

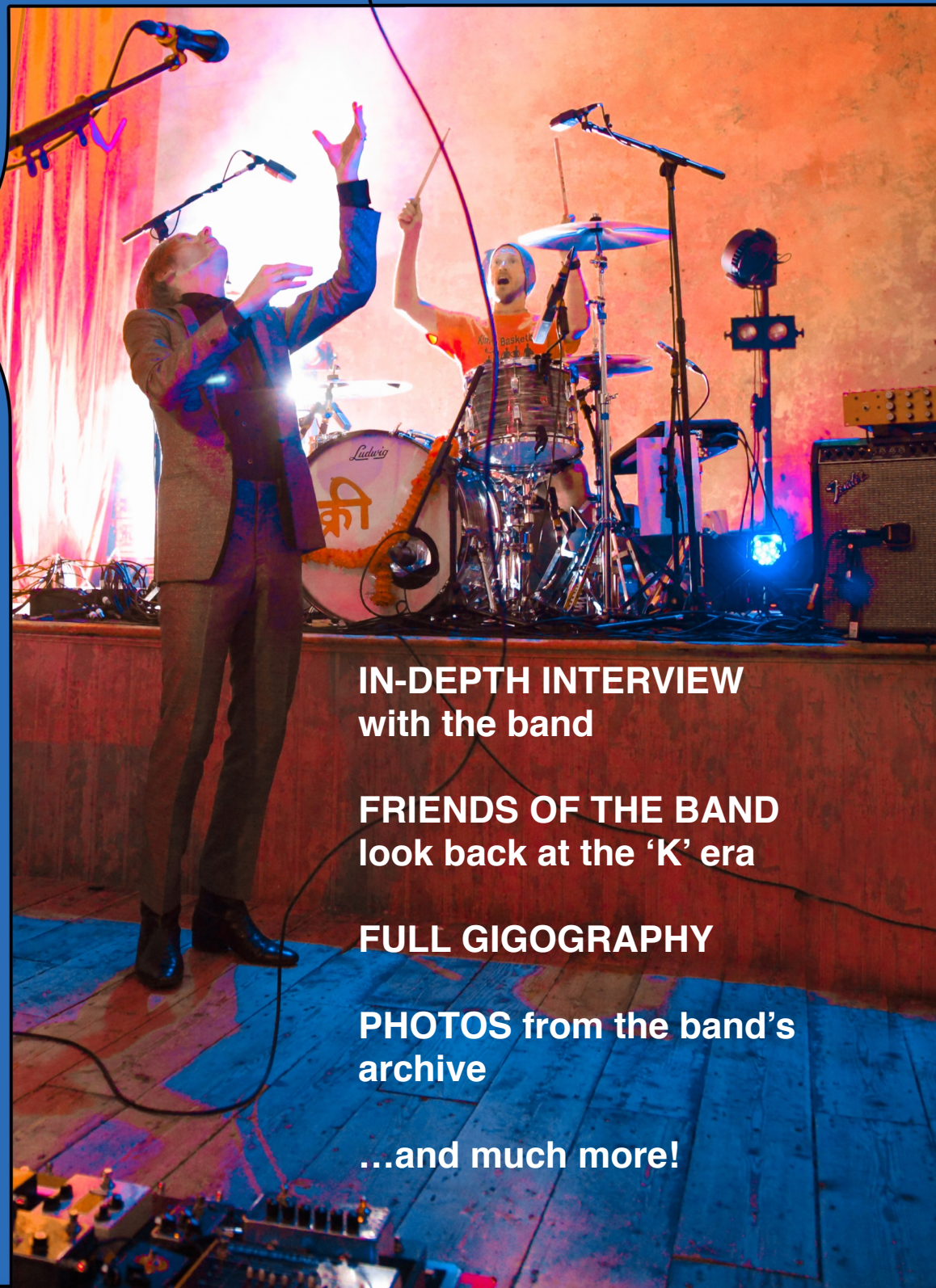
STRANGE FOLK



KULA SHAKER
FANZINE

ISSUE No. 11
NOV 2016

20th Anniversary SPECIAL EDITION



IN-DEPTH INTERVIEW
with the band

FRIENDS OF THE BAND
look back at the 'K' era

FULL GIGOGRAPHY

PHOTOS from the band's
archive

...and much more!

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STRANGE FOLK - KULA SHAKER FANZINE
(Strange and crazy since 2006)

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Dear Strange Folks,

I truly can't believe it has been 20 years. 20 years since many of us first heard of Kula Shaker, 20 years since 'K' was released, and 20 years since this crazy journey started.

Admittedly, there have been many ups and downs, not just for the band, but also for us dedicated fans. However it seems, we have all survived! It's incredible, especially with what we are facing in this crazy world right now. But no matter what has happened globally this year, we always had the comfort, hope and inspiration waiting beside us – Kula Shaker are back, better than ever, blessing us with so many new songs and concerts.

The truth is, being a fan for so long and going through all the ups and downs with the band, I have manifested a fear of seeing them split up again. When they came back this year I was like, "I thought I'd never see you again" and whenever someone told me – "we have this and that plans for the coming months" I was like: "Okay, let's see if that really happens." I guess in a way I was trying not to get my hopes too high. If you are as dedicated as I am, it scares the heck out of you, to realise this could be over again any minute!

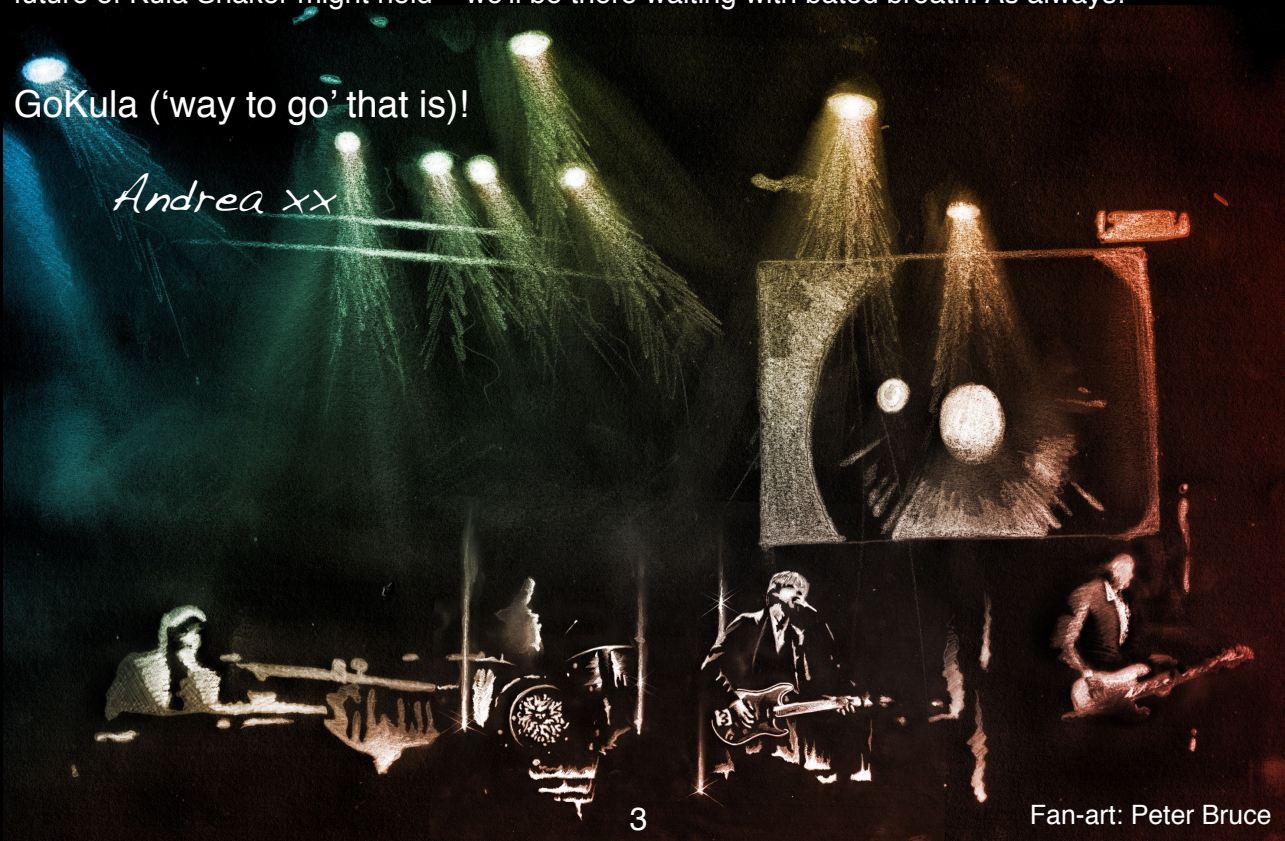
On the other hand, because I've hopefully gotten a little wiser, too – I've also learned to be patient and to be thankful for any music they give us and any concerts we're able to attend. This year was much more than we could ever have hoped for, it was like a dream come true in many ways for any Kula Shaker fan.

Considering this, it was more than time for this Anniversary fanzine. It is a tribute to the band, but also a Historical Kompendium which explains where it all began. We managed to get some amazing interviews and articles for this issue, so 'STRANGE FOLK 11' is a truly precious gem for all of us here at the fanzine. The interviews Mary and I did during the past few weeks were not only interesting, but also inspirational and even pretty magical at times. We really hope that you enjoy them just as much as we did!

Now all I have left to say is: Enjoy this 'Special K' tour! And even though we don't know what the future of Kula Shaker might hold – we'll be there waiting with bated breath. As always!

GoKula ('way to go' that is)!

Andrea xx



“K is its own strange beast”



An anniversary issue deserves a special interview, too. The band took their time to sit down with us and discuss what happened during the 'K' era, what their plans for the K20-tour are and what the future of Kula Shaker might look like.

by Andrea Zachrau, Anni Kotisalo & Mary Nilsson



Photo: Andrea Zachrau



“We’ve come full circle. The reason we’ve been able to do that is solely due to the amazing support of the fans.”
– CRISPIAN

Photo: Andrea Zachrau

You once said everything happens for a reason and that it is important to choose the right time for big decisions. In this sense, were there any remarkably special dates this year preparing the anniversary?

CRISPIAN: We had a very relaxed approach to the 20th anniversary, it was such an obvious moment for us to go back in the studio and play live again. I mean, it was like this big flashing neon sign saying “NOW!”. We wanted to mark the occasion, it was important for us to acknowledge how far we’d come, and that we had survived and that we’re still a band – even though we’re a pretty lazy band as far as our album work rate goes (laughs).

There were some auspicious ‘timings’ along the way, but most of them were fortuitous, like the Eclipse coinciding with our first album clip release – which is why it was called “eCLIPse”. So, all these sorts of celestial happenings were mostly accidental. I’ve always taken interest in astronomy, and astrology, phases of the moon and things like that. I’ve studied it for so many years now that it’s just like checking the weather before one leaves the house. I think Maurice, our

manager, is starting to enjoy it. He’s always asking – “Is it a good time, is it auspicious? Should I do this now?” And I’m sure he’s only half joking. Actually, what’s interesting is – when somebody is doing the right thing, with the right mind-set, usually you’ll find they are in harmony with time, and they have picked an auspicious moment to act. Whereas, when people are trying to impose their will, and are acting egotistically, especially, there’s no balance in their thinking. You’ll usually see that they’re trying to instigate important decisions during unsupportive, ‘terrible’ time periods for them. Because they’re not in harmony with other people, with nature, with Time. So it’s interesting, and fun as well.

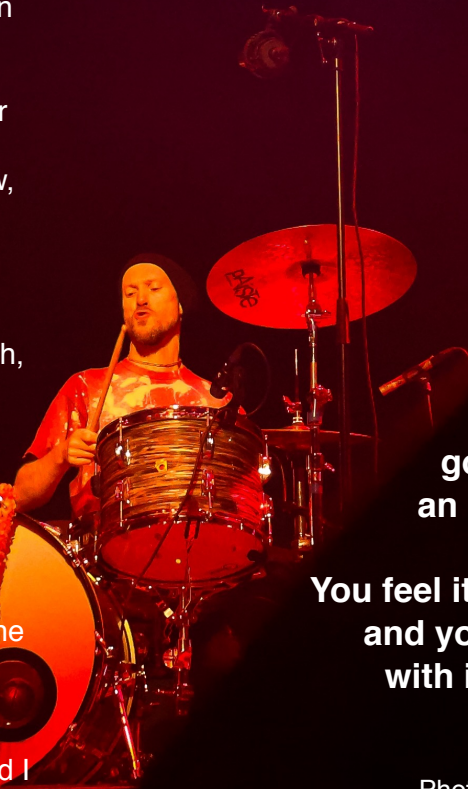
Comparing the year when K was released with this year when K2.0 was released, what are the main differences – as for playing as a band, but also reactions from the media and the fans?

CRISPIAN: When K came out in 1996, the band kind of exploded during a time when ‘pop music’ was also exploding. Britpop was massively focused on live music, young bands especially who were emulating all that

classic rock'n'roll swagger. Amazingly, looking back, I think we actually had a lot in common with a band like Oasis, simply because they were an aspiring rock'n'roll band, that's how they thought of themselves. We would never have thought that then – 'Oh we're very similar, kindred spirits', but compared to now, the culture of internet notoriety, singer-songwriters, Pop Idol, X-Factor, and that mentality of get-famous-quick... It's another universe. So we've released K 2.0 at a time where popular music has diversified so much, because of the internet, and because of the passage of time, which has allowed us to build up our own independent space, where we can play and develop musically and connect with audiences. We've come full circle, it's taken us 20 years to become completely independent. And the reason we've been able to do that is solely due to the amazing support of the fans.

PAUL: I can't comment about the media, because I didn't pay much attention then and I don't pay even less attention now. Reactions of the fans... it was really exciting back in the day, but it was also really scary. I guess because, back in the day, we were just more nervous, getting famous is a bit of a head trip, and there was a pressure, even recording 'K' or performing live... It was wonderful playing the smaller shows on the way to the top, but by the time when K was released and the shows were selling out it just made me crazy nervous. I was often physically sick! Less so Crispian, but definitely me. It's so nice to have gotten over that, to just get on stage now without my physical being totally compromised by nerves. It's great to go back to it as an old git, to feel comfortable. You feel it's your place, and you feel at ease with it, I love that.

ALONZA: When you listen back to the early stuff, what was great was the energy that we had. Back in the day I was playing far too many notes on songs that probably didn't need so many notes crammed into it. But then, being tasteful can be awfully boring, too. I'd like to think we got better, but I'm not sure we have (laughs). I'm only talking about myself. Paul's got a lot better, he's phenomenal now. I stopped practicing after a certain time, whilst Paul really began practicing after we reached the height of our



**"It's great to go back to it as an old git, to feel comfortable. You feel it's your place, and you feel at ease with it, I love that."
– PAUL**

Photo: Andrea Zachrau

career – that's when he started! And now he's really obsessive.

Do you have the feeling that songs like 'Tattva' and especially 'Govinda' have a special effect on people? How does it feel to see people chanting along the lyrics in Sanskrit?

CRISPIAN: I don't like to be a name-dropper, but... Sting – 'clang!' – came to a gig once, and he's very interested in Sanskrit and mantra and yoga and all that, and he was like 'How come that you guys know Sanskrit? It's amazing, you're a pop band and you're playing all this stuff!'. I replied 'I wouldn't say we know Sanskrit. we can't speak it, or write it, but we know a few songs and we respect the magic'. And he said 'Well, that's what's important, because you don't have to literally know what it all means, you just appreciate that it has an effect on your consciousness. It's something that you can appreciate by your own direct experience.' But that's the magic of music in general. You make a connection. Johnny Cash might be singing about a train leaving a station, but what you feel is something much deeper than that – it's HIM.

