

The Canterbury Sound in Popular Music

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The Canterbury Sound in Popular Music: Scene, Identity and Myth

EDITED BY

**ASYA DRAGANOVA, SHANE BLACKMAN
AND ANDY BENNETT**



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INVESTOR IN PEOPLE

To Canterbury

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About the Authors

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Andy Bennett is Professor of Cultural Sociology in the School of Humanities, Languages and Social Science at Griffith University. He has written and edited numerous books including *Popular Music and Youth Culture*, *Music, Style and Aging* and *Music Scenes* (co-edited with Richard A. Peterson). He is a Faculty Fellow of the Yale Centre for Cultural Sociology, an International Research Fellow of the Finnish Youth Research Network and a Founding Member of the Regional Music Research Group. He has published his research on the Canterbury Sound through a series of journal articles and chapters in edited books.

Shane Blackman is Professor of Cultural Studies at Canterbury Christ Church University. Before starting his career in sociology and cultural studies, he worked in the music industry as a Manager of an Our Price record store in central London. He has a PhD in Sociology, he gained an Economic and Social Research Council (ESRC) studentship at the Institute of Education, University of London, where his supervisors were Professor Basil Bernstein and Professor Phil Cohen. His most recent books include, *Chilling Out: The Cultural Politics of Substance Consumption, Youth and Drug Policy* (Open University Press, 2004), *The Subcultural Imagination: Theory, Research and Reflexivity in Contemporary Youth Cultures* (Routledge, 2016, with Michelle Kempson) and *Youth Marginality in Britain: Contemporary Studies of Austerity* (Policy Press, 2017 with Ruth Rogers). He is a Research Fellow of the Danish National Centre for Social Research and a Research Associate at the Sociology Department, Goldsmiths. He is an Editor of the *International Journal of Youth Studies* and also an Editor of *YOUNG: the Nordic Journal of Youth Research*. He is also a Member of the ESRC: Peer Review College.

Billie Bottle is a singer, multi-instrumentalist, actor, composer, sound engineer and producer whose projects have ranged from avant-garde jazz cabaret to indie-rock, whimsical psych-folk to Kalevala-inspired prog-rock. She has collaborated with Mike and Kate Westbrook, Dave Sinclair (Caravan), Giffords Circus, choreographer Richard Chappell, soul label Random Records, musical theatre creators Matt Harvey and Thomas Hewitt-Jones and is a long-term supporter of The Dark Mountain Project. In a surreal experiment, she was on BBC's *The Voice* with Martine Waltier and leads The Multiple, who have just realised their second album, *The Other Place*, a new recording of their political multimedia show, based on a pilgrimage from Devon to Westminster to deliver a pint of milk to Parliament on Election Day. She has also released a solo album featuring Canterbury musicians, Dave Sinclair and Jimmy Hastings, plus Unrecorded Beam, settings of transcendentalist nature poet, Henry David Thoreau.

Adam Brodigan was the founder and currently continued promoter/programmer/stage runner of *The Crash of Moons Club*; a monthly alternative live music night held at Bramley's Bar down Orange Street in Canterbury. Arriving in Canterbury from nearby Medway in 2004, he has been involved in the founding of prog/funk/jazz band Lapis Lazuli alongside musician Neil Sullivan, now close to a decade in since the original conception and line-up. He was also founder and drummer for the band Delta Sleep (BSM Records) who since relocated without him to Brighton, and now the drummer for the acoustic act Drop the Moon. Originally in the area studying for a year at the art college KIAD, he has since earned a Bachelor of Arts in Commercial Music at Canterbury Christ Church University after completing an initial HND in Music Performance at Canterbury College. He now works with two children, is in the third year of programming *The Crash of Moons Club*, working on the fifth Lapis Lazuli album, formulating the future prospects of Drop the Moon and formulating new networks within the artistic community at large.

Rick Chafen was not a musician, but he played a mean cassette. He began broadcasting a weekly radio program called *Her Majesty's Voice* in 1974. A few years later, he promoted concerts and tours. In the early 1990s, he had a brief foray into the record business as *Her Majesty's Voice* evolved into *Voiceprint*, and since 2003, he presented *Obscurean Fridays* at <http://www.kkfi.org>. Though he grew up a mere hour away and lived in Kansas City nearly 50 years, he was only considered a near-native. Sadly, Rick passed away in October 2020, shortly before the publication of this book. His contribution to the collection is invaluable and captures Rick's dedication to Canterbury music, his humour and passion. He was a highly valued member of the international Canterbury Sound community.

Richard Dove previously worked at the BBC and he is now a current affairs journalist and filmmaker. He co-invented and edited the Al Jazeera programme *People & Power* and now makes films around the world for anyone who will commission him. He is a Mansfield Town fan but don't hold that against him.

Asya Draganova is a Popular Music Culture Lecturer and leads the MA in Media in Cultural Studies at Birmingham City University. In her research and publications,

she uses an ethnographic approach to explore topics including contemporary East European subcultural scenes, popular music heritage and the relationships between popular music and place. She co-leads the Popular Music Research Cluster at the Birmingham Centre for Media and Cultural Research. She is involved with journals such as *Riffs* and *Metal Music Studies* and also writes music reviews for *The Arts Desk* and the *I* newspaper. She plays the guitar, sings and explores creativity in poetry and visual arts. She is the author of the monograph *Popular Music in Contemporary Bulgaria: At the Crossroads* (2019).

