

ISSUE No.5
JAN 2010

STRANGE FOLK

KULA SHAKER FANZINE

EXCLUSIVE
Interview
with the band

MAURICE BACON
Kula's new
manager speaks

REVIEW
PP&A Anniversary
Edition

+ The story behind Peter Pan

+ Photos from last year's gigs and the studio

Strange Folk is back!

Dear fellow patient fans,

For nearly two years it has been quiet around our most beloved band. Babies were born, songs were recorded, and sadly, almost no gigs were played. Why the lack of live adventures, you ask? We would like to know too. So we thought it would be best to ask those who would know best: Kula Shaker.

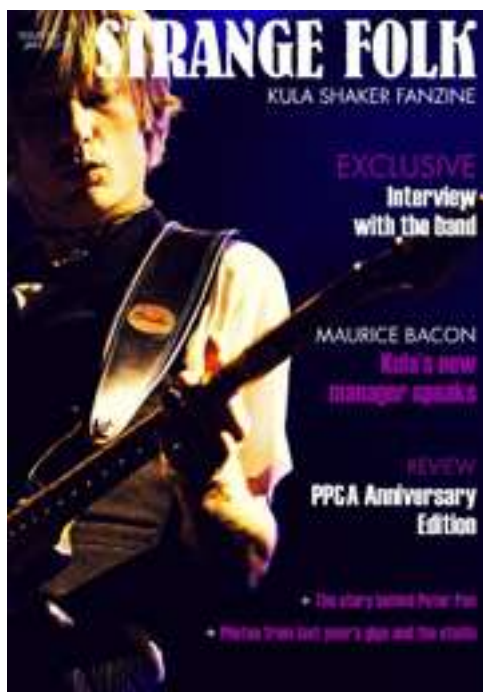
Yes, it actually happened! We got an exclusive interview to share with you. We were there first, before all the crazy stuff that we will be read somewhere else. Can you believe it?

Of course this is not the only exclusive we have managed to get our hands on. There are some nice snapshots from the last festivals; Peter Pan will make a guest appearance and as always we have some lovely artwork and some good gossip. And as if that is not enough - we are most happy to announce that we have an exciting interview with Kula's new manager Maurice Bacon!

We do hope you enjoy ISSUE 5 as much as the back issues, even though it may not be as comprehensive. Let's hope there will be even more to report about when #6 is on its way to your computer. It might just take a while...

Enjoy!

Andrea & Dan



Got some feedback? We'd love to hear it!
Send your comments to us at:

<http://www.facebook.com/pages/Kula-Shaker-Fanzine-STRANGE-FOLK/191115977173>

<http://www.myspace.com/kulafanzine>

<http://twitter.com/KulaShakerZine>

Cover photo: Daniele Bianchi,
<http://www.concertinalive.it/>

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STRANGE FOLK AND KULA SHAKER ON THE WEB

<http://www.kulashaker.com>

<http://www.myspace.com/kshaker>

<http://www.facebook.com/#/kulashaker>

http://twitter.com/kula_shaker

<http://www.myspace.com/kulafanzine>

<http://www.facebook.com/pages/Kula-Shaker-Fanzine-STRANGE-FOLK/191115977173>

<http://twitter.com/KulaShakerZine>

News & gossip



NEW WEBSITE

In October a remarkably wonderful new website went online. Visit www.kulashaker.co.uk to check it out and don't forget to register to the new forum!

TWEETS

Do you often wonder if Crispian ever managed to get Johnny Depp's autograph? Or read about Paul's experiences when he walks the dog? Join Twitter to follow the guys: <http://twitter.com/CrispianMills>
<http://twitter.com/KulaShakerPaul>



ZINETWEETS

Or even better: follow us on twitter!

<http://twitter.com/KulaShakerZine>

MIXING WITH DUCK

According to Crispian's tweets, Duck Blackwell, who was the keyboardist with Straw, and has already produced Crispian's albums with The Jeevas, has joined the band for their mixing sessions in London. When Straw split in 2001, bass player Dan McKinna and drummer Andy Nixon went on to form The Jeevas together with Crispian.

PARANOIA IN THE LAUNDERETTE

One of the many things Crispian has told the world through Twitter is that he was working on a film

project. On keelfilms.com it says:

Originally published as a novella by Bloomsbury in 1998, 'Paranoia in the Launderette' is Bruce Robinson at his best. Whereas 'Withnail and I' depicted the 'thespian in crisis', Paranoia in the Launderette concerns the sad loss of their spiritual sibling, The Writer. Jack is alone for Christmas. Emotionally destitute, pushing forty, and domestically challenged, Jack's long-suffering girlfriend recently walked out leaving him utterly incapable of looking after himself. Locked indoors, working day and night on a series of plays for television called "Decades of Death", Jack's writing starts to weigh on his mind.

A sensitive man, who lacks even the simple courage to buy his own toilet paper, this research into 19th century killers has made him paranoid and insomniac. Jack spends his nights tiptoeing around his flat with a carving knife, due to "an irrational fear of being murdered". As he starts to hallucinate with exhaustion, his sense of reality lurches uncontrollably into a world of fear and suspicion, in which Jack sees killers at the foot of his bed and imagines himself as the fated final victim of a shocking and heinous crime. It all culminates in Jack having to make the dreaded trip to the launderette.

Writer/Director: Crispian Mills

PETER P

As Crispian reveals in our exclusive interview (pages 9-11) there is a new song called Peter Pan R.I.P. The

band performed it at a charity gig for Anno's Africa

(www.annosafrica.org.uk) in London on 27th September 2009. You can watch it here:

http://www.youtube.com/watch?v=3nRyUtXZ_kM

LOVE NEVER DIES

This year the band counted down the 12 days of Christmas with their fans. They were most bounteous and gave us two new songs. What better X-Mas-present could there be? Visit www.kulashaker.co.uk to download the free X-Mas-single "Baby Jesus" and "Space Caravan" from the forthcoming new album.



KULA WAH

Good news for all you Crispian-impersonators out there: Mr. Mills has been working with Moolloon on some custom vintage effects pedals. First arrival from the Moollon laboratory will be THE STRANGFUZZ.

For more info check:

<http://www.kulashaker.co.uk/boutique>

PP&A 10TH ANNIVERSARY EDITION

Even more exciting news for all the other music-lovers: Kula's infamous 2nd album "Peasants, Pigs and Astronauts" will be re-released on 20th January 2010! The 10th Anniversary Limited Edition numbered 2 CD box set is initially only available from the band's website shop and contains 2 CDs with the following track listing:

CD1 (including the lost epic track Strangefolk!)

