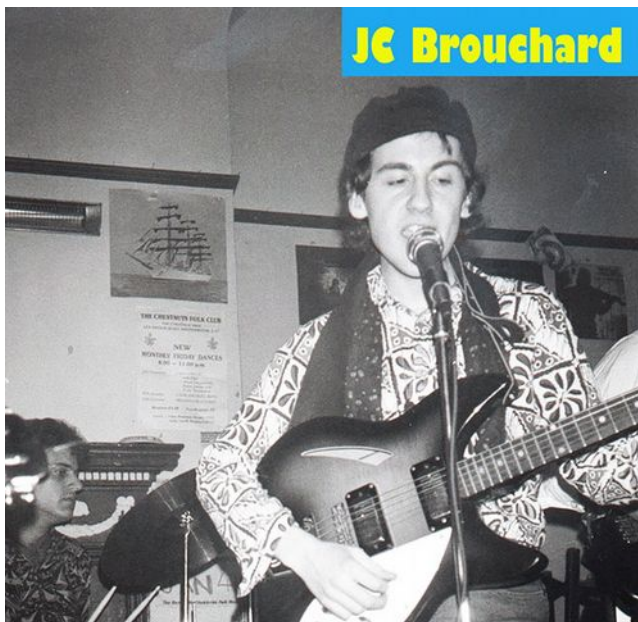


JC Brouchard



TELEVISION PERSONALITIES
Diary of a young fan



Vivonzeureux

JC Bouchard's recently unearthed Diary of a young fan covers the years 1981 to 1984. It charts his adventures from his student bedroom upstairs at his grandparents' in deepest France to the Living Room concerts promoted by Creation Records in London. Most importantly, it acts as a tribute to Television Personalities, Dan Treacy's band. Over more than thirty years, from Part time punks to She's my Yoko, they have released multiple DIY pop gems and influenced several generations of musicians, from British noisy pop to US lo-fi.

Forewords by Joe Foster & Jean-Daniel Beauvallet

JC Bouchard is an amateur music lover. He was once spiritual advisor to Creation Records' Alan McGee and his band Biff, Bang, Pow !. He has been publishing his Vivonzeureux ! fanzine online for twenty years. Under his name or as Pol Dodu, he is the author of books about Felt, Georges Jouvin, Lewis Furey and New Wave music.

ISBN : 978-2-9536575-8-6
<http://vivonzeureux.fr>

7 €
vivonzeureux@wanadoo.fr

JC Bouchard

**TELEVISION
PERSONALITIES**

Diary of a young fan

Translated from the French by Pol Dodu

Vivonzeureux

Television Personalities : Diary of a young fan,
2017.

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The digital edition is available for free :
<http://vivonzeureux.fr/tvpsdiary>

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JC Bouchard

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Foreword, by Joe Foster



Joe Foster in my flat in rue du Bastion
in Reims, on November 4th 1984.

A wonderful memoir by our dear friend the famous JC (as in *The whole world's turning Brochard*... no, we still can't spell :-)).

In a pre-internet, hell to us even pre-fax world, we strange kids in our different cities, different countries, different worlds, somehow all came together to change the actual "real" world... or something.

I cannot think of a better person to tell the tale of a lost world, a lost time... a la recherche never mind, this is the real thing !...

To think that rather absurd shots at making art by myself, Dan Treacy, Ed Ball, Alan McGee, Dick Green, etc. reached the minds and hearts of folks like us worldwide... With one of the first and most important being JC, whose story will ring so many bells with everyone.

I cannot express how much we all love this man ! :-).

Joe Foster Ruiz
Glasgow, 2017.

Foreword, by Jean-Daniel Beauvallet



“For that sum, I would even have changed my surname !” A scoffing Dan Treacy is regaling us with his latest story amongst the mess of his dark flat in South London. A few weeks beforehand, the manager for the band Wham, at that time in the early eighties one of the pre-eminent bands in the British charts, had got in touch with him. Wham is not happy : the label started by Dan a few years earlier, home among

others to his own TV Personalities, is called Whaam. And between the shabby, DIY, sickly rock of the TV Personalities and the muscular, tanned and shiny pop of Wham, their manager prefers not to risk any confusion. As Whaam predates Wham, he pays out, royally. And Whaam changes its name (to Dreamworld, perfectly suited to this foggy psychedelia).

In any case, since he first started out in 1976, Dan is used to name changes. Between official monikers and those more open to discussion, his recorded output is as sprawling as it is scattered. It's all the better for it : for years, starting at the end of the seventies, and, dare I say it, still going on today, it has provided me with one of the best treasure hunts of my life as a record collector. I had to have everything : I couldn't bear the thought that Dan Treacy could have recorded any of his cruel but funny songs, his surreal makeshift compositions, without my knowledge. From faded flexi-discs to stapled and hand-folded 7"s, each visit to a record shop turned into a quest, a mission. I rarely came out empty-handed, sometime with the fifth reissue of a single I had already bought in the four previous versions. But it didn't matter : whether it was released as 'O' Level, Missing Scientists, Teenage Filmstars, Gifted Children or TV Personalities, everything that Dan touched was essential, it whispered to my ear in a pop-culture slang that would years later bring glory and fortune to his disciples, from Creation Records to the slackerest fo the lo-fi brigade.

In 1985, with a bunch of friends, enthusiastic and insane as I was, we promoted in Tours the first TV Personalities concert on French soil. They got lost on the way, boarded the wrong

train (both literally and figuratively). They only got to the station as the doors were opening at the venue, a heavy-metal dump we had managed to book. But this posed no issue for this band, unused to meticulous soundchecks : the concert was wonderful, delirious. I still regularly come across people from Tours who talk about it in a trembling voice. One of them, most probably, sold the tape of the concert we had played on our radio show to to an English label : it now exists as a bootleg.

Later, after I became a journalist at *Les Inrockuptibles*, I relentlessly kept on collecting Dan Treacy's records, spreading the good word, worrying about the rumours concerning his health, his well-being. One day in 1989 I wrote : "*At several points in time, the TV Personalities were the best band in the world*". With the necessary naivety required by this quest, I continue to watch, hunt, hope for these special moments.

JD Beauvallet, *Les Inrockuptibles*
Brighton, 2017.

In the loft in Saint-Loup Street



Self-portrait at 20 years and 10 days, March 1983.

A few months ago, my sister Claire felt a pang to visit again my grandparents' house in Saint Loup Street in Châlons.

This house holds a special place in our family history. My grandparents bought it in the mid-nineteen fifties and we have always known it. We spent many holidays there and it was the meeting place for the family on my mother's side.

For my part, I have even stronger links with his house as I lived there for several years in the early eighties.

What happened is that, in Spring 1980, my mother decided to leave Châlons for Vitry-le François, twenty miles away. As for myself, it was clear that I was gonna one more year in secondary school to complete my A Levels.

I didn't want to change schools and leave my friends so, very quickly, the best solution seemed to be that I should move to my grandparents, as several members of the family did it before – and after.

At seventeen, I was going to be comparatively independent for the first time : the house had only one entrance and I was going to eat my meals with Granddad and Grandma (no more canteen...), but I was obviously going to be freer than with my parents.

The house had one floor and one attic, partly converted, where my room was, just above my grandparents' (but my grandfather was hard of hearing and I could listen to music even late at night).

The room was low-ceilinged, with a street window about three feet high which went from the floor to the ceiling. But the rest of the room had a higher overhead and it was a big room with a big bed, a small desk and other pieces of furniture. Most of them dated back to the time when the room was occupied by my young aunt Nadette, who had left it a few years back.

After this last year in Châlons, I started studying in Reims, where I had a room in a hall of residence. But all my stuff, starting with my records, stayed in my room in Châlons, and that's the place I went back to most often at weekends.

After two years studying, I had the opportunity to spend a school year as a foreign language assistant in a northwest London suburb.

It's only a few months after I came back, in Autumn 1984, when I rented a flat in Bastion Street in Reims that the room in Saint-Loup Street ceased to be my home.

So, rang the door of the my grandparents' former house, introduced herself to the current owners, accepted the offer of a coffee, and was shown around the house, thoroughly transformed since it was bought in 2000.

Just as she was going to leave, the owners remembered they had found a box on the top shelf of one of the big cupboards my grandfather had built in the loft. A box that held personal belongings.

Obviously, when I had moved out my stuff with my grandfather in 1984, we had forgotten to empty completely said cupboard: the box in question contained many of my diaries from the time and some other documents.

Claire took them, gave them back to me and I delved into them the following weeks.

I'm still amazed I never worried about misleading these diaries (Maybe it's because I retained several other boxes of documents from that time). Anyway, the more the years go by, the more I'm surprised I have completely forgotten about things I've done, books I've read or films I've watched...

After a while, poring over these documents, I realised there were many mentions of Television Personalities, and English band of particular import to me. And between the lines, the diaries explain how, starting as an isolated pupil in an attic room deep in the heart of France in 1981, I ended up less than three years later introducing the band at the mike at one of their concerts in London. A meeting that was going to lead to many adventures with the Creation Records gang.

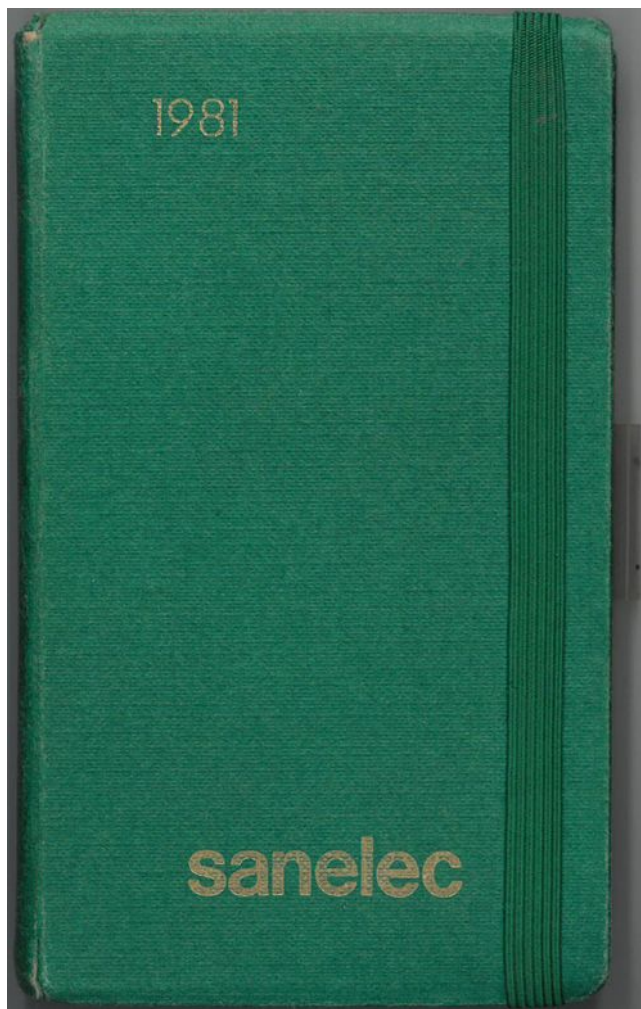
This is the story I'm recounting here, told with selected excerpts from my diaries of the time

and illustrated with some of the documents I've kept.

For those who might not know the band too well, the diary is followed by an overview of the band's career path and a panorama of the albums they released between 1981 and 2010.

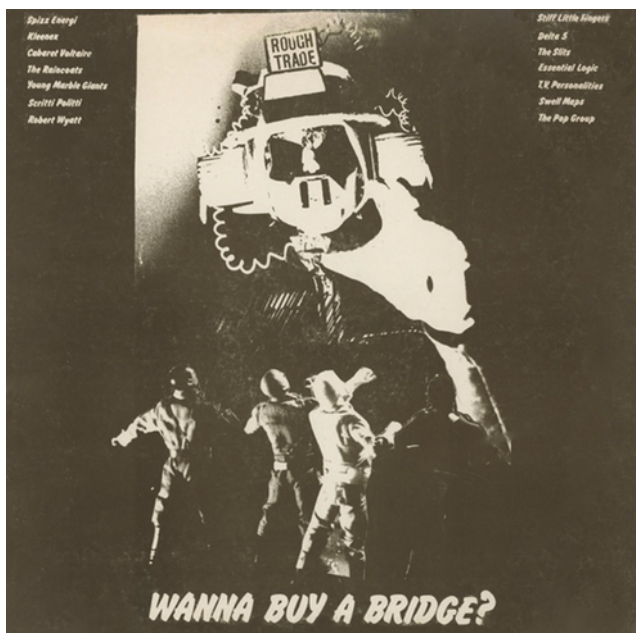
Sadly, the production of Television Personalities records probably stopped for good in October 2011 when its sole permanent member Dan Treacy had very serious health issues. This book is dedicated to him.

Diary of a young fan



1981

Tuesday, January 28th



Today, I went to the La Clé de Sol record shop and came back with an album. It's an American import, but it was at sale price, reduced to 35 francs, which I can afford. Above all, it's a compilation of Rough Trade singles titled *Wanna buy a bridge ? !*

Among my favourite tracks, there are some I already knew, like *Final day* by Young Marble Giants and *Skank bloc Bologna* by Scritti Politti, ot *Nag nag nag* by Cabaret Voltaire and *Soldier*

soldier by Spizz Energi, because Bernard Lenoir has played them in *Feedback*¹.

There are some others that I hear for the first time, especially *Mind your own business* by Delta 5 et *Man next door* by The Slits.

There are bands I have never heard of before, like Swell Maps or Television Personalities, who play *Part time punks*, recorded in August 1978. The two members of the band are N. Parsons and R. Harty, who both sing and play guitar for the first, drums for the other. H. Green and B. Forsyth did not show up, but I don't know what that is supposed to mean.

1 A French DJ on national radio, often referred to as « the French John Peel », which is an easy way to sum him up.

It was impossible at the time for a young French man to know that Nicholas Parsons and Russel Harty were not members of Television Personalities, but very famous television show hosts.

Possibly, you might have read in *Best ou Rock & Folk*, the main music magazines of the time, about Bill Grundy, thrown off TV after a live interview with The Sex Pistols studded with swear words, but surely not anything about Hughie Green, sacked with a lot of fuss from Thames Television in 1978, nor Bruce Forsyth, who left the BBC that same year.

Still, if they were not members of the band, at least these people were actual « Television Personalities ».

Friday, April 17th



Last month, there was a big piece in *Best* about Rough Trade Records, who have just signed a distribution deal for France with Barclay.