Brian Hopper is a saxophonist, guitarist and composer. He was a founder member of The Wilde Flowers and Zobe and also a member of Soft Machine, The Happy Accidents, Soup Songs, among many other excellent bands and music projects linked with the Canterbury Sound. He has made key contributions to documenting and archiving the genesis of the Canterbury Sound through collections such as *Canterburied Sounds* (1998, Vols. 1–4) and his participation in the film *Romantic Warriors III: Canterbury Tales* (directed by Adele Schmidt and José Zagarra Holder, 2015) plus other publications documenting specific aspects and personalities involved in the Canterbury music world.

Phil Howitt, originally from Derbyshire, is an Economics/Sociology graduate from Manchester University who started a Canterbury scene fanzine in 1989 (*Facelift*) which became one of the focal points of the genre for the next 10 years. He worked briefly in mainstream publishing, before moving into education, where he has taught A Level ICT and Computing since 1993. He has written for the *Guardian* and *Record Collector* and produced sleeve-notes for CD re-releases (including Soft Machine, Isotope, Wilde Flowers, and David Bedford). He publishes a regular Canterbury scene blog at www.canterburyscene.com. Now living near bohemian Todmorden in West Yorkshire, he lives with his partner and two young children, is heavily involved with local cricket and badminton clubs and for several years ran a small campsite. He is the author of the forthcoming biography of Hugh Hopper *Dedicated To You But You Weren't Listening*, to be published by Jazz in Britain in 2021 or 2022.

Jack Hues (real name: Jeremy Ryder) studied Composition at Goldsmiths College, London and at the Royal College of Music, London. He went on to have worldwide success with the rock band Wang Chung during the 1980s. His movie credits include the soundtrack *To Live and Die in LA* – directed by William Friedkin (1985) and *Act of Memory* – directed by Jack Ryder (2011). His songs have appeared in numerous movies including *The Breakfast Club* (1986), *The Fighter* (2010) and in TV series including *The Walking Dead* (2010). Worldwide chart successes include *Dance Hall Days* (1984) *Everybody Have Fun Tonight* (1986) and collaborations include Tony Banks (Genesis), Chris Hughes (Tears for Fears) and Eg White (Adele). He founded The Quartet with Sam Bailey in 2005. They recorded two albums, both produced by Chris Hughes for his Helium record label, to wide critical acclaim. A new album by Wang Chung called *Tazer Up!* was released in December 2012, also receiving wide critical acclaim. The year

2016 saw the release of *A Thesis on The Ballad*, a collaboration with The Quartet and Kelvin Corcoran, followed this year by 'ROTE-thru' collaborating with poets Simon Smith and David Herd. 2018 will see the final collaboration project with Canterbury Rock band Syd Arthur released, together with a major Wang Chung retrospective. In 2020, he released his first solo album *Primitif*.

Mengyao Jiang completed her PhD research dedicated to subcultural music scenes in contemporary China in 2018 at Canterbury Christ Church University in the UK. She is an early-career Researcher and Adjunct Lecturer in Popular Music Studies and Cultural Studies based at Endicott College, MA, USA. She is also a D.I.Y. musician and pianist, who founded the shoegaze band Holistic Medicine in Canterbury, UK. She is a freelance multimedia journalist working for PearVideo, China and has produced a series of vox pops on Brexit that has received over a million views on Chinese social media site Weibo. Her research interests include youth cultures, Chinese rock music scenes, agricultural metal music and the Canterbury Sound. Her latest publications include a chapter in *Teen Lives Around the World: A Global Encyclopedia* (ABC-CLIO, 2019). She is a peer reviewer of the *Journal of the Youth Studies* and *Young: Nordic Journal of Youth Research*.

Aymeric Leroy (b. 1973) is a French music writer, with several books to his credit (on 1970s progressive rock and several of its leading figures, e.g., Pink Floyd, King Crimson, and Yes) in addition to the definitive study of the Canterbury Scene, *L'École de Canterbury*, nearly 20 years in the making and finally published in 2016 in French (by Marseille's Le Mot et le Reste), with an English translation expected in the not-too-distant future. He created Calyx – the Canterbury Music website (www.calyx-canterbury.fr) in 1996 and also co-founded (and still occasionally writes for) the French progressive rock publication Big Bang (bigbangmag.com) in 1993.

