- 15 - Leaving The '80s: Summer [May 1989].
- 16 - Gallic Times #10 [June 1989].
- 17 - Leaving The '80s: Autumn [August 1989].
- 18 - Gallic Times #11 [September 1989].
- 19 - Leaving The '80s: Winter [November 1989].
- 20 - Gallic Times #12 [December 1989].

- 21 - Leaving The '80s: Spring [February 1990].
- 22 - Dunking Madelaines II (Retrospection) [March 1990].
- 23 - Gallic Times #13 [March 1990].
- 24 - Yum Yum: Davey Jones Locker
(with Sunk & Drownded) [May 1990].
- 25 - Gallic Times #14 [June 1990].
- 26 - Words In Freedom II [July 1990].
- 27 - The 4th and Final Gallic Holiday pamphlet
[August 1990].
- 28 - Wearing A Crown Of Thorns Gives
Me A Headache [December 1990].

GALLIC WORDS

Writing - Is it right to write? What is the purpose when barely anyone understands, let alone reads? I am unable to answer these questions. I can however, explain *why* we published *information* during the years 1987-90: IDEAS BREED ACTION! The 28 Publications break down into three sections (a) GT [13] (b) Leaving The 1980's [4] & (c) Other Pamphlets [11]. In a perfect world dang wordy groovy off cette page - zing, zang, bibbly, pang!

(a) The Gallic Times: The GT began life in 1981, edited by Ravey Dave, Chris & Moi, it was conceived as a successor to '*The Mauler*', Sadly drug abuse put paid to anything ever 'hitting The Presses'. All the original transcripts were lost in the 'mania of youth'. The magazine developed from shakely (eccentrik) origins into a compact volume ('*I never knew there was so much in it!*') Editing control became stricter as time went on but contributors were always encouraged to *relax*! Between 1987 and 1990, 13 editions were published ... major concerns were obvious; Sex, Drugs, Magick, Elections (& futility of ...), Gallic Attitude (history, news, gossip, humour, self-crit, debates upon ...), Murder, Radical Art Movements & Terrorism (the same thing?), Popularist Art: Pop Music & Film, Fruit-growing, Radical Politics, Designer-Fashion, Religion, Shopping (historically) & Love. The GT served as something between a news/information letter and the insane rantings of a romantic cynicist. The key was always that Info will set you free! It's not true, actually!

(b) Leaving The 1980's: The Heavy paper (which no-one ever wanted!) This was my baby to push out the big stuff that couldn't be dealt with by the Gallic Times. Okay, it was just a vehicle for two (1989) essays: *B-Wildered* & *The Sager Saga*, (two debts that needed to be paid!) The utter disregard (and assault on) copyright was probably the most crucial standpoint. Music, Film, Literature & Art were discussed (so much was left undissected: ...). 480 pages of A4 Paper in 1 year [May '89 - Feb '90], the decade was over and we departed in style passing the baton on to the invisible man (Ellison). Various people contributed to Leaving but only Mgs seemed to grasp the real purpose (ha! ha!) of the rag. Those of us who cared learnt something very important: the average person (even average intelligent person) is quite stoopid, Get a Life - Get a Brain!

(c) Other Pamphlets: Words In Freedom I & II published the complete lyrics, scripts and gibber from Gallic Music & Film with little drawings and odd Biblical ephemera. 4 Pamphos accompanied the *Whaling* cass collection; history was re-wrote, listings provided & photographs included (we'd never put them elsewhere). Old posters, strange manifestoes and memories of yore (your what?) Dunking Madelaines I & II were released in conjunction with the Retroid cassettes; Lies, lies & more lies, a debt paid when there weren't even nothing owing. The final texts were monographs re: Gallic Feast & Gallic Holiday (bizarre notations on bizarre vibrations). The final thang is in your hand, so put it back in your trousers!

DROWNING IN THE SEA OF LOVE (Kenny Gamble & Leon Huff 1972).

I've been down One time - And I've been down Two times
But now I'm Drowning - Drowning in the Sea of Love.

(Let me tell you all about it)
I've been out here so very long
I've lost all of my Direction
Baby, when you came my way
I thought I had found my Protection
But a strong wind came into my life
Truly took me by surprise
I can't seem to control these tears
That's falling from my eyes.

I've been down One time - And I've been down Two times
But right now I'm Drowning - Drowning in the Sea of Love.

(Listen to me)
Baby, I depended on you
For our Love Navigation
But now you're gone and deserted me
Can't you see that I'm in Desperation
I'm in the middle of some bad Love
Oh yeah, I just can't set it free
I look around but all I can see
Is Water coming over me.

I've been down One time - And I've been down Two times
But right now I'm kinda worried
Drowning in the Sea of Love.

All I do is Cry - All I do is walk around and Cry
But right now I'm Drowning in the Sea of Love

I've been down One time - I've been down Two times
I can't control myself
Baby, I'm Drowning in the Sea of Love.

That's alright - I don't mind Drowning for your Love
That's alright, Baby - Believe me when I say it's alright
You got the kind of Love that makes me feel alright
You got the kind of Love, Baby
That makes me Cry all night long
You got the kind of Love, Baby
That makes me do things I don't wanna do.

J^EA^N-P^aU^L



G^AU^LTIER

ANTONIN

LETTER ABOUT LAUTRÉAMONT

Yes, I have some secrets to tell you about the unthinkable Comte de Lautréamont, about those extravagant coercive letters, all those grim threatening decrees of iron which he sent with such elegance, and such congratulations even, to his father, his banker, his publisher, or his friends. For these letters are, of course, extravagant, with the strident extravagance of a man who walks around with his lyricism in his left or right side, like an avenging and shameless wound.

He cannot write a simple ordinary letter that does not make us feel the epileptoid trepidation of the Word which, no matter what the meaning, does not want to be used without trembling.

Frog of the infinitely small, the recluse of this word, the Poetry which Lautréamont transforms, in each letter, into a naval cannon in order to repel the principle of beef.