1. Great Hosannah
2. Mystical Machine Gun
3. SOS
4. I'm Still here
5. Radhe Radhe
6. Shower your love
7. 108 Battles (of the mind)
8. Sound of Drums
9. Timeworm
10. Last Farewell
11. Golden Avatar
12. Namami Nanda Nandan
13. Strangefolk (the original title track)

CD2 (Astronauts Anthology)

1. Sound of Love (Bearsville studios session, which became Sound of Drums)
2. Avalonia
3. Golden Avatar (band demo)
4. Strangefolk (band demo)
5. Roger Morton Interview with Crispian and Alonza recorded on 13th November 2009 in London about the making of Peasants Pigs and Astronauts

- + Numbered CD booklet (this edition limited to 3000)
- + 4 postcards of original ideas for the artwork
- + 2010 artwork box and shrink wrapped

KULA:SHAKER

PEASANTS, PIGS & ASTRONAUTS

You can order it here: <http://www.kulashaker.co.uk/boutique/>



Peasants, Pigs & Astronauts Revisited

by Ian W

It's unlikely that anyone reading this is completely unfamiliar with the history of Kula Shaker's "difficult" second album, but its complex history is worth a quick recap anyway. The making of the album that followed the multi-platinum "K" was to become a struggle almost as epic as the album it was to spawn. "Peasants, Pigs and Astronauts" finally hit the shelves in March 1999, however the recording sessions for it began a full two years earlier, initially produced by Rick Rubin and George Drakoulis in (first) New York and then LA, with Bob Ezrin finally taking the helm (both figuratively and literally, since the final sessions took place in the tranquil setting of Dave Gilmour's houseboat recording studio "Astoria" moored in the Thames.)

Besides the producer, much else changed during this lengthy gestation period. For one thing the track-listing gradually evolved over time, with early candidates such as "Strangefolk" and "Light of the Day" making way for songs such as "Mystical Machine Gun" that were begun later. (Although ironically what was probably the oldest song of them all - "Shower Your Love", which was first demoed before the release even of "K" - actually made it to the final release.) Even the songs that did make it to the final album often evolved greatly over time; take for example "Sound of Love" (included as a bonus track on the new CD release of PP&A), which was later to become "Sound of Drums" and the first single to be released off the album. This early take of the song is vastly different to the final version, with a lyric that's barely recognisable, and extra songs sections that were later to be trimmed.

Even the album name changed over time: originally the album was to be released as "Strangefolk" in mid 1998 (an advert announcing it as such was placed in that year's Glastonbury programme). When the track of the same name was dropped from the track listing, the album title went with it - in the interview included

on the new CD Crispian explains that he was never totally happy with "Peasants, Pigs and Astronauts" as an album title, but ended up going along with it anyway after being worn down by other peoples objections to the original title. Maybe this helps to explain why the comeback third album bore the "Strangefolk" title that its predecessor never quite managed. A statement of intent that this time around there would be fewer compromises, perhaps.

Given this protracted history, it's perhaps not that surprising that commercially "Peasants, Pigs and Astronauts" flopped on its initial release. The delays to the album (which served to lose much of the commercial momentum created by its predecessor), together with various controversies that had dogged the band since the release of "K", had done much harm. And when the band broke up only two months after its release, it seemed the album's epitaph was already cast in stone - this was the album whose failure was so great that it even destroyed the band itself.



Except... that wasn't quite the end of the story. For many fans, this epic, overblown album - far from the self-indulgent mess that the music press would have it - was actually the KS album that they'd been waiting to hear. For them, the album's supposed flaws were actually its great strengths. These fans didn't care about the album's length or its scattershot musical approach, which veers from insanely OTT rock wig-outs like "Great Hosannah" and "Mystical Machine Gun", to more serious tracks like "I'm Still Here" and "Timeworm". This duality is not so surprising; in the interview the band talk about how the album's twin influences were the bombastic Andrew Lloyd Webber/Tim Rice rock opera "Jesus Christ Superstar", as well as a serious desire to address the forthcoming new millennium in a way that other artists seemed uninterested in doing. Add into this heady stew such tracks as "Namani Nanda-Nandana" and "Radhe Radhe", which left those of us willing to listen in no doubt that here was a band whose Eastern spirituality was hardly the mere window dressing that critics had been wont to dismiss it as previously. As Johnny Rotten would probably have put it, "they mean it, man..."

Finally after eleven years it seems the time has come for a proper critical reappraisal of this much-maligned album. The catalyst for this is the new reissue of the repackaged PP&A complete with a myriad of extra goodies. When this release was first announced in late 2009, it's fair to say that fans were salivating at its promised delights. Inevitably much of the attention was centered around the fact that the album's legendary missing track "Strangefolk" was finally to be publicly heard. Previously this track has never even been bootlegged; the only evidence of its existence was a couple of much debated but short extracts (one that featured as an unannounced extra on the end of the 2003 "Kollected" compilation; the other was heard briefly as background music during the 1999 "Cowboys and Indians" TV documentary). These clips have tantalised fans over the years with the thought of what they might be missing out on, a process further fuelled by rumours that the full version was a mighty fifteen minutes in length. Now that the new CD is here, the song's actual length is revealed as a somewhat less extravagant five minutes, but this is the only thing about it that's likely to prove a disappointment after the eleven-year wait. This track showcases the band's mystical leanings at their very best, with an oblique lyric that veers between the religious and sci-fi, combined with heavy doses of sixties psychedelia.



This studio version of "Strangefolk" now takes its rightful place at the end of the album on CD1 on this new set; apparently this is where it would've sat originally had it not been dropped (note that the hidden track "Stotra" is still present, but now following "Strangefolk" instead of "Namani Nanda Nandana"). Some fans might take a while to accept this new tracklisting; but the more you listen to it this way the more sense it makes. Now finally the epic album finishes with the only way it can: with a truly epic closing track.