Marcus O'Dair is Associate Dean of Knowledge Exchange and Enterprise at University of the Arts London (UAL). His most recent book is *Distributed creativity: how blockchain technology will transform the creative economy* (Palgrave 2019), written as researcher in residence at Digital Catapult. His previous book, *Different every time: the authorised biography of Robert Wyatt* (Serpent's Tail 2014), was shortlisted for the Penderyn book prize and named a Radio 4 book of the week. He has published in edited collections including *Business Transformation Through Blockchain* (Palgrave 2019), *Jazz and Totalitarianism* (Routledge 2017), *Punk Pedagogies* (Routledge 2018), *Life Writing and Celebrity* (Routledge 2019) and in peer-reviewed journals including *Popular Communication*, *Strategic Change*, *Popular Music*, *IASPM@Journal*, *Life Writing*, *the International Journal of Entrepreneurship and Innovation* and the *Journal of Risk Finance*. He is also co-editor of *Mute Records: Artists, Business, and History* (Bloomsbury 2019). As a musician, he has released three acclaimed albums and toured Europe as one half of Grasscut. He was previously a session musician with Passenger.

Neil Saunders was born in Fulham in 1960 and his early childhood coincided with the emergence of the Beatles and the Rolling Stones. From 1967, his elder brother attended concerts at venues such as UFO, the Roundhouse, and Middle Earth, and bought and played records by Pink Floyd, Family and the Nice as well as the self-titled debut albums by Soft Machine and Caravan. From this point onwards, he followed the Canterbury bands and solo ventures, and later – after studying music at University College of North Wales, Bangor, and the University of Nottingham – came to know several of the musicians personally. He has performed live in Japan with Dave Sinclair and contributed musical arrangements and liner-notes to some of Dave's recent albums. He also spent a memorable, wine-fuelled night with Kevin Ayers at his house in Montolieu, France. He hopes to complete a book on the Canterbury Scene in the near future.

Dave Sinclair was born in November 1947 and grew up in and around the city of Canterbury, Kent, England. He attended the Simon Langton School in Canterbury and soon after leaving launched himself into a musical career having discovered at an early age a talent in himself that he later realised had been passed down through both his mother's and father's sides of the family. He composed music and played in various bands including Caravan, Matching Mole, Hatfield and the North and Camel. He also ran a piano restoration business near Canterbury in Herne Bay which he closed down in 2005 after 25 years. Eventually, he followed a solo musical career after leaving Caravan in 2002 and three years later relocated to Japan where he at last found the freedom to express his music in more varied ways, continuing to record new albums and performing in live shows. Now, living on an island in the Japanese Inland Sea he has found the perfect place to continue exploring his musical creativity.

Murray Smith is Professor of Film and Director of the Aesthetics Research Centre at the University of Kent, and Canterbury Scene US Special Envoy. He is a former President of the Society for Cognitive Studies of the Moving Image (2014–2017) and was a fellow at Princeton University's Center for Human Values for 2017–2018. He was the prime mover behind the Honorary Degree awarded to Robert Wyatt by the University of Kent in 2014, which in turn led to the University of Kent 50th Anniversary Concert featuring Brian Hopper, Jack Hues and the Quartet and the Boot Lagoon on 4 September 2015, as well as Robert Wyatt's appearance, accompanied by Soup Songs, in Gavin Esler's 'In Conversation' series at the University on 4 April 2016.

Alan Stumpenhuson-Payne recently completed his PhD thesis (University of Kent) based on an extensive research into the Canterbury Sound, its performers, audiences, venues and its relationship with the broader category of progressive rock. Long-time Canterbury resident, he is also a multi-instrumentalist playing regularly with the University of Kent orchestras and Big Band and in local jazz ensembles. A graduate in Drama and former teacher, he has directed a wide variety of theatre and musical productions in the UK, Belgium, France, and Croatia, and published English language and Media Studies teaching materials.

David Woolgar started his career as a recording engineer and later a producer working with a variety of artists throughout the 1980s mostly in various London recording studios. During the 1990s, he developed Astra Sound Studios, a recording complex a few miles south of Canterbury. Here, he worked with artists included Caravan, Richard Sinclair, and a selection of 'Canterbury Sound' musicians including Pip Pyle, Hugh Hopper, Jimmy Hastings, Dave Sinclair, Tony Coe and Didier Malherbe. He has also worked as a live sound engineer and production manager and toured extensively with many artists including Caravan and Mirage (a 'prog super group' containing members of Caravan and Camel) from the Canterbury Sound.

Robert Wyatt is a composer, multi-instrumentalist, singer and lyricist who was involved with key perceived-as-'Canterbury' acts including The Wilde Flowers, Soft Machine and Matching Mole. He has also had a remarkable career as a solo artist, collaborating with diverse contemporary figures within popular and experimental music including Bjork, David Gilmour, Brian Eno, Paul Weller and Billy Bragg. He has inspired multiple films, dedicated radio shows and books, documenting his distinct cultural contributions to multiple dimensions of musically led artistic and ideological expression.

'Trying to Remember the Good Stuff': An Extended Foreword

Asya Draganova with Robert Wyatt

'Thanks for your question. Although I found it difficult to answer', Robert said, as I waved, approaching him and artist Alfreda Bengé, Robert's wife, sitting in the sun at a Canterbury High Street café. It felt special, yet natural, to meet someone who is a celebrated 'legend' of the Canterbury Sound and Scene and who has challenged their very existence at the same time, right here, in the heart of the city. Robert left the area in the 1960s but, at the time we met, I had been in Canterbury for several years, and the city had become central to my identity as a Bulgarian in England: a place to call home.

