

STRANGE FOLK



KULA SHAKER FANZINE

ISSUE NO.2
APRIL 2007

NEW COLUMN!

Guru Madness

+ INTERVIEW WITH DON PECKER

Album Reviews

SCHOOL OF BRAJA CHARITY ALBUM

HOBBY HORSE BY DON PECKER

KULA INSTRUMENTS PART 2:
ORGAN & KEYBOARD

THE (NEAR) COMPLETE

Kula Shaker Gigography

Hello and welcome

To the long-awaited, STRANGE FOLK #2. Right in time for the beginning of an exciting new Kula-year! We're back with loads of exclusive and exciting stuff, so we hope that it was well worth the wait!

First of all, we have to say a big "Thank you" to everyone who downloaded the first issue of STRANGE FOLK. We're glad you enjoyed it!

It has barely been over a year since Kula Shaker reformed and so much has happened, the lads are putting the final touches to their 3rd album and to keep all the fans' spirits up we decided that the time was ripe to unleash this issue upon the unsuspecting world!

As mentioned in the first issue, we finally unveil the EXCLUSIVE interview with the legendary Don Pecker himself (the band's very own Madness Guru).

Also in the pipeline for the next issue is an interview with Johnny Kalsi, the near complete Kula Shaker/Jeevas bootleg Discography, more exclusive interviews and an in-depth look at the short lived career of Pi, (seeing as virtually no live material exists, if anyone has any live Pi material to help with this article, could they please get in touch via smokinmojo@hotmail.com, you would have our undying gratitude and reimbursement for your troubles).

But until then: Enjoy reading part II of our little Kula Kollektion and get prepared for issue #3!!

Daniel & Andrea

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Sarah Burton

TheMusicalElitist

Esther Tienstra (coverphoto)

Check out the Strange Folk mailing list:

<http://launch.groups.yahoo.com/group/StrangeFolkZine/>

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Did you know that Alonza's middle name is George?

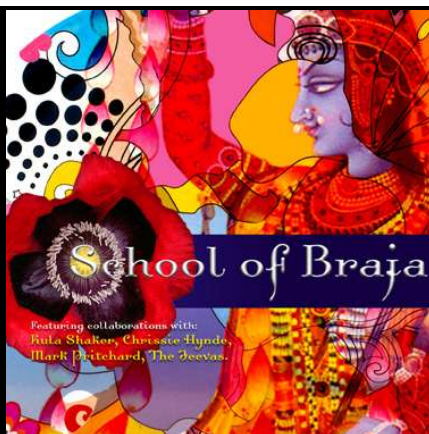
News, gossip & trivia

The 3rd Kula Shaker album is due for release summer 2007 and is 13 tracks long, it was produced by Tchad Blake and mixed by Kula Shaker and Dave Brinkworth (whom the band met through Mark Pritchard and who also engineered and mixed the School of Braja album) it was also funded by the band themselves!

When we spoke to Paul Winterhart in September he said that the band were getting a little bored during the recording of the album as they were getting too much time off, as producer Tchad Blake didn't like working long hours!

Strange Folk can also reveal that Kula Shaker did not like working with John Leckie at all, and were so unhappy with the sessions for "K" that they actually used some of the recordings they did prior to working with John Leckie for the actual album release!

The School of Braja Charity CD (limited to 10,000 copies) was released last autumn. The album consists of traditional Indian devotional



music, was produced by Crispian and features appearances by Kula Shaker, The Jeevas, Chrissie Hynde and Mark Pritchard. It was sold at Kula Shaker's last concert of the summer and then released via the online music store where it promptly sold out. Although if you hurry there are still copies available at: <http://bhaktistore.info/>

The Japanese release of "Revenge of the king" EP (titled as "Garage EP") is now available to purchase via HMV (either in store or online) as an



import and costs a hefty £13.99, it comes with one bonus track and a live version of Govinda taken from the Scottish radio Clyde session (14th of May 2006) that the lads did.

A Kula Shaker demo cassette from 1995 came up for sale on Ebay and the person who bought it kindly converted the two tracks into MP3 format and put them online!

The two tracks were "Knight On The Town" which is pretty much the same as the version which appears on K, and a more rockier version of "Shower Your Love" featuring alternative lyrics.

Strange Folk can also reveal that Alonza is very into his DIY and constantly knocks things down at home.

Alonza and his partner Audrey have written eight acid folk tracks together, including one called "Shadow" which is quite likely to become a Kula Shaker track in the future.

A documentary focusing on Crispian Mills and Kula Shaker called "Faith and Music" was screened on terrestrial British television on the 18th of December (may have been the 19th). It features the band running through three of the new songs live "On the Highway", "Be Merciful" (originally a Crispian Mills Solo

song) and a version of "Diktator" featuring alternative lyrics!



The next release from the lads will be a Japanese EP, which is set to include tracks from the new album and bonus live songs; the scheduled release date is currently the 16th of May.

The reason that the album release date was put back (please bear in mind that this is only unconfirmed hearsay) was because the band couldn't get the session masters off of the producer!



The band have also been in touch with their fans via a webcast featuring Crispian wearing naval regalia, this short video clip also included a snippet of a new song entitled "Hurricane Season". The video can be viewed here: http://www.youtube.com/watch?v=n2oJK_mbik8 or alternatively downloaded from the

official site: <http://www.kulashaker.co.uk/media/captcabin.wmv> !

Also, Kula Shaker have released four podcasts since February 2007. The first was mostly Crispian and Alonza (doing his Welsh accent as first premiered on "The Leek" B-side): <http://www.kulashakermusic.com/media/kulashakerpodcast01.mp3> (Part 1, Feb 4)

And more was to follow, a mix of the first podcast by Harry: <http://www.kulashakermusic.com/media/kulashakerpodcast02.mp3> (Part 1.5, Feb 11)

Then another bizarre mix of a message from the band and a Kula version of a Prodigy track: <http://www.kulashakermusic.com/media/kulashakerpodcast03.mp3> (Part 2, March 6)



The latest features both audio and video: <http://www.kulashakermusic.com/media/kulashakerpodcast04.mov> (Part 3, March 20)

Kula Shaker did not enjoy playing the V festival (last summer) as they were forced to leave the stage earlier than they had anticipated; it was one of the few concerts in Kula Shaker's history where they did not play "Govinda".

And last but not least, Alonza used to be a choirboy!

This is an exclusive regular column with Strange Folk's very own guru in residence,

Guru Madness

GOLF, CRAZY GOLF, MYSTICAL GOLF... AND YES, GOLF

Well perhaps I should start by explaining just who Guru Madness is, basically Guru Madness is the divine Jester in Arthur's court!! His role is to put an alternate slant on reality, because basically Guru Madness is bored and has to twist things around as life is so mundane!

Guru Madness's current mission is to teach everyone "Mystical golf" (featuring mystical squirrels, herons and extra mystical knights), because Guru Madness sees golf as a "noble game" and "very civilized".

Guru Madness is going to teach mystical golf using reverse psychology (or is that psychology reverse!) so "not to be the ball, but to have a ball!"

The reason Guru Madness is on this mission is that he is not sure whether or not the "iluminatti" really do exist (but if they do, Mr Bush Jr. is their president), but all the powerful people in the world play golf, so the "illuminati" must play golf! So Guru Madness along with a certain Mr Mills are using golf as a way of fighting back!

But now that Guru Madness is on the case and slowly infiltrating the British golfing world, EVERYONE wants to play golf!

Another of Guru Madness's projects is to build a golf course in the Holy Land, it would be a wildlife sanctuary amid the barren desert sands, because as Guru Madness would tell you, God's Almighty Self plays golf with His good friend ARJUNA GURA, they hit planets into black holes!

Guru Madness has also been teaching Mr Mills golf and can exclusively reveal what his handicap is..... the clubs (no only joking!). Crispian will never be able to play golf as long as he has a big hole in his arse, but he does have perseverance (Guru Madness is saying this so that when Crispian reads this he will be inspired to practice more and play better!).