A letter, not of two francs, but of twice the untouchable price of the poetry of Baudelaire added to that of Lautréamont, informs a publisher of the price, not in postage stamps, but in postmarks, as he puts it, for *the* postage for the *Supplement to the Poems of Baudelaire*. And although this *the*, which lays bare with the relentless hollowness of a surreptitious humor the firm vignettes of the stamps with which the price of the book will be paid, and lays them bare by the splinter, the shard of the existence of a small idea, although this *the* like a base, like the note of a black organ under the pedal of a huge foot, may not be felt as such by the reader, this is because the latter is merely the echoing apprentice of a whore and the incarnate substance of a pig.

Something like the totem abyss of the unredeemably filthy and established bestiality (for the idea of beauty has become established, as Arthur Rimbaud says). The beast who wants to keep between his impure thighs the thirty pieces of silver paid on account to the poet, not for his poems not yet written and to be written but for that rosy bleeding pouch that beats all night and on Sunday goes for a walk on the fortifications like every bourgeois, that pouch of leaping influx which in the breast of a great poet does not beat the same as elsewhere, for it is here that every bourgeois slakes his thirst, at this heart which strictly and obstinately, jealously and aggressively has always stiffened its attitude

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and hardened its intractable position. For the hypocritical and contemptuous bourgeois, sanctimonious, oblivious, potbellied with contemptuous assurance, is in reality none other than that thieving antiquity, that monkey, that old monkey of Ramayana, ancient underhanded filcher of any pulsation of instant poetry, just as it is about to burst forth. "But that isn't done, no, that isn't done," he says to the Comte de Lautréamont. We don't hear it with that ear (and the ear is that anal cave into which every bourgeois, sated and stuffed with *antistrophe*, smuggles poetry). Stop. Come back to normal. ^

Your heart beats with horror, but this cannot be seen. I, too, have a heart of flesh which has always had need of you. Why? None of your business.

But Lautréamont does not let himself be stopped. "Let me," he tells his publisher, "begin again on a higher level." The higher level of death, no doubt, which on that ambiguous day carried him away. For no one has ever paid enough attention, and I insist on this, to the *remorse*, the evasive flatness of the death of the unthinkable Comte de Lautréamont.

This death was too innocuously flat not to make one want to look more closely into the mystery of his life. For exactly what did poor Isidore Ducasse die of, a genius who undoubtedly could not be reduced to the world, and of whom one is forced to conclude that the world wanted no part, any more than it had wanted any part of Edgar Allan Poe, Baudelaire, Gérard de Nerval, or Arthur Rimbaud.

Did he die of a long or a short illness? And was he found dead in his bed at dawn? History tells us simply, simply and sinisterly, that the death certificate was signed by the owner of the hotel and the waiter who brought him his meals.

For a great poet this is a little brief and a little thin, and there is something so shabby about it, so evasively commonplace and shabby, that in certain respects it smells of the unspeakable, and the shoddiness of a burial so commonplace and so vulgar does not go with the life of Isidore Ducasse, although it goes all too well, I think, with everything that is simian about that surreptitious hatred with which middle-class stupidity gets rid of every great name.

But by what filthy whore of rooted imbecility was I told one

day that if the Comte de Lautréamont had not died at twenty-four, at the beginning of his life, he would have been *locked up* too, like Nietzsche, van Gogh, or poor Gérard de Nerval?

And this because although the attitude of Maldoror may be acceptable in a book, it is not acceptable until after the death of the poet, and a hundred years after, when the compelling explosives of the green heart of the poet have had time to calm down. For during his lifetime they are too strong. This is why society stopped the mouths of Baudelaire, Poe, Gérard de Nerval, and the unthinkable Comte de Lautréamont. Because people were afraid that their poetry would escape from their books and overthrow reality . . . And they stopped the mouth of Lautréamont when he was still a young man so as to rid themselves at once of the mounting aggressiveness of a heart which everyday life upsets catastrophically and which would eventually have taken everywhere the cynical and exceptional cunning of its inexhaustible flayings.

"And beyond the red light," says poor Isidore Ducasse, "she allowed him for a modest consideration to look inside her vagina . . ."

It is not an event to have found this sentence in *Maldoror*, any more than it is an event that it is there, for the whole book is made up of horrible sentences of this kind. Yes, in *Maldoror*, everything is horrible: the calf of an unhappy abortionist or the passing of a last bus. Everything is like that sentence in which the Comte de Lautréamont sees, although I believe it was the miserable Isidore Ducasse who saw it, the unthinkable Comte de Lautréamont sees, I say, a rod moving across the closed blinds in a bedroom of the most sinister *claque* (*claque*, vulgar slang word for brothel or bordello) and learns from the mouth of this rod that it is not a rod but a hair fallen from the head of its master, a munificent client whose money gave him the right to grind some poor creature in the epidermis of a pair of sheets, which may have been clean before the fact but are always nauseating afterward.

And I say that there was in Isidore Ducasse a spirit which always wanted to drop Isidore Ducasse in favor of the unthinkable Comte de Lautréamont, a very beautiful name, a very great name. And I say that the invention of the name Lautréamont,

although it may have provided Isidore Ducasse with a password to clothe and introduce the unusual magnificence of his product, I say that the invention of this literary patronym, like a suit of clothes one can't afford, brought about, by its rising above the man who produced it, one of those foul collective obscenities in which the history of letters abounds and which in the end caused the soul of Isidore Ducasse to flee from life. For it was certainly Isidore Ducasse who died, and not the Comte de Lautréamont, and it was Isidore Ducasse who gave the Comte de Lautréamont the means to survive, and it would take little, I would even say that it would take nothing to convince me that the impersonal unthinkable Count of heraldic Lautréamont was in relation to Isidore Ducasse a kind of indefinable assassin.

And I believe that it was this that in the final analysis and on the last day poor Isidore Ducasse died of, although in history the Comte de Lautréamont survived him. For it was certainly Isidore Ducasse who found the name Lautréamont. But when he found it he was not alone. I mean that there was around him and his soul that microbic flocculation of spies, that slobbering, acrimonious mob of all the most sordid parasites of being, all the ancient ghosts of non-being, that scrofula of born profiteers who at his deathbed told him: "We are the Comte de Lautréamont and you are only Isidore Ducasse and if you do not acknowledge that you are only Isidore Ducasse and that we are the Comte de Lautréamont, author of *Maldoror*, we will kill you." And he died in the early morning, at the edge of an impossible night. Sweating and watching his death as if from the orifice of his coffin, like poor Isidore Ducasse in front of the rich Lautréamont. And this is not called the revolt of things against the master, but the orgy of the dubious unconscious of all against the consciousness of one.