The night before, I had been at University of Kent to attend an In-Conversation style event with Robert and Vice Chancellor Gavin Esler. At the end of the night, I asked a question about the 'real' or 'mythical' character of the Canterbury Sound, and what was its meaning today? Robert's response suggested that if the music referred to as the Canterbury Sound has a legacy, then that is contained in being free to make music the way you like; the timelessness in it is the artistic freedom, and in organic experimentation, he said.

To me, the encounter with Robert and Alfreda on that now distant spring day in 2016 was surreal and dream-like, out-of-time and out-of-sync with everyday reality. 'Like a dream' was also how Robert described returning to Canterbury after so long, everything still familiar, yet new. Sounds like an echo of how I feel now, too, that I have left Canterbury to work full-time in Birmingham: a place to make returns often symbolic, rather than geographically 'real'.

That first, by-chance, personal contact with Robert was the beginning of a conversation which continued over email, in person, on the phone and special occasion postcards until this day. A lot of it is about music and place, about the perception of a world of music, where the characteristics of the local and the treasures of folklore intertwine into 'global' popular and jazz music. I kept in touch with Robert about my work around the Canterbury Sound, though aware of his ambivalent position. The focus on the Canterbury Sound in my research was not a pre-set agenda but emerged naturally from interviews and observations: an ongoing point of reference for local musicians and intermediaries alike, a phenomenon both embraced and critiqued, seen as heritage and contemporary influence. A related music performance and symposium event I co-ordinated with Shane Blackman, Andy

Bennett and the Canterbury Festival at Canterbury Christ Church University in 2017 prompted the beginning of this edited collection on the Canterbury Sound. I asked Robert if he'd like to take part in that event, and the book that was to follow. His reaction came across as negative at first as he said he did not remember much from his (rather short period of) Canterbury days. They were not necessarily happy ones, as he associated them with his involvement with Soft Machine, which came to a painful end with Robert's departure.

Subject: 'Trying to Remember the Good Stuff'

That was the title of Robert's next email to me, sent a few days later. 'Well, the thunder in my head has rolled past, just grumbling now' And I suppose this is the purpose of returning to the past: reflection that allows for emotion, and nuance: for attaining new interpretations of ourselves and our own 'eras'. Robert begins with 'I do remember modelling at Canterbury Art College, (may seem unlikely, seeing me now!) after I dropped out from being a student there', travels through Robert's first encounters with Pamela Howard, and arrives at his memories of their son Sam.

While he was still a baby we used to take him with us to Wilde Flowers gigs, in a straw Portuguese basket. If the noise bothered him, he didn't complain, and indeed used to like banging on my drum kit as soon as he could reach it. But the music *HE* liked years later as a teenager was 1980s pop, which I have reluctantly learned to respect by trying to hear it through HIS ears

Robert then went on to a 'place-specific observation' of the first incarnations of Soft Machine as a 1969 trio with Hugh Hopper and Mike Ratledge: 'come to think of it', he wrote, 'not just a Canterbury band, but in origin a Simon Langton Grammar School for Boys band'. Later, he added that, after all, being in Canterbury and the area came with a certain sense of creative freedom: 'with movements out in the sticks – or relatively far from the cultural hub of London – there may be some eccentricities that perhaps only develop undisturbed away from the mainstream'.

The exercise of retrieving memory of the 'good stuff', it seems, is inherently bound to the personal. And music – centre stage, or sometimes background – structures lives like a song with key changes, choruses and verses, climaxes and imperfections. Music as core identity, a symbolic space and place that travels with time, is a maker of memory and this book is very much created in this spirit: it hosts memories associated with the Canterbury Sound, reflections and studies where researchers are emotionally and personally invested in the subject. This collection is very much inspired by the experience of the three editors – Shane Blackman, Andy Bennett and I – living in the city of Canterbury and embracing its music life and landscape at different moments of our lives. Yet, this is not a piece only about reflection of the past memory. It is about making sense of it and

the Canterbury Sound as a resource explored in contemporary music practices, local and global.

Time here is interpreted as a trajectory of progressiveness and not nostalgia solely. It is a chance to (re)consider relationships with place, realities, myths, people and allow us to move forward into new sounds, just as distinct. For Canterbury itself, like for other places, its own assigned sound in popular music is not necessarily a cliché but, rather, an alternative to the much-celebrated sites of heritage. As Robert wrote:

From my visit to Canterbury – when we met – although I was a bit disconcerted by the tourist-oriented Disneyfication of the town, I realised that the actual people – well, the ones I met – were lovely and thoughtful – like you – and in that respect it was a much more welcoming place than I remember as a failed schoolboy. Of course, it's comforting to be remembered so kindly ... so good luck with it all. I am, after all, extremely moved by your lively & innocent curiosity. It is a wonderful thing.

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Acknowledgements

We would to thank all the authors and musicians who have contributed to *The Canterbury Sound in Popular Music* through chapters and interviews: your experiences and interpretations have made this collection diverse, distinct, critical, honest and emotional.