There was also a competition with a coupon to send back to win a compilation. I won ! The cassette arrived in the post today.

Here too, there songs I know like *Final day* (but you never tire of it !) or *Shouting out loud* by The Raincoats.

At first listen, I realise there many songs I love : *Sweetest girl* by Scritti Politti, *Blue boy* by Orange Juice, *This is love* by The Gist, *Work* by Blue Orchids, *Milkmaid* by The Red Crayola, *Pretty* by Mark Beer !

This time, I quite like the Essential Logic track, *Fanfare in the garden*, and also the very last one on the cassette, *Magnificent dreamer* by TV Personalities, with its swinging bass and catchy synth line.

Saturday, May 9th



Yesterday, I was in Paris to see The Clash at the Hippodrome ! Gilbert from La Clé de Sol was offered free tickets by the CBS salesman and he gave me one.

It was great, but I was far from the stage, in a tent this size. And, between the tube station and the concert entrance, it was a bit dodgy, with a gang of rather drunk guys who broke bottles and attacked the audience.

before the gig, I went to New Rose where I bought a few things, including a new Rough Trade compilation, *C81*, published with the NME paper.

There are many more tracks than on the *Best* cassette. Some songs are duplicated, but there

are also bands that are not on Rough Trade, like The Beat and Buzzcocks.

Television Personalities are here again (not TV Personalities), with the same song, but this time it's called *Magnificent dreams*. It says that it was recorded in January 1981 at Starforce Studios in Battersea, produced by Hector Munro. I still love it as much !

(2016)

ALL THOSE TIMES WE SPENT TOGETHER
A TRIBUTE TO THE TELEVISION PERSONALITIES
VOLUME 3 - BONUS DISC



beauty 020-b

Magnificent dreams is really the song that made me a Television Personalities fan.

In 2009, on the invitation of Wally Salem from Canadian label The Beautiful Music, I recorded a track for the third volume of this label's Television Personalities tribute, a monumental and still ongoing project, with a fourth volume being readied.

My track opens the limited edition bonus CD of this third volume, supplied to the first buyers. It is a French adaptation of *Magnificent dreams*, transformed into *Rêves de grandeur*. The music is an instrumental version of *Blueberry Hill* by Fats Domino's producer, Dave Bartholomew and his New Orleans Jazz Band.

I'm quite happy to have slipped in the middle of this version a French translation of Jonathan Richman's monologue de Jonathan Richman in his song *Morning of our lives* on the 1977 *Modern Lovers live !* album.

The song can be downloaded for free at his address :

<http://vivonzeureux.fr/Pages/descelibataires.html>

ALL THOSE TIMES WE SPENT TOGETHER **A TRIBUTE TO THE TELEVISION PERSONALITIES** **VOLUME 3**

1. JC BROUCHARD W DAVE BARTHOLOMEWS NEW ORLEANS JAZZ BAND -
REYES DE GRANDEUR (MAGNIFICENT DREAMS)
2. THE AFTERNOON TEA - JACKANORY STORIES
3. THE PUDDLE - YOU ARE SPECIAL AND YOU ALWAYS WILL BE
4. ARNAU OBIOLS GALI - THE PRETTIEST GIRL IN THE WORLD
5. THE COOSTICKS - ME AND MY BIG IDEAS
6. THE MILESTONE BAND - HONEY FOR THE BEARS
7. GOLDEN TEARDROPS - I REMEMBER BRIDGET RILEY
8. TWO ANGRY MEN - THE GLITTERING PRIZES
9. THE PAINTED WORD - SCREAM QUIETLY
10. BLACK UMBRELLA - WHERE'S BILL GRUNDY NOW?
11. BABYBEE - A PICTURE OF DORIAN GRAY
12. TAC'S - LE PETITE ILLUSION (INTERMISSION)
13. EXCEPT THE GENERAL - GEOFFREY INGRAM
14. THE PRISTINES - THE PAINTED WORD (MINIMAL MIX)
15. HUMDRUM - PART TIME PUNKS
16. PALMFLOWER - JACKANORY STORIES
17. SIMON GOALPOST - WHERE'S BILL GRUNDY NOW?
18. THE AIRWAVES - WE KNEW WHERE SYD BARRETT LIVED
19. THE NOMEN - A PICTURE OF DORIAN GRAY
20. NEIL MOONEY - ANY LOVE IS GOOD LOVE
21. ISAAC SNAZELL THACKRAY - SILLY GIRL
22. NICHOLAS MAYCROFT - I WANT TO BE A BARTLEBEE
23. TELEVISION PERSONALITIES - ARTHUR THE GARDNER (LIVE BERLIN 1980)

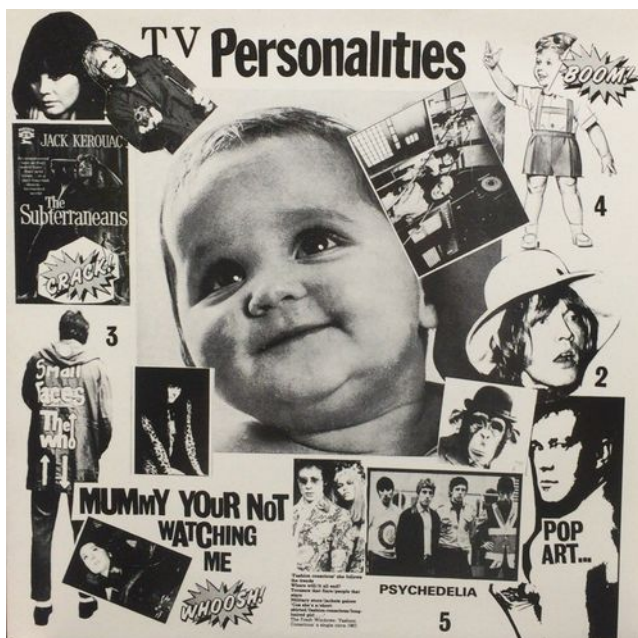


beauty 020-b

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1982

Saturday, February 27th



On Thursday, Philippe C. and I went to Paris for the Lewis Furey and Carole Laure show at the Théâtre de la Porte Saint-Martin².

The way back to my pad in Reims was a tough hassle, having to wait up in Epernay for the first train at 5 AM, but today I'm home at Grandad's and Granma's and I can at last listen to the records I bought at New Rose : two albums, a live The Cure bootleg and *Mummy you're not watching me* by TV Personalities, my first record

2 Pour en savoir plus, voir mon livre *Lewis Furey : Joue-moi un tango* (Vivonzeureux, 2014).

by this band after the Rough Trade compilations.

There are many babies on the cover, but also a book by Jack Kerouac, a mod and The Who.

The sound is more electric than on *Part time punks*. *Magnificent dreams* is included. For now my two favourite tracks are *A day in heaven* and *David Hockney's diaries*.

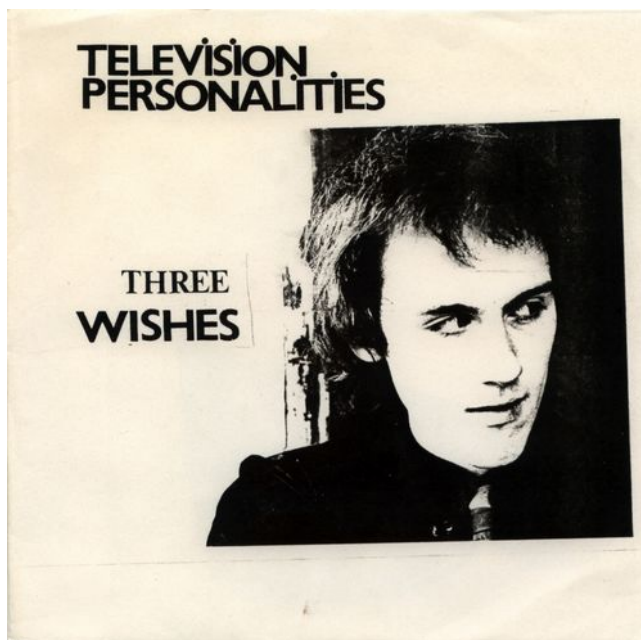
I spent the evening with my friends The Ouane Brothers Band at their rehearsal space in Fagnières.

(2016)

I was not able at the time (and I still am not) to identify every one of the photos scattered on both sides of the cover. Today, I can spot additionally Brian Jones, a pic from the *Thunderbirds* series and probably Diana Rigg in *The Avengers*, but that's all.

I had also not yet started studying English literature. So, I didn't know that John Osborne, one of the first « angry young men » of British theatre, was the author of the short play *You're not watching me, Mummy*, shown on TV in 1980, and also of course of *Look back in anger*.

Thursday, June 24th



I've just been on holiday in London for the second time, from the 17th to the 23rd. This time, I went alone and boarded a room in a residence in Kensington Church Street. I saw several concerts and bought loads of records. Especially as Philippe R. and François B. had given me some money (200 and 100 francs) to find records from them, especially on Rough Trade Records. I brought back quite a few because I found some cheap secondhand ones at Record and Tape Exchange. I balanced them: Philippe got Television Personalities' first album, *And don't the kids just love it*, while François ended up with their *I know where Syd Barrett lives* single, which he had on a compilation cassette tape that

a friend from Paris made him. The A side is on the album too, but not the B side, *Arhur the gardener*.

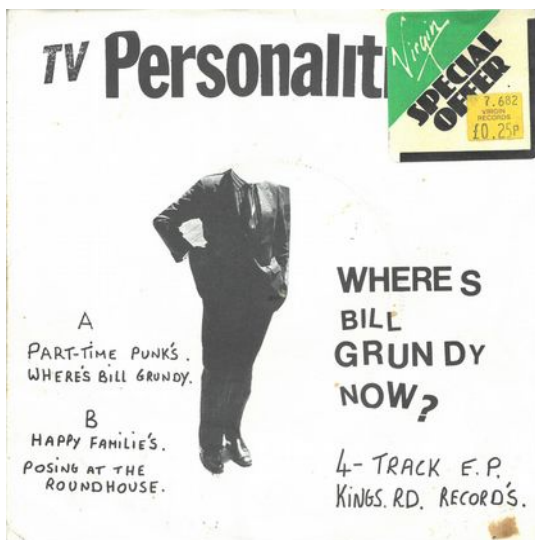
I made myself a cassette with both their records. For me, I took at Rough trade the brand new 45 single, *Three wishes*, with a cover made with a plain folded photocopied sheet.

There's some organ/synth on the A side, as on *Magnificent dreams*. I think it is my favourite song by the band.

There are two songs on the B side. *Geoffrey Ingram*, which was on the album in a different version, and *And don't the kids just love it*, which was not on the album of the same title !

All the songs are written by A. Warhol, who co-produced the B side with T. Leary.

At the Virgin Megastore, I also bought the first TV Personalities single, *Where's Bill Grundy now ?*, the one with *Part time punks*, reduced to 25 pence. But the record was in a sealed plastic bag and, when I came back to my room in the evening, I had the unpleasant surprise to discover that the record inside the sleeve was not the right one !

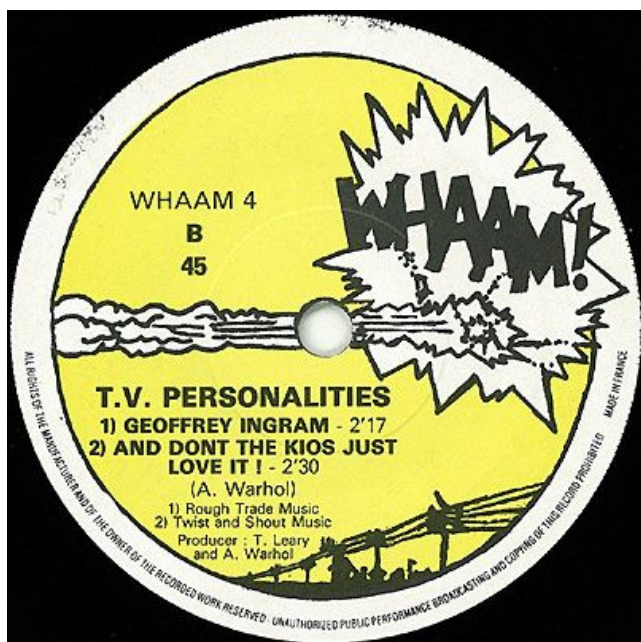


(2016)

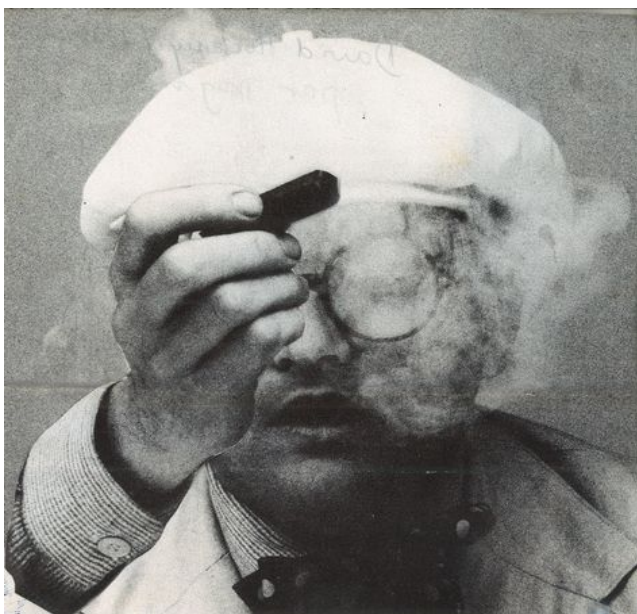
Here again, my ignorance of pop-art and The Velvet Underground was such that I was quite incapable to detect the joke that were the credits given to Andy Warhol here. Equally, I couldn't detect the borrowing from Roy Lichtenstein on the record label and in the name of Whaam ! Records itself.

As for Timothy Leary and LSD, it still flies high over my head today !

Unfortunately, François let his 45 singles get lost in an attic when he moved houses a long long time ago. Philippe still cherishes his original pressing of the *And don't the kids just love it* album.



Wednesday, July 14th



This week, I started my fourth archaeological dig campaign in the military camp in Suippes, but it's the first time I'm paid !

