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**DAVEY
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LOCKER**



£4

Including three 'SUNK & DROWNED' cassettes.
The period 1980-90 revisited

TALES FROM THE GALLIC FREIGHTER

(At the end of the last instalment - the ship was crossing the Pacific Ocean; the captain had developed AIDS, the mate was 'controlling' the vessel and the entire crew had lost their legs due to the hideous 'SnuffLeg' disease. We pick the story up at the same point.....)

After the hideous 'leg' incident, the ship changed course, deciding to head for darkest Africa. The reason; because only in the Congo would the Captain agree to become a 'landlubber'. He had expressed a desire to open a plantation and settle down as a market gardener. The mate agreed for he knew that then and only then would full control of the 'Gallic Freighter' come to him. The remainder of the crew complained but to no avail. The sails were set, the course charted and the winds, good (apart from the mate's of course!)

Stopping for supplies south of Kuala Lumpur, another crew-member was recruited, young Seigfried Sassoon was press-ganged during a gang-bang at the local allied press, next door to the allied breweries near the headquarters of the Allies. (It was weird there alright!) Siggy was a born fool and within days of starting work as new cabin-boy he fell out of the Captain's port-hole while applying the ointment to the old fella's hideous sores. No-one (including the Captain) even noticed he'd gone, says a lot for his bedside repatee.

And the voyage continued, as they passed the Cape a bag of oranges fell from the sky, amazingly they were marked with the label *Jaffa* which only goes to show that the Israelis will trade with anybody. Docking in Cape Town, the crew stayed aboard, tending to the Captain's fever. The Japanese doctor decided that someone must go ashore in order to find plums, the only source of sustenance the Captain would consider. His fever had reached such a peak that few thought he would survive the week. The look-out ('Big') drew the fattest straw and set off in the rowing-boat. He never returned, the crew later heard that he had entered into politics in that fair land, having discovered that the majority of the inhabitants held the same Klannish views as himself.

Sailing up the West coast of Africa took many weeks and during that time the Captain's head started to change shape, by the time the Freighter had reached the estuary of the Congo, their leader's head was two foot high and three inches across. The Mate (in a fit of cruelty) nick-named the old man 'Pinhead'. The diseases continued (all due to the Cook's lassitude), the Japanese doctor became stranger, professing an immense knowledge of sea-faring matters and the 'Girll' hid in the crow's nest, for fear of any more

assaults on her (his) buttocks. Upon arrival in the deepest Congo, the doctor examined the Captain and announced that he was now the proud possessor of a 'heart of darkness', this news upset the old sea dog so much that the Mate decided a return to Blighty was in order.

The Freighter was by this point an exhausted and useless craft but somehow (God alone knows how) they stayed afloat until they reached Morocco. The Mate and Cook dashed ashore determined to taste the forbidden colours of Marrakesh, the 'Girl' stood guard over the Captain, who had recently taken to cannibalism (he'd eaten his own chin), they knew the Cook's grub was crap but even eating crap is better than eating yourself. The Japanese Doctor decided that he would never see the mountains of Tokyo again and took the traditional method of exit, he held a knife to his own back and walked the plank. He was sadly missed by all and sundry. Who would now be able to repair the repulsive diseases brought on by the Cook's culinary insanity?

The Mate and Cook returned with the son of a famous sailor who they had kidnapped while he was exercising his secret 'urgess'. They were convinced that 'Sticky Stu' would pay a king's ransom to have the boy back. They had forgotten, however, to obtain a forwarding address for the ransom note and so this new fellow was appointed cabin-boy and the gang continued on their voyage home. As time passed and incidents occurred, many strange and wondrous things happened; The Captain burst at the seams (literally - his sides split from laughter), The Cook who had developed a hideous habit of vomiting after every conversation sewed him back up. The Mate kept disappearing down into the hold where he would carry on perverse conversations with invisible 'friends', the crew were convinced he had cracked at last. The 'Girl' was found cross-dressing, he admitted that his feminine side had won the long battle that it had been involved in. His father (in England) pronounced (unseen) that he was now 'unemployable'! The new cabin-boy spent the entire journey trying to convince other members of the crew to become free-masons. He was distrusted by all and sundry and regularly abused and acared.

And so the story ends or does it? Will the crew return to England? Will the Captain and the Cook go on honeymoon in the United States? Will the Mate become a canal boat horse? Will the Girl enter for the full sex-change? Will the cabin-boy ever be accepted by the crew? What really happened to all those old sailors? Is this amusing or realistic? Ahoy there ship-mates!

This extract was drawn from the biography of Asterix: 'Wearing a Crown of Thorns Gives Me a Headache' (GP79) which will be published in September 1990.

HISTORY OR BULLSHIT? CONTINUED

10. Aug '88 - Aug '89

(Jim/Ralph/MGS/Matt/Big/Jaz/Laurence...Maxine).