The book emerged from the 2017 event *Canterbury Sound: Place, Music and Myth* and we would like to thank everyone who helped us make the event happen, especially Professor Keith McLay, everyone at the Canterbury Festival, Brian Hopper, Geoffrey Richardson, Professor Murray Smith, Aymeric Leroy, Phil Howitt, Dr Alan Stumpenhudson-Payne, Matt Watkins, sound engineer David Woolgar, Professor Matt Wright and designer Anita Burch. Thanks also to the fantastic musicians Jack Hues and the Quartet, Maria Sullivan-Koloto, Lapis Lazuli and Soup Songs.

Special thanks to Brian Hopper for giving this book its front cover image – a drawing of Canterbury by his and Hugh Hopper's father Leslie Thomas Hopper. Both Brian and Hugh are central figures in the Canterbury Sound as members of bands like The Wilde Flowers and Soft Machine. The image, therefore, illustrates some of the most central themes within the book – the significance of place and the family-like milieu of musicians involved with creating a distinct aesthetic in popular music. L. T. Hopper's drawing is a symbolic, recognisable image of Canterbury.

We would like to express our gratitude for the support this project received from the excellent team at Emerald Publishing; the *Popular Music and Place* series editors Brett Lashua and Stephen Wagg; the Birmingham Centre for Media and Cultural Research at Birmingham City University, especially everyone at the Popular Music Research Cluster; the School of Creative Arts and Industries at Canterbury Christ Church University; and the School of Humanities, Languages and Social Sciences/Griffith Centre for Social and Cultural Research at Griffith University in Brisbane.

Thanks also to our friends and families who have been wonderful and understanding as always.

We wish that our friend and colleague Goran Stefanovski, the Macedonian dramatist who was a lecturer in Canterbury for many years, could enjoy this book with us. We miss you, Goran and thank you for your enthusiasm for this project and all the Canterbury Sound reflections.

We also wish that Rick Chafen, who contributed to this collection with a chapter, could get to read the finished book. Sadly, Rick passed away in October 2020. His passion for the Canterbury Sound, his energy and detailed knowledge are very much present in his chapter documenting 'Canterbury's Paths Through the States'. Thank you, Rick, you are appreciated and missed.

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Introduction and Leitmotifs

Asya Draganova, Shane Blackman and Andy Bennett

Why put together a collection on the Canterbury Sound? We believe that it captures the real-life and imagined interactions between people, place and music that can lead to the creation of a distinct sound and style in popular music. And why choose the phrase Canterbury Sound to use in the title, rather than the Canterbury Scene? The two have been used interchangeably to refer to a signature musical style whose beginnings can be traced to the late 1960s and early 1970s, associated with psychedelic, progressive and jazz rock, and developed by bands such as Caravan and early Soft Machine with artists including Robert Wyatt and Kevin Ayres. Sound, we suggest, is symbolically linked with the notion of travel: it counteracts the perception of a scene's fixed borders as it suits the fluidity of a music less attached to location, where place is a romantic metaphor as well as lived experience.

This edited collection is dedicated to stories and reflections exploring the Canterbury Sound as heritage, legacy and scene. It takes an inclusive approach in exploring the Canterbury Sound with its genre-defying affinity for experimentation and humour, distinctive chord progressions and jazz allusions in rock-derived music formats. The Canterbury Sound has attained longevity as a romanticised artistic influence and, therefore, this book contains reflections on both its history and contemporary meaning (Bennett, 2002, 2004). Starting with early music collectives like The Wilde Flowers, the Canterbury Sound within popular music can be interpreted as an inter-generational phenomenon and source of identification influencing current artists like Syd Arthur and Lapis Lazuli. Here, we interpret Canterbury as a symbolic space of music inspiration which has generated its own continuous 'sound' and heritage within popular culture.

The present edited collection originates from our ethnographic research, through which we accessed networks of people linked to the cultural construction of the Canterbury Sound. The combination of perspectives from music artists, researchers, intermediaries and D.I.Y. archivists, has produced a series of unique, reflective and critical insights. In 2017, we organised a day-event that brought together diverse Canterbury Sound perspectives and musical takes. Through discussions, live music performances and exhibits of archival artefacts, literature and art, the event demonstrated the development of the Canterbury Sound as a local, trans-local and virtual scene phenomenon. This book emerges from the networked insights into the genealogy of the Canterbury Sound, communicated and consolidated through the 2017 event. The pieces included in this



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Canterbury Sound Co-ordinators: Dr Asya Draganova and Professor Shane Blackman

Further details, programme and tickets:
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Poster for 'The Canterbury Sound: Place, Music and Myth' 2017 Event Which
Led to the Publication of this Book.

collection articulate the significance of place as an opportunity for milieu and scene emergence, a space for memorialisation and myth, and source for deriving musical identities. Throughout the book, the Canterbury Sound is described as a site of the cultural imagination that carries allusions of authenticity and alternative artistic sensibilities: while acquiring a significant following around the world, particularly in France, Italy, Japan and the United States, the Canterbury Sound never entered the musical spaces perceived as ‘mainstream’.