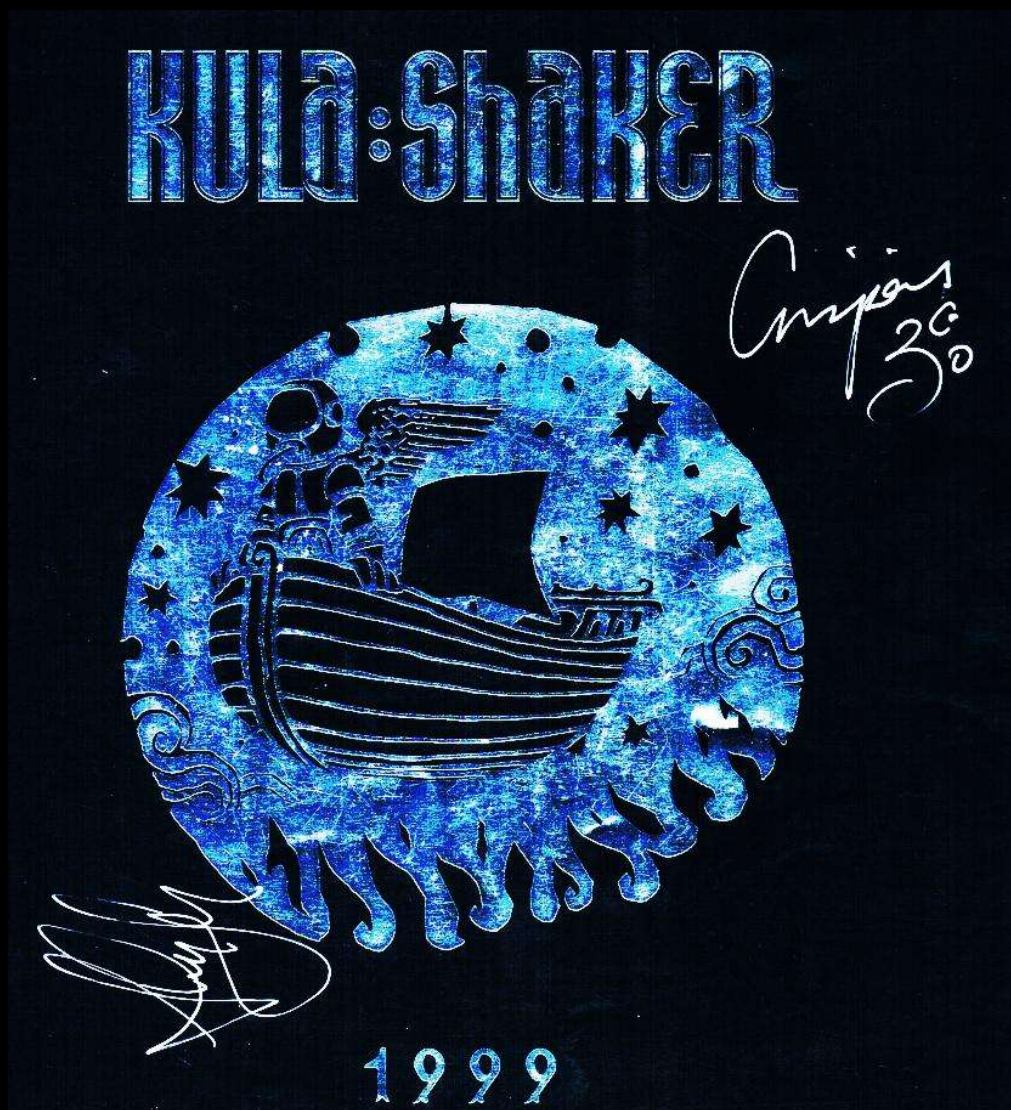
For those who want more "Strangefolk", the band demo is included on CD2. Though obviously a less elaborate affair, it still manages to capture the psychedelic feel well, with the closing chant of "In the beginning..." of the studio cut here replaced instead with an effective Beatlesque instrumental fade out. Also present is "Sound of Love": a hugely enjoyable alternate take on "Sound of Drums", with a lyric here that stresses the spiritual over the more carefree version that replaced it (this revolution was definitely not for fun originally, or so it seems...) Also included is a demo of "Golden Avatar" that easily matches the final studio version of the song. Finally on the musical side we have "Avalonia". Original reports suggested that this would be a previously-unheard Rick Rubin produced take on the song, however the version on the final CD turns out to be the same stripped-down (demo?) version that graced the Mystical Machine Gun single back in '99. But even if this particular version is familiar, the quality of the song is beyond doubt.

CD2 is rounded out with a long (46 minute) interview in which Crispian and Alonza discuss the story behind the album with journalist Roger Morton. This makes for a fascinating listen, with plenty of background on how the album came to be, together with a few nuggets of info that even diehard fans might be unfamiliar with (for instance they reveal the participation of Brian Wilson's legendary collaborator Van Dyke Parks on the album.) But even if it weren't so informative, it would still be worthwhile for the pleasure of hearing Crispian and Alonza in conversation: these guys know how to tell a good story and as such provide a fine antidote to the usual monosyllabic tedium that passes for insight from too many rock musicians in interview.

Mention must also be made of the beautiful packaging of this reissue. The first 3,000 copies are a limited edition, housed in a sturdy CD-sized hard case. It's worth noting that the album sleeve also has been upgraded for this release. The inspired diver-suited astronaut still graces the album front, but now the escalator he's ascending

arrives in a sunny landscape beneath a rainbow, instead of the dense woodland shown on the original release (maybe the new more positive sleeve symbolises an album finally emerging from the shadows of undeserved obscurity?). The booklet inside closely follows the original PP&A one, although the lyrics to "Strangefolk" and extra credits have been nicely added in such a way as to not destroy the original design theme. Four postcards of album-related artwork are included to round out the package.

Is this the definitive release of Peasants, Pigs and Astronauts? Well in truth, no. There are more tracks to be heard from these sessions - the titles of mysterious unheard tracks from the same timeframe (such as "Sister Breeze") have been kicked around among fans for years. One can only hope that one day these too will be heard. (And bear in mind that a few years ago any hope of hearing "Strangefolk" itself seemed nothing more than pipe dreams...) But in the meantime, well this will do just nicely.



