

ThePsycheDeliaSmithPaisleyHeadArtSchools

Alan Dunn

Summer of love

August 1967: During the first four days of the month, a depression moves from the Atlantic across Scotland to the North Sea. It is rather cool over most of the United Kingdom during these four days, with occasional rain giving way to thundery showers and long sunny periods on the 4th. (Monthly Weather Report of the Meteorological Office, Volume 84 Number 8).

I am born in Glasgow on that 4th August 1967.

Mix up the 1967 Summer of Love and it sounds like Are You Heart Pepper's Lonely Piper Club Band at the Gates of Dawn Experienced and feels like The 13th Strawberry Monkees Airplane Alarm Clock Boxtops, but it takes me 13 years to be bitten by the psychedelic bug when fellow pupil Graeme Ainslie (RIP) starts bringing weird records to music class: Velvet Underground, The 13th Floor Elevators, The Doors, The Teardrop Explodes, The Fall, The Cure and Echo & The Bunnymen.

I can draw, so he lends me these records to copy the sleeves and I sneak a listen to each and every one. They aren't singing about our grey east end of Glasgow but instead The Slide Machine, The End or Villiers Terrace, times and spaces that exist only in their addled minds. I don't do the LSD, dope, magic mushrooms or pass-out games of the times but through primal fanzines of Lindsay Hutton in grey Grangemouth followed by the visceral trippy recommendations of Edwin Pouncey aka Savage Pencil in Sounds, I get The Paisley Underground infection instead. As the Singh Twins exhibition at the Walker Art Gallery in Liverpool notes, shawls from the Kashmir and Punjab regions of India were exported to Europe from the 18th century. They typically had a teardrop-shaped motif known as an ambi, from the Punjabi word for mango and in Britain this is known as the paisley pattern, as the town of Paisley in Scotland was an important centre for shawl production.

The Paisley Underground was a new set of American West Coast guitar-driven psychedelic bands that conjured up Andrew Wyeth's 'Christina's World' or Wim Wenders' 'Paris, Texas'. They were delicate and summery but with glimpses of teardrops and killers: Green on Red, Long Ryders, Rain Parade, Bangles, Fuzztones, Plasticland, The Last, Three O'Clock, Clay Allison and my particular favourite The Dream Syndicate, whose name connects us with La Monte Young and The Theatre of Eternal Music. I would go to the town of Paisley in the grey rain to watch St. Mirren Football Club in their rigid black & white vertical stripes while listening to the Paisley Underground singing of endless hot summers in wet impressionistic Monet colours. It wasn't about the weather.



PsychedeliaSmith

... I might mention that Arthur Brown and myself will be appearing at Middle Earth tonight. I shall be wearing my latest rather daring ensemble of hand-laminated rice paper which I had whipped up over the weekend. (John Peel, Top Gear, BBC Radio, 1st October 1967).

Delia Smith: And how do you cook the brown rice?

Kate Bush: It's very easy, really, you just boil it in water with salt.

Sat on the sofas in our Fine Art studio in 2018 waiting for a tutorial student, I watch an unfolding set of highly saturated video images on the wall screen. I ask a tutor who has made these and then start to meet the two responsible, Marie Collier (<https://tinyurl.com/ycnszpdw>) and KT-LI. We discuss psychedelia and I purchase the 'Monster' (1998) 12" by PsychedeliaSmith for them to responded to through a series of videos from which we take these stills.

They delve into old Delia Smith cooking shows and create nonsensical baking programmes. KT-LI's amateur cable TV presenters - Benn Archer as Benn Boil and Joe Brennan as Joe Jumba - are trapped inside the machine and we yank the colours up to stained glass levels as the video transitions swipe from scene to scene: Welcome back to this week's episode of two big strawberries and a pot of grapes! Join Benn Boil and Joe Jumba as they show how they really take the slice. They'll show you how to make a baker's perfect treat. A piece of cake they say. They'll show you how you CAN take the cake AND eat it! But watch out - too many slices might make you feel strange. Watch out for the full episode here - <https://tinyurl.com/y88f69av>.