K 20TH ANNIVERSARY: INTERVIEW WITH KULA SHAKER

But I've had some amazing experiences performing those songs, moments where it was just like something else has taken control of that audience. I remember in Blackburn, Lancashire, back in the day, it was a huge gig, completely packed, and a lot of guys completely drunk and they were all with their hands in the air, eyes closed, smiling and singing along to 'Govinda'. It was this surreal, wonderful moment, to see the music really has a life of its own. Those kinds of moments, you're watching the gig as much as the audience are.

PAUL: I mean, I could say that there's a special vibe... but it's also exotic esoteric philosophies, delivered by a rock band, which it's pretty weird. Maybe I don't know any more than the audience, so we're all in the same boat, so that is unifying. We all got trust that something's happening. Some guy, maybe Miles Davis, said 'the more you talk about music, the less you get from the essence of it'. Journalists have to put it into words and the

more they're putting it in words the further it gets from what you're trying to express.

What do you think is it that fascinates people most about your music?

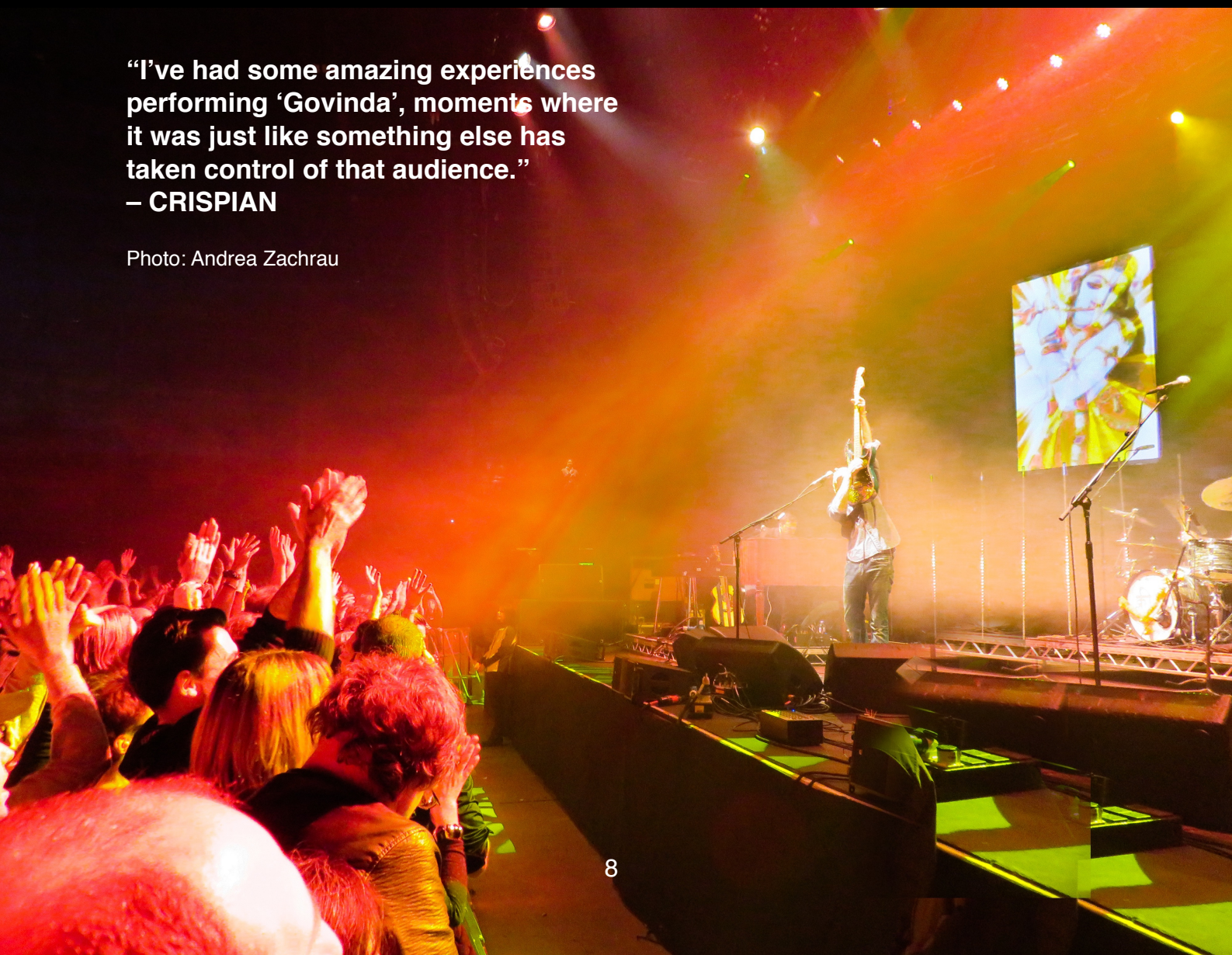
CRISPIAN: I find it hard to be objective about my band, or even our gigs, but a lot of people do tell us that they connect with the 'spirit' of the band and that they feel it's optimistic, you know, positive, that the spiritual inspiration is genuine and that it's fun. That's the vibe I tend to get.

Looking back at Britpop, it's obvious that K was a complete accident, it didn't fit in at all. It was almost the complete antithesis to what was going on. Perhaps that's the reason why it made such an impact and really stood out. That said, I don't feel K sounds dated, The album seems to have stood the test of time remarkably well, and our live shows sound better and fresher than ever, which slightly baffles us, because I guess we're half expecting to get old and lose our mojo.

"I've had some amazing experiences performing 'Govinda', moments where it was just like something else has taken control of that audience."

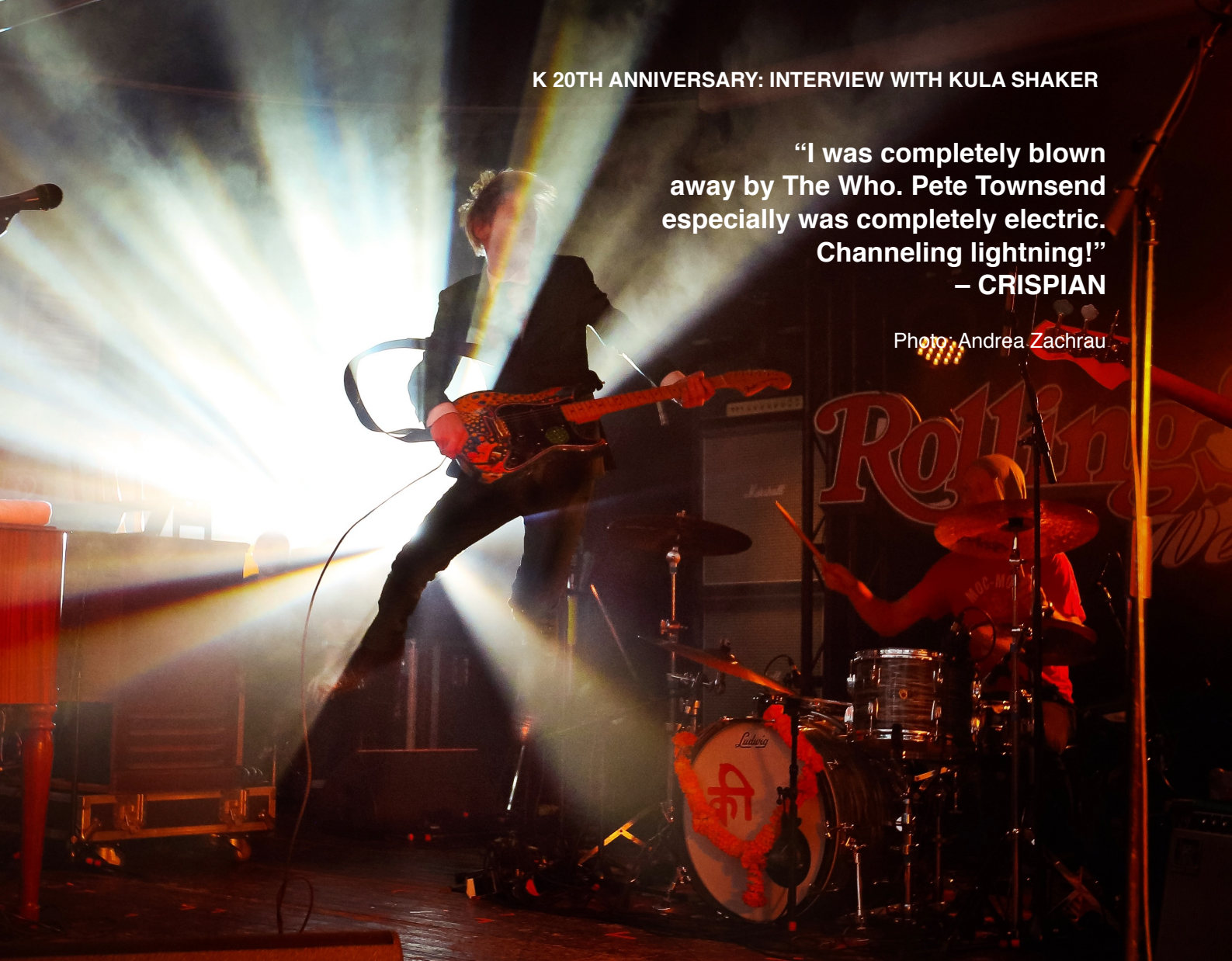
– CRISPIAN

Photo: Andrea Zachrau



**“I was completely blown away by The Who. Pete Townsend especially was completely electric. Channeling lightning!”
– CRISPIAN**

Photo: Andrea Zachrau



But some bands just never lose it. Some even get better. I saw The Who, about ten years ago, at a very small warm-up gig at Shepherd's Bush Empire, just before John Entwistle died. I went expecting nothing, because they were an old band. I expected that they wouldn't have the same energy, but I was completely blown away. Not only because they were still a great rock'n'roll band, but because Pete Townsend especially – was completely electric. Channeling lightning! And that's because it's coming from within. He's in touch with his spirit and that doesn't get old. He's still youthful and he's still completely mad! It was so exciting. I haven't seen a young band that even comes close to Pete Townsend the pensioner. But after all, he did write the book, didn't he?

ALONZA: Coming back, I've spoken to a lot of people this year who said it has helped them when they had a hard time in their life, or were dealing with something like a spiritual crisis. They said the music has helped them

through, and that it's all about love. They've said that, which is really nice. But that's just one part of it... And there's another thing – we always attract the crazies, you know... you included. But I mean that in a good way. In a mad world it's the crazy people you want to be hanging out with and you want to be friends with. When you see that the real world which is presented as the normal world is really scary and really crazy, the thought of being crazy in that world is a good thing. So as for Kula Shaker fans – all the crazies are welcome (laughs).

PAUL: I won't mention any names, but I've seen acts in the last few years which don't get even close to being exciting. They'll stop several miles off before I get excited. And what Bucky do, in enormous amounts, and what we do, I think we get there throughout the set, is exciting. It's like, if the music is exciting, people get excited. If you're gonna pay your money to go and see a rock'n'roll show, it should deliver that 'hit' of excitement.

**“When you see that the real world
which is presented as the normal world
is really scary, the thought of being crazy
in that world is a good thing.”**

– ALONZA

Photo: Andrea Zachrau



What are the dearest memories you have from your visits to India and how do you think that helped to shape Kula Shaker's music?

CRISPIAN: The trips to India in themselves were not what formed the band. Those trips were part of that very intense, transformational period in our late teens and early twenties, where you have to face the adult world. At that moment when you step out of the door and you leave home, you discover what it's all about on your own. And for me, the first part of that discovery was amazing, it was a truly magical time. I was lucky, because I had a way to express that with music. The trips to India were more like visiting the source of the river, it was part of a longer journey. I think I was also very excited to take some of those experiences back with me, and put it into the band, and share and connect with people. And then the idea to get

**“Stuff was happening so fast, it was all going by in a bit of a blur.”
— CRISPIAN**

Photo: Andrea Zachrau

it into the mainstream media, that was a massive challenge. It was a really exciting, seemingly impossible mission. I have treasured memories of that time where, we were all living together, just kids. We were absolutely green, innocent and inspired, and I had also just got together with Joe, my wife, weren't married at that time, but you know, nothing beats the first rush of being in love! It was a really good time to be struggling. And we did struggle, gigging on our own steam, trying to be professional, but because we had each other we weren't going through all the 'doubting' on our own. We had each other to cheer each other up and to keep on pushing each other. It was only about three years that the Kays were getting nowhere, but there was a lot happening in these years. Then we changed our name to Kula Shaker, and everything started to click. It was all great

until we released K and then it got hard. We became accountable to The Man.

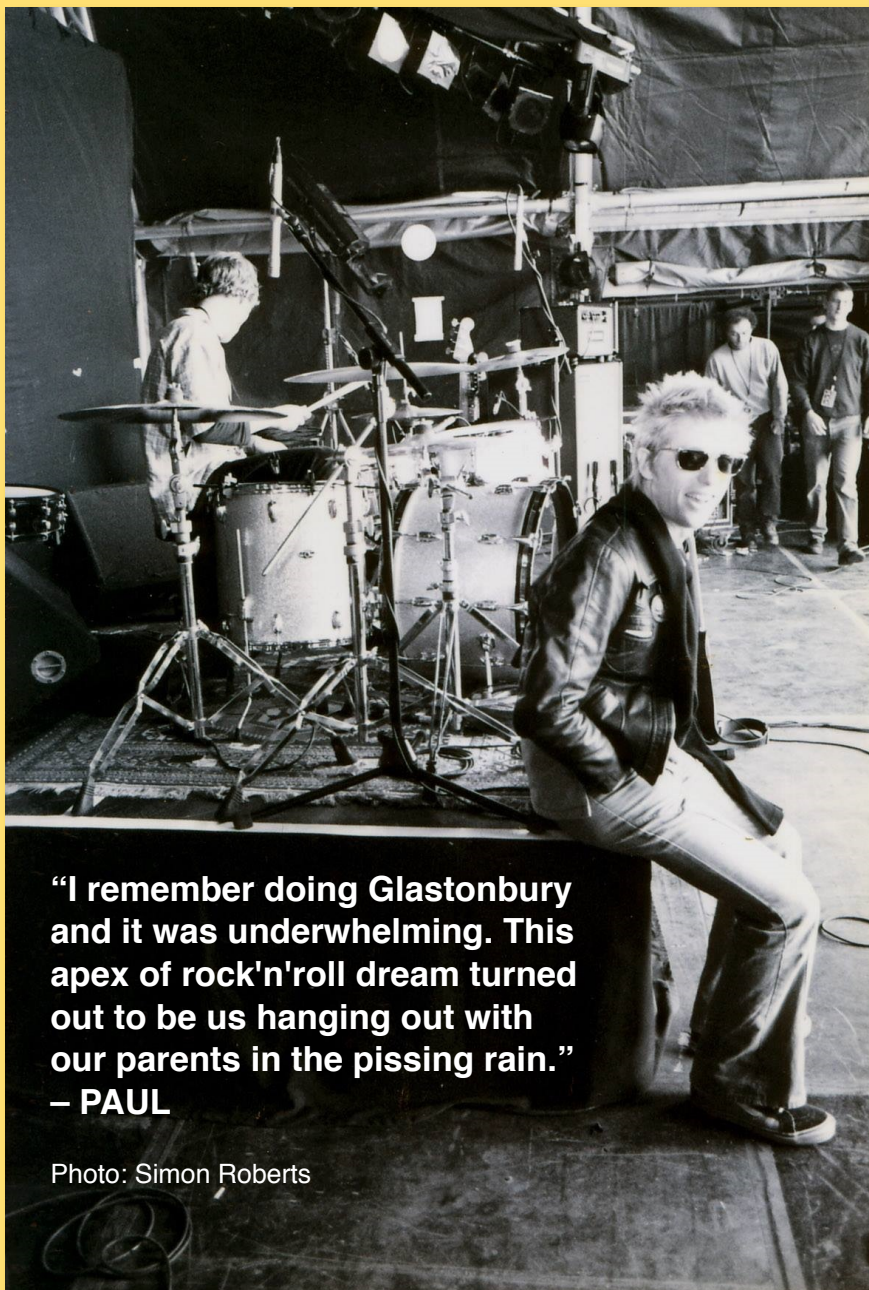
You once said that 'K' didn't quite turn out how you wanted it to be - listening to it today, what are your feelings about it now?