'MethodRhythm' was a major break with the past. (injection of fresh blood!) Idea was to mix original ('Everything') sound with Spectorian horns & strings! Played live 3 times and recorded 'Perversion St' (GP45). Thinned out by dropping racist/musical illiterate, Big and mutated into

11. Aug '89 - Mar '90

(Jim/Ralph/MGS/Matt/Jaz/Maxine).

The philosophy of 'MethodRhythm II' was to merge the better elements of the Faces/Stones and create an utterly unique and eclectic sound. Grooved in public 8 times (including Paris) and laid down 'Mumbo Jumbo' (GP60). Snapped into a million tiny pieces because Jaz got homesick!

- THE COMPLETE -GALLIC RECORDINGS (so far ...)

1. The Mice Are On Speed (6 songs), 15,7,81, (J-C-B-M), 8-track.
2. The Morphine Tapes (6 songs), 15,7,82, (J-C-B-M-Rac), 8-track.
3. The Gods Eat (3 songs), 20,12,82, (J-C-St-R), 8-track.
4. Babes In The Wood (5 songs), 30,7,84, (J-C-R-M), 8-track.
5. In The Snow (2 songs), 9,2,85, (J-C-R-E), 8-track.
6. Brixton Tapes (6 songs), 11,11,85, (J-C-R-E), 16-track.
7. Garfield's Balding (2 songs), 31,3,86, (J-C-R-E-Dc), 4-track.
8. Everything (12 songs), Jun/Jul '86, (J-C-R-E-Dc), 16-track.
9. Nothing (16 songs), Aug/Oct '86, (J-R-E-M), 4-track.
10. Wake Up Motherfuckers, (6 songs), Aug '86, (J-R-Dc), 4-track.
11. The Rymer St Tapes, (10 songs), Oct '86, (J-R-E-Dc), 4-track.
12. The Acidics, (10 songs), Dec '86/Apr '87, (J-R-E-Dc), 4-track.
13. Canberwick Green Tapes, (8 songs), Apr '87, (J-R-E-Dc-Si), 4-track.
14. Theft, (9 songs), May/Oct '87, (J-R-M), 4-track.
15. STP, (10 songs), Jul '87, (J-R-Dc-Si), 16-track.
16. Marinetti Eats Spaghetti, (14 songs), Oct '87, (J-R-Dc-Monty), 4-track.
17. Me & Mr Malhead, (12 songs), Dec '87/Apr '88, (J-R-Dc-Mg-Monty), 4-track.
18. Sketch Du Mal, (6 songs), Apr '88, (J-R-Dc-Mg), 4-track.
19. Bruitism, (12 songs), May/June '88, (J-R-Dc-Mg-Max), 16-track.
20. Soul Mouse, (20 songs), Jul '88, (J-R-Dc-Max), 4-track.
21. TTLB: Free-Buzz Cassette, (2 songs), May '89, (J-R), 4-track.
22. Perversion Street, (14 songs), May-July '89, (J-R-Mg-Mt-Bg-Jz-L-M), 24.
23. Gian Grotesqueries, (18 songs), Jul/Aug '89, (J-R-Dc-Mg-Max), 4-track.
24. Mumbo Jumbo, (12 songs), Dec '89-Mar '90, (J-R-Mg-Mt-Jz-Max), 16-track.

THE COMPLETE GALLIC GIGS (so far ...)