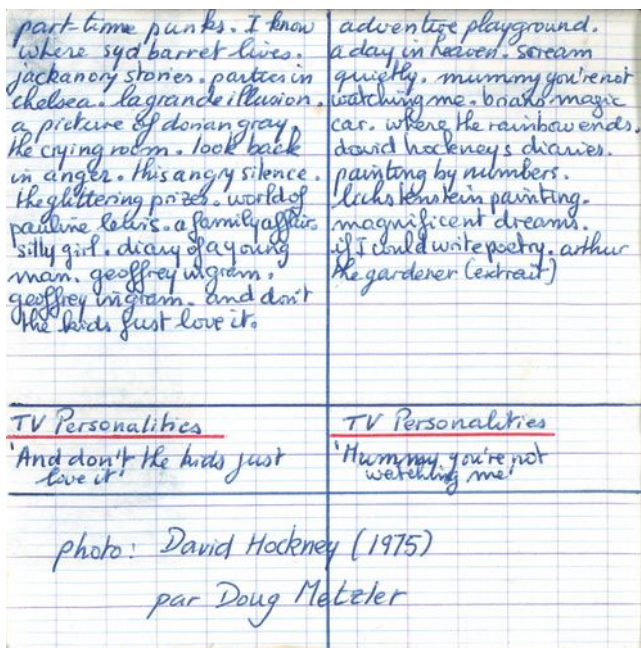
I also debuted as a radio DJ with my show *Phonographie* on R.C.M. (Radio Centre Marne). I'm mainly interested in music, but on July 8th, I found myself announcing live the goals of the France-Germany match in Seville, that the director of the radio station gave me on the phone. And there were quite a few as the match went into extra time and ended with penalty shootouts !:

The director was on the phone again tonight during my thirs show. He didn't particularly appreciate my playing *Aux armes et cætera* by

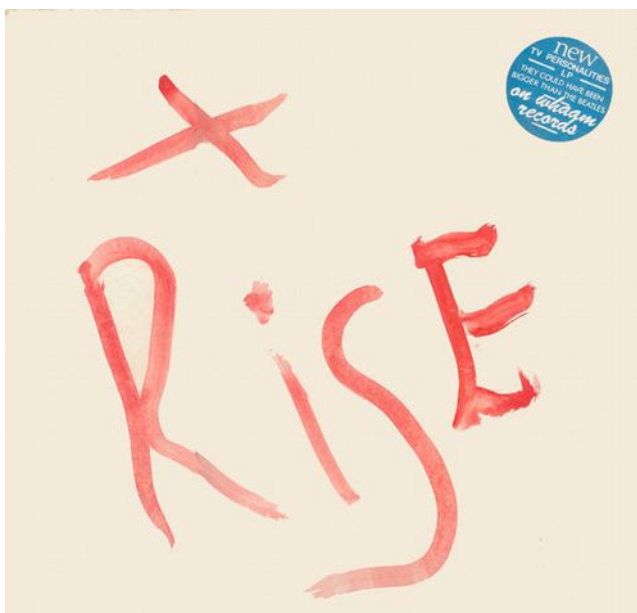
Serge Gainsbourg. But it as Bastille Day after all...

I came back from Suippes with Bruno M. on the Great Roman road (after the Gauls in Suippes, the Romans on the road...). Ha tried to improve on the performances of his old 2CV by driving close to the lorries to benefit from a sucking effect. I was more than mildly worried.

This mont, when I come to Reims for the radio show, I stay at François B's flat in Temple Street. He gave me old copies of Zoom, a photography magazine. I found a 1975 of David Hockney by Doug Metzler. I cutted it out and made a little collage to use it as a cover of my Television Personalities, on which I put both their albums and sa many singles as I could squeeze in.



Saturday, August 7th



I took the opportunity of the weekend to make a flash daytrip to Paris and spend the wage I have not yet received.

At FNAC Montparnasse, I bought, *All fall down*, the new The Sound album and a Casio VL-1, a pocket calculator that serves also a mini-synthesizer, with rhythm box and a way to record onto a memory.

At New Rose, I found *The hanging garden*, a double single by The Cure, the solo 45 single by Colin Moulding under the The Colonel moniker I'd been looking for for some time now, singles by The Gist and Wasted Youth, and (already !), a new LP by Television Personalities, *They could have been bigger than The Beatles*.

Apart from a blue sticker, the cover is hand-painted, with just a « *Rise* » and an « *X* ». The problem is that the orange paint is a bit oily and is not dry so I smudged my fingers.

The album includes different versions of songs I already knew, like *Glittering prizes* and two of my favourites by the band, *Three wishes* and *David Hockney's diaries*, the first two on the record. The problem is that I prefer the earlier versions ! Among the beand new songs, my favourite so far are *In a perfumed garden* and *When Emily cries*.

Wednesday, September 8th



I spent the day in Paris, most of the time with my friend Eric M., who works for the French railways. I saw Charles Bullen, ex of This Heat, at the FNAC store !

We watched the *Sweet movie* film with Carole Laure, the one that's well known for the scene in which she takes a bath in a tub full of chocolate.

I went to see the *David Hockney photographe* exhibition at the Pompidou Centre in

Beaubourg. It is presented as an illustrated diary in which his faithful circle of friends seem to live perpetually on holiday, the emblem of the Bohemian life he's meant to live, which is the main source of raw material for his work.

(2016)

As far as I can remember, I didn't spot in the exhibition any reference to the 1970 documentary film *David Hockney's diaries* by Christian and Michael Blackwood, which gave its title to the Television Personalities song. In it, Hockney explained that the photographs which fill up his diaries do more than chronicle his friends and travels : they supply elements of composition on which his graphic work is based.

Friday, September 10th

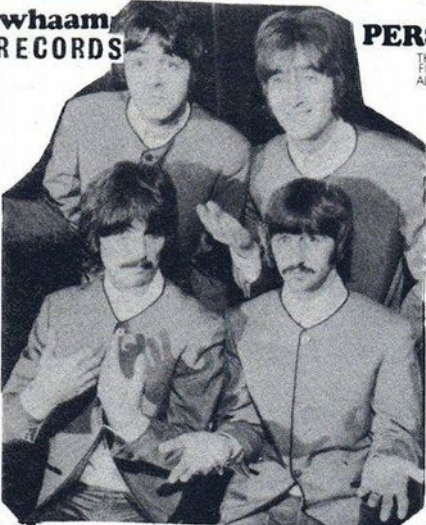


I'm nineteen and a half years today. To celebrate, I snapped myself in my room, between Rodin's *Le penseur*, which suits me well, a poster of the Reims Festival of Noir Novel and Film by Jean-Claude Claeys and an original artwork, ink on photographic paper, given by my pal the archeologist Daniel. On this occasion, I wore the David Hockney-styled cap that I found and borrowed at François's in Reims.

Bad news in the *Melody Maker* that I bought in Paris and have just read today. In his review of *They could have been bigger than The Beatles*, Steve Sutherland announces that Dan Treacy has thrown the towel and that this album is the last for Television Personalities ! Ouch !

whaam!
RECORDS


TV
PERSONALITIES
THEIR
FINAL
ALBUM




**THEY
COULD
HAVE
BEEN.**

AN ALBUM OF RARE
RECORDINGS 77-81

AN
EXTRAORDINARY
GROUP
+ R.I.P. +
John
Peel

BIGGER 

THAN 

THE BEATLES!

A press ad for *They could have been bigger than The Beatles*, which gives the information, not found on the record, that the album contains rare recordings from 77-81 and that it is their final one. There is also an epitaph for the band attributed to John Peel.

Monday, September 27th

RRFM Présente:
(Chaque lundi
de 20h à 21h)



SI VOUS N'AIMEZ QUE LA COUNTRY MUSIC,
NE VOUS N'ECOUTEZ PAS K.M!ZOL

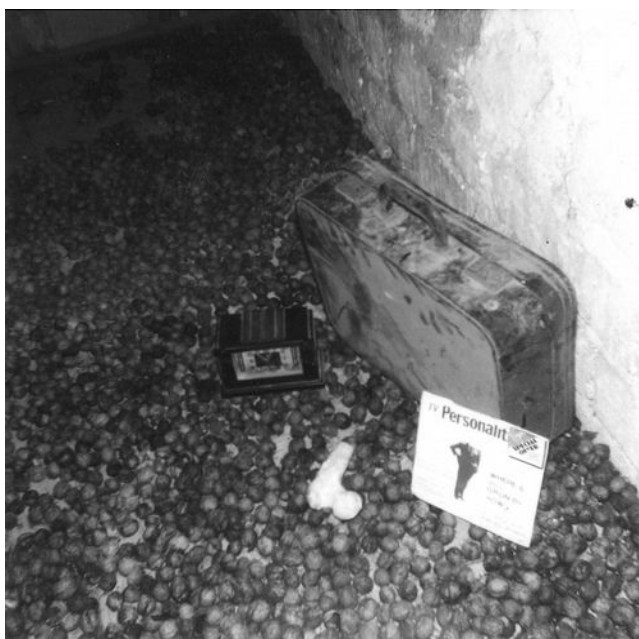
Today, we broadcast our first *Camisole* show on Reims Radio FM. I found out about this free radio last year while browsing the FM band : I was shocked to hear a song from the first Lewis Furey album pipe out of the radio !

Over the Summer, we discussed the project to start a show with Philippe R. the Great Zézé, who plays in Brigitte Rurale with François. We submitted it to the board and it was accepted.

It's cool that the studios are at the Common House of the Chemin Vert district : I can walk there from my student hall of residence.

As he has his *La chevauchée fantasphonique* show just before us, Georges Brassant, aka Bruno from the band Germain Hubert Alès, the Musiques de Traverses Festival and *Notes* magazine, kindly proposed to take care of the technical running of our show.

Saturday, October 16th



Today, I had fun setting up a photographic composition about passing time in the attic.

At first, there were walnuts drying on the floorboard probably for more than a year, and a suitcase full of dust that was lying around. I added the small clock that's usually on the mantelpiece in my grandparents' bedroom.

I also used a piece of human bone I salvaged on a pile of excavated rubble at the dig (We didn't keep it because it was out of stratigraphy) : it is sawed a couple of inches from the top and, if you hold it from the head, it looks a bit like a pistol.

To cap it up, I placed against the suitcase the empty sleeve of the first Television Personalities single I bought in London. Nothing to do with passing time, but at least it's a way to use it and

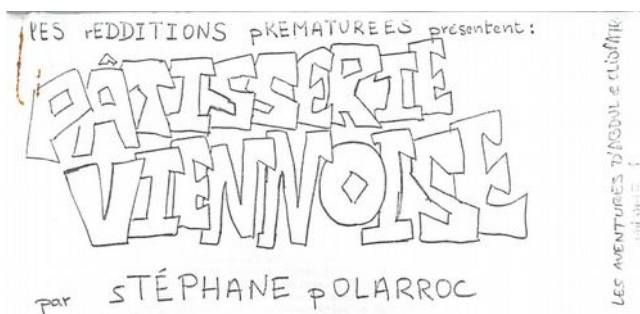
to retaliate against the fact that the record
didn't come with it !

Monday, October 18th

Philippe wasn't here today for the radio show. I compered it alone, with Bruno twiddling the knobs.

As I had more time, I used the opportunity to give a little tribute to Television Personalities, with three songs back to back at the start : *A family affair*, *A day in heaven* and *Silly girl*.

Friday, November 12th



I spent the evening yesterday at the radio studio making a compilation tape called *Briques et frains rances* (a pun on « birefringence »...).

Then, overnight, I finished my short story, *Pâtisserie viennoise*, that I intend to publish under my pen name Stéphane Polarroc.

Actually, the second word of the title should be understood as « *Viannoise* », as I was strongly

inspired by the atmosphere of the Boris Vian novels and stories I read over the Summer.

It's the first volume of the *Adventures of Abdul and Cliopatra*.

I imagined a 5-song soundtrack for the story :

Abdul and Cleopatra by Jonathan Richman & the Modern Lovers, of course.

Julie Ocean by The Undertones

Holiday on ice by The Nits

When Emily cries by Television Personalities

Les baisers d'amant by Lizzy Mercier Descloux

1983

Thursday, January 20th

Yesterday, I passed the oral examination for my work on *Elvis Costello and success* as part of our Communication course at the IUT college where I study computing.

Tonight, I lent a hand to Bruno to insert the cards and stamp the plain white sleeves of his mini-album under the Rock Feller moniker. We'll finish this tomorrow. I contributed 200 francs to the financing of the record. I'll receive about twenty copies of the record as a payback.

Also, I passed today the tests and interviews with the jury to get one of the two posts as foreign language assistant in English available to the IUT students. I was selected ! Which means that I'll spend the next school year teaching French in the United Kingdom or in Ireland. I'm going to ask for a post in London...

Saturday, July 9th



On returning from holidays with Eric M. at Frizou and Claudye's in Breil-sur-Roya, I found a letter from England.

I'd known for a few weeks that I'd be posted in the London region, but now Fred Lawson, head of the Foreign Language Department, has confirmed my appointment as assistant in September at the Harrow College of Higher Education in Harrow-on-the-Hill, North-West of London.

I will work with international and medical secretary students, and also with older students preparing diplomas as part of adult education schemes.

Friday, September 13th



Harrow College of Higher Education (left) and Northwick Park Hospital, Harrow-on-the Hill, Autumn 1983.

I started work today at Harrow College of Higher Education. I travelled yesterday by train and ferry. I was welcomed by Fred Lawson, who put me up for the first night.

I got hold without problems of the metal trunk we had sent with Grandad a few days in advance.

We had lunch in a pub nearby, decorated in green jelly tones that greatly impressed me.

At college, with students in Art and Photography and a Hairdressing and Fashion departments, some looks are quite startling.

In the evening, Fred took me to meet Mrs Davies, who's going to be my lodger. The house is on Uxbridge Road in Pinner, three tube stops from the College.

I work half-time. I should be able to travel to central London, two or three times a week, if I can afford it.

Wednesday, September 21st

I haven't yet had much opportunity to go to concerts since my arrival in London. I only went Tuesday to the basement at the Hammersmith Clarendon, a venue I already knew, to see a band called Rich Bitch. Not really my cup of tea. Yesterday, Emma from the College, took me to visit Covent Garden and some museums. I seized the opportunity to grab a copy of the New Musical Express at a Tottenham Court Road kiosk. They sell it hot off the presses, well in advance of the Saturday cover date.

In it, I found a completely unexpected piece of news : a Television Personalities gig review by Mark Sinker !!!

So, the band is back. I absolutely must manage to catch them live. The concert took place in London at a venue called Adam's Arms. I don't know where it is, but I will watch out for the NME Gig Guide every week so as not to miss the next appearance of Television Personalities !