The concepts of alternativity and subcultural identities also translate into the popular music heritage practices associated with the Canterbury Sound (Draganova & Blackman, 2018; Holland & Spracklen, 2018). While the contemporary identity of Canterbury is defined by a heritage discourse, its focus is on the Cathedral and Geoffrey Chaucer’s literary works, and more contemporary contributions such as the Canterbury Sound are memorialised and archived mostly through independent and D.I.Y. approaches. In the context of heritage construction, we suggest that this edited collection contributes to a growing body of literature and cultural projects that reflect on milestone events in popular music, including iconic albums and festivals, which marked the late 1960s and articulated the significance of youth symbolic resistance to hegemonic practices. The Canterbury Sound, however, is not only an alternative to the most celebrated heritage of the city but it is also a set of ‘legacies’ that exist unbound to geography.

Our book is a coming together of Canterbury Sound artists and cultural experts: as well as a timely opportunity for projecting the specific contribution of Canterbury and Kent music to global popular music, it is an exploration of the dynamics of locally conceived cultural milieux, the contested metaphorical and ‘real-life’ relations between place and music, the genealogy of inter-generational scenes, politics of online and offline cultural heritage practices, and the interactions between music styles and broader genre categories.

This book comprises a diverse range of insights concerning the significance, past and present, of the Canterbury Sound. It includes a series of chapters as well as contributions through thematic interviews with key musicians. Here, you will find academic research, alongside reflections from artists, producers, promoters, archivists, journalists and fans.

This edited collection also outlines critical themes for further consideration: gender has been a particularly challenging aspect of the research and work on the book as we struggled to include more female voices. Four of the contributors to this book are female and Asya Draganova has a central role as the lead curatorial editor of this volume. As we engage with reflecting on the Canterbury Sound canon and past to outline its significance for the present and future, addressing gender issues is essential for framing the perceived cultural progressiveness of the style. In relation to the male centeredness of popular music Shelia Whiteley (1997, p. xix) highlights for decades ‘the problem faced by women’ is that ‘the systems of patriarchy are inherent in the music industry’. The ‘maleness’ of 1960s and early 1970s rock (see, e.g., Frith & McRobbie, 1978) is certainly a characteristic shared by the Canterbury Sound which is distinctly dominated by men; at the same time, it is important to acknowledge that women have made significant contributions to the formulation of the style, for example, musicians Barbara Gaskin

(Spirogyra/Hatfield and the North) and Gilli Smyth (Gong/Mother Gong/Planet Gong), as well as artists like Alfreda Bengé who is the person behind Robert Wyatt's most recognised album cover images. In this book, the gender theme is explored in the chapter by Blackman and Draganova, which analyses the 'male-ness' of Canterbury Sound humour and the problematic interpretation of women as 'muses'. Further, reflections by Caravan's Geoffrey Richardson and electronic music artist Maria Sullivan (Delta Sleep/Koloto), also address directly how the Canterbury Sound – as well as wider areas within popular music – are changing, yet gendered stereotypes around musicianship remain difficult to challenge. Rhian Jones and Eli Davies (2017, p. 8) in their focus on women and popular music identify the reproduction of gendered divisions and the objectification of the female body as part of women's experience. Here, Maria Sullivan's interview captures this when she argues it is assumed that men make electronic music even when you have never met them. In response, Mengyao Jiang's chapter focusses on how some female fans identify the contemporary Canterbury Sound as focussed more on shared gender participation.

In this collection, you will find multiple perspectives on the Canterbury Sound and a variety of writing styles, united by the authors' dedication and enthusiasm for telling new stories in new ways. The collection is organised within five thematic parts, based upon the narratives of place constructed by authors.

Part I: Emergence, Sound and Scene

This part of the collection explores Canterbury in relation to narratives around its emergence and development as a music scene. The opening chapter by Andy Bennett, Professor at Griffith University, locates the Canterbury Sound in relation to the vernacular and theoretical concept of a 'music scene'. Bennett suggests that Canterbury as a music Scene is bound up with and expressive of rich emotional geographies (Davidson et al., 2007) that link the past to the present: they bond people together in affective modes of shared memory and belonging. While his chapter articulates the significance of the local, translocal and virtual aspects of the Canterbury Sound as well as an emerging heritage discourse.

Themes present in Bennett's paper are vividly illustrated in the following chapter by Brian Hopper – a member of the Wilde Flowers and Soft Machine – as he tells the story of friends and schoolmates in and around Canterbury, who shared cultural influences, played music together and experimented: the organic milieu that led to the creation of a musical style and myth. Tracing the significance of the Wilde Flowers for the genealogy of the Canterbury Sound, Hopper traces its evolution in terms of music, people and relationships with place, geography and imagination.

The third and closing chapter from this section is by Murray Smith, Professor of Film at University of Kent, who explores the distinctive characteristics of the Canterbury Scene in relation to several genre and style categories in popular music, including progressive rock, psychedelia and jazz. The chapter suggests a flexible approach, drawing upon a 'family resemblance' concept (Wittgenstein, 1953), where members of the (music) category share a cluster of associated

features, but none of these features are individually necessary for membership in the Canterbury Scene.

