



## CHAPTER 12

### *Three Minus One Plus Two*

The next “Champions of the Empire” night was planned for May 9<sup>th</sup> and we were really looking forward to doing it, as we hadn’t played one as the new improved three piece. We’d hired a promoter/comperer too called Spoon. It turned into a disaster. We got through the first number “Mire”...and then...Marco lost his click track (which was supplied via a mini disc player). The battery was flat (or so we thought). We scampered around trying to find back up batteries to no avail. All our hard work over the last month getting everything spot on, was blown away by a stupid battery. We soldiered on playing a few bits without the additional backing, even tried to play the set without the click, but it was useless. Worse than that, an after gig inspection revealed that there were no batteries in the mini disc at all, so it must’ve got through “Mire” just on capacitor reserves (if that’s not too technical – I know what I mean). The weird thing is, at the end of the night, Spoon (who also runs his own nights) said he’d heard enough to tell how good we were and promised us another gig at one of his nights, saying we were the best band there.

To be honest, around this time I was already getting a bit fed up with the “Champions” nights. I felt I wasn’t really getting enough say in booking bands, and the nights (including ones planned for the future) were starting to be dominated by standard rock bands that I didn’t feel we fitted in with. On top of that...well due to the problem resulting in a mild confrontation with Spider, I was supposed to be the sole arranger of bands for the next one. As I was sorting this out, I found that Spider had already started booking bands. So feelings were souring a bit.

Just prior to that, on April 26<sup>th</sup>, with Ambrose directing again we filmed the video for DTT’ “How Do You Feel”. This time it wasn’t just



Tomoko and I in the video. We had an assortment of friends and actors along too, including our old friend Dave Munn (see chapter 1) and Marco our drummer.

Also Tomoko's friend Ichiko Watanabe came with her boyfriend Antonio Campbell. I'd met Ichiko before through working as an English teacher. She was the administrator at the school. Antonio was a professional musician, so it was nice to talk with him about music between takes.

The video was fun to make. I hate the smell of fish, so was a bit worried about the Salmon head watches, but nothing could have prepared me for the smell of that mixed with the sweet smelling cold custard (used as the squirting yellow puss). I wasn't looking forward to holding the snails either, but in the end I found them to be really cute. For sure, this video seriously out weirds the one for "Painted Red". And nope, I've no idea what it's about. When uploaded, again the response was overwhelmingly good. People do seem to love Ambrose's mad videos.

Next in line for the Ambrose treatment he decided would be "So We Say".

Then...shock horror...Marco left the band to concentrate on his other band "Radio Darling"...who I deemed to be little more than a caberet band. We couldn't understand why he left at all, unless it had anything to do with the disasterous last gig.

With a gig planned in two weeks and quite a big one for us too, we started to panic. Then I had a great idea (though Tomoko disagrees and says it was hers)! Whatever, a great idea was had.

The great idea was to ask Ichiko and Antonio to join us as backing singers, at least just to get us through the next gig. Tomoko asked them, through Ichiko, and they were both up for it. So with 4 vocalists we were able to really do the harmonies on the recordings



justice at last.

So we played the gig on 8<sup>th</sup> June at 93 Feet East and it really worked well. We even brought in “Painted Red” as an outro for “Mire”. Both Ichiko and Antonio enjoyed the experience and said they would like to do it again, but suggested they play instruments too. Antonio is quite a multi instrumentalist, but tends to play sax and violin mostly and Ichiko is a keyboard player. Tomoko and I were more than happy to agree to this.

Simon Phillips reviewed the gig and seemed to agree the extra backing singers worked a treat. He wrote...

*“I got in in time for Clinker which was good as I was there to see them. For this show they are a 4 piece of Pete on guitar and vocals and the odd gadget and Tomoko on guitar and effects and gadgets plus two backing singers that soon have the effect of making them sound a lot poppier than normal and even when Tomoko hits some of the normal brain shredding effects, they remain in pop mode. There was a very cool version of The Line with the chorus sounding really big with the backing vocals added to it. Also good was Searching for a New World and as normal Hullucination Generation was a monster dance epic, all in all a good set and the backing singers really added something to them.”*

With a gig lined up on 20<sup>th</sup> June, we didn’t have time to get properly rehearsed for then to include the additional instruments. The gig was a “Top of the Pops” themed party at The Elevator Gallery in Hackney, London. Ambrose got involved and came to film the event. Unfortunately Antonio had a prior engagement and couldn’t make the gig, so we did it as a three piece. The whole gig was the most enjoyable I’ve ever played with Clinker. Such a lot of fun, full with great people. Tomoko even worked out a sampler-delic version of “Let’s Go Out and Get Fucked” on the morning of the gig to open the set with. It was great to have a good quality film of it to put up on



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the web too.

We'd recently also started working on remixing all of our recently finished album "Thru' the Fly Machine". The idea was to do a series of mixes, mostly with a dance vibe. Well, we actually finished the main album a few months ago, but we hadn't decided how we were going to release it. Do we go down the itunes route and start charging people or do we just give it away like before? The problem that was slowing everything down was the unsettled line-up. We were still experiencing a haemorrhaging of band members. So for now we were sitting on it until we decided what to do.

We were still thinking of getting another drummer. Adverts were up here there and everywhere and Matt our old bassist was back rehearsing with us. Unfortunately though, Matt's return was short lived as after a while we realised we couldn't resolve old differences. I was keen to move forwards and not look back, but Matt couldn't do that and felt the need to analyse and go over what happened the last time he was in the band. We still remain friends, but felt it's probably best if we don't play in the same band.

This was the final straw for Tomoko and I. We decided, no more drummers and no more bassists. Around the time of our 93 Feet East gig, Marcus even offered to rejoin on drums (that's Marcus, not Marco. It get's confusing, I know), but no...we'll carry on as we are.