Monday, October 24th



Today, I was in London at the Hammersmith Palais for an Elvis Costello and the Attractions concert. It was my second Costello concert after the one on January 10th 1981 at the Théâtre des Champs-Élysées in Paris. *Punch the clock* rather disappointed me, but the concert was very good, and very long (nearly thirty songs), featuring notably Afrodiziak on backing vocals.

I wrote a piece on the current musical scene in London that I intend to submit to the *Rock & BD* magazine, for their « local » pages. We'll see if they publish it...

At the end of September, I bought in Harrow the book *International discography of the New Wave*.

I had regrets I had to let it go at Joseph Gibert's in Paris because it was too expensive.

I have already dug out in this big book references to some probably very obscure records like *Washing the defectives* by The Beatles Costello !

While browsing it, I also found out about several bands close to or linked to Television Personalities : 'O' Level, Missing Scientists, The Gifted Children.

I found seven inches singles by 'O' Level and Missing Scientists at 10 pence in the basement of Record and Tape Exchange in Notting Hill Gate. Today, I paid a little more for The Gifted Children, £ 1.20, but at this price I got a brand new copy at Rough Trade. They must have found a box of unsold stock in their warehouse...

It is the first single released by Whaam !. I haven't my lp with me, but it really does sound like both songs, *Painting by numbers* and *Lichstenstein girl* (= *Lichstenstein painting*), are the same versions as on the *Mummy your not watching me* album by Television Personalities.

Thursday, December 1st



Ah, I can't decide what is the event of the day !
First, I found at Rough Trade a brand new Television Personalities 45, *A sense of belonging*, on Rough Trade Records. The B side is *Paradise estate*. I have only listened to it once, but the record seems to be as dark as its cover photo.
But on the way back on the tube, I jumped with joy alone on my seat when I saw in the NME a listing for a TV Personalities concert next Saturday in London. There will be two other bands, VT and The Legend. It is once again in this venue called Adams Arms, in the « Living Room ». It only says « Conway Street », without street number nor phone, but I should be able to find it. There's no way I'm gonna miss this !

... Fulham Palace Road, (01-
 entelle
 ... Moon, Herne Hill, (01-274 2733),
 ... Glass Museum
 LONDON, Hammersmith Odeon, (01-748 4081),
 Eurythmics
 LONDON, Lee Centre, Old Road, Lee Green, Stiff
 Injectors/Pus/Violet Circuit
 LONDON, Living Room, Adams Arms, Conway Street,
 TV Personalities/VT/The Legend
 LONDON, Lord Nelson, Commercial Road, (01-790
 6148), One Million Fuzztone Guitars
 LONDON, Moonlight, West Hampstead, (01-624
 7611), The Whippets
 LONDON, School Of Economics, Houghton S
 (01-405 8594), The Questions
 LONDON, Tramshead, Woolwich, (01-
 ... ing Heart
 ... ON, Tunnel, Mitre, Gro
 ... tion/Red Bri

Saturday, December 3rd



Oh, what a day !

In the afternoon, I played bridge at Jeremy's, as I've been doing for some time with a group of students. Then I went to London.

I had no trouble finding Conway Street, not far from Euston Road tube station, barely under the « Telecom Tower », which you can easily spot in London's landscape.

It was dark but it was easy finding the Adam's Arms : the street is very short and this pub is just about the only business it holds.

I was very early, so I ordered half a pint of lemonade and I sat down. Very quickly, a guy came along and asked me if I wanted to buy a fanzine, *Communication Blur*. I said yes without hesitation, especially when I noticed that there was a piece on T.V. Personalities. When I opened it and saw the flexy disc that was included had two tracks by Television Personalities, I called back the guy and bought him a second copy of the fanzine ! I also asked him where and when the concert would take place : I was worried because I couldn't see how a concert could happen in such a small pub. It told me it would start a little later, upstairs.



I paid two quids to get in and I discovered the Living Room Club, obviously a room more often used to play billiards. There were also folk albums sleeves put up on the walls.

I quite liked the first band. It was not The Legend. I asked the name to the drummer at the end. It told me it was The Living Room. « Like the club ? », I said. He opined, but told me it was a coincidence³. He also told me he had only

3 To limit the risks of confusion with the club, the band The Living Room changed their name to The Loft some

recently joined the band and that he played at least in four other bands, including a jazz one.

The second band was Ut, pas VT. I know because there's a piece about them in *Communication Blur*. They're a trio of Americans with a sound that reminded a lot of what you could hear at the Festival des Musiques de Traverses in Reims.

Then it was Television Personalities' turn. There were five of them in the band : the singer-guitar player, Dan, plus a drummer, a bass player, a guitar player and an organ player.

It was really good ! They played about thirteen songs, one of which was an instrumental. I recognised / guessed these titles : *Somebody to share my life with*, *Paradise estate* , *A day in heaven* (with lots of feed-back, I loved it !), *Three wishes*, *What goes on* and *Back to Vietnam*.

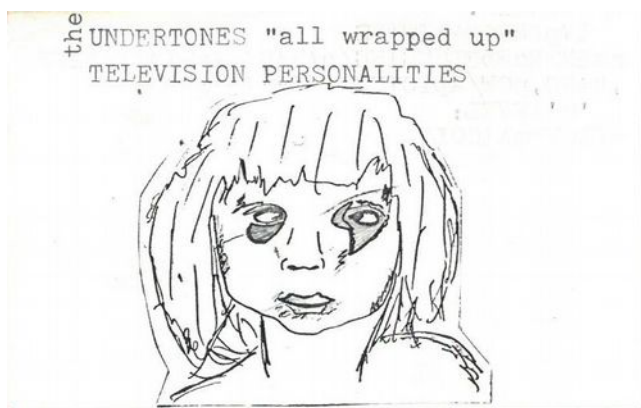
Tonight, a wish I thought had been made impossible by the band's split has come true !

1984



Like an ectoplasm, the only image I have of myself at the Living Room club gigs, a still from the Danny O' Connor documentary *Upside down : The Creation Records story*. You can make me out on the left, with my big black coat and my grey scarf, at my usual place, not much more than two steps away from a singer I couldn't identify.

Wednesday, January 18th



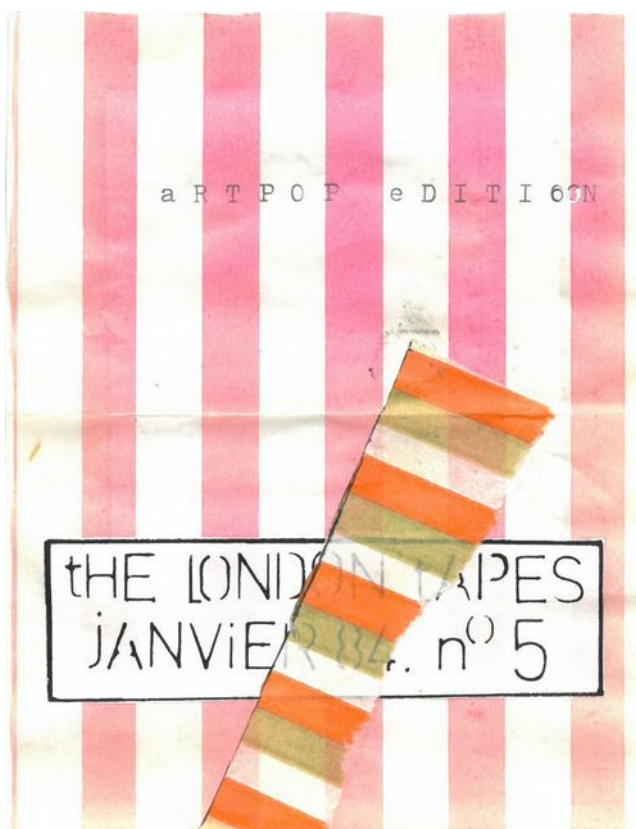
Today, I finished writing my short story *Luge infernale*, sub-titled *Abdul et Cliopatra en province*. It is the second volume of their adventures.

I have also recorded some cassettes, one of them with The Undertones' double-album compilation *All wrapped up*. I filled up the space that was left with recent Television Personalities tracks (the *A sense of belonging* single and the *Communication Blur* flexy disc) and two 'O' Level songs, *We love Malcolm* and *Leave me*. It's one of the bands from the Television Personalities gang.

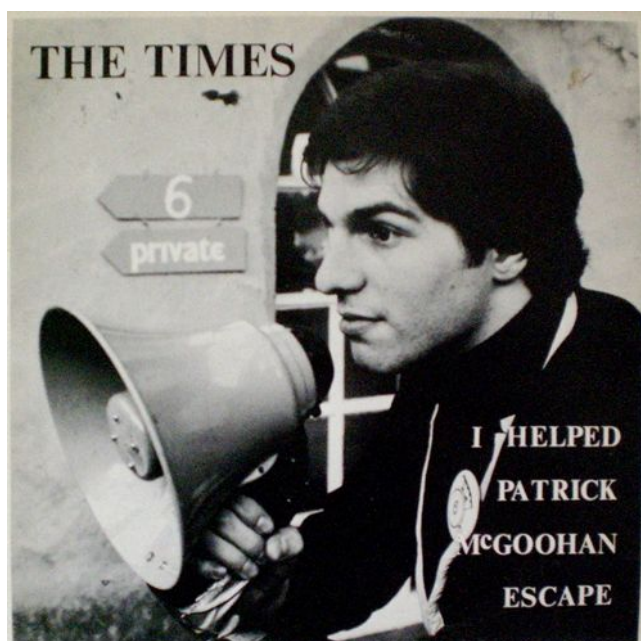
For the cover, I redrew a photocopy of the battered child pic on the sleeve of *A sense of belonging*.

The other cassette is a special unique version of *The London tapes*, a compilation I sent to the friends in France to celebrate the new year. It is an *Artpop édition*, which recycles the remaining artwork from the friends compilation, made with department stores paper bags.

This one compiles some of my recent purchases : the *Kilo* mini-album by The Nits (a little too jazzy for me), The Dolphins and Nenad. Plus especially many 7" singles released either on Whaam !, the label run by Television Personalities (1000 Mexicans, The Page Boys, Le Mat and The Pastels), or on Creation Records, the label started by Creation Cowboy, the guy who promotes the gigs at The Living Room (The Legend !, The Revolving Paint Dream and Biff Bang Pow !).



Saturday, January 28th



Tonight, it was my third concert at The Living Room. Three bands on the bill, as usual.

First up, The Surfadelics, who play « Creation Rock » in a garage style.

Then, Khartomb, a band with two boys and two girls, who reminded me of a meeting between Weekend and The Raincoats. They too would have been fitted perfectly on a bill at the Festival des Musiques de Traverses in Reims.

Then I attended my first ever concert by The Times, Ed Ball's band, who is a founding member of Television Personalities and one of the three members of the band on *And don't the kids just love it*.

There were four of them on stage, including an organ player. I particularly enjoyed their « hit »

*I helped Patrick McGoochan escape, which has just been reissued as a mini-album on their Artpop ! label. I bought it, along with their first two albums, *Pop goes art !* and *This is London*.*

Saturday, February 4th

Another great concert tonight at The Living Room, opening with The Palookas, Television Personalities bass player Jowe Head's other band.

Then, by surprise, Nikki Sudden played a few songs, alone with his guitar. I had already spotted him in the audience at previous concerts. At first, I nearly mistook him for Johnny Thunders !

Then, I didn't understand everything of the explanation they gave, but psychobilly band The Sting-Rays played an acoustic set, which is not their custom.

The evening was rounded off by (once again) The Surfadelics. They played several covers, such as *Wild thing*, *Hippy hippy shake*, and especially *Louie Louie*, which they dedicated to me ! I must say I was quickly exposed as the only Frenchman among the Living Room regulars...

Friday, February 10th



Television Personalities, Jeffrey Bloom and Dan Treacy.

All the photographs in this chapter
were taken by JC Brouhard
at The Living Room on February 10th 1984.



Television Personalities, Dave Musker and Joe Foster.

The concert tonight at The Living Room started in a fashion that is becoming customary, but ended abruptly in a vey unexpected way.

I was a little bit excited anyway because it was my second Television Personalities concert.

The first band was Rebel Yell, two guys with a rhythm machine.

Then, same as in December, it is the band The Living Room who played before Television Personalities. I really like what they do.

The first event happened in introduction of the Television Personalities set. During the evening, I had talked with Joe, the guitar player, and Dave, the organist. I don't really know how the idea came about, myebe because I mentioned I have radio show in France, but they asked me to introduce the band at the mike, in a sixties fashion, same as for The Rolling Stones at the beginning of the *Got live (If you want it)* album for instance. That's what I did, announcing : « *Et maintenant Mesdames et Messieurs, les très célèbres Television Personalities.* »,

Then I sat down nearly at the feet of singer Dan, so as not to be a disturbance for the other

punters (there were plenty of people, the place was packed) and I enjoyed the concert, taking a few snaps.



Television Personalities, Jowhe Head.

The set list was very close to that of the December gig : *Stop and smell the roses, A sense of belonging, The painted word, David Hockney's diaries, Someone to share my life with, A picture of Dorian Gray.*



Television Personalities, Joe Foster.

It was great, and everything was going well, until *Three wishes*, one of my favourite of their songs, that Dan introduced with the quip « *This is our last number one single* ». During the song, someone came several times to talk in Joe's ear. After a while, he stopped the song midway to tell us that the concert had to stop because the police had decided to close The Living Room for safety reasons, especially for breach of fire regulations. People were grumbling a little, especially when Joe said it would be the last ever Living Room concert here, but that the owners of The Adam's Arms had always been very nice and had nothing to do with it, so it was

best to obey. Still, Dave the organ player mouthed at the mike the only word that came to his mind, and it was « *Bastards !* »



Dave Musker having a go at the « *Bastards* », Creation Cowboy Alan McGee (partly hidden) and Joe Foster, at the time of the announcement of the closing-down of The Living Room at the Adam's Arms.

I talked with a few people around me, and everyone thinks The Living Room will start again in a new place. I asked Dave Morgan, the drummer in The Living Room band, for his phone number, so that I can call him and make sure I d'ont miss the next gig.



Alan McGee, right after the announcement of the closing-down of The Living Room at the Adam's Arms.

Thursday, March 1st



I called Dave Morgan a few days ago to know where the next Living Room concert would take place. He explained to me how to go the Union Tavern pub, not very far from King's Cross.

It was tonight. The room is maybe not as nice as The Adam's Arms, but still it was a very good night.