Part II: Journeys and Returns

Through a collection of reflections on journeys and returns real and symbolic, this part of the collection articulates the complexity and significance of relationships between music and place. It begins with a chapter from musician Dave Sinclair, who played with key Canterbury-associated bands including Wilde Flowers, Caravan and Camel. In a detailed and emotionally charged chapter, he traces the genealogy of his own musical identity, influences and experiences as intrinsically linked to the value of family and place. Now living, performing and recording in Japan, Dave continues to take physical and metaphorical/musical journeys to Canterbury.

Next, musician Jack Hues – previously known from band Wang Chung and currently for Jack Hues and the Quartet – describes his own musical journey to Canterbury and to becoming a Canterbury musician. With an elaborate reflection on musical discovery, the artist describes his own transformation and how his music has become ‘coloured’ by Canterbury. Playfully exploring a parallel between the Canterbury Sound and mythical unicorns, the chapter articulates the connectedness of the style with broader genre categories and proposes a set of musical characteristics.

The following musical journey presented in this section is ‘Canterbury’s Paths through the States’ by Rick Chafen. As music triggered Rick’s imagination and enthusiasm, he found himself becoming an inventive, well-connected D.I.Y. promoter, organising a series of gigs and tours for musicians including Daevid Allen, Gong and National Health in the United States. Following his music passion, Rick also created paths for Canterbury in the United States by becoming a radio DJ, leading a show called *Her Majesty’s Voice*. Organised in a set of distinct episodes and memories, this chapter is personal, sincere and sheds light on the networked world of an international music phenomenon.

The final written journey that this section takes us on is that of a Canterbury Sound fan: Richard Dove, who is a musician as well as a journalist, reflects on the integral elements of identity-creation and on his perception of a sophisticated, artistic and meaningful form of revolution through music. Exploring the significance of friendships and the music rituals they involve, Richard addresses rituals of fandom personal and collective such as record collecting, live music culture, tracking band family trees and critiquing artistic change. Richard’s journey into the Canterbury Sound goes on through its legacies and online presence.

Part III: People

The Canterbury Sound, like all significant scenes and styles in popular music culture, is associated with a number of inspiring music figures, who have acquired a legendary status among followers. This part of the collection includes a personal

critical and personal reflections on Robert Wyatt, Kevin Ayers, Dave Sinclair, Richard Sinclair ... at the same time, it voices the stories of younger musicians such as Billie Bottle, and 'behind-the-scenes' sound engineer David Woolgar. This section includes a set of interviews with musicians from older and newer Canterbury bands including Caravan and Lapis Lazuli. Of course, this section is not exhaustive: there are many other key names that it could include; yet, it still draws a meaningful portrait of the Canterbury Sound.

The first chapter in this section is by Marcus O'Dair, well-known to Canterbury Sound followers for his biography of Robert Wyatt *Different Every Time*. (2014). In his writing, O'Dair interrogates the politics of language, place and myth-creation in relation to Robert Wyatt and his diverse artistic reincarnations. The chapter interprets Wyatt as a cultural internationalist and articulates his conflicted relationship with being associated with a 'quintessentially English' sound. O'Dair also traces Wyatt's evolving reflections on his role in and the very existence of a Canterbury Sound.

The next chapter is by sound technician David Woolgar, who has recorded Caravan as well as many of the most recognised Canterbury-associated musicians such as Richard Sinclair, Pip Pyle and Jimmy Hastings. His piece reflects on his musical apprenticeship with Richard Sinclair, who previously taught David to play bass guitar. Celebrating Richard's contribution to the Canterbury Sound and popular music, the chapter also addresses the connectedness and tensions between artists.

And while David Woolgar's chapter gravitates around Richard Sinclair, the next one is about his cousin Dave Sinclair. Billie Bottle describes her artistic collaboration and friendship with David as a set of pathways to artistic influence. Describing her own personal story of discovering, growing up with and being inspired by Canterbury bands, Billie interprets the role of the Canterbury Sound for her practice as a musician, travelling to Japan to record and perform with one of her favourite artists Dave Sinclair, suggesting a legacy and inter-generational nature to the scene.

When Dave Sinclair left England to move to Japan, he left his musical possessions with musician and friend Neil Saunders. Neil has done extensive research around the Canterbury Sound, including many interviews with musicians, and developed a D.I.Y. archive. In his chapter for this collection, the author studies Kevin Ayers – the playful and poetic Canterbury musician with an incredible skill in sophisticated pop compositions. Saunders studies a selection of Ayers' songs to articulate a set of characteristics that address their distinct style with an affinity to inter-textual references and humour.

The end of this section on people constitutes of a set of curated interviews and biographical reflections with Geoffrey Richardson and Pye Hastings of Caravan; Neil Sullivan from contemporary Canterbury band Lapis Lazuli; and electronic musician Maria Sullivan-Koloto who currently performs in Kent and beyond, drawing inspiration from the Canterbury Sound as signature style. The aim of this section – organised around themes such as creativity, music influences, gender and the role of place – is to allow for the inclusion of artists who were keen to take part in the collection in ways alternative to writing a conventional

book chapter. Furthermore, the interview selection alludes towards the inter-generational nature of the Canterbury Sound and its current reincarnations.