1. The Pheonix Club, Malvern, [support], 7,4,81, (J-C-B-S).
2. Charity Soccer Disco, Malvern, [support], 25,4,81, (J-C-B-S).
3. Charity Gig, Malvern, [support], 2,5,81, (J-C-B-S).
4. The Garden Party, Malvern, [headline], 16,5,81, (J-C-B-S-M).
5. The Pheonix Club, Malvern, [support], 14,7,81, (J-C-B-M).
6. The Lamb, Malvern, [support], 30,6,84, (J-C-M-R).
7. Nag's Head, Malvern, [support], 21,12,84, (J-C-R-E).
8. The 3 Crowns, London, [headline], 21,5,85, (J-C-R-E).
9. The Hog's Grunt, London, [headline], 19,8,85, (J-C-R-E).
10. The Wheatsheaf, Dunstable, [headline], 21,8,85, (J-C-R-E).
11. City of London Poly, London, [support], 28,11,85, (J-C-R-E-Dc).
12. The Mean Fiddler, London, [support], 21,4,86, (J-C-R-E-Dc).
13. Camden Head, London, [headline], 21,5,87, (J-R-E-Dc-Si).
14. Camden Head, London, [headline], 18,6,87, (J-R-Dc-Si).
15. The Clarendon, London, [support], 30,6,87, (J-R-Dc-Si).
16. New Merlin's Cave, London, [headline], 8,7,87, (J-R-Dc-Si).
17. Canterbury Arms, London, [support], 9,7,87, (J-R-Dc-Si).
18. Bull & Gate, London, [support], 16,7,87, (J-R-Dc-Si).
19. The Clarendon, London, [headline], 4,8,87, (J-R-Dc-Si).
20. The Mean Fiddler, London, [support], 14,8,87, (J-R-Dc-Si).
21. The Clarendon, London, [support], 12,10,87, (J-R-Dc-Si).
22. Canterbury Arms, London, [support], 3,12,87, (J-R-Dc-CJ).
23. Canterbury Arms, London, [support], 5,2,88, (J-R-Dc-CJ).
24. New Merlin's Cave, London, [headline], 29,6,88, (J-R-Dc-Mx-Mg).
25. The Rock Garden, London, [headline], 19,7,88, (J-R-Dc-Mx & T).
26. London FilmMakers Co-op, London, [headline], 29,7,88, (J-R-Dc).
27. The Hog's Grunt, London, [headline], 8,8,88, (J-R-Dc-Mx).
28. New Merlin's Cave, London, [headline], 3,5,89, (J-R-Mg-Mt-8g-Jz).
29. New Merlin's Cave, London, [headline], 1,6,89, (J-R-Mg-Mt-8g-Jz).
30. The Rock Garden, London, [headline], 20,6,89, (J-R-Mg-Mt-8g-Jz).
31. The Rock Garden, London, [headline], 3,10,89, (J-R-Mg-Mt-Jz).
32. Bull & Gate, London, [headline], 19,10,89, (J-R-Mg-Mt-Jz).
33. PowerHaus, London, [support], 25,10,89, (J-R-Mg-Mt-Jz).
34. PowerHaus, London, [support], 26,11,89, (J-R-Mg-Mt-Jz).
35. Bull & Gate, London, [headline], 28,11,89, (J-R-Mg-Mt-Jz).
36. New Moon Club, Paris, [headline], 15,12,89, (J-R-Mg-Mt-Jz & C-W).
37. Opera On The Green, London, [support], 22,1,90, (J-R-Mg-Mt-Jz).
38. Opera On The Green, London, [support], 13,2,90, (J-R-Mg-Mt-Jz).

ADVERTS:

- 1: WE DEMAND youthful instrumentalist/keyboaridist (Valvets Beefheart Can Pop Group) 607 8413. [in the NME 22,10,83]
- 2: GUITARIST/MUSICAL director; Youth, Trash, Truth, Cash, The Gauls - 01-609-8575. [in the Melody Maker 5,10,85 .. we recruited DC Lord!]
- 3: DRUMMER/PERCUSSIVE wizard; Youth, Trash, Truth, Cash, The Gauls - 01-609-8575. [in the Melody Maker 2,8,86]
- 4: DRUM MAESTRO Liebezeit, Maclise, B Smith, K Burns, 18-24, f/m - Jim - 01-609-8575. [in the Melody Maker 11,10,86].
- 5: DRUMMER, YOUNG, bored, brave, Looking for a challenge? - Jim - 01-609-8575. [in the Melody Maker 13,12,86 .. we recruited Simon Walker!]
- 6: DRUMMER, YOUNG, imaginative, rhythmic, here to go - gigs, LP, fans. 01-609-8575. [in the Melody Maker 10,10,87 .. we recruited CJ Mac!]
- 7: DRUMMER, YOUNG, imaginative, tight professional, forget boredom. Phone 01-609-8575. [in the Melody Maker 20,2,89].
- 8: DRUMMER WANTED. Imagination, versatility, quick learner, passport. Phone: 01-609-8575. [in the Melody Maker 12,3,90].

MALVERN, Phoenix Club, The Samples/Spotty Boys/Underground Sunrise/Asterix And The Gauls

The first Gallic press reference
April 1981 in Sounds.

GO SEE

BROADWAY, Clarendon Hotel, Hampton, Sat 8 pm, £1-50. The Public Hens and Split Sorcans.
MEAN Fiddler, 28a Harlesden High St, 9 pm, £2-50. Chris Sutton and Asterix and the Gauls.
STR George Robey, 240 Seven Sisters Rd, Finchbury Park, 9 pm, £2-50. Clive Gresson and Christine Collister.
HALF Moon, 93 Lower Richmond Rd, Putney, 8 pm, £3. Butch Hancock with Wes McChase Texas Alistars.

Campoverde, Chess School Studio, Welborne, 11pm; £5. (see Thur)
Chris Sutton + Asterix & The Gauls Mean Fiddler, 9pm-2am; £3. Young soul-blues man hits Harlesden after a spell supporting James Brown.
Clive Gresson/Christine Collister Sir George Robey, 9pm-12.30am; £2-50 (see C)

Evening Standard & Time Out listings for Asterix & the Gauls at the Mean Fiddler - April 1986.