Other golfing plans that Guru Madness has, is to organise a charity golf match between himself and Frankie Dettori (for the record Guru Madness taught him how to ride..... but not horses) and Crispian and Alice Cooper (Strange Folk will keep you all posted on this one!!).

Another golfing plan in the pipeline is for Guru Madness to build England's first all organic golf course, which would be completely organic, designed in such a way to be a nature haven and to irrigate the land.

No its not "Crazy Golf" but "Madness Golf".

Expect more madness to come.

*The Right Hon. Sir Guru Madness the First,
7th of June in the year of Our Lord 2006*

TIME RISING OVER YOU

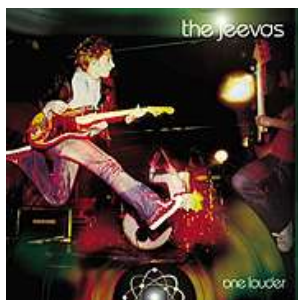


THE HISTORY OF THE JEEVAS
by Andrea Zachrau

At a time where Kula Shaker fans had given up hope of ever getting to see any of the ex-Kula Shaker guys playing in a band again, some amazing news was heard: Crispian had founded a new band, The Jeevas. Those who had closely followed Mr Mill's career after the split of KS were sceptical but excited at the same time: What was it all about? Was this to be the beginning of a new musical revolution?

Crispian got things together with drummer Andy Nixon and bass player Dan McKinna in 2001, both former members of the Bristol based band "Straw". It seemed like the perfect connection – the three of them were full of ideas and couldn't wait to get back into the studio and, even more so, to hit the road.

It all started off with some sound files posted on the internet and an excited fan-community on the all-new Jeevas board. The excitement was fueled by messages from the band every now and then.



They kicked things off with their debut single "One Louder" which was a Japan only release and then a very limited 7" version of Scary Parents. Shortly after that "1234" arrived. By this point

The Jeevas' fan-base had become bigger and bigger. A Street Team called "13Louder" was formed with the aim of promoting and spreading the word about The Jeevas.

The guys were frenetically welcomed when they finally did embark on a tour. They played the UK up and down, then flew off to Japan and some small European dates. They were lucky enough to open Glastonbury, England's biggest festival, in 2003.

Although "1234" featured some outstanding songs like the singles "Virginia", "Scary Parents", "Ghost (Cowboys in the Movies)" and "Once Upon a time in America" it never reached a high place in the charts. Not every Kula-fan was convinced by what Crispian was doing – it was a bigger step than some might have thought. With fans coming and going The Jeevas still gained a solid fan-base which closely followed every step the band was taking.



The fans were used to being patient but The Jeevas were more than eager. Nearly twelve months after the release of album #1, "Cowboys and Indians" hit the stores on 3rd October 2003. It was recorded within 3 weeks and most of the songs were written during the last year of touring. Like the albums moniker hints at, the Jeevas went to the Wild West. That didn't mean they picked up the John Wayne theme – even though there was certainly some nostalgia going on. It was a very modern, rock'n'roll record with a deep meaning and political commentary.

THE HISTORY OF THE JEEVAS Continued...

With "How Much Do You Suck?" being influenced by US film maker Michael Moore, the guys also included a stunning cover-version of Bob Dylan's "Masters of War". For the next single they chose "The Way You Carry On" followed by "Have You Ever Seen the Rain?", a Vietnam protest song originally written by John Fogerty (of Creedence Clearwater Revival fame).

A lengthy UK tour followed. "Have You Ever Seen the Rain?" was released in February 2004 and became the last single release by The Jeevas. Some dates in Japan and Spain followed but after those it all went very quiet, with no news on the site for several months, even the fans discussions on the message board grew quiet!

By the end of 2005 when the rumours of the split became more and more plausible, all of a sudden there was proof of life: a letter from

Crispian was published on the official site, saying the following: "I suffered a chronic amnesiac attack whilst in Eastern Europe, and spent the last four months wandering the streets of Belgrade, naked." At the same time he announced a project mystérieux, "which we are confident will rock your world and wedge your eyes an inch deeper into your head. You'll be that excited. This project mystérieux will be revealed and discussed very soon".

The last official recording featuring the Jeevas was published in 2006 when they appeared on the "School of Braja" charity-album (recorded in 2004) along with other artists like Kula Shaker... There was never an official statement from the band about them splitting up. But the best proof for that should be the reunion of Kula Shaker in late 2005 and Dan's and Andy's involvement in their new country-rocking outfit "The Magic Bullet Band".



School of Braja

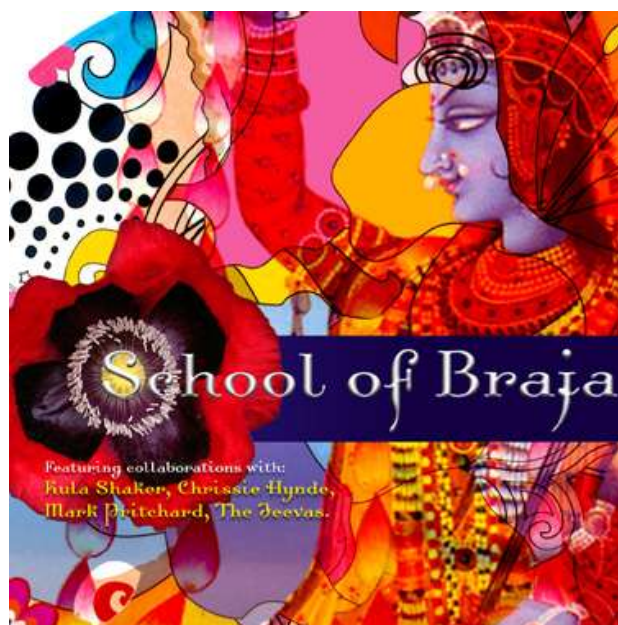
“Those crazed guitars, the riffs and the hauntingly, dauntingly amazing moments of purity, expression, they bang the drums and blow the bugles and conches, exhilarated, atmospheric, and Love all over the place... Brilliant, excellent, ecstatic.” - Indupati Monk, UK

The long-awaited charity SCHOOL OF BRAJA album was finally released in October 2006. It contains devotional Indian music like classical bhajans, kirtans and Braj folk songs. Students of the Californian School of Braja perform alongside Kula Shaker, The Jeevas, Chrissie Hynde of the Pretenders and DJ producer Mark Pritchard.

It is produced and arranged by Crispian and comes with a beautiful CD sized hardback booklet which has all lyrics translations and explains the beliefs behind the songs. It also contains many beautiful colour pictures, plus lots of information about the tradition of Braja culture and the celestial art of bhakti yoga.

On the actual CD two songs featuring The Jeevas are included: “Song of Braja” (which is a backing track to a female singer) and “Radha Ramana” (with Chrissie Hynde on backing vocals). The Kula Shaker -track is called „Braj Mandela”.

As mentioned above it is a charity album so all proceeds go to the Badger school and Gaurasundar Prabhu charity funds.