I insist on this point, that Isidore Ducasse was neither a hallucinator nor a visionary but a genius who never ceased all his life to see clearly when he examined and probed the fallow ground of the as yet unutilized unconscious. His own, and nothing more, for there are no points in our bodies where we can make contact with the consciousness of all. And in our bodies we are alone. But this the world has never admitted, and it has always wanted to keep in its possession a means of looking more closely into the consciousness of all the great poets, and everyone

has wanted to be able to look inside everyone else, in order to find out what everyone else was doing.

And one day some people, not highborn kinsmen, as in Poe's "Annabel Lee," but ignoble scabs of being, the mange of those itching with envy, came to say to Isidore Ducasse, over his bed and his head, and the head of his deathbed: You are a genius, but I am that genius that inspires your consciousness, and it is I who write your poems through you, before you, and better than you. And so it was that Isidore Ducasse died of rage because he wanted, like Poe, Nietzsche, Baudelaire, and Gérard de Nerval, to preserve his inherent individuality instead of becoming, like Victor Hugo, Lamartine, Musset, Pascal, or Chateaubriand, a funnel for the thinking of everybody.

For the operation is not to sacrifice one's self as a poet and at that moment as a madman to the whole world, but to allow oneself to be penetrated and violated by the consciousness of the whole world in such a way that one is in one's body merely the slave of the ideas and reactions of everybody.

And the name Lautréamont was only a preliminary means, against which Isidore Ducasse was not perhaps sufficiently on guard, of turning to the advantage of the general consciousness the superindividualistic works of Isidore Ducasse, poet driven mad by truth.

I mean that in the limbo of death where he is, other consciousnesses and other selves than his own rejoice obscenely, no doubt, having participated in the creative emulsion of his poems and his cries, and take dark pleasure in the idea of driving this poet mad in order to suffocate and kill him.

A Poison Tree

I was angry with my friend:
I told my wrath, my wrath did end.
I was angry with my foe:
I told it not, my wrath did grow.

And I waterd it in fears,
Night & morning with my tears:
And I sunned it with smiles,
And with soft deceitful wiles.

And it grew both day and night.
Till it bore an apple bright.
And my foe beheld it shine,
And he knew that it was mine.

And into my garden stole.
When the night had veild the pole:
In the morning glad I see
My foe outstretchd beneath the tree.

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JAKE THE PEG



GP ETC

- 1 - Performance/Exorcism 1: T-Mob at Camden Head [May 1987].
- 2 - Happenings 1: A Day In The Country [June 1987].
- 3 - Performance/Exorcism 2: T-Mob at Camden Head #2
[June 1987].
- 4 - Performance/Exorcism 3: T-Mob at The Clarendon [June 1987].
- 5 - Performance/Exorcism 4: T-Mob at New Merlin's Cave
[July 1987].
- 6 - Performance/Exorcism 5: T-Mob at Canterbury Arms
[July 1987].
- 7 - Performance/Exorcism 6: T-Mob at Bull & Gate [July 1987].
- 8 - TTLB On Tour I: London-Bristol-Malvern-Evesham-Burford
-London (8) [July/August 1987].
- 9 - Happenings 2: The Rymer St Party [August 1987].
- 10 - TEOM DOD: The Dick O'Dell Saga: Adventures In Popular
Capitalism [August 1987-August 1988].
- 11 - Performance/Exorcism 7: T-Mob at The Clarendon #2
[August 1987].
- 12 - Performance/Exorcism 8: T-Mob at Mean Fiddler (with
Head) [August 1987].
- 13 - Performance/Exorcism 9; T-Mob at The Clarendon #3
[October 1987].
- 14 - Entertainment/Hypnosis 1: FEKM at Canterbury Arms
[December 1987].
- 15 - Events 1: The Ferry [December 1987].
- 16 - Entertainment/Hypnosis 2: FEKM at Canterbury Arms #2
[February 1988].
- 17 - Events 2: The Zoo [March 1988].
- 18 - Entertainment/Hypnosis 3: FEKM at New Merlin's Cave
[June 1988].
- 19 - Entertainment/Hypnosis 4: FEKM at Rock Garden [July 1988].
- 20 - TTLB On Tour II: Liverpool-Manchester-Leeds-Nottingham
-Birmingham-Malvern (6) [July 1988].
- 21 - Events 3: At The Circus [July 1988].
- 22 - Entertainment/Hypnosis 5: FEKM at LFMC [July 1988].
- 23 - Events 4: At The Sea-side [July 1988].
- 24 - Entertainment/Hypnosis 6: FEKM at The Hog's Grunt
[August 1988].
- 25 - The Third & Final Gallic Feast (Harrow). [December 1988].
- 26 - Outings 1: Mgs & Matt on *Kilroy* [March 1989].
- 27 - Domination/Humiliation 1: MethodRhythm at New Merlin's
Cave [May 1989].
- 28 - Muzzo: The 'Moustaches' premiere [June 1989].
- 29 - Domination/Humiliation 2: MethodRhythm at New Merlin's
Cave #2 [June 1989].
- 30 - Outings 2: The Situationist Exhibition [June 1989].
- 31 - Outings 3: Inside the Uni Library [June 1989].