NEW MOON, 06, rue Pigalle (M^o Pigalle), 48-85, 92, 33. Tous les soirs et Dim de 23h à 1h. Rockin' Frog; Jan 14, Method Artiste; Ven 18, Fin de Séde; Sam 16. Les Têtes Raïstes; Lun 18 au Sam 23.
 NEW MOON, rue des Filles-du-Caire (M^o Filles-du-Caire), 18, 19, 20, 21, 22, 23.

MethodRhythm inclusion in Pariscope magazine re: Dec 1989 gig.

- LONDON Walthamstow Royal Standard (01-527 1966) Jewel Tunes A LONDON Wadon Street Marquee (01-437 6603) 5th Gates
- NOTTINGHAM Barocade Club (475288) John Cooper Clarke
- POOLE M^o C's (631912) Montez
- MONKS HORTON Black Horse Maroon
- NOTTINGHAM Arts Centre (60352) Laugh
- BRIDFORD Manhattan Club Culture Shock/HQ/City Ind
- BRIDFORD The dual carriage-way The T-Mob (1,000m)
- BRIDFORD New Boggy's (261 68) Teachers Pet
- DERBY Twelfth Century Club John Cooper Clarke
- DOVER Louis Armstrong (204759) Catch 22
- DUNBARTON City Sark Strang
- DUNBARTON FM Club
- DUNBARTON Canon road Venue Head
- EVEESHAM By the river The T-Mob (11,000m)
- NEWCASTLE Melbourne Street Riverside Pop, Dick And M
- NOTTINGHAM Mount Grass (860401) John
- OXFORD Balliol College The T-Mob (2,000m)
- PORTSMOUTH Basins Dance Hall (824782) Fik Spaula/The

A joke from 1987 that paid off in Sounds.

ASTERIX AND THE GAULS



1986 (The Mean Fiddler)

hurt yourself / cleanse yourself
fabianism is dead
trash the t.v. (simple)
this is the malefic polemic

T-MOB

THE CLARENDON	JUNE 17th
CAMDEN HEAD islington -	JUNE 18th
THE CLARENDON	JUNE 30th
NEW MERLINS CAVE -	JULY 8th
CANTERBURY ARMS brixton -	JULY 9th
BULL and GATE	JULY 16th
THE CLARENDON	AUG 4th
MEAN FIDDLER	AUG 14th
THE CLARENDON	OCT 12th





MORPHEUS # 3
MUTUAL MURDER



The Crew (circa 1989). L-R (top): Uncle Ray, Col. KT, Nebo, (bottom): Jazzy, Cindy & Biggy.





The Captain & the Canadian 'snapped' at the airport!

The First Mate & the Captain-discuss 'the Aesthetics of Terror'.





Neop: The Junior Yobbo.



Chay: The Fisherman.

'1985 - THE WEDDING YEAR'

During 1985 the entire pace of the Gallic organisation changed ... from a lumbering, perpetually stoned adolescent to a vicious, psychotic 'achieving' adult; quite a journey! The first two months of the year were notable for the development of the band, we re-entered the studio and cut 'Dark Ages' and 'On Heat' aided by Baz and his Vaz! Ambie moved into 305 Liverpool Road, and in March Chris moved out! I wrote the first section of my Sager thang: 'The Importance of the Pop Group'.

Steve Collett made an appearance and two pop songs were composed; 'Mind Suicide' & 'Remembrances', Chris went to live at Stanford 'orthodox' Hill with Rose and the aforesaid Steven. People started to come and watch our practices: AT, Stuart, Will, Inogen, Netty etc ... Chris and Steve moved into Carlyle Villas, Crouch End (a Gallic abode for the next 18 months). By the end of April we had completed writing the essence of 'Everything' and thus needed to start 'doing' gigs; we played our London debut at the Three Crowns in Stoke Newington (payment £50-), it was of course classic Gaulisa, surreal, uncontrolled madness! An old tramp-woman got up on stage and said: 'You don't mind do you?' Ralph replied: 'Not if you don't mind us!' (* After this gig one of our posters appeared on Police 5 (behind Sean Taylor's shoulder!))

The bass-drum boasted the immortal words: 'Marx Maldoror Morphine & Me' and Chris, Ralph and I 'indulged' ourselves on either acidic or wizzy boosters. On the 1st June Ambie and I were married in what to this date has been the only official Gallic orthodox wedding, Chris and Ralph signed the register! During the next two months we tried to tighten up our act; approaching Rough Trade for a distribution deal, sending 'weird' letters to Ian Penman, getting embossed stickers made (by AT), doing our publicity photos, trying to contact Orson Welles to direct our first video (sadly he died in October!) and chasing more gigs.

