

# IN GAZA

IN GAZA create shifting backdrops/aural soundscapes of a scrubbed, bare-bones nature; create skeletal songs, frail, hazy and airy in temperament lyrics poignant with pointed ambiguity designed for individual personalisation — Music must encourage interpretative imagination to continue the process of creativity and involvement —



constant change equals sustained passion; spontaneity and flexibility the consistent keynotes in **EYELESS IN GAZA** — prolonged repetition of sound structures can spell only stagnation; therefore the imperative is for continuous experimentation, avoiding entropy both inside and outside the confines of the group —

# EYELESS IN GAZA

## EYELESS SONG TITLES

- FEAR CLUTCHES -
- VEIL -
- 4 WALLS TALKING -
- KEEPSAKE -
- KNIVES REPLACE AIR -
- YOU FRIGHTEN -
- THE DECORATION -
- NO NOISE -
- THE BUDDHA APPROACH
- FAITH KNOWS NO FAITH -
- BY PROXY -
- VOICE FROM THE TRACKS -
- LOOKING DAGGERS -
- FROM A TO B -
- ETHER TEARS -

PETER BELKER — synth.  
voice. bass. tin drum. melodies  
violin. stylo. tapes.

— vaguely aware of a distant waving —  
— traversing the lines of the crazy p... —  
— criss cross the cross in the archaic fig... —  
— as if its seven years bad luck —  
— just to look in the mirror —

— SEVEN YEARS —

PETER BELKER: "There's too much negativity. You can do anything you want to if you really want to do it enough... it's no use really believing that you can't do this and that cos of x and y reasons. Think constructively and you'll achieve whatever aim you're trying for... it's really that simple....."

MARTYN BATES: "For me personally what I want to do is to encourage people to open up, be creative and have confidence in themselves and their creativity. If, just by virtue of example, if we can do that with EYELESS IN GAZA — then I think we'll have achieved something that's worthwhile."

MARTYN BATES — voice.  
plastic organ. e. guitar. stylo