- 32 - Domination/Humiliation 3: MethodRhythm at Rock Garden
[June 1989].
- 33 - Outings 4: The Dr Lord Memorial Pool Challenge
[September 1989].
- 34 - The Gallic Painting [September/October 1989].
- 35 - TTLB On Tour III: Paris-London (3) [September 1989].
- 36 - Outings 5: The Fifth World P-Knuckle Championship
[September 1989].
- 37 - Domination/Humiliation 4: MethodRhythm at Rock
Garden #2 [October 1989].
- 38 - Domination/Humiliation 5: MethodRhythm at Bull & Gate
[October 1989].
- 39 - Domination/Humiliation 6: MethodRhythm at PowerHaus
[October 1989].
- 40 - Outings 6: E-Party [November 1989].
- 41 - Domination/Humiliation 7: MethodRhythm at Powerhaus #2
[November 1989].
- 42 - Domination/Humiliation 8: MethodRhythm at Bull
& Gate #2 [November 1989].
- 43 - Outings 7: In Clink [December 1989].
- 44 - Domination/Humiliation 9: MethodRhythm at New Moon Club
Paris [December 1989].
- 45 - The Gallic Grafitti [December 1989].
- 46 - Hoedown/Showdown 1: MethodRhythm at Opera on the Green
[January 1990].
- 47 - Moments 1: Celtic Art [February 1990].
- 48 - Hoedown/Showdown 2: MethodRhythm at Opera On The
Green #2 [February 1990].
- 49 - Moments 2: The Mad Mysticism [February 1990].
- 50 - Muzzo; PAAM; Magick [February 1990].
- 51 - Moments 3: Frankie Howard [April 1990].
- 52 - Manna: The 'Manacled' premiere [June 1990].
- 53 - Moments 4: The Sixth World P-Knuckle Championship
[June 1990].
- 54 - Moments 5: 19th Century Operating Theatre [July 1990].
- 55 - Hoedown/Showdown 3: Semtex Pussy at Show Me Rooms
[July 1990].
- 56 - Hoedown/Showdown 4: Semtex Pussy at New Moon Club Paris
[July 1990].
- 57 - Moments 6: Pere Lechaise Cemetry [July 1990].
- 58 - The Fourth & Final Gallic Holiday (USA) [August 1990].
- 59 - TTLB On Tour IV: New York (1) [August 1990].
- 60 - Moments 7: E-Dancing [September 1990].
- 61 - The Wake (Islington) [September 1990].
- 62 - The Gallic Tattoo [Unfinished].
- 63 - The Gallic Poster [Unfinished].

THE UNCERTAINTY OF SIGNS.

signes / signs

Whether he seeks to prove his love, or to discover if the other loves him, the amorous subject has no system of sure signs at his disposal.

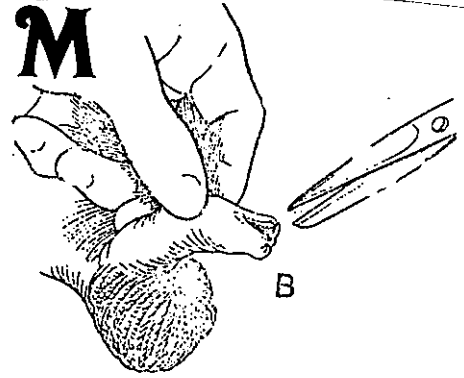
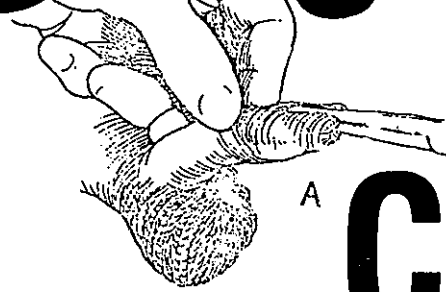
1. I look for signs, but of what? What is the object of my reading? Is it; am I loved (am I loved no longer, am I still loved)? Is it my future that I am trying to read, deciphering in what is inscribed the announcement of what will happen to me, according to a method which combines paleography and manticism? Isn't it rather, all things considered, that I remain suspended on this question, whose answer I tirelessly seek in the other's face; *What am I worth?*

2. The power of the Image-repertoire is immediate; I do not look for the image, it comes to me, all of a sudden. It is afterwards that I return to it and begin making the good sign alternate, interminably, with the bad one; "What do these abrupt words mean; you have all my respect? Was anything ever colder? Is this a complete return to the old intimacy? Or a polite way to cut short a disagreeable explanation?" Like Stendhal's Octave, I never know what is *normal*; lacking (as I well know) all reason, I would prefer, in order to decide on an interpretation, to trust myself to common sense; but common sense affords me no more than contradictory evidence; "After all, it's not really normal to go out in the middle of the night and to come home four hours later!" "After all, it's only normal to go out and take a walk when you can't sleep," etc. A man who wants the truth is never answered save in strong, highly coloured images, which nonetheless turn ambiguous, indecisive, once he tries to transform them into signs; as in any manticism, the consulting lover must make his own truth.

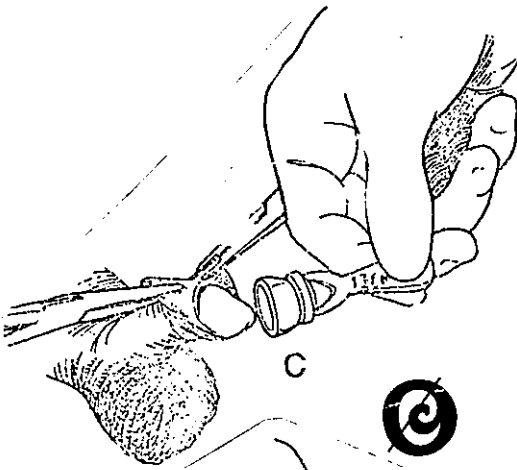
3. Freud to his fiancée; "The only thing that makes me suffer is being in a situation where it is impossible for me to prove my love to you." And Gide; "Everything in her behaviour seemed to say; Since he no longer loves me, nothing matters to me. Now, I still loved her, and in fact I had never loved her so much; but it was no longer possible for me to prove it to her. That was much the worst thing of all." Signs are not proofs, since anyone can produce false or ambiguous signs, Hence one falls back, paradoxically, on the omnipotence of language; since nothing assures language, I will regard it as the sole and final assurance; *I shall no longer believe in interpretation*. I shall receive every word from my other as a sign of truth; and when I speak, I shall not doubt that he, too, receives what I say as the truth. Whence the importance of *declarations*; I want to keep wresting from the other the formula of his feeling, and I keep telling him, on my side, that I love him; nothing is left to suggestion, to divination; for a thing to be known, it must be spoken; but also, once it is spoken, even very provisionally, it is true.

'A Lover's Discourse: Fragments' (Roland Barthes) 1977.

