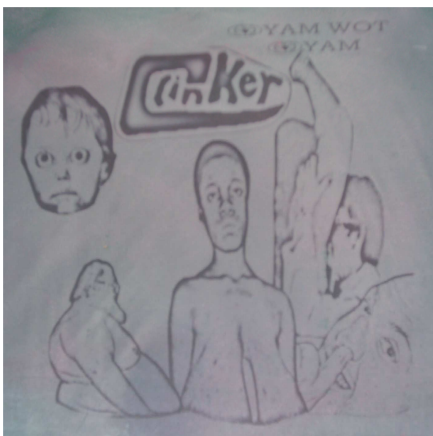


CHAPTER 5

Public Indecency

So, Tomoko was getting more involved and all of the sound quality improvements are down to her too. She found and mastered better and better software for recording and then showed me what to do. I can't be bothered reading manuals and stuff. I haven't got the patience and not only that, it would slow down my creativity. That rule has been the same right from the beginning to the present day.

It was great working with the four EPs rule on "IYAM WOT IYAM". I could focus on the album in four sections and I still look at the album like that. Highlights on the "IYAM WOT IYAM" album for me are "22...and the Rest", "Too Punchdrunk" (which we re-recorded in 2008 for the "Let's Go Out and Get Fucked" EP) and "Satellite", but I'm very happy with all of it. There's straight songs, experimental stuff and with the new technology it meant we could play a lot more with the sound. I felt at the time it was the closest to what Clinker really was about. We finished work on it in 2005, but I wanted to do more and decided to make "IYAM WOT IYAM 2".



1. The Good Ship
2. IYAM WOT IYAM



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3. 22...and the Rest
4. A Dream Can Last Forever
5. Too Punchdrunk (Bushwhacked)
6. Interloob
7. My God
8. Scenario
9. Satellite
10. Change
11. (If You Had) One of Those
12. Mumble Jumble
13. Circles
14. Up and Down
15. Queer

I immediately took 6 consecutive Wednesdays off from work, where I was employed as a Quality Engineer, and spent the days recording with no songs pre-written for it. So it's quite an experimental bunch of tunes on the whole, but I managed to get a mini-albums worth of tunes down, which became "IYAM WOT IYAM 2". I actually really enjoy listening to this album now most of the time, but maybe that's because it was done in such a short space of time. The overall sound quality was great too, I don't know why.



1. Purple Haze
2. I Never Wanna See You Again



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3. Supertrasmio
4. Sad Song
5. Bad Night After the Local Tandoori
6. I Can't Fly, But One Day I Might
7. Wot's Goin' On
8. Garachi
9. Gone, Gone
10. U Funky Thing

So by now I'd made 5 Clinker albums, 2 Opera Dog albums and "Porno", yet not many people had heard any of it outside of our circle.

This was when we discovered Myspace.

We'd already started recording another new batch of tunes (for sure the track "Ayor" had already been finished), but it immediately struck us that at last people could get to hear our music with minimal effort at all. The trouble with promoting is you have to stop doing what you're doing and I'm always thinking ahead creatively and moving on. Sometimes that's fuelled by the technology advancements, making me think I can do better than I've just done, but this myspace thing certainly made me sharpen up what I do, Tomoko too (though she's always been a perfectionist). Now that people were really gonna hear what we do, I wanted to make what was, to my ears, the perfect album and everything had to be just right. We could now get a very good sound and we needed a production to match that.

As you've probably gathered, up until then every album had a theme. The only theme I had for the new stuff (that became "When I Grow Up I Wanna Be a Space Cadet") was that there was no theme, It was what it was (as in IYAM WOT IYAM).

It was also around this time that Tomoko created our website www.clinker.org.uk which was amazing for me to see take shape and know that my music was gonna be out there for the world to hear. Surely fame and fortune was only around the corner, what with



myspace aswell. Hmmmm.

Although myspace had been around a little while, it wasn't quite the phenomenon it is now. So getting people you respect to listen to your music wasn't so difficult. Alan McGee (Creation Records) listened and liked what we were doing, as did Paul Stokes and Pat Long from the NME for instance. I was also early friends of Lily Allen, Jamie T and Panda Bear (out of Animal Collective), all of whom gave us the thumbs up. The Lily Allen thing is weird, cos she sent me a message saying she liked us, but I didn't realise she made music too. Her profile pic just looked like a normal party snap or something. It was only later that I discovered the "Smile" demo on her page (and really liked it). A while later as she was starting to get press, I mistakenly thought she was Keith Harris' (the embarrassing Orville the Duck ventriquist) daughter, not Keith Allen' (the actor, who actually is her dad) and I made some comment on her page about seeing her dad and Orville the Duck in Preston (I did, only it wasn't her dad it was the other Keith). I soon realised my embarrassing mistake, yet couldn't delete the comment, doh! Funnily enough, she didn't answer my comment, not even to give me a lash of her now famous acid tongue. She probably thought I was taking the piss, haha.

In December 2006, we started uploading all the old Clinker, Opera Dog and Nips stuff to our website so people could download it for free. It was great to finally let people have it and hear it. Some people downloaded everything and the feedback was good (despite the poor sound quality of some of it). We even had to upgrade the site, because so many people took advantage of all the free stuff and used up all the allotted space.

Next to get the multi-media treatment was the making of Clinker videos. Tomoko got stuck into those, making videos for new tunes "7th Heaven", "Stop!" and "Isolation" and uploading them onto youtube. We dubbed them our "no-budget" videos, but she did an amazing job!



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In January 2007, Nick Brown (the playwright that loved “Porno”) revealed that his script for “Quinto Quarto” was going to be made into a film and he wanted to use my music for it. It’s a great script. I saw it performed on stage. His outline given for the music was...

"Thrash, despair, hopelessness, pityful poverty of hope and ambition, a life in hell, as far down as it can go, depravity, lives in the worst misery. Music to open a vein to."

We set about putting together a CD of tunes for the film, with Nick assisting. The producers and director liked what they heard and all looked good, but they still needed to get financial backing and that was proving to be quite tough. Two years later and the film still hasn’t been made, they’re still looking for the money to do it. Shame, I think Nick could produce a brilliant, gritty film. He will one day and hopefully we will be working along side him when it happens.