It was the first time I saw the first band, called The June Brides. It was surprising because their appearance was obviously very studied, with a painted backdrop hanging behind them and painted shirts, that reminded me a little of Buzzcocks. The songs were good, with a sound a little out of ordinary, thanks in great part to the presence of a violin and a trumpet.

Then, I was rewarded with my thirs concert by the band The Living Room, ans it's still really great.

And then, we took things back where we had left them in February with Television Personalities, except this time I didn't introduce them at the mike. They played *The painted word*, *Someone to share my life with*, *A sense of belonging*, *Three wishes*, *A day in heaven*, *Silly girl*, *A picture of Dorian Gray*, *When love has gone* and, to wrap things up, a modified version of one of their classics, *I know where Paul Weller lives* !

The other event of the day is that I bought *The Painted word*, the new Television Personalities album. On the front cover, there is for the first time a photograph of the full band, or just about because Jowe Head is missing, but this is surely because he doesn't play on the record either. This cover has a very retro / classic sixties look.

A sense of belonging and *Paradise estate*, both sides of the last single, are included on the album, but it is released on Illuminated rather than on Rough Trade.

Outside of these two, there are several songs I already knew for having heard them played live (the title song, *Stop and smell the roses*, *Someone to share my life with*, *Back to Vietnam...*).

I need to listen to it better, but there are already many songs I like a lot, like *A life of her own*, *Bright sunny smiles*, *Say you won't cry*, *You'll have to scream louder*, *Happy all the time* and *The girl who had everything*.

Thursday, March 8th



Another Living Room concert at the Union Tavern tonight, with The Committee and The Jasmine Minks, the band who released the excellent *Think* single on Creation Records, the new label started by the gang who promotes the Living Room gigs.

I missed the headliners The Three Johns because I was talking in the pub with Jowe Head, Joe Foster and Dave Morgan. Jowe gave me a copy of his solo album *Pincer movement*, which he has brought for a friend who didn't show up. I really like the cover art. It looks like a sculpture but is actually a touched-up photograph of a toy.

I took the opportunity to put a question to Jowe about a 7" single I bought recently for 10p at

Record and Tape Exchange in Camden. It's *I really love you* by The Phones Sportsman Band. I didn't know anything about it but I took it because on the cover there's a character holding a sign that says « *We hate Jowe* ». As I've never come across this first name on any other occasion, this reminded me of Jowe Head, and he confirmed that, yes, it is a reference to him ! Phones Sportsman is like him an ex-member of Swell Maps !



Sunday, April 1st



For once, I attended in late afternoon a concert in a « proper » venue with an actual stage, rather than in a pub, as I went out to the 100 Club on Oxford Street, well-known for the Punk Festival that took place there in 1976.

The gig tonight was pompously named 100 Club Mod Festival, but had only three bands on the bill. But as a consequence, the looks were really retro on stage and in the audience and at times I felt like I was at a fancy-dress ball.

I'd heard of The Direct Hits through a few mentions in fanzines. I even ordered a few cassettes from them in the last weeks. I took the opportunity to introduce myself to Diane, who runs their fan club and mails out the orders.

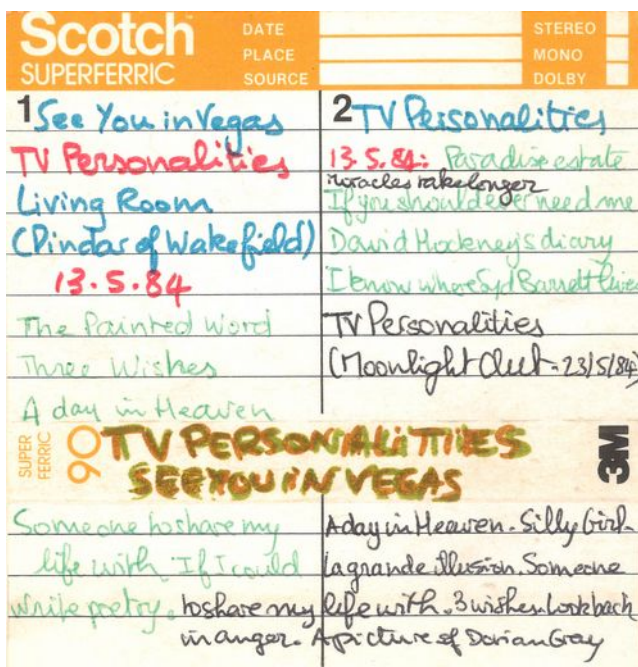
Then, there was Small World, who I knew nothing about. I was just told they has a single released on Whaam ! in 1982.

And to cap it off, the set by The Times was very good.

Among the Direct Tapes I bought, there are two volumes of the *The great British beat compilations*, with a song by Television

Personalities that can't be found on any of their records, *Bridgette Riley*, about an artist. And also, there's the four-track cassette *The special magic of Dan Treacy* by a band called The Open Door : four covers in tribute to Television Personalities with, again, *Bridgette Riley*, and three « classics », *Silly girl*, *A picture of Dorian Gray* and *(I know where) Syd Barrett lives !*

Sunday, May 13th



What a day! Today, there was the London Marathon and Sandy, the father of the children I lodge with in Pinner, was running it.

During the morning, we went to Trafalgar Square to watch him pass, then we met up for lunch nearby, at the Royal Automobile Club on Pall Mall, if you please! (Sandy is a member).

At the end of the afternoon, I left the family to go to a Living Room concert at the Pindar of Wakefield, near King's Cross⁴.

The opening band was See You In Vegas. A girl and three boys, two voices, some organ, and

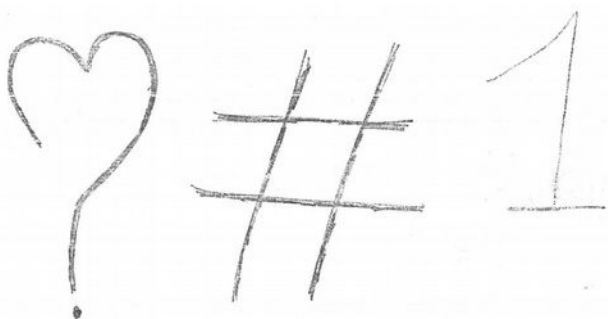
⁴ Since 1992, The Pindar of Wakefield has been renamed The Water Rats.

well-crafted songs, among them their « hit single », *Work*.

Then, we were treated to an excellent Television Personalities concert. The opening version of *The painted word* was more electric than on the album. They followed with a superb version of *Three wishes* and an oppressive *A day in heaven* oppressif, with feed-back from the organ and the guitar and war siren effects. Then there was *Someone to share my life with* (« *Dedicated to my wife* », which was probably ironic), *If I could write poetry*, *Paradise estate*, *If you should ever leave me* (a song I didn't know). At the end, a very « bruitist » version of *David Hockney's diaries* and *I know where Syd Barrett lives* (Paul Weller was'nt present tonight).

In the evening and during the night I watched on TV for the first time Carné and Prevert's *Les enfants du paradis*. This film's been on my viewing list ever since the first Monochrome Set album came out !

Friday, May 18th



No concert scheduled this weekend, so I took the opportunity to put the finishing touch to a dummy issue of my fanzine, the title of which is a symbol of my invention, a cross between a heart and a question point

I don't know if I will ever circulate it and if it will rival *The Legend !* and *Communication Blur*, but I'm happy to have finished writing and typing four pages written in English.

Featured are The Nits, the Dutch bands is one of my favourites, but is practically unknown here ; Five Go Down To The Sea ?, the Irish band I saw several times at The Living Room, who remind me of a working class Pere Ubu, running on beer, of course ; The Lo Yo Yo, that I just saw live at The Hope and Anchor, a band with Alig from Family Fodder and Mick Hobbs from The Work and Officer ; A review of *Jonathan Sings !*, the latest Jonathan Richman and the Modern Lovers album, that I bought in Châlons when I came back home over Christmas, but that Sire refused to release in England. I wrote to Jonathan Richman at the address found on the back cover to tell him that I hoped it would soon

be released here and we'd get a chance to see him on stage. I also taped the album on cassette for Joe Foster early this year.

I don't know if there's a link, but all I know is I received a postcard from Jonathan telling me that the album should finally come out on Rough Trade and that they might tour Europe in May or June. I might catch him live for the first time.

The star of the fanzine should have been Jowe Head, but I forgot my Television Personalities photographs in Châlons, so instead I put on the cover a picture I took of François B., rolling a cigarette with his Zappa-style moustache. In the background of the feature, varying the contrasts, I used a pic of my cousins Sylvain and Aude I took in the courtyard at my grandparents'.

I think Jowe has really got class. In my piece *Jowe & his Bright Sunny Smiles*, I present his past endeavours and his solo career, I comment on the disappointing reception for *The painted word*, which was shot in flames in the NME, and I introduce The Palookas, the band he sings with that I recently saw live.

J (E) WE & HIS BRIGHT SUNNY SMILES

(JOWE should have been our cover star, but I've forgotten the pictures at home...)

I got to know Mr Jowe Head when I went to see the TV'S live at the driving school. He did not take part in the recording of *"The Painted Word"*. As soon as I saw him, it struck me that Jowe HE COULD be a star. He would have noticed if he had been our cover pin-up, he looks very smart, and I'm sure that when he smiles, showing daintily his set of upper teeth, "The chicks are mad at him", as the legend would say.

Jowe Head is also pursuing a solo career, and you can find his solo concept lp at Rough Trade for £4 or at Price Busters for £2, if you run fast. I quite liked this lp (by the way it's called "Pincer Movement") and it's a pity it went so unnoticed when it was released years ago, especially with such a wonderful sleeve (see by yourself...). So I've got me, I Jowe to your heart, he loved you. For the record, I'll add that Jowe used to play bass w the Swell Maps, but I can't tell you anymore about it 'cos I haven't listened to any of their records.... Now let's talk about Jowe's present band, the TV'S. Their wonderful new lp was reviewed recently in the NME, and it got a very bad one, the main critic being that the songs were too childish, and they should write for children and leave the "grown-ups" alone. Well, that's one of the brilliant things I've read in a paper lately, and I've read many. Dan has a gift to address the "child in us", the part that has retained some emotivity, the human part in us "grown-ups". I think it's the part in us that makes life bearable, and it's that kind of song that moves me most, and few people have the knack for writing this kind of song. At the moment, I can only think of Jonathan Richman and The Animals (Remember their first EP was called "songs for children...").

Stop Press:

Yes, I did it. I wrote an entire piece about Jowe Head, without even knowing he had a band of his own. It's called THE PALOOKAS, and Jowe is the lead singer. And I've just seen them live and I really enjoyed it. They've got quite a few good songs, especially "I made no promise of love to you" and "Shiny black shirt". The latter is NOT about fascism and will appear on Wham's Art for all compilation, don't miss it. Jowe was voted best showman month by me, just before Quentin Donnelly (?) of Five Go Down To THE Sea....

Friday, May 23rd



A very full day with a strange evening...

The afternoon I spent at the Scala Club Cinema, near King's Cross. I go there regularly because it's an art house cinema with a busy schedule, during the day and in the evening, and it's quite cheap too: for less than the price of a single ticket elsewhere, you can watch up to three films, and even spend a full night there on some Saturday evenings.

It gives me shelter as I can't quite afford to spend all my days in central London in record shops, and I like to treat myself with one of their ham and salad pitta sandwiches.

Today was the end of a Warhol retrospective Warhol, and *Chelsea girls* was on, the film *Felt* took the poster from for their latest record, *Splendour of fear*.

I was warned : this « legendary » films lasts three hours and the screen is split in two. Two images, then but only one sound, thankfully. For quite a while, I strived to determine which half of the screen the sound came from, and whether there was a particular reason for the sound switching and for one image being associated with another.

I gave up after a while, deciding that there was no reason whatsoever for these changers, and from then on time crawled, like an insect, up and down the walls. To admire Nico for a few minutes is alright, but to watch for a long time adults having their hair cut in a kitchen while her son Ari wanders about is a bore

After this testing experience, I went to West Hampstead, at the Moonlight Club, a place I knew by reputation as I own two compilations recorded there, with rare tracks by Patrik Fitzgerald.

The concert started quite normally, with Nikki Sudden, alone with his guitar.

Then there was a band whose name I'm not sure I caught, but I think it was After This.

The headliners were Television Personalities, and they're the reason I was there.

Contrary to usual practice, there was a long wait after After This. Dan was here, talks were going on. There was obviously a problem.

I understood when they finally started playing that the problem was that Joe the guitar player and Dave the organist were not here. I don't know if they had some transport problem or if they've left the band, but anyway Television Personalities played as a trio tonight, with Dan on vocals and guitar, Jowe on bass and Jeffrey on drums.

The sound was obviously different from the previous times, but they played nearly exclusively songs that I adore : *A day in heaven*, *Silly girl*, *La grande illusion*, *Someone to share my life with*, *Three wishes*, *Look back in anger*, *A picture of Dorian Gray*, *If I could write poetry*, *David Hockney's diaries* ! Plus the kind of joke song they're used to, *Not Paul Weller's Jam*, and one song that's not available on record, *Miracles take longer*.

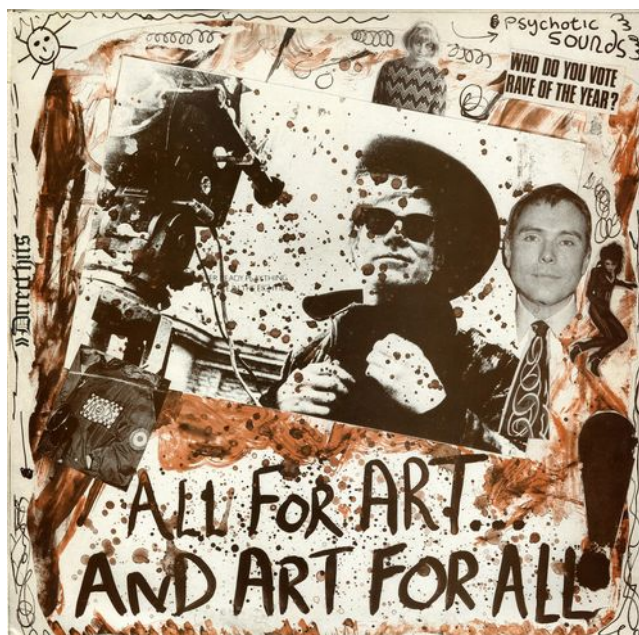
I did not come back empty-handed from the concert. I bought off Dan an LP called *All for art and art for all*, a compilation for his Whaam ! label, with a collage on the cover that recalls the first Television Personalities albums, on which, what a coincidence !, I recognise one of the Andy Warhol photographs which illustrate the monthly Scala program.