The track-list:

1. Blessings
2. Song of Braja (Featuring The Jeevas)
3. Song of Braja (Part 2)
4. Prayer to the Golden Avatar
5. Supreme Goddess Meditations (Produced by Mark Pritchard)
6. Braj Mandela (Featuring Kula Shaker)
7. Gopi Lullaby
8. Krishna Kirtan
9. Radha Ramana (Featuring The Jeevas with Chrissie Hynde)
10. Jaya Radha Madhava

BONUS TRACKS

11. Nadia Godrume
12. Gauranga Tumi

Sound of Drums

THE DEFINITIVE TAB

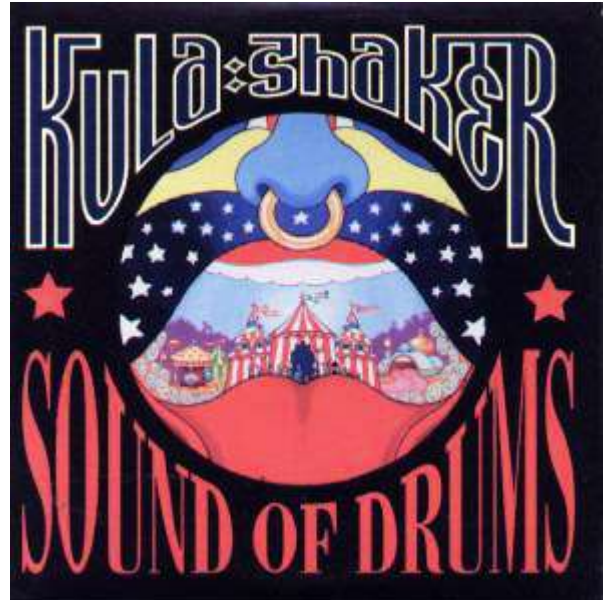
Chords used:

E
E7
D
A
A7
G
B

Bsus4/2

Bsus4/2:

E-x—
B-2—
G-4—
D-2—
A-2—
E-x—



Intro

E7

```

E—————
B—————7—8—10—————
G—7—7—7—7—9—7—7—7—————
D—————
A—7—7—7—————7—————
E—————

E—————
B—————
G—7—7—7—7—9—————
D—————9-h-10-9—7—————
A—7—7—7—————7—————
E—————
  
```

(Under the verse Crispian is either playing the intro riff or just strumming E7)

Verse 1

E7
I hear the sound of drums and a melody
E7
I hear the sound of drums
E7
Singing the names above in the city yeah
E7
Revolution for fun

Sound of Drums, Peasants, Pigs and Astronauts 1999 Continued...

D B
I feel the time has come
D B | Bsus4/7 | E | B
I hear the sound of drums_____

B | Bsus4/7 | E | B
Drums_____

Pre solo interlude

E-0-0-0-0-0-0-0-0-0-0-0-0-0-0-0-0-
B-5-5-5-7-7-7-7-7-3-3-3-5-5-5-5-5-
G_____
D_____
A_____
E_____

SOLO (just play over these chords 'till the vocals come in)

Em | G | A | A
Ooh—

Em | G | A | A
Ooh—

Em | G | A | A
Ooh—

Em | G | A | A7
Ooh—

Em G A A
Well I feel the time has come and a melody
Em G A A
I see the golden one
Em G A A
Well I'm not the only one with the remedy

D B
I'm not the only one
D B
I feel the time has come
D B | Bsus4/7 | E | B
I hear the sound of drums_____

B | Bsus4/7 | E | B
Drums_____

B | Bsus4/7 | E | B
B | Bsus4/7 | E | B (ad lib over these chords 'till the end!)

E7

Down the Rabbit Hole

AN EXCLUSIVE INTERVIEW WITH DON PECKER!



It was a beautiful summer's day when I rolled into an unnamed train station in the depths of rural Somerset, true grail country. The object of my visit? To interview the legendary Don Pecker, Kula confident, Psychedelic warrior, bona fide man of mystery and Kula Shaker's very own "madness Guru", the man who is pretty much responsible for the return of Kula Shaker!

For those among you who do not own a copy of the Sound of Drums single set (shame on you) you will be unfamiliar with the B-side track "Fairyland" which Don wrote himself and which he performs with Kula Shaker as his backing band.

The reason I was waiting at this mystery station for Don was because some weeks previously I had gone into Kingston (that's upon Thames

not Jamaica) upon a whim and stumbled upon Don busking on the high street. We recognised each other from the Milton Keynes gig; it was something of a reality check as it was only the second time in his life that he had busked in Kingston!

We got chatting and he invited me down to his "rabbit hole" in Somerset, seeing as I was only born a few miles down the road from where he lived and am down in that neck of the woods quite a bit, I took him up on his offer.

So there I was waiting at the train station two months later, Don picked me up and ferried me to his secret rabbit hole, little did I realise just how privileged I was to be invited, or just how large the price that I would have to pay, yes I had to pledge Don on my very own immortal soul (never fear brave reader I got it back! it was like a Soul MOT).

Apparently this is what happens when you meet guru madness (one of Dons many monikers). Basically meeting Don is a reminder that you should not take yourself too seriously, so a big pinch of salt is needed!

Anyway on the drive through the sun kissed English countryside, I promised Don that I wouldn't tell anyone of its location, because otherwise the Pavarotti (or is that paparazzi) would find out about it and hang around outside Don's window and sing, and you wouldn't want that "cos he's got a terrible voice" (to quote Mr. Pecker).

So after I had taken a vow of complete and utter secrecy Don told me the story behind the song "303" and how it was pretty much written by Alonza (90%) and how it was about this Indian Guru, Jay Tirthapad Maharage, that Don knew, and that kept giving Don this green Mercedes and then taking it back and then filling the tank up with petrol and giving it back to Don again because (strong Indian accent) "God told me that you had to have it". The song is basically about the boys driving down to Don's place on the '303' and being stopped by the police because the green Mercedes that they were driving was listed as stolen as the Guru who had given it to them had come to a sticky end when his most devout disciple cut off his head, hence the reference to "headless guru in the night, tell me what you mean" in the song! Anyway the band didn't get brought in by the police, because they were protected by their lucky numbers so that they couldn't come to any harm.

Anyway we arrived at our destination, which was in the heart of the English countryside. Don's house bordered onto a large field where 2 horses that he has rescued dwelled! We went inside (having to step over a large friendly black dog) had a cup of tea, a lovely vegetarian sandwich and I spent the afternoon pleasantly chatting to Don and his partner Mother Shipton about all matter of things (Kula and not so Kula).

He has certainly had an interesting life being among other things at various times, a paratrooper/golf caddie/chauffer and musician, he was born on the year of the rooster (1945) hence his name being Pecker, his father was in the navy so while Don was of a school going age (between 5 and 16) he moved house a grand total of 52 times!

Their house is covered in prints of Hindu deities, but pride and place is taken in the living room by a large colour poster with all the Arthurian Grail, Knights of the Round Table and their respective crests and it was from this very poster that the Kays chose their band alter egos (more of this later). I found Don's family very hospitable and the conversation flowed along naturally, it was so captivating to be able to pick someone's brains who was so knowledgeable about Kula shaker, that I totally forgot my 35 pages of questions and just went with the flow of the conversation.

Although during our conversation my eye was drawn to a dusty picture on the mantelpiece of a youthful pre-fame Kula Shaker, Paul, Alonza, Crispian, Jo and Jay (for the record Jay really did have a German helmet bowl haircut) all standing in front of a red van that Don bought for the band (it was originally used to pick up paratroopers after their drops!). We soon got talking about how Don got to know the band, despite all the bullshit that Don told the press in the 90's (some stories gave that they met at an Ashram in India). Don actually got to know Crispian first when he was 11 (so that should be around 1983) as he used to taxi Crispian to school and sort of became a surrogate father to him, taking him under his wing and it was actually Don that taught Crispian to play guitar.

Don and Crispian used to busk all over London (Oxford Street etc) playing old Rolling Stones songs, according to Don, Crispian went through a stage of being really into the Rolling Stones and when he was 15 Crispian thought that he was "Brian Jones" reincarnated. Don was

never sure how serious he was about this as Crispian is a REALLY good actor (surprisingly enough, wonder where he gets it from), he even went as far as to have regression therapy!

Apparently Crispian's mother was wary at first of Crispian's friendship with Don, viewing him as some sort of modern day pied piper, who had come to steal her children away from her! She even used to phone Don up when it all went a bit crazy with the press (circa 1997) and tell him to stop talking to the press, as it would "ruin Crispian's career". Don was also the first person to take Crispian to Glastonbury festival when Don ran the green house stage (this would have been 1988), it was a stage for Islington Hippies and it was also the first time that Crispian ever played onstage and all at the tender age of 15! Crispian got in for free as well; he snuck in by hiding under a mattress in the back of Dons van! The band see Pilton (and Glastonbury) as sacred territory but aside from all of that touristy new age stuff, the area is rich in English mythology and grail mystery, Paul was brought up near Glastonbury and when Kula Shaker played Glastonbury Festival they used to bunk off and chill out in Paul's parents swimming pool.