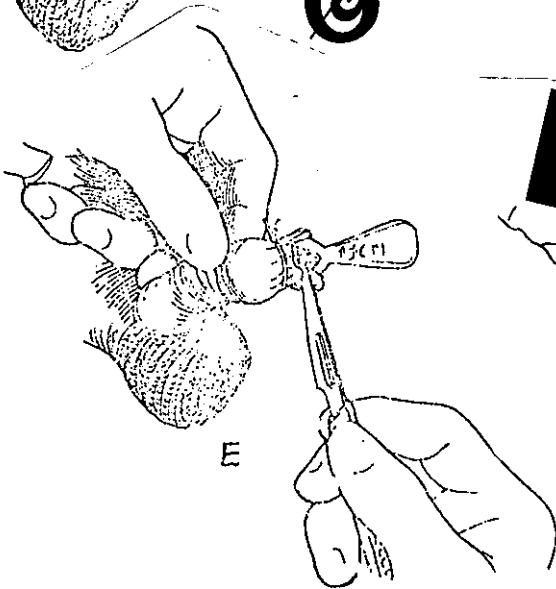
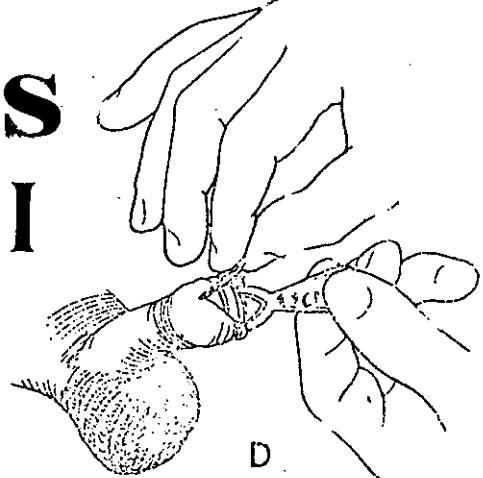
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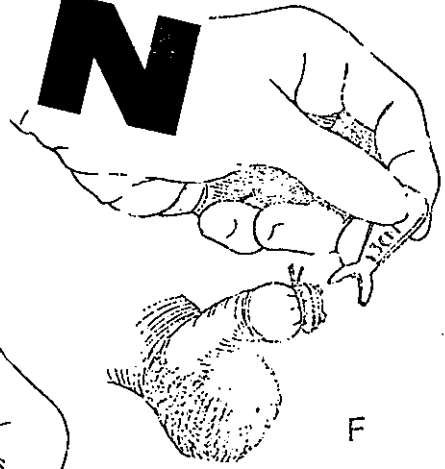
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The Bible / The Violence of Villon's Verse / The Ascent Of Mount Carmel (1577-91) St John Of The Cross / King Lear (1605) Shakespeare / The Pilgrim's Progress (1678-84) Bunyan / Gulliver's Travels (1726) Swift / Candide (1759) Voltaire / 120 Days Of Sodom (1785) De Sade / The Linguistic Visions of William Blake / Faust parts 1&2 (1801-32) Goethe / Edgar Allen Poe's 'Total Fear' / Mademoiselle de Maupin (1835) Gautier / Dead Souls (1842) Gogol / Wuthering Heights (1847) Bronte / The Communist Manifesto (1848) Marx / Moby Dick (1851) Melville / Madame Bovary (1857) Flaubert / Les Fleurs Du Mal (1857) Baudelaire / Crime And Punishment & The Brothers Karamazov (1866/80) Dostoyevsky / Les Chants De Maldoror (1868) Lautreamont / The Revolutionary's Catechism (1869) Necheyev / Venus In Furs (1870) Sacher-Masoch / A Season In Hell (1873) Rimbaud / The Ideas Of Friedrich Nietzsche / Against Nature (1884) Huysmans / We'll To The Woods No More (1887) Dujardin / Looking Backwards (1888) Bellamy / Hunger (1890) Hamsun / The Picture Of Dorian Gray (1891) Wilde / Ubu Roi (1896) Jarry / The Seagull (1898) Checkov / Inferno (1898) Strindberg / The Torture Garden (1899) Mirbeau / The Interpretation Of Dreams (1900) Freud / Heart Of Darkness (1902) Conrad / A La Recherche de Temps Perdu (1907-22) Proust / Ferdinand de Saussure's lectures on Linguistics - Univeristy of Geneva (1907-11) / Futurist, daDA & Surrealist Manifestoes (1909-24) / Metamorphosis (1916) Kafka / State and Revolution (1917) Lenin / Crowley's Magick in Theory & Practice / Ulysses (1922) Joyce / The Vaning Of The Middle Ages (1924) Huizinga / You Can't Win (1926) Jack Black / The Story Of The Eye (1928) Bataille / The Man Without Qualities (1930-42) Musil / At The Mountains Of Madness (1930) Lovecraft / Journey To The End Of The Night (1932) Celine / Antonin Artaud on Theatre / Archetypes Of The Collective Unconscious (1934) Jung / The Psychologies Of Wilhelm Reich / Nausea (1938) Sartre / The Polemics, Plays & Theatre of Bertolt Brecht / The Black Jacobins (1938) James / The Outsider (1942) Camus / The Gormenghast Trilogy (1946-59) Peake / Wiseblood (1948) O'Connor / The Sheltering Sky (1949) Bowles / Jean Genet the Man / Andre Bazin on Film / The Catcher In The Rye (1951) Salinger / Forbidden Colours (1951) Mishima / Waiting For Godot (1955) Beckett / On The Road (1957) Kerouac / The Ordeal Of Gilbert Penfold (1957) Waugh / The Pursuit Of The Millennium (1957) Norman Cohn / International Situationiste (1958-72) magazine / Borstal Boy (1958) Behan / The Naked Lunch (1959) Burroughs / The short-stories of Jorge Luis Borges / Asterix The Gaul (1961) Goscinny & Uderzo comic / The Speeches of Malcolm X / The Revolution Of Everyday Life (1967) Vaneigen / Scum Manifesto (1967) Solanas / I Am Still The Greatest Says Johnny Angelo (1967) Nik Cohn / Of Grammatology (1968) Derrida / Soul On Ice (1968) Cleaver / Signs & Meanings In The Cinema (1969) Wollen / Red Army Faction & Angry Brigade Communiques / Erections, Ejaculations, Exhibitions and General Tales Of Ordinary Madness (1970) Bukowski / Lester Bangs on Music / Dr Hunter Thompson's Gonzo Journalism / Skinhead (1971) Allen / Mumbo Jumbo (1972) Reed / Crash (1973) Ballard / Gravity's Rainbow (1973) Pynchon / Hollywood Babylon I & II (1975/84) Anger / Mystery Train (1975) Marcus / Michel Foucault's Historiography / Marxism & Literary Criticism (1976) Eagleton / Dispatches (1977) Herr / A Lover's Discourse: Fragments (1977) Barthes / Noise: The Political Economy Of Music (1977) Attali / Subculture: The Meaning Of Style (1979) Hebdige / Seduction (1979) Baudrillard / Ian Penman on Film, Music & Tv / Re/Search No 1-12 (1980-89) magazine / Here To Go: Planet R 101 (1982) Gysin & Wilson / Paul Virilio's Cultural Disseminations / The Serpent In Paradise (1986) Davis.