Monster: Your friend has gone for a lie down and you're alone in your front room. The walls are melting. You're in your parents' house and it doesn't feel like home. Kate Bush is pounding on the speakers, and you like the way the drums sound. You need a glass of water so you go into the kitchen. There's a Delia Smith cookbook lying on the table - every home has one. Delia is looking straight at you, taunting you with her sweet, happy smile. Delia is so out of place in your world right now, so unwelcome, or is it you who's out of place and unwelcome? Delia and Kate Bush are going to take you on a trip you'll never forget!

Marie's Delia becomes possessed by her innocent brown rice cooking guest Kate who places her pink hands against our screens, enticing us inside while pleading to be released from her trip. Watching the videos and flicking the online pages, our eyeballmarbles see everything in constant flux and transition, a key element of psychedelia - <https://tinyurl.com/yaogvek4>.

Fantastic Voyage

Inland Taipan shared The Beauty Witch's event.

22 November 2017

Hey pals, we don't stop.

Playing AATMA tonight with some psychedelic fuzz from Sundays & Cybele and Silver Vials. Message us for cheaplist xoxo xoxo

The final act of 'Ice Cream for Crows', John Hyatt's extraordinary Captain Beefheart-inspired event in the north Liverpool Docks, is Manchester band Inland Taipan featuring Aisling Davis and two Manchester Metropolitan University art (history) students, drummer Thomas Walmsley and bassist Bryony Dawson. It's so cold inside the warehouse - ice cream cold - that Bryony keeps her coat on. The Winter of Love. They don't sing of freezing November Liverpool but of West / America / inside / tomorrow / heaven / fire / or maybe the blues? Hear for yourself, courtesy of Jelly Universe Productions - <https://tinyurl.com/yckxfx26>.

John and Aisling aka Inland Taipan aka Thalia Styx collaborate on 'The Psychedelic Adventure of Clean Machine' inspired by the movie 'Fantastic Voyage' (1966) starring Raquel Welch and Donald Pleasence. The film is about a scientist who is dying of a blood clot and his only chance for survival is for five scientist colleagues to be miniaturized in a ship called the Proteus and injected into his bloodstream. The only hope for the body of art is to be injected by the serum that is John and Thalia's eight-page pseudo psychedelic comic-book, as psychedelia is the adventure inside the machine, the soft machine, inside the machinehead, the transitionhead, inside the head head Head HEAD.

Head

Fifty years ago, The Monkees release 'Head', the psychedelic film unlike any other pop band film and the subject of Dr Peter Mill's brilliant book 'The Monkees, Head, and the 60s' (2016). Scripted by Jack Nicholson and Bob Rafelson and with cameos from Dennis Hopper, Frank Zappa and Toni Basil, 'Head' is an angry collage of anti-war, anti-corporation and anti-fame vignettes. Peter uses it within his film theory lectures each year at Leeds Beckett University and photographer Ceri Oakes captured a particular Autumnal screening at the Hyde Park Picture House in Leeds, while for this text, Peter invited four graduates to reflect back on their first ever viewing of the film:

... within minutes the film was infiltrating our space. Just utter madness. Prior to this I thought maybe the film would offer some solace from the previous 20 minutes of trepidation, instead, it came with the same uncertainty, but I wasn't necessarily disheartened by this. I was dealt with a highly-charged barrage of wacky, unsystematic yet completely absorbing scenes. Saying that, every time I felt like I had a grip of the film, I was transported back to a state of confusion. As there were a few occasions I lost focus and peered to see others' reactions, looking for social cues as to how to perceive this film. But it was the undying energy of



it that helped me re-engage. Equally, having the prior knowledge of The Monkees as a band, trying anything to resist the mould that they were managed under, the film gives you a new found perspective. Yes, 'Head' defies unity and succession, it offers no reason into the narrative structure, but does that mean you shouldn't watch it? Not even. (Marina Haigh)