Don was also in the Kays for a while before Jay joined, they really did see themselves as latter day knights on the quest for the Holy Grail... So they all adopted knight personas and sought to channel the knights' energies with their music!

Strange folk can exclusively reveal their respective knight personas:

Paul was Percival, Alonza was Gawain and Don and Crispian alternated between Mordred and Arthur (as there has to be a balance after all!). Don also remembers getting the phone call from Crispian saying how he was going to change the name of the band from the Kays to 'Kula Shaker', Dons first response was to say "What!! That's a really naff name", to

which Crispian replied "Well if you think its naff then we are having it". Although Don said that once the meaning of the name was explained to him, he liked it, he also told me that the first step in all temples in India is called the 'Kula Sekhera' step, because he was such a humble and spiritual king, that he was far too humble to actually go into the temples as he didn't think himself worthy, so he would always sit on the first step and never go any further than that.

We also got talking about how people tend to misinterpret Kula Shaker, Don's opinion is that they are essentially a Krishna band and their purpose is to spread and channel the devotional love of god (he also stated that if your intent is right you can sing a load of old bollocks and it wouldn't matter, because the intent is right. To be fair, he's got a point there). The press saw the whole Indian aspect of the band as a gimmick but in fact the band take it dead seriously, Crispian has been 'Brahmin initiated' and all of the Kula shaker 'Family' have Hindu names Dons being "Murari Mohan", Mother Shipton's being "Jamuna Devi Dasi" Crispian's is "Krishna Kanta".

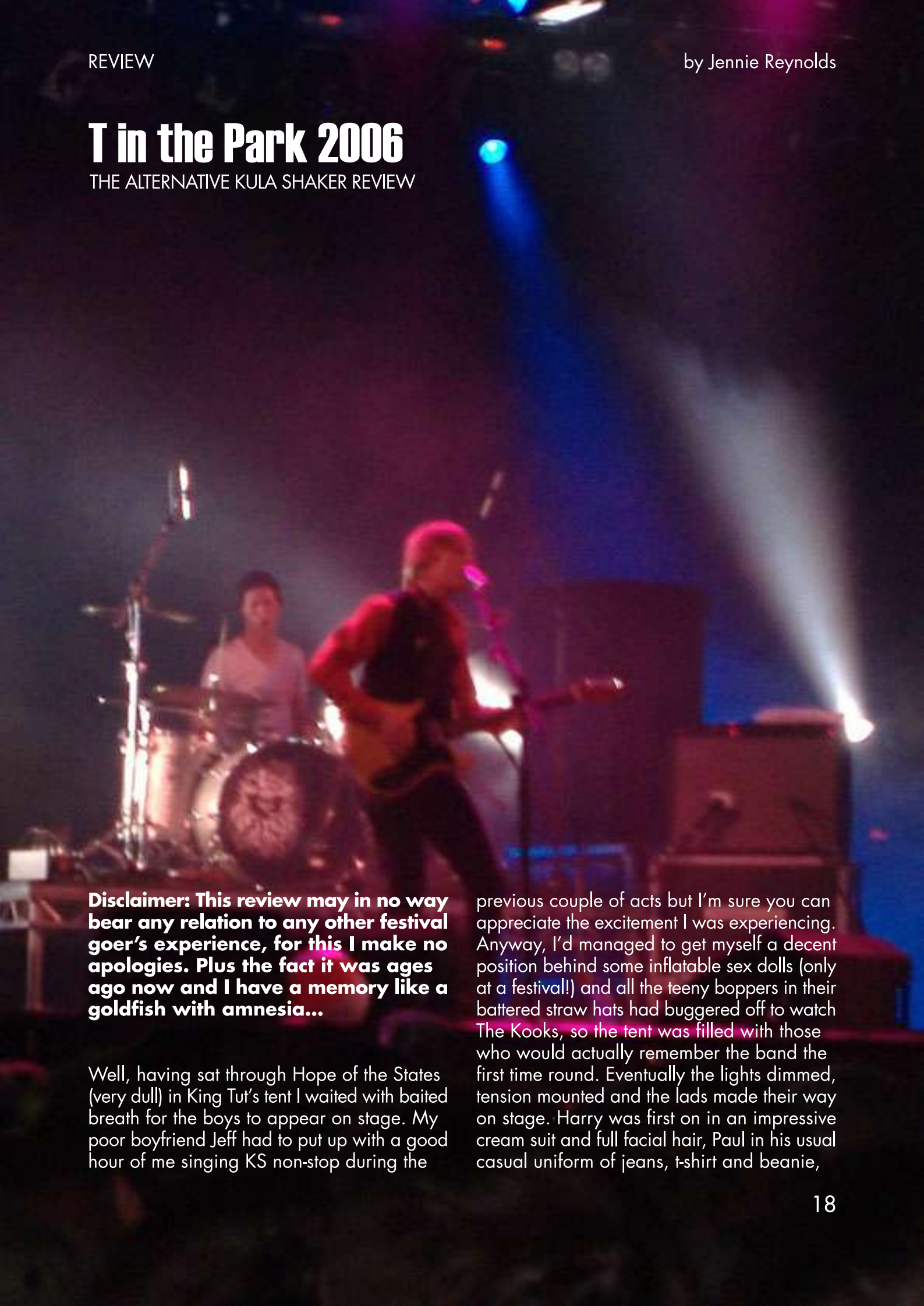
Don also mentioned that bygones should be bygones as the current line up is very good, even if Harry does get a frightful case of the nerves before he goes onstage, saying how he is going to forget all the chords (not that he ever does!).

Last but not least, Don said that the band needed to get a BIG black stretch limo with red football stripes down the side for Don to chauffeur the band around in. Having concluded our conversation I went outside, said hello to the Dons horses, got a lift back into the station, said farewell to Don and was left standing on the platform edge my head in whirl feeling as if I had just entered a parallel universe but was rapidly brought back to Earth with the mundane reality that is British Rail.

– D.S. T-L

T in the Park 2006

THE ALTERNATIVE KULA SHAKER REVIEW



Disclaimer: This review may in no way bear any relation to any other festival goer's experience, for this I make no apologies. Plus the fact it was ages ago now and I have a memory like a goldfish with amnesia...

Well, having sat through Hope of the States (very dull) in King Tut's tent I waited with baited breath for the boys to appear on stage. My poor boyfriend Jeff had to put up with a good hour of me singing KS non-stop during the

previous couple of acts but I'm sure you can appreciate the excitement I was experiencing. Anyway, I'd managed to get myself a decent position behind some inflatable sex dolls (only at a festival!) and all the teeny boppers in their battered straw hats had buggered off to watch The Kooks, so the tent was filled with those who would actually remember the band the first time round. Eventually the lights dimmed, tension mounted and the lads made their way on stage. Harry was first on in an impressive cream suit and full facial hair, Paul in his usual casual uniform of jeans, t-shirt and beanie,

REVIEW Continued...

Alonza mean and moody in funky hat and sunglasses combo and finally Crispian sporting a red shirt with black waistcoat (tasty).

Now, to many this may seem like a shit poor review, but I can't tell you what order the songs came, I'm one of these people that gets so absorbed in a gig that set lists go out the window (you can find the set list in the KS forum anyway). I can however tell you about the general ambience of the set. The classic chart tunes such as 'Hey Dude' were met with a surge of people rushing forward as if to envelop the band in their forgotten love which seemed to have been lying dormant since 1999. At one point during 'Hush' it seemed as if the crowd had become one big bouncing entity completely in unison.



