

# Ordnance

New Order  
*Ghost Gigs*  
*A Disruption 002*

**ORIGINALLY  
RECORDED  
FRIDAY 6  
DECEMBER 1985**

*1.15pm, Thursday 6 December 2018*  
*The Hive, New Cavendish Street*

## SETLIST

- 1 **ATMOSPHERE**
- 2 **DREAMS NEVER END**
- 3 **PROCESSION**
- 4 **SUNRISE**
- 5 **LONESOME TONIGHT**
- 6 **WEIRDO**
- 7 **586**
- 8 **THE PERFECT KISS**
- 9 **FACE UP**
- 10 **AGE OF CONSENT**

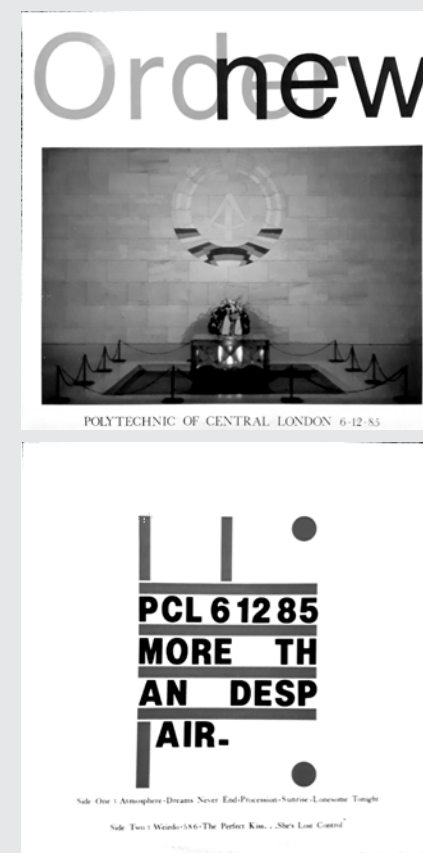
1, Joy Division single (1980)  
2, from *Movement* (1981)  
3, 7" single (1981)  
4, 8, 9 from *Lowlife* (1985)  
5, 7, 10 from *Power, Corruption and Lies* (1983)  
6 to appear on *Brotherhood* (1986)

**T**hursday 6 December marks the anniversary of New Order playing at our New Cavendish Street site. It is in fact the 33<sup>rd</sup> anniversary, which seems appropriate given the musical relevance of 33 $\frac{1}{3}$  RPM. 1985 marked the midpoint of a curious and eclectic musical decade. On one level the era of Phil Collins and Paul Young, of Band Aid and Bryan Adams, of Stock Aitken & Waterman and Stars Stars on 45. However outside of this superficial view the period was an amazingly diverse one. The beginning of the decade saw the end of the post punk and new wave period, the emergence of the much maligned new romantic scene and the critically acclaimed two tone movement. At the same time rap music began to enter the mainstream and later came the House Sound of Chicago and stirrings from Detroit, the second summer of love and the high water mark of rave culture, with the end of the decade seeing guitar music enter centre stage again through the rise of grunge. Seminal albums were released throughout that still stand the test of time.

For New Order 1985 was the year of *Lowlife*, the Festival of the Tenth Summer. Formed in 1980 from the ashes of Joy Division after the untimely death of Ian Curtis, New Order were a groundbreaking band. Signed to Factory Records, and very much the Factory band, the group had by this point released three critically acclaimed albums and a batch of unassailable singles, including Ceremony (A Joy Division song, and the first New Order single neatly seguing past and future), Temptation (the first dance infused glimpse of what was to come) and the groundbreaking Blue Monday (allegedly the best selling 12" single of the time, but which lost money due to the technical aesthetic requirements of its sleeve).

The gig itself consisted of ten songs – with the only hit performed being The Perfect Kiss. Neither Joy Division or New Order deigned to place a single on any of their albums until Perfect Kiss appeared on *Lowlife* although the opener Atmosphere had appeared as a 12" single. The set list covers material from all of their albums that had been released up that point. The track Procession appeared on the New Order *Retro* boxset released in 2002.