... my experience of watching 'Head' for the first time was very much like that of those who watched it back in 1968. It was a disclosure of The Monkees, a revelation, an introduction to the 'real' Davy, Micky, Michael and Peter. As the opening theme song ('Porpoise Song') suggests, the film is about waving goodbye to the 'old' Monkees and the band finding the freedom to express their authentic selves, 'Wanting to feel, to know what is real'. 'Ditty Diego - War Chant' pokes fun at the theme song for their 1966-68 fabricated, false and only-for-profit TV show: 'Hey hey we're The Monkees, we've said it all before. The money's in, we're made of tin, we're here to give you more'. The soundtrack, also named 'Head', sees them make a similar musical transition to The Beatles, from pop-rock to harder rock, inserting psychedelic elements like the sitar, but The Monkees did so FASTER, in a desperate attempt to shed their undesired image by force. (Gemma Rayner)

... it was essentially 1 hour and 26 minutes of an intense LSD trip. They took LSD in the sixties, right? But really, after Peter's brief introduction of the film and the dimming of the lights, nothing could have prepared me for the whirlwind of images that would bore themselves into my retinas. With its purposeful lack of narrative both linear and cyclical, scenes range from The Monkees playing the role of dandruff for a shampoo advert - an allegory for the film's title? - followed by being sucked into the dusty belly of a Hoover. Michael Nesmith picks up the remnants of a cigarette and exclaims "whoa...not one of your standard brands!" which aptly summarizes 'Head's humorous and playful style. In another scene which alludes to corporate America's relationship with sixties youth culture, a cameo from Frank Zappa depicts him telling Davy Jones after a dance sequence to 'Daddy's Song', "you should spend more time on it, on your music, because the youth of America depends on you to show the way." (Francesca Scott)

The strangeness of this movie is demonstrated in the first 5 minutes, whereby the lead singer of the band Micky Dolenz commits suicide by jumping off a bridge - all the while the theme for the movie 'Porpoise Song' plays to accompany his slow decline towards the mermaid ridden depths below. The movie appears to be laced with metaphors and riddles, though getting the answer to these riddles can be somewhat of a speculative task. As a metaphor of my own, you could almost say that Micky's suicide was the symbolic destruction of the bands image. Not only did the movie crash at the box office but the popularity of The Monkees also saw a decline in the post-'Head' era. The detachment from their Hollywood image may have cost them their careers, but it also gives the movie a sort of tragically genuine feel. You can empathise with the desire to escape the tight chokehold of their curated image. (Daniel Kirby)

Summer of RIP

After The Paisley Underground, The Summers and Winters of Love continued onto cassette, minidisc, mp3, streams, festivals and back to vinyl: The Brian Jonestown Massacre, The Jesus & Mary Chain, Cocteau Twins, The Cramps, Creation Records, Psychic TV, La Revolución de Emiliano Zapata, Boo Radleys, Ride, Acid House, Sgt. Pepper exhibitions at Bluecoat in Liverpool, Mazzy Star, Hüsker Dü, Tricky, Primal Scream, The Liverpool International Festival of Psychedelia, Stone Roses, Malcolm Lowry, Cavalier Song, Spiritualized, Portishead head head, Radiohead head head, EX-EASTER ISLAND HEAD HEAD HEAD ...

Graeme Ainslie's funeral will be at Daldowie Crematorium on Saturday 31st Jan 2015 at 12pm. Thanks for the memories and the music via facebook. When I work out soundcloud I will upload a playlist. Love to you all and remember when the going gets weird the weird turn pro.

Browsing through Graeme's Facebook photos, a digital life beyond his own, he kept up the vinyl frontier, from Sgt. Pepper to the Bunnymen to Mesquite to Ibrox to YEAH YEAH YEAHS eyeballs to Irn Bru placed on RAY + JULIE. All these images now sit as pixels inside Facebook's Luleå data center in northern Sweden just 70 miles south of the Arctic Circle, crushed into increasingly small corners by the 350m new photographs per day that have been added since his death, meaning 402,150,000,000 at the time of writing and millions more as you read this. His reality starts my interest in psychedelia. It's cold in the Node Pole. Winter averages -20C (-4F). Freezing air from outside is pumped into the building and acts as a natural coolant, with hot air generated by the servers circulating out, but somewhere in there sits the first seeds of a Summer of Love which was never ever about the heat head heat head HEAD HEAD HEAD.

RIPsyche.