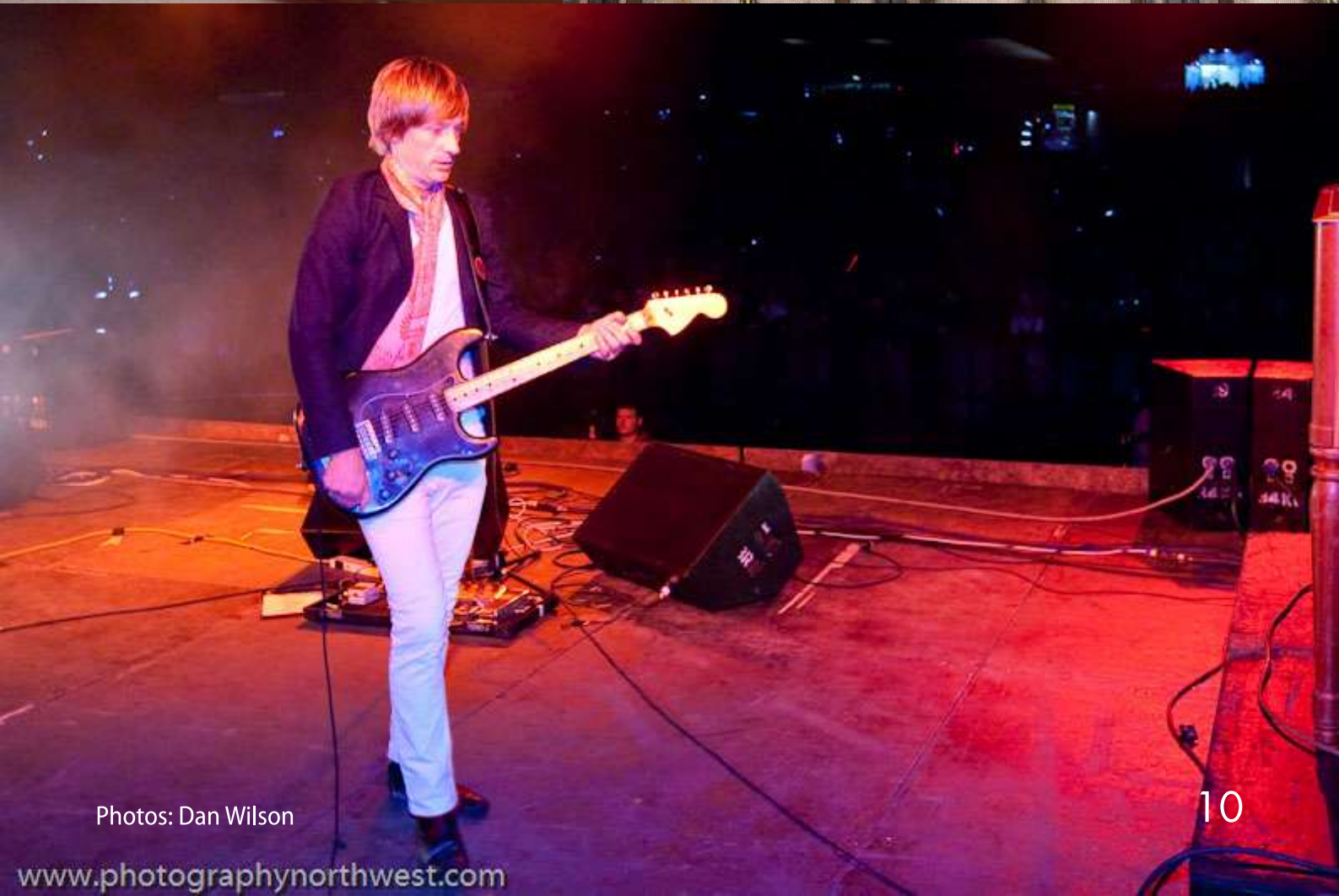
Gig impressions 2009

PARKPOP (HOLLAND)



Photos: Andrea Zachrau

SOLFEST (UK)



Photos: Dan Wilson

YPSIGROCK (ITALY)



Photos: Apolidia



The Devine Couple Lord Krishna and Radha

Victory to Krishna

We've all listened to it a thousand times. But what does "Govinda" mean exactly? Read how Vaebhav Badal, an Indian student in the UK, explains the meaning behind the Sanskrit lyrics.

These lyrics are pretty simple, because most of it is repetitive and is for Lord Krishna. In Indian culture we have different names for a single being and in case of Krishna his other names are Govinda, Gopala, Radha-Raman (which means infatuated with Radha), Narsingadeva (who is one of the incarnations of Krishna), Gaura, while Prabhupada is the name of the saint who brought Krishna's name to the western world through International Society for Krishna Consciousness (ISKCON).

Govinda Jaya Jaya	Victory to Govinda (Krishna)
Gopala Jaya Jaya	Victory to Gopala (Krishna)
Radha-ramanahari	Victory to the one who is infatuated with Radha, (Radha is in simple terms the girlfriend of Lord Krishna)
Govinda Jaya Jaya	Victory to Govinda (Krishna)
Nrsingadeva Jaya Nrsingadeva (twice)	Victory to Narsingadeva, victory to Narsinga deva (an incarnation of Krishna who is half lion and half human)
Gaura Gaura Gaura Hari	Krishna, Krishna oh
Gaura Hari	oh Lord Krishna,
Prabhupda	Prabhupada (A saint popular in the West as the leader of ISCKON)
Govindam	Krishna...

INTERVIEW

Flashes

from
Deep Inside

Photo: Andrea Zachrau

“Now we’re masters of our own fate”



So, what has been happening in the world of the Mighty Kula Shaker? Just what have they been upto and when can we expect some new material? We tried to tease it out...

How is the new album coming along?

Crispian: Nearly there. Recording took about four months, mixing took about three! But everyone is happy and excited.

Who is producing it?

Crispian: Essentially, it's Alonza's production. We did work together on many of the ideas, but he's been the one at the controls for the whole duration, leading us into deep space. I'd been hassling him to get his feet under the table for years. Now he's finally done it and it sounds great.

Has the whole album been recorded in Belgium/ where else did you record?

Crispian: It's a totally Belgian record. You can smell the waffles.

Would you mind revealing any of the album song titles?

Crispian: After we finished Strangefolk touring, Alonza and I worked on a whole bunch of songs drinking tea in his mum's living room in Hampton, where we used to play and write when we were 17 years old. It turned out to be a very refreshing influence. It gave us a very vivid sense of where we'd come from, the musical journey we set out on when we were kids, the ideas we'd been able to realise and those we hadn't yet achieved. Alonza had lots of really good, but unfinished songs, like 'Ophelia', 'Modern Blues', 'Sweet Sympathy', and this ridiculous track he'd named 'Space Caravan', and I had fun arranging, or writing lyrics or a bridge or a chorus for these tracks and getting them ready to go. There were also a couple of very old tracks that we had worked on back in the day but never completed, like 'Figure it out' which turned out to be excellent. We wrote from some tracks from scratch as well, like one called 'Peter Pan R.I.P'.

How would you describe the new material?

Crispian: Producing it ourselves meant we finally felt like we were masters of our own fate. By that I mean nobody had to translate our production ideas for us. It's the first time our record actually sounds like we imagined it.