CRISPIAN: We would do it a lot different, but there was also a lot that did work out well. We were really happy with the kind of soundscape stuff like 'Magic Theatre' or 'Jerry', which was all John Leckie's touch, but the raw rock'n'roll performance just wasn't relaxed enough in the studio. But your first record is always going to be a learning experience. It doesn't sound too dated, it doesn't sound like it's a typical '90s album. K is kind of its own strange beast, so that is a comfort.

Which gig or event was the most special one during the time when K was released?

CRISPIAN: We all really loved touring with 'The Presidents Of The United States Of America'. We felt camaraderie with the band and we were really enjoying ourselves and really enjoyed playing big gigs. Our first gig in New York was also a blast and our first headline at the 'Astoria' in London was a big event for us. But then stuff was happening so fast, it was all going by in a bit of a blur. Even Glastonbury. I remember the mud more than anything else. The gigs that we've done since we became independent have been a lot more satisfying. But with the early period, it's the same old story of young bands that get a lot of sudden success. You find that you're being driven by a machine, rather than led by the music. It's horrifying. You try to find a way to wiggle out of that.

ALONZA: I'm trying to think — there's just so many... Headlining Glastonbury was great, especially because we had played a lot of shows around Glastonbury and had even broken into that festival to play in little tents, so playing the big stage was a big thing. But playing a festival is never that perfect fantasy gig where you come off stage thinking 'that sounded amazing'. I mean, it's great to be there, but you're dealing with all sorts of technical issues.



"I remember doing Glastonbury and it was underwhelming. This apex of rock'n'roll dream turned out to be us hanging out with our parents in the pissing rain."
– PAUL

Photo: Simon Roberts

CRISPIAN: I think our best tour of that time was the 'Revolution for Fun' tour, in between 'K' and 'Peasants', Everything came together, the music, the production, we felt we'd momentarily wrestled back control of our lives and it was a great tour. We just left all of our problems behind and played.

ALONZA: That's true, that was a good tour. For me probably just before 'K' was out was the best time when people actually started to come to our gigs. I remember playing the 'York Fibbers' pub when we had just been on 'The White Room' – we had just been playing at that little pub, and suddenly it was packed because you were on TV. That was pretty crazy. I can remember thinking 'Oh my God' –

it was totally rammed, there were people out on the street who couldn't get in.

PAUL: I remember doing Glastonbury and it was underwhelming, just in terms of the event. I mean we did it and the gig was fine as most gigs had been fine, hopefully... but just afterwards it was not a kind of culmination of our rock'n'roll dreams, it was our parents in the rain behind some hay-bales. This apex of rock'n'roll dream turned out to be us hanging out with our parents in the pissing rain. There weren't many special gigs during the K era, in terms of 'Oh this is a moment'. We were just working our asses off. I mean we did some big gigs, but I don't remember any of them being particularly amazing. It's been great playing with people you've grown up listening to, like Joan Armatrading, or Aerosmith... One year we played one stage with Gomez at Glastonbury and that was great. I've played on the same stages as Stevie Wonder, Bowie and Roger

Waters, that makes you proud. Makes you feel like you're retrospectively alive.

What is your favourite road story from the 'K' days?

CRISPIAN: Bumping into Little Richard at the Hyatt on Sunset Strip was quite spectacular. I mean, meeting Little Richard is like meeting God. Literally. Without him there would be NOTHING. A world with no rock'n'roll. Just void. So he walks in to the foyer, looking like someone's grandmother dressed up as Little Richard, a big wig and all this make-up. I think he saw a lot of spiritual potential in Paul, he sent one of his assistants over to give him a book on Jesus (laughs).

Also, playing cities like Nashville, Memphis and New Orleans were big experiences for us. We'd never been to those cities before, to play music there was a *huge* deal. These are like Meccas. When we flew into Nashville, first thing we did was search out a decent vegetarian cafe, of course, and lo and behold, we found ourselves queuing for soup behind Joan Baez. We were pretty impressed. I remember she was wearing purple cowboy boots and looked like an art teacher.

ALONZA: I remember once, flying from New York to Rome, we had a long, long journey and we were jet-lagged. When we finally got into the hotel, the first thing that happened was that Pauli and I got stuck in a lift.

It moved about 30 centimetres and then stopped. Pauli started freaking out, screaming 'Let me out, let me out, I'm claustrophobic'. He then decided to pee in the lift. At that point, I started to get claustrophobic too and screamed 'Let me out, let me out!' Luckily we somehow managed to kick our way out of the lift while people on the other side were screaming 'No, no, please! We'll get you out!' I don't know how we did it, but we managed to bend the doors. We only used the stairs after that incident, even though it was about five floors up.

PAUL: Around the end of the 'K' cycle, we were sort of on this Sony/Columbia bandwagon, with lots of shows with Lauryn Hill and the Fugees. I remember we were frequently on the same plane as them, we did 'Top of the Pops' with them, two times maybe, we did festivals too, all sorts. So we were invited to some party they were having on a battleship in New York, that was pretty heavy. Once I was watching their band play, from the side of the stage, the set had just started, and I could hear Lauryn's singing from somewhere, but she wasn't on stage.

All of a sudden, I became aware of this presence, and I looked over my shoulder, and she was standing right behind me, singing like an angel. She was heavily pregnant; and I was in her way! So I was trying to get out of the way of this beautiful pregnant woman, who is singing away, and there wasn't much space backstage, and you know what English guys are like, my awkward polite gene was just making the situation worse as I attempted to shuffle out of the way of her bump...

"Miseducation of Lauryn Hill" – I love that album, completely. It's got a guy playing guitar, who's a hero of mine, called Francis Dunnery, who played in a band called 'It Bites', a prog band from Cumbria.



"I remember once we had a long, long journey and we were jet-lagged. When we finally got into the hotel in Rome, the first thing that happened was that Pauli and I got stuck in a lift."

– ALONZA

Photo: Simon Roberts

Which role did Don Pecker play when the band was formed?

CRISPIAN: Something between a mad granddad and a court jester. He has that rare gift of being able to make just about anyone laugh – in any situation. And those sorts of people are often able to say things that are true – that no one else could ever get away with. He always believed in us, he used to tell us “Pretty soon you boys aren’t gonna have time to shit” (laughs).

He was very sweet to us and he gave us his house to live in, it was our base for a while. He took us busking, it taught us a lot about performing, just one guitar and you’ve got to make it work. He’s a real entertainer, he’s got all the charisma of a popstar, just none of the teeth.

ALONZA: I think Don played every role. He was our trainer, but also a Sergeant Major, he was in charge of troop discipline. He was also the field sergeant, took us for drilling and stuff like that. He’s also a good cook and often cooked for us. He was just everything, he did everything for us (Crispian cuts in: It’s true, yeah). He drove us around, taught us a lot about performance and how to get stuff out there. Don’s a great busker, he knows how to make money too. Very useful when you’re stuck on southernmost tip of Spain with no petrol. Of course, he’s not a musical maestro, but he showed us that it’s the performance that counts, it’s the vibe. He’s always had this

vision ‘you’re gonna play every town, every village’.

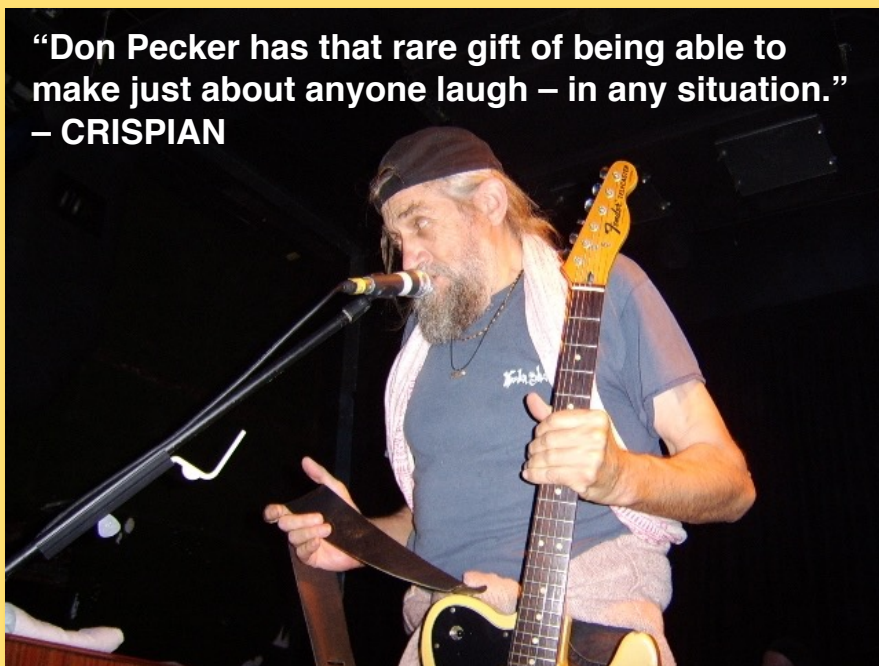
PAUL: Don was our Landlord! And he’s a Fool. The things he says may sound like he’s mad, but usually turn out to be true. And he was, as he described himself, a madness guru, a certain amount of madness went into the band. In some ways Crisp thought he was wise, even if it was a wisdom of madness. Before we got famous he said: “You guys aren’t gonna have time to shit”. We thought about it a lot when ‘K’ came out because we never went home. At one point I had nowhere to live in London, I’d wake up in a hotel room and wouldn’t know where I was.

What are your plans for the K20 tour?

CRISPIAN: It’s going to be a moment of time travel. Not travelling back in time, we’re gonna open the doorway and let the past come into the future. It’s a subtle difference. People want to hear the record, played now, but they also want to remember how they felt at that time. We have been talking about it a lot, how to do it. At first we weren’t sure at all about playing K. We had discussed it for three months and our promoter was very eager to do it. He thought it would be successful and be a nice thing to do at Christmas. So we were procrastinating and then I saw Primal Scream had done it with ‘Screamadelica’ and then Carol King performed ‘Tapestry’. And that helped me to see it objectively, as a fan, since I’d definitely like to see Carol King play the whole of ‘Tapestry’ because I’m such a wuss.

There’s a certain amount of nostalgia in doing it, but I think that’s good, it makes sense, it’s been 20 years! We won’t do this again, it’s a one off and that’ll be it. Maybe 50 years – if we’re still alive. ‘K’ was written to be listened to in sequence but we had never played it like that live, which is exciting. It’ll be a happening, an occasion, not just a live set.

**“Don Pecker has that rare gift of being able to make just about anyone laugh – in any situation.”
– CRISPIAN**



“It’s going to be a moment of time travel. Not travelling back in time, we’re gonna open the doorway and let the past come into the future.”
– CRISPIAN

Photo: Andrea Zachrau

And finally... What does the future of Kula Shaker look like?

CRISPIAN: We don’t know. I can’t see beyond the New Year, actually. The plan is to get to the end of the K20 tour. After that, it’s a case of standing back and taking stock. K 2.0 really is the closing of the circle – the band’s making peace with its origins. So now there has to be a new cycle. That means that any new album has to have a very unique identity, we’ll have to play around with that. I doubt there will be another five year gap with all these babies being born! I don’t expect it to be that severe. But we will definitely stop at the New Year and do some deep breathing. This year was great fun though, there were some great moments, but the music business which we’re in and which we have to work in to distribute music has just kind of come to a point now where things are settling down. Music’s become very visual, people hear tracks by looking at their phones. The smart phone has literally taken over everyone’s life. So we’re trying to think how we can make music and people can hear it, what the music’s for and what its role is. In 2006, when we did *Revenge of the King*, that the

apocalypse for the music industry. People were all on fire, screaming, running around the Titanic. So we knew our only hope was to go alone, to take the long long route. We kind of had to start again, so it’s great to be where we are now. Musically speaking, we’ve come back to life. A new day, a new world, a new life.

Maybe we’ll have our mid life crisis?

But you’ve already had that midlife-crisis in 1999. You can’t repeat it now – that was pretty dramatic for us fans.

CRISPIAN: Yes, 1999 was a blackout. You know, looking back, that was only 18 months before the Twin Towers went down and the internet took over our lives. It all happened at the same time. A whole new epoch started, how human beings live and communicate with each other. Everything we talked about as kids – it happened. And it’s happening again. ‘Massive change’. So whatever we do next, We have to find out where our music fits in this new world. I may also make another film next year. Either way, it will be good to have a break, everyone will find their feet.

ALONZA: I don't have a bloody clue what's next... we'll make some more music hopefully (laughs). I'd love to make some more stuff with Tumblewild, maybe something different. I'm gonna work again with Olivier Leclercq, the sitar player who played on 'K2.0' and build on the studio.

PAUL: We don't have an idea. As Crisp said, he might be making another film next year but whether that happens or not – well, he knows better than us. That will obviously affect our program next year. Certainly the last time it happened he took a year out and then promoted it, that took him a while to get back to the band... I'm more fatalistic about it than I was when we stopped last time, in that way it was a good lesson. That whole spiritual thing, I've felt slightly intimidated by that. When

Krishna devotees talk about their detachment to TV or eating or just material life, it often felt all a bit... hardcore. Like quite a high place to go. But the band has taught me not to be attached, take each day as it comes. It makes living fear-free.


I'm grateful for the memories and for hanging out with my friends and having a laugh, and playing some loud rock'n'roll, it's really as simple as that. That's a gift. It's just about being in the moment, whether you're playing in the studio or on stage. Just like the lyrics of '303': "I got my friends and I love my friends, right to the end". So yeah, I really think I'm fairly relaxed, I don't consider myself pressuring anyone about anything, that would be pointless anyway. Everyone has their own program, you can't be laying any trips at this stage of life.



"I'm grateful for the memories and for hanging out with my friends and having a laugh, and playing some loud rock'n'roll."

– PAUL

Photo: Simon Roberts



**"Musically speaking,
we've come back to life.
A new day, a new world,
a new life."
- CRISPIAN**

Photo: Simon Roberts

The relationship with the audience makes a gig special

**“I like the youthful energy that ‘K’ has, that you could only get by making an album when you're young.”
– HENRY**

Photo: Andrea Zachrau

by Henry Bowers-Broadbent

I'm sitting here in the backstage of a Japanese venue, about to go on stage to play 'K', 20 years after its release and I'm looking back to when I first came into contact with this music.

My confession is that at the time of the album's release it basically passed me by. Or I passed it by. Whatever – at that time I was playing a lot of jazz, some funky, organ grinder kind of music and working in a pub. Jump forward ten or so years and I was still playing jazz and doing sessions, but these days orbiting a lot more friends in rock and roll. I got a call from my mate Virgil – son of 'Yes' legend Steve Howe – that Crispian had gotten in touch with him about the organist on the record we'd made together. Intriguing. Not long after Dodge called and we talked. He asked what I was doing in March but I was going to India. Go figure. We got together in April, in a rehearsal studio in south east London. So the first time I really came to blows with these tracks was Live.