MARIE
COLLIER



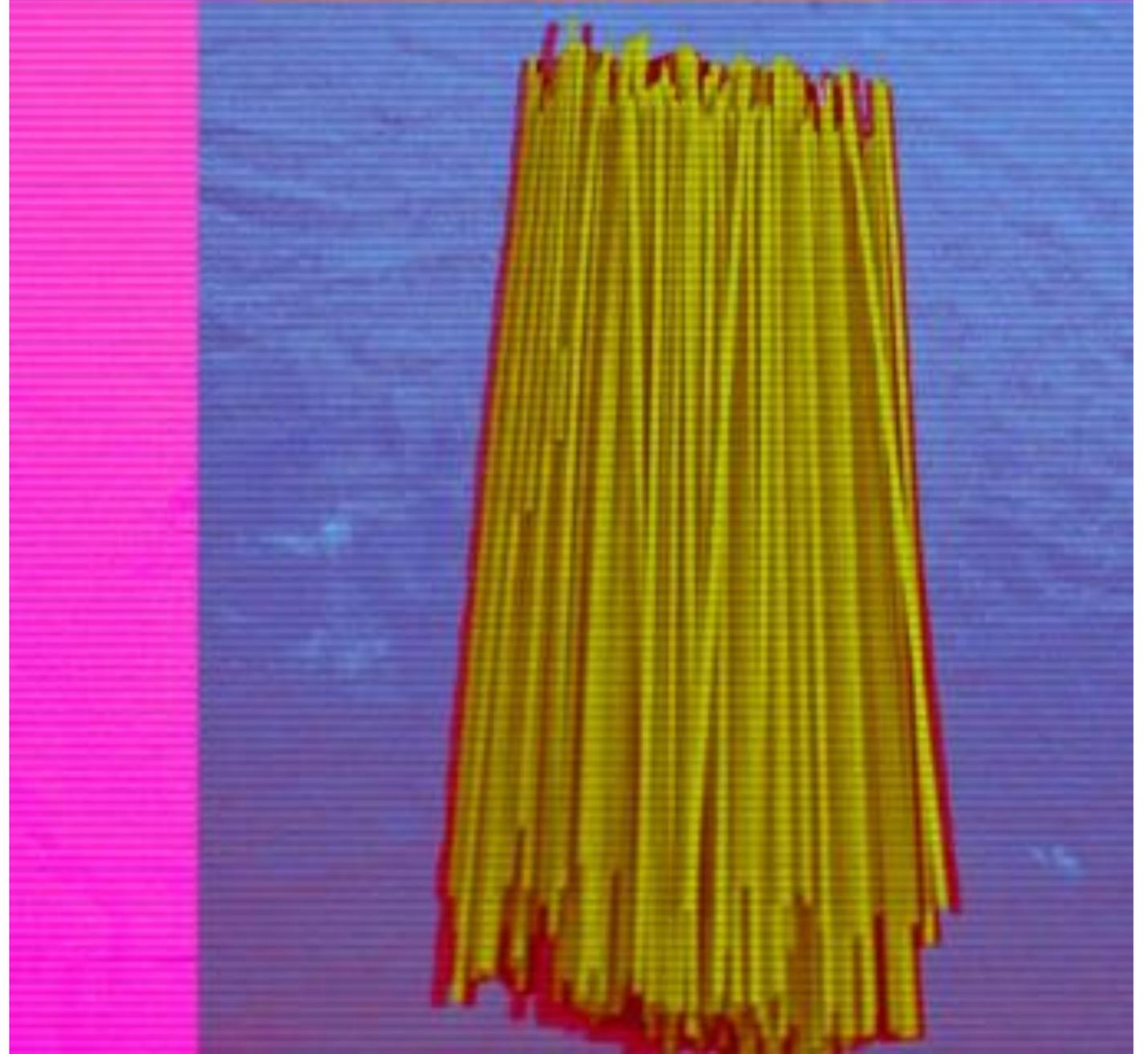








KT-LI











MIXIN

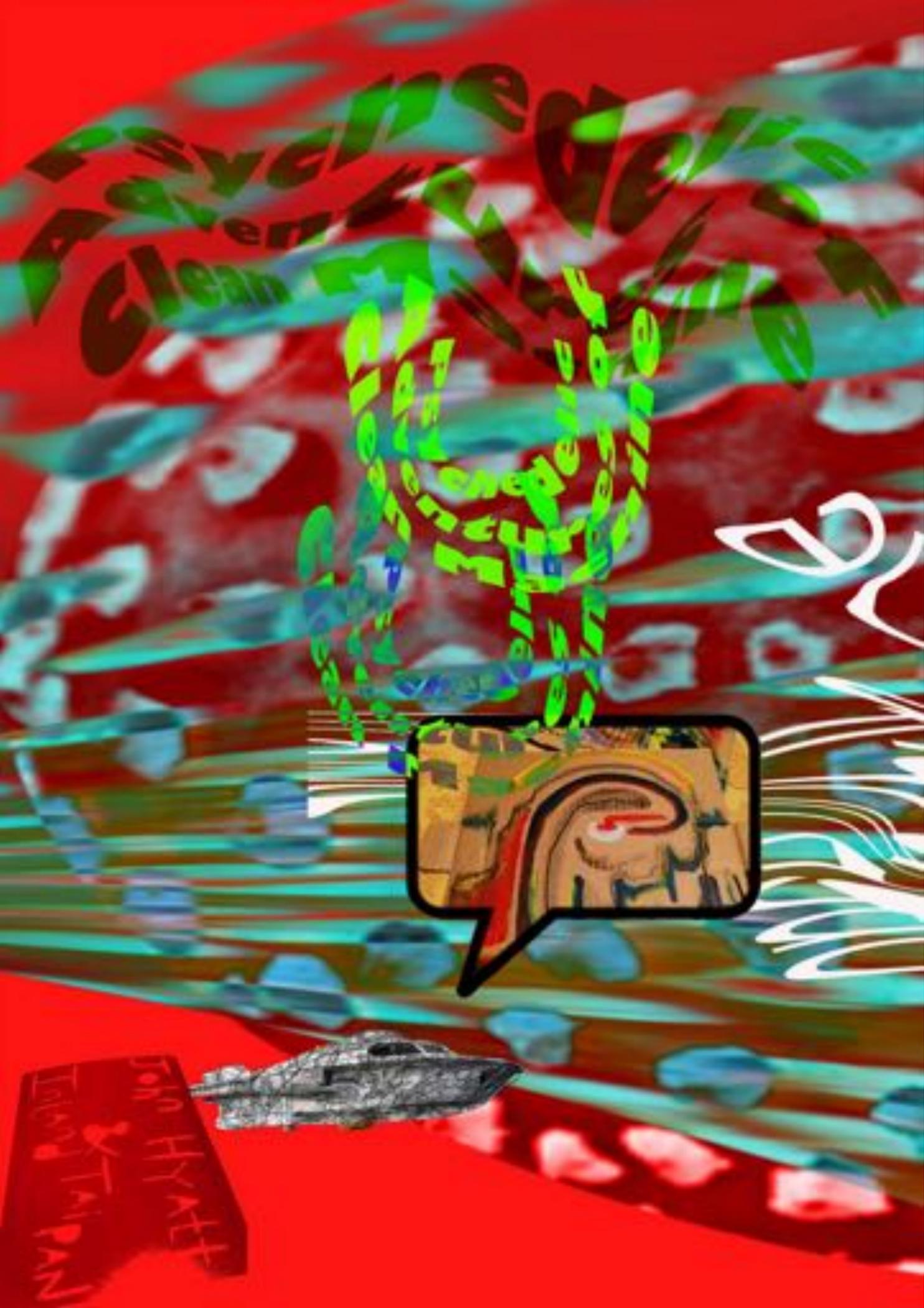