'Shower Your Love' was another crowd favourite (and I still maintain that the live version's intro sounds just like 'Country Boy' by The Charlatans) and should have been dedicated to the two sex dolls who'd been bopping away to the set. 'Govinda' was fairly awesome I have to say, transforming the whole tent into some freaky psychedelic love-in.

When they launched into their first new song off the EP I have to admit that I was slightly concerned about how the crowd of mad Scots would take to them but there were no pints of piss being launched towards lovely Crispian's hair or shouts of "Fuck off ye English c**ts" so all-in-all I think they went down quite well.

I think people were quite surprised by the dirtier, rockier feel that the new stuff has and the lack of sitar!



There was a genuinely wicked atmosphere in the tent and I even managed to make friends during the set with some lovely guys in a band who I promised to go and see the next day (sorry bout that but cheers for the Marlboro Light anyway), and I did manage to lose my boyfriend after about 20 seconds of the first song in the rush, another apology. Anyway, I digress, it was an amazing performance, which went down a treat with both those there to relive the heady days of Britpop and those there to hear the new offerings from them. I can honestly say that no one was disappointed and it was the absolute highlight of my festival.

Good on ya boys!

Hobby Horse – Don Pecker

*"Can't stop the wind
Can't stop the snow
Cant stop the sun from shining
Through your window
Can't stop me
And you can't stop you
Can't stop the soul from evolving
Where it wants to go"*

- All the Way Home, Written by Don Pecker

This is Don's own, self funded and recorded album which contains songs that he performs himself and with his band under the moniker of "Hobby Horse" and it is extremely hard to come by. Basically you have to have bought one off Don when he is out busking (up until now that is, see below). This is an extremely well rounded album, if I had to pigeonhole it I would say that it is contemporary folk, not the crap that is passed off as folk music today. One gets the impression that Don has been playing this type of music for the past 30 years, needless to say it is extremely well played.

It is reminiscent of some of Kula Shaker's more acoustic stuff (Don did teach Crispian to play guitar after all) and even though most of the instruments are acoustic, it isn't an acoustic album as such, if that makes sense, simply in the way the songs are structured and delivered. The focus is sharply on the songs which feature among other things, spiritual lyrics, sunshine harmonies, Indian choruses, lots of hand drums and organs!

The album kicks off with "Have a nice day" which is a very nostalgic song full of floaty organ lines and shakers, it has a lovely rolling lilt to it! You can't help but love it just for the vocal line: "Pagan witches, ancient druids, all god's children, have a nice day".

Next up is "Foundry", a mainly instrumental song, which bridges the preceding song and the following song nicely. The following song being "Bom Shanka", again quite a mystical number, an elegy towards lord Shiva that has loads of epic reverb on the vocals and guitars.

"The Ditty Thing" is an uptempo number pretty much the most hippyish of the songs on the album, you can tell that everyone playing is having a whale of a time!

The next song ("Pray for Me") is quite autobiographical, with a great line "Monday I'm riding on my horse, Tuesday you'll find me on the golf course". As with a lot of the songs on this album the recurring theme is travel, which is predominant on this song. This also has quite a nostalgic feel to it the sort of thing that reminds you of late summer evenings!

I am not really that keen on "I Have a Dream", it's a ballady type of song and I probably haven't given it enough listens, but it does have a nice melody!

It's hard for me to review the next song as I practically know it backwards (I can play it on the guitar as well). "Fairyland" was released as a B-side to the "Sound of Drums" back in 1997 (this is the same version) and is Don backed by Kula Shaker (minus Jay).

It starts off with a little riff played on the guitar and then builds into this massive monster of a folk song, and then crescendos into this massive chorus, replete with speeded up elfin laughs and screams, its quite ethereal stuff and somewhat scary!

The "Mad March Hare" is a nice little number, it sounds like it should be a nursery rhyme, as in it's really catchy and quite simple, in a complex way, probably the most traditional sounding folk song on the whole album.

I must admit that initially I didn't like "I Miss My Girlfriend" but it really grew on me after a while, and it actually reminds one of Cat Stevens in places. It's just one guitar and a hand drum, with lots of rolling ffffs, it's quirky to say the least!

"Disabled Nation" is the one straight up epic rock track on the album and is a social comment upon the spiritual health of western society. I know that that sounds really heavy, but it's actually really good, as it is normally hard to combine social commentary with music and succeed but this does. It was recorded in France and was produced with Dave Goodman (the legendary early Sex Pistols producer, who also plays on this track) and it also has a really nice recurring guitar theme, probably my favourite track off of the album.

The album finishes with "All the Way Home" and what a lovely track to finish it. I would hazard a guess that it is about the inevitability of life and death; needless to say it rounds the album off nicely!

So 'who will like it' I hear you ask? All those who think that beards deserve a place in music and like their music quirky, original and with a mystical edge! I personally think that this is a really good album what makes it so special is the feeling that it doesn't take itself too seriously! As an album it definitely grows on you, it's the sort of album you should buy

yourself a beige beaten up old Saab 900 to drive around in, whilst playing it!

If you wish to purchase this album please get in touch via one of the two following email addresses:

smokinmojo@hotmail.com

Peckerdon@hotmail.com

The album is priced at £6 and includes postage and packaging. Please put "Pecker Album" as the email title. All proceeds will go directly to the artist and the Tricky Warren Pony Rescue Sanctuary! So please, please do not copy or otherwise distribute this album!

Don Pecker - Hobby Horse

Private release

1. Have a Nice Day
2. Foundry
3. Bom Shanka
4. The Ditty Thing
5. Pray for Me
6. I Have a Dream
7. Fairyland
8. Mad March Hare
9. I Miss My Girlfriend
10. Disabled Nation
11. All the Way Home

The Mediaeval Baebes



The Mediaeval Baebes are a band, firmly rooted in the 21st Century, who sing music that is 700 years old. Their evocative, striking image and pure voices have captured the imaginations of listeners across the globe. The band has been together since 1996, beginning with twelve members and over the years, losing and gaining members, so that there are currently seven girls in the band. During their time the Baebes have worked with a variety of eclectic artists, the latest being Kula Shaker. However, the band's links with Kula Shaker go further than the music...

In 1988 Crispian Mills and Alonza Bevan met at Richmond College. At the same time Katharine Blake, Rachel van Asch and Nichole

Sleet were also meeting at Richmond College. Katharine would go on to found the Baebes, whilst Rachel and Nichole were original band members. It appears that this was the starting point for years of happy coincidences between the bands. In the distant, misty past of The Kays, the Kula boys played gigs with Katharine Blake's first band Miranda Sex Garden. These were apparently rather mad nights, the gigs taking place in the early hours of the morning at S&M nights at The Lunatic Fringe. Kula Shaker's recent EP 'The Revenge of the King', was produced by Sean Genockey, who worked on the Baebes' Christmas compilation album Mistletoe and Wine. Added to this are several more personal connections. Paul Winterhart is married to ex-Baebe Nicole Frobusch, a founding member and Alonza Bevan is married

to current Baebe Audrey Evans, who is also an original member. Recently, whilst on maternity leave, Audrey collaborated with the band, writing what would eventually become 'The Revenge of the King' with Alonza. Only time will tell if Alonza and Audrey will join the great line of collaborative husband and wives, in the best day-time TV tradition. Kula Shaker have also literally added to the Mediaeval Baebes, fathering three out of five Mediaeval Baebies. Paul has two daughters, Ivy and Faye and Alonza broke the long-spoken of Baebes' "curse" of bearing only daughters by fathering the first ever Mediaeval Baebey boy, Lewis - a fact that even got a mention in the girls' Christmas newsletter!