Harmonically speaking, playing rock music requires a very different approach to jazz. The end result is always the same – to excite or sooth, to build and release tension, to take the listener's ear and mind somewhere else – in short, to make a reaction with an audience. The mechanics of rock and roll require much broader brush strokes however, and much greater attention to how they're presented. This came as quite a shock to me and I remember hanging on for dear life in the first couple of shows.

There were bits of paper strewn around with middle 8 chord sequences, BV lyrics (we didn't have that much rehearsal before we started playing shows), it was a baptism of fire. Don was there too, and a guy Pauli knew to help Dodge with the guitars, a shruthi box and a lot of incense. The gig was in an indoor ski slope. It was very weird. I think it took us a while to find the stage. This was the secret warm up show time – I think the other guys had just played the back room of a pub with an all you can eat buffet.

Back then we were playing quite a lot of 'K' on and off - maybe even 'Hollow Man pt 2', but less 'Start All Over' and I don't think we did 'Into The Deep' until later. Correct me if I'm wrong.

'K' has such a sense of youthful exuberance to it, it was always going to be fun playing the tunes but the relationship with the audience is what makes a gig special. 'Govinda' is a case in point. Sometimes I feel like there are these two groups of people in a room, on the one side performers and technicians, and on the other, audience. If everyone does their job right it's going to be a fantastic experience. It's a two-way street - both feed off each other. The audience became part of my understanding of the music. It changes the way you play a little.

There's a temptation to lose focus on the right notes of course in the heat of the moment - which every musician has been guilty of since the dawn of time but hopefully that doesn't happen too often... You're basically being asked to find a balance between playing in an extrovert and introvert fashion. I once read an interview with the Jazz pianist Dave Brubeck who said he was often accused of not communicating with audiences, that he was too introverted. He said he couldn't help it - he was so involved in the music. In Kula Shaker that just kind of isn't possible, the songs exist as part of a relationship, and you're just a part of that.



ASKING HENRY...

Do you remember when 'K' came out, did you have any opinion on the record?

There's a funny story about that... I was working at a pub - at that time I was listening to a lot of black American music, a lot of funk music, and this guy who I was working with said that 'Oh this band, you'd love them, they're really funky'. I listened to 'K' on the pub jukebox and went: 'That's not funky, that's rock'n'roll!' And then, many years later, I started playing with the band. Very strange, it's funny how life works.

How did that connection come together, when you started to play in the band?

It's more funk actually, I was playing Hammond organ in a band that played a lot of The Metres (New Orleans' funk) music and we played at a club called 'Neighbourhood', under the 'Westway' in West London. The DJ there was Saul, who's Crispian's cousin and Saul said to Crispian 'If you need a support band, you should get these guys, they're really good'. When they recorded 'Revenge' and Jay was off doing other things, he just called me instead and I started to play with Kula Shaker.

Which song from 'K' stands out to you the most?

Whoa. I don't know! Live, I think it's a very special experience to play 'Govinda', there's something about that song, it's the only rock song in the world in Sanskrit, isn't it? I mean, I like all songs from 'K'. I like the youthful energy that the whole album has, that you could only get by making an album when you're young.

What are your plans for next year?

I don't know! Have a little rest is the first plan. And generally spend time with my little girl. It's been a busy year actually, busier than I thought. And this run up to Christmas is very busy. I'll keep on doing the same I think, is the plan, but certainly the first part of the year is going to be getting some nice rest.

"I realised it might be something that was quite on trend"

by Andrea Zachrau

Looking back at the music scene in the 90s, it was not only the music that made Kula Shaker stand out from the crowd. When you had a look at the shelves in record stores, there was this very unusual, colourfully illustrated album cover that caught one's eye. The cover of 'K' was designed by the English comic book artist Dave Gibbons who is best known for his illustrations of 2000 AD, Dr. Who, Green Lantern, Superman, Batman, and Watchmen. In our interview he reveals how he first came in touch with the band, gives us some insight on the working process and talks about his love for art and music.

How did you get the commission to design the cover of 'K'?

Well actually I was in America, in California, San Diego, at ComicCon with my son and I got a phone call from my wife who was back home in England and she said that someone had phoned up, because they wanted a cover illustration for a new album by a band called Kula Shaker. And I remember I didn't quite catch the name and I went "Coola Shaker?" and my son, who was about 17 at the time, stuck both his thumbs up like "Yeeeah!" and so I realised at that point that it might be something that was quite on trend. So anyway, I got in touch with them when I got back to England and the designer Rob O'Connor, who was the designer of the album, he told me he'd had a meeting with the band to talk about the style that they wanted and they said "We'd like somebody like Dave



Gibbons", and he actually shared a studio with a friend of mine called Ryan Hughes, and so he said to the band "Oh you'd like somebody like Dave Gibbons – I'll get you Dave Gibbons". So that was how the commission came my way. I think they must've seen my work in Watchmen and probably 2000 AD and so on.

What was it like to work with the band on the cover, do you have any stories of the band that you can remember from the time you were designing the cover?

Well I dealt really with Crispian Mills and he had some pretty clear ideas about how he wanted it to look. There was his idea of essential figures of Krishna and his wife and various other K related portraits around. I did a few roughs and showed those to the band, and Crispian would phone up and suggest new people to put in the composition, until we actually got to the point one day when he'd phoned me up and I had to say to Crispian: "I'm sorry this boat has left the dock and everybody aboard is already aboard". I also remember going to meet them at the recording studio once I think, and several phone calls... and I was thrilled, actually one night I phoned up Crispian and a very nice lady answered the phone and said she'd call

him, and I realised as she put the phone down in fact it was Hayley Mills, who had been a child star, she was very well known to me from Disney movies and so on. So yeah, I really enjoyed dealing with the band, they're really nice people particularly like Crispian very open, very imaginative and have some really creative ideas. They were very kind to my son as well, I managed to blag him a few tickets to various gigs of theirs, and they actually took him backstage on at least one occasion and he had something to eat with the band and got to chat to them. They were really, really nice to him, so yeah, it was a really good experience.

What did you think about the choice of characters for the cover?

Well it was really a question of Crispian throwing K related items at me and I thought of a few of my own. My wife's name was Kate so she made the cut as well. But it was just the kind of an assortment of various people from politics and literature and music and entertainment, and the idea was to have as wide a range of characters as possible.

Thinking back to 1996, do you feel that this cover made Kula Shaker stand out from the crowd?

I don't know, I can't quite think of what the style of covers was at that time. I guess that they were maybe a little kind of harder edged and a little more graphic, and something that was just so illustrative and done in that pretty classical kind of line and colour style maybe made it stand out. It was very colourful as well, there were lots of interesting colours in there and that very strong contrast between the warm background and the sort of blue overlay the characters had.

It was one of the very first pieces of artwork that I composited completely on the computer, the only thing I did by hand were the drawings of the figures and the faces, that I did individually and then scanned them and combined them all in the same illustration. So that was something that was unusual for me and certainly made it stand out.

Do album covers have the same meaning or importance today as they did 20 years ago?

I don't really think they do, I mean, when I was growing up everything was on vinyl and

they were sort of big items and that was fantastic because there was plenty of room for art and plenty of room for text, and some of those things have become as iconic as posters or great masterpieces. You think of things like the design of – I don't know – “Tubular Bells” by Mike Oldfield or when you think of some of the Led Zeppelin covers, or even the stuff that I used to love, which was Motown and Stax and Atlantic. Design really had a chance to impress and become a very prominent feature of enjoying music. Then when CDs became the method of presentation you still had that to a degree but everything was rather diminished, and probably for that reason design did become more elementary because you couldn't resolve the detail as easily on that much smaller size.

I guess today when most people – myself included – stream music or download it, you very rarely even see more than a little thumbnail of the album in the corner of your screen, so I think in a way it is a bit of a lost art, which is regrettable for me as somebody who loves music and art. But certainly I'm very pleased that I managed to do something that had a very distinctive look for an imaginative band and really enjoyed the process of doing a classic album cover.

Make sure to follow Dave and his amazing work on Twitter:
www.twitter.com/davegibbons90



K discography

With a blend of 60s rocking, Britpop and Indian mysticism, 'K' was born from the influences of George Harrison, The Grateful Dead, The Kinks, Deep Purple and the Doors. The album combined an onslaught of volume, overdriven guitars and catchy melodies resulting in an album that remains an excellent blast of colourful neo-psychedelia. It produced four classic hit singles including 'Grateful When You're Dead', 'Tattva', 'Hey Dude' and 'Govinda' and became the fastest selling British debut album of 1996, 'K' hit the No.1 spot upon release and still features in Q Magazine's '100 Greatest Albums of All Time' list.

SINGLES

Tattva (Lucky 13 mix)/Hollow Man Pt 2	7", 12/95
Tattva (Lucky 13 mix)/Hollow Man Pt 2	CD, 12/95
Grateful When You're Dead – Jerry Was There/Another Life	Cassette, 4/96
Grateful When You're Dead – Jerry Was There/Another Life	7" 4/96
Grateful When You're Dead – Jerry Was There/Another Life/Under The Hammer	CD, 4/96
Grateful When You're Dead – Jerry Was There/Another Life/Under The Hammer	Promo CD, 4/96
Tattva/Tattva on St. George's Day/Dance In Your Shadow	7", 6/96
Tattva/Tattva on St. George's Day/Dance In Your Shadow/Red Balloon (Vishnu's Eyes) incl. Poster	CD, 6/96
Tattva/Dance In Your Shadow/Moonshine/Tattva (Lucky 13 Mix)	CD, 6/96
Tattva/Tattva on St. George's Day	Promo CD, 6/96
Hey Dude/Troubled Mind	Jukebox 7", 8/96
Hey Dude/Tattva/Drop In The Sea/Crispian reading from the Mahabharata	CD incl. Poster, 8/96
Hey Dude/Troubled Mind/Grateful When You're Dead (BBC Session)/Into the Deep (BBC Session)	CD, 8/96
Hey Dude/ Troubled Mind	Cassette, 8/96
Hey Dude	Promo CD 8/96
Govinda (Radio Mix)/Gokula/Temple Of The Everlasting Light	7", limited to 5000, 12/96
Govinda (Radio Mix)/Gokula/Hey Dude (live at London Astoria)/The Leek	CD 11/96
Govinda (Hari and St. George)/Gokula/Govinda (Monkey Mafia Piggy's mix)/Govinda (Monkey Mafia's ten to ten)	CD incl. Poster, 11/96

Govinda (Radio Mix)/Gokula

Cassette, 11/96

Govinda (Radio Mix)

Promo CD, 11/96

Govinda (Monkey Mafia Piggy's mix)/Govinda (Monkey Mafia's ten to ten)

Promo Vinyl 12", 11/96

Govinda Live/Smart Dogs Live (at Wilton's Music Hall, May 2016)

10", limited to 500, 9/2016

Hush/Raagy One

Cassette, 11/96

Hush/Raagy One/Knight On The Town (live at LondonAstoria)/Smart Dogs (live at London Astoria)

CD, 2/97

Hush/Raagy One/Under The Hammer (Hold On To The Magical Key)/Govinda (live in Plymouth, 26.1.97)

CD incl. Poster, 2/97

Hush 7"

2/97 (re-released 7/97)

ALBUMS

K Cassette 9/96

K CD, 9/96

K CD digipak, 9/96

K 12" (with inner sleeve), 9/96

K MiniDisc, 9/96

K Promo CD, 9/96

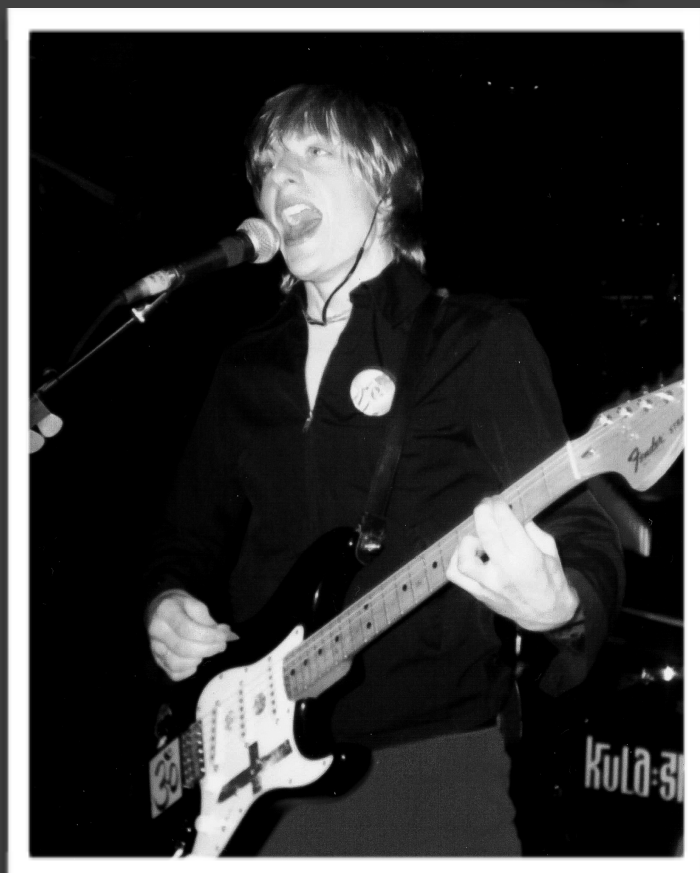
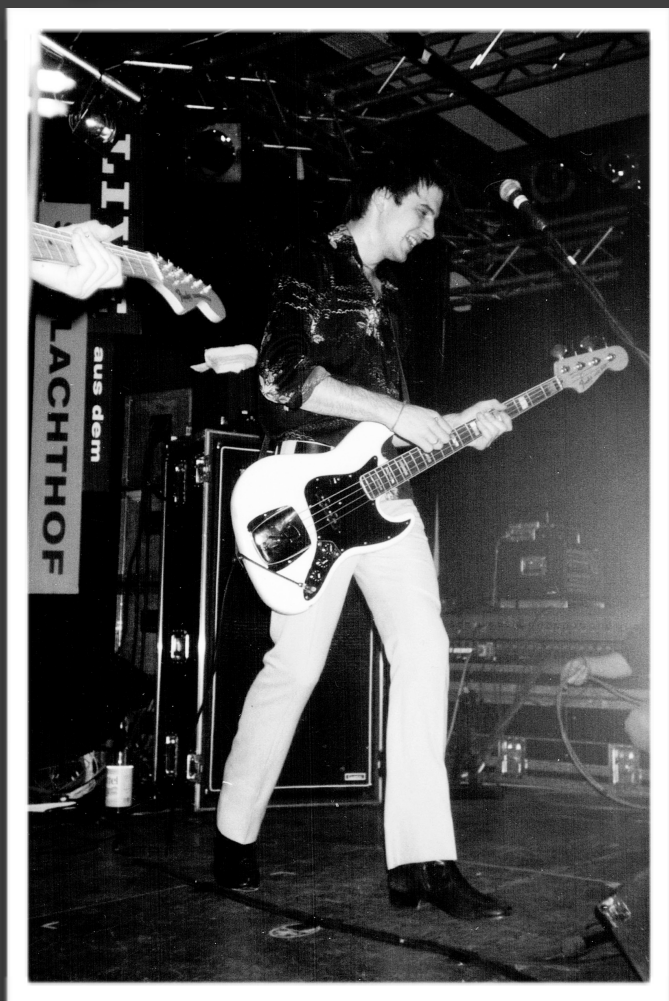
K15 digitally remastered 3-disc [2-CD/1DVD] album set, 9/01

K A COMMEMORATIVE 20TH ANNIVERSARY RELEASE

CD, 11/16

K A COMMEMORATIVE 20TH ANNIVERSARY RELEASE

LP, 11/16



Touring K in 1997.