Hieronymous Bosch / Bartolomeo Suardi [Branantino] - The Risen Christ / Pieter Bruegel / Caravaggio / Diego Velazquez / Odilon Redon / Pablo Picasso / The Ideas of the Expressionists, Futurists (Italian & Russian), dadAists, Bauhaus, Surrealists & Constructivists / Les Vampires (1915-16) Feuillade / Birth Of A Nation & Intolerance (1915/16) DW Griffith / The Complete Films of John Ford (1917-70) / The Complete Films of Fritz Lang (1919-60) / The Cabinet Of Dr Caligari (1920) Veine / Greed (1924) Von Stroheim / The Kuleshov Workshop, Moscow 1920-25 / The Complete Films of Alfred Hitchcock (1926-76) / Sunrise (1927) Murnau / Napoleon (1927) Gance / The Wind (1927) Sjostron with Gish / The Dancing of Josephine Baker / The Passion Of Joan Of Arc (1928) Dreyer / Louise Brooks' Decadence / The Factory of the Eccentric Actor: FEKS (1921-29) / Variety (1928) Dupont / The Surreal Shorts (1929/30) & The Discreet Charm Of The Bourgeoisie (1972) Bunuel / The Marx Brothers (Groucho, Chico & Harpo) / Von Sternberg with Dietrich (1930-35) / A Nous La Liberte (1931) Clair / Jean Renoir in France (1930's) / Howard Hawks' Neurotic Machismo (1932-49) / Freaks (1932) Browning / The Complete Films of Billy Wilder (1933-) / The Choreography of Busby Berkeley / Le Corbusier's Architecture / L'Atalante (1934) Vigo / The Complete Films of Orson Welles (1934-75) / La Femme Du Boulanger (1938) Pagnol / Mr Smith Goes To Washington (1939) Capra / Marcel Carne & Jacques Prevert (1936-46) / Jackson Pollock / Sullivan's Travels (1942) Sturges / Obsessione (1942) Visconti / To Be Or Not To Be (1942) Lubitsch / Michael Powell & Emeric Pressburger (1943-48) / Ivan The Terrible (parts 1 & 2) (1943-48) Eisenstein / Beauty And The Beast (1946) Cocteau / Montgomery Clift saying: 'Please Forgive Me' / Out Of The Past [aka: Build My Gallows High] (1947) Tourneur with Mitchum / They Live By Night & Bigger Than Life (1948/49 & 56) Nick Ray /

Diary Of A Country Priest (1950) Bresson / Marlon Brando saying: 'Fuck You' / The Mastery of Mizoguchi's mise-en-scene / Yasujiro Ozu's (low) camera-angles / The Seven Samurai (1954) Kurosawa / La Strada (1954) Fellini / The Complete Films of Jean-Luc Godard (1954-) / James Dean as Brando-Clift Hybrid / The Night Of The Hunter (1955) Laughton / The Man With The Golden Arm (1955) Preminger / The Phil Silvers Show (aka Bilko) (Television - 1955-59) / The Apu Trilogy: Pather Panchali - Aparajito - Apur Sansar (1956-59) Satyajit Ray / The Sweet Smell Of Success (1957) Mackendrick / Erica (1958) Munk / Imitation Of Life (1959) Sirk / The Human Condition (Trilogy) (1959-61) Kobayashi / Revolutionary Cuban Cinema / Shock Corridor (1963) Fuller / Scorpio Rising (1963) Anger / Andy Warhol's Factory Thang / The Shop On Main Street (1965) Kadar & Klos / Repulsion (1965) Polanski / The Complete Films of Rainer Werner Fassbinder (1965-82) / Closely Watched Trains (1966) Menzel / The Prisoner (Television - 1966/67) / Bonnie & Clyde (1967) Penn / The Symbolic Violence of Peckinpah's Rapid Editing / Clockwork Orange (1971) Kubrick / Robert Altman in the USA (1970's) / Cabaret (1972) Fosse / Last Tango In Paris (1972) Bertolucci / The Sweeney (Television - 1970's) / Aguirre: The Wrath Of God & The Enigma Of Kaspar Hauser (1972/74) Herzog / Scorsese with De Niro (1973-) / Badlands (1973) Malick / Shampoo (1975) Ashbee with Beatty / Salò (1975) Pasolini / Xala (1975) Sembene / Ai No Corrida (1976) Oshima / The American Friend (1977) Wenders / Yohji Yamamoto's Clothes / Jean-Paul Gaultier's Clothes / Phillipe Starck's Designs / Videodrome (1983) Cronenberg / Scarface (1983) De Palma with Pacino / Once Upon A Time In America (1984) Leone / Chance In A Million (Television - 1984-86) / Blue Velvet (1986) Lynch with Hopper / Withnail & I (1986) Robinson / Betty Blue (1986) Beineix / Do The Right Thing (1989) Spike Lee,