Strangefolk only had one Sanskrit track which was under 5 minutes, so technically speaking it doesn't qualify for epic status. Can we expect any 8 minute long space age devotional psychedelic Indian jazz numbers on the new record?

Crispian: Ha ha. Actually there is one very epic track, although it's more of a Haunted Gothic ruin, than a psychedelic space ship.

Are there any weird and wonderful instruments/ pedals/ amps that you are using this time around?

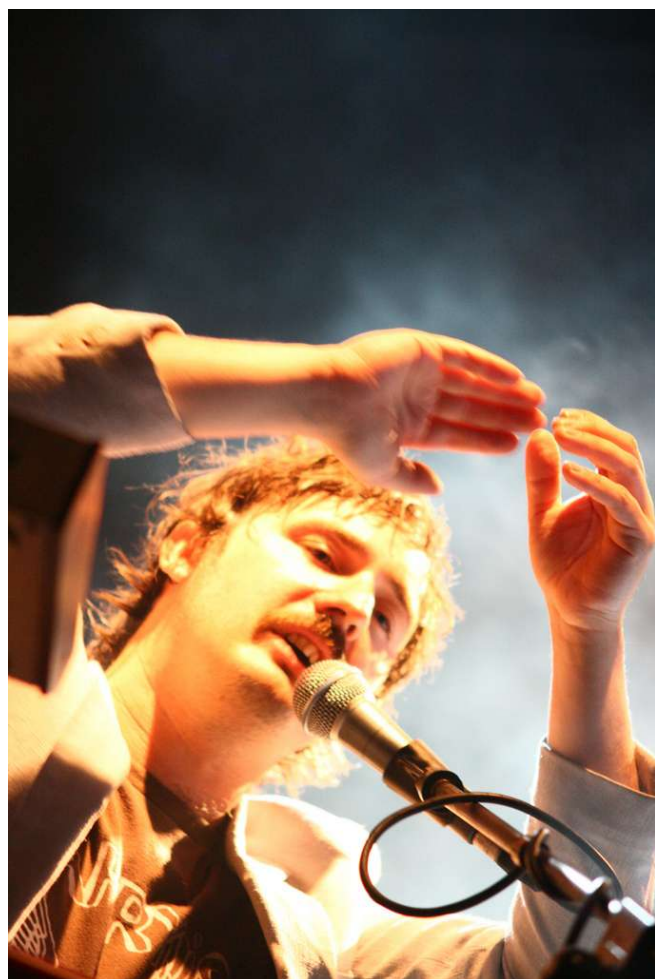
Crispian: First thing that comes to mind is all these bells, in all sizes and variety. It's called 'Glockenspiels Galore'.

Harry: Everyone knew it wouldn't be too long til I managed to get a pipe organ on a Kula Shaker record. A big cathedral usually has a big organ and Chimay didn't disappoint. The fact that it was just a touch on the ropey side of course made it sound even better. A real beast. My dad will be proud. Hopefully.

When can we expect the release of the album?

Crispian: 2010!!

What kind of promotional work is planned along



with the release?

Crispian: Likely there will be a lot more than we did on Strangefolk. That was such a quiet release we hardly noticed it ourselves. It wasn't such a bad thing though, since the band needed to grow naturally and find its feet without all the pressure of a 'come back', which we couldn't stomach.

Tell us more about Maurice Bacon!

Crispian: He's a beacon of respectability.

When and where can we expect Kula back on stage?

Crispian: Soon!

Obviously as a band you must write a lot of material, only a fraction of which gets released, can we expect a box set at any point in the near future?

Crispian: Good idea. Box set on its way.

There are currently loads of amazing bands coming out in London, most of which aren't signed and probably never will be. Are there any new English bands that you relate to/ feel an affinity with, or does it tend to be american/ european/ foreign bands?

Crispian: You mean, apart from BUCKY? Hmm, let me think about that one.

Asking Crispian...

...how have you experienced your first year as a father? Has becoming a dad altered your perspective on music/ Kula Shaker as a band?

Crispian: Yes, it's made me appreciate everything and everyone in my life a hundred fold.

Has Keshava been an inspiration in your work on the new album – if so, in which way?

Crispian: I used to sleep more than I do now. There's a kind of delirium that comes from not sleeping, which, if channeled correctly, can induce flashes of deep insight as well as some terrifying hallucinations. I wrote all my lyrics during these seizures. I hope you dig.

Asking Harry...

...do you wax your moustache? If so what gentleman's product do you use?

Harry: No - personally I favour the David Hemmings style of unkempt lip-wiggery. Ventures into the world



of flamboyant facial hair are not to be taken lightly. It's rumoured that Salvador Dali would only use sperm (his own, presumably) to keep his in place - such was the hold required. Heaven only knows what sordid depths Hercule Poirot sunk to.

Asking Alonza...
...has living in the countryside affected your writing, has it become more pastoral, i.e. will there be flutes on the forthcoming record?

Alonza: Living in the countryside has affected my dress sense, and choice of ideal car. However as a closet hippy I visit the potters wheel on a regular basis and I'm already partial to a bit of two part flute harmony, phooaaar! Any further down this road and it will be pixie

boots and pointy hats for me.

I remember hearing ages ago that you have a guitar that used to belong to Led Zeppelin. Do you still have it and does it feature on any Kula Shaker songs?

Alonza: I once had a very lovely 60's Gibson acoustic that was sadly taken from me. As far as I know it didn't belong to any member of Led Zeppelin. However Lemmy from Motorhead did borrow it once at a TV show. (Just to clarify Lemmy wasn't the person who stole it).

Asking Paul...

...in your eyes how does recording compare to playing live. In honesty which do you prefer?

Paul: It may come as no surprise that I much prefer playing live with the band to being in a studio with Alonza and Crispian having endless "creative input".