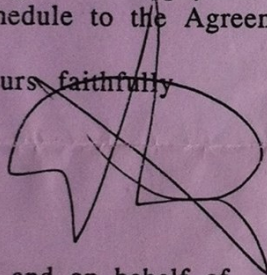
BY RECORDED DELIVERY

28 November 1994

Chrispian Mills, Jay Darlington
Alonza Bevan and Paul Winter-Hart
(together pka "The Kays")
37 Buckley Road
Kilburn
London NW6 7LY
Dear Sirs

We refer to the Recording Agreement between you and us dated 20 June 1994 in respect of your exclusive recording services ("the Agreement"). In accordance with the provisions of clause 3(a) of the Agreement we write to give you formal notice that we hereby terminate the Term of the Agreement with effect from 30 November 1994. We enclose our cheque for the sum of £500 being the sum payable to you pursuant to clause 2(a) of the Schedule to the Agreement in respect of the month of November.

Yours faithfully



for and on behalf of
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From the band's archive: first hard-earned money.

Friends of the band discuss 'K'

Mathura Das, Simon Roberts and Graham Pattison share their memories and stories about the birth of the band and making of the debut album.





Photo: Andrea Zachrau

**“My heart
swelled
with pride
when they
played
Tattva”**

By Andrea Zachrau

Mathura Das is a legendary figure in Kula Shaker's mythos. He spent his 20's living the austere life of a Krishna monk; he has also been a cook, a musician, a painter & decorator, a hash smuggler (for which he spent 18 months in a Siberian prison) and he has been described by the band as their friend, mentor and a 'fine connoisseur' of Indian art and philosophy. Mathura Das met Crispian in India in 1993 and helped him to survive the first of his travels. In our interview, he takes a look at the past and describes the first years of Kula Shaker.

When did you first meet Crispian?

Well, we all had our family homes in Hampton and, before I actually met Crispian in India, I had already known him, but never really managed to speak with him because he was very, very shy. Then I went off to India, as I used to do every year and that was when Crispian had also decided to go to India. Before he went there, he had already met Alonza and Paul, so he already had the seeds

of the Kays and Kula Shaker before he set off. He was confused what he wanted to do with his life, he was very absorbed in the Krishna philosophy. He had developed a big spiritual urge and didn't know – "should I become a professional musician or should I go and live in an ashram?" So off he went to India and that's where I met him.

We eventually met up in Bengal on the Eastern side of India but I was just planning to head West to the Himalayas via Delhi over a thousand miles away. At this time Crispian hadn't decided to come with me on this trip, but I bumped into an acquaintance in Delhi in an area where there are thousands of hotels, who told me there was a note for me on a hotel notice board. I was intrigued and found the note left by Crispian for me saying he'd changed his plans and decided to join me on my trip up to the Himalayas, adding "Could you leave your friend's address just north of Delhi, and make it clear enough that a blind Japanese man on Magic Mushrooms can understand it" (laughs).

So I put a notice with a map up for him, wondering how he was going to get it and how he was going to get there. Two days later, there I was at my friend's house and, I was just talking with them about this friend of mine who comes from a famous British acting family. At that moment there was a knock on the door – Crispian had arrived!

It was late May, and very hot in India around that time, so the long journey going up to the Himalayas was very gruelling, but we had a really good time up there. That was where he told me "I have decided when I go back to England I'm going to form this group with the really nice guys I just met". So a few months later when I arrived back, Crispian had not only formed the band, but had also gotten to know his future wife Joe. He met her within hours after coming back from India.

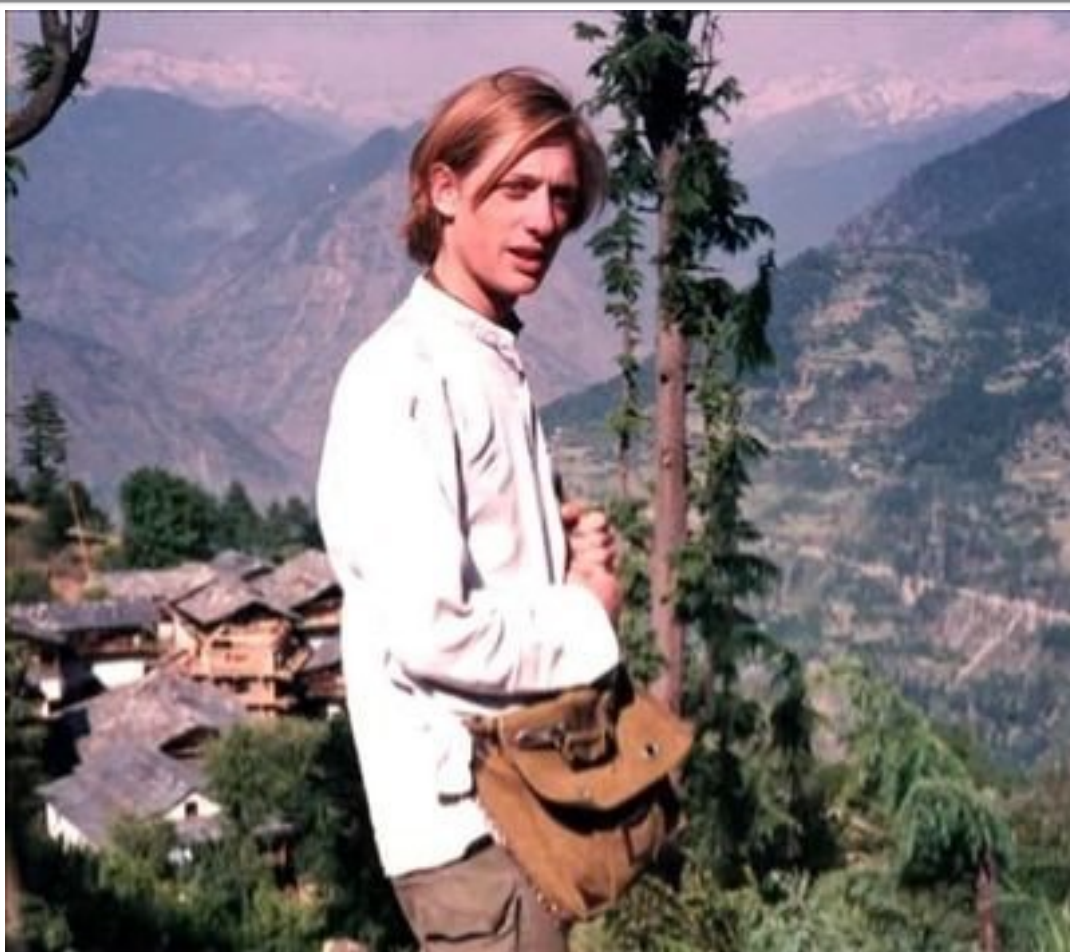
When you'd returned, months later, he and Alonza had formed 'The Kays'. Do you remember seeing the band during that early, formative time? Were they any good?

I'd often go and watch their gigs in London. I was amazed at their level, how GOOD they

were compared to all the other groups. They used to practice for hours and hours, many times a week. Crispian was a very exacting leader of the group, every little note and every little drumbeat, very precise... They used to play all those little pubs around London, they made all this effort, hang around all afternoon to be the first band playing that night and not many people were coming. But that was where they got all their training from.

You spent a lot of time in their shared house in Highgate. What kind of a scene was it?

Their house was just fabulous. They were into their psychedelic sixties scene, a lot of Sgt. Pepper's and George Harrison playing, that touch of India. The house was just full of Beatles' posters and 60s retro stuff. They had all these lovely people visiting, like Nicole, Paul's wife, and other members of her group 'Mediaeval Baebes'. So this house was just full of really beautiful, young, colourful people. They were jamming, there were guitars everywhere. I'm a cook so I used to help and show them a bit how to cook.



"This was taken when we both travelled together up to the Himalayas in Himachal Pradesh. Probably in either '93 or '94."

INTERVIEW WITH MATHURA DAS

Apparently you took Crispian to his first Indian classical concert, which he says “changed everything”. Were you aware of the impact it had had? What kind of a show was it?

We went to the Royal Festival Hall where there was an all night long music concert with Indian music. One of the performers was Hariprasad Chaurasia, the most famous and accomplished bamboo flautist from India. We were all quite high that night – to say the least. It was a little bit of an initiation for Crispian because it is very, very different listening to that music in a car or an apartment to the emotion of seeing it live.

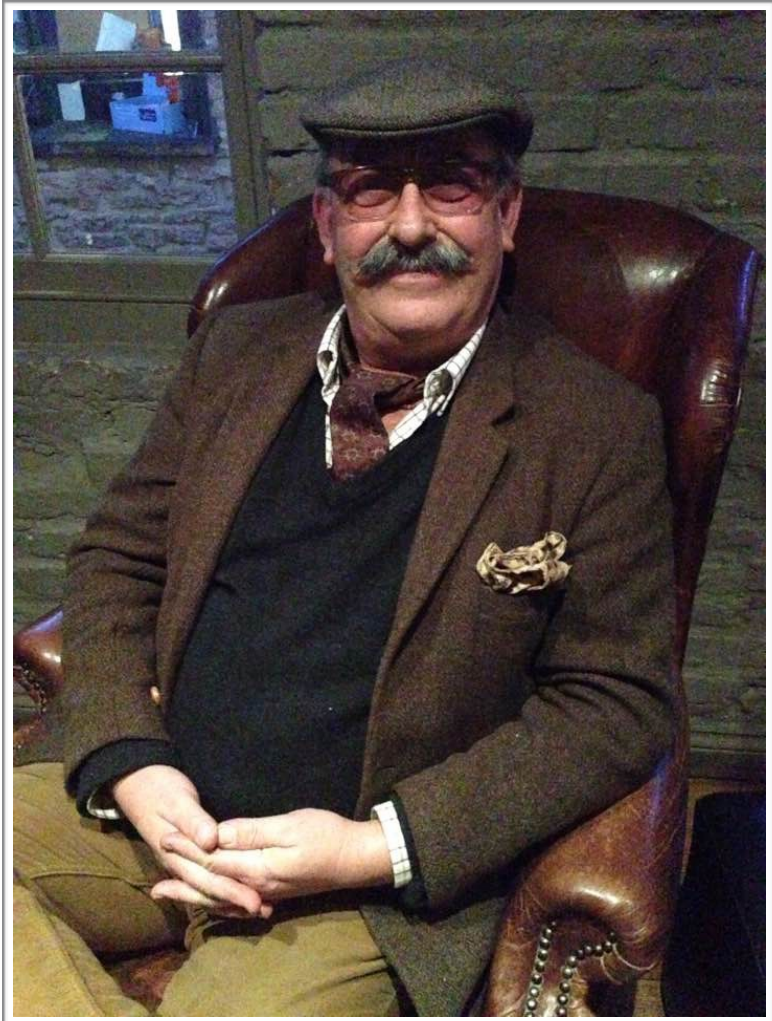
Specifically the flute, because the flute is connected to Krishna. So that was a big thing for Crispian, that appreciation of what that music really was about. Later the band even got Hariprasad Chaurasia to play on the second album! Crispian has been involved with that spirituality thing of India but at that point he realised that one of the great things about India – apart from its spirituality – is the art.

I think he realised that what he is doing is also a cultural thing. He then wanted to be part of championing this spiritual culture internationally.

‘Acintya behdabheda tattva’ is a famous Sanskrit aphorism. You were instrumental in introducing the band to this idea.

From a philosophical point of view, I wasn’t instrumental at all in the musical composition of ‘acintya behdabheda tattva’, but I was partly influential in the idea behind it. One day Crispian came back from a rehearsal and said “Mathura, you’re gonna really like this”. It was their first little demo of ‘Tattva’, with that haunting unusual guitar riff that Crispian created for this song. I think it actually started with a police siren... He said a lot of this inspiration came from our conversations.

‘Acintya behdabheda tattva’ is the philosophical conclusion (siddhanta) of a school of thought that Crispian and I connect to, originating from the tradition founded by



Nowadays, Mathura Das lives in Glastonbury.

the great Mystic, Avatar and social reformer Sri Chaitanya Mahaprabhu (1486 - 1533), who appeared in West Bengal. It means the simultaneous inconceivable one-ness and difference. It’s about a paradox. It’s explaining both the unification of existence and its diversity.

How did it make you feel when you heard it on the radio and saw large concert crowds singing it? Did it matter to you that people didn’t necessarily understand what it meant?

I have to say I’m very proud of what Crispian made out of this song. I remember when they headlined Glastonbury for the first time – there must have been about 60,000 people in the audience that night. When they did ‘acintya behdabheda tattva’, my heart swelled with pride. Not just because of my involvement in it, but because of the fact that thousands of people surrounding me in the massive crowd were all ecstatically waving

their lighters and singing along with 'Tattva' even though they didn't have a clue what it meant. That experience was a really a big thing for me.

In the chorus of the song Crispian explains with analogies what 'tattva' means. 'Like the flower and the scent of summer, like the sun and the shine. Well the truth may come in strange disguises, send a message to your mind.' You'd think, 'Oh, that's quite a catchy tune', but actually there's a lot of depths in it.

Gauri Chaudry's voice and Himangsu Goswami's tabla are very distinctive characters on 'K'. They were both good friends of yours and well known Kirtan singers. The band attribute a lot of their approach and style to their experiences playing Kirtan. Can you explain what Kirtan is for those of us who don't know anything about this?

I introduced Crispian to my friends, a traditional Bengali family. When we visited Himangsu Goswami together for the first time his mother had cooked a gorgeous traditional meal and Crispian fell in love with the family at once. Himangsu, even though he is a famous singer, happened to play the tabla on 'K'. Gauri also became a friend of ours at this meeting, many years after I had known Himangsu, and mesmerised us with her exquisite voice. We all know her as the singer on 'Govinda', but later she also sang on their second album 'Peasants, Pigs & Astronauts'.

Kirtan is a form of congregational chanting, it's a call and response dynamic led by a singer with the other people joining in. Himangsu's family have been kirtan singers for something like 14 generations! So he kind of had it in his blood. The song

'Govinda jaya jaya' is a form of kirtan. Some people call it 'bhajan' when prayers are involved, and 'kirtan' when it is mostly mantras in Sanskrit. There is also another word, 'sankirtan', which means group chanting, emphasising the congregational aspect of the chanting, where everyone gets totally absorbed and drowned in the hypnotic rhythm, the mantras or prayers while connecting with a higher spiritual reality.

You also introduced Crispian to the original Kulasekhara, who inspired the band's name change from The Keys to Kula Shaker. Crispian always says the name brought them good fortune.

Do you think something as simple as a Name – can make that much difference to one's life – or destiny even?

When I was born my parents gave me three names, they first called me William, then Mark and my third name was Geoffrey, and Mark was where I got my name from – Mathura. That name change was very important in my personal life and it definitely changed my destiny just like when The Keys changed their name to Kula Shaker.