Futurist 'Art Of Noise' [Luigi Russolo] / Avant-Garde Composers; Satie & Varese / Heebie Jeebies (1926) Louis Armstrong / Lotte Lenye sings Brecht & Weill / TB Blues (1932) Jimmy Rodgers / He & The Devil Blues (1937) Robert Johnson / The Soul Stirrers with RH Harris (1930's) / Disney Soundtrack Music (1937-67) / Slim Gaillard's Linguistic Rhythms / The Savoy Sessions (1944-48) Charlie Parker / Thelonious Monk's Piano / The Master Musicians of Joujouka / Miles Davis [Goes On For Ever ... Almost] / Lovesick Blues (1949) Hank Williams / French Song-Writers; Jacques Brel & Serge Gainsbourg / Charlie Mingus' Bass / George Jones' Voice / I'm Gonna Murder My Baby (1954) Pat Hare / The Sun Sides (1954/55) Elvis Presley / Rip It Up (1956) Little Richard / Touch The Hem Of His Garment (1956) The Soul Stirrers with Sam Cooke / Jerry Lee Lewis = Dionysius / John Coltrane's Perfect Horn / James Brown [Always] / Songs For Swinging Lovers Lp (1957) Frank Sinatra / Smokey Robinson's Wordsmithery / The Sun Ra Arkestra Live / Two Steps From The Blues (1960) Bobby Bland. / Burroughs' Cut-Up Sound Experiments (1960's) / Phil Spector's 'Wall Of Sound' / Spiritual Unity Lp (1964) Albert Ayler / The Velvet Underground (1965-70) / This Ole Heart Of Mine (1966) Isley Brothers / The Country Soulers [James Carr, Percy

Sledge, Joe Tex, Geater Davis, OV Wright, Joe Simon] / I Can't Control Myself (1966) The Troggs / The Doors Lp (1967) The Doors / I Say A Little Prayer (1968) Aretha Franklin / Kick Out The Jaws Lp (1968) MC5 / Can I Change My Mind (1968) Tyrone Davis / Astral Weeks Lp (1968) Van Morrison / I Walk On Gilded Splinters (1968) Dr John / Voodoo Chile (Slight Return) (1968) The Jimi Hendrix Experience / Trout Mask Replica Lp (1969) Captain Beefheart & Magic Band / Tim Buckley's Voice [Instrument] / Lee 'Scratch' Perry's Reggae Productions / Can's Rhythm Pieces / Okie From Muskogee (1969) Merle Haggard / Iggy & The Stooges (1969-74) / Syd Barrett's Trip / The Last Poets / War (1970) Edwin Starr / T-Rex on 'Top Of The Pops' (1970-73) / What's Going On Lp (1971) Marvin Gaye / There's A Riot Goin' On Lp (1971) Sly & The Family Stone / Move On Up (1971) Curtis Mayfield / Sailin' Shoes Lp [side 1] (1972) Little Feat / Exile On Main Street Lp (1972) Rolling Stones / Roxy Music with Eno / Faust / Backstabbers (1972) The O'Jays / Grievous Angel Lp (1973) Gram Parsons / King Tubby Meets The Rockers Uptown Lp (1973) Augustus Pablo / The Fatback Band (1973-75) / George Clinton's Parly-Funky-Bootsy Thang / The Boy's Own Element Of The Faces / Take Me To The River (1974) A Green / The Revolution Will Not Be Televised (1974) Gil-Scott

Heron / Television (1974-77) / DJ Kool Herc's Original Scratch (1974) / Hamilton Bohannon's Disco / The Sex Pistols Live (supposedly) / Buzzcocks with Devoto / Young Hearts Run Free (1976) Candi Staton / The Modern Dance Lp (1977) Pere Ubu / Born For A Purpose (1977) Dr Alinantado / Dancing In Your Head (1977) Ornette Coleman / Blank Generation & Love Comes In Spurts (1977) Richard Hell / Two Sevens Clash Lp (1977) Culture / Ambition (1978) The Subway Sect / The Fall with Martin Bramah / No New York Lp (1978) James Chance & The Contortions / Nag Nag Nag (1978) Cabaret Voltaire / Gareth Sager [Pop Group, RR&P, F Up CP, Head & ?] (1976-) / Post Modern Despair I; Joy Divison / Ain't No Stoppin' Us Now (1979) McFaddon & Whitehead / The Graveyard & The Ballroom Cass (1979) A Certain Ratio / The Fire Engines / Teardrop Explodes Acid B-Sides (1981/82) / African Rhythm tape (1981) / The Lexicon Of Love Lp (1982) ABC / Fela Kuti's Song Intros / Jacques Derrida (1982) Scritti Politti / The Message (1982) Grandmaster Flash / Prince's Singles & The Black Album Lp (1987) / Love Can't Turn Around (1986) Farley Jackmaster Funk & Daryl Pandy/ PMD 2; Pet Shop Boys / Rebel Without A Pause (1987) Public Enemy / Baby Wants To Ride (1987) Jamie Principle / On-U-Sound [esp Tackhead] / Freaky Trigger (1989) Win,

THE

So, you've read this volume of ramblings and learnt nothing (or maybe) everything. 'Wearing A Crown Of Thorns' does not tell the (true) story of my life, Gallic thang or anything else for that matter, what it evokes is the random thoughts of a high-speed drive on the motorway. The sad thing is that there is no 'Meaning', there is no 'Reason', there is only time and ex-perience.

Was it worth it? Probably not. In retrospect it would have been more entertaining to have done like everyone else in the 1980's, ie: bagged a job in the City and snorted my way to South America on the proceeds of a variety of (illegal) deals. But I'm a wanton little bitch and a wilful little devil to match and I have always loved fighting for the impossible.

Is there anything more futile than flogging the idea of imagination to the torpid public (who are simultaneously being encouraged to be more moronic!) Yeah, expecting them to want to purchase ... Do I care? Not one jot, in fact I feel cured, justified and strangely amused by the whole dribbling thang.

IMPORTANCE

To have a love affair with odd and hermeneutic ideas is not a crime, though it does make the participant hot. I used to think that getting married turned you into a shit-head (I was wrong), then I thought having children would give you 'shit for brains' (incorrect), now I know that all the people who 'go straight' were always straight, nothing changed them. I'm slow, me, I tend to believe in (things) people. It's so much easier to live if you don't believe in anything but yourself!

In Ancient Greek mythology there was the Apollonian/Dionysian duality. On a cheapo level (ie: the one I like best) A = Control (being a control-freak applying this was how I felt most swinging), D = " ...terror the blissful ecstasy that wells from the innermost depths of man, indeed of nature, at this collapse of the 'principium individuationis', we steal a glimpse into the nature of the 'Dionysian', which is brought home to us most intimately by the analogy of intoxication." (Nietzsche - 'The Birth of Tragedy'). Being a Control-Freak, what I most love (and most hate) is to be 'Outta-Control!' Complex aint it!