There are two tracks by Television Personalities, plus one by The Gifted Children, all previously unreleased, and also two songs by Jowe Head.

Here we find again two songs,, *Wouldn't you ?* by Laughing Apple (Alan from Creation/Living Room's band) and *I wonder why ?* by The Pastels (a band who has achieved the feat to release singles successively on Whaam !, Rough Trade and Creation), that I already had on a flexy-disc originally found in a *Communication Blur* issue, but mine was slipped in with one of the early Creation 45s I bought. There is also a version of *In the afternoon* by Revolving Paint Dream différent from the one on the B side of their Creation single.

I also know Direct Hits, of course, et The Page Boys, whose Whaam ! single I bought, but not the other bands on the record : The Mixers,

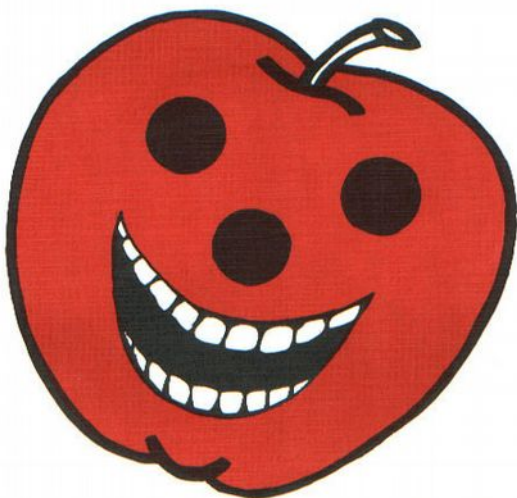
Tangerine Experience, The Mad Hatters and Jed Dmochowski.



Monday, May 28th

THE LAUGHING APPLE

PARTICIPATE!

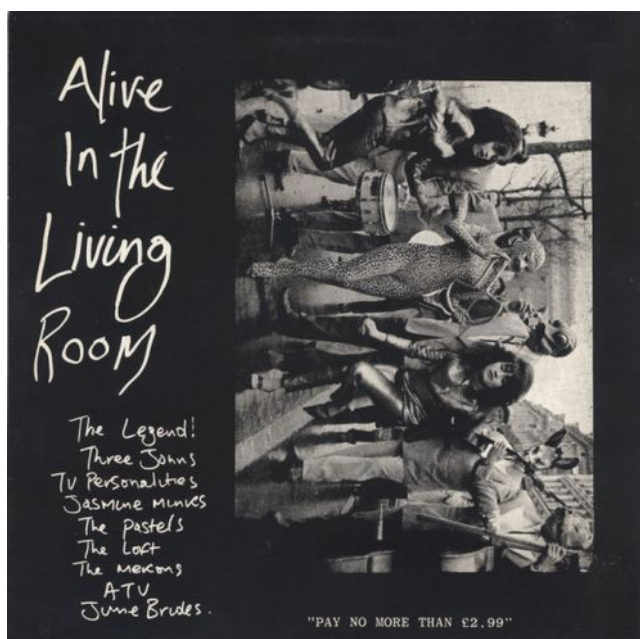


Tonight, I was invited at Alan McGee and his wife Yvonne's home at 98 Beaconsfield Rd, the address found on the *Communication Blur* fanzine and at the back of the single by his band Biff, Bang, Pow !.

Joe Foster, ex of Television Personalities and producer for Creation Records, was here too.

We had a good time. I came out with the three Laughing Apple singles in my bag. They're Alan's old band. I had answered the ad in *Communication Blur* to order the lot for two quid, but Alan had been forgetting for months to bring them to The Living Room. One of the tracks is a different version of *Wouldn't you ?*.

Friday, June 15th



The Living Room concert at the Roebuck on Tottenham Court Road tonight was a bit special as one of the bands on the bill couldn't make it. So, the opening slot was taken by a supergroup improvised on the spot, The Creation All-Stars, with among others members of The Jasmine Minks and Joe Foster, who played a long, very long version of *Sister Ray*.

Then, we were greeted with a performance by The Legend! and his Swinging Soul Sisters. They number three, wear black suits, and they do a cappella cover version of sixties hits. Very short versions, with The Legend! bawling and inevitably ending up writhing on the floor. As for the members of the audience, they're doubled up with laughter. Excellent !

To cap it all, we were rewarded with an excellent performance by The Jasmine Minks, the stars of Creation since the release of their *Think !* single. At one point, there's a song I recognised. It took me a little while to put a name to it : it was *ESP*, from the second Buzzcocks album.

During the afternoon, I bought the very first Creation Records album ! It's called *Alive in the Living Room* and, as the title implies, it was recorded at the Living Room concerts, mostly at the Adam's Arms, but also at some of the pubs that succeeded it.

The sound is crap, but it comes as no surprise when you know how the recording was made : with a plain cassette tape recorded placed by Dave Musker or his brother on a high point at the back of the room ! At least, it gives a good idea of the atmosphere at these gigs.

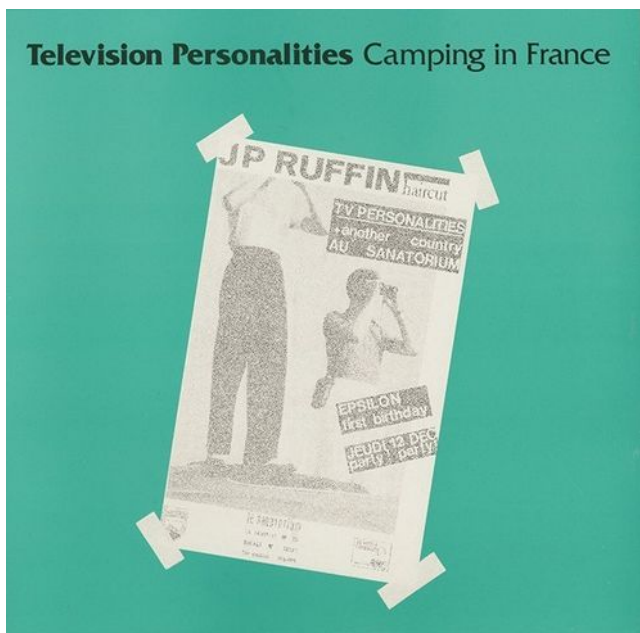
The only bands I have not (yet) seen live are Alternative TV and The Pastels. The songs by The Loft (the new name of The Living Room) and The June Brides are very good.

There are two Jasmine Minks (both covers), two by The Legend !, including one with The Swinging Soul Sisters, one each by The Three Johns and The Mekons, which adds to two tracks with Jon Langford, and also two by Television Personalities, who open and close the album. Bonus point : they're two of favourite songs of theirs, *A day in heaven* and *Three wishes*. And I know precisely on what day *Three wishes*, was recorded, on February 3rd 1984, since its day the concert was cut short by the police.

Anyway, it's the first time there's a chance I can be heard clapping, whistling or shouting on a record !

Epilogue

Television Personalities Camping in France



The school year over, after short holiday break in Wales, and after two final concerts at The Living Room on the eve and the day before, I left London on July 22nd 1984, with all my stuff (mostly records...) crammed into the Renault 5 of my pal Éric M., who had joined up with me a few days before.

When I said goodbye for good to Adam Sanderson from The Jasmine Minks, he told me to wait a moment, rushed to his guitar case and took out a test pressing for *Where the traffic goes*, their second, still forthcoming, single.

Despite the distance, I kept in touch with Alan, and with help from my friend of the Un Autre Émoi organisation and of Reims Radio FM, we welcomed in Reims on November 3rd 1984 the

final concert of the Creation Package, the first Creation Records European tour, with The Jesus and Mary Chain, Biff, Bang, Pow ! and The Jasmine Minks.

Although Dan and Alan stayed close, Television Personalities never signed to Creation (in 1992, he even sang on *Goodnight Mr. Spaceman*, ironically as usual, « *Oh, the train's gone past my station. Oh bloody hell, I wish I'd signed to Creation* »). If it had happened, maybe I'd have had the opportunity to have Television Personalities play in Reims at this time.

Eventually, it's a ganf of friend who had just launched a fanzine, *Les Inrockuptibles*, who took on the task and promoted the first Television Personalities concert in France, in Tours on December 12th 1985. A recording of this concert was released in 1991 as *Camping in France*.

I kept on buying and liking their records, but I never saw Television Personalities live again after my year in London. But I did meet Dan again on one occasion, on April 25th 1987, at a Jasmine Minks concert at The Crown & Castle in Dalston. With Philippe R., we were very surprised to find him at a table in the audience, head covered with a cap as usual. When we exchanged a few words with him, he explained that he was looking after one of the supporting bands.

They could have been bigger than The Pastels

It happened all so quickly
I was too young
I had too much
Before I'd even begun

I touched the glittering prizes
I had them in my hand
But when I turned it down
You didn't understand

But I'm feeling much better now
I've only just begun
And soon I know my day will come
Don't get me wrong

Just to hear my song on the radio
Was all I ever hoped
Soon realised, I couldn't cope

You can keep your hits
And your silver discs
I'll stick two fingers to fame
Don't cry for me
It's not a shame
It's not a hard luck story number 39

Hard luck story number 39
Dan Treacy, 1992

Dan Treacy, Ed Ball and Joe Foster who met at school in the Chelsea Borough of London. They had one thing in common : they all owned a guitar⁵.

Together and apart, Ed and Dan began recording in 1977. Ed with his bands 'O' Level, and later Teenage Filmstars and The Times.

For his first record, which he put out by himself, based on the DIY experience of bands such as Desperate Bicycles or Scritti Politti, Dan miscalculated his budget and, after recording, he realised he didn't have enough money to press the record. He only had two test pressings and decided to send one to star BBC Radio DJ John Peel.

Initially, he had chosen the name Teen '78 for this record. It's the one that's printed on the centel labels of the 45 but, at the last moment, he opted for Television Personalities, which he scribbled on the blank label of the record he sent John Peel. He played it on his show and a loan from his parents allowed to him to press in two runs 887 copies of the record, finally released in January 1978.

Ed and Dan then launched their King's Road Records label and recorded in August 1978 the four-track EP *Where's Bill Grundy now ?*, with Ed on drums. John Peel fell for it adn played the song *Part time punks* in every single one of his show for a month. 20 000 copies of the record on King's Road were sold. For six months, it seemed to Dan he was spending all his time making and

5 The main source of information about the band's first years used in this chapter is *The true story* by Dan Treacy, published in 1985 in issues 1 and 2 of *Television Personalities Fan Club 'zine*.

pasting the homemade sleeves of the single. As he couldn't keep up with demand, Rough Trade offered to reissue it and sold a further 15,000 copies.

During this period, Dan was depressed. He wanted to be in a band, but his nerves weren't strong.

Joe Foster persuaded Dan wanted to see Television Personalities on stage and, after an aborted attempt (someone spiked Dan's glass with LSD !), the group played their first proper concert on May 22nd 1980 at the Clarendon Hotel in Hammersmith (released in 1996 as *Paisley shirts and mini skirts*).

Without creative inspiration after the success of *Part time punks*, Dan waited for eighteen months before entering a studio again, right at the beginning of 1980, with Ed once again to help out on drums. But they were shattered when they arrived and discovered that the studio didn't have a drum kit! Yet, they recorded seven songs with a drum machine, two of which, *Smashing time* and *King and country*, were released on 7" on Rough Trade in Summer 1980.

Up until August 1980, Television Personalities played about fifteen gigs as a trio, with Joe Foster and Mark Sheppard on drums, including a residency at the Excess Club in Berlin. But Mark and Joe didn't get on and, in October 1980, it is without Joe but with Ed that Dan and Mark recorded, in three days, the first album by the band, *And don't the kids just love it*.



This first album, the 24th published by Rough Trade, is a complete success and deserves to be considered a classic. One of these underground classics who never were a commercial hit, certainly, but an important record whose influence over the years has been considerable.

The cover art itself has become iconic. The front is very sober, with just the name of the band and a photograph with two characters. As a Frenchman, I immediately recognised Steed from *The Avengers*, but I would never have guessed he was in the company of the model Twiggy if I had not been told.

For a long time, I thought that, as is often the case with Television Personalities, it was a collage. Until the end of the eighties, when I chanced upon a program on British TV with a few seconds of the modelling session for this photograph⁶, in January 1967 organised to

6 This short report from British Pathé is online at : <http://www.britishpathe.com/video/avengers-riggs-new-rigs>

Other pictures from the session can be seen at Acid Pop ! : <http://deedoolife.blogspot.fr/2010/01/acidpop->

present the costumes of the actors for the new series of *The Avengers*, with Diana Rigg, Twiggy, some sport champions and other celebrities taking part.

Even today, I am not able to grasp all the references on the back of the sleeve. There's Pete Townsend, Marilyn Monroe, *The Prisoner*, The band The Creation, the producer of The Jam Vic Coppersmith-Heaven transformed into Vic Hammersmith-Broadway, *A Clockwork orange*, Fred Astaire and Ginger Rogers, but that's not all.

The multiplication of visual references centered on the sixties, and parallel references in the song lyrics would become a Television Personalities trade mark, and a perfect illustration is to found on *And don't the kids just love it with I know where Syd Barrett lives*, also released as a single.

But this excellent song about Pink Floyd's flying star who was sucked in by a black hole is only of the fourteen pearls featured on the record. The tiny budget and short recording time help give it a timeless quality. The set-up of the band is minimal (voice, guitar, bass, drums and only a handful of piano notes at the end of *A family affair* and a keyboard or melodica on the sole instrumental, *The crying room*). The main production effect is a massive use of reverb, which gives the guitar strong twangin'/surf flavours, with also some light psychedelic touches.

If their songs in the vein of rock 'n' roll nursery rhymes (*Jackanory stories*, *Geoffrey Ingram*,

Parties in Chelsea) or dealing with thwarted love stories (*Silly girl*, *La grande illusion*, *Look back in anger*) have made the band's reputation, darkness is also perceptible, from the off, whether you understand the lyrics or not, on *A family affair* or *Diary of a young man*, or hiding behind more upbeat melodies, to evoke a gloomy family atmosphere (*This angry silence*) or suicide (*World of Pauline Lewis*).

On this album, as on other Television Personalities, the vocals are not always pitch perfect, the musicians are far from being virtuosos, but it is perhaps what others would consider as weaknesses in Dan Treacy's songs that draw me to them and touch me.