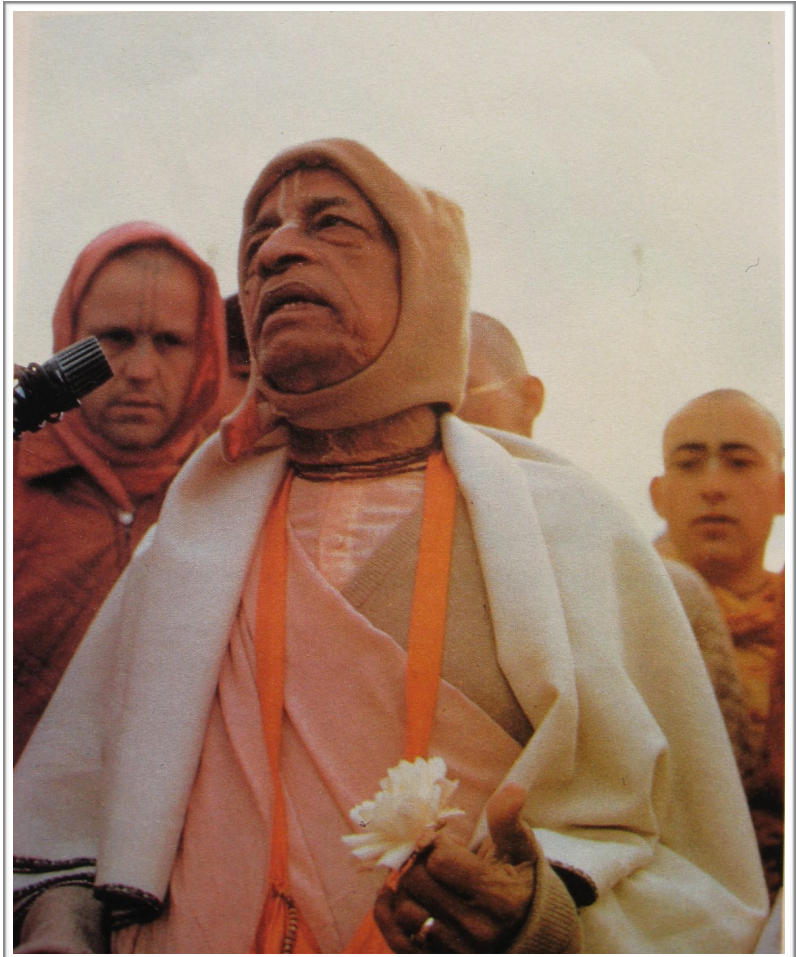
INTERVIEW WITH MATHURA DAS

I joined the Krishna movement in '73, left England and went to live in Amsterdam in the Krishna ashram. The person who was instrumental in getting me to go there, he was my mentor when I first joined, was an English devotee called Kulasekhara. He was one of the very first English devotees and he had lived at John Lennon's and George Harrison's house. He was a bit older than me and had a big influence on me. I hadn't seen him for many, many years, but while the guys were living in a council house Cricklewood, North London, Kulasekhara came over for a reunion, and that was when Crispian and Alonza met him.

They became friends with him as well, even when Kulasekhara went back to America, they stayed in contact. At that time they were still called The Kays. When I came back from another trip from India, the first thing Crispian said was: "We've changed our name to Kula Shaker!" and I went "Wow!" Because I knew that the person that they had named their band after would be very, very proud too. As soon as they did that all their luck changed – basically overnight. Paul had some friends from Glastonbury who played in a band called Reef. They got signed and asked Kula Shaker to support on their new tour. So suddenly their luck changed in many ways. It was astonishing to witness their meteoric rise in such a small space of time, from the humble beginnings of small pubs and clubs to superstars performing at large venues.

What does the future of Kula Shaker look like in your opinion?

Well, when I saw them in Bath in May of this year and then I was watching Glastonbury festival on TV. After that I thought 'My God, they're so much better than most of the mediocre rubbish out there.' Ha-ha! My friend Anna came with me to that Bath gig and she was just so impressed, it was way better than she thought it was going to be. It's a shame



"Me with shaved head walking behind A.C. Bhaktivedanta Swami Prabhupada, the founder of the International Krishna movement. This photo was taken at Schloss Retershoff near Frankfurt in early June 1974, when I was just 17 and a half and had just received the name 'Mathura das'."

that they didn't get to play Glastonbury again this year, because they are so much of a Glastonbury type of band.

All I can say because they are my dear friends and I love what they do, is that we all wish them the best for the future because they certainly deserve it and hopefully there is also a new generation of fans out there waiting to be thrilled and turned on by their brilliant music and powerful live performances.

Peace & Love

Hari Om!

God bless King Kulasekhara

by Daiane Hemerich

One of the first noticeable characteristics of the band 'Kula Shaker' is the deep influence of Indian music, culture and mysticism. Clear hints can be found in the most famous songs, with lyrics in Sanskrit, or the presence of traditional Indian instruments. Another sign of this eastern inspiration is in the very name of the band, inspired by King Kulasekhara. But what is the story behind this name?

To begin with, here is a bit of history. Kulasekhara Varman (also known as Kulasekhara Aalvar), was King from the Kerala region in South India from 800 to 820 AD. He is mentioned by His Divine Grace A.C. Bhaktivedanta Swami Prabhupada, the Founder-Acarya of the International Society for Krishna Consciousness, as a great king, who was at the same time a great loyal devotee of the Lord Krishna. His songs are recorded in the book known as 'The Mukunda-mālā-stotra', which are sung by many devotees. As Prabhupada pointed out in one of his lectures, "it does not matter whether a man is king, or a poor mendicant. Everyone has the facility to become the greatest devotee of the Lord"¹. Prabhupada interprets the Mukunda-mālā-stotra as a lesson for the importance of reciting Krishna's glories and enjoy the effects of such recitation, something that cannot be achieved by persons who are influenced by material attachment. "A devotee of Godhead is he who glorifies the Personality of Godhead under the dictation of transcendental ecstasy. This ecstasy is a by-product of profound love for the Supreme, which is itself attained by the process of glorification. In this age of quarrel and fighting, the process of chanting and glorification recommended by King Kulasekhara is the only way to attain perfection"².

Now, let's focus on the story. As you have read in our interview with Mathura Das, Kula Shaker were named after the English devotee called Kulasekhara, one of the first English disciples of the movement of Krishna consciousness in the 60's, who influenced even 'The Beatles'. In fact, Kulasekhara even recorded the 'Hare Krishna' single in 1969 with George Harrison. In 1994, at the 25th anniversary celebrations of the London Radha Krishna temple, Mathura introduced Crispian to Kulasekhara Das. Crispian mentioned³, "He had great stories about hanging out with the Beatles, driving around and starting up the first temples in England, and some very inspiring stories about travelling with Prabhupada in the early days".

Kulasekhara also told Crispian about the original King Kulasekhara, whom Srila Prabhupada had named him after. Crispian recalled the story about 'Black Sabbath', who struggled for years until they changed their name. What happened to himself followed this prophecy. After changing from 'The Kays' to 'Kula Shaker' in 1995, the band enjoyed huge chart success. 20 years of 'K' creates the most appropriate occasion to remember and thank Kulasekhara for all influence and inspiration, and that includes both the Indian King and the English devotee.

"Brothers gather around, get ready to sing
We been waiting so long
Revenge of the King"
(Mills & Bevan, 2005)

1 http://vanisource.org/wiki/681225_-_Lecture_Purport_to_Prayers_by_King_Kulasekhara_-_Los_Angeles

2 <http://www.prabhupada.de/Books/Mms.html>

3 <http://iskconnews.org/kula-shaker-returns-shares-mystical-journey-of-service,5860/>

“It’s amazing that the energy of the music is still going strong”

by Andrea Zachrau

Of all people connected to the Mighty Shaker, Simon Roberts is the one who’s been with them all the way through. He is a good friend, guitar tech, support act, tambourine player, chief cook and bottle washer for the band. In our interview he takes a look at the past and describes the beginning of Kula Shaker and some of the most memorable moments he experienced with the band.

Do you remember the moment you first met the guys? What were they like at the time, what were their aims and what did you think about their music?

I knew Paul for a long time before he joined the band as his younger brother Joff is my best friend. I remember being at Paul and Joff’s parents’ house in Somerset when the band started coming to practice and record very early on while still called ‘The Kays’. Crispian’s cousin, Saul was the singer then and Crispian was playing guitar. I remember them being very friendly and handsome (Saul was a model and looked like Lenny Kravitz). They drank a lot of tea, made a lot of vegetarian food, lit a lot of incense, dressed like they were from the 1960s and even had an entourage! It was all quite exciting for me as growing up in the country was fun but I didn’t know many groovy rockers from London.

I think their aims were to escape to the country, record some music and drink a lot of tea!

I liked their music and I liked being around them but it was all a novelty for me, I never

expected to end up running around after them on and off for the next twenty years. I got more involved with them when I was at university in London after Paul told me they were looking for someone to help them on and off stage with equipment as they were getting more record company interest. It all just went from there and here we all are still! It’s so great to see them play together again and it’s amazing that the energy of the music, the playing and the shows in general are still going strong.

What was it like to be at the gigs before – and also after they had their first chart success?

Before they were successful If someone asked me what I did and I said that I worked for Kula Shaker there would be a very confused look and always the question, “Who? How do you spell that?” That didn’t last long though! At shows before chart success there was always a buzz wherever they played as they weren’t really like any other band. There were influences from all over the place but mainstream Sanskrit rock was just not a thing until they made it happen. I thought the Brit Pop era was an odd time for music but I think at whatever time KS entered the music scene they would have stood out and been noticed.

After the chart hits it was much the same, with everything just a bit bigger!

How did you guys celebrate the first top 10 single?

Drank some tea and went for a curry.

Which was the craziest concert you experienced with KS?

I can't think of an all out ultimate one but here are some highlights of craziness in no particular order...

- Jisan Valley festival, South Korea in 2010 where all the band's equipment pretty much stopped working due mainly to humidity but we got through it somehow...

- Chris Ballew from The Presidents of the United States of America coming up to play 'Knight on the Town' at Irving Plaza, NY in 1997 (recently followed up by Dave Dederer – another original member of PUSA coming up to play the same song in Seattle recently).

- Some sort of showcase concert in NY with Fun Lovin' Criminals in 1996 where I gave Huey a piece of bubblegum and he gave me a go on his 'enhanced cigarette' let's say. I ended up tuning the guitars wildly out of tune and generally being no use whatsoever during the show. It turns out he was an ex US Marine and had very strong 'enhanced cigarettes'. It made me very conscious of never doing that again before a show!

- Not an actual KS concert but all of us going to see Metallica in a massive black sports pyramid in Memphis in 1997 on their Poor Touring Me tour because the managers knew each other. Wild!

- Again, not a KS show but seeing the Rebirth Brass band play in a bar in New Orleans in 1997 which had all KS band and crew dancing! Yes... dancing.

- The fire alarm going off halfway through a show at the 100 Club in London in 1999. Everyone evacuated, all band, crew and audience in the street together then all back inside and on with the show.

- Joff and I supported KS numerous times over the

years in our stupid band, Bucky. Those were crazy concerts as I already had quite a lot to do but the band have always been very supportive of us so it made for some very fun shows.

Which is the most memorable anecdote from touring?

My memory is terrible. Something about hotel roofs or cups of tea I guess.

Do you have any favourite song on K? If so, which one is it and why?

I love 303. It's about them coming down to Somerset in the time I was just starting to get to know them. It rocks and I've always loved the idea of singing a love song about a road.

How much are you looking forward to the K20-tour, and can you reveal any plans for the shows?

After this year of shows all over the place I'm really looking forward to doing K, particularly around the UK. It's where we started and with the album that started it all off. I've really enjoyed touring with the band and crew this year and having Graham back briefly for the US dates was a real treat.

All I can reveal is that I will still be playing tambourine from guitar world but this time I'll be dressed as different people from the album cover. First night, King Kong.



“Kula Shaker changed my life in every way possible”

by Mary Nilsson

If you have known of Kula Shaker for the past 20 years, you will be aware of many of the team members that help keep the show running smoothly. We managed to catch up with Graham Pattison, sound engineer, who has helped make Kula Shaker sound brilliant for the past two decades. Freshly back from the US tour, Graham tells us how he originally met Kula Shaker and of course how he has carried on from one incarnation of the King to the next.

As some of the older fans of Kula Shaker will know, you were a very active member of the KS tour family. Can you tell us how you got involved with Kula Shaker back in the day?

Well, I was learning to be a sound engineer in London at a now defunct small pub/club called ‘The Swan’ in Fulham. We had been hearing for a few days that Hayley Mills was coming to see her son play in a band called ‘The Kays’.

On that day, the band walked in and their tour manager and studio sound engineer, Bobby, approached me and introduced himself. He decided to let me mix the band and told me what they liked and wanted. After sound check he told me that a good friend of his had just got off a plane from the Himalayas and would I like to meet him outside..? Needless to say, the show went well and sounded good and probably had something due to the fact that I maybe used a lot more FX than I would normally use... After the show, Bobby said to me - ‘What are you doing next Monday? We’re opening up for BBM at Brixton Academy and need a sound guy...’

They were the perfect sonic band for me at that time. I’m a musician myself and I

understood what they were aiming for and I could see the big picture and tripped them out with Delays and Reverbs. It turned out to be a match made in heaven.

You still worked with the band after they reformed. Do you miss touring with them after their latest hiatus?

Kula Shaker changed my life in every way possible and when I had dinner with Crispian and he explained the reasons for the band breaking up in 1999/2000 I was destroyed. I had such high hopes and ideas for us all, which might have been sheer fantasy but it was a huge life lesson. I was thrilled when he called me up a few years later and said they were thinking of putting the band back together.

Can you remember much about the reaction of fans at gigs, back in the day?

They’ve always had a good audience, a strange melange of the young, old and everybody in-between. There’s always been the Krishna’s, hippies and old folks tuning into memories of the good times of their youth. I remember T-In the Park 2006, the moment they went into ‘Hey Dude’, and the whole tent pogoing away, it was incredible...

Do you feel that the music scene had changed considerably before and after the band reformed?

iPods weren’t yet invented in the 90s and downloading and streaming were just coming into play, so yes the music scene has undoubtedly changed for the good and the bad. Can you imagine a world without Facebook, Spotify, Deezer, iTunes and the internet like it is now..? It’s a difficult one to be objective on, as I know my perspectives have also changed dramatically.

Tell us one of your favourite tour stories and why in particular does that stick out to you?

Well I could talk about the Kabuki not dropping at Brixton Academy, or us playing the main stage at Glastonbury the day after playing the 2nd stage... Or me dragging my sample rack through the mud to get to the Other Stage in 1996. There was the time the fire alarm went off at the 100 club and we all had to evacuate the building mid show... Not forgetting going on tour with Neil Young...! There's lots of stories of course, some of them not strictly speaking TOUR stories though... Japan has many stories – I love that place, it was the first time I'd been to what seemed like another entirely different cultural planet. Mind blowing stuff for a 25 year old longhaired boy from Lincolnshire...! However in hindsight, when we were in Chicago playing the Metro Club and Paul told the band and crew that he was going to be a father. That was a truly amazing day and the realisation that things were changing.

Can you tell our readers what your favourite song on 'K' is, and why?

'Into the Deep', I just really like the upbeat way it starts and then the way it builds with its repetitive pulsing beat and stupidly catchy, hypnotic melody... I've been humming and whistling it ever since I came back from the USA last month with them.

Being lucky enough to have known the band before and after their reformation, how do you feel that the band's music has evolved over the past 20 years?

Well in 20 years they're still fundamentally the same great musicians they were, they've all

expanded as musicians enormously and with the confidence only experience brings you. You can see and hear that development in their last few albums. They're still that great live band at heart and I was astonished by their incredible energy on the last US tour we just completed.



The crew at their 'Peasants'-tour in Japan 1999, bottom row from the left: Simon, Crispian and Graham.

Finally, as you are a familiar face to many of our readers, can you tell us what you are up to these days?

After the band broke up in 1999, I threw myself into my own music as I had the time, ended up releasing a low-key album in France and I was lucky enough to get Paul, Alonza and my friend Fulton who engineered Peasants, playing with me. It was an amazing experience, played some amazing shows in and around France during 2004/2005. Since that time, I've moved to France, started a family and got more and more into sound engineering with many artists but namely 'David Gray', 'Tindersticks' and 'Gomez'.