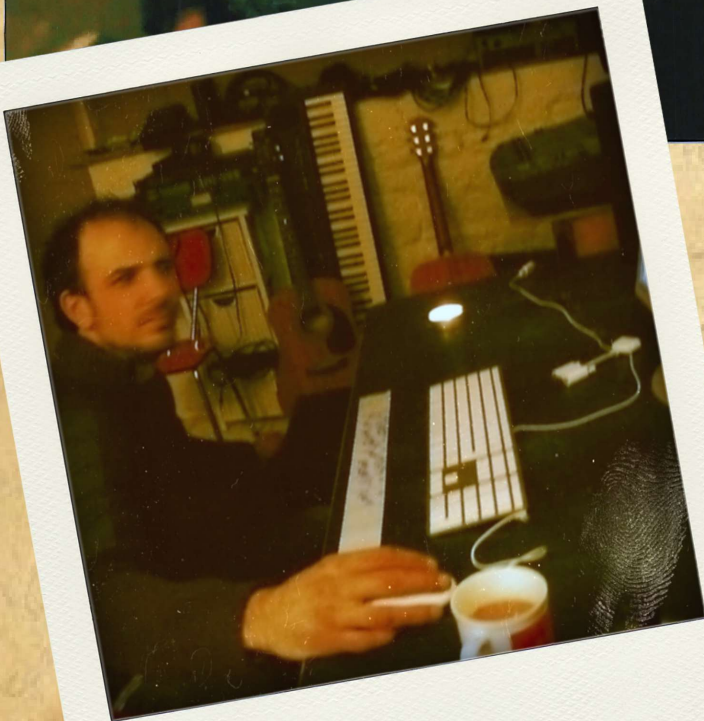
I'm into flow and vibe and we can generally get there on stage, but in the confines of a studio myself, (or back in the day, Jay) or one or both of the other two tend to break it up. Harry is more co-operative, but tends to be worrying about where his next cheese fix is coming from. "Anyone for tallegio fondue?"

Have you been outdoor swimming this year?

Paul: With regards to outdoor swimming, yes I went yesterday in the snow in London Fields, Lido. It was lovely. I also frequent Hampstead Ponds - often with Robson Jerome, to see who is more alluring to the old boys there.



Pilgrim's Progress



Some
snapshots
from
the studio



Travelling down memory lane

The story behind
Peter Pan and how
Kula Shaker went to
explore Never
Never Land

by Mary Nilsson



The origins of “Peter Pan” appeared in 1902 in an adult novel known as “The Little White Bird”. However, in 1904, author J M Barrie adapted the character of Peter Pan into a play simply entitled “Peter Pan” or “The Boy that Wouldn’t Grow Up”. Eventually, owing to the commercial success enjoyed by the play, Barrie’s publishers, Hodder & Stoughton, suggested that the play be further expanded into the story that we all know and love today.

Just about everyone has at some point in their lives come across the story of Peter Pan. With Never Never Land introducing us to the Lost Boys, Mermaids, Pirates and of course Pixies, Peter Pan is a story that truly personifies the magic of childhood. After all, when else in life are we so truly free to explore our own imaginations? “Peter Pan” is a story that has been told

time and time again in many languages, and has also seen the silver screen on many an occasion. These include the vastly popular Walt Disney adaptation “Peter Pan”, (1953) and more recently Steven Spielberg gave us “Hook” (1991), the film with a modern twist in which Peter Pan actually got to grow up!

Among the many Peter Pan related plays or televised adaptations, one stood out from the crowd, known as “The Lost Boys” (1978). Written for the BBC by Andrew Birkin, “The Lost Boys” was an autobiographical mini series, starring Sir Ian Holm, which was based on the life of J M Barrie. Suggested as a landmark in British television, “The Lost Boys” explored the relationship of J M Barrie with the family known as Llewellyn-Davies, who had five sons, George, Peter, Jack, Michael and Nicholas. It was apparently for these

five boys that the story of Peter Pan was actually written. Following the success of this BBC television adaptation, Andrew Birkin decided to write a biographical account of J M Barrie, simply entitled "J M Barrie and the Lost Boys", which was initially published in 1979 (Constable Press) (2nd edition, 2003, Yale University Press). Therefore, Andrew Birkin has, to date, written the most insightful biography of this man who has captured the imagination of children and adults alike for more than 100 years.

Therefore, with the relationship that the Birkin family seem to share with the mythical Peter Pan, it seems no wonder that Kula Shaker used the occasion of the "Anno's Africa" concert to introduce the new song, "Peter P, RIP".

Why?

Well, in December 1980, while the rest of the world was shocked by the loss of John Lennon, the Birkin family welcomed the birth of their new son Alexander, born 9th December 1980. He assumed the name Anno when he was three years old after being read the book "Anno's Journey" by Mitsumasa Anno. Always a creative individual, Anno was already learning to play guitar, as well as write songs and poems by the time he was 12. By the age of 14, he was already forming his first band, known as "Midstream", along with which he had commitment to a second band known as "Durango 95". Both bands had fizzled out by 1997. With the eventual formation of the band "Kicks Joy Darkness", it seemed that things were falling into place for Anno's musical career. With the decision to record their first studio album in Italy, the band which consisted of Anno, Billy Scherer, Alberto Mangili and Lee Citron seemed to be on their way to success. Sadly, on November 8th 2001, Anno, along with Lee Citron and Alberto Mangili were involved in a fatal car accident on the outskirts of Milan, Italy.

In finding a way to cope with their loss, Anno's family initiated a charity in his memory. "Anno's Africa", was initially launched with a pilot scheme in 2007, whereby it provided the means for Kenyan orphans opportunities to express themselves through artistic means. They were able to enjoy media which would have otherwise been unavailable to them, including art, music, dance and drama – creative outlets which helped them to cope with their daily lives. It has made a tremendous difference in the lives of these youngsters who are not blessed with the abundance of material goods that are found in Western society. Exhibitions have already been held in London, hopefully with the

goal of attracting patrons to help the charity. Most recently a concert was held in September 2009, which attracted performances from "Razorlight's" Johnny Borrell as well as Anno's aunt, Jane Birkin and of course "Kula Shaker".

The band performed a small intimate set which included songs such as "Forever Young", "Be Merciful" and "True Love will find you in the End". However, the one that gave us a fresh insight into what is hopefully to follow in the coming year was a new song with a beautiful melody, which we now know to be called "Peter Pan RIP". Apparently written by Alonza and Crispian (at Alonza's mum's house, most probably over many cups of tea), this song fitted in perfectly with the mood of the occasion, but also paid perfect tribute to the association that the Birkin family has with "Peter Pan". At the same time, "Peter Pan RIP" is also a beautiful song with which to personally remember Anno, who has been suggested on many an occasion to be the inspiration behind the writing of "Out on the Highway" – a song which has enjoyed success on both "Strangefolk" and "Freedom Lovin' People".