Whipped Cream



MIXIN







john hyatt
and
inland taipan

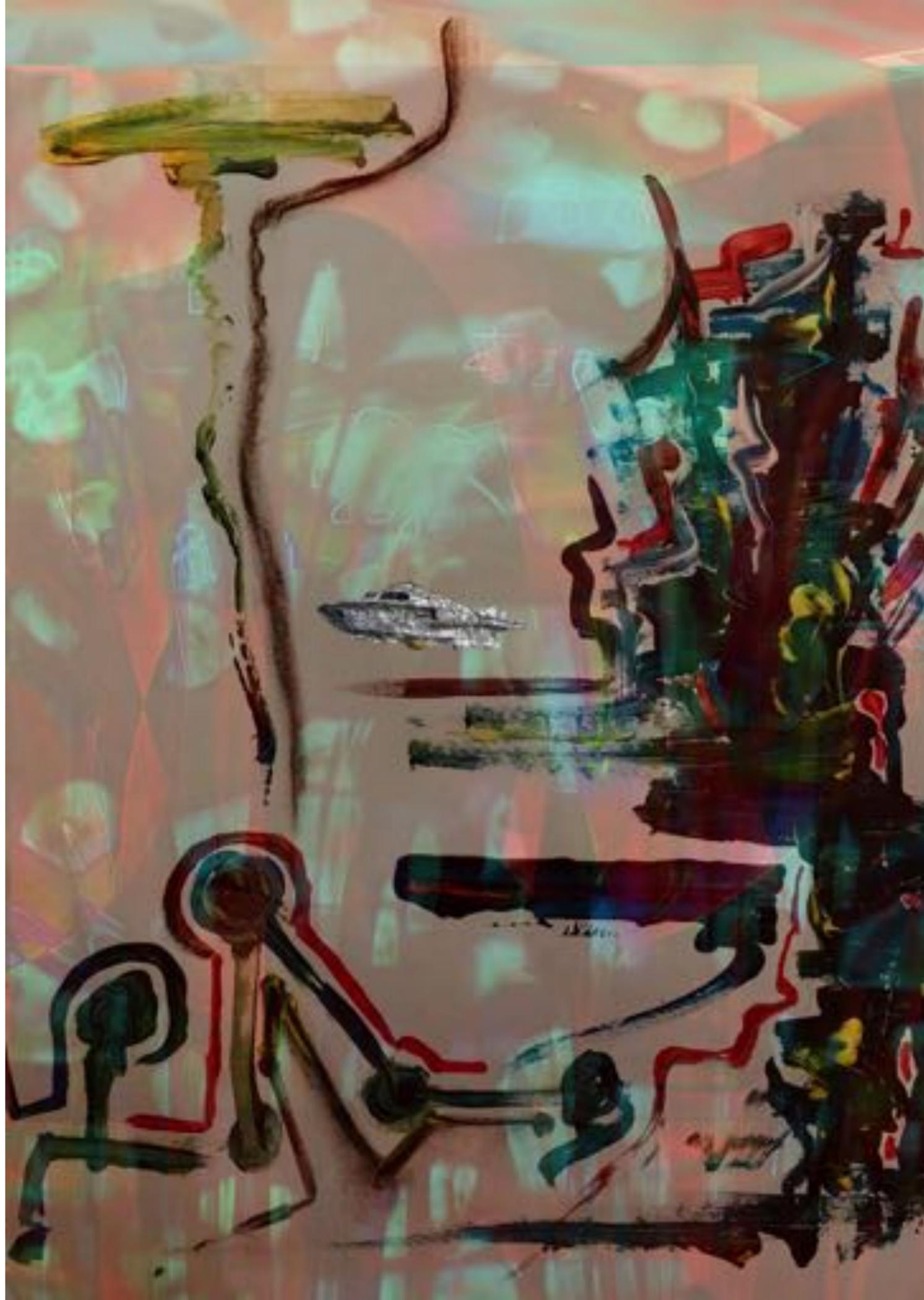


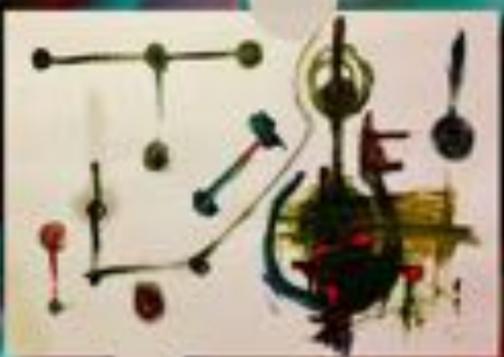






Anti-social media







THE LOBSTER 6 00 8

HEAD-PLUS INTRODUCTION 6

THE LOBSTER 8 40

THE LOBSTER 11 00

IRRATIONAL MAN 1 45 (12)