Anyway this isn't about me, this is the 20th Anniversary of the release 'K'! Incredible for me to be able write that...

The Mighty Kula Shaker – 20 Light Years Ahead Of Their Time

by Albert Calderon

The year was 1996 and little did I know whilst watching MTVs weekly, midnight-slotted show '120 Minutes' that henceforth, my life would forever be musically altered. It seems as if just yesterday I was that entranced 17 year-old boy, watching 'Tattva' for the first time. The complete command each member of the band possessed over their respective instrument, and the sonic revolution they created as a cohesive unit compelled me to investigate whom this "Kula Shaker" was. Soon thereafter, I made my way to the no-longer-in-existence, world-famous, Tower Records on the Sunset Strip and picked up a copy of 'K'. Thus began my 20 year obsessive love affair with these Englishmen and their incomparable, brilliantly creative, heart-stirring music. Many places, people, and things have come and gone in these past 20 years, but one thing has remained constant, Kula Shaker have always been and forever will be my favorite band of all time!

Following their musical releases, especially those second-to-none import singles, with those most cherished B-sides ('Light of the Day', 'Troubled Mind', 'Smile', 'Drop in the Sea', 'Reflections of Love', 'Gokula', 'Dance In Your Shadow', etc.), with the beautiful packaging and artwork that accompanied them, will forever remind me of some of the most wonderful times of my youth. With the release of the 'Summer Sun' EP, the 'Sound of Drums' singles, and the album, 'Peasants,

Pigs & Astronauts', one thing was crystal clear... **THIS BAND COULD DO NO WRONG!**

Seeing them here live in 1997 at The El Rey Theatre, and again in 1999 at The Mayan, was a dream come true and I find myself at a loss in order to accurately describe the emotional high I rode with 'The Mighty Shaker' in those days. Those early Kula days, so full of creative, hope-inspiring music that pointed toward a new millennia, will forever transport me to a time and place that I would gladly imprison myself in. (I would have never believed it would be 17 years before I saw Kula live again here in the City of Angels).

THEN CAME THE HEARTBREAK... News that the best band that walked the planet was no more! This prompted my collection of all things Kula to ascend to an even more musically sacred level. As the years passed, I preached all things Kula to any and all who would listen, always with the intense desire that the band would reunite. The necessary daily dose of Kula's music never diminished, on the contrary it was always there, groaning and getting stronger.

As age slowly invaded, and time passed into history, adulthood came. As Mr. Mills so perfectly put pen to paper those many years ago, I found myself 'thinking of days that I whittled away'. Days now gone and only memories remained in their place.

A hunger and anticipation for a fresh dose of Kula Shaker enveloped me completely, a yearning that none other than the band could quench. And then, suddenly, there was 'Strangefolk'!!! They were back in full force with hauntingly beautiful melodies like 'Fool That I Am' and 'Ol Jack Tar'. The blistering onslaught of 'Die for Love' announced The Mighty Kula Shaker were back and they were taking no prisoners!!

Then came the superbly sublime 'Pilgrim's Progress'. So beautiful was every aspect of that record, and so deeply intimate to my wife and I was the song 'Ruby', that we enthusiastically named one of our daughters after it. To this day, when she hears the song, she cheerfully states "That's my song!". In 2010 and as icing on the cake (God bless the fanzine for this), I was lucky enough to win an autographed picture of the band during the 'Peter Pan RIP' video shoot. It is still proudly framed and displayed on my bookcase. With every subsequent release, Kula continues to impress and surprise me. Even old tunes like 'Slipping Away', and further releases like 'Space Caravan' & 'High in a Heaven' from the extra album 'Lost 'N Proud', continue to adorn their catalog with further cherished jewels.

This year, the 17-year wait finally came to an end and the boys made their way stateside for a string of dates. October 8th, was a night



I'll always remember here at The Roxy. Not only was my wife able to see them live for her first time, but I had the honor of meeting the one and only Hayley Mills! We spoke briefly, took a picture together, and being privy to seeing her enjoy the band and music her son fronts, for the entirety of the show, was a definite treat! The next night, me and my long-time friend Joe, made the 2 hour trek to San Diego to catch the band's last show of their brief 'K 2.0 US tour'. 'Here Come My Demons', '33 Crows', and 'Love B (With U)' sounded amazing live! I find it hard to express in words the feelings I experienced that weekend but I know any true Kula fan will relate and understand.

Words cannot properly describe how much Kula Shaker's music has and will always mean to me! If I could say only one thing to the band it is this:

"Thank You for all you've done and for making my time on planet Earth a memorable one via your music...!"

&

"Thank you for never leaving me alone and helping this troubled mind find his way home!"

I thank the fanzine for the awesome privilege of allowing me to share and relive these memories with all of you, and for all of their hard work to make the fanzine a treasured reality.



Full Gigography: all tour dates 1993-2016

Photos: from the band's archive

as The Kays

1993

DECEMBER

10th London, Hoxton, Bass Clef

1994

APRIL

25th London, Islington, Powerhaus

26th London, Fulham, The Swan

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

24th London, Ealing, Thames Valley University

1995

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, Underworld (supporting Reef)

as Kula Shaker

JULY

22nd London, Camden

Monarch

29th London, Splash Club

(with Hooker, Cable)

AUGUST

6th Glastonbury, Rathyatra

SEPTEMBER

5th Manchester, Holy City Zoo (In The City Unsigned, Joint Winners)

OCTOBER

9th London, Splash Club (with Slipstream)

19th London, LA2 (with Supergroove)

26th Reading, Alleycat Complex

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 - EUROPE

31st Berlin, Loft (with PUSA)

APRIL - EUROPE

2nd Hamburg, Logo (with PUSA)

3rd Lyon (with PUSA)

4th Marseille (with PUSA)

12th London, Astoria (with PUSA)

13th Wulfrun Hall, Wolverhampton (with PUSA)

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

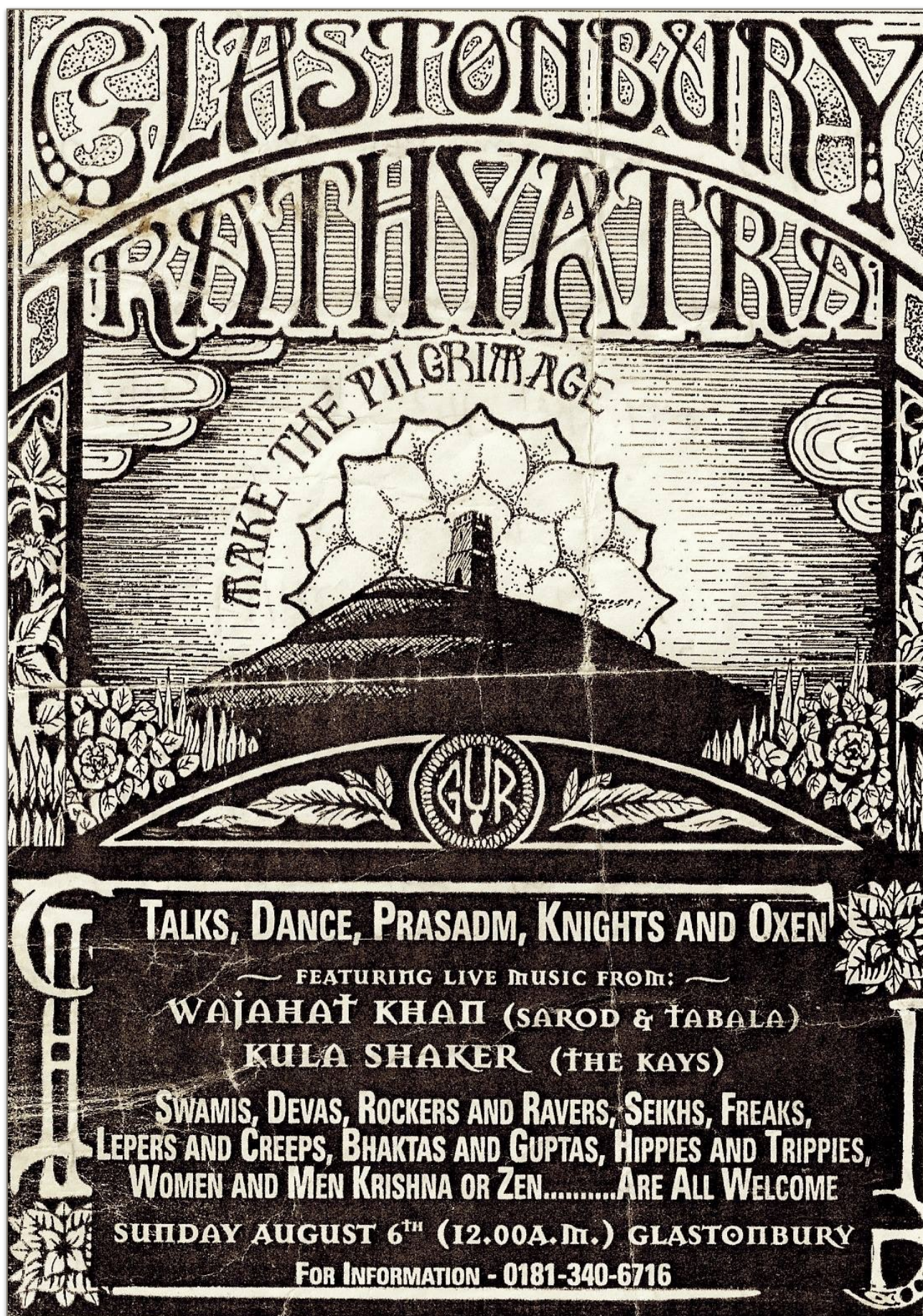
8th Brixton Academy (with PUSA)

14th Kinross, T in The Park

18th Stratford-on-Avon, Phoenix
Festival

30th Hull, The Room Lag

31st Birmingham, The Foundry



From the band's archives. Poster drawn by Alonza, 1995.

AUGUST - UK

2nd London, Astoria
10th Knebworth (as support to 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

24th Northampton, Roadmenders
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

8th Cardiff, University
9th London, Kilburn National
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, Middle East

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, Whisky-a-Go-Go

29th Osaka, Japan

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
21st 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 Dallas, 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, Theatre of Living Arts

19th New York, Irving Plaza
20th New York, Irving Plaza





MAY - EUROPE, USA

8th Gothenburg, Scandinavium (with Aerosmith)
10th Stockholm, The Globe (with Aerosmith)
12th Oslo, The Spektrum (with Aerosmith)
15th Helsinki, New Hall (with Aerosmith)
17th Nürburgring, Rock Am Ring
18th Nürnberg, Rock Im Park
19th Pinkpop Festival, Holland
20th Prague, Sports Hall (with Aerosmith)
23rd Vienna, Stadthalle (with Aerosmith)
25th Milan, Forum (with Aerosmith)
27th Rotterdam, Ahoy (with Aerosmith)
29th Ghent, Flanders Expo (with Aerosmith)
31st Washington, D.C.

JUNE - EUROPE

7th Lyon, Halle Tony Garnier (with Aerosmith)
9th Zurich (with Aerosmith)
11th Paris, Bercy (with 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 festivals

1st Somerset, Winsconsin, Rivers Edge - Horde tour
2nd Troy, Winsconsin, 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 second stage)
9th Boston, Great Woods - Horde tour (headlining second stage)
10th Albany NY, SPAC - Horde tour (headlining second stage)
12th Wantagh NY Jones Beach - Horde tour (headlining second stage)
13th Virginia Beach Amphitheatre - Horde tour (headlining second stage)
16th Chelmsford, V97 30
17th Leeds, V97
22nd Lowlands Festival, Holland
24th Thurles, Tipperaw, 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, 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 & Country
11th Middlesbrough, Town Hall
13th Glasgow, Barrowlands
14th Belfast, Ulster Hall
15th Dublin, Olympia
18th Wolverhampton, Civic Hall
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, O13
 28th Dusseldorf, Tor 3
 29th Hamburg, Docks

MAY - EUROPE

1st Copenhagen, Vega
 (CANCELLED)
 2nd Oslo, Rockefeller
 3rd Stockholm, Cirkus
 5th Berlin, Columbia Halle
 6th Amsterdam, Paradiso
 9th Paris, Elysee Montmatre
 10th Stuttgart

Theater Haus
 11th Zurich, 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
 22nd Nürburgring, Rock Am Ring
 24th Landgraaf, Netherlands, Pinkpop Festival

JUNE - JAPAN, UK

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

9th Osaka, Zepp Club Osaka
 10th Fukouka, Zepp Club Fukouka
 25th Somerset, Glastonbury Festival

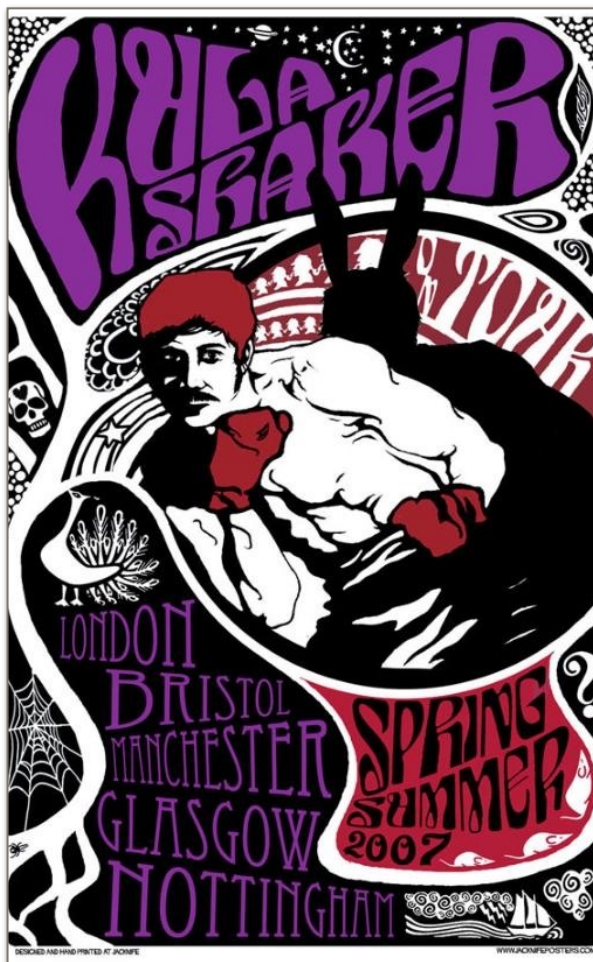
JULY - CANADA, USA

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 1
 16th Chicago, Metro/ Smart Bar

17th Minneapolis, First Avenue
 19th Denver, Bluebird Theater
 21st Los Angeles, Mayan Theater
 23rd San Francisco, Fillmore
 30th Derby, Music & Extreme Sports Festival (CANCELLED)

AUGUST - UK, EUROPE

06-08th Valencia, Benicasim Festival (CANCELLED!)
 11th Goonhilly Downs, The Lizard Eclipse Festival 80
 21st Chelmsford, Essex - V99 Festival
 28th Hasselt, Belgium, Pukkelpop Festival
 29th Biddinghuizen, The Netherlands, Lowlands Festival

**2005****DECEMBER - UK**

12th December London, Wheatsheaf Leighton Buzzard

2006**MARCH - UK**

11th Milton Keynes, SnowZone

APRIL - UK

2nd Coventry, Colosseum
 3rd Northampton, Soundhaus
 6th Sunderland, Manor Quay, Sunderland Uni

7th Glasgow ABC, Glasgow
 10th Manchester University, Academy 3, Manchester
 11th Rescue Rooms, Nottingham
 12th Kings College, London