Interestingly the soundcheck, which can be found online with careful searching, shows the band performing material they did not play that evening including She's Lost Control from the Joy Division debut *Unknown Pleasures*, an instrumental of the timeless Love Will Tear Us apart and a very early version of Bizarre Love Triangle which was not to formally appear until 1986.



*New Order, More Than Despair*  
PCL Records, AID586

**EVERY TIME I THINK OF YOU  
I FEEL SHOCKED RIGHT THROUGH WITH A BOLT OF BLUE  
IT'S NO PROBLEM OF MINE,  
IT'S JUST SOMETHING I FIND  
YOU WILL TAKE ME BY THE HAND  
AND I CAN LEAVE YOU FAR BEHIND**

**THERE'S NO SENSE IN TELLING ME  
THE WISDOM OF A FOOL WON'T SET YOU FREE  
BUT THAT THE WAY THAT IT GOES  
AND IT'S WHAT EVERYONE KNOWS  
KEEP YOUR THOUGHTS INSIDE YOUR HEAD  
YOU THINK TOO MUCH AND YOU'LL BE DEAD**

**EVERY TIME I SEE YOU FALLING  
I GET DOWN ON MY KNEES AND PRAY  
I'M WAITING FOR THAT FINAL MOMENT  
YOU SAY THE WORDS THAT I CAN'T SAY**

**EVERY TIME I THINK OF YOU  
I WISH MY LIFE COULD BE NEW  
BUT THAT THE WAY THAT IT GOES  
AND IT'S WHAT EVERYONE KNOWS  
KEEP YOUR THOUGHTS INSIDE YOUR HEAD  
YOU THINK TOO MUCH AND YOU'LL BE DEAD  
I FEEL FINE AND I FEEL GOOD  
I FEELING WHAT I NEVER COULD  
BUT THAT THE WAY THAT IT GOES  
AND IT'S WHAT EVERYONE KNOWS  
KEEP YOUR THOUGHTS INSIDE YOUR HEAD  
YOU THINK TOO MUCH AND YOU'LL BE DEAD**

**EVERY TIME I SEE YOU FALLING  
I GET DOWN ON MY KNEES AND PRAY  
I'M WAITING FOR THAT FINAL MOMENT  
YOU SAY THE WORDS THAT I CAN'T SAY**

**EVERY TIME I SEE YOU FALLING  
I GET DOWN ON MY KNEES AND PRAY  
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*Artwork for the original event, image taken from an etching of *Fall of the Rebel Angels* by Charles Le Brun (1680)*