So who and what are the Mediaeval Baebes? They were formed in 1996 by classically trained musician Katharine Blake. In 1991 Katharine was spotted singing medieval madrigals with two other music school graduates, on the Portobello Road. This band, Miranda Sex Garden, combined classical, folk and rock music with the cabaret style exhibitionism of lead singer, Katharine. In 1996, Katharine travelled to Berlin, where she met 60-odd year old New Yorker Dorothy Carter, a lady committed to medieval music. Dorothy taught Katharine a Latin ditty called *Salva Nos* and on her return to London, Katharine decided to get her weird and wonderful mates together to form a band. Initially it was simply an excuse to get together with girly mates, have a drink and sing some songs, but it quickly became apparent that these girls were seriously talented. They arranged their first real gig for May 1st 1996 in a cemetery in north-east London, and the Mediaeval Baebes were truly born.

The Baebes are an indisputably exotic collection of women hailing from all corners of the world. Originally there were twelve: Katharine Blake, Marie Findley, Nichole Sleet, Karen Lupton and Ruth Galloway were all born in the UK. However others are from more far flung countries - Rachel van Asch was originally

from New Zealand; Nicole Frobusch was born in Munster, Germany; Claire Ravel was from Texas; Audrey Evans is from Brussels; Teresa Casella was born in Canada and spent much time living in Italy as a child and the mysterious Cylindra Sapphire originally incarnated in Sydney, Australia. It is the surprisingly disparate nature of the band that led Rachel to term their formation 'incongruous and unlikely'. The band is very much a fortuitous coming together of some very odd, very different ladies all possessing a desire to become modern day princesses and faeries. Over the years however the band has changed and adapted to each member's individual life, not an easy task considering most of the ladies still have day jobs. People have left and joined so that the current membership stands at seven - founding members, Katharine, Marie, Audrey and Cylindra, plus more recent Baebes, trained opera singer Emily Ovenden, long-time Baebe mate Claire Rabbit and solo artist and sometime Queen Adreena bassist Melanie Garside, who performs under the pseudonym, Maple Bee.

The music the Baebes produce is as diverse and extraordinary as the women who make it. The basic premise is to take medieval poetry and set it to pseudo-medieval music which the girls write themselves. Katharine is a classically trained musician whose interest in medieval music stems from childhood. The results are variously enchanting, joyous, tender and uplifting. The girls do not take a scholarly approach to making the music authentic, rather they look to the spirit of the era, recreating an age of romance, intrigue and death through their eclectic harmonies. The girls are unafraid to tackle new challenges, almost every album adds to the variety of almost-forgotten languages in which they sing. As well as standard Middle English and Latin, the Baebes sing in Medieval Italian, French, German and Welsh as well as Irish Gaelic, Manx, Modern Russian, 18th Century Swedish and Cornish. The Baebes have also been undaunted in pursuing new musical avenues.

The first album *Salva Nos* was a sparse affair, with basic accompaniment by recorder, drum and hurdy-gurdy. By album three, *Undrentide*, the ladies were working with John Cale, of The Velvet Underground, producing some very strange music. Album four, *The Rose*, was essentially a classical concept album, the songs predominantly centered around the pervading medieval image of the rose in all its multifarious forms and meanings.

The most recent album, *Mirabilis*, has been described by Katharine as the band's 'psychedelic' album. Evidently the links between the Baebees and Kula are becoming tighter and tighter! The sounds of *Mirabilis* are both hypnotic and folksy, the theme of the album being the supernatural and the flimsy boundaries between this world and the next. The music incorporates scary violins, siren-singing and a distinct Eastern influence with instruments such as the Turkish saz and oud being used as well as an Indian harmonium. In addition to this the Baebees give their own rendition of Scarborough Fayre and assimilate Katharine's early jazz influences, her brother and father playing saxophone and trumpet on several tracks.

The Mediaeval Baebees are a band heaving with contradictions. The girls are simultaneously sassy, sexy, thoroughly modern ladies whilst also being romantic, idealistic young women. Their stage performance takes their music even further. The Baebees perform in long, glamorous dresses, designed by original Baebe Rachel who has her own fashion company. The girls play various weird and wonderful instruments on stage and accompany this with medieval dancing, comic introductions to the songs and naughty banter.

2006 sees the Baebees mark their Tenth Anniversary. Already they have provided the music for BBC drama *The Virgin Queen* shown in January and with their sumptuous new DVD, celebratory gigs and a new album being

planned, they show no signs of stopping their astonishing and marvellous journey just yet.

The Mediaeval Baebees are:

Katharine Blake: Kat is full time musician and club promoter. She writes the majority of the Baebees' music whilst promoting two London club nights – 'Slappers' and 'Queens of Sheba'.

Marie Findley: Marie writes for film magazine *Hotdog*. She is also a prolific comedy writer, having written for Jenny Éclair, Ant and Dec and *Smack the Pony*.

Emily Ovenden: Emily runs Abney Public Hall in Stoke Newington (home to many Baebees and Kulas apparently) as well as being a published author. She is also a member of Cornish music collective Celtic Legend and co-promotes 'Queens of Sheba'.

Cylindra Sapphire: Cylindra is a mad Australian 'space pixie' (her words!) and when she ever so occasionally visits reality, is apparently a physical therapist.

Claire Rabbit: Claire is the most recent Baebe, but long time friend. She is currently studying for a Masters in Law.

Audrey Evans: Audrey hails from Brussels. She used to sing with a very odd band called Naked Goat which featured various members of Miranda Sex Garden. Currently she works as a nursery teacher as well as looking after the next generation of Kula Shaker.

Maple Bee: This is the name under which Melanie Garside performs. As well as being a Baebe, Maple produces her own solo work, is part of a musical duo named Huski and plays bass for her sister's band Queen Adreena.

Discography:

Salva Nos – 1997

Worldes Blysse – 1998

Undrentide – 2000

The Rose – 2002

Mistletoe and Wine:

A Christmas Compilation – 2003

Mirabilis – 2005

Official Site: www.mediaevalbaebee.com

Kula Shaker

Gigography 1993-2006

1993

as The Kays

10th Dec, London, Hoxton, Bass Clef

1994

as The Kays

APRIL

25th, London, Islington, Powerhaus

26th, London, Fulham, The Sawn

MAY

24th, London, Borderline

25th, London, Covent Garden, Rock Garden

JUNE

1st London, Kentish Town, Bull & Gate

11th, London, Fulham, The Swan

14th, London, Shepherd's Bush, Bottom Line

22nd, London, Fulham, Kings Head

JULY

19th, London, Kentish Town, Bull & Gate

AUGUST

6th, London, Water Rats, Splash Club

26th, London, Water Rats, Splash Club

OCTOBER

20th, London, Water Rats, Splash Club

26th, London, Ealing, Thames Valley University

1995

as The Kays

FEBRUARY

7th, London, Camden Town, Dublin Castle

MARCH

9th, London, Water Rats, Splash Club

18th London, Fulham, The Swan

25th, London, Camden Town, The Monarch

APRIL

14th, London, New Cross, Amersham Arms

MAY

25th, London, Camden Town, The Falcon

JUNE

6th, London, Camden Town, The Underworld
(supporting Reef)

as Kula Shaker

JULY

22nd, London, Camden, Monarch

29th, London, Splash Club (with Hooker, Cable)

SEPTEMBER

5th, Manchester, Holy Zoo (In the city unsigned,
Joint Winners)

OCTOBER

9th, London, Splash Club (with Slipstream,
MS.45)

19th, LA2 (with Supergroove, Fat)

26th, Reading, Alleycat Complex



KULA SHAKER GIGOGRAPHY 1993-2006



NOVEMBER

- 1st, London, Splash Club (with Baby Bird, Laxton's Superb)
- 16th, London, Splash Club (with Blessed Ethel, Bawl)
- 24th, London LA2 (with Jocasta, Chillum, Mad Carson)
- 30th, Reading, Alleycat Complex

DECEMBER

- 1st, Tunbridge Wells, Forum
- 13th, Manchester University (Supporting The Presidents of the United States of America)
- 14th, London, Garage (supporting PUSA)
- 15th, London, Splash Club (with Mini Bar, Sister)