During May, Ralph and myself had taken part in the first World P-Knuckle Championships, he won 25-24. This slice of good luck was marred by his economical difficulties brought on by the financial lunacy of his father (* the illness, thermometer and soup; ancient Gallic cure!) This temporary madness was 'sorted' in the autumn and he returned to the big city to lodge with Chris at Crouch End. Splitting up the band was a serious option at this point of time!

During the summer relations were re-opened with Martyn, this would eventually lead to the recording of 'Nothing' in 1986. The gig at the Hog's Grunt in August was memorable for the break-dancing, guitar thrashing symbol and the whole 'Junk Rock' thang. In September we decided that we needed a second guitarist to give our sound some back-bone. The advert appeared in the 'Melody Maker' and two new members were employed; Garfield Balding (horns, baldness & bullshit), Dr Lord (anxiety, neuroses and an unbelievable understanding of Noize).

'Blindness' was composed, we travelled to Liverpool & Newcastle in the employ of Les (The Fareways man) and Chris and I 'got down' with Martyn during the 'Weekend in Wales'; 'Wally Polly' was born. On a slightly different level the massive amount of movies I had been watching were slowly inspiring me to start thinking about a Gallic Picture! In November we returned to the studio to cut our sixth demonstration tape. This new 'operation' was a success, we nailed six (later-to-be-on) 'Everything' numbers, met Glenn K, realised what a good studio-sound could be and evaporated!

(During the year we also mixed the long-forgotten 'Morphine Tapes' - Chris 'found' the masters at home when they had long been considered lost!) Late in November we played a gig at City of London Polytechnic; Neena made loads of enemies by getting up on stage and ordering the audience to 'wake up!' Christian had a fight with the student organiser and Dr Lord turned up half-an-hour late! 'When Dreams become Reality & Reality becomes Dreams!'

The year ended with Ralph spending more and more time around at Flat II, 305 Liverpool Road; this relationship would later blossom to create many of the so-called Gallic masterpieces. Just prior to Xmas we stayed at Harrow together, sped, watched 'Once Upon a Time in America' and wrote our 'Declaration of Principles'. End-piece was the 2nd tri-annual Gallic Feast; the potions were mixed, VD was spread about and everyone went crazy.

It was of course the end of an era!

HARPOONED data panic

(What it all means)

Side Thirteen.

'Trees' with Sanay, Toby at a headbanging, Malvern had never seen anything like it! / 'Poppies' offa the first Phoenix sessions. In its unexpurgated (ie with other instruments) version, / 'Anarchy' was a lyric knocked up by Dave and I during 1981 and melted into music(?) during the 'Snowed In' era of early '82 - though primitive it's quite interesting. / 'Soldier' is still unmixed and particularly weird, the 'Dad's Army' drums, psychotically muddled Sanders/Birkbeck lyric and perverse Lucas bass, as Ray would say all bands have to write one anti-war epic. / 'Yet' is primitivism culled from the neanderthal era of Gallic impro histoire / 'Someone' was Steve & Ralph's cherry (so to speak), the final Jim/DWB lyric and Pete Dodd looking benused! / 'Honesty' amoral ramblings amidst the slumbering 'horror' of the old Flat II, the bass-line conjures up images of Genet on downers. / 'Grain' & 'Suspicion' both demonstrate the first Gallic attempts at the alternate mix, the first is acidic, the second features genuine tape-scratching (when it was unheard of!) / 'Love & Fear' & 'Re the U' are both births of later songs - the first is Jim alone at home, the second Ralph & Jim together. Both the lyrics and music were furiously changed by the time the songs reached 'Everything'!

Side Fourteen.

'Color' is plucked from the ultra-neurotic '85 Ventura demo, just before Dr Lord joined the band, this was the funk band that Garfield was so attracted to, / 'Quest' was a perverse number composed by Jim and Ralph and forgotten (as quickly), an early example of Ralph writing on the guitar. / 'Consumption' sore than a year before we released it - (as for 'Love & Fear' & 'Re the U'), / 'Impact' from the long-awaited reunion with Martyn and Bruce - notable for the perverse noises and the appearance of the TTLB (we were on tour at the time) clarinet. / 'Sweetness' on it's birthday, Martyn (withdrawing) helps with the construction. / 'Machine' is synthetic sound married to two different (speakers) News reports. Synthesiser as glue anybody? Old

ideas occasionally re-surface. / 'Smack My Hand' as performed by the T-Mob, Simon's grooves are basic, but the guitar multi-rhythms are perfect in their intensity. / 'Murder' in one of it's earliest incarnations provides the chance to show what appealed about CJ Mac's drumming and also to demonstrate how repetition can 'do yer head in', 17 minutes long! / 'Evesham' with 40ft tall guest blower, it's pouring down and TTL8 continue. Q: 'Would you play some songs for us?' A: 'No!'

Side Fifteen.