Like many other songs we listen to day in and day out, "Peter Pan RIP" does not leave its effect straight away. However, after 2 or 3 listens, the lyrics begin to sink in, and leave their lasting impression. It is a song that delves deep into the emotions - but in a strange melancholic way, whilst the lyrics are heartbreaking, you can't help but recall very happy memories from when you were young! Perhaps it is name association, that when "Peter Pan" is mentioned, we automatically associate it with the amazing story that we all loved so much as children. However, whilst one cannot help but associate happy memories, the pace of the melody encourages us to feel relaxed, or for want of a better word, chilled. This seems to fit in perfectly with the trippy feel which lends itself to the melody of the band's other new song, "Space Caravan", previewed on their site before Christmas. So is this the taste of things to come in 2010? We may not yet know the true name of the forthcoming album, or what it exactly includes, but if these 2 examples are anything to go by, then it seems likely that we are all going to be for a very pleasant surprise indeed. But meantime, we can all keep ourselves amused with the Anniversary release of Peasants, Pigs & Astronauts, which along with Peter Pan; will happily lead us all down memory lane and see us over until the imminent arrival is here.

For anyone wishing to find more information on Anno's Africa, please visit them on their website:
www.annosafrica.org.uk

PETER PAN R.I.P.



Gather round
This is the tombstone
of Peter Pan, R.I.P.
Say a prayer
For all the children
And everyone who still believes
Peter Pan R.I.P.

Chase the crows
From his resting place
Chase the crows
Across the street
Let the sun
Warm his bleeding heart
For he meant so much to me
Peter Pan R.I.P.

Peter Pan
Don't come back
They'll chain your feet
and break your back
Untie him
Remembering the days
Crying sweet tears of joy
Remembering the days
Games that we played

So now you know
This ain't no fairytale
His grave is there
For all to see
Let the sun
Warm his bleeding heart
For he meant so much to me
Peter Pan R.I.P.

Peter Pan
Don't come back
They'll chain your feet
And break your back
I'm crying
Remembering the days
Cry, sweet tears of joy
Remembering the days
Games that we played

Peter P, R.I.P.
Peter P, R.I.P.
Peter P, Rest In Peace

SPACE CARAVAN

Space Caravan
Where are we going?
I need to make a new start
I lost my home, yeah I watched as the winds blew away
away 'neath the sun

Sure as your heart is strong
Sure as this journey is long
Worlds never change, they just turn very slowly
They don't understand

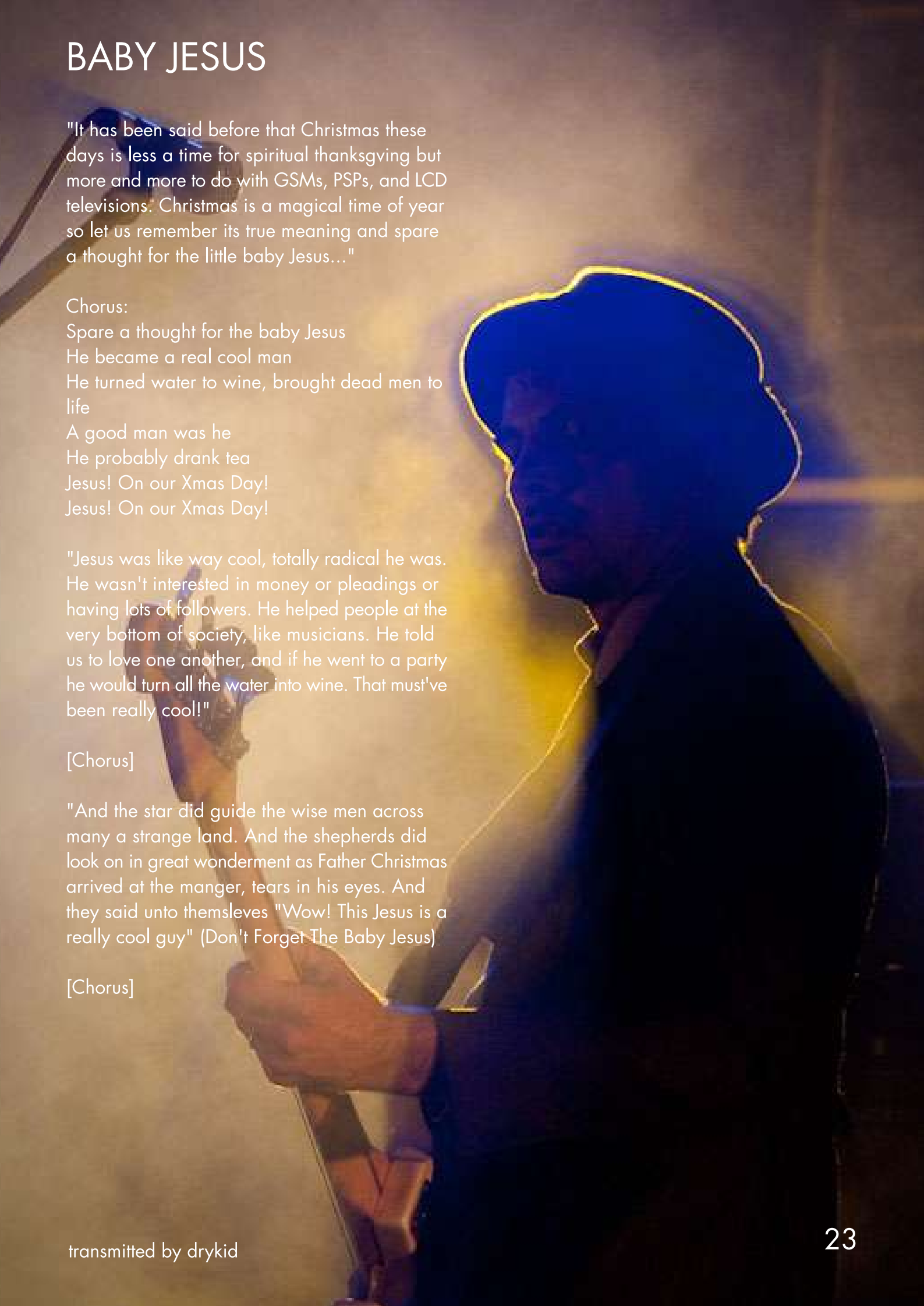
Forever young
That's your promise
Love in a world without end
Travelling for free
Strange refugees
Weaving our way through the stars
Through the stars

Sure as your heart is strong
Sure as this journey is long
Worlds never change, they just turn very slowly
They don't understand
I wonder if you can

Space Caravan
Where are we going?
Weaving our way through the stars
I said goodbye, said "love never dies"
So farewell, so long, so long
So long
So long



BABY JESUS

A man in a dark suit and white shirt is playing a double bass. He is looking down at the instrument. The background is a warm, golden-brown color with some light streaks.

"It has been said before that Christmas these days is less a time for spiritual thanksgiving but more and more to do with GSMs, PSPs, and LCD televisions. Christmas is a magical time of year so let us remember its true meaning and spare a thought for the little baby Jesus..."