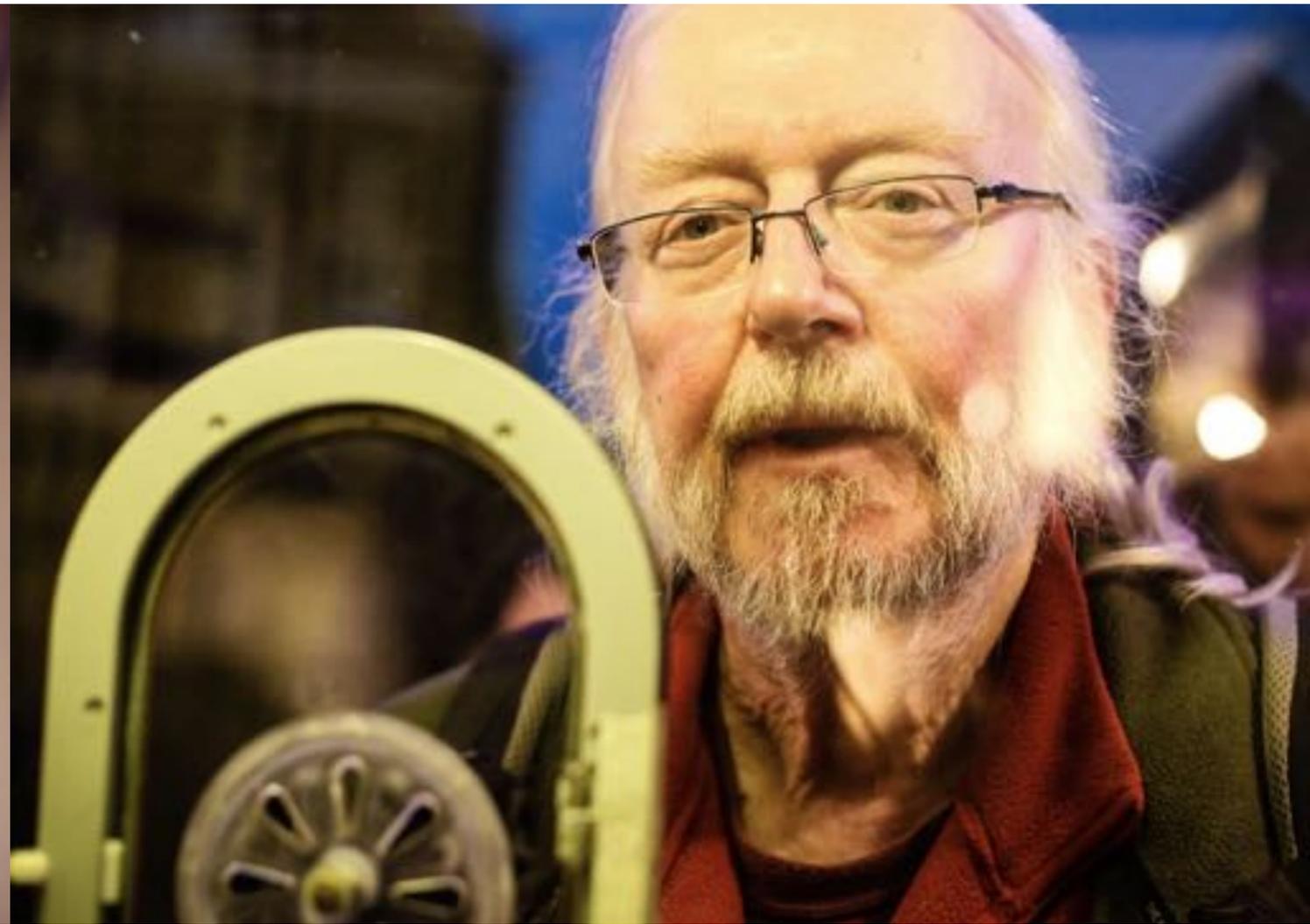
THE LOBSTER 4 00

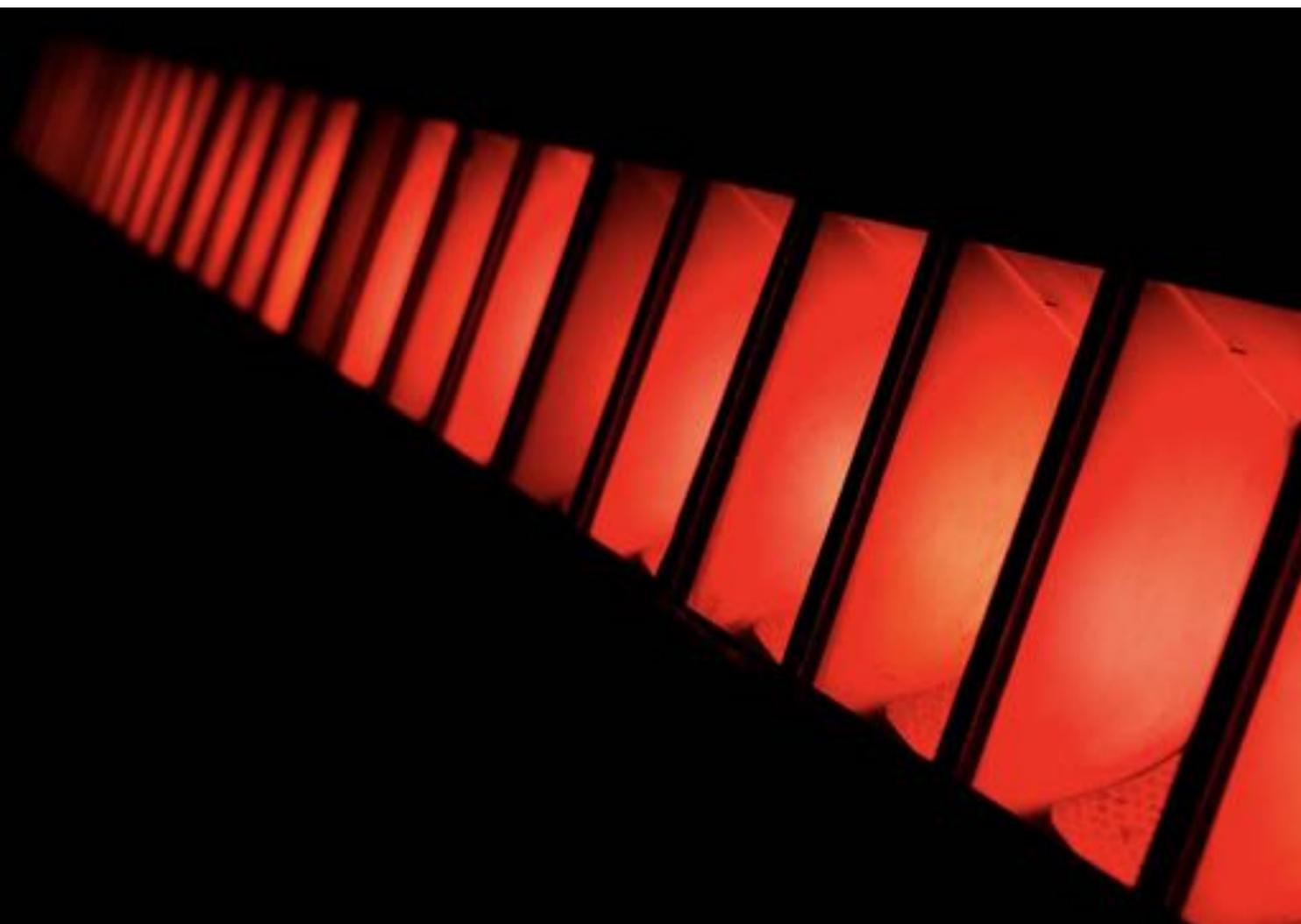
BACK TO THE FUTURE PART

THE LOBSTER

PETER
MILLS











HEAD

Copyright © MCMLXVIII by Raybert Productions, Inc.
All Rights Reserved