'Fooling' & 'Sesolina Tina' are extracted from the 'Me & Mr Malhead Tapes'. 'F' is the work of disgusting cabaret pervoids, this is the re-make of T-Mob's (best?) foray into the orthodox world of 'Entertainment'. 'S' is an updated (surreal) rock opera - the concept involves; Roland Barthes, Mish (from 'Nelson Brothers'), The Persuaders, puddings, aborigine wandering chants, 19th century romanticism, (sweet)corn, operatics & the usual rock'n'roll iconography. Mg plays a splendidly Jinesque guitar, Ray and Oc weird out. This is what a Jim solo Lp would sound like! Was your Pa a rolling goat? / 'Market Place' is rough'n'ready with notational asides thrown in for good measure. / 'Noise 8' is the climax of a series of 'terror-soundtracks' (starting in 1983) - on this paradigm of *jouissance*, Jim and Oc layer noise upon noise upon rhythm upon texture until the very fabric of Western Society is threatened. Fuck industrial metal merchants - this it! / 'Free-Fall' (two extracts) from the day it was composed, the Tomfoolery Mob/Sexual Experimentation multi-story block hosts a TTLB blood-bath. 'Get Horny': a mixture of both births! / 'Seduction No65' is a Jaz. Starting with the 1988 Maxine (one-off) rhythm for 'Blindness', -it swings through a tribute to A Certain Ratio's 'Ou the Ducasse' and bursts forth into surreal splendour. This is an example of the sort of improvisation that can be achieved off a drum-machine. Take note. 'Get Up - Get Down'.

Side Sixteen.

'Dirt' (v.early), the solos are shared by Jim (surreal slide guitar), Matt (ortho slide guitar) & Big (horn). The rhythm is grinding and at over ten minutes 'digs into yer head'. How to improvise (lesson one)! / 'Negation' in equally primitive form, differences: Big plays sax as opposed to viola, the lyrics are chanted and scatted. Matthew plays some tasty Velvets-style lead guitar towards the end (messy but interesting all the same!) / 'Seduction' & 'Differences' are rocked-up versions of songs featured on 'Perversion St', Ralph 'plucks' the bass on 'S' and the lead-guitar appears to come from a different era. Both numbers are 'loose' but they perfectly demonstrate the rockier aspects of MethodRhythm II. / 'Seduction No94' was a continuation of the reggae song that never made it onto 'Munbo Jumbo', Matt picks the weirdest notation sequence, while Ray attempts to dub it, Mark plays 'surreal' lead and Jaz lays down a Heath-Robinson drum rhythm (Jim sits, watches and exhorts!) How to be indulgent(?) (lesson two!) / 'Capt Swing' was the working title for 'Munbo Jumbo', here it represents an early (instrumental) reading of 'King Noize'. Slow, stodgy and separated - this is what the song sounded like when Jaz drummed it. / 'Lipstick' (apologies for mono quality) in the daze-(days) before it was 'recorded'. Worthy of attention for the 'jaz' element (diffo lyrics) and Jaz's drums.

INFORMATION - (YOU WON'T GET IT)

Side Thirteen:

123. Trees are Green - 2.5.81 The Charity Gig, Malvern.
(Asterix, Bruce, Sammy, Obelix).
124. Poppies in November - 16.7.81 Pheonix Studios, London.
(Asterix, Bruce, Martyn, Obelix).
125. Anarchy - 11.1.82 Old Manor House, Bishampton.
(Asterix, Bruce, Obelix).
126. Soldier [The Endgame] - 16.7.82 Studio 9-5-1, London.
(Asterix, Bruce, Martyn, Obelix).
127. Yet - 27.7.82 The Garden House, Bishampton.
(Asterix, Obelix - The Tomfoolery Mob).
128. Someone-in-Between - 20.12.82 Pheonix Studios, London.
(Asterix, Steve, Ralph, Obelix - The Gods).
129. Honesty - 8.2.84 Flat II, 305, London.
(Asterix, Ralph, Obelix).
130. Against the Grain [psychedelic mix]
131. Suspicion [dub-scratch mix] - both 30.7.84 Jazzmine/Unit 13
Studios, London/Luton.
(Asterix, Ralph, Martyn, Obelix).
132. Love & Fear [primitival] - 29.10.84 Flat II, 305, London.
(Asterix alone).
133. Rehearsing the Uprising [primitival] - 5.11.85 Flat II, 305,
London.
(Asterix, Ralph).