MAY

8th Fleece, Bristol
 9th Cockpit, Leeds
 10th Wedgewood Rooms, Portsmouth
 12th Liverpool Academy, Liverpool
 13th Plug, Sheffield
 16th Waterfront at University of East Anglia (UEA), Norwich
 17th Scala, London
 18th Zodiac, Oxford

JUNE - UK, FAR EAST

6th Cafe Drummonds, Aberdeen
 7th Liquid Rooms, Edinburgh
 8th T In The Park Festival, Scotland
 29th Fuji Rock Festival (Red Marquee), Japan
 30th Pentaport Festival, South Korea

AUGUST - UK

18th Stoke Underground, Brighton
 19th V Festival, England
 20th V Festival, England

SEPTEMBER - EUROPE

10th Purple Weekend 2006, Spain

2007**JUNE - UK**

Met Bar, London
 11th Oran Mor, Glasgow
 12th Manchester University, Academy 3, Manchester
 13th Hoxton Bar and Grill, London
 15th Bush Hall, London
 16th Thekla, Bristol
 22nd Bilbao BBK Live 2007, Spain

JULY - EUROPE, JAPAN

9th iTunes Festival, ICA, London
 14th Festival Cultura Quente Caldas de Reis, Spain
 28th Fuji Rock Festival (Green Stage), Japan

AUGUST - EUROPE

9th Plaza Mayor, Gijon, Spain
 13th Cargo, London
 18th Pulpit Rock Festival, Stavanger, Norway

SEPTEMBER - UK

25th Soho Revue Bar, London (Tiscali showcase)
 26th Rescue Room, Nottingham
 27th Water Rats, London
 30th Southampton University, Southampton

OCTOBER - UK, EUROPE

1st Academy 2, Liverpool
 2nd The Leadmill, Sheffield
 4th QMU, Glasgow
 5th Northumbria University, Stage 2, Newcastle

6th Manchester
University, Academy 2,
Manchester
8th Wulfrun,
Wolverhampton
9th The Junction,
Cambridge
10th KoKo, London
16th Melkweg,
Amsterdam, The
Netherlands
17th Prime Club,
Cologne, Germany
19th Rainbow, Milan, Italy
20th Circolo degli Artisti,
Rome, Italy
21st Bronson, Ravenna,
Italy
22nd Atomic Cafe,
Munich, Germany
24th Lido, Berlin,
Germany
25th Grünspan, Hamburg,
Germany

26th Rotunde, Brussels,
Belgium

NOVEMBER - UK

22nd Crossing Border, Den Haag,
Holland
24th Leicester University, Leicester

2008

JANUARY - JAPAN, UK

16th Riquidroom Ebisu, Tokyo
17th Shibuya-AX, Tokyo
20th Nagoya Club Quattro, Nagoya
21st Big Cat, Osaka
22nd Riquidroom Ebisu, Tokyo
27th Parr Hall, Warrington, UK
28th Moshulu, Aberdeen
29th Fats Sams, Dundee
30th Multrees Walk *Xfm Scotland
gig*, Edinburgh
30th Liquid Rooms, Edinburgh

FEBRUARY - UK, EUROPE

4th Lemon Grove, Exeter
5th Anson Rooms, Bristol
6th Waterfront, Norwich
8th Shepherds Bush Empire,
London
9th Carling Academy 2,
Birmingham
18th Orangerie, Brussels, Belgium
19th Tivoli, Utrecht, Holland
21st Kl Elserhalle, Munich,
Germany
22nd Estragon, Bologna, Italy
23rd Ossigeno, Turin, Italy
25th Batschkapp, Frankfurt,
Germany
26th Stollwerck, Cologne, Germany
28th Oosterpoort, Groningen,
Holland

MARCH - EUROPE

1st Pop, Haldern, Germany
2nd Effenaar, Eindhoven, Holland
3rd Roxy, Saarbrücken, Germany



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02/10 SHEFFIELD LEADMILL 0870 010 4555
04/10 GLASGOW GME 0870 190 0100
05/10 NORTHUMBRIA UNIVERSITY 0191 263 5000
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4th Doornroosje, Nijmegen,
Holland

MAY - EUROPE

5th Bevrijdingspop, Haarlem,
Holland

JUNE - EUROPE

20th Murcia Sound, Lorqui, Spain
29th Parkpop 2008, The Hague,
Holland

JULY - UK

5th GuilFest 2008, Stoke Park,
Guildford, England

AUGUST - EUROPE

8th Haldern Pop Festival, Germany
15th Ola! Festival, El Ajido,
Almeria, Spain

Music Festival, Somalia

8th The Relentless Garage,
London

27th Twinkle Rock Festival, Taipei
31st Fuji Rock Festival, Japan

AUGUST

1st Jisan Valley Rock Festival,
South Korea

5th KL Live, Kuala Lumpur,
Malaysia

6th Lapangan Basket ABC
MegaSport - Senayan GBK,
Jakarta, Indonesia

7th AsiaWorld Arena, Hong Kong

2009

APRIL - RUSSIA

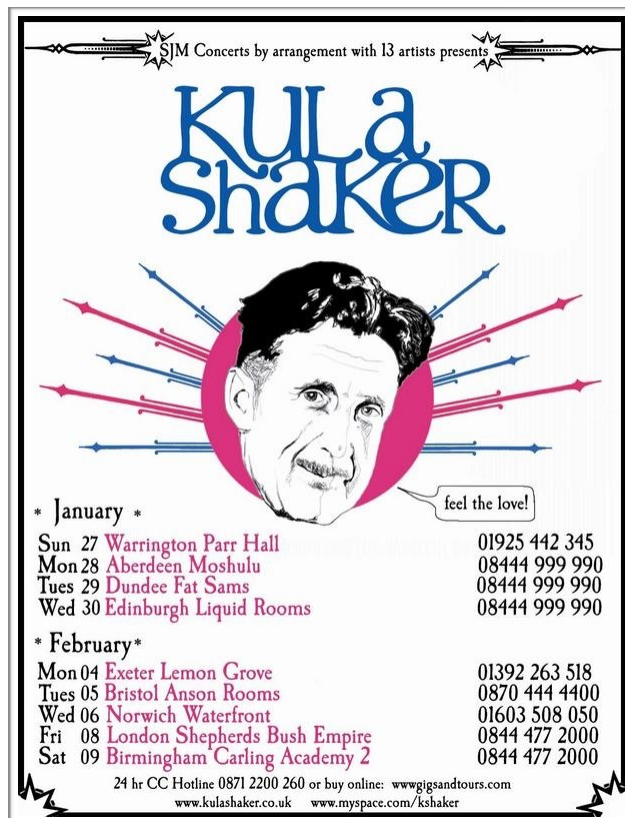
2nd B-2,
Moscow, Russia
4th The Waiting
Room, St.
Petersburg,
Russia

AUGUST - EUROPE

8th Ypsigrock
Festival,
Castelbuono,
Italy
28th Solfest
2009, West
Cumbria, Trans,
England

2010

JULY -
AFRICA, UK,
FAR EAST
5th Mogadishu



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* January *

Sun 27 Warrington Parr Hall	01925 442 345
Mon 28 Aberdeen Moshulu	08444 999 990
Tues 29 Dundee Fat Sams	08444 999 990
Wed 30 Edinburgh Liquid Rooms	08444 999 990

* February *

Mon 04 Exeter Lemon Grove	01392 263 518
Tues 05 Bristol Anson Rooms	0870 444 4400
Wed 06 Norwich Waterfront	01603 508 050
Fri 08 London Shepherds Bush Empire	0844 477 2000
Sat 09 Birmingham Carling Academy 2	0844 477 2000

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2016

FEBRUARY – UK, EUROPE

13th Worthing, Pavilion Theatre
15th Glasgow, O2 ABC
16th Manchester, Ritz
17th London, Roundhouse
18th Brussels, AB Club
21st Amsterdam, Paradiso
22nd Berlin, Heimathafen
23rd Munich, Freiheit
25th Milan, Alcatraz
26th Rome, Orion Club

MARCH – RUSSIA, EUROPE

3rd Moscow, Yotaspace
4th St. Petersburg, Glavclub
8th Paris, Gonzai @Maroquinerie

MAY – UK + IRELAND

5th The Academy, Dublin
6th Limelight, Belfast
7th Dolans, Limerick
9th Picturedrome, Holmfirth
11th Palace Theatre, Southend
12th Komedia, Bath
13th Guildhall, Gloucester
15th Liquid Rooms, Edinburgh

17th Wiltons Music Hall, London

18th Wiltons Music Hall, London

20th Guildhall, Winchester

JULY – EUROPE, FAR EAST

2nd SPAIN, Vida Festival
14th FLORENCE, Anfiteatro delle
Cascine
15th ROME, Villa Ada
16th RIMINI, Verucchio Festival
23rd JAPAN, Fuji Rock Festival
22nd-24th SOUTH KOREA, Jisan
Valley Rock Festival
29th-31st TAIWAN, Super Slippa
Music Festival

AUGUST - EUROPE

11th-14th SPAIN, Sonorama Ribera
Festival
12th-14th SPAIN, V de Valares
Festival
12th-14th ITALY, AMA Music
Festival

SEPTEMBER - USA

26th BOSTON, Brighton Music Hall
27th PHILADELPHIA, World Cafe
29th BROOKLYN, Rough Trade
30th BROOKLYN, Rough Trade

OCTOBER - USA

2nd WASHINGTON DC, U Street
Music Hall
4th SEATTLE, Crocodile
5th PORTLAND, Star Theater
7th SAN FRANCISCO, Great
American Music Hall
8th LOS ANGELES, Roxy
9th SAN DIEGO, Belly Up
NOVEMBER – EUROPE, JAPAN
3rd UTRECHT, TivoliVredenburg
5th GERMANY, Rolling Stone
Weekender
6th COLOGNE, Gloria
7th FRANKFURT, Batschkapp
21st TOKYO, Zepp Divercity
22nd TOKYO, Liquid Room
24th OSAKA, Hatch

*PLEASE NOTE! Some of the
dates may be wrong, may not
have happened or some can be
missing.*

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- A5. INFINITE SUN
- A6. 303
- B1. SMART DOGS
- B2. TATTVA
- B3. HUSH
- B4. GOVINDA

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- A3. DEATH OF DEMOCRACY
- A4. LET LOVE BE (WITH U)
- A5. HERE COME MY DEMONS
- A6. 33 CROWS
- B1. OH MARY
- B2. HIGH NOON
- B3. HARI BOL (THE SWEETEST SWEET)
- B4. GET RIGHT GET READY
- B5. MOUNTAIN LIFTER
- B6. 2STYX

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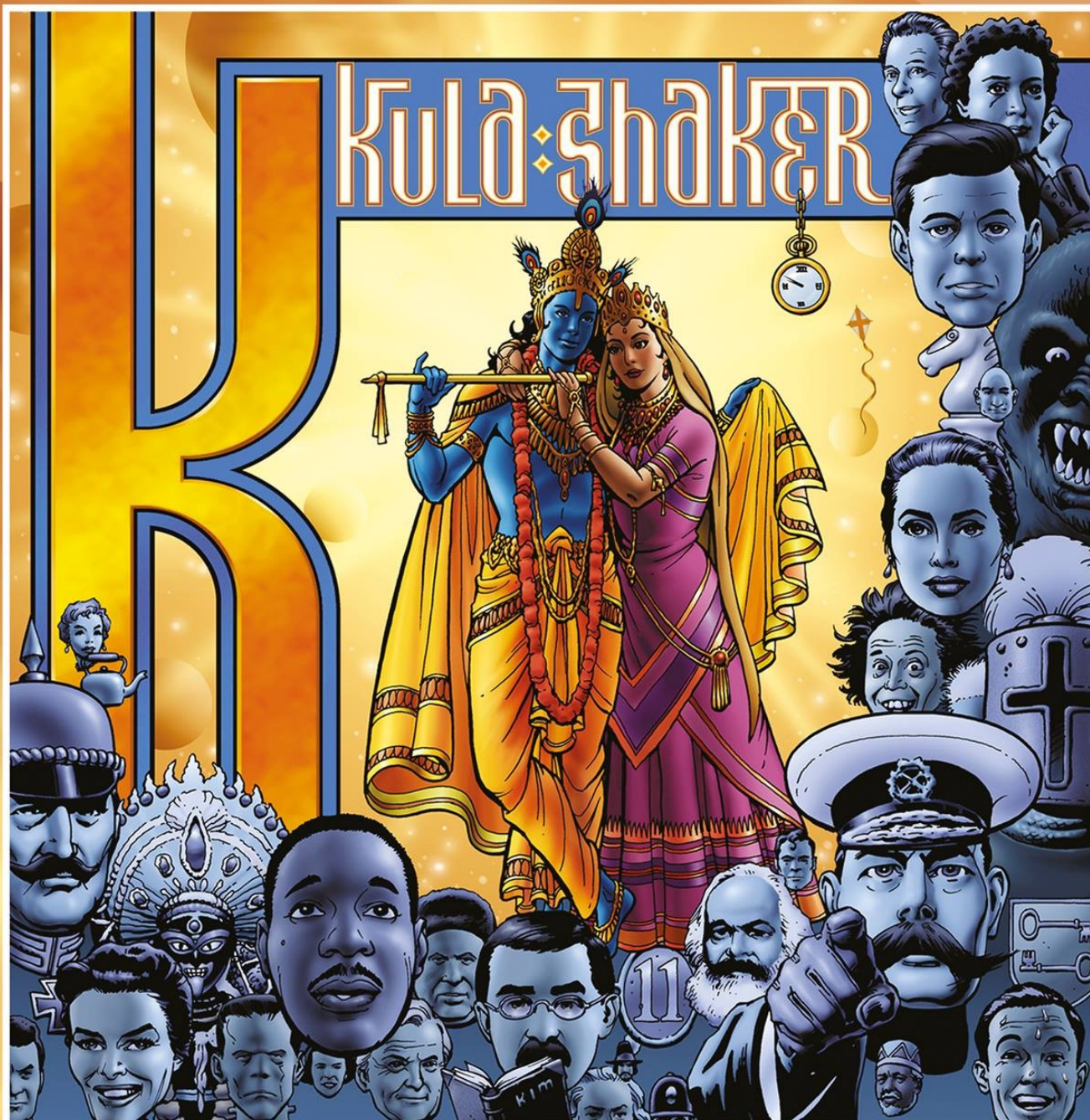
- A1. Hey Dude
- A2. Knight On the Town
- A3. Temple of Everlasting Light
- A4. Govinda
- A5. Smart Dogs
- A6. Magic Theatre
- A7. Into the Deep
- B1. Sleeping Jiva
- B2. Tattva
- B3. Grateful When You're Dead / Jerry Was
There
- B4. 303
- B5. Start All Over
- B6. Hollow Man (Pts. 1 & 2)

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THU	01	OXFORD O ₂ ACADEMY	SAT	10	MANCHESTER ALBERT HALL
FRI	02	BOURNEMOUTH O ₂ ACADEMY	MON	12	BIRMINGHAM O ₂ INSTITUTE
SAT	03	NOTTINGHAM ROCK CITY	TUES	13	BRISTOL O ₂ ACADEMY
MON	05	NORWICH THE NICK RAYNS LCR, UEA	WED	14	LIVERPOOL O ₂ ACADEMY
TUE	06	GUILDFORD G LIVE	FRI	16	NEWCASTLE O ₂ ACADEMY
THU	08	LONDON O ₂ FORUM KENTISH TOWN	SAT	17	LEEDS O ₂ ACADEMY
FRI	09	LONDON O ₂ EXTRA DATE ADDED FORUM KENTISH TOWN	SUN	18	GLASGOW O ₂ ABC

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