After the album's release, the relationship with Rough Trade quickly soured, the band, feeling they were not supported enough by the label, leaving it after a disastrous and partly cancelled tour of the Netherlands.

In 1982, Ed and Dan started a new label, Whaam !. The first two releases were *Red with purple flashes*, the first album by The Times, Ed's new band, and a 45 credited to The Gifted Children. It was actually the new band name chosen by Dan, but he reverted very quickly to Television Personalities and both sides were included on the second album, *Mummy your not watching me*. The tracks on this album, as well as the excellent *Three wishes* single issued separately, drawn from two series of sessions with bassist Bernie Cooper, one of them without drummer Mark Sheppard but with Ed Ball. The sound of the record is marked by the appearance of an organ/synthesizer played by Dan.



Very soon, Ed Ball focused on his project with The Times and started his own label, Artpop!. On his part, Dan started for the first time developing his catalogue beyond his and Ed's own productions et de celles d'Ed, issuing records by Direct Hits, Le Mat, Jed Dmochowski, 1000 Mexicans, Khartomb, and in particular the first releases by Doctor & the Medics et The Pastels.

Only six months after the second album, Whaam ! issued a new Television Personalities LP, *They could have been bigger than The Beatles*. The press ads mentioned that it compiled rare recordings from 1977 to 1981, but no such information was included on the record itself, even if the inclusion of different versions of previously known songs was a clue in itself.

The press blurbs described it as the band's final album and, as we've seen, it was not easy from a distance to separate between comparativeky serious information and the band's pranks.

Then, there was a wait of over two and a half years before the band's third album was made available.

In hindsight, we know that the slack periods in Television Personalities' activity correspond to times when, as Dan Treacy put it himself, « his nerves were bad ». As early as the first album, darker songs have featured in their output alongside the more upbeat ones who made their reputation but, like others, even if I liked the whole of their production, I have always underestimated the gloomier aspect of the band. This darkness features heavily on the records that will follow. Geoff Travis from Rough Trade loved the demo recording of *A sense of belonging* and convinced the band to renew its ties with the label, with the promise of a strong support. But, at the end of 1983, when the song was released as a single, all the label's forces were already concentrated on its new stars, The Smiths. Moreover, the photograph of a battered child used as cover illustration, created a scandal, especially among the Rough Trade staff. Unfortunately, this turned attention away from the song itself. The photograph, meant to show that violence is part of everyday life, has little to do with the lyrics, one of the band's most « political », pleading for social commitment and militantism against the prevailing cynicism and, particularly, the risk of a nuclear war. On the B side, *Paradise estate*, which unwinds scenes from the life of an ironically monikered housing estate, is even gloomier, with its funereal organ and the vocals drowned in reverberation.

These two tracks were included in Spring 1984 on the album *The painted word*, but not as initially planned on the Rough Trade label. It is

Illuminated Records who released it, a label more well-known for the gothic rock of Sex Gang Children or the punk of Poison Girls, who won't promote much this very long and very dark album, even if titles such as *Bright sunny smiles* and *Happy all the time* are deceiving.

The cover is black, too. It is the only one on which Television Personalities as a band appear on the front, in a style that harks back to the sixties. It reflects the fact that, for this record, Dan delegated more responsibilities to Joe Foster, which he later regretted.

In Spring 1984, after Joe Foster and Dave Musker departed, the band ended up with a stable line-up, a trio with Jowe Head and Jeffrey Bloom, but in a paradoxical situation which would prevail for the rest of its course.

The situation of a band feeding on multiple influences that became itself a « cult » band for a whole generation of musicians, those who would be labelled Noisy pop, C86, Anorak pop, Lo-fi, Antifolk...

A band with a growing influence, but a poor band, because fanzine headlines never made anyone rich, that ended up in a rut commercially because it wouldn't play to the industry games while younger bands it has aspired became successful. This probably helped feed Dan's cynicism, which was present from the start.

After Whaam! folded, Dan launched a new label, Dreamworld, which released records by One Thousand Violins and Hangman's Beautiful Daughter, as well as the first single by Mighty Lemon Drops.

Dreamworld only put out two Television Personalities records, two versions of *How I learned to love the bomb*, on a 12" single and

then on a 7" single, released a few months apart in 1986.

The fourth studio album, *Privilege*, initially scheduled for release on Dreamworld, came out in 1989 on Fire Records. Preceded by the single *Salvador Dali's garden party*, this mostly upbeat album is, more than *The painted word*, in the vein of *And don't the kids just love it* and *Mummy your not watching me*.

Before the trio split, Fire released two standalone singles (*Strangely beautiful et She's never read my poems*), and then at the end of 1992 the *Closer to God* album, from which *We will be your gurus* and *Goodnight Mr. Spaceman* were culled for single release. The album fits on just one CD, but with 19 tracks and nearly 80 minutes, putting « *Double album !* » sticker on the bow was justified. With titles such as *Hard luck story number 39*, *Razorblades & lemonade*, *My very first nervous breakdown* and *Very dark today*, it's clear it's not a very cheerful record.

After Jeffrey Bloom departed in 1993, followed by Jowe Head in 1994, Television Personalities actually became a vehicle for the sole Dan Treacy, until the end of the nineties. He was often accompanied by Liam Watson, producer and owner of the Toe Rag studio, where Dan often recorded, and toured with drummer Sexton Ming.

These mid-1990's recordings were released in various labels : Little Teddy in Germany, Overground and Vinyl Japan in England. They include covers, and originals that are often very stark and gloomy, with evocative titles such as : *I don't want to live this life*, *Now that I'm a junkie*, *Time goes slowly when you're drowning...*

Of the pair of albums released during this time, *I was a mod before you as a mod* (1995) is a great success, while *Don't cry baby... It's only a movie* (1998), which combines some covers recorded in 1995 and two songs recorded live for an American radio in 1992, is very disappointing.

Then, we didn't hear from Dan Treacy for several years, until May 2004 when he made it known that he was going to finish his « *cruise that goes nowhere* » and soon be released from the prison boat on which he had been locked up in England. It came to light that he had been condemned several times for petty thefts in relation with his drug use.

In the same letter, he indicated that he was missing making music, that he had written some good songs in the past two years and that he hoped to record a new album.

These revelations provoked a surge of solidarity and, on his release, a new line-up of Television Personalities was gathered, with a notable comeback, old and faithful friend Ed Ball. The *My dark places* album, released in 2006 on big independent label Domino, benefited from a promotional budget, contrary to previous releases, and the band toured to support it. It is a record of solid quality.

The same can't be said of *Are we nearly there yet ?*, which followed very quickly in 2007. The recordings were made between the prison release and signing to Domino. In my opinion, it's the worst album released by the band.

Fortunately, as a trio again, and after three singles released in Spain and the United States, Television Personalities released in 2010 on Rocket Girl a much better album, *A memory is better than nothing*, but the label press release,

mentioning three recent overdoses, as well as Dan's online journal, indicated that the situation was difficult.

In October 2011, the New Musical Express announced that Dan Treacy had been receiving treatment in intensive care after undergoing major surgery to remove a blood clot to his brain. Later, he was moved to a nursing home where he is slowly healing. We wish him to get better.

No one knows whether he will be able to record again, but I can only thank him for all the good times the songs he has recorded since 1978 gave me.

Glittering prizes : Television Personalities albums

And don't the kids just love it



(Rough Trade, 1981)

It took me several years to fully appreciate this first album.

A cover with sixties icons that itself became iconic. A track about a lost sixties idol, *I know where Syd Barrett lives*, released as a single that itself became a classic.

But the album as a whole is anything but backward-looking. 13 great songs and one instrumental, 14 perfect tracks, several of which (*Silly girl*, *A picture of Dorian Gray*, *Look back in anger*, *La grande illusion*) have often been covered. Some light-hearted songs and some grave ones, already. One of the cornerstones of British independent pop.

Mummy your not watching me



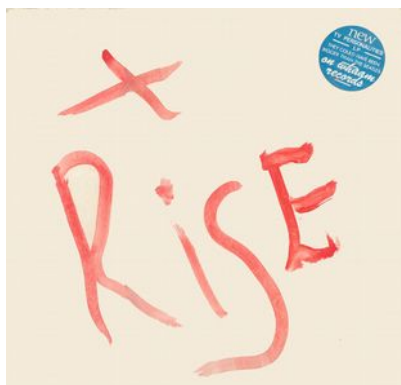
(Whaam !, 1982)

This is the first album by the band that I bought and loved. An excellent record, even without the perfect 45 *Three wishes*, recorded at the same time but released separately.

The sound is clear, freshened by the use of a keyboard. The lightness of songs such as *Brian's magic* is balanced by darker lyrics (« *Scream quietly or the neighbours will hear* »). The album finishes on a high with two of its peaks, *Magnificent dreams* and *If I could write poetry*.

I've only just discovered that Mark Sheppard, the very young drummer on these first two albums, went on to become an actor of international standing.

They could have been bigger than The Beatles



(Whaam !, 1982)

The deceiving farewell album that is actually a compilation of rare and unreleased recordings, a little scattershot by nature.

The original issue had plain white sleeve, hand-painted, with just a small sticker.

Included are the A side of the first single, different versions, often more electric, of already known songs (*David Hockney's diaries*, *Three wishes*, *Glittering prizes*, *King and country*) and two covers of sixties band The Creation.

Among the best of the previously unreleased songs are *Anxiety block*, *Games for boys*, *Mysterious ways* and the deliciously psychedelic *In a perfumed garden* and *When Emily cries*.

The painted word



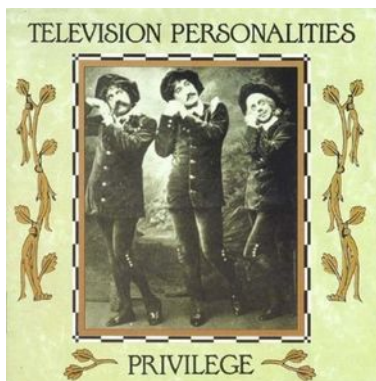
(Illuminated!, 1984)

The album of a proper band, black and psychedelic, like its cover. The one also that was current at the time of the concerts I attended in London. A third masterstroke out of three studio albums.

The very long record includes both sides of the Rough Trade 45 *A sense of belonging*, other dark tracks such as *A life of her own* and *Back to Vietnam*. The psych-pop songs like *Stop and smell the roses* both versions of *The painted word* are breaths of fresh air.

The other great songs featured include *Happy all the time*, *Someone to share my life with*, *Say you won't cry*, *The girl who had everything...*

Privilege



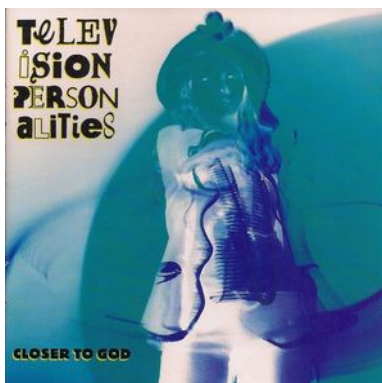
(Fire, 1989)

After several years wait, this is the first album made by the trio version of Television Personalities (with Jowe Head and Jeffrey Bloom), the longest-lived in the eventful history of the band.

The album was heralded by the *Salvador Dali's garden party* single, a song the band played live as early as December 1985, as evidenced on the *Camping in France* album. On this song, these name-dropping specialists break their own record !

The album as a whole is of a solid quality, thanks particularly to *The man who paints the rainbows*, *Conscience tells me no*, *Paradise is for the blessed*, the very Buzzcockian *Sometimes I think you know me better than I know myself* or *Sad Mona Lisa*.

Closer to God



(Fire, 1992)

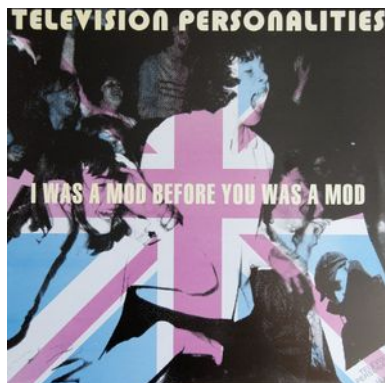
A dose of stability : after two standalone singles, a second (and last) album for the trio line-up of the band, once again on Fire Records.

Nineteen tracks for nearly eighty minutes.

I like the two songs released as singles, *We will be your gurus* and *Goodnight Mr. Spaceman*, but they're not my favourites. To find them, you have to look to *Coming home soon*, *Me and my big ideas* and *You don't know how lucky you are*.

The band did its first tour of the United States at this time, and also played in France, with at least three concerts in Paris, Lille and Bordeaux.

I was a mod before you was a mod



(Overground, 1995)

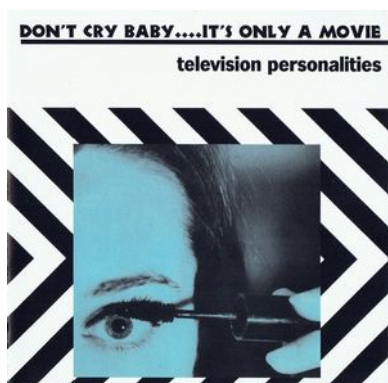
After two albums produced with Phil Vinall, Television Personalities started working with Liam Watson in his Toe Rag studio.

If the scattered singles released on Little Teddy or Vinyl Japan are as depressing as the song titles indicate (*I don't want to live this life, Now that I'm a junkie !, Time goes slowly when you're drowning...*), this album, propelled by its lively title song, is on the contrary rather delightful.

There are some light-headed tracks, such as the nursery rhyme-like *Little Woody Allen, Things have changed since I was a girl* or *Evan doesn't ring me anymore*, but some darker songs are also great achievements, like *As John Belushi said* or *A stranger to myself*.

An excellent record, whose release in the mid-nineties went unfortunately largely unnoticed.

Don't cry baby... it's only a movie



(Damaged Goods, 1998)

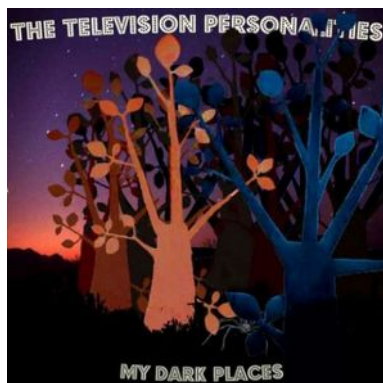
A record that only features tracks that were previously unreleased before it came out in 1998, but anything but a truly new album.

Collected here are songs recorded at Toe Rag in 1995, all covers but for two exceptions, completed by two tracks recorded live in 1992 for the WYNU radio in New York.