Part IV: Documenting Music Practices

Documenting and interpreting the value of music takes place in a variety of formats, within D.I.Y. and formal realms, online and offline: those selective and critical practices participate in constructing discourses of history, heritage and music around popular music culture. The Canterbury Sound has been the subject of multiple publications – zines, websites and archives – which have consolidated an international community of interest. Aymeric Leroy reflects on his efforts as a website creator and music writer to both document and promote the Canterbury Scene online and offline over a period of over 20 years. Aymeric started the website *Calyx* in the mid-1990s, when digital change led music to a phase of rediscovery and reappraisal after a long spell of obscurity. The following years saw a shift from paper to online resources, and it seems like a paradox that although Aymeric's research was initially aimed at the Internet, its principal outcome has been the book *L'école de Canterbury* (2016). This chapter creates space for reflecting on 'traditional' books and online platforms as vehicles for research and music heritage.

Phil Howitt, the author of the next chapter, also reflects on documenting the scene and consolidating a geographically spread Canterbury music community. In line with the D.I.Y. ethic of alternative cultural production, he started a fanzine called *Facelift Magazine*, which was published for nearly a decade (1989–1998) before re-emerging online as an archive and blog website. Howitt discusses the catalysts for the fanzine and its influence on a growing body of writing and publishing about the Canterbury Sound. *Facelift* became a focal point for the contemporary reincarnations of the Canterbury Scene in connecting hundreds of fans of the genre worldwide – a precursor to the online opportunities of the twenty-first century.

Exploring further the politics of documenting events in popular music, the next chapter, by Alan Stumpenhuseon-Payne, acknowledges the Canterbury sounds that we are less familiar with by critically reminding of the selective nature of accounts of any music scene. The chapter presents an analysis of local *Kentish Gazette* press coverage of some of the higher-profile Canterbury bands, events and venues. Payne also examines the work of some of the local musicians for whom widespread fame and recognition never happened despite their local origins and popularity in the dance halls and colleges of East Kent. The chapter exposes the subjectivities of constructing music histories as myths.

Part V: Myths and Realities: Music in Contemporary Canterbury

As this collection draws towards a close, the final four chapters sketch out some of the contemporary reincarnations of the Canterbury Sound. This section explores the inter-generational character of the Canterbury Sound, and engages with the current music ecology of the heritage and university city addressing specific music

venues and events. The opening chapter by Mengyao Jiang focusses on D.I.Y. student-led music economies within Canterbury and the surrounding area. It suggests that the D.I.Y. ethic of cultural production plays a key role in the creation of communities such as the Kent Experimental Music Society, the development of local independent record labels like Easter Island Records, and the use of small spaces to host local artists. Drawing upon her own experiences as a musician and student in Canterbury as well, Jiang uses ethnography to access insight into the music life of the city.

One of the regular music events in Canterbury which connects strongly to the multi-genre and experimental aspects of the Canterbury Sound, is *Free Range*, which also includes poetry and performing arts. Sam Bailey, founder of *Free Range*, writes about constructing the identity and impact of these events. Acknowledging the small size of the city, Bailey suggests that *Free Range* contributes to bringing together several microscenes and, therefore, creates space for greater cultural reach and impact. Based on the running over 150 events over five years, Bailey suggests that Canterbury offers a unique balance of social factors for a heightened receptivity to new culture.

Another music night in Canterbury which connects well with its ascribed mythical Sound, *The Crash of Moons Club*, is explored in the next chapter by the event's founder – musician Adam Brodigan, founding member of band Lapis Lazuli. Brodigan reflects on his music experience of Canterbury in the early 2000s, when venues and initiatives such as Orange Street Music Club, Furthur Promotions and Lounge on the Farm festival, led to the formation of a new wave of Canterbury bands such as Syd Arthur, Zoo for You and Lapis Lazuli. The musical ecology of Canterbury, its 'real' scene, underwent dramatic decline in music opportunities. *Crash of Moons* – among other D.I.Y. initiatives – seeks to address that and, three years on, has gained popularity on the psychedelic circuits.

The final chapter from this book is a 'double act' by editors Shane Blackman and Asya Draganova who take on the challenging task of examining humour and gender in the Canterbury Sound. The authors focus on the cultural influences and output of Soft Machine, Gong and Caravan as they interpret a selection of images, lyrics and album covers. The chapter develops the concept of the 'mischievous imaginary' (Fell, 2005) as a key characteristic of the Canterbury Sound connected to, yet distinct from, the wider progressive rock category. Highlighting the Canterbury Sound as part of an alternative popular music heritage and a contemporary music scene (Draganova & Blackman, 2018), the chapter suggests that this status of legitimacy requires a reflective approach that allows for meaningful evaluation of the past. This chapter looks at humour and gender in relation to Soft Machine's cultural references to pataphysics; Gong's construction of the 'goddess'; and Caravan's signature naughtiness and wordplay.

In the Afterword, the three editors of this collection highlight the contributions and creative value of the book. In a symbolic dialogue, Asya, Andy and Shane offer their personal reflections on Canterbury and the muse of the Canterbury Sound.