Side Fourteen:

134. Messin' with Color - 11.11.85 Ventura Studios, London.
(Asterix, Ralph, Emma, Obelix).
135. Quest for Innocence - 4.2.86 Flat II, 305, London.
136. Consumption [primitival] - 21.5.86 Crouch End, London.
(Asterix, Ralph).
137. Impact. 25.5.86 Knight's Farm, Malvern.
(Asterix, Ralph, Martyn, Bruce).
138. Sweetness [primitival] - 18.3.87 Flat II, 305, London.
(Asterix, Martyn).
139. Machine News - Winter 86/87 Rymer St, London. (Extracted
from 'The Acidics').
(Asterix, Ralph).
140. Smack my Hand - 20.5.87 313 Rooms, London.
(Asterix, Ralph, Emma, Dc, Simon - The T-Mob).
141. Murder - 7.11.87 313 Rooms, London.
(Asterix, Ralph, Dc, Cj Mac - FEKM).
142. Evesham Town - 15.12.87 TTLB live - Cross-Channel Ferry.
(Asterix, Ralph).

Side Fifteen:

143. You've been Foolin' with Me [cabaret]
144. Semolina Tina [rock opera] - Winter 87/88 Rymer St/
Canonbury Ct, London. (Extracted from 'Me & Mr Malhead').
(Asterix, Ralph, Dc, Mgs [on No 144]).
145. In the Market Place - 30.4.88 Canonbury Court, London.
(Extracted from 'Sketch du Mal').
(Asterix, Ralph, Dc, Mgs - FEKM).
146. Noise Eight - 1.5.88 Canonbury Court, London.
147. Free Fall [extracts] - 16.7.88 TTLB live - Brum multi-story
Car-park.
(Asterix, Dc).
148. Seduction No65 - 1.8.88 313 Rooms, London.
(Asterix, Ralph, Dc, Maxine - FEKM).

Side Sixteen:

149. Dirt - 9.2.89 313 Rooms, London.
150. Negation - 15.2.89 313 Rooms, London.
(Asterix, Ralph, Mgs, Matt, Jaz, Big - MethodRhythm).
151. Seduction Process - 10.9.89 Show Me, London.
152. Differences - 22.10.89 Show Me, London.
(Asterix, Ralph, Mgs, Matt, Jaz - MethodRhythm).
153. Seduction No94 - 1.11.89 Show Me, London.
154. Captain Swing - 18.11.89 Show Me, London.
(Ralph, Mgs, Matt, Jaz, [Asterix] - MethodRhythm).
155. Lipstick Groove - 9.2.90 Show Me, London.
(Asterix, Ralph, Mgs, Matt, Jaz - MethodRhythm).

Side Seventeen & Eighteen:

1. - Morpheus #3 (soundtrack) - July 1987, Studio 9, London.
(Asterix, Ralph, Dc).
2. Mutual Murder (soundtrack) - 1988 compilation: Dc's spoken
intro / Heaven / King Heroin / King Heroin #2 / Snack My Hand / Wednesday Night
Prayer Meeting / Love Comes in spurts / Sign of the Times / Sister Morphine /
The Man with the Golden Arm; Theme / Another Girl Another Planet / Countdown /
Loop.
3. Moustaches (soundtrack) - 1989 compilation: The Peanut Vendor /
Bugalu / You're my kind of Climate / She get's so Hungry at Night she Eats her
Jewelry / Free Jazz / Damp / Free Fall / Fast Cars / Whisper Not.
4. Manacled (soundtrack) - 1990 compilation: King Tubby Meets the
Rockers Uptown / Five to One / Public Enemy No. 1 / Drink Up and Be Somebody /
Alcohol / You're so Vain / I'll never get out of This World Alive / Jerusalem /
Jerusalem #2 / Reason for Living.

Written, arranged and produced by Asterix and the Gauls.

READING

Prometheus Bound. (Aeschylus). Oedipus Rex. (Sophocles). The Violence of Francois Villon's verse. The Alchemist. 1610 (Jonson). Candide. 1759 (Voltaire). Faust pts 1&2. 1801-32 (Goethe). Edgar Allen Poe's 'Terror'. Mademoiselle de Maupin. 1835 (Gautier). Walt Whitman's 'Madness'. Venus In Furs. 1870 (Sacher-Masoch). The Wild Duck. 1884 (Ibsen). Looking Backwards. 1888 (Bellamy). La Bete Humaine. 1890 (Zola). The Seagull. 1898 (Checkov). The Torture Garden. 1899 (Mirbeau). Tarr. 1918 (Lewis). The Waning Of The Middle Ages. 1924 (Huizinga). As I Lay Dying. 1930 (Faulkner). Tropic Of Cancer. 1934 (Miller). The Gormenghast Trilogy. 1946-59 (Peake). Colin Wilson's Belief in Information. Forbidden Colours. 1951 (Mishima). The Doors Of Perception. 1956 (Huxley). The Ordeal of Gilbert Penfold. 1957 (Waugh). Borstal Boy. 1958 (Behan). Lotte Eisner on German Cinema. Skinhead. 1971 (Allen). The Dice Man. 1971 (Rhinehart). Foul (Football's Alternative-Paper). 1972-76. Hollywood Babylon I & II. 1975/84 (Anger). Mystery Train. 1975 (Marcus). Marxism & Literary Criticism. 1976 (Eagleton). Country. 1977 (Tosches). Dispatches. 1977 (Herr). Subculture: The Meaning Of Style. 1979 (Hebdige). Re-Search Nos 1-12. 1980-89. Here To Go. 1982 (Gysin). The Serpent In Paradise. 1986 (Davis). Watchmen (Comic!) 1987/88 (Moore). Apocalypse Culture (compilation). 1988.