Thus the sexual, chemical, intellectual, creative, physical experiments (Adoration of Danger, the New) with desire for understanding.

OF

One of the elements of Gallic Productions that I cannot explain is the immolation (death-wish) - self-destruction. Every time we got close we screwed it up (almost on purpose), perhaps we didn't really want anything more than our own depraved experiments? But perpetual anarchy and achievement is a strange marriage. Pah!

What can we learn from the fact that the song lyrics boasted an arrogant despair and the film scripts offered a series of sad victims? That the two separate forms demanded differing progenitors - which one am I? But these are the most whimsical of questions, you still want to know what is the *importance of difference*. And I shall tell you

In a world where the majority of people are obsessed with being 'in', part of the crowd, loved (liked), admired, ie; *somebody*. Difference is already being somebody regardless of what the massed forces of idiocy may claim. I once knew a girl who kept asking me whether I had a job, she was one of the 25% who would willingly be enlisted to fight in the Gulf (Radio Poll 30.12.90), these characters are not just stupid, they are in reality androids, their thoughts are programmed, their feelings faked, their reality surreal. They should stick to what they do best; sweeping the streets!

I used to believe that there was no point in dealing with people because they were all such a let-down (the same pathetic values I was trying to destroy), this is wrong - 75% of people do have something but sadly this 'something' is often murdered by the dwarfish brains of the 25%.

DIFFERENCE

There is nothing wrong with being a lone wolf, there is nothing wrong with ploughing yer own furrow, there is nothing wrong with having a good time while all about you are weeping, STOP THE WAR - NOW (DON'T PUT IT OFF ANOTHER DAY).

The real question is what did Prince Albert have down his trousers - How big was it and did it have a ring thru the end? As a boy, friends used to say to me that my most irritating facet was the fact that my beliefs could change literally overnight, this policy I dragged screaming into Gallic Productions and this element of Gallic Thought ie; It don't matter what you think because it's all a crock-of-shit anyway was what most alienated certain rigid contestants. Tough.

I'm happy now, it's all over. I feel like I just got back from Vietnam (you see I actually believed in it - fool that I am!) Ten years is one hell of a long prison sentence and I have served my time, what I do from now on is for me, none of this working with other people, belief in the collective bollocks.

So here for the last time I list the ten key tenets of Gallic Philosophy:

1. Everybody is completely Mad.
2. Improvisation blows your mind.
3. Ugly/Stupid people are taboo.
4. Stealing is good Fun.
5. Politics (Belief) is Foolish.
6. Money is not important.
7. Sex & Drugs are Entertainment.
8. Time is a Trick of the Mind.
9. Love is a Complex form of Analysis.
10. The Mind & The Body must be as One.

FAREWELL, In the words of an old friend; *'My week beats your year'* & in in the most perfectly classical sense; *'FUCK YOU!'*

Lots of Love, Asterix XXXXX

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FEATURING

Jim Sanders, David Birkbeck, Chris Underwood, Bruce Cochrane, Simon Shenkman, Susie & Cathy, DWB's Matron, Simon Wood, Ashley Major, Ambie, Sammy Nelson, CJ Sanders, Andy Try, Andy Wood, Phil Webb, John, Anne & Wheezy (The Prom), Toby Wand, Chris Holmes, Becky Pepper, John Hoskins, Amanatta Forna, Matty Simpson, Matthew Martin, Alaister St Jean-Webb, Shona Prendergast, Neil Hollingsworth, Claire Price, Dave Burley, Russell Burrows, Mad Paul, Martyn Lucas, Margo, Jeremy, Roger, Faye Page, Dai Welsh, Tim Firebringer, Mark Easeby, Louise Russell, Caroline Bulmer, Mr Boden, Kristin, Mick Freer, El Greco, Rachel Webster, Emma Newman-Noggs, Steve Collett, Ralph Tittley, Pete Dodd, Rachel Roasties, Iqbal Shaik, Mad Pete, Jem Boland, Tony Doper, Louis & Donald (RIP), Laura, Guy Tittley, Will Flynn, Miggsy, Neena Gill, Vaz, Tracey Lucas, Raynoo, AT, Fish Salmon, Les Fareway, Jean-Claude, Dave Bangham, Kent Davies, Emma Macdonald, MG Sanders, Rose Pryce, Stuart, Netty, Andy Parker, Devora Wernick, Nick (1), Dave H, DC Lord, Garfield Balding, Bob Davies, Hughie, Victoria Diaz, Tara, Don Van Vliet, Rohmi, Fiona Connell, Glenn K, David & Caroline Atkinson, Graeme Jacombs, Mem Forna, Klaus, Martha, Simon Walker, Veronique & friend, Stefan Polak, Mike Glynn, Duke, Paul Solomans, Dick O'Dell, Arthur, Olivia Elliott, Montgomery Dru, Dave Marsh, Helge Muller, CJ Macdonald, Fabrece, Diana Sanders, Bronwyne, Kiran Gill, (PB) Dave Gardner, Julie McGill, Connor, Paul O'Reilly, Nick Watts, Maxine, Ned, Tarek Ballout, Mad Morgan, Colin Glen, Dave Murray, Matt Biffa, Atsushi Iizuka, Mark Coates-Smith, Vicky Nicholson, Steve, LJ Sanders, Melissa Knowles, Jack, Iian Glen, Jenny Beavon, Piers, Laurance Sassoon, Mark Edwards, Wendy Douglas, Gordon & Barry (RIP), Guy Gadney, Mick Hill, Kate, Laurance (French), Chizaru, Amber, Al, Andy, Rachel Boone, Lob/Rob, Tony Biggs, Perry, Mike Lewis, Sven Copeland, Gareth Sager, Jonathan, Fiona & Nina, Andrea & Melissa Crane, Sun Ra, DJ TC, Henry, Nick, Baby Isidore, Baby Troy.

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HAVE YOU
FINISHED,
DOCTOR?

I AM VERY MUCH AFRAID THAT I'VE
ONLY JUST BEGUN...

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