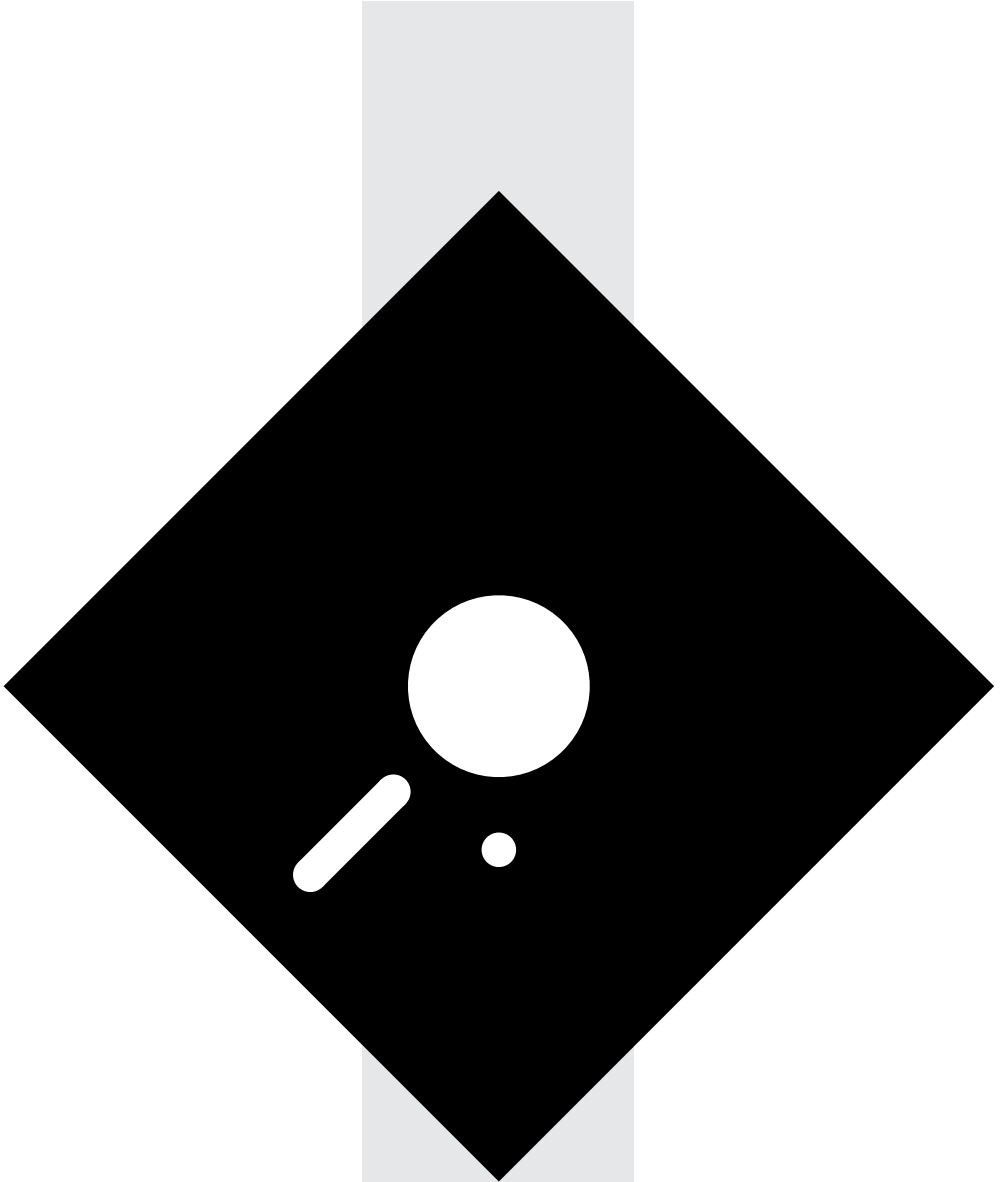
## ABOUT FOUND SOUNDS AND GHOST GIGS

This playback, part of the *Disrupting the Everyday: Lunchtime Ghost Gigs & Found Sounds* project, pays homage to the spirit of the Soho Poly and its practice of challenging notions of time and space, and the live music legacy of the University of Westminster. Recordings of concerts that took place at the University have been sourced, and using these *found sounds* we hope to transport visitors back to the time these took place, where possible using the space they originally took place in.

The University of Westminster has always been an important space for popular music. At the Little Titchfield Street site, now home to Westminster Law School, key events in the history of popular music have unfolded, including Hendrix's first performance in the UK and early rehearsals for Nick Mason and Roger Waters' Sigma 6, later to morph into Pink Floyd. In the 1960s and into the 1970s Little Titchfield Street was an important venue, close to iconic spaces such as The Speakeasy and the UFO Club and on the fringes of Sixties Soho. Coterminously the site became host to the important theatrical space of The Soho Poly, a *ghost theatre* rediscovered by Matt Morrison as part of his PhD research and recently reinvigorated by Matt Morrison and Guy Osborn, via the Being Human Lost and Found festival.

Key artists of the period appeared at *The Poly*, including Fleetwood Mac, Cream, Bowie and others. PolyFolk, sometimes using what is now the Soho Basement, or polycellar, put on a series of events involving artists such as Shelagh McDonald, Georgie Fame, Magna Carta and Ralph McTell. Later the focus for live music shifted to sites at New Cavendish Street and Bolsover Street, all of these spaces are now used for other purposes, but somehow something of their former past lingers in these ghost venues.

*The slideshows to accompany this were compiled by Guy Osborn and Matt Morrison, with assistance from University of Westminster Archives and show, respectively, a series of posters and images from the University of Westminster musical history, and images ephemera and memorabilia relevant to New Order in 1985. Programme and re-imagined posters kindly provided by Matt Sidebottom. Curatorial advice, support and assistance provided by Keir Osborn. Other photographs have been sourced by Matt Morrison and Guy Osborn, or with the help of Westminster Archives.*



**DIS002**