1996

FEBRUARY

- 16th, London, Astoria (supporting Mother Earth)

MARCH – GERMANY

- 31st, Berlin, Loft (supporting PUSA)

APRIL – EUROPE - (supporting PUSA)

- 2nd, Hamburg, Logo

- 3rd, Lyon

- 4th, Marseille

- 12th, London, Astoria

- 13th Wolverhampton, Wulfrun Hall

MAY – UK

- 17th Chelmsford, Army and Navy
- 18th, Coventry, Colin's Kitchen
- 19th, Blackwood, Miners Institute
- 21st, London, 100 Club
- 23rd, Nottingham, Rock City
- 24th, Middlesbrough, Arena (cancelled?)
- 25th, Hastings, The Crypt (cancelled?)
- 26th, Brighton, Brighton Festival
- 27th Derby, The Garrick
- 29th, Stoke, The Stage
- 31st, Liverpool, Lomax

JUNE – UK

- 1st Warwick, Warwick University
- 3rd, Edinburgh, Venue
- 4th, Greenock, Ricos
- 6th, Manchester, Road House
- 7th, Leeds, Brighton Beach
- 8th, York, Fibbers
- 9th, Sheffield, The Park
- 12th, Hull, The Room
- 13th, Reading, Alleycat
- 14th, Tunbridge Wells, Forum
- 15th, Bath, Moles

JULY – UK

- 8th, Brixton Academy (supporting PUSA)
- 14th, Kinross, T in the Park
- 18th, Stratford-on-Avon, Phoenix Festival
- 30th, Hull, The Room
- 31st, Birmingham, The Foundry

AUGUST – UK

- 2nd, London, Astoria
- 10th, Knebworth (supporting Oasis)
- 16th, Middlesbrough, Arena
- 18th, Chelmsford, V96
- 23rd, Hastings, The Crypt
- 24th Reading Festival

SEPTEMBER – UK

- 13th, Wembley Arena, Top of the Pops
- 19th, Dublin, The Music Centre
- 20th, Belfast, The Empire
- 23rd, Norwich, University of East Anglia

KULA SHAKER GIGOGRAPHY 1993-2006

24th, Northampton, Roadmembers
 26th, Newcastle, Riverside
 27th, Glasgow, Plaza
 28th, Sheffield, Leadmill
 30th, Cambridge, Junction

OCTOBER – UK – GERMANY

1st, Portsmouth, Pyramids
 3rd, Leeds, Metropolitan University
 4th, Manchester, Academy
 5th, Wolverhampton, Wulfrun Hall
 7th, Bristol, Bierkeller
 9th, Cardiff, University
 18th, Cologne, Luxor
 19th, Hamburg, Logo
 21st, Berlin, Loft
 22nd, Stuttgart, Villa Berg
 25th, Munich, Backstage



NOVEMBER – USA, CANADA, JAPAN

4th, Atlanta, Cotton Club
 7th, New York, Irving Plaza
 8th, Philadelphia
 9th, Washington D.C., 9.30 Club
 12th, Boston, Paradise Rock Club
 14th, Toronto, Opera House
 16th, Chicago, Double Door
 17th, Detroit, 7th House
 19th, Seattle, Moe's (cancelled)
 21st, San Francisco, Bottom of the Hill
 22nd, West Hollywood, Whiskey-a-Go-Go
 29th, Osaka

DECEMBER – JAPAN

4th, Tokyo, Shinjuku Liquid Room

1997

JANUARY – UK

13th, Dublin, SFX
 14th, Belfast, Ulster Hall
 16th, Manchester, Apollo
 17th, Manchester, Apollo
 18th, Doncaster, Dome

20th, Glasgow, Barrowlands
 23rd, London, Brixton Academy
 24th, London, Brixton Academy
 26th, Plymouth, Pavilion
 27th, Birmingham, Aston Villa Leisure Centre
 28th, Leicester, de Montfort Hall

FEBRUARY – USA, CANADA

2nd, Memphis, 616 Club
 5th, New Orleans, House of Blues
 6th, Houston, Numbers
 7th, Austin, Liberty Lunch
 8th, Deep Ellum Live
 10th, Lawrence, Kansas, Granada Theatre
 11th, St. Louis, Mississippi Nights
 13th, Cincinnati, Bogart's
 14th, Cleveland, The Odeon Concert Club
 15th, Pittsburgh, Metropol
 17th, Toronto, Opera House
 18th, Montreal, Le Spectrum
 19th, Boston, Avalon

MARCH – EUROPE - USA

17th, Madrid
 20th, Munich, Schlachthof
 29th, Vancouver, Graceland
 30th, Seattle, DV8

APRIL – USA

1st, San Francisco, Live 105
 2nd, San Francisco, Fillmore
 3rd, Los Angeles, El Rey Theatre
 4th, Los Angeles, Promo
 5th, Phoenix, Electric Ballroom
 7th, Denver, Bluebird Theatre
 9th, Minneapolis, First Avenue
 10th, Milwaukee, The Modjeska
 11th, Detroit, St. Andrew's Hall
 12th, Chicago, The Metro
 14th, Atlanta, The Roxy
 15th, Nashville, 328 Perf. Hall
 17th, Washington, D.C., 9.30 Club
 18th, Philadelphia, Theatra of Living Arts
 19th, New York, Irving Plaza
 20th, New York, Irving Plaza

MAY – EUROPE

8th, Gothenburg, Scandinavium (supporting Aerosmith)
 10th, Stockholm, The Globe (supporting Aerosmith)
 12th, Oslo, The Spektrum (supporting Aerosmith)

KULA SHAKER GIGOGRAPHY 1993-2006

15th, Helsinki, New Hall (supporting Aerosmith)
17th, Nürburgring, Rock am Ring Germany
18th, Nürnberg, Rock im Park Germany
19th, Pinkpop Festival Holland
20th, Prague, Sports Hall (supporting Aerosmith)
23rd, Vienna, Stadthalle (supporting Aerosmith)
25th, Milan, Forum (supporting Aerosmith)
27th, Rotterdam, Ahoy (supporting Aerosmith)
29th, Ghent, Flanders Expo (supporting Aerosmith)
31st, Washington, D.C.

JUNE – EUROPE

7th, Lyon, Halle Tony Garnier (supporting Aerosmith)
9th, Zurich (supporting Aerosmith)
11th, Paris, Bercy (supporting Aerosmith)
13th, Barcelona (cancelled?)
14th, Madrid (cancelled?)
24th, Helsinki, Tavastia
26th, Denmark, Roskilde Festival
28th, Glastonbury Festival

JULY – EUROPE – UK

11th, Switzerland, Out in the Green
12th, Glasgow, T in the Park
24th, City of Birmingham Symphony Hall, A Classical Extravaganza, 50th Anniversary of Independence of India and Pakistan

AUGUST – USA – UK – EUROPE

1st, Sommerset, Wisconsin, Rivers Edge, Horde tour
2nd, Troy, Wisconsin, Alpine Valley, Horde tour
3rd, Chicago, The World, Horde tour
5th, Syracuse, NY, Vernon, Downs, Horde tour
6th, Hartford, The Meadows, Horde tour
8th, Boston, Great Woods, Horde tour (headlining 2nd stage)
9th, Boston, Great Woods, Horde tour (headlining 2nd stage)
10th, Albany NY, SPAC, Horde tour (headlining 2nd stage)
12th, Wantaugh, NY, Jones Beach, Horde tour (headlining 2nd stage)
13th, Virginia Beach Amphitheatre, Horde tour (headlining 2nd stage)
16th, Chelmsford, V97
17th, Leeds, V97
22nd, Lowlands Festival, Holland
24th, Thurles, Tipperary, Day Trip to Tipp

1998

JANUARY - USA

20th, Los Angeles, Viper Room

MARCH - UK

25th, Torquay, Riviera Centre
26th, Southampton, Guildhall
27th, Cambridge, Corn Exchange
28th, Cardiff, University
29th, Nottingham, Rock City