The whole thing is really disappointing. Most of the arrangements are based on rhythm machine, acoustic guitar and piano, but rarely reach the level of a weak single B side. The few electric tracks are worse. Even excellent songs such as *Pablo Picasso* or *Godstar* don't survive test.

The very beautiful exception is *TV on in bed*, the cover of a track from the 1981 Tronics album *Love backed by force*.

My dark places



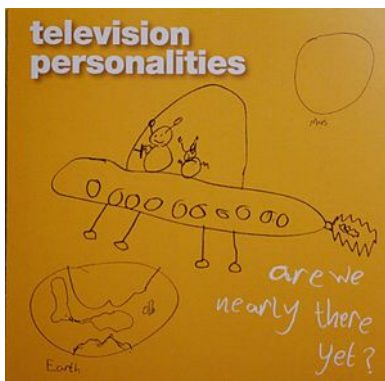
(Domino, 2006)

After Dan's prison release, Television Personalities became a band once again, with notably Ed Ball's comeback.

With the support of a big indie label, good media coverage (there were some news-worthy tales to tale), many concerts and a provoking single (*All the young children on crack*), *My dark places* is like a rebirth for Television Personalities.

But the record itself, even if it has some very good moments (*I hope you're happy now*, *She can stop traffic*) and features a welcome female second voice, is sometimes painful to listen to, especially the awkward *Ex-girlfriend club*, which quotes reggae hit *Uptown top ranking*, and the uncredited jazzy reading of Jonathan Richman's *Velvet Underground*.

Are we nearly there yet ?



(Overground, 2007)

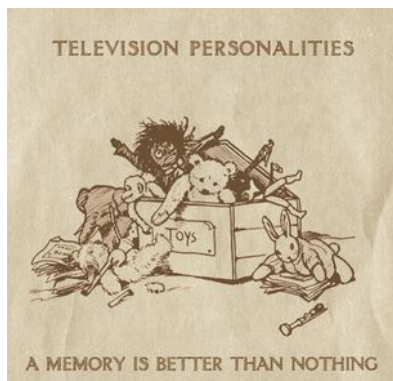
This record was released shortly after *My dark places*, but the recordings are a little older, made just after he came out of prison : The band The Baskervilles had arranged a concert in tribute to Dan in New York, with the stipulation that he uses the money to go back into the studio.

The resulting recordings are a drag to listen to. Musically, it feels like you're eavesdropping on hastily improvised drafts for songs.

Dan plays the child on the title song, but it doesn't click. The covers of Bruce Springsteen and The Killers songs are of little interest, and there's not even a more imaginative title than *The Peter Gabriel song* and *The Eminem song* for the songs that reference these artists. There is also a « dance » version of *If I could write poetry* with a female lead vocal.

On this album, I tend to only salvage *I get scared when I don't know where you are*, *You are loved* and *All the midnight cowboys*.

A memory is better than nothing



(Rocket Girl, 2010)

This record completely passed me by on release, and later on I tended to think that it was a compilation of lata period songs (five tracks were released as A or B sides of four 7" singles, in more or less different versions, between 2008 and 2010).

Recorded, like *My dark places*, by Simon Trought, with a nucleus of Dan, Mike Stone (Bass) and TexasBob Juarez (Guitar), this album, which will probably end up being the band's swan song, is a more than decent offering.

The best tracks are from the usual Television Personalities palette, from the title song to the love songs *She's my Yoko* and *All the things you are*, including the electric rock of *My new tattoo*, the psychedelic nursery rhyme *People think that we're strange* and *The Good anarchist*, written and sung by Johanna Lundström.

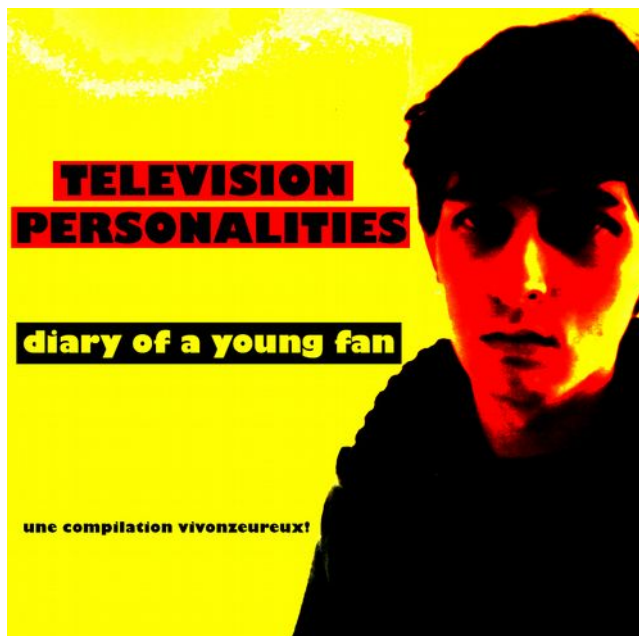
Live albums

- Chocolat art (A tribute to James Last)
- Camping in France
- Top gear
- Paisley shirts & mini skirts
- Made in Japan
- Mod is dead

Main compilations

- Yes darling, but is it art?
(Early singles & rarities)
- Prime time Television Personalities
1981 – 1992
- Part-time punks - The very best of
Television Personalities
- The boy who couldn't stop dreaming
- Fashion conscious
- And they all lived happily ever after

Diary of a young fan : A Vivonzeureux ! compilation



TELEVISION PERSONALITIES

Diary of a young fan

Collection : "Not available"

Ref : not available 026

Release date : February 28th 2017

Format : 22 track CD

Compiled by JC Bouchard, august 2016

All tracks by Dan Treacy except *TV on in bed* by Ziro Baby.

Photo and cover art : JC Bouchard

Here's a compilation that serves both as an original soundtrack to the book and a Television Personalities retrospective.

It's not that easy to condense more than thirty years of music inside eighty minutes, so choices had to be made and a few rules had to be set. Of course, the selection gives the lion's share to the years covered by the diary, with two tracks from each album and only one for the later releases. There are also a few singles sides and two cuts taken off compilations.

Obviously, this track listing is very subjective and reflects first and foremost the facets of Television Personalities that I like best, but I hope that *Diary of a young fan* can also be used as a good entry point for those who'd like to get a first taste of the band.

1. **Three wishes**

(Single, 1982)

*If I had three wishes I'd wish for three more
But dreams are for lovers and love is so precious
You're laughing, I'm crying, I feel like I'm dying
My naive illusions distraught by confusion*

The first record by the band that I bought, and still one of my favourites. The bass, the drums, the little five note keyboard line, everything still sounds perfect to my ears.

2. **Bright sunny smiles**

(*The painted word*, 1984)

*There's me and there's Edward, there's Joe and
there's Mark*

We play in the garden and we stay out till dark

And we've all got bright sunny smiles (...)

*But now we are grown up and life's not much
fun*

A song about the lost innocence of childhood. A classic theme, but here the gaiety of youth seems to win over nostalgia.

3. **Part time punks**

(Single, 1978)

Television Personalities made a habit of mocking everyone, starting with the true punks they rubbed shoulders with on King's Road, and those pseudo punks who « *play their records very loud, but only when their mum's out* ». A classic.

4. **I remember Bridget Riley**

(Single, 1993, recorded 1987)

I heard this song for the first time in 1984 on the *Great British beat volume two* cassette on the Direct Tapes label. This tribute to the Optical art English artist was only released on record in 1993 on the *You me and Lou Reed E.P.*, but the band was already playing it live at the Clarendon in 1980 and it would have fitted perfectly on *And don't the kids just love it*.

5. Magnificent dreams

(*Mummy you're not watching me*, 1982)

*Just carry on dreaming your magnificent
dreams*

*And if you need someone I'll be here to comfort
you*

I'll be here if you should need somebody

*And if you're unhappy I'll share your tears with
you*

*But don't throw your dreams away, tomorrow
they may come true*

The first Television Personalities song I ever heard, on the famous *Best Rough Trade* cassette, without catching the meaning of the lyrics. Next, it was on *C81*, and then tucked at the end of the *Mummy your not watching me* album. What can I say ? A song that still fills me with emotion when I listen to it, and which transports me effortlessly back to my student pad.

6. Miracles take longer

(Compilation *Let's try for an ideal guest house*, 1987)

A song with a title that was probably inspired by a TV series shown early in 1984, that the band often played live when I saw them that same Spring. It was only given a fugitive release on a charity compilation album, in 1987.

7. **Smashing time**

(Single, 1980)

If there's a rhythm machine on this third single, it's because Dan and Ed learnt with horror when they arrived at the studio to record it that no drum kit was available.

The end result though, light and poppy, doesn't suffer from it.

8. **TV on in bed**

(*Don't cry baby it's only a movie*, 1998)

The only cover of the album. An excellent version of a song released in 1982 by The Tronics, Ziro Baby's band, who also made a name for himself as The Zarjaz with a Baroqueabilly 7" out on Creation in 1985.

9. **Diary of a young man**

(*And don't the kids just love it*, 1981)

I draw the curtains on another day

I pick up my diary but there's nothing to say

I went to see a friend to see how she's been

But when I got there she wasn't in

A song that I always found deeply sad, perfect for the times of the New Wave and big black coats, when it seemed we revelled in melancholy. I didn't understand the lyrics at the time. It's a pity, for I would have thought they had been written especially for me.

10. **Me and my big ideas**

(*Closer to God*, 1992)

*It's only me and my big ideas
It's enough to drive you to tears*

One of the upbeat songs on *Closer to God*. It would have made an excellent single.

11. **A grocer's daughter**

(Single, 1986)

One of the excellent B sides of *How I learned to love the bomb*. The grocer's daughter in question is Margaret Thatcher, and this is one of the great songs she has inspired, after The Beat's *Stand down Margaret* and before Morrissey's *Margaret on the guillotine*. With the children voices, real or processed, it's not that far removed from Pink Floyd's *A brick in the wall*.

12. **She's my Yoko**

(*A memory is better than nothing*, 2010)

*I don't want us to be lonely
I want to be with you only*

One of the beautiful love songs on the final album, also released on 7" as *You're my Yoko*. I find Dan particularly poignant when he sings « *That's me, that's Daniel* ».

13. **In a perfumed garden**

(They could have been bigger than The Beatles, 1982)

One of the excellent previously unreleased songs on *They could have been bigger than The Beatles*.

14. **Paradise is for the blessed**

(Privilege, 1989)

« *Paradise is for the blessed, not for the sex obsessed* » is an expression culled from the 1968 film *If...* It was found, along with other bits of dialogue from the film, on the back of the sleeve of *And don't the kids just love it*, before Dan made an excellent song out of it, strategically placed at the beginning of an album bearing the title of another film, *Privilege*.

15. **When Emily cries**

(They could have been bigger than The Beatles, 1982)

Another good song taken from the third album. With only well-chosen unreleased songs, this odds and ends compilation could have been transformed into an excellent studio album.

16. Things have changed since I was a girl

(I was a mod before you was a mod, 1995)

*I like to go out in my sister's dresses
Very very proud of my long blond tresses
Do you really think you can understand
What it's like to be stuck in the body of a man*

One of the many successes on the *I was a mod before you as a mod* album. As often, the nursery rhyme-like chorus is deceiving.

17. You are loved

(Are we nearly there yet ?, 2008)

Dan on vocals and piano, with just a female backing singer, on this song which is the only one on the *Are we nearly there yet ?* album that I can listen to repeatedly.

18. La grande illusion

(And don't the kids just love it, 1981)

It was not easy to pick only two choices from *And don't the kids just love it*. *La grande illusion* won over, in part thanks to its title in French borrowed from the 1937 Renoir film.

19. **I hope you're happy now**

(*My dark places*, 2006)

*I hope you're happy now with your new man
I hope he's everything you wanted me to be (...)
It should have been me, it should have been you
But what can you do ?*

On release from prison, a heart-wrenching look on a past relationship and missed opportunities. One of the great achievements of the comeback album.

20. **Mummy your not watching me**

(*Mummy your not watching me*, 1982)

*I'm crying again
Can't remember last time when
A day went by without tears falling
I try my hardest but I always get sent to bed
I don't know why, that's why I'm crying
Mummy you're not watching me
Oh please*

As with *Look back in anger*, Dan clearly took inspiration from a work by John Osborne, *You're not watching me, Mummy*, a play shown on TV in 1980, for the title of this song and of his second album. Once again, without understanding the lyrics in detail, except for the « *I'm still crying* » part, I always felt this song was deeply sad.

21. **Happy all the time**

(The painted word, 1984)

*But I'm just looking for rainbows in a star filled
sky*

And I'm just waiting for the sun to shine

*I remember somebody told me that God is yours
and mine*

But nobody ever told me that pigs could fly

*And I wish that I was happy all of the time in
my mind*

Here again, as with other songs of the band, the point is not to be happy all time, but to wish to be. Which changes everything. This psychedelic song was remixed for the Whaam !! compilation *All for art and art for all*.

22. **Three wishes**

*(Compilation Alive in the Living Room,
1984)*

We're back to square one with this live version of *Three wishes* cut down by the police on the night I introduced the band at the mike.

Credits

This book is dedicated to the members of Television Personalities I got to meet, Dan Treacy, Joe Foster, Jowe Head, Dave Musker, Jeffrey Bloom and Ed Ball.

Thanks to Joe Foster, Jean-Daniel Beauvallet, Philippe Roger and Philippe Dumez.

Hello to François Berthelot, Eric Marne, Alan McGee, The Legend !, Wally Salem, Phil King and David Rollmops-London.

The televisionpersonalities.co.uk website was a precious source of information for the writing of this book. Great thanks to its authors.

In memory of my friend Daniel Chossenot.



Daniel Chossenot, ink on photographic paper (circa 1982)

Also available through Vivonzeureux :

JC Bouchard : *Television Personalities : Journal d'un fan de chambre* (2017)

Pol Dodu : *Discographie personnelle de la New Wave* (2015)

JC Bouchard : *Lewis Furey : Joue-Moi un Tango* (2014)

Pol Dodu : *Mes Disques Virtuels* (2012)

JC Bouchard : *Felt : La Ballade du Fan* (2011)

JC Bouchard : *Felt : Ballad of the Fan* (2011)

Pol Dodu : *Tu m'as Trompette mon Amour* (2010)

Pol Dodu : *Mes Disques Improbables* (2010)

Pol & Paulette Dodu : *Si vous Passez Par Là* (2007) *

Pol Dodu : *L'ange au Soupir* (2003) *

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