WATCHING

A Trip To The Moon. 1902 (Melies). The Great Train Robbery. 1903 (Porter). Cabiria. 1914 (Pastrone). Night Of Revenge. 1915 (Christensen). Nanook Of The North. 1922 (Flaherty). Seventh Heaven. 1927 (Borzage). Variety. 1928 (Dupont). Man With A Movie Camera. 1929 (Vertov). Pandora's Box. 1929 (Pabst). I Am A Fugitive From A Chain Gang. 1932 (Le Roy). Freaks. 1932 (Browning). 42nd Street. 1933 (Bacon). Triumph Of The Will. 1935 (Riefenstahl). The Little Foxes. 1941 (Wyler). To Be Or Not To Be. 1942 (Lubitsch). Cabin In The Sky. 1942 (Minnelli). Bicycle Thieves. 1948 (De Sica). The Fountainhead. 1949 (Vidor). A Streetcar Named Desire. 1951 (Kazan). Voyage To Italy. 1953 (Rossellini). A Star Is Born. 1954 (Cukor). Eroica. 1958 (Munk). Hiroshima Mon Amour. 1959

(Resnais). Les Quatres Cent Coups. 1959 (Truffaut). • Shock Corridor. 1963 (Fuller). • Scorpio Rising. 1963 (Anger). Lucia. 1968 (Solaz). Easy Rider. 1969 (Hopper). Husbands. 1970 (Cassavetes). Performance. 1970 (Roeg). • Badlands. 1973 (Malick). • Salo. 1975 (Pasolini). • Xala. 1975 (Sembene). • Ai No Corrida. 1976 (Oshima). Hardcore. 1979 (Schrader). Apocalypse Now. 1979 (Coppola). Heaven's Gate. 1980 (Cimino). • Scarface. 1983 (De Palma). • The Company Of Wolves. 1984 (Jordan). • Betty Blue. 1986 (Beineix).

LISTENING

- The Master Musicians of Joujouka. • The Soul Stirrers (with RH Harris) in the 1930s. Muddy Waters' electrified guitar. • Rip It Up. 1956 (Little Richard). Johnny B Goode. 1956 (Chuck Berry). Be Bop A Lula. 1956 (Gene Vincent). What'd I Say (Parts 1&2). 1959 (Ray Charles). The Purity of Poy Orbison: The Big O. • Phil Spector's 'Wall of Sound'. (1961-65.) Out To Lunch Lp. 1964 (Eric Dolphy). • I Can't Control Myself. 1966 (The Troggs). Lazy Sunday. 1968 (Small Faces). Scott Walker's Voice. • Okie From Muskogee. 1969 (Merle Haggard & The Strangers). The Temptations Psychedelic Era (1969/70). I Want You Back. 1969 (The Jackson Five). • Loose. 1970 (Iggy & The Stooges). • War. 1970 (Edwin Starr). All The Young Dudes. 1972 (Mott The Hoople). • Backstabbers. 1972 (The O'Jays).
- King Tubby Meets The Rockers Uptown. 1973 (Augustus Pablo).
- The Fatback Band (1973-75). • The Revolution Will Not Be Televised. 1974 (Gil Scott-Heron). Horses Lp. 1975 (Patti Smith). Young Hearts Run Free. 1976 (Candi Staton). Anarchy In The UK. 1976 (The Sex Pistols). • Blank Generation. 1977 (Richard Hell & The Voidoids). Life. 1977 (Alternative TV).
- Two Sevens Clash Lp. 1977 (Culture). • The James Chance & The Contortions segment of No New York Lp. 1977. Suicide's Sci-Fi, NY Punk, Synthoid Trash. Another Girl Another Planet. 1978 (The Only Ones). • Nag Nag Nag. 1978 (Cabaret Voltaire). Joy Division's Genuine European Despair. • The Graveyard & The Ballroom Cassette. 1979 (A Certain Ratio). Searching For The Young Soul Rebels Lp. 1980 (Dexy's Midnight Runners).
- Jacques Derrida. 1982 (Scrritti Politti). • The Message. 1982 (Grandmaster Flash & The Furious Five). • Love Can't Turn Around. 1986 (Farley 'Jackmaster' Funk featuring Daryl Pandy). Introspection Lp. 1988 (The Pet Shop Boys).

This was Gallic Productions No 67d.

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