APRIL – UK

1st, Dundee, Caird Hall
2nd, Newcastle Mayfair (cancelled)
4th, Liverpool, Royal Court (cancelled)
5th, Leeds, Town and Country
6th, Blackburn, King George's Hall
8th, Wolverhampton, Civic Hall
9th, London, Forum
10th, London, Forum
12th, Liverpool, Royal Court
13th, Newcastle, Mayfair

MAY – UK

2nd, Belfast, Blackout Festival

1999

JANUARY – UK, EUROPE

12th, Birmingham, Foundry
14th, Liverpool, Lomax
15th, Manchester, Roadhouse
16th, Portsmouth, Wedgewood Rooms
18th, Paris
22nd, Copenhagen, Pumphuset
23rd, Oslo, John Dee, Rockefeller
26th, Cologne, Prime Club
27th, Hamburg, Logo
29th, Brussels, La Botanique

MARCH – UK

2nd, London, 100 Club
3rd, London, 100 Club
4th, London, 100 Club
5th, London, 100 Club
10th, Leeds, Town and Country
11th, Middlesborough, Town Hall
13th, Glasgow, Barrowlands,
14th, Belfast, Ulster Hall
15th, Dublin, Olympia
18th, Wolverhampton, Civic Hall

KULA SHAKER GIGOGRAPHY 1993-2006



19th, Bristol, Colston Hall,
20th, Liverpool, Royal Court
22nd, Derby, Assembly Rooms
23rd, Guildford, Civic Hall
24th, Cambridge, Corn Exchange
26th, London, Brixton Academy
27th, Manchester, Academy
28th, London, Kentish Town Forum

APRIL – USA – EUROPE

3rd, Chicago, Metro
14th, New York, Bowery
21st, San Francisco, Fillmore (cancelled)
25th, Ghent, de Vooruit
26th, Tilburg, 013
28th, Düsseldorf, Tor 3
26th, Hamburg, Docks

MAY – EUROPE

1st, Copenhagen, Vega (cancelled)
2nd, Oslo, Rockefeller
3rd, Stockholm, Cirkus
5th, Berlin, Columbia Halle
6th, Amsterdam, Paradiso
9th, Paris, Elysee Montmartre
10th, Stuttgart, Theater Haus
11th, Zürich, Volkshaus
13th, Madrid, Salle Riviera (cancelled)
14th, Barcelona, Bikini (cancelled)
16th, Modena, Vox Club
18th, Milan, Propaganda
20th, Vienna, Libro Music Festival (cancelled)
21st, Nürnberg, Rock im Park, Germany
22nd, Nürburgring, Rock am Ring, Germany
24th, Landgraaf, Netherlands, Pinkpop Festival

JUNE – JAPAN – UK

2nd, Tokyo, Sun Plaza Hall
4th, Yokohama, Kanagawa Kenmin Hall
5th, Tokyo, Zepp Club
6th, Tokyo, Zepp Club
8th, Nagoya, Koseinenkin Hall
9th, Osaka, Zepp Club

10th, Fukouka, Zepp Club
25th, Glastonbury '99

JULY – CANADA – USA

5th, Toronto, Opera House
6th, Detroit, St. Andrew's Hall
8th, New York, Irving Plaza
9th, Boston, Karma Club
10th, Philadelphia, Theater of Living Arts
12th, Washington, 9.30 Club
14th, Atlanta, Cotton Club
16th, Chicago, Metro/Smart Bar
17th, Minneapolis, First Avenue
19th, Denver, Bluebird Theater
21st, Lost Angeles, Mayan Theater
23rd, San Francisco, Fillmore
30th, Music & Extreme Sports Festival (cancelled)

AUGUST – UK – EUROPE

6th-8th, Valencia, Benicasim Festival
11th, Goonhilly Downs, Lizard Eclipse Festival
21st, Chelmsford, V99 Festival (substituting Placebo)
28th, Hasselt, Belgium, Pukkelpop Festival '99
20th, Biddinghuizen, Holland, Lowlands Festival



2006

MARCH– UK

11th, Milton Keynes, Snow Dome

APRIL – UK

3rd, Coventry, Colosseum
4th, Northampton, Soundhaus
7th, Manor Quay, Sunderland University
8th, Glasgow, ABC
11th, Manchester University
12th, Nottingham, Rescue Rooms
13th, Kings College, London

KULA SHAKER GIGOGRAPHY 1993-2006

MAY – UK

9th, Bristol, Fleece
10th, Leeds, Cockpit
11th, Portsmouth, Wedgewood Rooms
13th, Liverpool, Stanley Theatre
14th, Sheffield, Plug
15th, Glasgow, Billy Sloane Show
17th, Norwich, Waterfront
18th, London, Scala
19th, Oxford, Zodiac

JULY – UK – JAPAN – SOUTH KOREA

6th, Aberdeen, Café Drummond
8th, Edinburgh, Liquid Room
8th, Balado, Kinross, T in the Park
29th, Japan, Fuji Rock Festival
30th, South Korea, Pentaport Rock Festival

AUGUST – UK

18th, Brighton, The Old Market
19th, Chelmsford, V Festival
20th, Weston Park, Stafford, V Festival

DECEMBER – SPAIN

9th, Leon, Purple Weekend



London, Scala, May 18th 2006

NOTE: SOME OF THE DATES MAY BE
WRONG; MAY NOT HAVE HAPPENED OR
SOME MAY BE MISSING



The Hammond sound

Greetings and merry celebrations to you, my fellow Kula instrument anoraks. Welcome once again to the Kula Instrument section.

In this second installment, I shall be mostly talking about keyboards.

From the opening notes of 'Grateful When You're Dead' to the closing bars of 'Sound of Drums', keyboards, masterfully played by Jay Darlington and now Harry Broadbent, have been an integral part of Kula Shakers sound. This section shall analyze the keyboards used to compliment and give texture to the brilliant sounds of Kula Shaker.

THE HAMMOND ORGAN

Ah yes, the trusty Hammond Organ. An instrument, that was first developed by its

creator Laurens Hammond in 1934. It was sold to churches as a cheaper alternative to the pipe organ. Yet, throughout the 1960's and 1970's many bands started to use them within their songs, bands such as: Led Zeppelin, Yes, and obviously, Kula Shaker.



The organ itself works on the principle of tone wheels clicking together to generate wave tone patterns, which are triggered by the

KULA SHAKER EQUIPMENT Continued...

keyboard, drawbars and the bass pedals. According to Crispian, in a recent television documentary, Jay originally had a Vox Continental Organ (for the observant readers, you will know that this instrument was famously used on The Animals single 'House of the Rising Sun'). However, it is quite probable that after gaining the hefty advance from Columbia Records, that Mr. Darlington went out and bought himself the Hammond C3 organ complete with a Leslie cabinet amplifier, which he used up until Kula's split in 1999.



A quote from the now defunct Melody Maker magazine 'View from the Crew section' sees Jay explaining his setup:

"I tweak with the drawbars from song to song - although it does have presets. The Hammond is a great instrument..."

ANALOGUE KEYBOARDS

Apart from the all important Hammond, Jay also used a Kurzweil PC88.



The PC88 is actually a Midi keyboard; however, it was not actually used as one in

the traditional sense. It was used as a trigger to sample sounds from a Roland SuperJV1080 sampler underneath it.



The Kurzweil keys were used to choose "programmes" that were stored in the Roland, and these were triggered in-between songs.

This was the core of the set-up that Jay used throughout Kula Shaker's touring career. In the studio, the set up expanded to use even more keyboards, such as acoustic piano and mellotron. However, now that Kula Shaker have reformed *without* Jay Darlington, who is now playing with Oasis, the keyboard set up has reverted back to the simple Kurzweil and Hammond set-up.

Well, until next time my fellow Kula Anoraks, I shall bid you farewell.

Cheerio!

TME

KULA SHAKER

