



EYELESS IN GAZA *Orange ice & wax crayons*

EYELESS IN GAZA | ORANGE ICE & WAX CRAYONS

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REEDITON

1. HOURS GROW | 2. WHAT I WANT TO KNOW | 3. WAYS OF RACHEL | 4. STREET LAMPS N^o SNOW | 5. P.S. FOR MICHAEL | 6. FORMERLY AT MIDNIGHT
7. EGG BOX MASK | 8. GREAT OCEAN LINER | 9. FEAR CLUTCHES | 10. RED LETTER DAY | 11. LOVERS SPIT & KISS | 12. DOC'S BARK | 13. STAY
14. OLD LIME QUARRY | 15. MUSIC FOR PLAYGROUNDS

Orange Ice & Wax Crayons | ... the title "Orange Ice And Wax Crayons" was chosen 'cause it conjures up that sense of play and experimentation, kind of like the 'innocence of the child idea' - that was exactly the kind of spirit with which we entered into the initial idea of Eyeless In Gaza, way back when... - MARTYN BATES

- Great- an opportunity to exorcise some old demons and much loved songs... My God, there are so many as yet unearthed gems... One thing about Eyeless, no one ever understood the fun we had doing it... that fun quality was never visible on the surface... but Pete'n'me laughed bucketfuls throughout it... which was, i guess, odd, 'cause we were always completely serious about what we did... I think the main reason was how we felt like a pair of kids finally being allowed to run riot... small wonder we named our first primitive recording studio The Wendy House - Eyeless always, only ever worked for love and fun of the thing itself, other aspects didn't come into center stage, not until the latter days. By that time we were feeling frustrated at the way we didn't seem to be getting across to a larger audience (as if EIG's attitude to music-making encouraged a bloody larger audience!) which was stupid really 'cause we could see that our untypical approach and working methods were having a direct effect on the audience in terms of inspiration and stuff- and we got so impatient... thought that we'd focus on our pop-stuff in order to 'break through' (whatever that meant)... but, we had too much of a truly 'butterfly spirit' about us to stay in any one place for too long and, ended up (typically and perversely) stuffing a bunch of acapella things and odd impressionistic folksy pieces on "Back From The Rains" our big-pop LP, I'm bloody pleased to be able to say-

MARTYN BATES

Yeah, loads o`that -PETER BECKER

Eyeless in Gaza | For Martyn Bates and Peter Becker, the story of Eyeless in Gaza "is very much a story of a ragged spiritual journey ... which became a life ... " - MARTYN BATES, MARCH 2011.

EYELESS IN GAZA ARE A POST-PUNK/NEW WAVE MUSICAL DUO OF MARTYN BATES AND PETER BECKER, BASED IN NUNEATON, WARWICKSHIRE, ENGLAND. THEY HAVE DESCRIBED THEIR MUSIC AS "VEER[ING] CRAZILY FROM FILMIC AMBIANCE TO ROCK AND POP, INDUSTRIAL FUNK TO AVANT-FOLK STYLES."

FORMED IN 1980, THE GROUP WENT INTO HIATUS IN 1987 AS MARTYN BATES PURSUED A NUMBER OF SOLO PROJECTS AND COLLABORATIONS, REEMERGING IN 1993.

THE NAME IS A REFERENCE TO THE NOVEL OF THE SAME NAME BY ALDOUS HUXLEY. BATES HAS SAID HE CHOSE THE NAME "FOR THE SOUND OF IT.... I WAS READING THE HUXLEY BOOK WHEN I MET PETE.... IT SOUNDED PERFECTLY NICE." BUT BATES HAS ALSO ACKNOWLEDGED AN ALLUSION TO THE "BIBLICAL MYTH" OF SAMSON, SAYING, "I FEEL ATTRACTED BY RELIGION. I FEEL THAT PEOPLE DON'T PAY ENOUGH ATTENTION TO THE SPIRITUAL SIDE OF THEIR LIFE; IT IS A VERY INTERESTING SIDE OF THE HUMAN PSYCHISM AND IT FASCINATES ME." (INTERVIEW IN LES INROCKUPTIBLES, NUMBER 14, 1988).

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