Chorus:

Spare a thought for the baby Jesus
He became a real cool man
He turned water to wine, brought dead men to life
A good man was he
He probably drank tea
Jesus! On our Xmas Day!
Jesus! On our Xmas Day!

"Jesus was like way cool, totally radical he was. He wasn't interested in money or pleadings or having lots of followers. He helped people at the very bottom of society, like musicians. He told us to love one another, and if he went to a party he would turn all the water into wine. That must've been really cool!"

[Chorus]

"And the star did guide the wise men across many a strange land. And the shepherds did look on in great wonderment as Father Christmas arrived at the manger, tears in his eyes. And they said unto themselves "Wow! This Jesus is a really cool guy" (Don't Forget The Baby Jesus)

[Chorus]

“They are capable of great things”

Kula's new manager speaks

by Andrea Zachrau



Maurice Bacon: “Even Spiderman is pleased to see me.”

Welcome to the Kula camp! We're glad you joined the big family and hope you enjoy your new job with the Mighty Shaker.

Thank you for welcoming me to the Kula Shaker camp. When I went on my first trip with them and their crew to Russia it felt like joining a family and I guess the fans are part of that family too so thanks for the welcome.

How did Kula Shaker find you?

I have known Alonza and Paul for about 8 years and when they heard that I had left my previous management position they asked me meet Crispian and the vibe was good.

When did you start working together?

We started in February this year.

When did you first hear of Kula Shaker?

When I ran a independent record company in the 90's (Ultimate Records). We wanted to sign them.

How would you describe your relationship with the band?

It's a business relationship but I really like them as people.

What amazes you most about Kula Shaker?

They are great musicians and in Crispian they have a great front man.

What potential do you see in the band?

The potential is endless. I think they are capable of great things and I hope to be with them when they happen.

How would you describe the new album?

A bit more mellow than their previous recordings with some amazing songwriting. It's all very exciting and the sound they are getting in Alonza's studio is incredible.

Which is your favourite Kula song?

There are a few tracks on the new album which are now my favourites and I am sure all Kula Shaker fans are going to find some new favourite tracks on this new album.

When can we expect the new album/ a new tour?

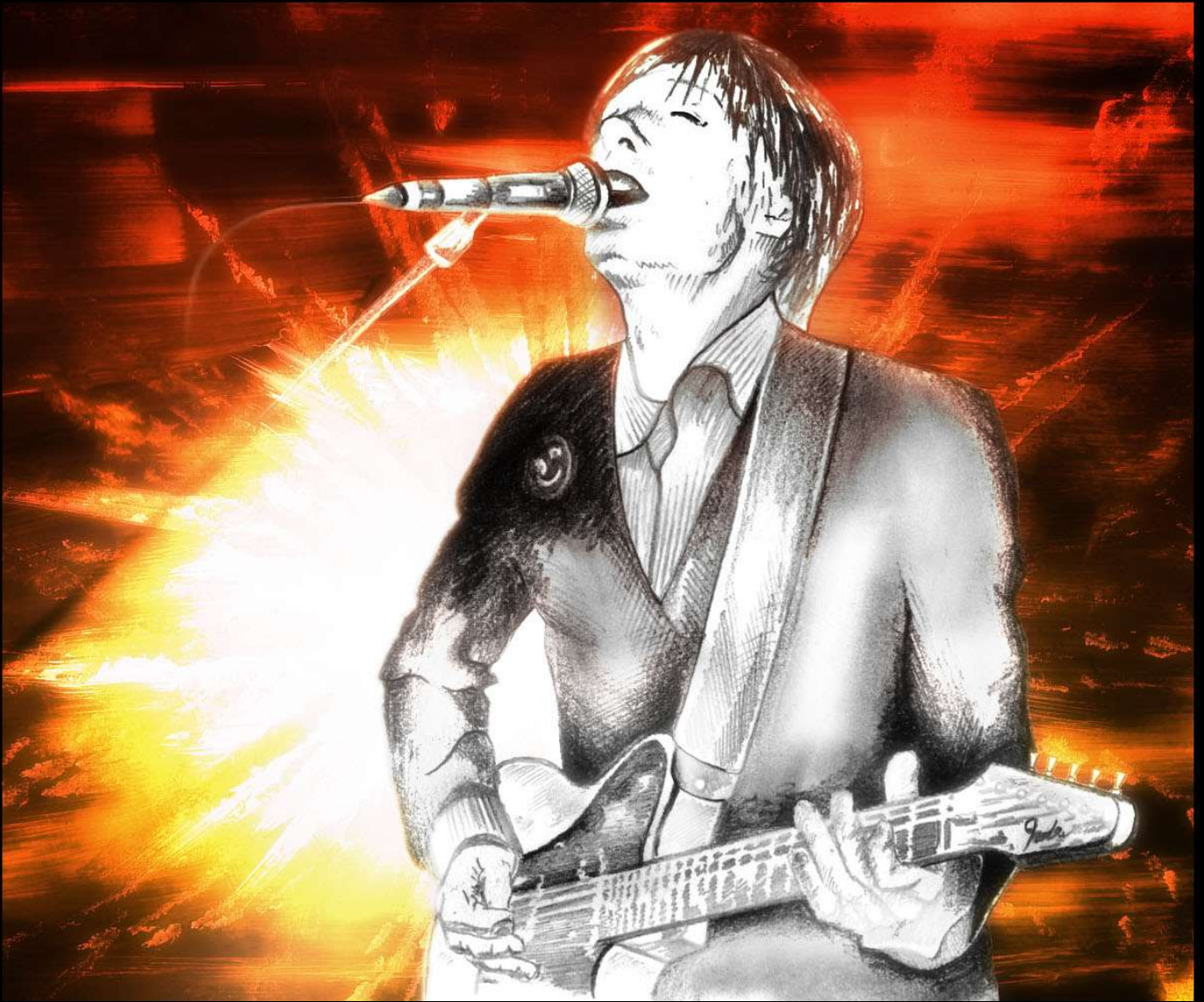
I am writing this on the train back from having a meeting with their agent and there are lots of touring plans for next year in many countries. The album should be out around May.

Which other bands did you manage?

The acts I have managed include John Otway, Guesch Patti and Mediaeval Baebes.

Which were your biggest projects so far?

I only take on a few projects at any one time so everything I do is big for me.



*From the beginning to the end
Love is an arrow that you send*

*In the beginning was the word and the word was
AUM KESHAWAYA NAMAH!*